

# Arts Integrated Unit

Grade: 3

Integrated Content Areas: Visual Arts and English Language Arts Unit

Title: *Art of the Word*

## Essential Question:

How do authors and illustrators work together to create a unique artistic vision using techniques such as sensory details, characterization, plot, setting, and mood?

## Integrated Learning Outcome

- 1) Students will identify careers related to the visual arts, with a strong focus on illustrators.
- 2) Students will describe the characters, plot, setting, and mood in artwork and in written text.
- 3) Students will analyze artwork and writing and cite evidence to support the artists/writers use of sensory details.
- 4) Students will create a fable, folktale, or myth using sensory details, characterization, plot, setting, and mood.
- 5) Students will design and create a color illustration that uses the elements of line, shape, and color to accurately depict a scene and/or character from their narrative following one of the lesson plans in this Unit.

## Performance-Based Summative Assessment

After visiting the Fresno Art Museum, students will create and illustrate an original fable, folktale, or myth. Students may wish to study and use the various **Wonders** fables, folktales, or myths included in the units as examples since they are available in the third grade reading series. The writing and art works will demonstrate the students' understanding of how authors and illustrators work together to create a story. Each class will create a book that contains a one-page illustrated story from each student or collaborative student-writing group.

## Visual and Performing Arts

### Prior knowledge:

- 1) Work collaboratively to create and evaluate artwork.
- 2) Use a pencil as a tool for drawing a variety of lines.
- 3) Recognize a variety of organic and geometric shapes.

### Content Standards:

- |        |   |
|--------|---|
| AP1.5  | Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value.              |
| AV4.3  | Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities. |
| CRA5.2 | Write a poem or story inspired by his or her own work of art.   |
| CRA5.3 | Look at images in works of art and predict what might happen next, telling clues in the work support their ideas.                   |

CRA5.4 Describe how artists (e.g., architects, book illustrators, muralists, fashion designers, industrial designers) have affected people's lives.

**Skills:**

- 1) Identify and use three of the elements of art, line, shape, and color, in artwork.
- 2) Write a story and then further develop it with an illustration that tells the story without words.
- 3) Describe how artists affect people's lives.

**English Language Arts**

**Prior knowledge:**

- 1) Work collaboratively to edit and revise.
- 2) Describe the difference between character, setting, plot, and mood.
- 3) Use sensory details to enhance writing.

**Common Core State Standards:**

- RL3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
- RL3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
- RL3.7 Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).
- RI3.7 Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).
- W3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- SL3.2 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.

**Skills:**

- 1) Write an original fable, folktale, or myth.
- 2) Describe characters, setting, and plot in a story.
- 3) Explain how the illustrations contribute to what is being conveyed in a story.

**Text**

1. Folktales, fables, or myths from *Wonders*, McGraw Hill
2. Ed Emberley, <http://www.youtube.com/watch?v=57Nj2dW5e6A&feature=youtu.be>
3. Visual Thinking Strategies, [www.vtshome.org](http://www.vtshome.org)
4. Link to Christopher Myers: <http://www.readingrockets.org/books/interviews/myersc>

**Creative Process**

**Explore / Experiment / Develop Craft**

- 1) Learn more about sketching characters by watching a video about Ed Emberley, <http://www.youtube.com/watch?v=57Nj2dW5e6A&feature=youtu.be>

2) Explore sketching characters using Ed Emberley's drawing alphabet (handout). Have students divide a piece of paper into eight boxes to practice quick sketches of a character. Next have students divide a piece of paper into four boxes. In each box students practice sketching characters either expanding on previous sketches or starting with new ideas. Students choose one of the sketches and practice drawing that character filling a half sheet of paper. Repeat the process multiple times to create a sketch notebook.

3) Explore sketching a character using letters. Go to the link, "25 How to draw for kids instructions-using letters" <http://rudra007.hubpages.com/hub/25-How-to-draw-for-kids-instructions-using-letters>. On scrap paper allow students time to practice drawing the images on the website. Next have students choose their own letter and create a character.

### **Imagine / Examine / Perceive**

1) Examine the life of an illustrator by listening to a first-hand account of an award-winning author as he explains how his father, writer, Walter Dean Myers, influenced his career. Link to Christopher Myers: <http://www.readingrockets.org/books/interviews/myersc>.

