# ARTS IMPACT LESSON PLAN

Visual Arts and Reading Infused Lesson

Building an Interpretation of Place

Author: Beverly Harding-Buehler Grade Level: Middle School

Enduring Understanding

Recording facts, thinking processes, and observations from reading/making art helps synthesize diverse

settings. Repeating words, images, and textures, in texts and in art, can unify the setting.

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

Students respond to a story and art through synthesizing facts, recording thinking processes, and

making observations. A story character’s feelings as an outsider and insider in response to different

settings becomes a stimulus for students making mixed-media sculpture conveying their own parallel

feelings in settings. Diverse textures, shapes, and colors are repeated and securely attached in art for

unity and strength. Students title and write an artist statement about feelings and setting symbolized

by their art.

Learning Targets and Assessment Criteria

Target: Uses a reflective process when reading to synthesize diverse elements of the setting of a story.

Criteria: Identifies and records facts, thinking processes (questioning, inferring, connecting), and

observations on the craft of writing to interpret the setting of a story.

Target: Unifies a work of art.

Criteria: Repeats shapes, forms, textures, and/or colors to visually connect diverse elements into

one whole.

Target: Uses hand-construction techniques.

Criteria: Securely attaches (with twisting, wrapping, or other connectors) a variety of forms to a

central structure.

Target: Uses synthesis to title and write an artist statement for work of art.

Criteria: Writes a title that is a phrase that encapsulates the setting of the student’s feelings

(outsider or insider) and an artist statement that explains the how the sculpture expresses

that setting.

Vocabulary

Arts Infused:

Setting

Symbol

Synthesis

Title

Unity

Reading:

Infer

Setting

Arts:

Form

Hand-construction

Mixed Media

Repetition

Wearable Sculpture

Materials

Museum Artworks or Performance

Seattle, WA

Seattle Art Museum

Tacoma, WA

Tacoma Art Museum

Materials

Post-it notes; White board, document

camera, or chart paper & markers; Arts

Impact sketchbooks; Drawing pencil: HB;

Small 3-D media (recycled, if possible):

thin copper, wire, nuts, bolts, washers,

beads, colored coated wire, fabric scraps,

raffia or string; Scissors; Wire

cutters/Needle-nose pliers; Needles &

thread; Class Assessment Worksheet

continued

Learning Standards

WA Arts Learning Standards in Visual Arts

For the full description of each standard, see:

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

Creating (Concepts: Form, Unity. Technique:

Hand-construction)

1. Generate and conceptualize artistic ideas and work.

2. Organize and develop artistic ideas and work.

3. Refine and complete artistic work.

Performing/Presenting/Producing

4. Select, analyze, and interpret artistic work for

presentation.

5. Develop and refine artistic techniques and work for

presentation.

6. Convey meaning through the presentation of artistic

work.

continued

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Reading Selections

Home of the Brave by Katherine

Applegate

Link to Art Connections, Level 5

“Unity,” pages 186-189

Connections

Teachers College Readers Workshop

Seattle Art Museum images:

400 Men of African Descent , 1997,

Marita Dingus, 98.43

Prestige Hat , 20th century, unknown

Cameroonian artist, 81.17.755

Responding

7. Perceive and analyze artistic work.

8. Interpret intent and meaning in artistic work.

9. Apply criteria to evaluate artistic work.

Connecting

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.

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.6.1 and RL.7.1 Cite textual evidence to support

analysis of what the text says explicitly as well as

inferences drawn from the text.

RL.6.2 and RL.7.2 Determine a theme or central idea

of a text and how it is conveyed through particular

details; provide a summary of the text distinct from

personal opinions or judgments.

W.6.2 and W.7.2 and W.8.2 Write

informative/explanatory texts to examine a topic and

convey ideas, concepts, and information through the

selection, organization, and analysis of relevant

content.

SL.6.2 Interpret information presented in diverse

media and formats (e.g., visually, quantitatively,

orally) and explain how it contributes to a topic, text,

or issue under study.

SL.7.2 Analyze the main ideas and supporting details

presented in diverse media and formats (e.g., visually,

quantitatively, orally) and explain how the ideas clarify

a topic, text, or issue under study.

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.

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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?

Synthesis means pulling together diverse information or media and making new

meaning from it. Both readers and viewers of works of art can synthesize their

diverse experiences of a work to make their own meaning from it. Ask the

students to think of time when they experienced some conflicting feelings. How

did they make sense of those diverse emotions?

