

ARTS IMPACT LESSON PLAN

Visual Arts and Reading Infused Lesson

Memories of Place: Using Prior Knowledge to Create Setting

Author: Beverly Harding-Buehler Grade Level: Kindergarten



Enduring Understanding

Implied textures can suggest a specific time and place.

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

Students learn about how writers and artists suggest setting. Words describing time and place in stories and art are added to a word wall in an ongoing process. Students brainstorm ideas about settings they have experienced and create implied textures associated with those settings using a variety of tools and paint. Students then cut or tear shapes from painted texture papers. Shapes are glued down to create a collage setting. Last, student title their art using descriptive words.

Learning Targets and Assessment Criteria

Target: Uses prior knowledge to interpret setting in a text.

Criteria: Uses descriptive words (nouns, adjectives) to express tactile setting experiences suggested in text.

Target: Uses implied textures to suggest a specific place.

Criteria: Makes at least three different brushstrokes/marks to suggest various natural surfaces.

Target: Creates a collage.

Criteria: Layers cut and torn papers to create one unified image.

Target: Uses prior knowledge to interpret the setting in a work of art.

Criteria: Uses descriptive words (nouns, adjectives) to express tactile experiences suggested in collage.

Vocabulary

Arts Infused:
Setting

Reading:
Setting

Arts:
Collage
Implied Texture
Overlapping

Materials

Museum Artworks or Performance

Seattle, WA

Seattle Art Museum

Tacoma, WA

Tacoma Art Museum

Materials

Gouache or tempera paint; Watercolor brushes: mostly flats, some bigger rounds; Alternative mark-making tools: natural sponges, kitchen implements, feathers, sticks, etc.; Watercolor paper: 12x18", 2 per student, and 9x12", 1 per student; Scissors; White board, document camera, or chart paper & markers; Arts Impact sketchbooks; Blue tape; Laminated art mats; Water containers; Paper towels; White school glue; Paper plates (palettes for glue); 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>

- 1.1.4 Elements: Implied Texture
- 1.1.5 Elements: Overlapping Space
- 1.2.1 Skills and Techniques: Collage
- 2.1.1 Creative Process
- 2.1.3 Responding Process
- 4.2.1 Connection between Visual Arts and Reading

Early Learning Guidelines (Pre-K – Grade 3)

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

<http://www.del.wa.gov/development/guidelines/>

- (Age 5 and Kindergarten) 5. Communicating: Ask and answer questions about key details in stories or other information read or presented aloud.
- (Age 4-5) 6. Learning about my world: Arts: Use a variety of materials to create representations of people and things.

continued

Reading Selections

We're Going on a Bear Hunt by Michael Rosen; *The Tiny Seed* by Eric Carle; copies for each student or student group

Art and Reading Materials

Link to Arts Connections, Level K
"Texture You Can See" pages 88-89A

Connections

Teachers College Readers Workshop

Seattle Art Museum images:
Gathering Storm, 1993, Lin Onus, 2006.31



Edge of Time, 1960, Paul Horiuchi, 64.50



(Age 5 and K) 6. Learning about my world: Arts: Share ideas and explain own artwork to others. Talk about what was done and why.

Common Core State Standards in ELA

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

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

RL.K.1. With prompting and support, ask and answer questions about key details in a text.
SL.K.4. Describe familiar people, places, things and events and with prompting and support, provide additional detail.

College and Career Ready Students in Reading

Demonstrate independence.
Build strong content knowledge.
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:

 = Notes specific *Readers Workshop* Curriculum strategies addressed

 = Indicates note or reminder for teacher

= Embedded assessment points in the lesson

COLOR CODING for ARTS AND LITERACY INFUSED PROCESSES:

GENERATE IDEAS	CONSTRUCT MEANING	SELF-REFLECT
Gather Information <ul style="list-style-type: none">• From WHAT you know• From WHO you know• Brainstorm	<ul style="list-style-type: none">• Create drafts• Organize ideas• Make a choice	<ul style="list-style-type: none">• Check in with self• Check in with others• Refine work

Pre-Teach

Introduce the concept of setting as when and where a story takes place. In any read aloud story, ask students to tell you what they notice about when and where the story takes place. How do they know? We use our background knowledge from memories to give us clues to setting. Ask students to think of a special memory and turn and tell a partner when and where it happened.

Lesson Steps Outline

Day One

1. Read aloud *We're Going On a Bear Hunt* by Michael Rosen and help students generate word wall/graphic organizer of descriptive words that suggest the settings of the story.

Criteria-based teacher checklist: Listens to story and uses descriptive words (nouns, adjectives) to express tactile setting experiences suggested in text.

