# ARTS IMPACT LESSON PLAN

Arts Foundations Visual Arts Lesson

Descriptive Line

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Enduring Understanding

Exterior and interior lines can describe the surface and shape of objects.

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

Students associate descriptive language with qualities and types of line seen in art. Objects are

observed and drawn three different times using descriptive interior and exterior contour lines. Different

qualities of line are created in each drawing through use of different drawing tools, types of lines, tool

pressure, and perseverance. Last, students use adjectives to describe line in their drawing studies.

Learning Targets and Assessment Criteria

Target: Describes shape and detail of objects.

Criteria: Records exterior and interior contours of objects.

Target: Creates diverse line quality.

Criteria: Varies tool pressure, line type, and media in multiple drawings of the same object.

Target: Demonstrates perseverance.

Criteria: Persists in adapting ideas to work through challenges.

Vocabulary

Arts:

Adjectives

Contour Line

Exterior Line

Interior Line

Line Quality

Media

Observation

Perseverance

Point of View

Study

Value

Materials

Museum Artworks or Performance

Seattle, WA

Seattle Art Museum

Tacoma, WA

Children’s Museum of Tacoma

Tacoma Art Museum

Materials

Drawing pencils: 6B, 2B, HB, 2H, 4H;

Charcoal: vine and block/compressed;

Conté crayons: white, black, and

brown; Chamois cloths; Tortillion; Vinyl

erasers; Canson Mi-Teintes paper,

neutral colors, 6x9”; Natural still life

objects (shells, feathers, rocks, sticks,

bones, etc); Gloves, non-latex; Tissue;

Baby wipes; Class Assessment

Worksheet; Arts Impact sketchbook

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Seattle Art Museum images:

Message, 1943, Morris Graves, 83.209

Plum Blossoms in Moonlight, 19th

Century, Yi Gong U, 90.1

Tacoma Art Museum images:

Self Portrait, 1954, Raphael Soyer

Astrud, 1994, Alfred Harris

Early Learning Guidelines (Pre-K – Grade 3)

For a full description of Washington State Early

Learning and Child Development Guidelines see:

https://www.del.wa.gov/sites/default/files/imported/

publications/development/docs/guidelines.pdf

(Age 4-5) 5. Communicating: Speaking and

Listening: use words to describe.

(Age 4-5) 6. Learning about my world: Science:

investigate properties of things in nature. Arts: use a

variety of materials to create representations of

people and things.

Common Core State Standards (CCSS) in ELA

For a full description of CCSS Standards by grade

level see:

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

SL.CCR.2. Integrate and evaluate information

presented in diverse media and formats, including

visually, quantitatively, and orally.

L.K-1.5.c. & L.2.5.a. Identify real-life connections

between words and their use.

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Pre-Teach

Look for different kinds of line all around us: straight, curvy, zigzag and

interrupted. Talk about whether lines are bold or delicate, thick or thin.

Lesson Steps Outline

1. Introduce and guide art analysis of diverse line quality seen in Message,

Morris Graves, Plum Blossoms in Moonlight by YiGong U from Seattle Art

Museum collection and Self Portrait by Raphael Soyer and Astrud by Alfred Harris

from Tacoma Art Museum collection.

þ Criteria-based process assessment: Describes line quality seen in art.

2. Demonstrate using a variety of drawing materials or “media” and guide

students in practicing creating various lines. Introduce perseverance. Pencils;

Charcoal; Conté Crayons; Blending Tools.

þ Criteria-based peer process assessment: Practices creating various line

qualities with different drawing media and shares findings.

3. Demonstrate and guide observing and drawing one object in a series of

studies using contour line to define shape and detail. Focus on perseverance.

Draw object from three different points of view. Guide self-assessment.

þ Criteria-based teacher checklist and self-assessment: Records exterior and

interior contours of objects and varies tool pressure, line type, and media in

multiple drawings of the same object seen from different points of view. Persists

in adapting ideas to work through challenges.

4. Ask students to talk about challenges and how they adapted their ideas to

work through them. Ask them to associate a descriptive word with line quality,

and label each study drawing. Facilitate criteria-based critique.

þ Criteria-based teacher checklist, reflection: Shares challenges and adaptations

to overcome them. Responds with focus on power of line to communicate.

ICON KEY:

3 = Indicates note or reminder for teacher

þ = Embedded assessment points in the lesson

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

1. Introduce and guide art analysis of diverse line quality seen in Message,

Morris Graves, Plum Blossoms in Moonlight by YiGong U from Seattle Art

Museum collection and Self Portrait by Raphael Soyer and Astrud by Alfred

Harris from Tacoma Art Museum collection.

3 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.

Responding to Art in

the Classroom

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3 The Tacoma Art Museum’s collection is available on-line at:

http://www.tacomaartmuseum.org/explore/collections.

• Choose adjectives which describe the line that you see in these works of art (e.g. delicate,

brash, wispy, flowing, etc.).

• The line is describing an object, person, or place. It is descriptive and expressive.

þ Criteria-based process assessment: Describes line quality seen in art.

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2. Demonstrate using a variety of drawing materials or “media” and guide

students in practicing creating various lines. Introduce perseverance.

• Whenever an artist uses new media, s/he practices with it before creating a

finished piece. We have various drawing media today to work with.

• Perseverance means persisting in adapting ideas to work through challenges.

• Deeply explore these materials to learn their potential: Then you can put them to work for you

when you encounter challenges.

