# ARTS IMPACT LESSON PLAN

Visual Arts and Reading Infused Lesson

Focal Points: Emphasizing Key Features of Setting

Author: Beverly Harding Buehler Grade Level: Fourth

Enduring Understanding

Strongly contrasting images/places/moods, in texts and in works of art, can create areas of

focus/emphasis in a setting.

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

Students identify contrasts within settings in stories and art. Next, descriptive language and contrasting

visual elements in text and image used to create emphasis are analyzed. Students generate a

landscape drawing based on a story or a memory of a setting. Emphasis is created through contrasting

light and dark values made with additive and subtractive charcoal drawing techniques. Last, students

write diamante poems using antonyms expressing the contrasting features of the setting portrayed in

their art.

Learning Targets and Assessment Criteria

Target: Uses areas of emphasis to identify the key features of the setting of a story.

Criteria: Identifies and records areas of contrast, questions, and interpretations to the setting

(time, environment, and mood) of a story.

Target: Thinks critically.

Criteria: Asks clarifying questions; uses evidence to question or explain creative choices;

constructs meaning.

Target: Creates an area of emphasis in a work of art.

Criteria: Uses strongly contrasting values (dark and light) next to each other in a selected part of

the composition.

Target: Uses charcoal drawing techniques.

Criteria: Uses charcoal both additively (layering heavy application of marks) and subtractively

(erasing lines or areas down to the paper).

Target: Uses juxtapositions to express the key features of the setting of a work of art.

Criteria: Writes a diamante poem (antonyms) to express two contrasting features of the setting of

his/her work of art.

Vocabulary

Arts Infused:

Contrast

Emphasis

Setting

Reading:

Antonym

Diamante Poem

Setting

continued

Materials

Museum Artworks or Performance

Seattle, WA

Seattle Art Museum

Tacoma, WA

Tacoma Art Museum

continued

Learning Standards

WA Arts State Grade Level Expectations

For the full description of each WA State Arts

Grade Level Expectation, see:

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

1.1.3 Elements: Value

1.1.7 Principles: Contrast

1.2.1 Skills and Techniques: Charcoal Drawing

2.1.1 Creative Process

2.1.3 Responding Process

3.1.1 Communicate Ideas and Feelings

4.2.1 Connection between Visual Arts and

Reading

continued

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Materials

Post-it notes; Arts Impact sketchbooks;

Drawing pencil: HB; Charcoal: vine &

block; Vinyl eraser; Chamois cloths;

Tortillions; Watercolor paper: 9x12”

(practice) and 12x18” (final

composition); Student Worksheet: one

per student; Laminated art mats; Blue

tape; Baby wipes; Class Assessment

Worksheet

Reading Selections

The Tiger Rising by Kate DiCamillo

Link to Art Connections, Level 4

“Variety and Emphasis,” pages 182-185

Connections

Teachers College Readers Workshop

Seattle Art Museum images:

Puget Sound on the Pacific Coast,

Albert Bierstadt, 2000.70

Paul Strand, New York, Wall Street, from

Camera Work XLVIII, 77.6

Common Core State Standards in ELA

For a full description of CCSS Standards by grade

level see:

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

ds/

RL.4.1. Refer to details in a text when drawing

inferences from the text.

RL.4.2. Determine the theme of a story, drama,

or poem from details in the text.

RL.4.3. Describe in depth a character, setting or

event, drawing on specific details in the text.

L.4.5.c. Demonstrate understanding of words by

relating them to their opposites (antonyms) and

to words with similar but not identical meanings

(synonyms).

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.

Arts:

Chamois Cloth

Charcoal

vine

block

Focal Points

Tortillion

Values

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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?

One of the ways that writers and artists draw our attention to the important

parts of a setting is by using contrast. What different kinds of contrast can you

think of (dark/light, hot/cold, spring/fall, big/small, etc.)?

Lesson Steps Outline

Day One

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

The Tiger Rising by Kate DiCamillo (example: Chapter 3, in which Sistine enters

the story, wearing a pink party dress, interrupting the boys who are bullying

Rob), and help students identify and record areas of contrast they notice in the

setting (time, environment, and mood) of the story.

Criteria-based process assessment: Identifies and records areas of contrast in

the setting (time, environment, and mood) of a story and pair-shares ideas.

2. Introduce 21st Century Skill of critical thinking. Guide students in recording

questions, and interpretations they have based on the contrasts they noticed in

the text.