2. Introduce and guide art analysis of *Gathering Storm* by Lin Onus from the Seattle Art Museum collection. Focus on the concept of texture, and facilitate students generating words to describe actual or implied textures in this work of art.

Criteria-based process assessment: Uses descriptive words to express tactile experiences suggested in artwork. Pair-shares by describing textures to a peer.

3. Guide students in brainstorming and sketching descriptive words of textures from different settings in their lives.

☑ Criteria-based peer process assessment: Brainstorms and sketches textures from own tactile experiences. Pair-shares by describing textures to a peer.

4. Demonstrate creating different textures with paint and a variety of tools — brushes, forks, sponges, etc. and guide students in creating at least three different implied textures to suggest various natural surfaces from students' experiences.

☑ Criteria-based teacher checklist: Makes at least three different brushstrokes/marks to suggest various natural textures/surfaces.

5. Guide reflection.

☑ Criteria-based peer assessment: Pair-shares by describing textures they observed or created to peers.

Day Two

1. Read aloud *The Tiny Seed* by Eric Carle and help students add to word wall of descriptive words that suggest the settings of the story.

Criteria-based teacher checklist: Listens to story and uses descriptive words (nouns, adjectives) to express tactile setting experiences suggested in text.

2. Show Eric Carle's images from the book to help students add to "Textures in Art" word wall.

Criteria-based teacher checklist, peer assessment: Uses descriptive words to express tactile experiences suggested in collage. Pair-shares by describing textures to a peer.

3. Introduce and guide art analysis of *Edge of Time* by Paul Horiuchi from the Seattle Art Museum collection. Then demonstrate technique of collage and cutting skills, and facilitate students cutting and tearing collage papers into various shapes.

Criteria-based process assessment: Cuts and tears painted collage papers into various shapes.

4. Guide reflection.

Criteria-based peer assessment: Shares one idea with a peer for how they plan to use a specific texture or shape to show their setting.

Day Three

1. Review collage techniques — layering cut and torn papers — and demonstrate gluing technique.

2. Remind students to suggest at least three different textures in their setting, and guide students in layering cut and torn papers to create a textural collage.

Criteria-based teacher checklist: Layers cut and torn papers to create one unified image.

3. Guide reflection. Prompt students to title their work with words that describe at least one of the textures they implied in their collage.

Criteria-based teacher checklist (through student conferencing), self and peer assessment: Uses descriptive words to express tactile experiences suggested in collage. Pair-shares by describing textures to a peer.

LESSON STEPS

Day One

1. Read aloud *We're Going On a Bear Hunt* by Michael and help students generate word wall/graphic organizer of descriptive words that suggest the settings of the story.

📖 Mini-lesson, setting, re-telling

- *We are going to listen to a story today that has lots of clues in it to tell us where the story is happening. Where and when a story takes place is called its setting.*
- *You are going to hear the writer use words that describe what it sounds like and feels like in the different settings in the story.*
- *While you are listening, try to remember some of the words the writer uses to describe the different places and times in the story. We'll write them on the board afterwards.*
- *We're generating ideas when we gather information from a book.*

📖 Make a two-column graphic organizer on the board or on a large piece of paper with the headers, "Setting in the Story" and "Textures in Art" for students to generate descriptive words. Record names next to responses on board.

☑ Criteria-based teacher checklist: Listens to story and uses descriptive words (nouns, adjectives) to express tactile setting experiences suggested in text.

2. Introduce and guide art analysis of *Gathering Storm* by Lin Onus from the Seattle Art Museum collection. Focus on the concept of texture, and facilitate students generating words to describe actual or implied textures in this work of art.

📖 Sharing professional work, responding: turn and talk, pair-share



📖 The Seattle Art Museum's collection is available on-line at:

<http://www.seattleartmuseum.org/emuseum/code/collection.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 way something feels when we touch it is called texture. When an artist makes it look like there are real textures on a smooth surface, we call it implied texture. Both artists and writers use texture to describe a setting.*
- *If you could touch the real textures shown in these works of art, what would they feel like?*
- *What kind of a place do you think Lin Onus is showing in his painting, Gathering Storm? Is it a forest, a pond, a snowy field? How can you tell?*
- *What words would you use to describe the textures he made in his painting? Whisper your best idea to your elbow buddy and then share it with all of us.*
- *We're generating ideas from works of art now.*

📖 Record each student's name by oral responses on "textures in art" word wall.

☑ Criteria-based process assessment: Uses descriptive words to express tactile experiences suggested in artwork. Pair-shares by describing textures to a peer.

