

ARTS IMPACT LESSON PLAN

Visual Arts and Reading Infused Lesson

Inferring Place: Mining Clues from the Text and Yourself

Author: Beverly Harding-Buehler Grade Level: Third



Enduring Understanding

Combining background knowledge with clues from the text leads to inference. Warm or cool colors, in texts and in works of art, can express a specific mood (emotional setting).

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

Students combine background knowledge with text or picture clues to make inferences about story and artwork settings. Color used for expressive impact in text and art is analyzed. Students sketch an emotionally charged personal event then refine their idea on watercolor paper. A warm or cool color palette is selected to express mood, and student images are developed using watercolor techniques. Last, students write an expressive title and an artist statement that convey the emotional setting of their art.

Learning Targets and Assessment Criteria

Target: Combines background knowledge with text clues to infer the emotional setting of a story.

Criteria: Writes and categorizes observations cued by the story into three columns: Background Knowledge (BK), Text Clues (TC), and Inference (I).

Target: Abstracts color for emotional impact.

Criteria: Chooses and uses predominately cool or warm colors to symbolize a specific mood or feeling.

Target: Uses watercolor techniques.

Criteria: Creates soft washes and crisp-edged marks with watercolor paint.

Target: Writes a title and an artist statement to explain the emotional setting in a work of art.

Criteria: Writes an expressive title (with a noun and an adjective) and artist statement that includes background knowledge, choice of warm or cool colors, and visual clues that express a feeling.

Vocabulary

Arts Infused:

Emotion
Setting
Title

Reading:

Setting

Arts:

Abstraction
Cool Colors
 blue, violet, green
Expressive Color
Mood
Warm Colors
 Red, orange, yellow
Refine
Watercolor

Materials

Museum Artworks or Performance

Seattle, WA

Seattle Art Museum

Tacoma, WA

Tacoma Art Museum

Materials

White board, document camera, or chart paper & markers; Post-it notes; Color wheel; Arts Impact sketchbooks; Drawing pencil: HB; Black markers: ultrafine tips; Watercolor paper: 6x9" (practice) and 9x12" (finished composition); Blue tape; Laminated art mats; Watercolor sets – full pan; 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>

- 1.1.6 Elements: Warm and Cool Color
- 1.2.1 Skills and Techniques: Watercolor
- 2.1.1 Creative Process
- 2.1.3 Responding Process
- 3.2.1 Communicate for Specific Purpose
- 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/>

- (3rd grade) 5. Communicating: Speaking and Listening: Use listening skills to interpret information heard. Reading: Compare two books on the same topic.

continued

Reading Selections

My Name is Sangoel by Karen Lynn Williams and Khadra Mohammed
When Sophie Gets Angry, Really, Really Angry by Molly Bang

Link to Art Connections, Level 2

"Cool Colors," pages 58-61, and "Warm Colors," pages 63-65

Connections

Teachers College Readers Workshop

Seattle Art Museum images:

The Studio, 1977, Jacob Lawrence, 90.27



Milltown Exit, 1984, Fay Jones, 84.168



(3rd grade) 6. Learning about my world: Arts:
Explain own artwork to others

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.3.1. Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
RL.3.3. Describe characters in a story (e.g. their traits, motivations or feelings) and explain how their actions contribute to the sequence of events.

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

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 the time, place, and mood of a story. In any read aloud story, ask students to tell you what they notice about when and where the story takes place, as well as its emotional tone. How do they know?

When we read books or look at works of art, we make inferences about the setting. We use background knowledge + clues from the text/work of art to make inferences, our ideas about the setting, and what it means. Ask students to remember one time when they felt really happy, or sad, or scared, or excited. What do they remember about the time and place where that happened?

Lesson Steps Outline

Day One

1. Introduce the “formula” of Background Knowledge + Text Clues = Inference (BK + TC = I). Read aloud a selection from *My Name is Sangoel* by Karen Lynn Williams and Khadra Mohammed and help students generate and categorize their observations into these three ways of knowing (BK, TC, I).

Criteria-based teacher checklist: Writes and categorizes observations cued by the story into three columns: Background Knowledge (BK), Text Clues (TC), and Inference (I).