Criteria-based peer assessment, teacher checklist: Identifies and records areas

of contrast, questions, and interpretations to the setting (time, environment, and

mood) of a story. Asks clarifying questions; uses evidence to question or explain

creative choices; constructs meaning.

ICON KEY:

& = Notes specific Readers Workshop Curriculum strategies addressed

3 = Indicates note or reminder for teacher

= Embedded assessment points in the lesson

COLOR CODING for ARTS AND LITERACY INFUSED PROCESSES:

GENERATE IDEAS CONSTRUCT MEANING SELF-REFLECT

Gather Information

• 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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2. Introduce concept of emphasis in texts. Guide students in analyzing the key

features of the setting by comparing the contrasts, questions, and interpretations

they wrote.

Criteria-based peer process assessment: Analyzes with peers the key features

of the setting of the story by comparing observations, questions, and

interpretations to the points of emphasis in the text.

3. Introduce and guide art analysis of the concept of Puget Sound on the Pacific

Coast by Albert Bierstadt and New York, Wall Street from Camera Work XLVIII

by Paul Strand from the Seattle Art Museum collection. Facilitate students

describing areas of strong visual contrast and generating questions and

interpretations to the settings of the two different works of art.

Criteria-based peer process reflection: Analyzes areas of emphasis in works of

art by sharing observations, questions, and interpretations in small groups, and

then in full-class discussion.

4. Guide reflection. Ask students to turn and talk, reflecting on contrast in texts

and in works of art.

Criteria-based peer reflection: Reflects on the similarities and differences

between the ways artists and writers use contrast in expressing the times, place,

and mood of a piece.

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Day Two

1. Read aloud another selection from The Tiger Rising (example: Chapter 27 in

which Robs sets the tiger free, and/or Chapter 28, the climax of the book, in

which Rob’s father shoots the freed tiger and all of Rob’s pent-up emotional

turmoil spills out), and asks the students to describe the visual contrasts they

imagine as they picture the setting of the chapter(s).

Criteria-based peer process reflection: Listens to story. Describes the contrasts

s/he visualizes in the setting in pair-share.

2. Introduce strong value contrast; facilitate students using strong value contrast

to identify areas of emphasis or focal point in works of art. Look at, New York,

Wall Street, from Camera Work XLVIII or Art Connections, Level 4,

pages 182-183.

Criteria-based process assessment: Identifies areas of strong light/dark

contrast in works of art.

3. Demonstrate doing a quick pencil sketch of either an imagined or observed

landscape. Guide students in brainstorming and creating some rough

draft/sketches of settings they visualized in The Tiger Rising or in response to

photographs of landscapes.

Criteria-based process assessment: Brainstorms a setting, either

from The Tiger Rising or from a story from her/his own life, makes rough

sketches of possible landscapes, and notes lightly where s/he might place light

and dark values.

4. Guide reflection. Ask students to share their sketches in small groups, and

explain where they are planning to use high contrast in their settings.

Criteria-based peer process reflection: Share and reflects on each other’s

plans for high contrast in their settings.

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Day Three

1. Demonstrate additive and subtractive techniques of charcoal drawing.

Facilitate students practicing creating areas of strong light and dark contrast

with charcoal.

Criteria-based peer process reflection: Practices creating a range of values

with charcoal and juxtaposing areas of strong light and dark contrast and shares

technique strategies with peer.

2. Remind students to create at least one area of emphasis in their final setting

drawing by using strongly contrasting values. Give criteria-based feedback while

students apply charcoal to their pencil sketches.

Criteria-based self-reflection, teacher checklist: Uses strongly contrasting

values (dark and light) next to each other in a selected part of the composition.

Uses charcoal both additively (layering heavy application of marks) and

subtractively (erasing lines or areas down to the paper).

3. Introduce format of the diamante poem. Guide students in writing antonym

diamante poems that express contrasting elements in their settings.

Criteria-based peer and self-reflection, teacher checklist: Writes a diamante

poem (antonyms) to express two contrasting features of the setting of their work

of art.

4. Guide reflection. Have students install their finished artwork and diamante

poems. Facilitate full-group critique.

Criteria-based full group reflection: Shares and reflects on each other’s

finished settings as well as the mood they created with visual and

written contrast.

