

ARTS IMPACT LESSON PLAN

Visual Arts and Social Studies Integrated Lesson

Mapping without Borders: Coloring Outside the Lines

Authors: Gloria Garcia, Erin Sand, and Shameka Gagnier Grade Level: 1-5

Enduring Understanding

Through artmaking, a clearer understanding of geography from a personal point of reference can help us gain an understanding of borders and our 'personal region'.

Lesson Description

After viewing a video created just for this lesson, a variety of maps (local and global) and works of art by inspirational artists, students will depict their world through a watercolor pencil map showing what they see, hear, think, and feel. Students will learn geographic terms, discuss the idea of boundaries, and the impact of borders. Students will reflect on their own maps and how they shape their lives and lived experience.

Learning Targets and Assessment Criteria

Target: Engages and reflects on information about Maps, Borders and Boundaries shared in a Video, and a PowerPoint about four Artists and their work.

Criteria: Participates in a group discussion about map making, borders/boundaries, Art that contains map images and inspirations, and makes connections between own life experience.

Target: Uses a point of view and creates a 'personal region' map.

Criteria: Draws a map of their surroundings using an "overhead view" or "frontal view," includes physical and cultural characteristics like landmarks etc...

Target: Practices colored pencils techniques.

Criteria: Uses color wheel or practice paper and colors final Map drawing using colored pencil techniques such as layering to mix colors, gradation, or wash.

Target: Evaluate and reflect on the final 'personal region' maps and how they shape lives and lived experience.

Criteria: Observe and discuss borders, landmarks and the Map artwork as a whole from a personal point of reference.

Vocabulary	Materials	Learning Standards
Arts Infused: Line/Outline/Border Shape/Boundary Space/Area/Region Landscape Cityscape Mapping/Map-Making	Museum Artworks or Performance Jaune Quick-to-See Smith, Consuelo Jimenez Underwood, Frank Romero, and Judy Baca.	WA Arts Learning Standards For the full description of each anchor standard and the grade level performance standards, see: https://www.k12.wa.us/student-success/resources-subject-area/arts/arts-k-12-learning-standards

