

ARTS IMPACT LESSON PLAN

Visual Arts and Social Emotional Learning Infused Lesson

Emotion Words and Showing Our Changing Feelings

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Grade Level: Primary

Enduring Understanding

Colors and lines in composition can convey emotions and changing emotions.

Lesson Description (Use for family communication and displaying student art)

Students identify and express emotion words with face and body. Next, they associate feelings with the visual language of color and line through interpreting art and making small practice artworks. Then, students visualize and create abstract compositions combining drawing and painting to express change from one emotion/feeling/mood to another. Last, they reflect on own and other's art.

Learning Targets and Assessment Criteria

Target: Describes different feelings.

Criteria: Identifies emotion words and shows them safely through facial expression and body language.

Target: Interprets and expresses emotions in visual art.

Criteria: Associates color and line with specific feelings in responding to and making art.

Target: Visualizes and creates an abstract composition expressing transition from one emotion to another.

Criteria: Plans, draws, and paints lines and colors to represent an unpleasant and pleasant emotion and makes artistic choices to show the change in-between.

Vocabulary

Arts Infused:
Communication
Expression
Visualization

Social Emotion Learning:
Emotions
Feelings
Mood Meter
Moods

Arts:
Abstract
Color
Composition
Curvy Lines
Jagged
Line Direction
Self-space
Smooth
Zigzag Lines

Materials

Museum Artworks or Performance

Seattle, WA

Seattle Art Museum

Tacoma, WA

Tacoma Art Museum

Materials

Mood Meter poster; Whiteboard and markers; Drawing pencils: 2B; White vinyl erasers; Color pencils or crayons; White drawing paper: 6x6", 3 per student; Heavy watercolor paper: 11x14", 1 per student; Sharpies markers: fine tipped in multiple colors; Oil pastels; Watercolor: liquid watercolor or big pan watercolor; Small containers to hold liquid watercolor; Watercolor brushes: flats and rounds; Water containers; Paper towels; Class Assessment Worksheet

continued

Learning Standards

WA Arts State Grade Level Expectations

For the full description of each WA State Arts Grade Level Expectation, see:

<http://www.k12.wa.us/Arts/Standards>

- 1.1.1 Elements: Line
- 1.1.5 Elements: Color
- 1.2.1 Skills and techniques: Drawing, Painting
- 2.1.1 Creative Process
- 2.3.1 Responding Process
- 3.1.1 Communicates: Express Feelings, Present Ideas

Early Learning Guidelines, if applicable

For a full description of Washington State Early Learning and Child Development Guidelines see:

<http://www.k12.wa.us/EarlyLearning/guidelines.aspx>

(Age 4 to 5) 6. Learning about my world: Knowledge: be able to explain what he or she has done and why, including any changes made to his/her plans. Arts: express self through art and music.

Social Emotional Learning Standards

- 1. Self-Awareness – Individual has the ability to identify and name one's emotions and their influence on behavior.

continued

Seattle Art Museum images:
Abstraction, 1957, Louis Bunce, 58.74



An Abstraction, 1956-57, Raymond I. Hill
59.70



Anooralya (Wild Yam Dreaming), 1995,
Emily Kame Kngwarreye, 2000.157



Tacoma Art Museum images:
Omphalos, 2002, Marie Watt, 2004.28



Common Core State Standards (CCSS) in ELA

For a full description of CCSS ELA Standards by grade level see:

<http://www.k12.wa.us/CoreStandards/ELAstandards/>

SL.CCR.2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

L.K-1.5.c. & L.2.5.a. Identify real-life connections between words and their use.

Students Who Are College and Career Ready Students in Reading, Writing, Speaking, Listening, and Language

Demonstrate independence.

Respond to the varying demands of audience, task, purpose, and discipline.

Comprehend as well as critique.

Value evidence.

Come to understand other perspectives and cultures.

ICON KEY:

 = Indicates note or reminder for teacher

 = Embedded assessment points in the lesson

Pre-Teach

Review Mood Meter and discuss different ways we describe feelings and moods.

Lesson Steps Outline

Day One

1. Guide students in identifying words that describe emotions and states of being.

 Criteria-based teacher checklist: Identifies emotion words.

2. Demonstrate and lead students in safely expressing different emotion words from the class list using face and body in self-space.

 Criteria-based teacher checklist: Identifies emotion words and shows them safely through facial expression and body language.

