

ARTS IMPACT LESSON PLAN

Visual Arts and Reading Infused Lesson

Expressing Character and Action through Gesture Drawing

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Enduring Understanding

Use of quick repeated lines (gesture drawing) can show movement/action and define character traits. Use of a line can define the contour of a figure. Use of a range of color value can show emotion or provide further context.

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

Students identify actions that suggest character traits in stories. Drawing materials and techniques are explored and active poses are recorded using gesture drawing techniques. Students use observation skills to define proportion and contour in figure drawings. Light, medium, and dark values in watercolor are added to enhance action and character. Last, students reflect on, analyze, and evaluate their work.

Learning Targets and Assessment Criteria

Target: Expands understanding of character in literature.

Criteria: Identifies a character's traits by naming the actions.

Target: Varies drawing tool use and pressure.

Criteria: Creates a range of drawing marks with heavy and lighter lines.

Target: Uses observational drawing to draw parts of a figure in action.

Criteria: Studies/looks closely and approximates the body positions of the figure on paper.

Target: Uses gesture drawing to express action.

Criteria: Makes quickly-drawn, repeated lines around the parts of a figure to imply action.

Target: Draws the contour of the figure.

Criteria: Observes and approximates the basic outside edge of the figure's form.

Target: Paints a range of tonal values in small areas to emphasize the gesture of the figure.

Criteria: Paints light, medium, and dark tones outside parts of the figure to emphasize the character's actions.

Target: Evaluates work of peers in a gallery walk or pin-up.

Criteria: Cites supportive evidence of meeting criteria.

Vocabulary

Arts Infused:

Action
Portrayal
Pose

Reading:

Character Trait

Arts:

Contour
Figure Drawing
Form

continued

Materials

Museum Artworks or Performance

Seattle, WA

Seattle Art Museum

Tacoma, WA

Children's Museum of Tacoma
Tacoma Art Museum

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: Gesture, Contour Line, Value. Technique: Drawing, Painting)

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.

continued

Gesture Drawing
 Imply
 Line Direction
 Line Quality
 Mark Making
 Monochromatic
 Proportion
 Shape
 Value/Tone

Materials:

Conté crayons (black); 3-step value scale done with watercolor on the lesson paper (light, medium, dark values of one color); Drawing paper, 8x10" (final composition) and smaller sizes (practice); Chamois; Tortillon; Watercolor; Watercolor brushes; Water cups; Watercolor palettes (one color per student); Photographs of students in a pose from story, or wood mannequins for posing; Arts Impact Sketchbooks and pencils; Class Assessment Worksheet

Seattle Art Museum images:
Textile Fragment with a Drawing of Buddha Heads, 710-794, Unknown artist (Japanese), 51.137



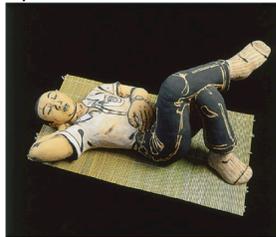
Dueling Men, 17th Century, Attributed to Jacques Callot, 53.150



Farmer's Market, 1941, Mark Tobey, 42.31



Tacoma Art Museum
Sleeper II, 1998, Akio Takamori



Mojo Molding, 2000, Marita Dingus



6. Convey meaning through the presentation of artistic work.

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.

Early Learning Guidelines (Pre-K – Grade 3)

For a full description of Washington State Early Learning and Child Development Guidelines see: <http://www.del.wa.gov/development/guidelines/> (Age 4-5) 5. Communicating: Speaking and Listening: Tell a short make-believe story with adult help. Reading: Use actions to show ideas from stories, signs, pictures, etc. Arts: Show an increasing ability to use art materials safely and with purpose.

Common Core State Standards (CCSS) in

ELA For a full description of CCSS Standards by grade level see:

<http://www.k12.wa.us/CoreStandards/ELStandards/>

R.CCR.2. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

RL.3.3. Describe characters in a story (e.g. their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

RL.4.1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

L.3.5.b. Identify real-life connections between words and their use.

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.

ICON KEY:

 = Indicates note or reminder for teacher

= Embedded assessment points in the lesson

Pre-Teach

As stories are read aloud or independently in class, ask students to notice the actions and traits of characters, and then share their observations.

