

ARTS IMPACT LESSON PLAN

Visual Arts and Reading Infused Lesson

Pivotal Images: Beginning, Middle, End

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Enduring Understanding

Use of sequenced images and diagonal lines and repeated colors, shapes, or patterns can express key turning points in a narrative and unify images.

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

Students identify stories suggested by artworks, then note, in writing and sketches, pivotal moments within the beginning, middle, and end of a story read out loud. Sketch ideas are then developed into three visually dynamic collages unified through repeating elements. Additional details can also be added to collages through a printmaking process.

Learning Targets and Assessment Criteria

Target: Summarizes the beginning, middle and end of a story.

Criteria: Selects and describes (in writing and sketches) three transitional moments in the story (one at the beginning, one in the middle, one at the end).

Target: Creates three visually dynamic compositions.

Criteria: Uses diagonal lines to create collages that express three transitional moments in the story (beginning, middle, and end of the story).

Target: Unifies the compositions.

Criteria: Repeats colors, shapes and/or patterns to link three collages visually.

Extension:

Target: Uses a monoprint process.

Criteria: Creates linear images by transferring ink from a printing plate to paper.

Vocabulary	Materials	Learning Standards
<p><u>Arts Infused:</u> Beginning End Middle Pivotal Moments</p> <p><u>Arts:</u> Brayer Collage Diagonal Monoprint Printing plate Register (prints) Visual Dynamism Visual Unity (color, pattern, shape)</p>	<p>Museum Artworks or Performance</p> <p>Seattle, WA Seattle Art Museum</p> <p>Tacoma, WA Children's Museum of Tacoma Tacoma Art Museum</p> <p>Materials: Story to be read aloud; Watercolor paper (5.5x6", 3 per student); Decorative papers, tissue papers, mulberry papers, etc.; Scissors; Glue sticks; Ballpoint pens; Sharpies: fine point, black; Tagboard or construction paper: 9x20"; Crayons, color pencils, or oil pastels; Blue painter's tape; Arts Impact sketchbook; Class Assessment Worksheet</p> <p style="text-align: center;"><i>continued</i></p>	<p>WA Arts Learning Standards in Visual Arts <i>For the full description of each standard, see: http://www.k12.wa.us/Arts/Standards</i></p> <p>Creating (Concepts: Diagonal Lines, Visual Dynamism, Unity. Technique: Collage, Monoprinting)</p> <ol style="list-style-type: none"> 1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work. <p>Performing/Presenting/Producing</p> <ol style="list-style-type: none"> 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. <p>Responding</p> <ol style="list-style-type: none"> 7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work. <p>Connecting</p> <ol style="list-style-type: none"> 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. <p style="text-align: center;"><i>continued</i></p>

Extension: Water-based block-printing ink, black; Brayers, soft 4"; Plexiglas: 8x10" or larger

Seattle Art Museum images:
Episodes from the Aeneid, 1470, Paolo Uccello, 61.173



Scenes from the Tale of Genji, second half of 17th century, Japanese, 72.1.1



Tacoma Art Museum images:
Brooklyn Stoop, 1967, Jacob Lawrence



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 some details of a recent event in sequence.

Reading: Tell you what is going to happen next in a story; make up an ending.

(Age 4-5) 6. Learning about my world: 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/ELAstandards/>

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.

RL.3.3. Describe characters in a story and explain how their actions contribute to the sequence of events.

RL.2.5. Describe the overall structure of a story, including how the beginning introduces the story and the ending concludes the action.

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

Guide students in identifying pivotal moments in stories read out loud in class.

Lesson Steps Outline

1. Describe story structure and sequence as moments of change marking beginning, middle, and end. Introduce and guide art analysis of imaginative interpretation of *Scenes from the Tale of Genji*, Japanese, and *Episodes from the Aeneid* by Paolo Uccello from the Seattle Art Museum collection.

 Criteria-based process assessment: Practices telling a story with a beginning, middle, and end. Infers the beginning, describes the middle, and predicts the end of the story a narrative work of art suggests.

2. Introduce and guide art analysis of concept of visual dynamism of *Brooklyn Stoop* by Jacob Lawrence from the Tacoma Art Museum collection. Facilitate class analysis of works of art, looking for ways artists create visually dynamic compositions (diagonal lines, contrasting colors, and values, etc.).

 Criteria-based process assessment: Analyzes works of art for visual dynamism.

3. Introduce concept of visual unity. Facilitate class analysis of works of art, looking for ways artists create visual unity in compositions (repeating shapes, colors, textures, patterns, etc.).

 Criteria-based process assessment: Analyzes works of art for visual unity.

