**Enduring Understanding**
Place, time, and weather in language and landscape compositions can convey emotions and changing emotions.

**Lesson Description** (Use for family communication and displaying student art)
Students identify figurative language connected to moods that references place, time, and weather, then analyze emotions conveyed in landscape artworks. Students combine drawing, painting, and collage to show two views of a landscape that conveys changing emotions and self-transformation. Last, students create a Haiku poem as an artist statement about their work using figurative language.

**Learning Targets and Assessment Criteria**

<table>
<thead>
<tr>
<th>Target</th>
<th>Uses figurative language connecting place and feeling.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criteria</td>
<td>Identifies and writes similes, metaphors, and/or idioms, referencing weather and landscape that describe emotional states of being.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Target</th>
<th>Interprets and expresses emotions in visual art.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criteria</td>
<td>Associates time, place and weather with specific feelings conveyed by art.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Target</th>
<th>Uses craftsmanship.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criteria</td>
<td>Draws, paints, cuts/tears and layers paper with care and intention, glues securely.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Target</th>
<th>Creates a mixed media landscape diptych that conveys transformation of emotion.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criteria</td>
<td>Combines painting, collage, and drawing in a two-part symbolic landscape. Shows change from unpleasant to pleasant emotions through contrasting visual art elements.</td>
</tr>
</tbody>
</table>

**Materials**

<table>
<thead>
<tr>
<th>Museum Artworks or Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seattle, WA</td>
</tr>
<tr>
<td>Seattle Art Museum</td>
</tr>
</tbody>
</table>

| Tacoma, WA |
| Tacoma Art Museum |

<table>
<thead>
<tr>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mood Meter poster; Whiteboard and markers; Rice paper: 8x10&quot;, 2 per student; Liquid watercolor: multiple colors; black India or Sumi ink; Watercolor brushes: broad range of different sizes and shapes; 8&quot; diameter paper plates for templates; 8.5 x 5.5&quot; tagboard rectangles for templates; Heavy watercolor paper: 10x22&quot;, 1 per student; Watercolor pencils; Color vellum; Fadeless art paper; Scissors; Large glue sticks; Glue mats or newsprint; Water containers; Paper towels; Broad range of color landscape photos; Class assessment worksheet</td>
</tr>
</tbody>
</table>

**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

1.1.2 Elements: Shape
1.1.5 Elements: Space
1.1.6 Elements: Color
1.2.1 Skills and Techniques: Mixed Media
2.1.1 Creative Process
2.3.1 Responding Process
3.1.1 Communicates: Express Feelings, Present Ideas
4.2.1 Connection between Visual Arts and Social Emotional Learning

Social Emotional Learning Standards
1. Self-Awareness – Individual has the ability to identify and name one’s emotions and their influence on behavior.
3. Self-Efficacy – Individual has the ability to motivate oneself, persevere and see oneself as capable.
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/
L.4-5.5 Vocabulary Acquisition and Use
Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
a. Explain the meaning of simple similes and metaphors (e.g., *as pretty as a picture*) in context.
b. Recognize and explain the meaning of common idioms, adages, and proverbs.

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.
Pre-Teach
Find examples of figurative language describing mood in stories or poetry. Review colors of the *Mood Meter*, and talk about how feelings change.

Lesson Steps Outline

**Part One: Responding to Art**

1. Guide students in thinking about how figurative language referencing weather and place and can describe emotions or states of being.

   ☑ Criteria-based teacher process assessment: Identifies similes, metaphors, idioms, referencing weather and landscape that describe emotional states of being.

2. Introduce and guide art analysis of *Mountain Trees* by Kenneth Callahan and *Mount Rainier, Bay of Tacoma - Puget Sound* by Sanford Robinson Gifford from the Seattle Art Museum collection and *Night Rain at Oyama* by Otagawa Toyokuni II and *View of the Arco Juneau from the West Bank* by Sally Cleveland from the Tacoma Art Museum collection. Lead students in identifying emotions conveyed in different landscape works of art.

   ☑ Criteria-based teacher checklist: Associates time, place, and weather with specific feelings conveyed by art.

3. Ask students to think about times when they wanted to transform a bad mood into a good mood. Introduce idea of creating a contrasting two-part artwork about transformation with one part communicating an unpleasant feeling and the other, a pleasant feeling.