2. Guide students in using inferences to interpret the emotional setting(s) of the story.

Criteria-based peer process assessment: Uses inferences to visualize and sketch the setting of the story and discusses in pair-share.

3. Introduce and guide art analysis of *The Studio* by Jacob Lawrence and *Milltown Exit* by Fay Jones from the Seattle Art Museum collection. Facilitate students inferring the setting of the works of art by combining their background knowledge with visual clues in the art.

Criteria-based peer process assessment: Describes own background knowledge, visual clues, and inference about a work of art: Combines with others for collective interpretation of setting in art.

4. Guide reflection. Ask students to turn and talk to think about their thinking, reflecting on the process of coming up with inferences.

Criteria-based peer reflection: Compares and contrasts interpreting settings in books and works of art.

Day Two

1. Introduce the concept of color expressing emotion, in texts and art. Read aloud *When Sophie Gets Angry, Really, Really Angry* by Mollie Bang. Ask the students to share the colors that they think best express the different emotions the main character is feeling in the text.

Criteria-based peer process reflection: Listens to story. Describes the colors (both physical and emotional) s/he visualizes in the setting, and compares in pair-share.

2. Introduce warm and cool colors, and facilitate students identifying warm and cool colors in *The Studio* and *Milltown Exit*. Guide students in interpreting mood from the predominant colors (warm vs. cool) in a composition.

Criteria-based process room-scan assessment: Identifies warm and cool colors in a work of art and analyzes moods created by warm or cool colors in composition.

3. Guide students in brainstorming and sketching a subject for their “mood setting”: a time, place, and event in their lives that made them feel strongly in a certain way.

Criteria-based process self-reflection: Brainstorms — in written notes, sketches, and colors — an emotionally-charged event from his/her life and how it made them feel.

4. Guide reflection. In small groups, ask students to share their powerful event and which kinds of colors — warm or cool — might best express their memory.

Criteria-based small group reflection: Shares emotionally charged events and colors they associate with the emotions.

Day Three

1. Guide students in using sketches and notes to create a final drawing of their “mood setting” on watercolor paper.

☑ Criteria-based peer process reflection: Creates final draft (drawing) of a time, place, and event in their lives that holds strong emotion for them. Reflects with a peer, and refines.

2. Demonstrate watercolor techniques. Remind students to abstract color by choosing a predominately warm or cool color scheme for their mood setting, and give students criteria-based feedback while they fill their compositions with color.

☑ Criteria-based self-reflection, teacher checklist: Creates soft washes and crisp-edged marks with watercolor paint. Chooses and uses predominately cool or warm colors to symbolize a specific mood.

3. Guide students in titling their work (with an expressive noun and adjective) and writing an artist statement that includes an explanation of how they created the emotional setting of their work of art.

☑ Criteria-based peer reflection, teacher checklist: Writes an expressive title (with a noun and an adjective) and artist statement that includes background knowledge, choice of warm or cool colors. and visual clues that express a feeling.

4. Guide reflection. Facilitate a gallery walk. Ask students to comment on each other’s artistic choices of words, images and colors to express their emotional setting.

☑ Criteria-based full group reflection: Comments on each other’s artistic choices of colors and words that describe their expressive setting.

LESSON STEPS

Day One

1. Introduce the “formula” of Background Knowledge + Text Clues = Inference (BK + TC = I). Read aloud a selection from *My Name is Sangoel* by Karen Lynn Williams and Khadra Mohammed and help students generate and categorize their observations into these three ways of knowing (BK, TC, I).

📖 Mini-lesson, background knowledge, text clues and inference, peer assessment, turn and talk, partner sharing, teacher conferring with reading pairs

- *When we are inferring what is happening in a story and what it means, we put together information from the author from text clues with our own background knowledge to draw conclusions, predict something, or make sense about what we are reading.*
- *You can think of it as an equation: Background Knowledge (BK) + Text Clues (TC) = Inference (I).*
- *Here’s an example from My Name is Sangoel by Karen Lynn Williams and Khadra Mohammed:*

The teacher gave him his own desk. But when she introduced him to the class, she scrunched up her forehead, trying to read his name, “This is San, Sang, San-go-el.”