4. Read a story aloud (or students select and read different stories separately). Guide students to summarize pivotal moments in the beginning, middle and end of the story with descriptive words for each point. Then guide students to do two different visually dynamic sketches of each of those moments (six sketches total).

 Criteria-based teacher checklist and self-assessment: Selects and describes (in writing and sketches) three transitional moments in the story (one at the beginning, one in the middle, one at the end).

5. Guide students in making a series of three visually dynamic and visually unified collage compositions, expressing the beginning, middle, and end of the story.

Criteria-based teacher checklist and peer assessment: Uses diagonal lines to create collages that express three transitional moments in the story (beginning, middle, and end of the story). Repeats colors, shapes and/or patterns to link three collages visually.

6. Guide reflection. Facilitate full-class critique of finished images.

Criteria-based self-assessment and group reflection: Uses diagonal lines to create collages that express three transitional moments in the story (beginning, middle, and end of the story). Repeats colors, shapes and/or patterns to link three collages visually.

Extension:

Demonstrate mono-printmaking process and guide students in making monoprints onto their collages.

Criteria-based teacher checklist: Creates linear images by transferring ink from a printing plate to paper.

LESSON STEPS

1. Describe story structure and sequence as moments of change marking beginning, middle, and end. Introduce and guide art analysis of imaginative interpretation of *Scenes from the Tale of Genji*, Japanese, and *Episodes from the Aeneid* by Paolo Uccello from the Seattle 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.

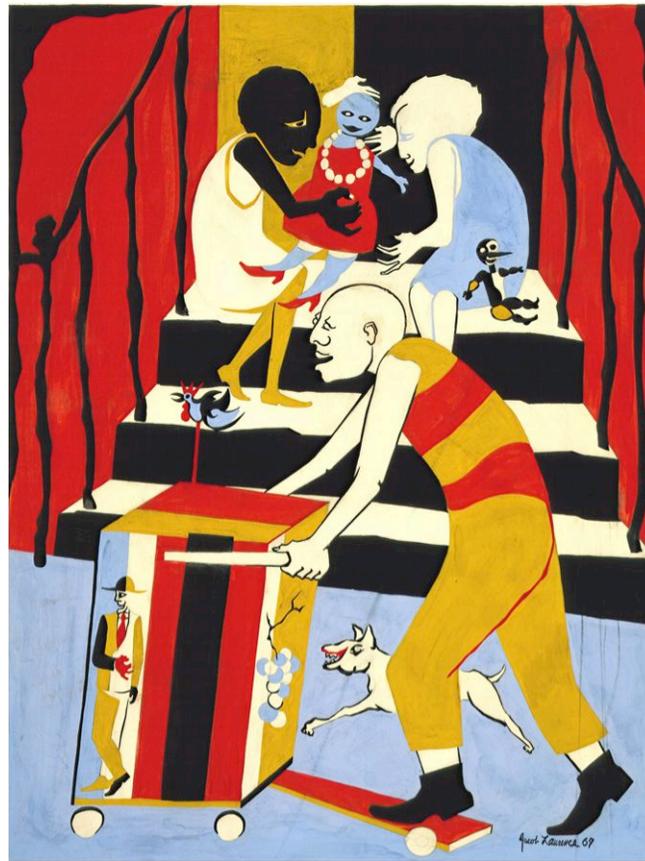
- *Both artists and writers can shape a story by describing the moments when important things happen. These are often points in the story when things change, so we call them pivotal moments.*
- *When we outline a story, or an artist summarizes the pivotal moments of a story, we break it down into important events in the beginning, middle, and end.*
- *Let's try to make up the beginning, middle, and end of a story that these two different*

images suggest.

- *Let's pretend the picture is the middle part of the story. What's happening in it? What happened just before this image? What will happen next?*
- *Share your ideas first with a partner and then let's share them with the class.*

☑ Criteria-based process assessment: Practices telling a story with a beginning, middle, and end. Infers the beginning, describes the middle, and predicts the end of the story a narrative work of art suggests.

2. Introduce and guide art analysis of concept of visual dynamism of *Brooklyn Stoop* by Jacob Lawrence from the Tacoma Art Museum collection. Facilitate class analysis of works of art, looking for ways artists create visually dynamic compositions (diagonal lines, contrasting colors, and values, etc.).



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

- *Where do your eyes go first in the compositions? What did the artist do to draw your eyes there?*
- *The ways that an artist makes an image exciting—like using diagonal lines to draw our eyes to an important person or event—is called visual dynamism.*

☑ Criteria-based process assessment: Analyzes works of art for visual dynamism.

3. Introduce concept of visual unity. Facilitate class analysis of works of art, looking for ways artists create visual unity in compositions (repeating shapes, colors, textures, patterns, etc.).

