**ARTS IMPACT LESSON PLAN**

**Visual Arts, Social Emotional Learning, and Science Infused Lesson**

**Mindfulness and Finding Calm through Observational Drawing**

Authors: adapted by Mylen Huggins from *Observation Process* by Meredith Essex

**Enduring Understanding**

Close study and visual documentation of proportion, contour lines, texture, value, and color can show what is observed. Structure reflects function and ecosystem in living organisms. The practice of mindful breathing (mindfulness) and observation drawing can help bring our emotions and our body to focus on the present moment.

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

Infusing social emotional learning with visual arts and science lesson, students build self-care and critical thinking skills through analyzing how the surface and structure of organisms can reveal how they survive in a greater ecosystem. Students warm-up to sharpen observation skills by incorporating mindful breathing techniques, and make a study recording line, detail, and surface textures of a plant or animal. Next, an organism is mapped out proportionally. Contour line, surface texture, and color value in watercolor pencil are added to develop a detailed and visually descriptive drawing.

**Learning Targets and Assessment Criteria**

**Target:** Identifies and explores the ability/relationship of self (mind and body) to be in the present (as a moment or awareness of where we are) and making careful observation while drawing (awareness of what we are doing).

- **Criteria** (mindfulness): Participates and exhibits mindful breathing techniques; body assumes relaxed posture (sitting with hands on lap); Utilizes contour-hand/finger breathing and counts breath in three second segments (“square” breaths).

- **Criteria** (drawing): Picking a starting point, draws with eye and hand slowly moving simultaneously observing the object for what it is, pausing and proceeding with awareness.

**Target:** Observes and approximates proportion.

- **Criteria:** Compares, measures, and accurately maps out parts that compose the whole organism for final drawing.

**Target:** Observes and visually describes organism in detail.

- **Criteria:** Creates contour lines, textural line patterns, and a range of color values to show surface and form using watercolor pencils in final drawing.

**Target:** Thinks critically.

- **Criteria:** Asks clarifying questions; uses evidence to question or explain; constructs meaning.
Vocabulary
Arts Infused:
Color
Detail
Form
Observation
Pattern
Proportion
Shape
Texture
Science:
Ecosystem
Function
Habitat
Part
Specie
Structure
Math
Fractions
Arts
Contour Lines
Exterior
Implied Texture
Interior
Layer
Organic Shape
Value

Materials
Museum Artworks or Performance
Seattle, WA
Seattle Art Museum
Tacoma, WA
Tacoma Art Museum
Additional:
Botanical illustrations from *Flora by Brent Elliot; Field Journal/Scientific Illustrations from the Lewis and Clark expedition and the Voyage of the Beagle* (Charles Darwin)

Materials
Mood Meter Chart; Class set (30) samples of diverse species of real plants (or bones, feathers, or shells); Photos of diverse birds, one for each student (or collection of photos from other animal groups such as fish, reptiles, bats, insects); Arts Impact Sketchbooks/Field Journals; Drawing pencils: 2H, HB, 2B, 4B, Ebony; Vinyl erasers; Watercolor pencils, one set per student; Watercolor brushes; Watercolor paper: 9x12”; Water containers; Paper towels; Copy paper, 8.5x11”; Observation/Critical Thinking Worksheet from lesson; Class Assessment Worksheet

Seattle Art Museum images:
*Two Hawks on an Aged Juniper*, Xiao Haishan, ca. 1450, 33.1676
*Birds of America*, John James Audubon, 1840-1844:
*American Goldfinch*, 43.7

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
1.1.2. Elements: Shape/Form
1.1.3. Elements: Value
1.1.4. Elements: Texture
1.1.7 Principles of Design: Proportion
1.2.1 Skills and Techniques: Drawing
2.1.1 Creative Process
2.3.1 Responding Process
4.2.1 Connection between Visual Arts and Social Emotional Learning and Science

National Core Arts Standards
1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.
4. Select, analyze, and interpret artistic for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.
7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.
10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

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 4-5) 6. Learning about my world: Math: Compare size. Describe objects using size words. Follow simple directions for position. Science: Investigate properties of things in nature. Begin to understand what various life forms need in order to grow and live. Take walks outside and gather different types of leaves, name colors he/she sees outdoors. Arts: Use a variety of materials to create representations of people and things.