   ☑ Criteria-based teacher checklist: Associates time, place, and weather with specific feelings conveyed by art.
Part Two: Creating Process Papers, Preparing Background Paper

1. Introduce mixed media process. Demonstrate and guide students to create process papers composed of the colors and brushstrokes of unpleasant and pleasant moods/feelings using diverse brushes and liquid watercolors on rice paper.

☐ Criteria-based teacher checklist: Paints with care and intention.

2. Facilitate students folding watercolor paper, centering and tracing template (cardstock or plate) twice, and setting aside for the next session. Center and trace template twice.

☐ Criteria-based process assessment: Prepares paper for mixed media diptych.
Part Three: Visualizing and Creating

1. Facilitate and demonstrate selection of landscape photo as resource, visualizing, planning, and sketching landscape in both shapes on either side of fold.

☐ Criteria-based teacher checklist: Draws with care and intention.


☐ Criteria-based teacher checklist, peer assessment: Associates time, place, and weather with specific feelings conveyed by art. Cuts/tears and layers paper with care and intention, glues securely.

3. Demonstrate and guide adding detail/refinement with watercolor pencils.

☐ Criteria-based self-process assessment: Reflects and refines.
Part Four: Writing Poetry and Reflecting

1. Demonstrate and guide writing a Haiku poem about changing emotions expressed in art.

☐ Criteria-based teacher checklist: Identifies and writes similes, metaphors, and/or idioms, referencing weather and landscape that describe emotional states of being.

2. Guide reflection on creative process.

☐ Criteria-based peer and group reflection: Discusses artistic choices and reflects on figurative language and the impact of creating art about feelings.
LESSON STEPS
Part One: Responding to Art
1. Guide students in thinking about how figurative language referencing weather and place and can describe emotions or states of being.
   - Create a list of figurative language connecting feelings, weather, and place.

Weather:
   - Have you ever heard someone say “you are bright and sunny today” or “there was a grey cloud hanging over him” or “storm clouds are gathering”?
   - What do these phrases have in common? (weather describes feelings) What are some feelings that different kinds of weather can describe?
   - Now let’s think about some other figurative language that describe our feelings or experiences...“It’s a rocky road ahead”...“He is trying to move a mountain”...“There is light at the end of the tunnel”...“smooth sailing”...

Place:
   - What do these phrases have in common? (places connected to feelings) What are some feelings that different kinds of places can describe?
   - What kinds of places might seem scary, sad, or angry? (Canyons, dark woods, rocky cliffs, crashing waves, spiky mountains) What kinds of places might feel happy or calm? (Smooth waters, paths/rivers extending into the distance, open spaces, distant mountains)
   - Could a place that seems scary or sad change into a place that seems happy and calm?
   - Visualize, in your mind’s eye, what that place and change might look and feel like. Think about different times of day and night. Think about different seasons.
   - Talk with a partner about what you visualize and why. Share your thinking with the class.

Criteria-based teacher process assessment: Identifies similes, metaphors, idioms, referencing weather and landscape that describe emotional states of being.

2. Introduce and guide art analysis of Mountain Trees by Kenneth Callahan and Mount Rainier, Bay of Tacoma - Puget Sound by Sanford Robinson Gifford from the Seattle Art Museum collection and Night Rain at Oyama by Otagawa Toyokuni II and View of the Arco Juneau from the West Bank by Sally Cleveland from the Tacoma Art Museum collection.
   - Lead students in identifying emotions conveyed in different landscape works of art.

Project each artwork for a few minutes to allow time for students to talk about what they see.

   - Talk with a partner about each artwork. What is happening in this artwork? What kind of feeling does it express? Why? Back up your thinking with evidence.
   - Share your thinking with the whole class.
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

Criteria-based teacher checklist: Associates time, place and weather with specific feelings conveyed by art.

3. Ask students to think about times when they wanted to transform a bad mood into a good mood. Introduce idea of creating a contrasting two-part artwork about transformation with one part communicating an unpleasant feeling and the other, a pleasant feeling.

- Focus on what it feels like to change from a negative unpleasant mood to a positive, pleasant mood. If your mind and emotions are an interior landscape, what does that transformation look like? What are the time/seasons, weather and colors of those moods?