<p>Spatial Patterns Analysis Interpretation Reflection Perspective Representational Cartography</p> <p>Social Studies -Geography Subject: Map/Mapping Location Place Movement/Migration Infographic Landmarks Landmark Symbols Map Key/Legend Map Scale Directional Reference/ Compass Rose Physical Characteristics Topography Cultural Characteristics</p> <p>Arts: Composition Background Foreground Overlap Scale Proportion Point of View/ Perspective Color Color Wheel Primary Secondary Tertiary Watercolor Pencil Opaque/Fill-in Gradation Wash Gradated Wash Mixing/Blending</p>	<p>Pre-Teach Materials Borders Folder on USB drive: Templates of Regions (World; the Americas; United States with/without state borders; Washington State with/without county borders.</p> <p>Lesson Materials Printed out cardstock of blank 12-color color wheel with a blank USA map; Newsprint or Drawing Paper, Drawing pencil, 2B; Vinyl erasers; Watercolor paper, 140lb: small sheets for practice & 9x12" for final composition (one per student); Permanent black markers: extra-thin; Watercolor pencil 12-color Crayola sets; Watercolor brushes; Water containers; Paper towels; class assessment worksheet.</p> <p>Latinx Culturally Grounded Background Building: <u>Videos:</u> "Brown-Violet Borderline" by Consuelo Jimenez Underwood https://youtu.be/brAW8RhNSNC</p> <p>Dreamland: A Frank Romero Retrospective — MOLAA https://molaa.org/dreamland</p> <p>Judy Baca-A Woman Artist https://www.kcet.org/shows/departures/judith-f-baca-muralist-activist-educator</p> <p>BIPOC Culturally Grounded Background Building: <u>Documents/Handouts:</u> Resources in Visual Arts-- Women & BIPOC Artists List.</p> <p><u>Videos:</u> What's in a map? Reading the United "States"-Jaune Quick- to-See Smith (5:02) https://youtu.be/rOtlOdSe864</p> <p>Background Building CityMaps Project https://www.bloomberg.com/features/2020-coronavirus-lockdown-neighborhood-maps/;</p>	<p>Creating (Concepts: point of view, shape, perspective). Technique: Drawing, Painting, watercolor pencil) 1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.</p> <p>Performing/Presenting/Producing 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> <p>Responding 7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work.</p> <p>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.</p> <p>Early Learning Guidelines, if applicable <i>For a full description of Washington State Early Learning and Child Development Guidelines see:</i> https://www.dcyf.wa.gov/sites/default/files/pubs/EL_0015.pdf</p> <p>WA Social Studies Learning Standards For the full description of each anchor standard and the grade level performance standards, see: https://www.k12.wa.us/student-success/resources-subject-area/social-studies/learning-standards</p> <p>G1: Understands the physical characteristics, cultural characteristics, and location of places, regions, and spatial patterns on the Earth's surface. Enduring Understanding: <ul style="list-style-type: none"> World: Mapping locations and settlement patterns in various ways help students understand the physical and cultural characteristics of places and regions. WA: There is a relationship between human populations and the physical world that is best understood by examining causes, patterns, and effects of human settlement and migration. US: The United States is a geographically diverse nation with distinct physical and cultural regions whose characteristics have impacted the nation. </p> <p>G.3: Understands the geographical context of global issues and events. Enduring Understanding: <ul style="list-style-type: none"> World, WA, US: Geography impacts issues and events locally and globally throughout history. World, WA, US: Societies must learn how to manage and replenish their resources to maintain their way of life, to maintain mutually beneficial trade relationships, and to develop or adapt a diverse cultural landscape through migration and settlement patterns. </p>
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	<p>70 Maps that Explain America https://www.vox.com/2015/2/17/7917165/maps-that-explain-america</p> <p>Place https://www.nationalgeographic.org/encyclopedia/place/</p> <p>What are the 5 Themes of Geography? https://examples.yourdictionary.com/what-are-5-themes-geography-simple-examples</p>	<p>Since Time Immemorial Tribal Sovereignty Curriculum: For the full description of the Five Essential Questions, Grade Level Outcomes, and exploration of Ready To Go lessons, see: https://www.k12.wa.us/student-success/resources-subject-area/time-immemorial-tribal-sovereignty-washington-state</p> <p>Teaching Tolerance and Social Justice Standards <i>For a full description of Social Justice Standards The Teaching Tolerance Anti-Bias Framework see:</i> https://www.learningforjustice.org/sites/default/files/2020-09/TT-Social-Justice-Standards-Anti-bias-framework-2020.pdf</p> <p>OSPI Washington Model Resource: Screening for Biased Content in Instructional Materials link: https://www.k12.wa.us/sites/default/files/public/equity/pubdocs/WA-ScreeningForBiasedContent.pdf</p> <p>Students Who Are College and Career Ready Students in Reading, Writing, Speaking, Listening, and Language Demonstrate independence. Build strong content knowledge. Respond to the varying demands of audience, task, purpose, and discipline. Comprehend as well as critique. Value evidence. Use technology and digital media strategically and capably. Come to understand other perspectives and cultures.</p>
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ICON KEY:

☰ = Indicates note or reminder for teacher

☑ = Embedded assessment points in the lesson

Pre-Teach Notes about Boundaries and Borders

☰ = Mapping without Borders: Geography Pre-Teach Lesson - This is a 39-slide resource teaching essential Geography ideas and terms. Use all of it or part of it depending on Grade level.

https://docs.google.com/presentation/d/1_5fhcRIsndR_zzIQigFmPNbG0_AHupZs3Rq36C9XvEU/edit?usp=sharing

☰ = Mapping without Borders Video: https://artsimpactwamy.sharepoint.com/:v/g/personal/shamekag_arts-impact_org/EX6g-NA2tQtEqclIg2IITpoBmXTekFwrYwUPVTPo4UtMg?e=IAiEHw

☰ = Arts Impact Lesson Plan Arts Social Studies Mapping Video Transcript

<https://drive.google.com/file/d/1Zwg1rAU3U55XkBKF3nPGEUYpPI15xSmA/view?usp=sharing>

Lesson Steps Outline

1. Invite students to watch the *Mapping without Borders* Video , look at Maps, and discuss map characteristics, borders, and boundaries.

☑ Criteria-based: Checklist: Students share ideas

2. Invite students to view the work of four internationally recognized artists of color. Guide visual art analysis and research. Students will share responses.

☑ Criteria-based process assessment: Student Uses analysis and reflection skills to discuss art work in their responses to the art and artists.