Additional book to use for study on illustrators:

<http://www.brainpickings.org/index.php/2013/09/09/artist---to---artist---carle/>

2) Have a class discussion about the life of an artist using the following questions.

- How would you describe the job of an illustrator?
- If you could illustrate anything what would it be and why?
- How was Christopher Myer's career influenced by his father?
- Describe a time when someone inspired you to try something new, e.g., "My grandpa sang opera, so I wanted to sing more," or "My 6<sup>th</sup> grade brother plays the violin, and now I want to learn to play."

3) Examine the illustration on the bottom of p.107 in the Wonders Reading Series. Analyze the image using Visual Thinking Strategies, [www.vtshome.org](http://www.vtshome.org). What's going on in this picture? What do you see that makes you say that? What more can you find? Use sensory details to fill out a graphic organizer to describe the setting, characters, mood, and a possible problem.

4) Read part 1 of the "Roadrunner's Dance" from Wonders, McGraw Hill, Unit 2, p.100-106. Have a class discussion comparing the text and the illustration.

- \* What details from the story did the illustrator use in his illustration?
- \* What details from the story did the illustrator not use?
- \* What details in the illustration are not mentioned in the text?
- \* How did the illustrator represent the mood? Characters? Setting?

Read part 2 of the "Rodarunner's Dance". Ask the following question, if you were hired to be the illustrator for the story what would you draw? Practice sketching an illustration.

Optional: Repeat the process with additional folktales, fables, or myths found in *Wonders* units.

**Create**

1) Using “Illustration and Story Template” (handout), students will write a 5-7 sentence narrative in the style of a folktale, fable, or myth and create an illustration of their narrative. Building on their observations of artwork at the Museum, students will use sensory details and mood to describe the setting and characters. Students will create a simple plot with conflict and resolution. For prewriting, try using the following sentence frames or a graphic organizer that includes sensory details, mood, setting, character, and plot.

- The setting for my story is \_\_\_\_\_.
- The two main characters are \_\_\_\_\_ and \_\_\_\_\_.
- The main problem (conflict) is \_\_\_\_\_.
- The problem was solved when \_\_\_\_\_.

2) Working individually or in collaborative groups, have students create a rough draft of their 5-7 sentence narrative. Students may re-tell a folktale, fable or myth; they may also create their own. You can use the following example or create your own as a class.

<p><b>Roadrunner’s Dance</b> “Ssss,” hissed Snake as he slithered out of his hole by the side of the road. He bared his fangs and frightened a family walking home from the cornfield. The mother threw her basketful of corn in the air. The children froze with fright.</p>	<p><b>Setting:</b></p> <p><b>Character:</b></p> <p><b>Mood:</b></p>
<p>That evening the people of the village gathered together and spoke to the elders. “We are afraid of being bitten by Snake,” they protested. “He acts as if the road belongs to only him.” The elders agreed that something should be done, and so the following morning they went to Sacred Mountain, where Desert Woman lived. She had created desert animals, so surely she could help.</p>	<p><b>Plot:</b></p>
<p><b>Sensory details:</b></p>	

You may wish to have students act pantomimes or short scenes from their narratives to spark their creativity, especially with dialogue.

**Following are five strategies for creating effective illustrations. You may have students use any of these techniques.** See handouts for complete instructions on each technique.

### **Zentangle Scribble Creatures**

For this lesson, Zentangles and scribbling have been combined to come up with fun spontaneous creatures. Zentangles are simple drawings that include tangled organic, curvy and wavy lines between four points on the paper. They are simple to create and results can be fun and unexpected. It is recommended that a black fine point Sharpie be used first, and that the students fill in details to create their creatures with the black Sharpie and color markers by adding eyes, ears, mouths, beaks, feet, hands, etc.

### **Resist Drawing**

Once the students develop the story they can begin sketching the look of their character in pencil or pen (whichever they prefer). Once they have the basic look and shape, they can redraw their character with white chalk on a sheet of black construction paper, which has been cut, to 8.5 x 11 to fit in the notebook. They should add a background (filling their entire paper) that will reflect the setting for their story. Then, with white glue, they can “draw” over their chalk outline. (It is recommended that students practice controlling the flow of the glue on scrap paper first.) The glue should be allowed to dry undisturbed overnight. Using pastels or colored chalks, students can then color in the character and background. Students may smear their color into the glue lines with a finger or clean q---tip.