Lesson Steps Outline

Day One

1. Introduce the concepts of setting and synthesis. Read aloud a selection from

Home of the Brave by Katherine Applegate (example: “Snow”, pages 3-5, in

which Kek first arrives and encounters a dead, winter landscape), and help

students identify and record facts from the story, their thinking processes

(questioning, inferring, connecting), and their observations on the craft of writing

(how the author expresses) the setting (time, environment and mood) of a story.

ﬂ Criteria-based teacher checklist: Identifies and records facts, thinking

processes (questioning, inferring, connecting), and observations on the craft of

writing to interpret the setting of a story.

2. Introduce and guide art analysis of 400 Men of African Descent by Marita

Dingus and Prestige Hat by an unknown Cameroonian artist from the Seattle Art

Museum collection. Focus on the concept of synthesis in interpreting visual art.

Facilitate students describing the “facts” they notice about the works, their

ICON KEY:

& = Notes specific Readers Workshop Curriculum strategies addressed

3 = Indicates note or reminder for teacher

ﬂ = Embedded assessment points in the lesson

COLOR CODING for ARTS AND LITERACY INFUSED PROCESSES:

GENERATE IDEAS

CONSTRUCT MEANING

SELF-REFLECT

Gather Information

• From WHAT you know

• From WHO you know

• Brainstorm

• Create drafts

• Organize ideas

• Make a choice

• Check in with self

• Check in with others

• Refine work

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thinking processes in response to these facts (questions, inferences, connections),

and any observations they have on the craft of making this art as they begin to

develop their interpretation of the work of art.

ﬂ Criteria-based peer process reflection: Synthesizes his/her observations on the

“facts” of the sculpture, thinking processes (questions, inferences, connections),

and on the choices the artist made in her craft. Writes first in sketchbooks, then

shares in small groups.

3. Share Marita Dingus’ own explanation of her work, 400 Men of African

Descent (2.11 minutes). Facilitate students synthesizing this primary source

material with their own interpretations of the piece.

ﬂ Criteria-based process assessment: Listens to recording of artist interpreting

her own work of art. Discusses how this new information impacts his/her

understanding of the sculpture.

4. Guide reflection. Ask students to turn and talk, reflecting on synthesis of texts

and works of art.

ﬂ Criteria-based peer reflection: Thinks about their thinking, reflecting on how

synthesizing a work of writing and a work of art are similar.

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Day Two

1. Introduce concept of unity in writing. Reads aloud another selection from

Home of the Brave (example: “Magic Milk,” pages 102-106, or “The Question,”

pages 150-151 would be good choices. Almost any chapter would work well.),

and ask the students to write down the words, images, textures, sounds they

hear repeated in the selection.

ﬂ Criteria-based peer process reflection: Listens to story. Writes down words,

textures, images, or sounds that repeat in the setting of one chapter and pairshares

observations.

2. Introduce concept of unity in works of art. (Look at Iris Sandkühler’s wearable

sculptures in Art Connections, Level 5, pages 186-187.)

ﬂ Criteria-based process assessment: Analyzes unity in works of art by noticing

things the artists chose to repeat in their compositions.

3. Guide students in reflecting on a time that they felt like an outsider or insider,

and brainstorming and creating some rough drafts/sketches of images or forms

that might symbolize the setting/circumstances of that experience.

ﬂ Criteria-based process assessment: Reflects on a time when s/he felt like an

outsider or insider. Brainstorms, writes, and sketches features of the setting of

that time, place, and mood.

4. Guide reflection. Ask students to turn and talk, sharing their plans for their

work of wearable art.

ﬂ Criteria-based peer reflection: Shares plans for their wearable sculpture.

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Day Three

1. Introduce concepts of mixed media and wearable sculpture. Demonstrate

brainstorming process of sorting through and selecting media for a mixed media

wearable sculpture. Facilitate students sharing hand-construction techniques

they discover.

ﬂ Criteria-based peer process reflection: Sorts and selects various materials for

wearable sculpture. Practices techniques for secure hand-construction, and

shares with peers.

2. Remind students to create unity in their pieces by repeating shapes, colors,

and textures. Give criteria-based feedback while students construct their

wearable sculptures of the setting in which they felt like an outsider or insider.

ﬂ Criteria-based self and peer assessment, teacher checklist: Repeats shapes,

forms, textures, and/or colors to visually connect diverse elements into one

whole (representing self as an outsider or insider). Securely attaches a variety of

forms to a central structure.

