# ARTS IMPACT LESSON PLAN

Visual Arts and Writing Infused Lesson

Lesson Three: Lines Show Textures

Author: Beverly Harding Buehler Grade Level: Second

Enduring Understanding

Different qualities of lines–rough, smooth, soft, jagged–can imply natural textures.

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

Students analyze art by finding adjectives to describe qualities of line and implied textures. The ancient

Asian tradition of Sumi painting is introduced. Students experiment with implying textures using dry

and wet ink and brush effects. Students imagine, visualize, and paint landscapes using a range of

implied textures and line qualities. Last, students honor their painting by writing a poem about it.

Learning Targets and Assessment Criteria

Target: Describes a variety of qualities of line.

Criteria: Uses adjectives to describe the textures implied by various lines, e.g. rough, smooth,

soft, jagged, etc.

Target: Creates various qualities of line to imply textures.

Criteria: Makes at least three different kinds of brushstrokes to describe three different

natural textures.

Target: Uses brush and ink techniques.

Criteria: Makes dry brushstrokes and wet brushstrokes to imply different textures.

Target: Writes a poem.

Criteria: Writes one or two words that describe the place (nouns and adjectives); writes a verb

that evokes the memory of a moment the student experienced in the place; writes a short phrase

that expresses the student’s feeling of the place and moment.

Vocabulary

Arts Infused:

Descriptive words/lines

Writing:

Adjectives

Nouns

Verbs

Arts:

Brushstroke

Implied texture

Landscape

Line qualities

Sumi ink painting

Materials

Museum Artworks or Performance

Seattle, WA

Seattle Art Museum

Tacoma, WA

Tacoma Art Museum

Materials

Rice paper: 6x9”, two per student

(practice) and 9x12”, one per student

(final composition); Black felt – 12x24”;

Bamboo/Sumi brushes; Sumi ink; Small

airtight jars/containers (e.g. baby food

jars); Water containers; Arts Impact

sketchbook; Class Assessment

Worksheet

Link to Art Connections, Level 2

“Lines Can Show Feelings,” pages 18-

19A

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

1.1.1 Elements: Line qualities – rough, smooth,

soft, jagged

1.1.4 Elements: Implied texture

1.2.1 Skills and techniques: Brush and ink

2.1.1 Creative Process

2.3.1 Responding Process

4.2.1 Connections between the visual art and

writing

Early Learning Guidelines (Pre-K – Grade 3)

(Age 4-5) 3. Touching, seeing, hearing and

moving around: Delight in playing with materials

of different texture.

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

listening: use words to describe.

continued

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Connections

Teachers College Writers Workshop

Art Connections images:

Claude Monet, French, Poplars on the

Epte, 1891, Level 2

Seattle Art Museum images:

Yosa Buson, Japanese, Scholar’s Retreat

in a Bamboo Grove, 1760-67,

Japanese, 74.73

Kenneth Callahan, American, Mountain

Trees, 1952, American, 54.171

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

Show an increasing ability to use art materials

safely and with purpose.

(Age 5 and K) 5. Communicating: Writing:

Write simple sentences.

(Age 5 and K) 6. Learning About my World:

Arts: Share ideas and explain own artwork to

others.

Common Core State Standards in ELA

For a full description of CCSS Standards by

grade level see:

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

ards/

W.2.5. Production and Distribution of Writing:

Strengthen writing as needed by revising and

editing.

W.2.8. Research: Recall information from

experiences.

L.2.1. Conventions of Grammar: Use of nouns,

adjectives and verbs.

L.2.5a. Word Relationships: Real-life

connections. between words and their use.

CCR Anchor Standards for Writing

9. Draw evidence from literary or informational

texts to support analysis, reflection, and

research

CCR Anchor Standards for Speaking and

Listening

1. Build on others’ ideas and express their own.

2. Integrate and evaluate information in diverse

media and formats, including visually and

orally.

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Pre-Teach

Introduce the concept of texture as the way something feels. Explore various

textures in the room, beginning a word wall of words that describe textures.

Lesson Steps Outline

1. Introduce concept of line quality.

Criteria-based process assessment, teacher room scan: Student participates in

visual analysis of line quality.

2. Show Mountain Trees by Kenneth Callahan from the Seattle Art Museum

collection. Introduce concept of how line qualities can imply textures.