- We will create two images of the same landscape. One part will show weather and place that communicates unpleasant emotions: anger, sadness, fear..., the other part will also show that same place in a way that communicates pleasant emotions: Peacefulness, happiness, calm...

- 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?
• What kind of colors and shapes in a place might feel angry, upset, or sad? What kind of colors and shapes might feel calm, peaceful, and happy? What does contrast mean? Would the colors and shapes of these emotions contrast? How?

• Talk with a partner about ways that you could make two pictures of the same landscape communicate completely different feelings? (Think about time, season, color choice/palette.)

☑ Criteria-based teacher checklist: Associates time, place and weather with specific feelings conveyed by art.
Part Two: Creating Process Papers, Preparing Background Paper

1. Introduce mixed media process. Demonstrate and guide students to create process papers composed of the colors and brushstrokes of unpleasant and pleasant moods/feelings using diverse brushes and liquid watercolors on rice paper.

- Introduce finished example of mixed media landscape to help students understand how process paper will be used in the next session.

  - *We are working with mixed media: a combination of painting, drawing, and collage. We are creating papers that we will cut into shapes tomorrow.*

  - *We might create textures of water or trees or clouds, but not pictures of them. We are making the colors and textures of our feelings. Unpleasant and pleasant...*

  - *Notice how I can create dabs and strokes by gently dipping my brush in the liquid water color and lightly touching the rice paper with my brush held at different angles.*

  - *Rice paper is a delicate yet strong paper from Asia. Notice how I use intentionality and care in creating calm repeating strokes, the bold zigzag strokes of anger, and other colors and textures that communicate unpleasant and pleasant feelings for me.*

  - *Now it is your turn. Fill both papers with color and brushstrokes using craftsmanship: care and intentionality. Think of the colors and textures that communicate the range of your feelings.*

- Make sure students sign names in pencil and set aside rice paper process papers to dry.

  - Criteria-based teacher checklist: Paints with care and intention.

2. Facilitate students folding watercolor paper, centering and tracing template (cardstock or plate) twice, and setting aside for the next session.

  - *We are creating two mixed-media landscapes on one piece of watercolor paper that express contrasting emotions. We are folding our watercolor paper in half so that our art can sit on a table like a book.*

**Center and trace template twice:**

- Provide 8” diameter plates and/or 8.5x5.5” rectangle tagboard as templates. Have students sign names on back, and set aside for next session.

  - *Center and trace your template on each side of the fold, with care and intention. You may use a ruler to measure if you like.*

  - *Slightly more space on the bottom margin will help your artwork balance in each space.*

  - *Now we have created spaces for our two-part expressive landscapes.*

  - Criteria-based process assessment: Prepares paper for mixed media diptych.
Part Three: Visualizing and Creating

1. Facilitate and demonstrate selection of landscape photo as resource, visualizing, planning, and sketching landscape in both shapes on either side of fold.

Spread color landscape photos out on a table, give student groups a time limit at the table to select a photo as reference and rotate groups through.

Select photo:

- I am choosing a place that really speaks to me. Having a landscape photo to work from will help us visualize our artwork in a unique way and identify basic shapes to help us get started.

- The landscape photo chosen is just a starting point. Ask yourself, can you visualize it in two different forms: communicating an unpleasant and a pleasant mood?

Visualize:

- See your landscape expressing unpleasant feelings. See the color, shapes, lines... What season, time of day, weather will you show?

- See the landscape again completely transformed and expressing pleasant feelings. See the color, shapes, lines... What season, time of day, weather will you show?

Sketch:

- Watch as I sketch lightly and loosely with watercolor pencils, drawing the same landscape twice. It will be the same landscape place on both sides of the fold, but you can already be choosing different colors to sketch it in (to start expressing those contrasting emotions).

- Think, visualize and sketch both parts.

☐ Criteria-based teacher checklist: Draws with care and intention.

2. Demonstrate and guide cutting out and layering shapes cut out of prior process papers, color vellum, and fadeless papers.

Place trays of color paper out for student groups. Pre-cut paper into easy-to-use small sizes to reduce waste.

- Make sure every artistic choice you make communicates your intended emotion through color and texture in each part of your (two-part) landscape diptych.