Lesson Steps Outline

Day One

1. Introduce drawing and discuss different approaches to drawing the figure. Address the concept of depicting the figure in action and the use of gesture lines as a goal for this exercise, not a goal for all drawing.

2. Introduce a character's actions in literature. Read an excerpt from a book.

Criteria-based teacher checklist: Identifies a character's traits by naming the actions.

3. Introduce and guide art analysis of how gestures convey characters and actions in *Textile Fragment with a Drawing of Buddha Heads* by Unknown Artist from Seattle Art Museum collection and *Sleeper II* by Akio Takamori and *Mojo Molding* by Mariata Dingus from Tacoma Art Museum collection.

Introduce and guide art analysis of how gesture drawing conveys motion in a figure in *Dueling Men* attributed to Jacques Callot and *Farmer's Market* by Mark Tobey from Seattle Art Museum collection.

Criteria-based process assessment: Lists specific characteristics of gesture figure drawing.

4. Introduce drawing tools. Demonstrate on paper the use and capacity of each tool.

5. Lead warm-up drawing exercise using a variety of mark making approaches and variety of pressure with tools.

Criteria-based teacher checklist: Creates a range of drawing marks with heavy and lighter lines.

6. Lead action pose warm up. Lead all students in standing up, stretching, and trying an action pose for one minute.

Criteria-based process assessment: Poses in an action pose, observes classmates do the same, calls out responses to teacher questions.

Prior to Day Two

Create a 3-step value scale of light, medium, and dark values on one color, by using a lot of pigment of the color to make the dark value. Add some water to create the medium value, and more water still to create the lightest value.

Day Two

1. Focus on Observation: Lead class in observing a student or teacher's action pose. Demonstrate the critical process of looking and checking approximate proportions by marking the page. Demonstrate and guide using loose, frequent (gesture) marks to draw the parts of the figure.

Criteria-based teacher checklist, peer assessment: Studies/looks closely and approximates the body positions of the figure on paper and makes quickly-drawn, repeated lines around the parts of a figure to imply action.

2. Focus on Contour: Lead class in observing the contour of the figure in action. Demonstrate and guide drawing a contour of the figure.

Criteria-based teacher checklist, self-assessment: Observes and approximates the basic outside edge of the figure's form.

3. Focus on Value: Demonstrate a range of tonal values by displaying and defining a value scale. Demonstrate and guide students in the addition of light, medium, and dark value to drawing through the use of watercolor. Paint outside the figure to create atmosphere, gesture, and shadow. Select one color to paint monochromatically. Demonstrate a range in value that just yellow or just black can make.

Criteria-based teacher checklist, self-assessment: Paints light, medium, and dark tones outside parts of the figure to emphasize the character's actions.

4. Facilitate students exhibiting their drawings. Lead critique and peer-review. Model objective criteria-based language such as *I notice how this gesture line makes it look like the figure is jumping.*

Criteria-based teacher checklist, peer reflection: Cites supportive evidence of meeting criteria (in discussion).

LESSON STEPS

Day One

1. Introduce drawing and discuss different approaches to drawing the figure. Address the concept of depicting the figure in action and the use of gesture lines as a goal for this exercise, not a goal for all drawing.

- *When is a figure in action more important than a static figure in a work of art?*
-

2. Introduce a character's actions in literature. Read an excerpt from a book.

▣ Sample books may include (choose according to grade level or current book of study): *Rosa* by Nikki Giovanni, *Knuffle Bunny* or others by Mo Willems, *Where the Wild Things Are* by Maurice Sendak, *Alexander and the Terrible, Horrible, No Good, Very Bad Day*. Or others by Judith Viorst or Dr. Seuss are great for depicting gesture and action.