Social and Emotional Learning Standards
1. Self-Awareness – Individual has the ability to identify and name one’s emotions and their influence on behavior.
2. Self-Management – Individual develops and demonstrates the ability to regulate emotions, thoughts, and behaviors in contexts with people different than oneself.
3. Self-Efficacy – Individual has the ability to motivate oneself, persevere, and see oneself as capable.
**Next Generation Science Standards**

http://www.nextgenscience.org/next-generation-science-standards

**Topic:**
Interdependent Relationships in Ecosystems  
Matter and Energy in Organisms and Ecosystems  
Inheritance and Variation of Traits: Life Cycles & Traits  
Structure, Function, and Information Processing  
Structure and Properties of Matter

**Disciplinary Core Ideas:**
LS1.A: Structure and Function  
LS1.B: Growth and Development of Organisms  
LS2.A: Interdependent Relationships in Ecosystems  
LS3.B. Variation of Traits  
LS4.A. Natural Selection  
LS4.C. Adaptation  
LS4.D. Biodiversity and Humans

**Foss Science Kits Addressed:**
PreK: Discovering Nature  
K: Animals  
1: Organisms  
3: Plant Growth and Development  
4: Ecosystems  
5: Microworlds

**Performance Expectations:**
K-LS1-1. Use observations to describe patterns of what plants and animals (including humans) need to survive.  
K-LS1-2. Use a model to represent the relationship between the needs of different plants and animals and the places they live.  
2-LS4-1. Make observations of plants and animals to compare the diversity of life in different habitats.  
3-LS3-2. Use evidence to support the explanation that traits can be influenced by the environment.  
3-LS4-2. Use evidence to construct an explanation for how the variations in characteristics among individuals of the same species may provide advantages in surviving, finding mates, and reproducing.  
4-LS1-1. Construct an argument that plants and animals have internal and external structure that function to support survival, growth, behavior, and reproduction.

**Crosscutting Concepts:**
Patterns  
Structure and Function  
Cause and Effect  
Systems and Systems Models

**Science and Engineering Practices:**
1. Asking Questions and Defining Problems  
2. Developing and Using Models  
6. Constructing Explanations and Designing Solutions.  
8. Obtaining, Evaluating, and Communicating Information

Tacoma Art Museum images:  
*Mountain Forest Seedlings*, Morris Graves, 1957  
*Birds Eye*, Robert Helm, 1992
Pre-Teach

Begin and end each day by bringing students (mind and body) back together (to center) through a group breathing warm-up. Guide students in observing and drawing objects from the natural world daily in sketchbook/field journal (leaves, bones, shells, feathers, flowers) with focus on noticing and comparing line, shapes, colors, and textures.

Lesson Steps Outline

Day One

1. Guide the group together on a breathing/mindfulness exercise to set a sense of being in the present/awareness of body, mind and emotion.

☐ Criteria-based teacher checklist: Participates and exhibits mindful breathing techniques: body assumes relaxed posture (sitting with hands on lap). Utilizes contour-hand/finger breathing and counts breath in three second segments (“square” breaths).

2. Facilitate discussion about scientific questioning, explanations, and observation. Guide peer/group discussion of relationship of organism structure to function. Introduce photos of species of birds from diverse ecosystems (i.e. penguin, owl, hummingbird, ostrich, cormorant, parrot...).

☐ Criteria-based teacher process assessment: Analyzes and describes how structure and surface reveal information about organism and ecosystem.

3. Introduce examples of historical descriptive drawing in botanical illustrations and field journal illustrations from exploratory expeditions.


☐ Criteria-based process assessment: Analyzes descriptive line, shape, value, and texture seen in works of art.