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

Day One

1. Introduce the concepts of setting and contrast. Read aloud a selection from The Tiger

Rising by Kate DiCamillo (example: Chapter 3, in which Sistine enters the story, wearing a

pink party dress, interrupting the boys who are bullying Rob), and help students identify

and record areas of contrast they notice in the setting (time, environment, and mood) of

the story.

3 Before the lesson, make copies of graphic organizer “Contrasts/Questions/Interpretations” located at

the end of the lesson.

& Mini-lesson, setting, discerning important ideas or information, conferring with individuals

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

• In writing and in art, authors and artists often draw our attention to the important features of

the setting by putting contrasting images, textures, or feelings right next to each other. For

example, in the first chapter of The Tiger Rising, Kate DiCamillo contrasts the setting of a small,

normal Florida town with an exotic, caged, wild tiger in the woods.

• I’m going to read a selection from The Tiger Rising. Listen for things that contrast in the text.

Under the column labeled “Contrasts” on the worksheet (graphic organizer located at end of

lesson), I’d like you to record the contrasts you hear. You may jot down notes as I am reading,

or listen all the way through and then write down the contrasting images/places/moods that

you noticed.

3 Students may also write observations on post-it notes, labeled with student’s name, and add to full

class three-column chart labeled “Contrasts,” “Questions,” and “Interpretations.”

Criteria-based process assessment: Identifies and records areas of contrast in the setting (time,

environment, and mood) of a story and pair-shares ideas.

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2. Introduce 21st Century Skill of Critical Thinking. Guide students to write questions and

interpretations they have based on the contrasts they noticed in the story.

• Both readers and artists use the 21st Century Skill of Critical Thinking to ask clarifying questions

and use evidence from the text - whether it’s a work of art or a written text - to figure out

what the writing or work of art means (develop interpretations).

• Look at the contrasts you wrote. What do you wonder based on the contrasts you noticed? In

the column labeled “Questions” write any questions you have about the story based on the

contrasts you listed.

• Now, look at your questions and the contrasts that you noticed to write some interpretations

under the column labeled “Interpretations.” An interpretation is what you think the text means.

What you think the author is trying to say through the contrasts she described?

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

3 This analysis can be done in steps, having students first write down contrasts they notice and then

do a turn and talk. Then move on to questions, and finally interpretations, gradually adding student

responses to the three-column graphic organizer on chart paper.

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Criteria-based peer assessment, teacher checklist: Identifies and records areas of contrast, questions,

and interpretations to the setting (time, environment, and mood) of a story. Asks clarifying questions;

uses evidence to question or explain creative choices; constructs meaning.

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3. Introduce concept of emphasis in texts. Guide students in analyzing the key features of

the setting by comparing the contrasts, questions, and interpretations they wrote.

& Mini-lesson, discerning important ideas or information, conferring with a partner

• Contrasting words and images can create areas of emphasis in a story.

• We’re going to compare what we wrote about the areas of emphasis that we noticed in the

story. This will help us interpret the important ideas about the setting that the author wants us

to understand.

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

• Please turn and talk to your elbow buddy and share what you’ve written so far. See whether

s/he noticed the same contrasts and whether s/he had any similar questions or interpretations

to yours.

• What jumps out at you from your combined observations? What are some of the contrasts the

author describes in the setting of the text (e.g. light/dark; fancy/plain; safe areas/dangerous

areas; familiar areas/unfamiliar areas)?

• When we check in with a friend we are working just like artists and authors; we’re selfreflecting

first and then seeing if a classmate sees something the same way we do or differently

— reflecting with a peer.

Criteria-based peer process assessment: Analyzes with peers the key features of the setting of the

story by comparing observations, questions, and interpretations to the points of emphasis in the text.

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4. Introduce and guide art analysis of the concept of Puget Sound on the Pacific Coast by

Albert Bierstadt and New York, Wall Street from Camera Work XLVIII by Paul Strand from

the Seattle Art Museum collection. Facilitate students describing areas of strong visual

contrast and generating questions and interpretations to the settings of the two different

works of art.

& Sharing professional work

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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 infer the important things to understand about the setting of a

story by looking for contrasts in the text, we can interpret the setting of a work of art by

looking for strongly contrasting areas of light/dark, colors, textures, even the sizes of things.

• Like authors, artists use contrast to create areas of emphasis in a composition. Where is your

eye drawn first in these works of art? What kinds of contrast do you see there (e.g. light/dark,

colors, textures, shapes, etc.)? What do the strongly contrasting areas make you notice or

wonder about the setting — the time, environment, or mood of the work of art?