- *Listen carefully for the actions expressed in this excerpt from Rosa, by Nikki Giovanni:*
"Jo Ann Robinson was at the Piggly Wiggly when she learned of the arrest. She had stopped in to purchase a box of macaroni and cheese. She always served macaroni and cheese when she baked red snapper for dinner. A sister member of the Women's Political Council approached her just as she reached the checkout lane. 'Not Mrs. Parks!' Mrs. Robinson exclaimed. She then looked furtively around. 'Pass the word that everybody should meet me at my office at ten o'clock tonight,' she said. Mrs. Robinson was also Dr. Robinson, a professor at Alabama State, the college designated for 'colored people,' and she was the newly elected president of the Women's Political Council. She rushed home to put dinner on the table, cleaned up the kitchen, and put the kids to bed. She kissed her husband good-bye and hurried to the college. It was dark when they finally gathered."
- *List the specific actions made by the characters in the story. Also observe specific clues given by the illustrator to show gesture and action.*
- *What actions does Mrs. Robinson make when she hears that her friend Rosa Parks has been arrested? How do we know how she is feeling?*
- *One way to think about character trait and action is: a character trait is who you are inside, and your actions reveal that character trait.*
- *What kind of character traits does Mrs. Robinson possess? How do we know? How does this illustrator portray her character in this book?*

Criteria-based teacher checklist: Identifies a character's traits by naming the actions.

3. Introduce and guide art analysis of how gestures convey characters and actions in *Textile Fragment with a Drawing of Buddha Heads* by Unknown Artist from Seattle Art Museum collection and *Sleeper II* by Akio Takamori and *Mojo Molding* by Mariata Dingus from Tacoma Art Museum collection.



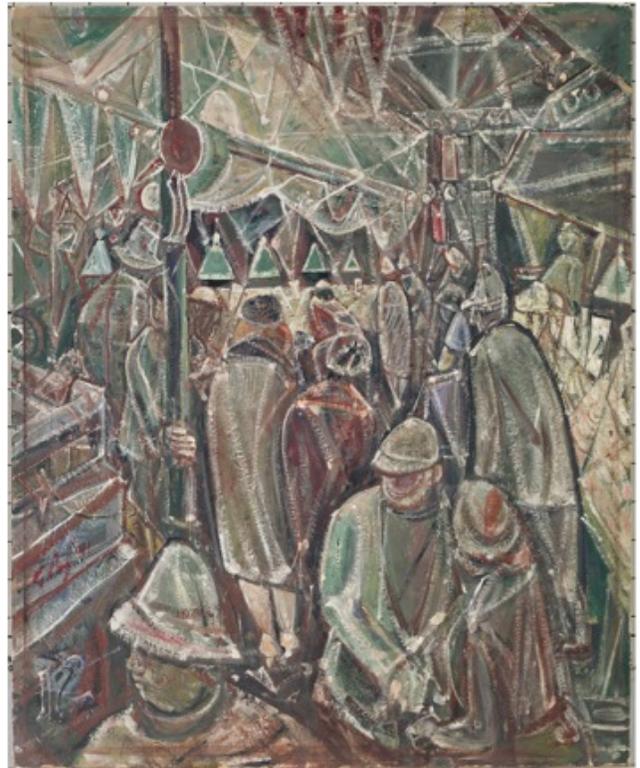
▣ The Seattle Art Museum's collection is available on-line at: <http://www.seattleartmuseum.org/emuseum/code/collection.asp>. To find the images in this lesson, enter the accession number for the work of art in the search box on the collections page of SAM's website. Accession numbers for these works of art are listed in the materials box at the beginning of the lesson.



■ The Tacoma Art Museum's collection is available on-line at:
<http://tacomaartmuseum2.tru-m.com/Page.aspx?nid=128>

- *What are the qualities of this figure drawing? What is the artist able to tell you about the character through his/her drawing of the figure's actions?*
- *What action does this figure appear to be doing? How might this action tell us about this person's character?*

Introduce and guide art analysis of how gesture drawing convey motion in a figure in *Dueling Men* attributed to Jacques Callot and *Farmer's Market* by Mark Tobey from Seattle Art Museum collection.



- *Quick repeated lines (gesture drawing) can show movement/action and define character traits. Can you find any gesture lines?*

Criteria-based process assessment: Lists specific characteristics of gesture figure drawing.

4. Introduce drawing tools. Demonstrate on paper the use and capacity of each tool.

- *Drawing tools create different and unique marks on the page. The mark we make can transform what we are drawing. We can make our mark bold, strong, and graceful. We can also make our mark thin, timid, and broken.*
- *Use your tools to make as many different marks as you can. Try using your tool on its side, try using it on its end—how many different marks can you make? Fill your page with marks as you experiment.*

5. Lead warm-up drawing exercise using a variety of mark making approaches and variety of pressure with tools.

☐ Connect with each student to see that they are experimenting with the drawing tools.