3. Remind students about the *Mood Meter* and other familiar associations of feelings/behaviors with color, line, and shape.

Introduce and guide art analysis of *An Abstraction* by Raymond I. Hill and *Anooralya* by Emily Kame Kngwarreye from the Seattle Art Museum collection and *Omphalos* by Marie Watt from the Tacoma Art Museum collection. Lead student in identifying emotions expressed in abstract works of art and backing up their thinking with observations about color and line.

 Criteria-based pair-share and teacher checklist: Associates color and line with specific feelings in responding to art.

4. Demonstrate and guide students in creating exploratory drawings that show an unpleasant and a pleasant mood/feeling using color pencils or crayons.

 Criteria-based teacher checklist: Associates color and line with specific feelings in making art.

Day Two

1. Introduce *Abstraction* by Louis Bunce from the Seattle Art Museum collection and guide discussion about showing transition from one feeling to another using color and line in a work of art.

Criteria-based peer process assessment: Identifies and talks about different expressive qualities in responding to art.

2. Demonstrate and guide students in conceptualizing an abstract artwork that expresses, using color and line, a change from unpleasant to pleasant feelings. Facilitate practice with pens/oil pastels.

Criteria-based process assessment: Practices creating expressive lines with sharpie and/or oil pastels.

3. Demonstrate and guide mapping out composition and adding expressive color lines showing change from unpleasant to pleasant emotions.

Criteria-based teacher checklist: Plans, draws, and paints lines and colors to represent an unpleasant and pleasant emotion and makes artistic choices to show the change in-between.

4. Demonstrate and guide gently adding watercolor to further define expressive colors for emotions/moods and transition in-between.

Criteria-based teacher checklist: Plans, draws, and paints lines and colors to represent an unpleasant and pleasant emotion and makes artistic choices to show the change in-between.

5. Guide reflection.

Criteria-based peer and group reflection: Discusses artistic choices and reflects on impact of creating art about feelings.

LESSON STEPS

Day One

1. Guide students in identifying words that describe emotions and states of being.

☰ Create a list of emotion words on board.

- *Friends, how do you feel right now? Breathe deeply and think about what is happening inside.*
- *Help us make a list of feelings we feel right now.*
- *Let's think about another time when you felt a very different emotion. Let's add those emotions to our list also. Have we forgotten any important feelings we have felt before that we should add?*

☑ Criteria-based teacher checklist: Identifies emotion words.

2. Demonstrate and lead students in safely expressing different emotion words from the class list using face and body in self-space.

- *Self-space is a dance term that means we move with our bodies, but our bodies safely stay in one place and do not move around the room.*
- *Think about your face, your arms and hands, your shoulders, your back, your legs and feet and how they all can communicate what you are feeling.*
- *Let's show some of our emotion words. (Angry...joyful...scared...calm...). Watch me show angry. What did I do with my body and face to show that? What do smooth flowing movements communicate? What do sharp active movements communicate?*

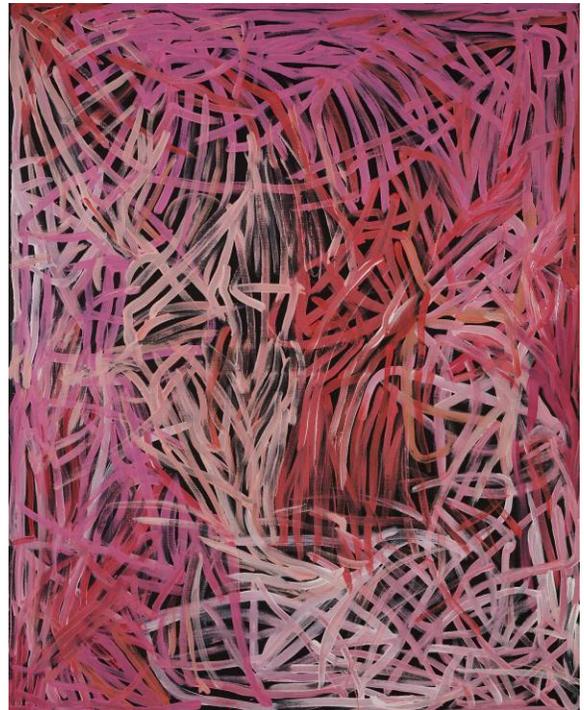
☑ Criteria-based teacher checklist: Identifies emotion words and shows them safely through facial expression and body language.