• 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 observations, questions, and interpretations with each other.

Did you notice similar areas of contrast? How did all your questions help you better understand

the setting of the works of art?

Criteria-based peer process reflection: Analyzes areas of emphasis in works of art by sharing

observations, questions, and interpretations in small groups, and then in full-class discussion.

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5. Guide reflection. Ask students to turn and talk, reflecting on contrast in texts and in works

of art.

& Peer conferring

• Turn and talk with a partner. How do artists and writers use contrast? What is similar and what

is different?

Criteria-based peer reflection: Reflects on the similarities and differences between the ways artists

and writers use contrast in expressing the times, place, and mood of a piece.

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Day Two

1. Reads aloud another selection from The Tiger Rising (example: Chapter 27 in which Robs

sets the tiger free, and/or Chapter 28, the climax of the book, in which Rob’s father shoots

the freed tiger and all of Rob’s pent-up emotional turmoil spills out) and asks the students

to describe the visual contrasts they imagine as they picture the setting of the chapter(s).

& Creating mental images, envisioning, making a movie in your mind

• Authors can paint mental pictures in our minds. I am going to read aloud another chapter from

The Tiger Rising. While you are listening, try to picture the strong visual contrasts of the setting.

For example, in the following paragraph, I can picture the massive tiger barely moving at all out

of the opened cage, then stopping as still as the cage itself, and then suddenly running full out,

like a rushing river. That’s contrast!

“As they stared, the tiger stepped with grace and delicacy out of the cage. He put

his nose up and sniffed. He took one tiny step and then another. Then he stopped

and stood still. Sistine clapped her hands, and the tiger turned and looked back at

them both, his eyes blazing. And then he started to run.”

Katie DiCamillo, The Tiger Rising, page 104

• While I read the rest of the selection, ask yourself what contrasting colors, textures, areas of

light and dark, and movement you imagine? You can sketch or jot down notes in your

sketchbook if that helps you visualize, or you may want to sit with your eyes closed to see the

movie in your mind.

• We’re generating ideas from reading now.

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

contrasting images in the setting of this chapter.

Criteria-based peer process reflection: Listens to story and describes the contrasts s/he visualizes in

the setting in pair-share.

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2. Introduce strong value contrast; facilitate students using strong value contrast to

identify areas of emphasis or focal point in works of art. Look at New York, Wall Street,

from Camera Work XLVIII or Art Connections, Level 4, pages 182-183.

& Sharing professional work

• We noticed before that artists could create areas of emphasis or a focal point by putting

strongly contrasting light and dark shapes right next to each other.

• Light and dark are called values in art. Where do you see the strongest contrast between values

in these works of art?

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

Criteria-based process assessment: Identifies areas of strong light/dark contrast in works

of art.

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3. Demonstrate doing a quick pencil sketch of either an imagined or observed landscape.

Guide students in brainstorming and creating some rough draft/sketches of settings they

visualized in The Tiger Rising or in response to photographs of landscapes.

& Conferring with individuals

• We are going to create our own landscape settings, either for one of the scenes you pictured

from The Tiger Rising, or from a photograph of a landscape in which you can imagine a story

taking place.

• Eventually, we will add strongly contrasting values to our landscapes, so be thinking about

where you want to put light and dark. But first, just like writers create rough drafts, we will do

some rough sketches to begin to generate ideas for our settings.

• If you are going to do a scene from The Tiger Rising, what is the most dramatic scene that you

can remember? Where did it take place? At school? At the Kentucky Star hotel? Out in the

woods? Where are the most contrasting areas of light and dark? Light filtering through dark

shadowy trees? The bright silvery sides of the metal cage vs. the ramshackle old cabin?

• If you want to work from a photograph of a landscape, pick one that either reminds you of a

setting from The Tiger Rising, or of the setting of a story from your life.

• You can squint your eyes to see the areas of light and dark in the picture, and lightly draw the

shapes of those shadows and highlights on the forms in the landscape so you will have an idea

of where to put the strongly contrasting values later on.

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

Criteria-based process assessment: Brainstorms a setting, either from The Tiger Rising or from a

story from her/his life, makes rough sketches of possible landscapes, and notes lightly where s/he

might place light and dark values.

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4. Guide reflection. Ask students to share their sketches in small groups, and explain

where they are planning to use high contrast in their settings.