- *One of the ways we can vary our marks is to change the amount of pressure with which we use our tools. By pressing down hard and then lightening my pressure, I change the value and quality of my mark.*
- *Combine your previous drawing explorations with changing tool pressure. Practice making quick, repeated lines with varied pressure. These are gestural lines.*

☑ Criteria-based teacher checklist: Creates a range of drawing marks with heavy and lighter lines.

6. Lead action pose warm up. Lead all students in standing up, stretching, and trying an action pose for one minute.

- *How does your body feel? Where are your hands compared to your head? Where are your feet? Which way are you looking? How long are your arms? Which way are your hips pointing?*
- *Now release your pose, partner up, and make an action pose with your body. Look at your partner's pose. Where is the top of his pose? Where is the bottom of his pose? What is halfway down the middle of his pose? If you were to draw your classmate, where would you draw his head?*
- *Based on our actions, what kind of characters are we?*
- *Now I'm going to cue your poses with a few action words we found in the story. How are your poses different than another classmate's poses? How does each show the action differently? Is your body compact, stretched out—how does your pose relate to the action word?*

☑ Criteria-based process assessment: Poses in an action pose, observes classmates do the same, calls out responses to teacher questions.

Day Two

1. Focus on Observation: Lead class in observing a student or teacher's action pose. Demonstrate the critical process of looking and checking approximate proportions by marking the page. Demonstrate and guide using loose, frequent (gesture) marks to draw the parts of the figure.

▣ If the resources are available, teachers may take pictures of students doing their own action pose ahead of time and print one out for each student. Students can then observe their own figure in action on a print-out photograph (helpful to print it out as large as your 8.5 x 11 paper can accommodate: black & white or color.) Teachers may also choose to teach action poses with small, wooden, movable human mannequins, if available.

- *I see that (student or teacher name) is making a stomping action with her feet, and her arms are high in the air. I will make a mark at the top of the page to remind me where her hands will go. I will make another mark half way down the page where the torso will go. Then I will draw one mark at the bottom where the foot will go and another mark a little bit above where the stomping foot will go.*
- *Now I will draw loose, circular, or repeated lines so I get the idea of where the head goes, the torso, the legs, the arms, etc.*
- *Now one partner from each pair will pose, while the other makes gesture drawings of their pose. You could think of it as showing the position of the body in space by using a ball of string to wrap the figure.*
- *Use the ENTIRE PAGE for your drawing.*
- *Remember, your goal is to show how the body is posed: the arms, legs, head, and back. Are they extended into space, tight to the body, bent, curved? Is the body compact or spread out?*
- *Show your table partners your sketch; talk about the action and gesture in their sketches. Now switch roles: one partner will pose, and the other will sketch.*

☑ Criteria-based teacher checklist, peer assessment: Studies/looks closely and approximates the body positions of the figure on paper and makes quickly-drawn, repeated lines around the parts of a figure to imply action.

2. Focus on Contour: Lead class in observing the contour of the figure in action. Demonstrate and guide drawing a contour of the figure.

- *Do our arms really look like separate ovals stuck together? A contour line shows the outside edge of our bodies.*
- *How does our skin connect all the shapes of a human body?*
- *Draw a contour line to connect all the gestural shapes you have drawn. Continue to reference your original source.*
- *Remember to use varied pressure with your drawing tools. Press hard as you draw the parts of the body that are closest to you; press lighter as body parts move back in space.*
- *Remember your drawing warm-up and all the varied marks the drawing tools can make.*
- *Ask yourself, does your contour line show the outside edge of your figure?*

Criteria-based teacher checklist, self-assessment: Observes and approximates the basic outside edge of the figure's form.

3. Focus on Value: Demonstrate a range of tonal values by displaying and defining a value scale. Demonstrate and guide students in the addition of light, medium, and dark value to drawing through the use of watercolor. Paint outside the figure to create atmosphere, gesture, and shadow. Select one color to paint monochromatically. Demonstrate a range in value that just yellow or just black can make.

Show before and after drawings.