3. Guide students to use a sheet of 9" x 12" drawing paper and sketch their map.

☑ Criteria-Based teacher checklist: Student sketches personal map depicting their 'personal region'

4. Facilitates the explorations of watercolor pencil techniques. Demonstrate how to use watercolor pencil drawing techniques-- opaque fill in, gradation, and wash. Guide students to practice techniques using a blank 12-color color wheel.

- Criteria-based teacher checklist: Student uses watercolor pencil techniques like opaque fill in gradation or wash

5. Add color to your final Map drawing

- Criteria-based teacher checklist: Student uses watercolor pencil techniques like opaque fill in gradation or wash

6. Facilitate student reflection on their own maps and how they shape their lives and lived experience.

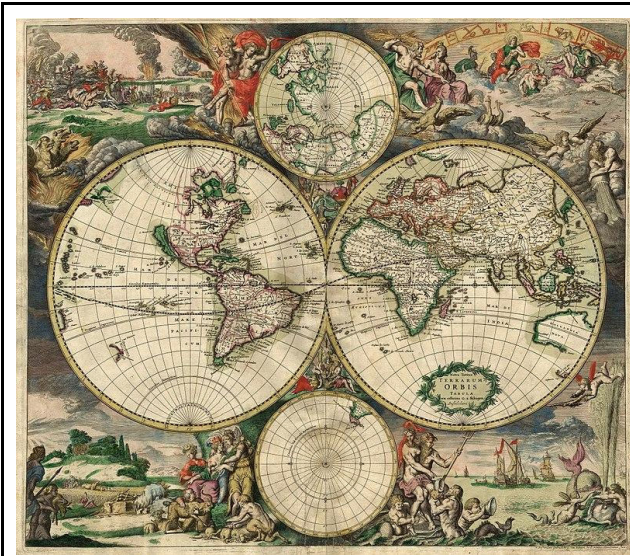
- Criteria-based peer reflection: Students share and analyze their and others' works through observation. Make connections to each other while honoring differences and the similarities of lived experiences.

LESSON STEPS

1. Invite students to watch the **Mapping without Borders** six minute narrated **Video**. Watch the **Video** and discuss how it helps you see your life and lived experience. Look at Maps, and discuss map characteristics, borders, and boundaries.

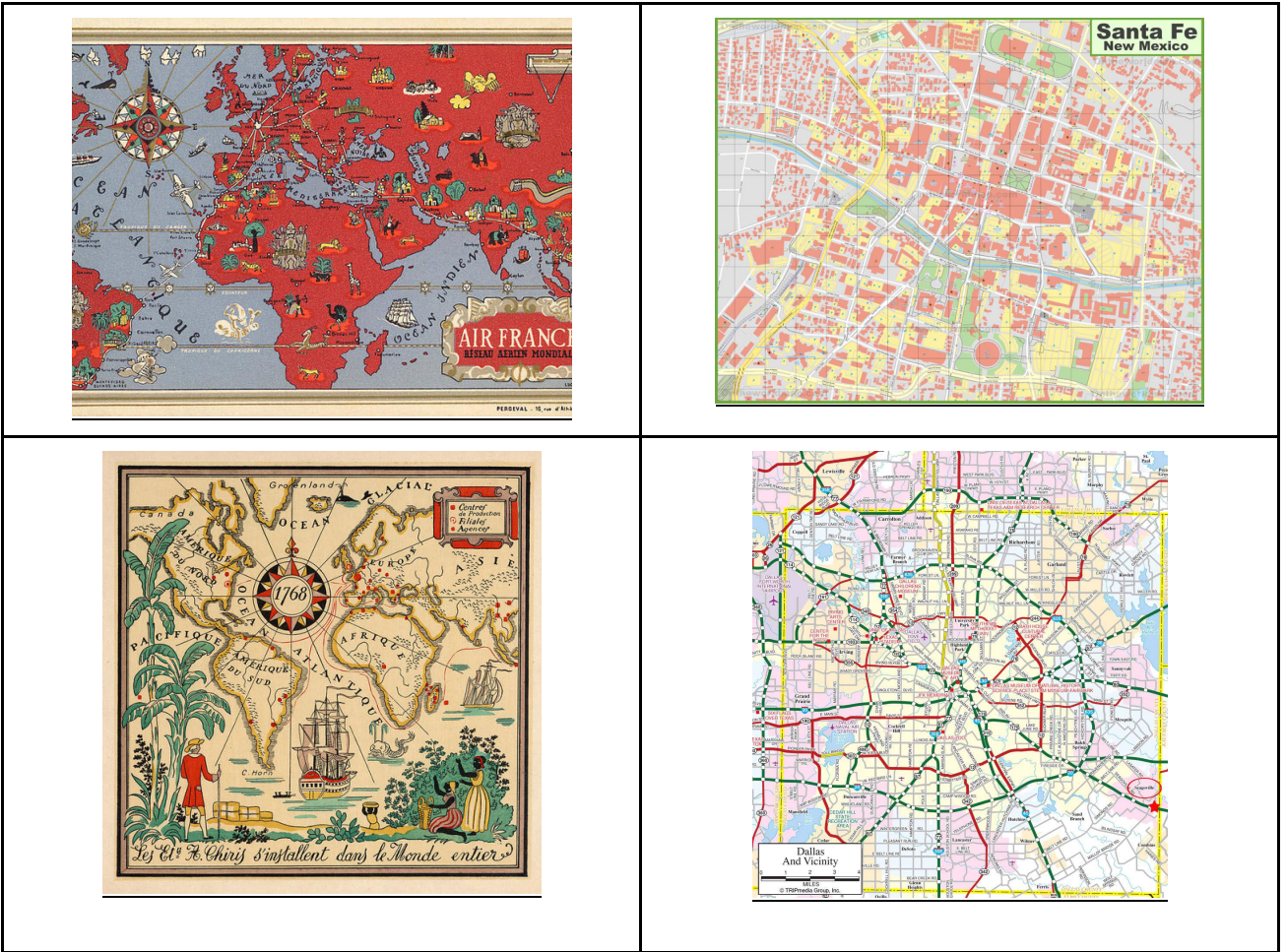
From the Video:

- *How can Maps tell a visual story?*
- *What do Boundaries mean to you? How do Boundaries show up in your life?*
- *How does the Video make you see, think or feel about your Borders? What Borders are defined for you? How does whose land you are on, define you (Culturally)? (home, neighborhood, city, state, Native American Lands; urban, rural, etc.).*



Washington State:
topographical





From the Maps:

- *What do you see and notice about these maps?*
- *Where do you see Borders and Boundaries?*
- *Did the Cartographers include what you would draw on your own map?*

Criteria Based Checklist: Students share ideas

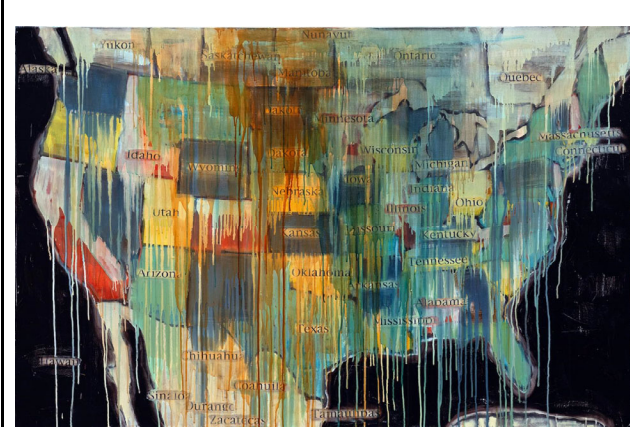
2. Invite students to view the work of four internationally recognized artists of color. Guide visual art analysis and research. Students will share responses.

[PowerPoint includes: Art work, Artist Bios, and Questions](#)

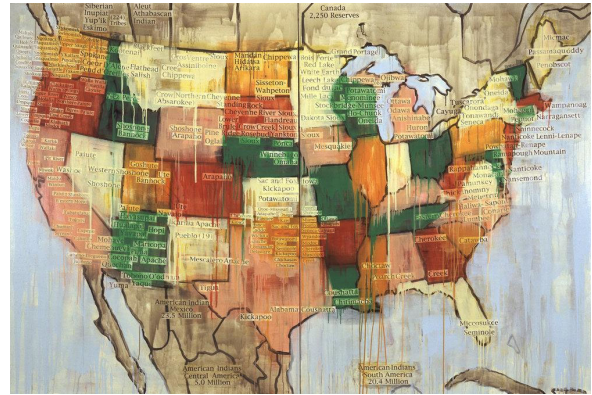
follow the link with ctrl+click

- *We are going to be looking to the art of four internationally recognized artists of color to inspire us.*
- *What do you See (buildings/landmarks - civics, homes, places, people, nature/trees, animals, monuments, roads)?*
- *How does it make you Feel?*
- *How does this connect to our conversation about Mapping? Borders and Boundaries?*

Jaune Quick-to-See Smith was born on the Flathead Reservation, and currently lives in New Mexico. She is an enrolled member of the Confederated Salish and Kootenai Tribes and is also of Metis and Shoshone descent. A painter and printmaker, she uses collage, drawing and mixed media in her works.