“San-Sang,” the girl next to him called out. The kids laughed. Sangoel lowered his head. He remembered the Wise One’s words and held his anger inside.

“My name is Sangoel”, he whispered, but no one heard.

- *If you’ve ever had anyone mispronounce your name, raise your hand. On a post-it note with the letters (BK) on it for “Background Knowledge” write down what it felt like when someone mispronounced your name.*
- *How do you know what Sangoel feels about having his name mispronounced? What clues did the authors give us in the text? Write a text clue on another post-it note, labeled (TC), that tells you what Sangoel is feeling.*
- *Turn and talk to a reading partner and share your background knowledge and the text clue you heard. Now, together, see if you can come up with an inference (I) — a conclusion, a prediction, or what this passage means — by putting together your background knowledge and the text clues you and your reading buddy found. Write your inference on a third post-it labeled “I”.*
- *We’re generating ideas when we gather information from a book.*

📋 Make a three column graphic organizer on the board or on a large piece of paper with the headers “Background Knowledge” and “Text Clues” and “Inferences” for students to share their observations for each. Add post-its in each category (labeled with students’ names) to full-class chart. Confer with small groups.

☑ Criteria-based teacher checklist: Writes and categorizes observations cued by the story into three columns: Background Knowledge (BK), Text Clues (TC), and Inference (I).

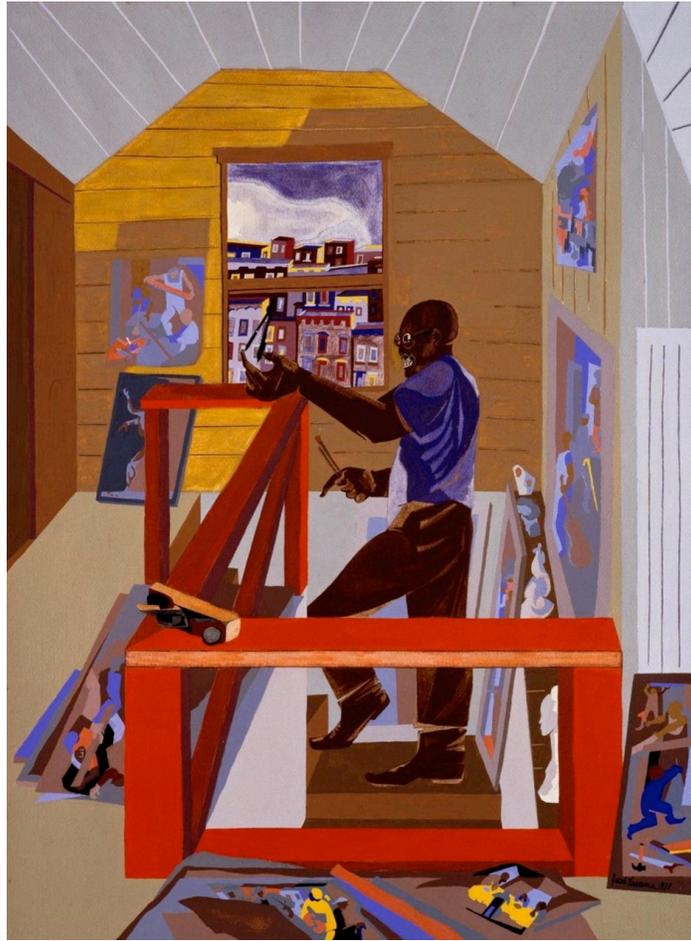
2. Guide students in using inferences to interpret the emotional setting(s) of the story.

📖 Creating mental images, envisioning

- *The time, place, and mood of a story are called its setting. We use our inferences to visualize the setting of a story.*
- *What do your inferences tell you about this story so far? What time of year is it? Where is the story taking place? What kinds of emotions does Sangoel feel?*
- *You are constructing meaning as a reader when you organize your questions and ideas.*
- *In your sketchbook, do a quick sketch of what you envision so far about the setting of this story. A sketch is a working drawing, not a finished piece. Just get your general ideas down, but add some details that tell us about the time, place, and mood of the story.*
- *After you finish your sketch, share it with your elbow partner and see if you chose similar or different things about the setting to highlight.*
- *When we check in with a friend we are working just like artists and authors; we're self-reflecting first and then seeing if a classmate sees something the same way we do or differently — reflecting with a peer.*

Criteria-based peer process assessment: Uses inferences to visualize and sketch the setting of the story and discusses in pair-share.