& Small group conferring

• Please share your sketches with the other artists at your table group. Explain where and how

you are planning to use strong contrast.

• How will the contrast change the effect of your setting?

Criteria-based peer process reflection: Shares and reflects on each other’s plans for high contrast in

their settings.

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Day Three

1. Demonstrate additive and subtractive techniques of charcoal drawing. Facilitate

students practicing creating areas of strong light and dark contrast with charcoal.

• Today, we are going to add values, which are strongly contrasting areas of light and dark, to

our sketches to create powerful areas of emphasis in our settings. We are going to use a

medium called charcoal. Does anyone know what charcoal comes from? (Burnt wood).

• You can make areas of very dark black by pushing down hard with charcoal and layering marks

on tops of each other. This is an additive way to work with charcoal.

• You can softly blend the marks together with a piece of soft leather, called a chamois (SHAmee)

cloth, wrapped around your finger. A chamois cloth will lighten the marks somewhat.

Another tool with which you can softly blend marks is a piece of rolled up paper, called a

tortillion (tor-tee-yon).

• One great way to make strongly contrasting areas of light in a charcoal drawing is to erase lines

and shapes through the charcoal, right down to the paper. Because we are “taking away”

charcoal, this is called a subtractive way to work with the medium.

• Artists always practice with a new medium before they use it, so we’ll take a little time

to try to create a range of values on a piece of practice paper. Try working both additively

and subtractively, and try to make areas where you have a deepest black next to the

brightest white.

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

• After you’ve practiced for a while, share your practice sheet with a friend, and tell each other

the techniques you discovered.

• We are self-reflecting when we share our work with our friends and seek their feedback.

Criteria-based peer process reflection: Practices creating a range of values with charcoal and

juxtaposing areas of strong light and dark contrast and shares technique strategies with peer.

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2. Remind students to create at least one area of emphasis in their final setting drawing by

using strongly contrasting values. Give criteria-based feedback while students apply

charcoal to their pencil sketches.

• Now we are going sketch and add values to our final landscape settings. Remember that you

want to create at least one area of emphasis where you will put a really dark value right next to

a really light one.

• Think about what you want people to notice or understand most in your setting. This is

probably the best place for you to use strong contrast.

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

• Remember to work both additively and subtractively with the charcoal. When you think you

are almost done, step back from your work and ask yourself where your eye is drawn first in

your picture.

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• Is there any way that you can make that area of emphasis even stronger? Could you deepen

the dark values or subtract even more charcoal to make areas of light?

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

self-reflecting.

Criteria-based self-reflection, teacher checklist: Uses strongly contrasting values (dark and light)

next to each other in a selected part of the composition and uses charcoal both additively (layering

heavy application of marks) and subtractively (erasing lines or areas down to the paper).

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3. Introduce format of the diamante poem. Guide students in writing antonym diamante

poems that express contrasting elements in their settings.

• A diamante (dee-uh-mahn-tay) poem is a poem in the shape of a diamond. It does not have to

rhyme, but each line uses specific kinds of words like nouns, adjectives, and verbs. It can be

about one topic (synonyms) or two opposite topics (antonyms).

• We are going to write diamante poems that highlight two contrasting parts of your setting, so

we’ll use the antonym style. Here is the format of the poem:

Diamante Poem Format (Antonyms)

Line 1: Your first topic (noun) about the setting

Line 2: Two adjectives about the setting

Line 3: Three –ing verbs about the first topic

Line 4: Four nouns, or a short phrase, linking your two contrasting parts of your setting

Line 5: Three –ing verbs about the contrasting topic

Line 6: Two adjectives about the contrasting part of the setting

Line 7: Your contrasting word for the setting (noun)

Here’s an example:

Day

Bright, sunny

Shining, glaring, piercing

Up in the east, down in the west –

Setting, darkening, misting

Quiet, dark

Night

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

• Try writing more than one diamante poem to express your landscape setting. Ask a friend

which is better, and why.

• Now you choose which one you like best or make changes to one of your drafts to make

it stronger.

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

and refining.

Criteria-based peer and self-reflection, teacher checklist: Writes a diamante poem (antonyms) to

express two contrasting features of the setting of their work of art.

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ARTS IMPACT VISUAL ARTS AND READING INFUSION – Fourth Grade: Focal Points: Emphasizing Key Features of Setting

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4. Guide reflection. Have students install their finished artwork and diamante poems.

Facilitate full-group critique.