State Names



Tribal Map



Memory Map



Indian Map

Consuelo Jimenez Underwood grew up in California, the eleventh of twelve children and she was the first person in her family to finish high school and attend college. She was born the daughter of migrant agricultural workers, a Chicana mother and a father of Huichol Indian descent. She is a fiber artist and weaver, and has degrees in religious studies and art, and today is a tenured professor at San Jose State University in California. In her richly textured creations, Jimenez Underwood weaves common threads of history and cultural resistance and affirmation.



Borderline Premonitions



Weaving Beauty into the Borderlands



Welcome to Flowerlandia



green bordered world map

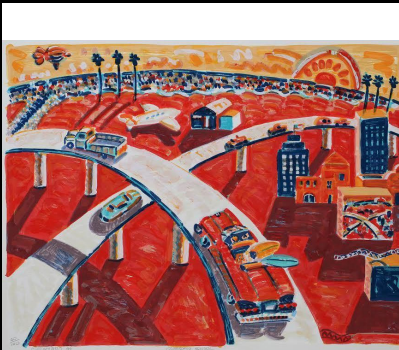
Frank Romero was born in the Boyle Heights neighborhood of Los Angeles, California. He is considered to be a pioneer in the Chicano art movement, helping to define and promote awareness of La Raza through murals, publications and exhibitions. Romero's paintings and mural works explore Chicano and Los Angeles iconography, often featuring cars including "lowriders", palm trees and

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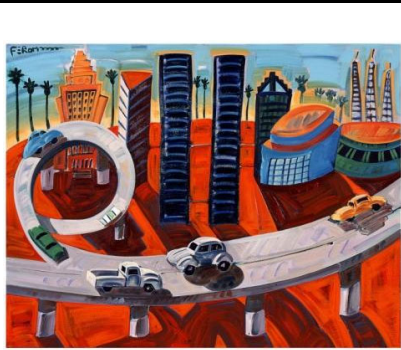
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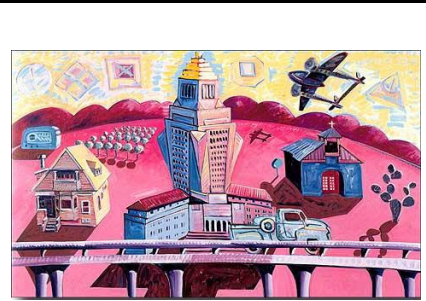
History of the Chicano Movimiento



Crossroads Schools



Cheech's Downtown



pink background cityscape

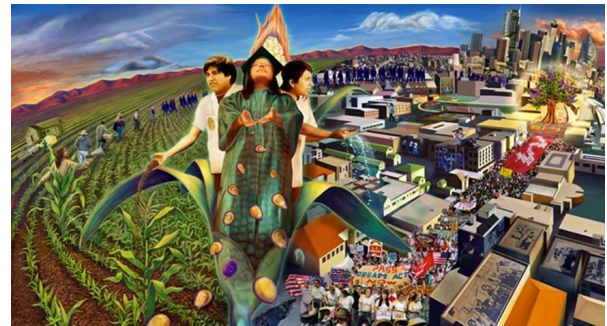
Judy Baca was born in Los Angeles to Mexican American parents and was raised in Watts, Los Angeles. She attended California State University, Northridge (CSUN) and earned her bachelor's degree and a master's degree in fine art. Baca wanted to make art that was accessible beyond the constraints of the gallery and the museum. "I thought to myself, if I get my work into galleries, who will go there? People in my family hadn't ever been to a gallery in their entire lives." So, Baca made painted and digital print murals that can be found throughout Los Angeles.



The Development of Suburbia



Guadalupe Mural Project Ethnic Contributions



Gente del Maíz



La Memoria de Nuestra Tierra

Criteria-based process assessment: Student Uses analysis and reflection skills to discuss art work as they in their responses to the art and artists.