3. Introduce and guide art analysis of *The Studio* by Jacob Lawrence and *Milltown Exit* by Fay Jones from the Seattle Art Museum collection. Facilitate students inferring the setting of the works of art by combining their background knowledge with visual clues in the art.



▣ 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.

- *In the same way that we can infer the setting of a story by combining our background knowledge with text clues, we can interpret the setting of a work of art by putting together our background knowledge with visual clues.*
- *What do you recognize in this work of art? What clues does the artist give you about where the people or objects in the paintings are located? Is it dawn or mid-day, or late afternoon? What time of year is it? Why do you think so?*
- *You are constructing meaning as a viewer when you organize your questions and ideas about a work of art.*
- *When we combine our inferences, we can come up with our interpretation of the settings of the work(s) of art. What do the inferences we have discovered tell you about the time, place, and especially the mood, or emotional setting of the works of art?*

Criteria-based peer process assessment: Describes own background knowledge, visual clues, and inference about a work of art: Combines with others for collective interpretation of setting in art.

4. Guide reflection. Ask students to turn and talk to think about their thinking, reflecting on the process of coming up with inferences.

▣ Peer conferring.

- *Turn and talk with a partner. How was inferring a setting a book the same or different from figuring out the setting of a work of art?*

Criteria-based peer reflection: Compares and contrasts interpreting settings in books and works of art.

Day Two

1. Introduce the concept of color expressing emotion, in texts and art. Read aloud *When Sophie Gets Angry, Really, Really Angry* by Mollie Bang. Ask the students to share the colors that they think best express the different emotions the main character is feeling in the text.

📖 Inferring turn and talk, conferring with a partner

- *Both artists and authors can use color to create a certain mood in their work. An author can do that by literally describing the colors of something in the story, or by suggesting the color of a feeling with words.*
- *I am going to read aloud another book about a character feeling big emotions. While you are listening, look carefully at the colors of the setting. They might be the actual colors of the place, and objects and time that the author is describing, or they could be the colors you associate with the emotions the main character is feeling.*
- *We're generating ideas from reading now.*
- *After I finish reading, tell your reading partner how you interpreted the colors you saw or imagined while you were listening to the story.*

☑ Criteria-based peer process reflection: Listens to story. Describes the colors (both physical and emotional) s/he visualizes in the setting, and compares in pair-share.

2. Introduce warm and cool colors, and facilitate students identifying warm and cool colors in *The Studio* and *Milltown Exit*. Guide students in interpreting mood from the predominant colors (warm vs. cool) in a composition.

📖 Sharing professional work

- *One of the ways that artists can create a mood in a work of art is to use mostly warm or cool colors. We call colors warm or cool because they remind us of things in nature that are warm or cool to the touch.*
- *What things in nature are warm or hot to the touch that are red, yellow, or orange? What things in nature are cool or cold to the touch that are blue, green, or violet?*
- *Let's look for warm and cool colors in a work of art.*
- *We're generating ideas from works of art now.*
- *What kind of mood do you get from mostly cool colors? What kind of mood do you get from mostly warm colors?*
- *You are constructing meaning as a viewer when you organize your ideas about a work of art.*

📖 Remember that interpreting emotion from color is subjective, so there will be multiple answers to these questions, and they are all "right," as long as the student can point out what s/he is seeing in the work of art that leads them to that interpretation.

☑ Criteria-based process room-scan assessment: Identifies warm and cool colors in a work of art and analyzes moods created by warm or cool colors in composition.

3. Guide students in brainstorming and sketching a subject for their “mood setting”: a time, place, and event in their lives that made them feel strongly in a certain way.