### **Fruit & Veggie Creatures**

Teachers can bring in a variety of fruits and vegetables (potatoes, tomatoes, bananas, oranges, apples, a pomegranate, squash, etc. ), which the children can use as models for their illustrations. Each child should select at least three different fruits or vegetables and draw and cut out the shape in colored construction paper. Similar to the project done at the Museum, they will then create a collage of a character incorporating the chosen fruits and vegetables and then add details with a black Sharpie and color markers by adding eyes, ears, mouths, beaks, feet, hands, etc.

### **Joan Miro**

Give children a piece of construction paper (preferably a light gray stock) cut to 8.5 x 11. After looking at images by Joan Miro, ask children to select one geometric shape they learned about at the Museum (i.e., an oval, a circle, a triangle, etc.) and filling the center of their paper, draw the shape they choose with a black Sharpie—this will become the body of their character. They can add lines for arms and legs, and other shapes for a head, hands, and feet. They should then fill in the shapes they have drawn with other shapes, both organic and geometric, in the style of Joan Miro. They can add other shapes to the background too, even creating additional, smaller creatures.

### **Eric Carle**

In the style of Eric Carle, students will create their own collage material—paper they have painted with tempera paint, focusing only on color, shape, line, and texture and avoiding painting anything recognizable. The students will share the created painted paper to create their own collages, cutting up the paper to use as their “drawing” materials and assembling their images from the painted paper, and then gluing the completed design to a surface.

## Character Development Worksheet

1. Are they funny or scary creatures?
2. Are they happy or sad creatures?
3. Do they look like humans or a combination of animals you know?
4. Do they have long arms or short arms or no arms at all?
5. Do they have two eyes or one or ten?
6. What do their ears look like?
7. Are they feathered or furry or covered in scales or something else?
8. What color or colors are they?
9. Do they have legs or gills and a fin or do they have wings or something else?
10. Is there another word or words you would use to describe your new character?

### **Reflect / Assess / Revise**

1) In partners, have students edit the 3---5 sentence narrative and illustration. Using the feedback from their partner, students can make any revisions to their final illustration. Partners can ask the following questions.

- What are the sensory details (sight, sound, taste, touch, smell) used by the author?
- How did the author describe characters and setting?
- Is there a problem and solution?
- What details from the story did the illustrator use in his illustration?
- What details in the illustration are not mentioned in the text?

2) Using a questioning protocol, ask the students to make observations about the illustrations. "I see... I think... I wonder..."

3) Have students, parents, other classes or community members evaluate the artwork using the rubric at the end of this unit.

### **Share**

1) Submit the illustrations and stories to the Fresno Art Museum.

Optional:

2) Have a student festival celebrating trickster tales, folk tales, fables, and myths. Display the artwork and stories. Act out some of the scenes from the stories by creating tableaux or adding dialogue between characters.

3) Post the illustrations and stories online at [www.teacharts.org](http://www.teacharts.org) to share with friends and family.

### **Formative Assessment of the Visual and Performing Arts Content**

1. Look for multiple sketches of characters using simple, lines, shapes, and colors.
2. Listen for use of domain specific vocabulary as students analyze illustrations.
2. Use the illustration portion of the rubric to evaluate students' final illustrations.

### **Formative Assessment of Other Content Areas**

1. Listen for domain specific vocabulary in student discussions.
2. Listen for constructive feedback during peer revision of writing.
2. Edit student writing using the rubric.

### **Summative Reflection Teacher:**

Describe how the student's artwork showed their understanding of ELA standards.

How did building visual art skills help my student's artwork?

How did the visit to the Fresno Art Museum affect my students' story and illustration?

### **Student(s):**

#### **Reflections about the big idea**

How did sketching help you create a character?

How did learning about illustrators affect your artwork?

How did visiting the Fresno Art Museum affect your story and illustration?

Student artwork goes on an 8.5" x 11" sheet (any paper may be used) inserted into the binder sleeve.