3. Guide students to use a sheet of 9" x 12" drawing paper and sketch their map.

[Grade Level Map: Educators will share images of maps, and guide students to create grade level appropriate maps (places and regions) which might look like: K-1 Map of Student's home, 2-3 Map of Town, 4-5 State Map, 5-8 Map of US and Mexico Borders].

- *Let's draw a preliminary/warm-up sketch of our map. This will be of our places and regions.*
- *Let's include physical and cultural characteristics like landmarks (church, water bodies, roads, cliff, Mt. Adams), locations, etc.... (possibly a map key),*
- *Don't forget to include what you see, hear, think, and feel. Then we will create a final sketch that will record your place in the environment lightly drawn onto the 9" x 12" watercolor paper.*

(Drawings will look more like a work of art if students leave a white border which can have an irregular edge. Review color map examples to remind students how color is used in mapmaking. Students may need to lighten up some of their lines using an eraser before adding color with the watercolor pencils.)

- *You may use a vertical or horizontal format, working to fill-up the compositional space of the paper.*

Consider Point-of-View

- *Maps are often drawn as viewed from above or overhead point-of-view: Which artist(s) used this technique in their art?*
- *Other compositions are made with a "frontal" view using one- or two-point perspectives that give the illusion of space with a foreground, middle-ground and background. Which artist(s) used this technique in their art?*
- *Yet other compositions use multiple points-of-view together. Which artist(s) used this technique in their art?*
- *What Point of view will you depict? Overhead? Frontal?*
- *How many Landforms (mountains, valleys, islands, plains, farmlands, bodies of water, can you include? What are they?*
- *How many Places or built environments (roads, buildings, your home, parks, and other infrastructure) can you include? How does each location or relative position relate to another's location?*
- *Are there Borders? Boundaries?*
- *Will you include Landmark Symbols, a Map Key/Legend, a Map Scale, and/or a Directional Reference/Compass Rose?*

Criteria-Based teacher checklist: Student sketches personal map depicting their 'personal region'.

4. Facilitates the explorations of watercolor pencil techniques. Demonstrate how to use watercolor pencil drawing techniques--opaque fill in, gradation, and wash. Teachers can guide students to practice techniques using a blank 12-color color wheel.

Guide students in marking R, Y, B in appropriate places on color wheel blank.

- *Primary means first or original. Primary colors are those that cannot be mixed from other colors; they are the three basic or PRIMARY colors from which all other colors are made: red, yellow, blue.*
- *Starting from the top of the drawn Color Wheel, mark with 'R' (red) and skip three wedges and mark with a 'Y' (yellow) and skip three wedges and mark with a 'B' (blue)*
- *Colored pencils and watercolor pencils work by layering color on the surface of the paper, you may want to use a 'swirling' motion instead of back-and-forth strokes.*
- *Take your RED watercolor pencil where the wedge marked 'R' is and fill this area in. DO NOT worry if you go out of line a little bit. Completely fill out the wedge marked 'R.' Take your YELLOW watercolor pencil where the wedge marked 'Y' is and fill this area in, completely filling out the wedge. Take your BLUE watercolor pencil where the wedge marked 'B' is and fill this area in, completely filling out the wedge.*

SECONDARY COLORS are achieved when two Primary Colors are mixed—there are three SECONDARY COLORS.

- *What color is made when we mix RED and YELLOW? ORANGE. and when we mix YELLOW AND BLUE? GREEN. and when we mix BLUE and RED? VIOLET ("violet" not "purple").*
- *There will be a blank wedge between Primary and Secondary colors . . . between the "R" and "Y" mark with 'O' (orange) and between the "Y" and "B" mark with 'G' (green); and between the "B" and "R" mark with 'V' (violet). When mixing colors, especially painting, you must ALWAYS start with the lighter color first and mix in a little bit of the darker color until you make the color you want. With watercolor pencils you can start with the light color, then layer on the darker and you may need to repeat with a layer of the lighter color.*
- *To make ORANGE we will start with yellow . . . then, we will layer some red on top until you get an orange color you like—you may then add another layer of yellow . . . until it becomes the orange you like best.*
- *In the wedge marked 'G' start with the lighter color, yellow, and add blue until you get a green color you like. In the wedge marked 'V' start with the lighter color, red and add blue until you get a violet color you like.*

Compare how MIXED Secondary Colors look different from the Secondary Colors that come with the watercolor pencil set.