Criteria-based process assessment, peer conferring and teacher room scan:

Student uses adjectives to describe the textures implied by various lines–e.g.

rough, smooth, soft, jagged, etc.

3. Show Scholar’s Retreat in a Bamboo Garden by Yosa Buson from the Seattle

Art Museum collection. Introduce cultural background of ink painting from Asia

and demonstrates ink and brush techniques.

Criteria-based peer process assessment: Student practices creating various

qualities of line with brush and ink. Describes what textures the various qualities

of line imply in peer’s art.

4. Facilitate student brainstorming and painting process: creating implied

textures in imagined landscapes. Guide reflection and refinement.

ICON KEY:

" = Notes specific Writers Workshop Curriculum strategies addressed

= 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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Criteria-based self assessment: Student makes at least three different kinds of

brushstrokes to describe three different kinds of natural textures and makes dry

brushstrokes and wet brushstrokes to imply different textures.

5. Guide reflection. Facilitate students writing a brief descriptive poem to

describe their landscape.

Criteria-based self assessment and teacher checklist: Writes one or two words

that describe the place (nouns and adjectives); writes a verb that evokes the

memory of a moment the student experienced in the place; writes a short phrase

that expresses the student’s feeling of the place and moment.

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

1. Introduce concept of line quality.

" Mini-lesson, sharing professional work, responding

• Besides the directions that lines move (horizontal, vertical, diagonal, zigzag, curved), you can

also describe the quality of a line–whether it’s a thick or thin line, a rough or smooth one, a

feathery or jagged line.

• What describing words (adjectives) would you use to express the different line qualities you see

in these works of art?

Criteria-based process assessment, teacher room scan: Student participates in visual analysis of

line quality.

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2. Show Mountain Trees by Kenneth Callahan from the Seattle Art Museum collection.

Introduce concept of how line qualities can imply textures.

" Sharing professional work, responding, turn and talk

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 on page 1 of

the lesson.

• If you could touch the different things in these works of art, what would they feel like?

• The way something feels is called texture. Even though the surfaces of these paintings are

smooth, artists can suggest or imply texture by using a variety of line qualities.

• You are constructing meaning as an artist when you think about what you see.

• Jot down as many texture adjectives as you can think of in your journal, and then share the

best one with your elbow buddy.

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Criteria-based process assessment, peer conferring and teacher room scan: Student uses adjectives

to describe the textures implied by various lines–e.g. rough, smooth, soft, jagged, etc.

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3. Show Scholar’s Retreat in a Bamboo Garden by Yosa Buson from the Seattle Art Museum

collection. Introduce cultural background of ink painting from Asia and demonstrates ink

and brush techniques.

" Mini lesson, practice, turn and talk

• We are going to paint landscapes today with an ancient medium from Asia: Sumi brush and ink.

Traditional Chinese, Japanese and Korean master ink painters practice brush and ink techniques

for years before creating paintings that sometimes take no more than days, hours or minutes

to paint.

• The ink and brush can suggest all the textures in nature, from thin washes suggesting rising

veils of mist to dry choppy strokes suggesting a scraggly pine tree on a bluff.

• How do you think I might make a brushstroke that looks like a weathered, bumpy piece of

bark? How might I make a brushstroke that looks like the downy feathers of a baby chick?

• You are constructing meaning as an artist when you paint what you see.

• One of the ways I can imply different textures with brush and ink is by controlling how wet or

dry my brush is. Often, a dry brush can suggest rough textures, and a wet brush can suggest

softer, smoother textures.

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• Whenever we use a new medium, we always practice with it first. Make as many different

qualities of line as you can. What different textures do they seem to imply? Share your practice

brushstrokes with your elbow buddy.

• When we think about our own work or check in with a friend, we are working just like artists;

we’re reflecting.

• What words would you use to describe the textures your buddy implied? Ask your buddy how

s/he made his/her most interesting brushstrokes.

Criteria-based peer process assessment: Student practices creating various qualities of line with

brush and ink. Describes what textures the various qualities of line imply in peer’s art.

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4. Facilitate student brainstorming and painting process: creating implied textures in

imagined landscapes. Guide reflection and refinement.

" Visualizing, self-reflecting

• Not only do Asian landscape painters study brush techniques for years, but they also study

nature itself by quietly observing the land around them until they have memorized the specific

features, textures, plays of light and shadow, and effects of water and air of a beloved place.