3. Remind students about the **Mood Meter** and other familiar associations of feelings/behaviors with color, line, and shape.

- *Have you heard someone say "I feel blue (sad)" or "I am seeing red" (angry).*
- *When we look at the Mood Meter, what are some of the colors of pleasant feelings and what are some of the colors of unpleasant feelings?*
- *Think about showing emotions with our face and body. If a body movement showing an emotion became a line, what kind of line would it be?*
- *What kind of lines might feel calm, peaceful, and happy? What kind of lines might feel angry, upset, or sad?*

Introduce and guide art analysis of *An Abstraction* by Raymond I. Hill and *Anooralya* by Emily Kame Kngwarreye from the Seattle Art Museum collection and *Omphalos* by Marie Watt from the Tacoma Art Museum collection. Lead student in identifying emotions expressed in abstract works of art and backing up their thinking with observations about color and line.

☰ Project artworks one by one, giving students time to respond.



▣ The Seattle Art Museum's collection is available on-line at: <http://www1.seattleartmuseum.org/eMuseum/code/emuseum.asp>. To find the images in this lesson, enter the accession number for the work of art in the search box on the collections page of SAM's website. Accession numbers for these works of art are listed in the materials box at the beginning of the lesson.



▣ The Tacoma Art Museum's collection is available on-line at: <http://www.tacomaartmuseum.org/explore/collections>

- *Art that is abstract does not show us a picture of something we recognize or know. But it can communicate feelings or moods using colors, lines, and shapes.*
- *How does this art make you feel? What feeling is it communicating?*
- *Talk with a partner. Talk about what you notice and why. Write down the feeling that you think this art shows. Use our list of feeling/mood words to help you.*
- *Talk about why the colors, lines, and/or shapes communicate that feeling with your partner and share your ideas with our whole group.*

Criteria-based pair-share and teacher checklist: Associates color and line with specific feelings in responding to art.

4. Demonstrate and guide students in creating exploratory drawings that show an unpleasant and a pleasant mood/feeling using color pencils or crayons.

- *Artist friends, your job now is to practice communicating moods or feelings using color and line.*
- *Just like in the abstract art we talked about, we are powerfully communicating feelings/moods without drawing pictures of anything we recognize.*
- *Watch as I choose two feelings/moods from our list: One pleasant, one unpleasant. I am writing the feeling words (that I will show on the front with lines and colors) on the back of my papers.*
- *I am slowly and thoughtfully visualizing (seeing in my imagination) each feeling and showing that feeling with colors and lines.*
- *Now it is your turn to communicate each feeling using colors and lines. Slow down and visualize each drawing. Slow down as you make each artistic choice.*

Criteria-based teacher checklist: Associates color and line with specific feelings in making art.

Day Two

1. Introduce *Abstraction* by Louis Bunce from the Seattle Art Museum collection and guide discussion about showing transition from one feeling to another using color and line in a work of art.



- *When we look at this artistic composition, do we see a change in kinds of line and color? Where?*
- *Do you think different parts of this art communicate different kinds of feelings? Share your ideas with a partner and then the class.*

Criteria-based peer process assessment: Identifies and talks about different expressive qualities in responding to art.

2. Demonstrate and guide students in conceptualizing an abstract artwork that expresses, using color and line, a change from unpleasant to pleasant feelings.

- *We are going to choose the lines and colors of an unpleasant mood or feeling and show them change to a pleasant mood or feeling in abstract compositions.*
- *Once we have quietly seen and planned our compositions in our minds, and have practiced with the art drawing tools and materials we will use, we will create our artistic composition.*
- *I am going to show the same feelings/moods in my final composition that I showed in my practice drawings.*
- *How might I show both an unpleasant and a pleasant emotion in one composition? How can I show the change from unpleasant to pleasant?*

Facilitate practice with pens/oil pastels.

Teachers can have students develop expressive lines in sharpie and oil pastel or work with just one of these materials (before adding watercolor).