5. Facilitate discussion about “being in the moment” or “focusing on the present” through questioning, explanations, and observation.
6. Facilitate exploration of line, pattern/texture, and value using drawing pencils. Demonstrate and guide 10-minute warm-up experimenting with drawing pencils.

Demonstrate and guide drawing objects from nature using contour line. Help students develop artistic/scientific observation skills.

☑ Criteria-based teacher checklist and peer assessment: Picking a starting point, draws with eye and hand slowly moving simultaneously observing the object for what it is, pausing and proceeding with awareness.
Day Two

1. Guide mindfulness breathing warm-up.

2. Introduce *Birds of America: American Goldfinch* and *Meadowlark* by John James Audubon from the Seattle Art Museum collection. Guide students in analyzing how use of line, shape, pattern, value, and color effectively communicate information.

☐ Criteria-based process assessment: Analyzes descriptive color as well as line, shape, value, and texture seen in works of art.

3. Introduce and analyze shapes seen in *Birds Eye* by Robert Helm from the Tacoma Art Museum collection. Demonstrate and guide analyzing proportion to create the foundational shapes for final bird drawing.

Demonstrate and guide group in analyzing and lightly drawing foundational shapes for their bird.

☐ Criteria-based teacher checklist: Compares, measures, and accurately maps out parts that compose the whole organism for final drawing.

4. Demonstrate and guide exploration of watercolor pencil techniques.

5. Guide adding contours, patterns for texture and a range of values to shape drawing of bird (developed in Step 3.) using watercolor pencils.

☐ Criteria-based teacher checklist and peer assessment: Creates contour lines, textural line patterns, and a range of color values to show surface and form using watercolor pencils in final drawing.

6. Model and guide critical thinking and writing process in response on *Observation/Critical Thinking Worksheet*.

☐ Criteria-based teacher checklist: Asks clarifying questions; uses evidence to question or explain; constructs meaning. Analyzes and describes how structure and surface reveal information about organism and ecosystem.


☐ Criteria-based group reflection: Describes form and surface of birds and the adaptations and ecosystem they reveal. Reflects on evidence of effective observation skills.
Lesson Steps

**Day One**

1. **Guide the group together on a breathing/mindfulness exercise to set a sense of being in the present/awareness of body, mind, and emotion.**
   - Check-in on the group’s emotions (independently/peer-to-peer or as a group). Refer to the MOOD METER chart.

   - *We can make sense of how we are feeling through our senses (touch, smell, taste, see and hear).*


   - *What quadrant would you place yourself on the mood meter? If you chose the red quadrant, you might be high in energy and more unpleasant. If you chose the blue quadrant, you might be low in energy and more unpleasant. If you chose the green quadrant, you might be low in energy and more pleasant. If you chose the yellow quadrant, you might be high in energy and more pleasant.*

   - *Recognize how you’re feeling and then together, we’ll take a minute or two and allow ourselves to come to the present moment, to feel our breath and feel our presence here and now.*

   - Direct students to sit comfortably on chair or floor, body/back straight and hands on lap, shoulder’s relaxed, eyes open or closed. Guide breathing techniques: square breaths, 3-sec breathing cycle, contour-hand breathing, etc.

   - *Listen to my voice as I guide you through inhaling and exhaling. Recognize your emotions whether they are wanted or unwanted. Then come back to yourself.*

   - *Be kind to the wandering mind, recognize the distraction, then come back to self.*

   - *Stop. Take a breath. Observe. Proceed.*

   - *Thank you.*

   ☑ Criteria-based teacher checklist: Participates and exhibits mindful breathing techniques: body assumes relaxed posture (sitting with hands on lap). Utilizes contour-hand/finger breathing and counts breath in three second segments (“square” breaths).

2. **Facilitate discussion about scientific questioning, explanations, and observation.**

   - *In the Next Generation Science Standards, I found this quote about what we will be doing today: The goal of science is to construct explanations for the causes of phenomena. An explanation includes a claim that relates how a variable or variables relate to another variable or a set of variables.* (Next Generation Science Standards: Scientific Practice: Constructing Explanations and Designing solutions.)