- *We are going to create our own paintings of a certain time, place, and event that made us feel very strongly about something. It could be a happy memory, like winning an important soccer match, or making a new best friend. Or it could be a sad memory, like losing a pet, or an embarrassing one, like saying something you didn't really mean.*
- *You can start **generating ideas** by sketching, or writing down words in your sketchbook that describe the time, place and way that you felt. Like Jacob Lawrence, the people in your setting can be simple shapes.*
- *Think about what other visual clues you want to include. Did your event happen outside or inside? What time of year was it? Was it nighttime or daytime? Who was around? What were you wearing?*
- *Make some sketches and notes for yourself in your sketchbook to help you remember the details of what it looked like and felt like when it happened. Also, try out some colors in your sketchbook to see which kinds of colors — mostly warm or mostly cool best expresses how your memory feels to you.*
- *You are constructing meaning as an artist when you brainstorm for ideas and create sketches or drafts.*

Criteria-based process self-reflection: Brainstorms — in written notes, sketches, and colors — an emotionally charged event from his/her life and how it made them feel.

4. Guide reflection. In small groups, ask students to share their powerful event and which kinds of colors — warm or cool — might best express their memory.

 Peer conferring.

- *Reflect with your table group. Please share your powerful events and which kinds of colors — warm or cool — might best express the way you felt?*
- *How do your ideas about the colors of certain emotions compare with your table partners? It's OK if they are not the same. Every person has different associations with colors.*

Criteria-based small group reflection: Shares emotionally charged events and colors they associate with the emotions.

Day Three

1. Guide students in using sketches and notes to create a final drawing of their “mood setting” on watercolor paper.

- *Today we are going to take our rough drafts, our sketches, and notes from our sketchbooks, and refine them to create a finished drawing. Later we’ll add watercolor paint to our drawings to add to the mood we are trying to express.*
- *Choose the sketches and other details you noted in your sketchbooks that best capture the feeling of the time and place and event you want to share. Remember you can still make any changes you wish.*
- *First draw your final draft in pencil, and then share your final drawing with a friend.*
- *Artists often share their work with each other before it’s done to reflect on what’s working well, and what they can improve.*
- *Does your friend have any suggestions for ways that you can make your drawing even more expressive of the event and feelings you are trying to describe?*
- *Once you have made any refinements to your drawing, then go over your lines with fine-line Sharpies so that they will still be strong after we add paint.*

Criteria-based peer process reflection: Creates final draft (drawing) of a time, place and event in their lives that holds strong emotion for them. Reflects with a peer, and refines.

2. Demonstrate watercolor techniques. Remind students to abstract color by choosing a predominately warm or cool color scheme for their mood setting, and give students criteria-based feedback while they fill their compositions with color.

 Conferring with a partner

- *Watercolor paint is a transparent medium, which means that you can see through it a little. You can make lots of different marks with watercolor. We are going practice two different kinds of marks today, soft washes and crisp-edged brushstrokes.*
- *To make a soft wash of watercolor, you can paint just water on your paper first, and then add color to it, or you can make sure your brush is full of water when you pick up the color you want and then paint it directly on the dry paper.*
- *To make a crisp-edged mark, you need to make sure you have enough water on your brush for the color to flow smoothly, but not so much that it bleeds. Also, you can only make a crisp mark on a dry section of your painting.*
- *Try practicing both kinds of marks on the small piece of paper. Before you add paint to your mood setting, tell a friend whether you are planning on using mostly warm colors or cool colors to suggest the feeling you want to express.*
- *Make sure your friend agrees with you that the color choices you have made match what you are planning (warm: red, orange, yellow; OR cool: blue, green, violet). Finally, remember to use both soft washes and crisp-edged marks somewhere in your painting.*
- *When you think you are almost done, step back and look at your work, and ask yourself what it needs to make it even more expressive of the feeling you are trying to evoke.*

- *When look at our art while we are still making it, we are working just like artists; we're self-reflecting.*

Criteria-based self-reflection, teacher checklist: Creates soft washes and crisp-edged marks with watercolor paint. Chooses and uses predominately cool or warm colors to symbolize a specific mood or feeling.

3. Guide students in titling their work (with an expressive noun and adjective) and writing an artist statement that includes an explanation of how they created the emotional setting of their work of art.