3. Guide students in writing titles and artist statements for their wearable

sculptures that synthesize the important message they want the piece

to express.

ﬂ Criteria-based peer and self-reflection, teacher checklist: Writes a title that is a

phrase that encapsulates the setting of the student’s feelings (outsider or insider)

and an artist statement that explains the how the sculpture expresses

that setting.

4. Guide reflection. Ask students to display work, titles, and artist statements.

Facilitate full-group critique.

ﬂ Criteria-based full group reflection: Reflects on synthesis expressed in art, title

and artist statement. Reflects on how art expresses an outsider or insider

experience and use of repetition to unify art.

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LESSON STEPS\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Day One

1. Introduce the concepts of setting and synthesis. Read aloud a selection from Home of

the Brave, by Katherine Applegate (example: “Snow”, pages 3-5, in which Kek first arrives

and encounters a dead, winter landscape), and help students identify and record facts

from the story, their thinking processes (questioning, inferring, connecting), and their

observations on the craft of writing (how the author expresses) the setting (time,

environment and mood) of a story.

& Mini-lesson, setting & synthesis, conferring with individuals

• The time, environment, and mood of a story are called its setting.

• There are often many diverse experiences that are described in the setting of a book. Our job

as readers is to synthesize these diverse clues, like so many pieces of a jigsaw puzzle, and

make meaning from it. When we synthesize, we add to and change our knowledge.

• In Home of the Brave, Kek is constantly synthesizing new and confusing experiences as a

recent immigrant and survivor of genocide. Like Kek, we are going to try to piece together our

understanding of this text by recording the facts that we hear, thinking about our thinking, and

reflecting on choices the author made in her writing craft.

• In your sketchbook, divide a (left-hand) page into two columns: include artist statement with

the two columns “Facts” and “Thinking Process.” On the facing page, write the heading,

“Writing Craft.”

• Either while I’m reading or after I finish, write down in the fact column, or on post-it notes

(labeled with student’s name), some of the diverse facts you heard in the setting of the story

(Where is Kek? What time of day or night is it? What is the temperature like? What textures

does he feel? What is he hearing or seeing?).

• In the thinking process column, write any questions, inferences or connections you noticed

between the facts. For the artist statement write each of your thoughts with a (Q) for questions,

(I) for inferences, and (C) for connections.

• In the final column about the craft of writing, note any things you notice about HOW the author

tells Kek’s story. Does she use certain colors, sights, or sounds to express Kek’s understanding

of his new home? How does Katherine Applegate (the author) help you FEEL what Kek feels,

physically or emotionally? Why do you think she uses short phrases to describe Kek’s world?

• We’re generating ideas when we gather information from a book.

3 Make a three-column graphic organizer on the board or on the document projector, labeled “Facts”,

“Thinking Process”, and “Writing Craft” to record students’ ideas in full-group discussion after they

notate their reading observations independently.

ﬂ Criteria-based teacher checklist: Identifies and records facts, thinking processes (questioning,

inferring, connecting), and observations on the craft of writing to interpret the setting of a story.

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2. Introduce and guide art analysis of 400 Men of African Descent by Marita Dingus and

Prestige Hat by an unknown Cameroonian artist from the Seattle Art Museum collection.

Focus on the concept of synthesis in interpreting visual art. Facilitate students describing

the “facts” they notice about the work, their thinking processes in response to these facts

(questions, inferences, connections), and any observations they have on the craft of making

this art as they begin to develop their interpretation of the work of art.

& Sharing professional work, group conferring

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3 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 synthesize our observations and thoughts about a piece of writing,

we can connect what we notice about a work of art with our prior knowledge to make

new meaning.

• After looking at this detail from a work of sculpture, titled 400 Men of African Descent by a local

artist, Marita Dingus, we will write down our observations about the “facts” that we notice

(read) about the work, our thinking process (questions, inferences, connections), and our notes

on the way the artist used her craft to express her vision.

• What materials did she use? Why do you think she chose those materials? How did Ms. Dingus

make the different parts of the sculpture look like they go together?

• You are constructing meaning as a viewer when you organize your questions and ideas about a

work of art.

• In small groups, share your best facts, thinking process notes, and observations on the

sculptor’s craft with each other. Did you notice similar aspects of the piece? What did your

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questions, inferences, and connections lead you to wonder? What would you ask the artist if

she could come visit us today?