Student writing goes behind the artwork in the sleeve, facing out. Add lines as needed. (You do not have to use this template, just include, title, student name, and story text.)

Title of Story: \_\_\_\_\_

Written and Illustrated by \_\_\_\_\_

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**Visual Arts Rubric****Creating Illustrations for Narratives**

Category	3	2	1	0
Skill (Focus on three elements of art: line, shape, and color)	Created an original work of art emphasizing effective use of line, shape, and color.	Created an original work of art emphasizing an emerging understanding of the use of line, shape, and color.	Created a work of art emphasizing little or no understanding of the use of line, shape, and color.	Incomplete work of art showing no understanding of the use of line, shape, color.
Medium	Created an original illustration emphasizing effective use of the media. I.e., paper, paint, collage, etc.	Created an original illustration emphasizing an emerging understanding of the use of the media. I.e., paper, paint, collage, etc.	Created an original illustration emphasizing little or no understanding of the media used. I.e., paper, paint, collage, etc.	Incomplete illustration showing no understanding of the media used. I.e., paper, paint, collage, etc.
Illustration-connection to the text	Created an original illustration that clearly represented character, setting, and/or plot of the original narrative.	Created an original illustration that partially represented character, setting, and/or plot of the original narrative.	Created an illustration that did not clearly represent character, setting, and/or plot of the original narrative.	Did not complete or create an original illustration.
Narrative	The narrative is clearly focused and maintained throughout: Effectively establishes a setting, characters, and plot using sensory details and mood.	The narrative is somewhat focused and generally maintained and may have a minor drift in focus: Inconsistently establishes a setting, characters and plot using sensory details and mood.	The narrative may be maintained but may provide little or no focus: May be very brief. May have a major drift. Focus may be confusing or ambiguous.	Did not complete an original narrative.
Creativity and Originality	Created a unique or original narrative representing an individual style and/or technique.	Created an original narrative with some originality representing an individual style and/or technique.	Created a narrative by replicating another story with little or no originality representing an individual style and/or technique.	Did not complete an original narrative.

## Zentangle Scribble Creatures

For this lesson, Zentangles and scribbling have been combined to come up with fun spontaneous creatures. This lesson will reinforce the use of the Elements of Art they have already studied (line, shape, and color) and will encourage the use of pattern, which is a Principle of Design.

Materials:

- 8.5" x 11" white paper (several sheets for each student)
- Black fine point Sharpie (you can use other black pens, but Sharpies do not run or smear when you add color. No pencil, please.)
- Color markers, thick and thin



Zentangles are simple drawings that include tangled organic, curvy and wavy lines between four points on a sheet of paper. [See figure 1 below] Those dots are then connected in random patterns using curvy and wavy lines, encouraging students to cover the whole page.

Give students black Sharpies and several sheets of white paper. Have them put four dots into the corners of their paper as in Figure 1 below. Then have them “connect the dots” without using straight lines as in Figure 2. The students can then fill in the details to create their creatures with the black Sharpie and color markers by adding eyes, ears, mouths, beaks, feet, hands, and repeating patterns to fill in spaces. (Additional paper allows students to have



Figure 1

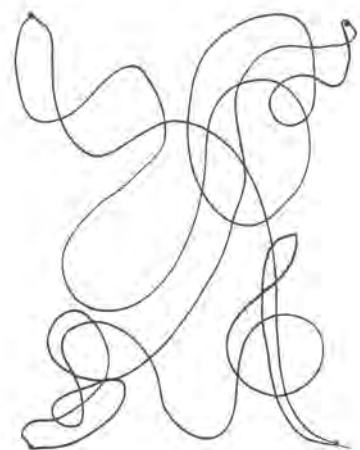


Figure 2

several attempts, and then they can choose the “scribble” which has the most potential for creating their character or characters. [Note that if using printer paper, the Sharpie will bleed through—make sure students use a piece of scratch paper underneath when creating their drawing(s).]

This lesson can be used to help students create a story, which is the opposite to the way most picture books are created—normally, the story comes first, and then the illustrations. But the spontaneous nature of these drawings and the creation of a variety of different creatures and characters within the Zentangle, can inspire students to create a story based on their artwork

They are simple to create and results can be fun and unexpected. Children can do multiple doodles and select the one that inspires them the most.