• When an artist begins to paint, s/he creates from this remembered inner landscape, and then

responds to the natural occurrences of the ink, paper and brush to create his/her finished,

harmonious composition. Close your eyes and imagine a special outside place.

• Generate ideas by gathering information from what you know.

• Imagine all the textures around you. Are there scruffy pine trees, or soft, feathery grass? Are

there velvety grains of sand or sharp jagged pebbles under your feet?

• When you begin to paint, remember the different qualities of line you were able to create on

your practice sheets. Use at least three different qualities of line–some from a dry brush and

some from a wet one–to show three different textures you imagined in your landscape.

• Self-reflect this time. Did I use both a dry and a wet brush to create at least three different

qualities of line? Did I imply at least three different textures in my landscape?

Criteria-based self assessment: Student makes at least three different kinds of brushstrokes to

describe three different kinds of natural textures and makes dry brushstrokes and wet brushstrokes to

imply different textures.

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5. Guide reflection. Facilitate students writing a brief descriptive poem to describe

their landscape.

" Responding, self-reflecting, publishing

• One of the ways Asian scholars have honored each others’ paintings for thousands of years is to

write poems that celebrate the beauty and sensitivity of the work of art. Often scholars would

actually write a poem right onto the painting they want to honor. We are going to write short

poems today that celebrate the paintings we’ve just created.

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Line 1: One or two words that describe the place (nouns and adjectives)

Line 2: A verb that evokes the memory of a moment the student experienced in the place

Line 3: A short phrase that expresses the student’s feeling of the place and moment

• Self-reflect and reflect with a friend: then refine your work.

Criteria-based self assessment and teacher checklist: Writes one or two words that describe the

place (nouns and adjectives); writes a verb that evokes the memory of a moment the student

experienced in the place; writes a short phrase that expresses the student’s feeling of the place

and moment.

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ARTS IMPACT LESSON PLAN Visual Arts and Writing Infusion

Second Grade Lesson Three: Lines Show Textures

STUDENT SELF-ASSESSMENT WORKSHEET

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

Disciplines WRITING VISUAL ARTS WRITING

Concept Adjectives Line Quality Technique Poem

Criteria

Student Name

Uses adjectives

to describe the

textures

implied by

various lines–

e.g. rough,

smooth, soft,

jagged, etc.

Makes at least

three different

kinds of

brushstrokes to

describe three

different natural

textures

Makes dry

brushstrokes

and wet

brushstrokes

to imply

different

textures

Writes one

or two

words that

describe

the place

(nouns and

adjectives)

Writes a

verb that

evokes the

memory of a

moment the

student

experienced

in the place

Writes a short

phrase that

expresses the

student’s

feeling of the

place and

moment

Total

6

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ARTS IMPACT LESSON PLAN Visual Arts and Writing Infusion

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CLASS ASSESSMENT WORKSHEET

Disciplines WRITING VISUAL ARTS WRITING

Concept Adjectives Line Quality Technique Poem

Criteria

Student Name

Uses adjectives

to describe the

textures implied

by various lines–

e.g. rough,

smooth, soft,

jagged, etc.

Makes at least

three different

kinds of

brushstrokes to

describe three

different

natural textures

Makes dry

brushstrokes

and wet

brushstrokes

to imply

different

textures

Writes one

or two

words that

describe

the place

(nouns and

adjectives)

Writes a verb

that evokes

the memory

of a moment

the student

experienced

in the place

Writes a short

phrase that

expresses the

student’s

feeling of the

place and

moment

Total

6

1.

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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 writing?

Teacher: Date:

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ARTS IMPACT FAMILY LETTER

ARTS ANS WRITING LESSON: Lines Show Textures

Dear Family:

Today your child participated in an Arts and Writing lesson. We described various different qualities

of line, such as rough and smooth, feathery and leathery, thick and thin. We discovered that artists can

use different line qualities to imply textures on a smooth surface. We learned how to use a Sumi brush

and ink to make both wet and dry brushstrokes that looked like different textures in

• We made various different qualities of lines.

• We implied different textures in nature with our various line qualities.

• We used adjectives to describe our various implied textures and line qualities, and even wrote

poems to describe our landscapes.

• We painted both wet and dry brushstrokes with sumi ink and bamboo brush.

At home, the next time you are on a walk, play a texture game where one player calls out a describing

word and the other has to guess what texture s/he is looking at.

Enduring Understanding

Different qualities of lines–rough, smooth, soft, jagged–can imply natural textures.