- *When your work is finished, please write a title for it that includes both a noun and an adjective that hints at the emotion(s) you were trying to express in your setting. Then write an artist statement that explains your art.*
- *In your artist statement for your mood painting, share some background information, as well as a description of part of your image, and a statement about how these combine to express the feeling you were trying to create.*
- *You are constructing meaning as an artist when you make choices.*
- *Share your artist statement and title with your elbow buddy before writing your final draft of it on the cardstock for display. Can your elbow buddy suggest any ways that you could improve your artist statement?*
- *Remember that artists often share their ideas with each other to reflect and refine their work.*

Criteria-based peer reflection, teacher checklist: Writes an expressive title (with a noun and an adjective) and artist statement which includes background knowledge, choice of warm or cool colors, and visual clues that express a feeling.

4. Guide reflection. Facilitate a gallery walk. Ask students to comment on each other's artistic choices of words, images and colors to express their emotional setting.

 Full group conferring.

- *Which setting grabs your attention? Did s/he use mostly warm or cool colors in their setting?*
- *What emotion do you think the artist was trying to express in his or her setting?*
- *Does your inference match the artist's? It's OK if it doesn't, because people infer different things from works of art, based on their own background knowledge.*

Criteria-based full group reflection: Comments on each other's artistic choices of colors and words that describe their expressive setting.

ARTS IMPACT LESSON PLAN Visual Arts and Reading Infusion

Third Grade: *Inferring Place: Mining Clues from the Text and Yourself*

Teachers may choose to use or adapt the following self-assessment tool.

STUDENT SELF-ASSESSMENT WORKSHEET

Disciplines	READING	VISUAL ARTS		READING/VISUAL ART ANALYSIS		Total 5
Concept	Setting	Abstraction	Watercolor	Setting		
Criteria	Writes and categorizes observations cued by the story into three columns: Background Knowledge (BK), Text Clues (TC), and Inference (I).	Chooses and uses predominately cool or warm colors to symbolize a specific mood or feeling.	Creates soft washes and crisp-edged marks with watercolor paint.	Writes an expressive title (with a noun and an adjective).	Writes an artist statement which includes background knowledge, choice of warm or cool colors, and visual clues that express a feeling.	
Student Name						

ARTS IMPACT LESSON PLAN Visual Arts and Reading Infusion

Third Grade: *Inferring Place: Mining Clues from the Text and Yourself*

CLASS ASSESSMENT WORKSHEET

Disciplines	READING	VISUAL ARTS		READING/VISUAL ART ANALYSIS		Total 5
Concept	Setting	Abstraction	Watercolor	Setting		
Criteria	Writes and categorizes observations cued by the story into three columns: Background Knowledge (BK), Text Clues (TC), and Inference (I).	Chooses and uses predominately cool or warm colors to symbolize a specific mood or feeling (and explains choice in writing, in artist statement.	Creates soft washes and crisp-edged marks with watercolor paint.	Writes an expressive title (with a noun and an adjective).	Writes an artist statement which includes background knowledge, choice of warm or cool colors, and visual clues that express a feeling.	
Student Name						
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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 reading?

Teacher: _____

Date: _____

ARTS IMPACT FAMILY LETTER

VISUAL ARTS AND READING LESSON: *Inferring Place: Mining Clues from the Text and Yourself*

Dear Family:

Today your child participated in an **Arts and Reading** lesson. We learned how to combine our background knowledge with clues from texts or works of art to infer meaning in stories or images. We also discovered how both authors and artists can use colors to suggest the emotional settings (the time and place and mood) of their work.

- We wrote statements about our background knowledge, clues that we noticed in the text or images, and the inferences that we made when we put those two sources of information together to interpret the settings of a story or a work of art.
- We learned about warm colors (red, yellow, orange) and cool colors (blue, violet, green), and how we could use them to suggest a specific mood.
- We learned how to make soft washes and crisp-edged brushstrokes with watercolor paint.
- We wrote a title and an artist statement for our works of art that explained how some background information, choice of warm or cool colors, and visual clues might suggest the mood or feeling that we were trying to express.

At home, you could encourage your child to listen and look for clues about the settings in the stories you read together. You could also look for the ways that children’s illustrators sometimes use mostly warm or cool colors to create specific moods.

Enduring Understandings

Combining background knowledge with clues from the text leads to inference.
Warm or cool colors, in texts and in works of art, can express a specific mood (emotional setting).