## Ir-Resistible Characters

Students can write a short story (no more than one page) about a creature/character they can develop by using the character sheet attached. As an illustrator would do, they can then develop the look of the character based on their written description of the character and their short story.

### Materials:

- 8.5" x 11" sketching paper to work out design
- 8.5" x 11" black construction paper
- Pencil or pen
- White chalk
- Fabric starch (optional)
- Bottled white glue
- Oil pastels or color chalks
- Q-tips (optional)

Once the students develop the story, they can begin sketching the look of their character in pencil or pen. Once they have the basic look and shape, they can redraw their character with white chalk on a sheet of black construction paper.

They should add a background (filling their entire paper) that will reflect the setting for their story – they can be encouraged to use repeating shapes to create a pattern. Then, with white glue, they can “draw” over their chalk outline. (It is recommended that students practice controlling the flow of the glue on scrap paper first.) The glue should be allowed to dry undisturbed overnight. Using pastels, colored chalks, students can then color in the character and background. Students may smear their color into the glue lines with a finger or clean q-tip. At the end they will have a resist drawing.



Once the students develop the story, they can begin sketching the look of their character in pencil or pen. Once they have the basic look and shape, they can redraw their character with white chalk on a sheet of black construction paper. They should add a background (filling their entire paper) that will reflect the setting for their story – they can be encouraged to use repeating shapes to create a pattern. Then, with white glue, they can “draw” over their chalk outline. (It is recommended that students practice controlling the flow of the glue on scrap paper first.) The glue should be allowed to dry undisturbed overnight. Using pastels, colored chalks, students can then color in the character and background. Students may smear their color into the glue lines with a finger or clean q-tip. At the end they will have a resist drawing.

Note: Dipping chalk into a little fabric starch before coloring in the drawing will brighten the colors even more.

Hint: Once the student has developed the look of his character, he or she may want to re-edit the original story. When the illustration clearly depicts something explained in the story, it is not always necessary to provide the descriptive words. “A picture is worth a thousand words.”



2 images on bottom from 3<sup>rd</sup> grade students at Columbia and Williams Elementary Schools in Fresno, CA

## Fruit & Veggie Creatures

This lesson requires students to bring an inanimate object to life. In this case, the inanimate object is a piece of fruit or a vegetable. It is suggested that the children use at least three different fruits or vegetables to make their character more interesting.

### Materials:

- 8.5" x 11" construction paper (any color that is not the same color as fruits or vegetables chosen)
- Small squares and scraps of construction paper (greens, reds, oranges, purples, browns, yellows, in particular)
- Pencil or pen
- Scissors
- Glue sticks
- Markers in a variety of colors and/or color pencils
- Variety of fruits and vegetables

For inspiration, teachers can bring in a variety of fruits and vegetables (potatoes, tomatoes, bananas, oranges, apples, pomegranates, bunch of grapes, squash, etc. ), which the children can use as models for their illustrations. Each child should select at least three different fruits or vegetables and draw and cut out the shape in colored construction paper. They should then lay out the position of their creature, covering as much of the page as possible. Similar to the project done at the Museum, they will then create a collage of a character incorporating the chosen fruit and vegetable shapes as a head, torso, legs, arms, ears, noses and then add details with a black Sharpie and color markers OR by using color pencils to add eyes, ears, mouths, beaks, feet, hands, feathers, scales, etc.

Note: If students cut out tiny fruits and vegetables, which are too small to cover the entire 8 ½ x 11 paper, have them add multiple fruit and vegetable creatures to cover the page.



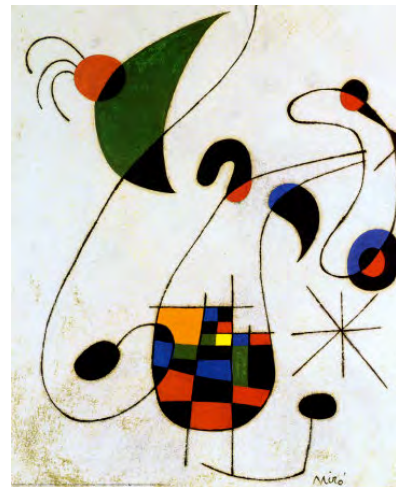
Image on bottom from 3<sup>rd</sup> grade student at Malloch Elementary, Fresno – *Kiwi & Carrot Lobster with Lemon Eyes*

## Joan Miro Inspired Figures

Students will view works by artist Jean Miro and develop images of Miro-Inspired characters using geometric shapes, line and color.