- *Even though there are lots of things going on in these two images, the artists also made everything in the picture look like it belongs together. This is called visual unity.*
- *How did Jacob Lawrence make everything in his pictures look like they relate to each other or belong together?*
- *One way artists do this is by repeating patterns, shapes, or colors in different parts of the same picture. When artists create a series of images to tell a story, they do the same thing to make all the images relate to each other.*

Criteria-based process assessment: Analyzes works of art for visual unity.

4. Read a story aloud (or students select and read different stories separately). Guide students to summarize pivotal moments in the beginning, middle, and end of the story with descriptive words for each point. Then guide students to do two different visually dynamic sketches of each of those moments (six sketches total).

Story suggestion: *Ish* by Peter Reynolds

A graphic organizer for recording words and sketches describing pivotal moments is included in the lesson.

- *I am going to read you a story. Your job is to summarize the pivotal moments in the story with a few descriptive words for the beginning, middle, and end of it. Then I want you to do two different sketches for each of those points.*
- *Make your sketches as visually dynamic as you can (using diagonal lines and contrasting colors), but remember a sketch is just a quick working drawing. It's not perfect, and it's not the finished work of art.*
- *Select your most visually dynamic sketch compositions (one for each story segment).*

Criteria-based teacher checklist and self-assessment: Selects and describes (in writing and sketches) three transitional moments in the story (one at the beginning, one in the middle, one at the end).

5. Guide students in making a series of three visually dynamic and visually unified collage compositions, expressing the beginning, middle, and end of the story.

- *Using our sketches as a guide, we are going to make three collages, one for each part of the story. Your job is to make your collages both visually dynamic by using diagonal lines and visually unified by repeating some shapes, patterns, and/or colors in each picture.*
- *Eventually, we can add lines to our pictures by doing prints on top of our collages, so let the collages be simple and bold. Simplify your shapes to create the story elements of character attributes and setting. Little details in the collages won't show up when we add our prints on top. Think in terms of a close-up, maybe enlarging one central image that captures the feeling of the pivotal moment.*

- *Trade with a partner and check for visual dynamism and visual unity before going on to final printmaking step.*

☑ Criteria-based teacher checklist and peer assessment: Uses diagonal lines to create collages that express three transitional moments in the story (beginning, middle, and end of the story). Repeats colors, shapes and/or patterns to link three collages visually.

6. Guide reflection. Facilitate full-class critique of finished images.

- *How do your collages tell the story?*
- *How did you create (or where do you see) visual dynamism in your (a peer's) series of images?*
- *What did you repeat (or what did a peer repeat) to create a sense of unity in the compositions?*

☑ Criteria-based self-assessment and group reflection: Uses diagonal lines to create collages that express three transitional moments in the story (beginning, middle, and end of the story). Repeats colors, shapes and/or patterns to link three collages visually.

Extension:

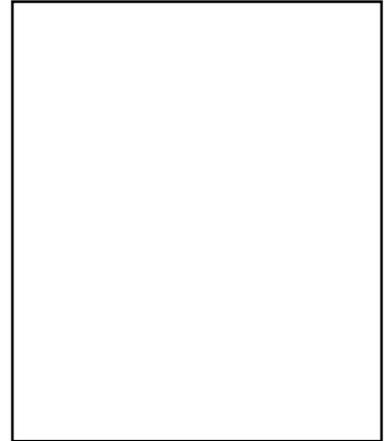
Demonstrate monoprintmaking process and guide students in making monoprints onto their collages.

- *Both Jacob Lawrence and James McNeil Whistler made prints as well as paintings. A print is a picture that has been transferred from one surface to another.*
- *We are going to make monoprints today. "Mono" means one, so a monoprint is a kind of print where you make just one image from the printing plate. In other printmaking processes you can make several prints from the same plate.*
- *First, we are going to make sketches on the backs of our collages of the linear details we want to add to our pictures. The more patterns you make with your lines (hatching, cross-hatching, dots, etc.), the more interesting your prints will be.*
- *Then, we will cover our printing plates with a thin layer of ink by rolling it out over and over with this roller; the tool is called a brayer.*
- *Next, we will register our prints, which means we will lay the printing plate, ink-side down, on top of our collages, so that it is centered on the paper. Then, we will carefully flip over the printing plate with the paper attached so that the clean side of the printing plate is touching the table, and your sketch on the back of your collage is facing up.*
- *Now, draw your lines again with a pen, pushing with some force, but not enough to tear the paper. The tricky part is to not push hard with your other hand that is holding the paper, because wherever your finger presses, it will leave a black mark on the front.*
- *Last, slowly pull your print off the printing plate, starting from one corner until the whole print comes free. Set it gently in a safe place to dry.*

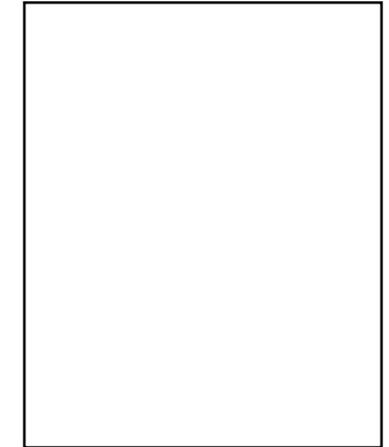
☑ Criteria-based teacher checklist: Creates linear images by transferring ink from a printing plate to paper.