ﬂ Criteria-based peer process reflection: Synthesizes his/her observations on the “facts” of the

sculpture, thinking procesess (questions, inferences, connections), and on the choices the artist made

in her craft. Writes first in sketchbooks, then shares in small groups.

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3. Share Marita Dingus’ own explanation of her work, 400 Men of African Descent (2.11

minutes). Facilitate students synthesizing this primary source material with their own

interpretations of the piece.

3 To find this recording, either input the address below in your search engine, or go to

www.seattleartmuseum.org, enter “98.43” into the search engine, (the accession number for this work

of art), then when the work comes up, click on the picture, scroll to the bottom of the page…under

the Media section, there is a 2:12 minute recording from the artist about this artwork.

http://www1.seattleartmuseum.org/eMuseum/code/emuseum.asp?style=browse&currentrecord=1&pa

ge=search&profile=objects&searchdesc=Number%20is%2098.43&searchstring=Number/,/is/,/98.43/,

/0/,/0&newvalues=1&newstyle=single&newcurrentrecord=1

• We are really fortunate because the Seattle Art Museum recorded Ms. Dingus speaking about

this work of art. Let’s listen and then see how this new primary source information adds to or

changes our thinking about the work of art.

ﬂ Criteria-based process assessment: Listens to recording of artist interpreting her own work of art.

Discusses how this new information impacts his/her understanding of the sculpture.

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4. Guide reflection. Ask students to turn and talk, reflecting on synthesis of texts and

works of art.

& Peer conferring.

• Turn and talk with a partner. How do readers and viewers of art use synthesis to make sense

out of what they are reading or viewing?

• How is it similar or different when reading vs. looking at a work of art?

ﬂ Criteria-based peer reflection: Thinks about their thinking, reflecting on how synthesizing a work of

writing and a work of art are similar.

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Day Two

1. Introduce concept of unity in writing. Reads aloud another selection from Home of the

Brave (example: “Magic Milk,” pages 102-106, or “The Question,” pages 150-151 would be

good choices. Almost any chapter would work well.), and ask the students to write down

the words, images, textures, sounds they hear repeated in the selection.

& Mini-lesson, unity, turn and talk, partner sharing

• We heard Marita Dingus talk last time about using certain materials and textures over and over

again to bring her sculpture together. This is called unity in both art and writing. Authors can

repeat words, images, textures, and sounds to unify the setting in a piece of writing.

• I’m going to read another selection from Home of the Brave. While I am reading, jot down

notes in your sketchbook (or on post-it notes) of words, images, textures, or sounds you

hear repeated.

• We’re generating ideas from reading now.

• After I finish reading, tell your elbow buddy your ideas and see whether you noticed similar

repeating images or words in the setting of this chapter. What kind of mental image do these

repeated words paint in your mind?

• You are constructing meaning as a reader when you organize your questions and ideas about

a text.

ﬂ Criteria-based peer process reflection: Listens to story. Writes down words, textures, images, or

sounds that repeat in the setting of one chapter and pair-shares observations.

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2. Introduce concept of unity in works of art. (Look at Iris Sandkühler’s wearable

sculptures in Art Connections, Level 5, pages 186-187.)

& Sharing professional work

• Just like authors can create unity in a setting by repeating words, textures, images and sounds,

artists can repeat colors, textures, shapes, forms, and lines to create unity in a work of art.

What shapes, textures etc. are repeated in these works of art?

• We’re generating ideas from works of art now.

ﬂ Criteria-based process assessment: Analyzes unity in works of art by noticing things the artists chose

to repeat in their compositions.

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3. Guide students in reflecting on a time that they felt like an outsider or insider, and

brainstorming and creating some rough drafts/sketches of images or forms that might

symbolize the setting/circumstances of that experience.

& Conferring with individuals

• Many of the characters in Home of the Brave feel like outsiders in one way or another. Kek,

Ganwar and Kek’s aunt are refugees. Kek’s friend Hannah is in a foster home. When you feel

like an outsider, even the simplest things can seem hard because they are different from the

way you are used to them.

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• All of us feel like outsiders at some point in our lives. At other points in the book, however, Kek

begins to feel like he belongs, for example when he gets to care for Lou’s cows. When we feel

like we belong, all the diverse experiences we have seem to knit together in a pattern that

feels right.

• I’d like you to reflect on a time and place when you felt like either an insider or an outsider.

• Outsider: Were you ever a new kid in a new school or neighborhood? Were you ever excluded

from a group of friends or cousins? Have you ever traveled to a foreign country where you

didn’t speak the native language?