Materials:

- 8.5" x 11" construction paper (grey preferred)
- Pencil or pen
- Black fine point sharpie (you can use other black pens, but Sharpies do not run or smear when you add color.)
- Oil pastels
- Ink (liquid watercolor, acrylic, tempera, even food-coloring)
- Small plastic spray bottles.



Joan Miro, Joan Miro, *Upside Down Figure* (left) and *The Melancholic Singer* (right)

Find images by Joan Miro on the Internet. Select images similar to the ones above You might go to the following resources: <http://joanmiro.co.uk/> and <http://joanmiro.com/joan-miro-gallery/>

Give students a sheet of construction paper. After looking at images by Joan Miro, ask children to select one geometric shape they learned about at the Museum (i.e., an oval, a circle, a triangle, etc.) and filling the center of their paper, draw the shape they choose with a black Sharpie—this will become the body of their character. When they draw their shape, it should fill up a large portion of their paper.

They can then add lines for arms and legs, and other shapes for a head, hands, and feet. They should then fill in the shapes they have drawn with other shapes, both organic and geometric, in the style of Joan Miro. They can add other shapes to the background too, even creating additional, smaller creatures. Once done, using oil pastels, they can color in each of the separate shapes with a different color or black (as in the Miro images). To add additional interest to their drawing, small spray bottles can be filled with water diluted paint or ink (liquid watercolor, acrylic, tempera, even food-coloring will work—just a few drops work, so not need a lot of pigment. You can then spray the final art with some additional color from the spray bottle (see example).

Children should be encourage to talk about the shapes, lines and colors they have chosen, using the appropriate language and identifying the color choices.



Two images on bottom from 3<sup>rd</sup> grade students at Manchester Gate

## Collage, Eric Carle Style

Using any of Eric Carle's books, look closely at how he used paper to create the color and texture in his illustrations. First, he painted the paper with color, lines, shapes, and textures. Then he cut the paper to form his illustrations. This is called a collage.

For more info on Eric Carle and collage, go to Eric Carle's official website <http://www.eric-carle.com/> and to [http://arthistory.about.com/od/glossary\\_c/a/c\\_collage.htm](http://arthistory.about.com/od/glossary_c/a/c_collage.htm)

Materials:

- 12" x 18" white drawing or construction paper
- tempera paint (primary, secondary, black, and white)
- ½" or larger brushes
- 8.5" x 11" white construction paper or cardstock
- Scissors
- Glue sticks

**Part One:** Distribute about a half-dollar sized dollop of tempera paint in primary (red, yellow, and blue) and secondary (green, orange, and purple) colors and white on several disposable plates to be shared by two or three students. They can also be give a dime sized dollop of black (a very strong color.) Each student can apply color to the 12" x 18" paper, explaining that they should not paint objects or things on their paper, rather they should paint colors, shapes, lines, and textures (non-objective patterns), blending colors and using white to lighten, and black to deepen color. They can vary the size of their brush strokes, paint in circles and overlapping patterns. (Teacher should demonstrate first so students get the idea – even if you never painted before, you can paint a non-objective abstract.) Explain that the painted papers will be shared by all and used to make the collages in Step Two. Allow the papers to dry over night.

**Part Two:** Cut the 12" x 18" painted sheets in 2" strips and/or squares or rectangles when the paper is dry and spread them out on a table for the students to choose from. Have the students choose four or five different samples of painted paper to begin to construct their individual collages in the style of Eric Carle. They should each be given an 8.5" x 11" piece of paper to layout their design. All scraps should be available for classmates to use. When the students have cut out all the pieces and assembled their collage, they can be provided with a glue stick to start gluing their artwork to the backing paper. By handing out the glue at the last step, students can rearrange things to create the perfect composition before they make the work permanent.



Above, Eric Carle, *Rooster's Off to See the World*  
Student work; below from 3<sup>rd</sup> grade students at  
Wolters Elementary, Fresno