& Full group reflection

• Please install your finished setting and your diamante poem near each other.

• Then, let’s take a few silent minutes to look and read.

• Which composition grabs your attention? Where does your eye go first? How did the artist use

contrast to draw you into his or her setting?

• How does the diamante poem change your interpretation of the work of art?

Criteria-based full group reflection: Shares and reflects on each other’s finished settings, as well as

the mood they created with visual and written contrast.

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ARTS IMPACT VISUAL ARTS AND READING INFUSION – Fourth Grade: Focal Points: Emphasizing Key Features of Setting

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Focal Points: Emphasizing Key Features of Setting Student Worksheet

Name: Date:

Contrasts Questions Interpretations

ARTS IMPACT VISUAL ARTS AND READING INFUSION – Fourth Grade: Focal Points: Emphasizing Key Features of Setting

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ARTS IMPACT LESSON PLAN Visual Arts and Reading Infusion

Fourth Grade: Focal Points: Emphasizing Key Features of Setting

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

STUDENT SELF-ASSESSMENT WORKSHEET

Disciplines READING READING/

VISUAL ARTS

21st Century Skill

VISUAL ARTS WRITING/

VISUAL ARTS

ANALYSIS

Total

5

Concept Setting Critical Thinking Emphasis Charcoal Setting

Criteria

Student

Name

Identifies and

records areas of

contrast,

questions, and

interpretations

to the setting

(time,

environment,

and mood) of a

story.

Asks clarifying

questions; uses

evidence to question

or explain creative

choices; constructs

meaning

Uses strongly

contrasting values

(dark and light)

next to each other

in a selected part

of the

composition.

Uses charcoal both

additively (layering

heavy application of

marks) and

subtractively

(erasing lines or

areas down to the

paper).

 Add Subtract

Writes a diamante

poem (antonyms) to

express two

contrasting features

of the setting of

their work of art.

ARTS IMPACT VISUAL ARTS AND READING INFUSION – Fourth Grade: Focal Points: Emphasizing Key Features of Setting

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ARTS IMPACT LESSON PLAN Visual Arts and Reading Infusion

Fourth Grade: Focal Points: Emphasizing Key Features of Setting

CLASS ASSESSMENT WORKSHEET

Disciplines READING READING/

VISUAL ARTS

21st Century Skill

VISUAL ARTS WRITING/

VISUAL ARTS

ANALYSIS

Total

5

Concept Setting Critical Thinking Emphasis Charcoal Setting

Criteria

Student

Name

Identifies and

records areas of

contrast,

questions, and

interpretations to

the setting (time,

environment, and

mood) of a story.

Asks clarifying

questions; uses

evidence to

question or explain

creative choices;

construct meaning

Uses strongly

contrasting

values (dark

and light) next

to each other in

a selected part

of the

composition.

Uses charcoal both

additively (layering heavy

application of marks) and

subtractively (erasing lines

or areas down to the

paper).

 Add Subtract

Writes a

diamante poem

(antonyms) to

express two

contrasting

features of the

setting of their

work of art.

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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 – Fourth Grade: Focal Points: Emphasizing Key Features of Setting

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ARTS IMPACT FAMILY LETTER

VISUAL ARTS AND READING LESSON: Focal Points: Emphasizing Key Features of Setting

Dear Family:

Today your child participated in an Arts and Reading lesson. We discovered how both authors and

artists can use strongly contrasting words/images/textures to create areas of emphasis in texts or

works of art. We learned that areas of emphasis help us interpret the important features of the setting

(the time and place and mood) of the story.

• We wrote down where we noticed contrasting word/images/textures in a story and in works of

art, as well as questions and interpretations we had to those areas of emphasis.

• We practiced the 21st Century Skill of critical thinking by asking clarifying questions; using

evidence from the text or work of art to explain the creative choices the writer or artist used;

and make meaning our own out of it.

• We learned that artists could use strongly contrasting values — areas of light and dark — to

create areas of emphasis in a composition.

• We learned how to layer charcoal to create rich, dark values, and how to erase through it to

make areas of light.

• We wrote diamante poems (antonyms) to express two of the contrasting features in our

landscape settings.

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

read together. You could also look for the ways that children’s illustrators and even advertisers in

magazines use strong contrasts to capture your attention and direct you to the most important parts of

the images.

Enduring Understanding

Strongly contrasting images/places/moods, in texts and in works of art,

can create areas of focus/emphasis in a setting.