   - *What do you think this means?*

Guide peer/group discussion of relationship of organism structure to function. Introduce photos of species of birds from diverse ecosystems (i.e. penguin, owl, hummingbird, ostrich, cormorant, parrot...).
Distribute a photo of a bird to student pairs or groups. Birds are all around us, are accessible drawing subjects for all ages, and demonstrate a huge range of adaptation and diversity. Other animal groups such as insects, reptiles or fish are also possible subjects of drawing and study.

- Why are these birds so different? What are shared traits of these birds and what are not?
- Work with your group or partner: Describe unique structures or parts you observe that function to support survival. What do they do?
- How are animal traits influenced by the environment? What can we tell about an ecosystem just by closely observing one animal that lives in that ecosystem?
- Share your thinking with the whole group.

Criteria-based process assessment: Analyzes and describes how structure and surface reveal information about organism and ecosystem.

3. Introduce examples of historical descriptive drawing in botanical illustrations and field journal illustrations from exploratory expeditions.

Examples can include 19th century botanical/zoological illustrations, field journal/scientific illustrations from the Lewis and Clark expedition and/or artwork from the Voyage of the Beagle (Charles Darwin).

- Why are observation skills important to artists and scientists?
- How did scientists record and communicate visual information before cameras were widely used? Observational drawing once was an integral part of higher education.
- Imagine being an explorer in a strange land seeing plants and animals you have never seen before. If you could not take a photograph of them or carry them back with you to where you started from, you would have to find a way to “describe them” using more than words.
- I imagine myself looking for and choosing an object to draw. Then, I will arrange the object or myself to explore different points-of-view, then sitting with it. I will observe its traits, evident physical characteristics, finding details before I draw. I might even feel myself taking mindful breaths to help me focus on the object, being present with it, as I am looking at it.
3. Introduce and guide art analysis of *Two Hawks on an Aged Juniper* by Xiao Haishan from the Seattle Art Museum collection and *Mountain Forest Seedlings* by Morris Graves from the Tacoma Art Museum collection.

The Seattle Art Museum’s collection is available on-line at: [http://www1.seattleartmuseum.org/eMuseum/code/emuseum.asp](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

- In Two Hawks on an Aged Juniper, what do line, shape, value, and texture tell us about the plants and animals we see?

- In Mountain Forest Seedlings, how line is used to show the texture of young trees?

Criteria-based process assessment: Analyzes descriptive line, shape, value, and texture seen in works of art.

5. Facilitate discussion about “being in the moment” or “focusing on the present” through questioning, explanations, and observation.

- Before we begin to draw, let’s think about what it means to “be in the moment.”

- How are you engaged with the road while you are driving? With the computer monitor when you’re playing a game or typing an essay? Or reading musical composition while playing a musical instrument?

- How are you feeling?

- What if all of a sudden, our mind wanders and distraction occurs?

- What happens to our attention?

- Do our feelings change when our focus gets distracted?

- Be in the present moment; be kind to your wandering mind, recognize it, then come back to self, to present.
6. Facilitate exploration of line, pattern/texture, and value using drawing pencils
Demonstrate and guide 10-minute warm-up experimenting with drawing pencils.

Note that each drawing step of the lesson can be taught as a distinct mini-lesson (with extra practice time built into it) over the course of multiple days.

- Experiment with drawing pencils to learn what they can do. A hard pencil 2H to 6H can create a lighter thinner line and a 2B to 6B can make a darker heavier line. Notice the role of pressure in creating different values (lightness/darkness) of line.

- Make patterns of different kinds of line. Imagine the textures you could make with those lines — bark, feathers, fur, scales … Practice making areas that are light, medium and dark.

Demonstrate and guide drawing objects from nature using contour line. Help students develop artistic/scientific observation skills.

- Bones, feathers, shells, plants, or other real objects from nature can be interesting drawing subjects.