3. Guide students in brainstorming and sketching descriptive words of textures from different settings in their lives.

📖 Making a connection with prior knowledge

- *When you are outside playing, you touch lots of different textures. We are going to start making pictures today that have lots of different textures in them.*
- *Close your eyes for a moment and picture one of your favorite places. What textures do you remember? Are there bumpy pebbles, soft, springy moss, scratchy pine needles, silky puddles ...?*
- *When you have a good idea for a texture, do a little drawing of it in your sketchbook, and then tell a friend what it feels like.*
- *You are constructing meaning as an artist when you brainstorm for ideas.*

☑ Criteria-based peer process assessment: Brainstorms and sketches textures from own tactile experiences. Pair-shares by describing textures to a peer.

4. Demonstrate creating different textures with paint and a variety of tools — brushes, forks, sponges, etc. and guide students in creating at least three different implied textures to suggest various natural surfaces from students' experiences.

📖 Conferring with a partner

- *We are going to make texture paintings today. Later we will cut these up to make pictures with them. But for today, we are not going to do a picture OF something.*
- *Instead we are going to fill our papers with different kinds of brushstrokes and marks to suggest all the different textures we can remember from nature.*
- *You are constructing meaning as an artist when you organize your ideas.*

- *I can make short choppy brushstrokes with it, or soft, feathery ones. I can make marks with other tools, like rough, pebbly marks by dabbing a sponge, or even swishy, swashy grass marks by dragging a fork through paint I already have on the paper!*
- *When I want to change colors, I need to make ten circles in the water with my brush or painting tool, then drag it against the side of the cup, and dab it on my paper towel to make sure it is clean before I get another color.*
- *Describe the implied textures you see.*
- *When we check in with a friend we are working just like artists; we're self-reflecting.*

Criteria-based teacher checklist: Makes at least three different brushstrokes/marks to suggest various natural textures/surfaces.

5. Guide reflection.

 Responding, turn and talk

- *Let's go on a gallery walk. While you are silently looking at your art and others' art, think about the different textures you see.*
- *Which textures grab your attention? What kinds of surfaces do they remind you of?*
- *Turn and tell a friend a texture you are noticing and what it reminds you of.*
- *You are **reflecting**, which will help you become a better artist and reader.*

Criteria-based peer assessment: Pair-shares by describing textures they observed or created to peers.

Day Two

1. Read aloud *The Tiny Seed* by Eric Carle and help students add to word wall of descriptive words that suggest the settings of the story.

📖 Mini-lesson, setting

- *I'm going to read another story that has some different settings in it. Let's listen again for the clues that tell us when and where each part of the story is taking place.*
- *Can we add any words to our word wall that describe the different settings that the little seed visits on his journey? [Let's generate ideas!](#)*

📝 Record each student's name by oral responses on "settings in story" word wall.

Criteria-based teacher checklist: Listens to story and uses descriptive words (nouns, adjectives) to express tactile setting experiences suggested in text.

2. Show Eric Carle's images from the book to help students add to "Textures in Art" word wall.

📖 Turn and talk, partner sharing

- *How does Eric Carle, the author and illustrator of *The Tiny Seed* show us the different textures that the tiny seed traveled over?*
- *What kinds of words would describe these implied textures? Share your best idea with your elbow buddy, and then we'll add it to our word wall.*
- *[We're generating ideas from works of art now.](#)*

📝 Record each student's name by oral responses on "textures in art" word wall.

Criteria-based teacher checklist, peer assessment: Uses descriptive words to express tactile experiences suggested in collage. Pair-shares by describing textures to a peer.

3. Introduce and guide art analysis of *Edge of Time* by Paul Horiuchi from the Seattle Art Museum collection. Then demonstrate technique of collage and cutting skills, and facilitate students cutting and tearing collage papers into various shapes.

📖 Teachers conferring with individuals



- *Both Eric Carle and Paul Horiuchi used a technique called collage to make their pictures. They cut and tore pieces of paper and then overlapped them and glued them down to make another picture. Overlapping is when one thing partly covers up another.*
- *Where do you see overlapping in Paul Horiuchi's collage? What bigger picture do the torn up pieces of paper make when they are put together?*
- *Today, we are going to cut up lots of different shapes from our painted texture pictures that we made last time.*
- *Even though we are going to put together different pieces of paper to make our own collages, we want the shapes that we cut out today to be at least as big as two fingers together, so they aren't too hard to use. You can cut skinny shapes, fat shapes, long shapes, short shapes, straight shapes and curvy ones.*
- *You are constructing meaning as an artist when you make choices.*
- *Your shapes don't have to look like a certain thing yet (rock, tree, sidewalk, bed, etc.) because we will put many pieces together to make our collages next time.*
- *Remember when you are cutting, to keep your thumb facing the ceiling all the time. Also, remember to open your scissors up wide, and put your paper way back in the jaws of the scissor alligator to cut.*
- *Last, remember that when you want to make a curve or turn a corner, turn your PAPER, not your scissors.*

▣ Confer with individuals as they work.