Pivotal Images: Beginning, Middle, End
PIVOTAL MOMENTS IN THE STORY

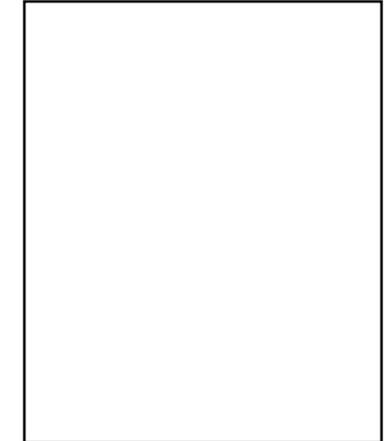
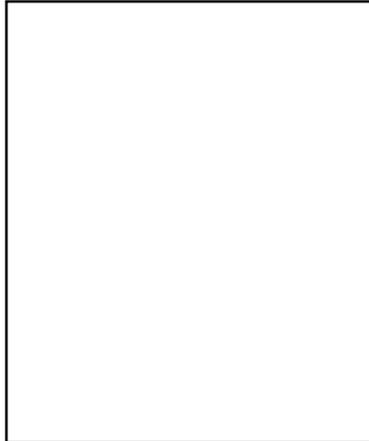
Beginning



Middle



End



ARTS IMPACT LESSON PLAN Arts Infusion

Pivotal Images: Beginning, Middle, End

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

STUDENT SELF-ASSESSMENT WORKSHEET

Disciplines	READING/VISUAL ARTS		VISUAL ARTS			Total 5
Criteria	Beginning, Middle and End		Visual Dynamism	Visual Unity	Printmaking Techniques	
Concept	Selects and describes in writing three transitional moments (B, M, E) in the story.	Makes a pair of sketches each to describe three transitional moments (B, M, E) in the story.	Uses diagonal lines to create collages that express three transitional moments in the story (beginning, middle, and end of the story).	Repeats colors, shapes and/or patterns to link three collages visually.	Extension Creates linear images by transferring ink from a printing plate to paper.	
Student Name						

Criteria-based Reflection Questions:

Self-Reflection:

How do your collages tell the story?

How did you create visual dynamism in each of your images?

What did you repeat to create a sense of unity in the compositions?

Peer to Peer: Pick one of your classmate’s collage series that jumps out at you.

How do my partner’s collages show visual dynamism?

ARTS IMPACT LESSON PLAN Arts Infusion

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CLASS ASSESSMENT WORKSHEET

Disciplines Criteria	READING/VISUAL ARTS		VISUAL ARTS			Total 5
	Beginning, Middle and End		Visual Dynamism	Visual Unity	Printmaking Techniques	
Concept	Selects and describes in writing three transitional moments (B, M, E) in the story.	Makes a pair of sketches each to describe three transitional moments (B, M, E) in the story.	Uses diagonal lines to create collages that express three transitional moments in the story (beginning, middle, and end of the story).	Repeats colors, shapes and/or patterns to link three collages visually.	Extension Creates linear images by transferring ink from a printing plate to paper.	
Student Name						
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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 FAMILY LETTER

VISUAL ARTS AND READING LESSON: *Pivotal Images: Beginning, Middle, End*

Dear Family:

Today your child participated in an **Arts and Reading** lesson. We talked about how artists and writers express the action of their stories in pivotal moments – moments in the beginning, middle, and end of a story or narrative work of art when things change.

- We summarized three pivotal moments in a story with short phrases and quick sketches.
- We made visually dynamic collages of those pivotal moments by using diagonal lines in our pictures.
- We visually unified our pictures by repeating colors, shapes and/or patterns in each of our three collages.
- We learned a printmaking process called monoprinting, through which we added lines to our pictures by transferring ink from a piece of Plexiglas (called a printing plate) to our collages.

At home, you could practice summarizing the beginning, middle, and end of stories you read aloud. You could look for visual dynamism (from diagonal lines) and visual unity (repeating colors, shapes and/or patterns) in the narrative art of the Sunday comics!

Enduring Understanding

Use of sequenced images and diagonal lines and repeated colors, shapes, or patterns can express key turning points in a narrative and unify images.