TERTIARY (or intermediate) COLORS are achieved when MIXING one Primary Color with the adjacent Secondary Color. Six (6) TERTIARY COLORS are made by mixing a PRIMARY color and a SECONDARY color . . . they are red-orange, yellow-orange, yellow-green, blue-green, blue-violet, red-violet.

- *Label the color wheel sections for tertiary colors . . . RO, YO, YG, BG, BV and RV. Artists always list the primary color first with a hyphen and then the name of the secondary color . . . even though your box of Crayola crayons might have both a red-orange and an orange-red and each looks different, a true tertiary color lists the primary first.*
- *Mix a PRIMARY with a SECONDARY color from the set, starting with the lighter color and layering with the darker color.*

There are some 'RULES' to follow when using watercolor pencils and how to care for and use paintbrushes.

Brushes are made by taking bristles (synthetic/squirrel, sable, boar, etc.) and tying together at one end, which is then dipped in glue, laid at the end of a handle, and then wrapped by a ferrule or metal piece which is then wrapped and pinched to hold it together.

- *Brushes must be treated gently—DO NOT leave the brush in the water container when not using the brush, as soaking will cause the glue to get soft and break down, loosening the bristles and causing them to fall out or remain permanently bent. When not using the brush lay it on the desk or across the water container or place it in the watercolor tray.*
- *Also RINSE the brush gently, if you are too rough to where you hear the handle tapping the side of the water container may cause it to get knocked over, plus tapping may cause the paint to flick on your painting or worse on your neighbor's painting. And when rinsing the brush DO NOT smash the bristles to the bottom as it will cause the bristles to bend and then break off; When painting do not smash the bristles onto the paper as it will cause the bristles to bend and then break off and also tear your painting.*

The following are some of the watercolor pencil drawing and painting techniques that artists use.

Color Mixing/Blended Colors using one or more colors to create another by layering one color on top of another, starting with the lightest color first.

Opaque means impenetrable by light or solid fill-in with no white paper showing (do this without "breaking up" the surface of the paper). Using a "swirling" motion is often more effective than back and forth.

Gradation in art is a visual technique of gradually transitioning from one VALUE to another or from one colour hue to another, or one texture to another. The amount of pressure you use affects gradation. Space, distance, atmosphere, volume, and curved or rounded forms are some of the visual effects created with gradation.

Wash in painting, is a thin, translucent layer of pigment, usually watercolor. With watercolor pencils is wetting the area to blend colors and/or to lighted or smooth out the color's VALUE. May also apply watercolor pencil onto wetted areas of the artwork.

Gradated Wash is a wash that smoothly changes in VALUE from dark to light and/or blends from one color to another.

- *Using the smaller sheets of watercolor paper, let's practice with various amounts of water to blend color and create washes.*
- *Watercolor paper is thicker than drawing paper to absorb the watercolor without the paper tearing as easily—some have more texture than others.*

'Artistic' Borders are an ornamental strip or design around the edge of a printed page like a drawing.

Criteria-based teacher checklist: Student practices watercolor pencil techniques.

5. Guide students to add color to their final Map drawing. Review colorful map examples to remind students how color is used in mapmaking.

- *Now we are going to add color to our Maps. You may need to lighten up some of your pencil lines with an eraser before adding color with the watercolor pencils.*
- *Do not worry about the watercolor pencil staying inside the lines. Or if adding water causes the watercolor pencil to go outside of the lines.*
- *Remember to use at least one of the techniques in your map: Opaque, Gradation, or Wash. You may try the different techniques on the practice United States of America map.*

Criteria-based teacher checklist: Student uses watercolor pencil techniques like opaque fill in gradation or wash