Criteria-based process assessment: Cuts and tears painted collage papers into various shapes.

4. Guide reflection.

 Responding, turn and talk

- *As you were cutting and tearing your painted textures today, what ideas did you have about how you might use the textures to show a part of your setting?*
- *Turn and show a friend how you might use one or a few pieces of your painted textures to show a part of your setting.*
- *You are **reflecting**. Artists and readers often reflect together.*

Criteria-based peer assessment: Shares one idea with a peer for how they plan to use a specific texture or shape to show their setting.

Day Three

1. Review collage techniques — layering cut and torn papers — and demonstrate gluing technique.

- *Last time we learned that a collage is a picture made up from cut and torn papers that are overlapped to make a new picture. Today we are going to make our own collages.*
 - *One way to glue down collage papers is to paint glue on the big paper in the place where you want to put your collage pieces down.*
 - *Then place your cut up collage papers on the glue. Just do one small area at a time, and slowly build up your collage.*
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2. Remind students to suggest at least three different textures in their setting, and guide students in layering cut and torn papers to create a textural collage.

 Making a connection with prior knowledge, conferring with individuals

- *We are going to make a collage that is a setting from your life. Will you show your backyard? Your street? Your favorite park? The playground? Your room?*
- *We want to suggest lots of different implied textures in our collages, so be sure to use at least three different implied textures in your picture. Are there rough rocks, slippery grass, soft wood, or bumpy pavement in your setting? Will it be nighttime or daytime? Will it be the winter, spring, summer or fall?*
- *How can you show both the time and place of your setting with your textures?*
- *You are constructing meaning as an artist when you brainstorm for ideas and make choices.*
- *When you start to make the different parts of your setting, remember to use both cut and torn pieces of painted paper, and overlap them to make your collage.*
- *After you have been working for a while, step back from your collage and look at it. Does it need more of a certain color or texture in a different place? What would make it feel even more like your special setting?*
- *When look at our art while we are still making it, we are working just like artists; we're self-reflecting.*

 Confer with individuals as they work.

Criteria-based teacher checklist: Layers cut and torn papers to create one unified image.

3. Guide reflection. Prompt students to title their work with words that describe at least one of the textures they implied in their collage.

- *When you are all done with your collage, please give it a title that has at least one texture word in it for one of the textures you included in your setting.*
- *Tell your elbow buddy your ideas and ask him/her which word s/he would pick to describe your picture.*

- *When you check in with a friend you are doing more self-reflection—an artistic process.*
- Student writes a title with at least one descriptive word that expresses an implied texture s/he created in his/her collage.

Criteria-based teacher checklist (through student conferencing), self and peer assessment: Uses descriptive words to express tactile experiences suggested in collage. Pair-shares by describing textures to a peer.

ARTS IMPACT LESSON PLAN Visual Arts and Reading Infusion

Kindergarten: *Memories of Place: Using Prior Knowledge to Create Setting*

CLASS ASSESSMENT WORKSHEET

Disciplines	READING	VISUAL ARTS		READING/ARTS	Total 4
Concept	Setting	Implied Texture	Collage	Setting	
Criteria	Uses descriptive words (nouns, adjectives) to express tactile experiences suggested in text.	Makes at least three different brushstrokes/marks to suggest various natural surfaces.	Layers cut and torn papers to create one unified image.	Uses descriptive words (nouns, adjectives) to express tactile experiences suggested in collage.	
Student Name					
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28.					
29.					
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 reading?

Teacher: _____

Date: _____

ARTS IMPACT FAMILY LETTER

VISUAL ARTS AND READING LESSON: *Memories of Place: Using Prior Knowledge to Create Setting*

Dear Family:

Today your child participated in an **Arts and Reading** lesson. We talked about how both writers and artists can use textures to suggest the setting, the time, and the place that the story happens. We read two different books and looked at two different artists who use collage to imply a variety of textures in their work.

- We came up with words to describe the different textures we heard in the books and saw in the art.
- We painted a variety of implied textures on paper with brushes, sponges, and even kitchen tools!
- We cut up and tore the painted papers and then glued them down in new ways to make a collage that shows a setting from our own lives.
- We titled our collages with a title that suggested at least one of the textures we included in our setting.

At home, you could encourage your child to listen and look for clues to the settings in the stories you read together. You could also go for a texture hunt in your home, asking your child to come up with as many different descriptive words as s/he can for all the different surfaces in your home.

Enduring Understanding

Implied textures can suggest a specific time and place.