- Like contour hand and finger breathing, let’s practice mindful observation using our sense of sight and touch. We’re going to follow the contour/edge of an object with our eyes, along with the feel of pencil on paper. Use eye and hand coordination, “focusing on the present.”

- Observe your object and decide on a Starting point. Take a breath, Observe the edge of the object with your eyes while Proceeding with the feel of your pencil on your paper (S.T.O.P.). Go slow, pause when necessary and then proceed.

- When I am observing, note that I keep my eyes on the subject at least 80% of the time so I am gathering as much information as I can about it.

- Observe the object as it is. Be with the object in the present moment; draw what you see, attend to the physical evidence the object presents. When you lose visual contact with the object in which you are observing, your mind is wandering. Recognize this distraction, then come back to connecting your eyes, brain, and hand to the observation drawing.

- In other words, I start in one place on the edge of the object and using a continuous contour line, follow the edge slowly with my eyes and my pencil. When I am observing, note that I keep my eyes on the subject at least 80% of the time so I am gathering as much information as I can about it.

- Patterns of line can represent the textures I observe. Pressure or pencil choice can show light or dark areas.

- Switch sketchbooks/field journals with a peer. Where do you see contour line, pattern, and value that effectively describe what is seen?
Try adding a distraction: talking or being talked to by a friend while drawing.

- How did you refocus?

Criteria-based teacher checklist and peer assessment: Picking a starting point, draws with eye and hand slowly moving simultaneously observing the object for what it is, pausing and proceeding with awareness.
LESSON STEPS
Day Two

1. Guide mindfulness breathing warm-up.

- We will begin the lesson with contour-hand breathing. I will use my voice as I guide you through inhaling and exhaling, recognizing wanted and unwanted emotions, then coming back to self.

- Be kind to the wandering mind, recognize the distraction, then come back to self.

- Thank you.


- Audubon was a famous naturalist who was both an artist and a scientist. In Birds of America, what techniques did the artist use to that makes these birds look realistic?

☑ Criteria-based process assessment: Analyzes descriptive color as well as line, shape, value, and texture seen in works of art.
3. Introduce and analyze shapes seen in *Birds Eye* by Robert Helm from the Tacoma Art Museum collection. Demonstrate and guide analyzing proportion to create the foundational shapes for final bird drawing.

- Provide detailed color photographs, one per student, of diverse birds.

- In Robert Helm’s artwork the basic shapes of the bird are clearly seen. What are they (ovals, triangles)?

- Practice drawing very light shapes with a 2H pencil in your sketchbook. Practice drawing all different kinds of shapes in different directions using a light pressure. Practice joining shapes to form a bird.

**Demonstrate and guide group in analyzing and lightly drawing foundational shapes for their birds.**

- If uncomfortable free-hand drawing an example, you can project the bird image on your screen or active board. Slide your white board over the projected image or tape a large piece of white paper on the screen. Now you can draw the basic shape of the bird using a dry erase marker. When you slide the white board away or turn off the projection, students will clearly be able to see the simple shapes you have drawn as your bird. This technique can also be used as students draw with you, adding details to the drawing step by step.
What does proportion mean? How do we create the same relationship of parts to the whole that we observe in the photograph we are working from?

Formally or informally measure the parts of the bird and make some comparisons. How big is the head relative to the body? Think of an owl vs. a goose. The head might be one-third the length of the body or one-tenth the length of the body. What about the legs, beak, or tail?

Using the 2H pencil, lightly and loosely map out the shapes that you see that make up your bird on watercolor paper.

Observe your object and decide on a Starting point. Take a breath, Observe the shape of the object with your eyes while Proceeding with the feel of your pencil on your paper (S.T.O.P.). Go slow, pause when necessary and then proceed.

Adjust to reflect the proportion of parts to the whole that you observe. Make sure your bird shapes fill the space of the paper.

Criteria-based teacher checklist: Compares, measures, and accurately maps out parts that compose the whole organism for final drawing.