- *On this small practice watercolor paper (feel what nice paper it is!), I write down the unpleasant and pleasant emotion words I will communicate in my art.*
- *Watch as I practice, next to my feeling/mood words, drawing some lines with color sharpies, thinking about lines and colors that communicate those two emotions. Smooth, curvy? Jagged, zigzag?*
- *Next, I am adding some oil pastel lines. I am adding next to my sharpie lines but not covering them up. Now I am starting to think about what that change from one feeling to another might look like in lines and colors, and experimenting with how I can show that.*
- *Now it is your turn to practice your lines!*

Criteria-based process assessment: Practices creating expressive lines with sharpie and/or oil pastels.

3. Demonstrate and guide mapping out composition and adding expressive color lines showing change from unpleasant to pleasant emotions.

Give students just a minute or two to map out where the two different emotions and transition space will be represented in pencil (on the 11x14 inch watercolor paper).

- *Watch as I lightly place a couple lines to show where I am showing unpleasant feelings and the pleasant feeling in my composition with some space in-between.*
- *You might have one feeling on one side and the other on the other side, or one feeling might be shown on the top, with the other on the bottom.*
- *Now, carefully and thoughtfully I am choosing colors and making lines with sharpie and/or oil pastel colors that match those feelings I have mapped out on my composition.*
- *I am also making artistic choices to show what is in-between: the change from unpleasant to pleasant feelings.*
- *What does that change feel like inside? What might that look like? How can one color turn into another? Lines changing from one direction or type to another?*
- *Now it is your turn!*

Criteria-based teacher checklist: Plans, draws, and paints lines and colors to represent an unpleasant and pleasant emotion and makes artistic choices to show the change in-between.

4. Demonstrate and guide gently adding watercolor to further define expressive colors for emotions/moods and transition in-between.

- *Now we are going to add watercolor color to complete our compositions. When we add watercolor to sharpie/oil pastel it still shows! This layering of color and line can really help our art communicate.*
- *Watch as I gently add watercolor to my composition. Notice I get my brush wet, and thoughtfully add the colors I have chosen for both of my unpleasant and pleasant emotions/moods.*

- *I am also thinking about what the color between feelings/moods might be in my composition. Is it part one color and part another, or is it a mixture? This is an artistic decision that you will make too.*
- *Go ahead and slowly and thoughtfully add paint that shows the changing feelings/moods in your composition.*

Criteria-based teacher checklist: Plans, draws, and paints lines and colors to represent an unpleasant and pleasant emotion and makes artistic choices to show the change in-between.

5. Guide reflection.

- *Artists, notice all of the different ways that we have shown feelings/moods and changes from one mood to another in our abstract art.*
- *Talk about your artistic choices (composition, line, and color) and why you made them with a partner.*
- *What did you notice about showing change from an unpleasant feeling/emotion to a pleasant one?*
- *How do you think that showing our emotions artistically can help us know how we feel and change how we feel?*

Criteria-based peer and group reflection: Discusses artistic choices and reflects on impact of creating art about feelings.

ARTS IMPACT LESSON PLAN Arts Infusion

Emotion Words and Showing Our Changing Feelings

CLASS ASSESSMENT WORKSHEET

Disciplines	SOCIAL EMOTIONAL LEARNING		SOCIAL EMOTIONAL LEARNING/VISUAL ARTS				Total 6
Concept	Emotion Words		Interprets and Expresses Emotions; Composition				
Criteria	Identifies.	Shows them safely through facial expression and body language.	Associates color and line with specific feelings in responding to art.	Associates color and line with specific feelings in making art.	Plans, draws and paints lines and colors to represent an unpleasant and pleasant emotion.	Makes artistic choices to show the change in-between emotions.	
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30.							
Total							
Percentage							

What was effective in the lesson? Why?

What do I want to consider for the next time I teach this lesson?

What were the strongest connections between visual arts and social and emotional learning?

Teacher: _____

Date: _____

ARTS IMPACT FAMILY LETTER

VISUAL ARTS AND SOCIAL EMOTIONAL LEARNING INFUSED LESSON: *Emotion Words and Showing Our Changing Feelings*

Dear Family:

Today your child participated in an **Arts and Social Emotional Learning** Infused lesson. We talked about how emotions can be expressed through visual art.

- We identified, listed, and expressed emotion words with face and body.
- We connected feelings with the visual language of color, line, and shape through interpreting art and making small practice artworks.
- We visualized and created abstract compositions combining drawing and painting to express change from one feeling/mood to another.

At home, you could make art expressing changing feelings as way to help you understand and communicate about how you feel.

Enduring Understanding

Colors and lines in composition can convey emotions and changing emotions.