Drawing Tools

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Pencils

• Drawing pencils come in different levels of softness and hardness. The softer the

graphite (B), the darker and thicker the line, so 2B is darker and thicker than B,

and 8B is really dark and thick. The harder the graphite (H), the lighter and

thinner the line, so 4H makes a light, delicate line, and 8H makes a wispy,

spidery line. HB is in the middle, similar to a #2 pencil.

Charcoal

• There are two kinds of charcoal (vine and block/compressed). If you push down hard, you can

make bold, black marks. If you lift up lightly, you can make delicate, wispy marks. You can

draw with the ends of the charcoal to make sharp marks, or turn it on its side to make soft,

broad marks.

Conté Crayons

• Conté crayons are pigment that has been mixed with a binder and then compressed together. It

can make even more delicate lines than charcoal, and also very bold dark lines with increased

pressure. You can also turn Conté crayons on their sides to make a soft, broad mark.

Blending Tools

• The next three tools don’t make marks on their own, but can alter charcoal or Conté crayon. A

Chamois (sha-mee) cloth is a soft piece of leather, which blends and slightly erases a charcoal

mark. A tortillion (tor-tee-yon) is a rolled up piece of paper that you use tipped on its side to

softly blend charcoal. It doesn’t erase the charcoal, but simply moves it around. A vinyl eraser

can make a light mark through an area of charcoal.

• Try practicing with these media to get the broadest possible variety of line qualities. Share your

practice sheets with your elbow partner, and describe how you created your most

interesting lines.

þ Criteria-based peer process assessment: Practices creating various line qualities with different

drawing media and shares findings.

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3. Demonstrate and guide observing and drawing one object in a series of studies using

contour line to define shape and detail. Focus on perseverance.

• We are making multiple drawings of one object; our goal is to

create a broad range of line quality by using different media, tool

pressure, and line in each study.

• This is a big job. We are scientists and artists making studies. To

maintain focus, we will take many breaks and observe each

other drawing.

• Remember that true artists can turn chance into intention.

Responding positively to challenges is a quality that many great

thinkers share.

• Do not give up. Problem-solve. Adapt ideas. Work through it.

Prompting for Creativity

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Draw object from three different points of view.

• I am selecting one object to draw several times — each time with a different line

quality and from a different point of view. When I am observing the object,

note that I keep my eyes on the subject matter/object at least 80% of the

time so I am gathering as much information as I can

about the object.

• Exterior contour lines define the shape and interior

contour lines define the details of objects.

• Now I am selecting a different point of view, different

media, and line quality (soft, harsh, bold, curvy, flowing

lines in one study and hard, jagged lines in the

next study).

• Lines in drawing can be descriptive (show what is seen)

and expressive (convey feeling) at the same time.

• Draw your object from three different points of view.

• As you work, self-assess by making sure that you see

differences in line quality from one study to the next,

and that you are using interior and exterior contour lines

to describe the object you are drawing.

• Don’t worry about mistakes, erasing, or final products.

Remember that you can make additional notes, drawings,

or exploratory marks with different media in your

sketchbook also.

• Try the tortillion or chamois to soften or lighten lines.

You can make a “finger ghost” with a piece of tissue to

blend the charcoal. And remember never blow the

charcoal dust, always tap the paper to remove the

excess charcoal. Tap — don’t blow.

Guide self-assessment.

3 Student responses can be oral and recorded by teacher if needed.

• Complete the checklist.

• Write about how you showed persistence and perseverance.

þ Criteria-based teacher checklist and self-assessment: Records exterior and interior contours of

objects and varies tool pressure, line type, and media in multiple drawings of the same object seen

from different points of view. Persists in adapting ideas to work through challenges.

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Contour Drawing

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4. Ask students to talk about challenges and how they adapted their ideas to

work through them. Ask them to associate a descriptive word with line quality,

and label each study drawing. Facilitate criteria-based critique.

• Describe a drawing challenge and what changes you made to overcome it.

• Where have you accurately shown what you observed?

• What word or words describe each of your drawings? Label each drawing study with a

descriptive word for the line quality you created.

þ Criteria-based teacher checklist, reflection: Shares challenges and adaptations to overcome them.

Responds with focus on power of line to communicate.

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Guiding Reflecting on

Student Art

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

STUDENT SELF-ASSESSMENT WORKSHEET

Disciplines VISUAL ARTS Total

Concept Skills and Techniques Line/Observation Perseverance 6

Criteria

Student Name

Varies

tool

pressure.

Varies

line

type.

Varies

media.

Records exterior

contours of

objects.

Records interior

contours of

objects.

Persists in adapting

ideas to work through

challenges.

Self-Assessment Questions:

Persistence:

Describe times or places in the drawing where you wanted to give up, but you didn’t.

Describe parts of your drawing that you had to work on more than others.

Perseverance:

What were your challenges in drawing?

How/what did you adapt or change to overcome them?

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CLASS ASSESSMENT WORKSHEET

Disciplines VISUAL ARTS Total

Concept Skills and Techniques Line/Observation Perseverance 6

Criteria

Student Name

Varies tool

pressure.

Varies line

type.

Varies

media.

Records

exterior

contours of

objects.

Records interior

contours of

objects.

Persists in

adapting ideas

to work through

challenges.

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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?

How could I connect the concepts in this lesson with other disciplines?

Teacher: Date:

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