- *I think my figure is fuming about something; he is really mad! I will paint a dark color just in the area above his head and a big dark shadow just at the very bottom of the page.*
- *Or, this figure is really joyful about something and jumping up in the air—I'm going to pick a different color and do some small brush strokes only around her feet and heart area. I'm going to only add color to parts, just a little area to make my figure stand out. It's okay if my conté crayon marks spread around. That's another gesture mark we are making!*
- *Choose one color to paint with and add emphasis to the gesture drawing while adding three values (light, medium, and dark) to the drawing with the watercolor.*
- *Use water to create lighter values and more pigment to create darker values.*
- *Ask yourself, how have I used value to how the character's actions?*

Criteria-based teacher checklist; self-assessment: Paints light, medium, and dark tones outside parts of the figure to emphasize the character's actions.

4. Facilitate students exhibiting their drawings. Lead critique and peer-review. Model objective criteria-based language such as *I notice how this gesture line makes it look like the figure is jumping.*

- *Try replacing reflections such as "I like" or "this one is good", etc. with criteria-based reflection such as "This character has a big black cloud over his head and his arms are folded over his chest, his body is compact; it makes him look mad." What character trait might he possess?*
- *Or "This figure looks like she is dancing because her feet are shown in the air, and her arms are stretched out in space; she is happy about something and the artist used a bright color around the figure." What would her character trait be?*
- *Where do you see evidence of observation?*
- *What character trait do you see in your own drawing?*
- *Where does gestural line and value describe the character in action?*

Criteria-based teacher checklist, peer reflection: Cites supportive evidence of meeting criteria (in discussion).

ARTS IMPACT LESSON PLAN Arts Infusion

Expressing Character and Action through Gesture Drawing

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

STUDENT SELF-ASSESSMENT WORKSHEET

Disciplines	READING	VISUAL ARTS						Total
Concept	Character	Technique	Observation	Gesture Drawing	Contour Drawing	Value	Peer Reflection	7
Criteria	Identifies a character's traits by naming the actions.	Creates a range of drawing marks with heavy and lighter lines.	Studies/ looks closely and approximates the body positions of the figure on paper.	Makes quickly-drawn, repeated lines around the parts of a figure to imply action.	Observes and approximates the basic outside edge of the figure's form.	Paints light, medium, and dark tones outside parts of the figure to emphasize character's actions.	Uses supportive evidence of meeting criteria.	
Student Name								

ARTS IMPACT LESSON PLAN Arts Infusion

Expressing Character and Action through Gesture Drawing

CLASS ASSESSMENT WORKSHEET

Disciplines	READING	VISUAL ARTS						Total 7
	Character	Technique	Observation	Gesture Drawing	Contour Drawing	Value	Peer Reflection	
Criteria	Identifies a character's traits by naming the actions.	Creates a range of drawing marks with heavy and lighter lines.	Studies/ looks closely and approximates the body positions of the figure on paper.	Makes quickly-drawn, repeated lines around the parts of a figure to imply action.	Observes and approximates the basic outside edge of the figure's form.	Paints light, medium, and dark tones outside parts of the figure to emphasize character's actions.	Uses supportive evidence of meeting criteria.	
Student Name								
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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 reading?

Teacher: _____ Date: _____

ARTS IMPACT FAMILY LETTER

VISUAL ARTS AND READING LESSON: *Expressing Character and Action through Gesture Drawing*

Dear Family:

Today your child participated in an **Arts and Reading** lesson: defining character traits as the way a character acts and poses. We drew a gesture drawing of a figure in action from observation. We used drawing and painting techniques to depict figures in action using Conté crayon and watercolors.

- We read _____ by _____ and discussed the characters and how their actions gave us clues about their character.
- We observed the basic shapes of the human body, drew a rough sketch using gesture drawing (quick, repeating lines) to describe the positions of the body in space and to guide our drawing and then drew the contour of the body in action.
- We added values (light, medium, and dark) around our figural drawing, which helped describe more fully the gestures and actions of our figures.

At home, you could try drawing from family photos—candid ones with people doing active poses are best. Use the process of first observing, then drawing a guide sketch, capturing the pose with gestural lines to show action. Then draw a contour line connecting the gesture lines and shapes and showing the outside edge of the figure. You can then add value to parts of the outside of your drawing for a more dramatic effect.

Enduring Understanding

Use of quick repeated lines (gesture drawing) can show movement/action and define character traits.
Use of a line can define the contour of a figure.
Use of a range of color value can show emotion or provide further context.