• Insider: Have you ever made a new friend with whom you can really be yourself? Have you

ever been a part of a team, or a troop, or a youth group where you shared a sense of common

purpose with the other people in the group?

• What were the circumstances of these experiences? What textures, shapes, colors, or sounds

remind you of that setting?

• In your sketchbook, make some written notes about the time, place, and feelings you

associated with the time you felt like an outsider or an insider. They don’t have to be in

complete sentences, just a way to help you recall the details of that experience.

• Then make some sketches of things you remember from the setting of that time. Do you

remember the shape of a climbing toy on a playground that was foreign to you? What were you

wearing when you had your experience as an insider? What time of year was it? What was the

weather like?

• You are constructing meaning as an artist when you create drafts/sketches and make choices.

3 If time permits, you may want to introduce the concept of wearable sculpture, and the guidelines of

the art-making (next step of lesson), and permit students to gather materials at the end of Day Two

(students can put their materials into a ziplock bag until Day Three).

ﬂ Criteria-based process assessment: Reflects on a time when s/he felt like an outsider or insider.

Brainstorms, writes, and sketches features of the setting of that time, place, and mood.

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4. Guide reflection. Ask students to turn and talk, sharing their plans for their work of

wearable art.

& Peer conferring

• Turn and talk with a partner. Are you planning to express an outsider or insider experience?

• What are you planning to repeat to unify your work of art?

ﬂ Criteria-based peer reflection: Shares plans for their wearable sculpture.

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Day Three

1. Introduce concepts of mixed media and wearable sculpture. Demonstrate brainstorming

process of sorting through and selecting media for a mixed media wearable sculpture.

Facilitate students sharing hand-construction techniques they discover.

& Group conferring

• Today, we are going to take our rough sketches and notes about our memories of the time and

place in which we felt like an outsider or insider, and we are going to make a piece of wearable

sculpture to express that experience.

• Wearable sculpture may take many forms, but it is a 3-D piece that can be draped, clasped,

wound around a person. The pieces we saw in the Art Connections book by Iris Sandkühler are

wearable sculptures, but yours may look nothing like hers. The works of art by Iris Sandkühler

that we saw both wrapped around a person’s neck. Yours could be worn on your head, around

an arm, around your waist, or an ankle. It’s entirely up to you.

• Like Marita Dingus, we will be combining several different materials together to make mixed

media wearable sculptures. Ms. Dingus uses many recycled materials in her art.

• With your outsider or insider experience in mind, take some time now to look through the

various media I have collected and make some selections of materials you think you may want

to use.

• You are constructing meaning as an artist when you brainstorm for ideas and make choices.

• After you have chosen some materials, take them back to your seat and start moving them

around and on top of each other, sorting them, seeing what kinds of shapes and forms you

can make them into that might signify an aspect of your experience feeling like an insider

or outsider.

• After awhile, please stop and share some of the pieces you’ve created in

this experimenting time with the people at your table group. What techniques have you

discovered for getting the materials to hold a shape or connect together?

• When we share techniques that work with a friend, we are working just like artists; we’re selfreflecting

and sharing strategies.

ﬂ Criteria-based peer process reflection: Sorts and selects various materials for wearable sculpture.

Practices techniques for secure hand-construction, and shares with peers.

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2. Remind students to create unity in their pieces by repeating shapes, colors, and textures.

Give criteria-based feedback while students construct their wearable sculptures of the

setting in which they felt like an outsider or insider.

& Conferring with individuals, conferring with a partner

• Our goal again is to create a piece of wearable sculpture that expresses our memories of the

setting (time, place, mood) of our experience feeling like an insider or outsider. You need to be

able to explain to someone else when you are finished what each part of your sculpture means.

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• Remember as you are working that you also need to REPEAT certain shapes, colors, textures,

and forms to create UNITY in your wearable sculpture. Check in with the Reading chart we

made together; the words we listed may inspire ideas in your art.

• You are constructing meaning as an artist when you make choices.

• After you have been working for a while, try your art on and show your piece to a friend. Does

your friend have any suggestions for ways you can make the meaning of your setting clearer?

What changes do you want to make to express your experience of being an outsider

more clearly?

• Is your art sturdy? Are all parts securely attached to a central structure so they cannot fall off?

Any suggestions from a friend for strengthening your piece?

• When we look at our art while we are still making it, we are working just like artists; we’re selfreflecting

and refining.