4. Demonstrate and guide exploration of watercolor pencil techniques.

Watercolor pencils used dry can create contours, textures, and value just like the drawing pencils used earlier.

You can experiment with these tools in your sketchbook. Layer available colors to create darker tones as well as create the range and depth of color that is observed.

After developing areas of color through drawing with watercolor pencils, practice adding small amounts of water to blend and extend color using a small brush.

Remember that additional details can be drawn on top of dry areas with pencils.

5. Guide adding contours, patterns for texture and a range of values to shape drawing of bird (developed in Step 3) using watercolor pencils.

With watercolor pencils, draw the contour of your bird, making last adjustments to overall shape based on observation and analysis of proportion.

Layer color and build up areas of textural line to show what you see. Be sure to notice and show a range of value from light to dark. Value can suggest three-dimensionality.

Add water with a small brush carefully a little at a time for specific effects.
• Show your drawing to a peer and talk about what they did to show surface and form.

☐ Criteria-based teacher checklist and peer assessment: Creates contour lines, textural line patterns, and a range of color values to show surface and form using watercolor pencils in final drawing.


☐ Worksheet responses can reflect critical thinking strictly based on observation (explanation of theories in response to scientific questioning) or can be supplemented and informed by deeper research linked to STEM-based Life Science projects or investigations.

• You’ll be using your critical thinking skills as you respond on your worksheet.

• Describe what you observed when you drew your bird: form/shape, colors, textures...

• What questions come to mind? What do you wonder about your bird?

• Describe traits /parts/structures of your bird that are unique or stand out, and record what you think their specific function or purpose is.

• For instance, an owl has huge eyes that help it see movement from far away and at night. Great Blue Herons have long legs, necks, and beaks that help them wade and feed on fish in shallow waters.

• Describe the kind of ecosystem that you think your bird is a part of. Is there water? Is it warm and tropical? Is it cold or frozen? Does this bird fly, swim, wade, soar, hover?

• What specialized structures and related functions did you observe that led you to that explanation?

• How has focused breathing, helped your observation and drawing process? How did you use observation, breath and drawing in this lesson?
Criteria-based teacher checklist: Asks clarifying questions; uses evidence to question or explain; constructs meaning. Analyzes and describes how structure and surface reveal information about organism and ecosystem.


- **Describe the bird’s structure and surface (texture/coloration) observed in a peer’s drawing. What adaptations do you notice?**

- **What do your observations suggest about the ecosystem that the bird lives in?**

- **Where do you see evidence of observation skills? How do you know the artist scientifically studied the subject very closely? Use of color, texture, value?**

- **Bring class back to center by facilitating a short mindful breathing practice and a group clap.**

Criteria-based group reflection: Describes form and surface of birds and the adaptations and ecosystem they reveal. Reflects on evidence of effective observation skills.
**Observation Process Observation/Critical Thinking Worksheet**

Name: _____________________________ Date: __________

1. **ORGANISM DESCRIPTION**
   
   *As you observe and draw, what do you notice?*

   **Form (Shapes)**
   
   ________________________________________________________________

   **Colors**
   
   ________________________________________________________________

   **Textures**
   
   ________________________________________________________________

2. **QUESTIONING**
   
   *What do you wonder about or want to know about this organism?*

   ____________________________________________________________________

3. **STRUCTURE**
   
   *Describe and analyze specialized traits or unique structures you see. Explain your ideas about their function or purpose. How do they help that organism survive?*

   **Describe:**
   
   Parts or Traits
   
   __________________________________
   
   **Explain:**
   
   Function
   
   __________________________________

   __________________________________
   
   __________________________________

4. **ECOSYSTEM**
   
   *What kind of ecosystem do you think this organism lives in? Why? Support your explanations with evidence gained through observation and critical thinking.*

   ____________________________________________________________________
5. SOCIAL EMOTIONAL SELF-REFLECTION

How did your body and focus behave during the observation process? During the drawing process?