6. Facilitate student reflection on their own maps and how they shape their lives and lived experience.

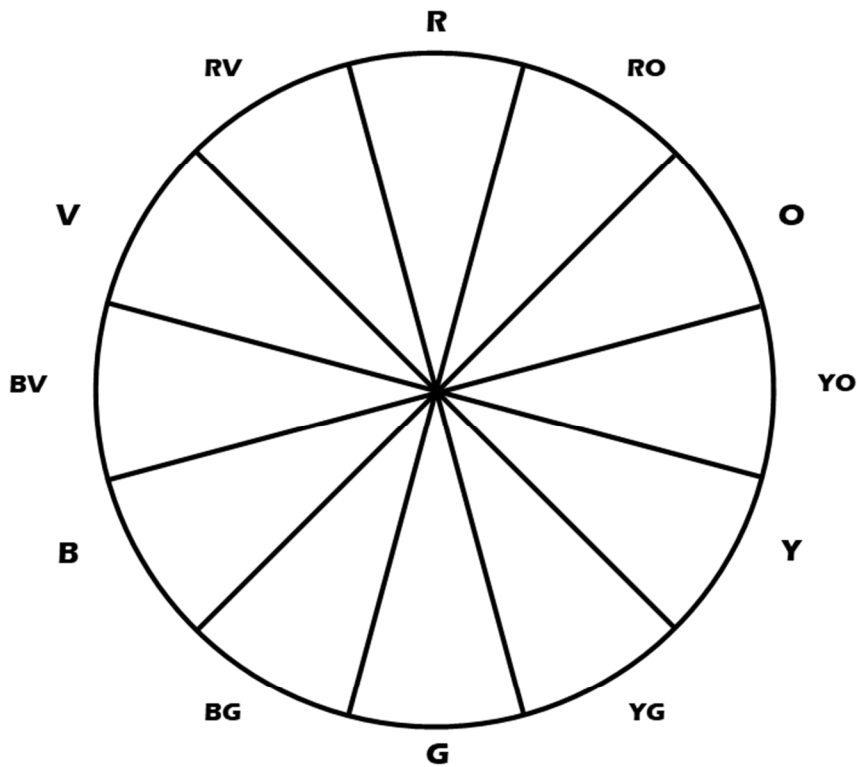
- *What did you see, think, and feel about your own map?*
- *Where did you make your Borders and Boundaries on your map?*
- *What did you draw on your own map?*
 - *How did you include physical and cultural characteristics like landmarks in your map? What does it tell us about your own 'personal region'?*
 - *Looking at the 'personal region' maps of the other students, what did you learn about them as people?*

Criteria-based peer reflection: Students share and analyze their and others' works through observation. Make connections to each other while honoring differences and the similarities of lived experiences.

7. Optional extension ideas.

- Sew or connect student's maps together as a tapestry or display the maps on a wall to create a mural.
- Engage science teachers and talk about climate change effects with human migration and extraction impacts.

COLOR WHEEL for Watercolor Pencils



PRIMARY

R = Red
Y = Yellow
B = Blue

SECONDARY

O = Orange
G = Green
V = Violet

TERTIARY

RO = Red Orange
YO = Yellow Orange
YG = Yellow Green
BG = Blue Green
BV = Blue Violet
RV = Red Violet

United States of America



Visual Arts and Social Studies Integrated Lesson _____

Grade: 1-5

Mapping without Borders: Coloring Outside the Lines

CLASS ASSESSMENT WORKSHEET

Disciplines	VA & SS	VA & SS	VA	SS	Total
Concept	Reflects on information about Maps, Borders and Boundaries shared in a Video, and a Google Slide about 4 Artists and their work	Uses a point of view and creates a 'personal region' map	Practices colored pencils techniques	Evaluate and reflect on the final 'personal region' maps and how they shape lives and lived experience	4
Criteria	Participates in a group discussion about map making, borders/boundaries, and Art	Draws a map of their surroundings using a "overhead" or "frontal view," includes physical and cultural characteristics like landmarks etc...	Uses color wheel or practice paper and colors final Map drawing using colored pencil techniques such as layering to mix colors, gradation, or wash	Observe and discuss borders, landmarks, and the Map artwork as a whole from a personal point of reference	
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 arts discipline and subject area?

Teacher: _____

Date: _____

ARTS IMPACT FAMILY LETTER

Visual Arts and Social Studies Integrated Lesson ***Mapping without Borders: Coloring Outside the Lines***

Dear Family:

Today your child participated in a **Visual Arts and Social Studies** Integrated lesson. We talked about geography from a personal point of reference.

- We watched a video and discovered and discussed ideas about borders and boundaries
- We looked at works of art created by Artists of Color that use maps in their artwork or as inspiration
- We created our own 'personal region' map that included many things that maps, and cartographers use when making maps.

At home, you could look at your student's map and have them tell you about what they included and why.

Enduring Understanding

Through artmaking, a clearer understanding of geography from a personal point of reference can help us gain an understanding of borders and our 'personal region'.