- Notice how I am using my photo to help me identify shapes to cut, but I am choosing colors for expressive qualities, not trying to match colors in my photo.

- Some paper is opaque, some translucent. You may choose to use some translucent papers for shapes that show weather or time.

- Think weather, time, season. Cut and lay all of your paper shapes for both landscapes and think about what it means to change from unpleasant to pleasant feelings. Fog lifting? Sun rising?

Guide teacher and peer reflection on composition before gluing.

- Talk about your artwork with a peer. Does each part clearly communicate a contrasting emotion? What changes could strengthen/communicate the emotion intended.
Once you feel that you are expressing your intended emotions and have checked in with peer and teacher, glue with craftsmanship, one shape at a time.

Place shapes upside down on newsprint/glue mat, run glue stick around the edges, place shape on composition, and rub down so paper is secure.

- Criteria-based teacher checklist, peer assessment: Associates time, place and weather with specific feelings conveyed by art. Cuts/tears and layers paper with care and intention, glues securely.

3. Demonstrate and guide adding detail/refinement with watercolor pencils.

- Step back artists and look carefully. Is there any place you can layer color and line to make your artwork even more expressive using watercolor pencils? Watch my careful decision making.

- To "refine" means to enhance or improve what is already there. Do not cover the good work you have already done. A little bit goes a long way!

- You can draw a few well-placed expressive lines and colors, and use a barely damp brush to gently blend.

- Criteria-based self-process assessment: Reflects and refines.
Part Four: Writing Poetry and Reflecting

1. Demonstrate and guide writing a Haiku poem about changing emotions expressed in art.
   - Your Haiku is a poetic artist statement about the changing emotions shown in your art: Line one 5 syllables, line two is 7 syllables, and line three is 5 syllables. Now use the place, colors, and textures of your art to help you create a picture with words.
   - This is the Haiku I wrote about my artwork. Reach for your feelings, let your art speak to you.

   Rough blue wind away
   Gold smooth water of my peace
   Float and carry me

Criteria-based teacher checklist: Identifies and writes similes, metaphors, and/or idioms, referencing weather and landscape that describe emotional states of being.

2. Guide reflection on creative process.
   - Does describing our feelings using figurative language help us understand them better? Describe.
   - What did you notice about showing change from an unpleasant feeling/emotion to a pleasant one? How did that make you feel?
   - 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 figurative language and the impact of creating art about feelings.
## CLASS ASSESSMENT WORKSHEET

<table>
<thead>
<tr>
<th>Disciplines</th>
<th>SOCIAL EMOTIONAL LEARNING/LITERACY</th>
<th>SOCIAL EMOTIONAL LEARNING/VISUAL ARTS</th>
<th>VISUAL ARTS</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concept</td>
<td>Figurative Language</td>
<td>Interpreting and Expressing Emotions</td>
<td>Mixed Media Composition</td>
<td>5</td>
</tr>
<tr>
<td>Criteria</td>
<td>Identifies and writes similes, metaphors, and/or idioms, referencing weather and landscape that describe emotional states of being.</td>
<td>Associates time, place and weather with specific feelings conveyed by art.</td>
<td>Shows change from unpleasant to pleasant emotions through contrasting visual art elements.</td>
<td>Draws, paints, cuts/tears and layers paper with care and intention, glues securely.</td>
</tr>
<tr>
<td>Student Name</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 
11. 
12. 
13. 
14. 
15. 
16. 
17. 
18. 
19. 
20. 
21. 
22. 
23. 
24. 
25. 
26. 
27. 
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 social emotional learning?

Teacher: ______________________  Date: ______________

Arts Impact Summer Conference 2017
Meredith Essex; Interior Landscapes
Dear Family:

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

- We identified examples of figurative language connected to moods that reference place, time, and weather.
- We identified emotions conveyed in landscape artworks and backed up our interpretations with what we observed.
- We combined drawing, painting, and collage to show two views of a landscape that communicate contrasting unpleasant and pleasant emotions.
- We wrote poetic artist statements about the emotions expressed on our artwork using figurative language.

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

**Enduring Understanding**

| Place, time, and weather in language and landscape compositions | can convey emotions and changing emotions. |