___________________________________________________________________________________

___________________________________________________________________________________

What kinds of internal (brain/feelings) and external (the space, people, environment) forces, supported or distracted you?

___________________________________________________________________________________

___________________________________________________________________________________

Explain the kinds of emotion(s) you experienced while drawing.

___________________________________________________________________________________

___________________________________________________________________________________

How much did your mind wander during the process? How did you come back to focus?

___________________________________________________________________________________

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

**STUDENT SELF-ASSESSMENT WORKSHEET**

<table>
<thead>
<tr>
<th>Disciplines</th>
<th>SCIENCE/SOCIAL EMOTIONAL LEARNING/VISUAL ARTS</th>
<th>Total</th>
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<tbody>
<tr>
<td>Criteria</td>
<td>Mindfulness</td>
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<td>Observational Drawing: Surface and Form</td>
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<td>Critical Thinking</td>
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<td>Concept</td>
<td>Participates &amp; exhibits mindful breathing</td>
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<td>techniques; relaxed posture</td>
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<td>Utilizes contour-hand/finger breathing and</td>
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<td>breaths).</td>
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<td>Student</td>
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<tr>
<td>Name</td>
<td>hand slowly moving simultaneously observing</td>
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<td>the object for what it is, pausing and</td>
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<td>proceeding with awareness.</td>
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<td>Creates contour lines.</td>
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<td>question or explain, constructs meaning.</td>
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**Criteria-based Reflection Questions:**

**Peer Reflection:**

- *Describe the bird’s structure and surface (texture/coloration) observed in a peer’s drawing. What adaptations do you notice?*

- *What do your observations suggest about the ecosystem that the bird lives in?*

**Group Reflection:**

- *Where do you see evidence of observation skills?*

- *How do you know the artist scientifically studied the subject very closely? Use of color, texture, value?*
# CLASS ASSESSMENT WORKSHEET

<table>
<thead>
<tr>
<th>Disciplines</th>
<th>SCIENCE/SOCIAL EMOTIONAL LEARNING/VISUAL ARTS</th>
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<tbody>
<tr>
<td><strong>Concept</strong></td>
<td><strong>Mindfulness</strong></td>
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<tr>
<td>Student Name</td>
<td>Participates &amp; exhibits mindful breathing techniques; relaxed posture Utilizes contour-hand/finger breathing and counts breath in three second segments (&quot;square&quot; breaths).</td>
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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 and science?
Dear Family:

Today your child participated in an Arts, Social Emotional Learning, and Science Infused lesson. We learned about how artists and scientists use observation skills.

- We learned how to use mindfulness in breathing and drawing.
- We built critical thinking skills through asking scientific questions and posing explanations based on what we observed.
- We looked at different species of birds and noticed very different traits. We questioned why they are so different. We learned that by observing the structure and surface of birds we can learn about the ecosystem they live in.
- We looked at historical art that conveyed detailed information about plants and animals. We analyzed how the artists communicated information about what they saw.
- We experimented with drawing pencils and then closely observed and drew natural objects with attention to contour lines as well as patterns of line that can suggest surface texture.
- We each chose to study a specific species of bird. We observed, informally measured, compared, and mapped shapes of our bird to help us draw it in proportion.
- We experimented with and used watercolor pencils to add the lines colors, textures, and areas of light and dark we observed.
- We used critical thinking skills. We described what we observed in writing, then we identified questions we have about what we observed. Next, we wrote about the parts/traits of our bird and analyzed what those traits tell us about function: how that bird travels, feeds, survives, and what ecosystem that bird is a part of.

At home, you could observe and draw birds, insects, fish, reptiles, or mammals that you see or interact with in your daily life. You could also compare and draw species of plants that live in your yard, neighborhood or local parks. You could practice mindfulness techniques as you breath and observe.

Enduring Understanding

Close study and visual documentation of proportion, contour lines, texture, value, and color can show what is observed. Structure reflects function and ecosystem in living organisms. The practice of mindful breathing (mindfulness) and observation drawing can help bring our emotions and our body to focus on the present moment.