ﬂ Criteria-based self and peer assessment, teacher checklist: Repeats shapes, forms, textures, and/or

colors to visually connect diverse elements into one whole (representing self as an outsider or insider).

Securely attaches a variety of forms to a central structure.

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3. Guide students in writing titles and artist statements for their wearable sculptures that

synthesize the important message they want the piece to express.

• Like the artists and authors that we are, we are going to write titles and artist statements for

our works of wearable art. And since our whole lesson has been about synthesis and unity, I

would like you to write a title that is a phrase that synthesizes the important message you want

people to understand about your piece.

• An example could be: ‘The Awkward Shapes of New Words in My Mouth’ or ‘Jokes that Aren’t

Funny Here’. Please write a few different possible titles and share them with your elbow buddy

to see which one s/he thinks best expresses your piece.

• Artists and authors often check in with each other while they are working. They are selfreflecting

and refining.

• After you have decided on a title, please write an artist statement for your work in which you

explain its symbolism and how your choices of materials and the ways you combined them

together express the heart of your experience as an outsider or insider.

ﬂ Criteria-based peer and self-reflection, teacher checklist: Writes a title that is a phrase that

encapsulates the setting of the student’s feelings (outsider or insider) and an artist statement that

explains the how the sculpture expresses that setting.

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4. Guide reflection. Ask students to display work, titles, and artist statements. Facilitate

full-group critique.

& Full group reflection.

• Which wearable sculpture is grabbing your attention?

• How does it express an outsider or insider experience? How does the title and artist statement

add to your synthesis of the work of art?

• How did the artist use repetition to unify the work of art?

ﬂ Criteria-based full group reflection: Reflects on synthesis expressed in art, title and artist statement.

Reflects on how art expresses an outsider or insider experience and use of repetition to unify art.

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ARTS IMPACT LESSON PLAN Visual Arts and Reading Infusion

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

STUDENT SELF-ASSESSMENT WORKSHEET

Disciplines READING VISUAL ARTS WRITING/VISUAL ART

ANALYSIS

Total

5

Concept Setting Unity Hand

Construction

Setting

Criteria

Student Name

Identifies and records

facts, thinking processes

(questioning, inferring,

connecting), and

observations on the

craft of writing to

interpret the setting

(time, environment and

mood) of a story.

Repeats

shapes, forms,

textures,

and/or colors

to visually

connect

diverse

elements into

one whole.

Securely

attaches (with

twisting,

wrapping, or

other

connectors) a

variety of forms

to a central

structure.

Writes a title

that is a phrase

that

encapsulates

the setting of

the student’s

feelings

(outsider or

insider).

Writes an

artist

statement

that explains

the how the

sculpture

expresses

that setting.

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ARTS IMPACT LESSON PLAN Visual Arts and Reading Infusion

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CLASS ASSESSMENT WORKSHEET

Disciplines READING VISUAL ARTS WRITING/VISUAL ART

ANALYSIS

Total

5

Concept Setting Unity Hand

Construction

Setting

Criteria

Student Name

Identifies and records

facts, thinking

processes (questioning,

inferring, connecting),

and observations on the

craft of writing to

interpret the setting

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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 VISUAL ARTS AND READING INFUSION – Middle School: Building an Interpretation of Place

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ARTS IMPACT FAMILY LETTER

VISUAL ARTS AND READING LESSON: Building an Interpretation of Place

Dear Family:

Today your child participated in an Arts and Reading lesson. We discovered how to use synthesis to

discern the meaning of texts as we read or works of art as we look at them. We learned that both

authors and artists repeat things, words, images, textures, or sounds to unify the settings (the time

and place and mood) of their stories or works of art.

• We wrote down the facts that we noticed, our thought processes (questions, inferences, and

connections), and the things we noticed about how the authors or artists did their craft to

synthesize our impressions into new meanings.

• We repeated shapes, colors, textures, and media to make unified mixed media

wearable sculptures.

• We learned how to use hand-construction techniques to securely attach various 3-D forms to a

central structure.

• We wrote titles and artist statements that synthesize the meaning of our wearable sculptures,

which represented a setting in which we felt like an outsider or insider.

At home, you could encourage your child to listen and look for clues to the settings in the stories you

read together. You could share a story from your own life in which you felt like an outsider or insider or

had other significant feelings associated with a specific setting, and ask your child to describe the

elements of the setting you implied in your story.

Enduring Understandings

Recording facts, thinking processes, and observations from reading/making art helps synthesize diverse

settings. Repeating words, images, and textures, in texts and in art, can unify the setting.