



# Grade 3 BA Unit 6

## Visual Arts

*Art of the Word*



# Review Visual Arts Professional Learning Module

Here's a link to the Professional Learning Module for Visual Arts. It may be helpful to review the module before beginning the integrated unit, especially Unit 5 (Teaching Visual Arts) and Unit 6 (Assessing Visual Arts).



Link: <https://www.stancoe.org/vapa/PDAE>

# Visual Arts Unit: Enduring Understanding

## **Essential Question:**

How do authors and illustrators work together to create a unique artistic vision that communicates sensory details such as character, plot, setting, and mood?

## **BIG IDEA:**

Students will write a myth, fable or folktale that communicates sensory details such as character, plot, setting, and mood. Students will also design and create a color illustration that emphasizes the elements of line, shape, and color to depict a character from their narrative.

# Integrated Student Learning Outcome

*The Society of Illustrators wants students to understand the power of words combined with artwork. They are running a contest called **Art of the Word** especially for 3rd grade students. To enter, students will follow these rules:*

- Submit a one-page myth, fable, or folktale.
- Create an illustration of one or more characters from the story.
- Artwork will be inspired by the works of Joan Miró.
- Artwork will be judged on the use of line, shape and color to communicate character and meaning.
- Each artwork must be accompanied by an artist's statement.

# Overview: 3rd Grade California Visual Arts Standards

**3.VA:Cr1.1** Elaborate on an imaginative idea.

**3.VA:Cr1.2** Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.

**3.VA:Cr2.1** Create personally satisfying artwork using a variety of artistic processes and materials.

**3.VA:Cr2.2** Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.

**3.VA:Cr3** Discuss, reflect, and add details to enhance an artwork's emerging meaning.

**3.VA:Re7.2** Determine messages communicated by an image.

**3.VA:Re9** Evaluate an artwork based on given criteria.

# 3rd Grade Visual Arts Vocabulary

## Elements of art and design

The basic ingredients used to create works of art: line, shape/form, texture, color, value, space.

## Line

The path of a point moving through space, a directional mark.

## Space

The area within and around objects. Where things are placed in a design.

- **Positive Space** is the shape, form or object being represented.
- **Negative Space** is the area between, around, above, within or below objects.
- Artists show space with techniques such as overlapping, size, perspective and foreground, middle ground, background.

## Texture

How a surface feels (actual) or looks (implied).

# 3rd Grade Visual Arts Vocabulary

## **Color**

When light shines on an object our eyes see light waves that are bounced off or reflected. We see these light waves as color.

- Three properties of color are hue (color), value (amount of dark or light) and saturation (brightness or intensity).
- Subtractive color refers to the mixing of colors of pigment, such as paint or ink.
- Primary colors (red, yellow, blue) can't be made by mixing. Secondary (orange, green, purple) colors are made by mixing two primary colors together.
- Neutral colors are earth tones not on the color wheel. (browns, grays, black and white)
- Complementary colors sit across from each other on the color wheel.
- Warm colors are red yellow, orange, like fire or the sun. Cool colors are blue, green, purple like water.

## **Value**

A comparison of light and dark, from black to white. It also refers to how light or dark a color is.

# 3rd Grade Visual Arts Vocabulary

## **Shape**

Lines connect to make shapes. A two-dimensional SHAPE has height and width.

## **Form**

A three-dimensional FORM has height, width, and depth.

## **Geometric**

Shapes or forms such as circles, triangles, or squares that have uniform measurements and don't often appear in nature.

## **Organic**

Shapes from the natural world, like plants and animals. This also includes free-form shapes.

## **Contrast**

Principle of using the difference between items, such as elements, qualities and components, to mutually complement them.

# Overview: Visual Arts Skills

- Create **non-human characters** to illustrate an original fable or folktale.
- Use **line**, **shape**, and **color** to communicate meaning in a design inspired by the works of Joan Miró.
- Use different types of lines to create patterns.
- Identify **geometric** and **organic** shapes in a work of art.
- Use **contrasting colors** (warm/cool or complementary)
- Use art materials effectively and safely.

# Overview: CCSS.ELA-LITERACY Standards

**RL.3.2.** 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.

**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 3.7** 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).

**W.3.3.** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

- A. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.
- B. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.
- C. Use temporal words and phrases to signal event order.
- D. Provide a sense of closure.

**SL.3.4** Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

## ELA: Connections to BA Unit 6

- **Identify and Summarize Key Events in a Myth, Fable or Folktale**

- “The Fox and the Geese” Unit 6, Week 1, Lesson 2, pp. 4-5
- “The Kid and the Wolf” Unit 6, Week 2, p. 20
- “The Wolf and the Fox” Unit 6, Week 3, Lessons 3 and 5, pp. 22-29
- “Odysseus” Unit 6 Week 3

- **Analyze How Character Actions Influence Story Events**

- Character Analysis Chart, Unit 6, Week 1, Lesson 4
- Event Motivation Chart, Week 2 Lessons 8 and 11
- Character Traits Chart, Week 3 Lesson 8

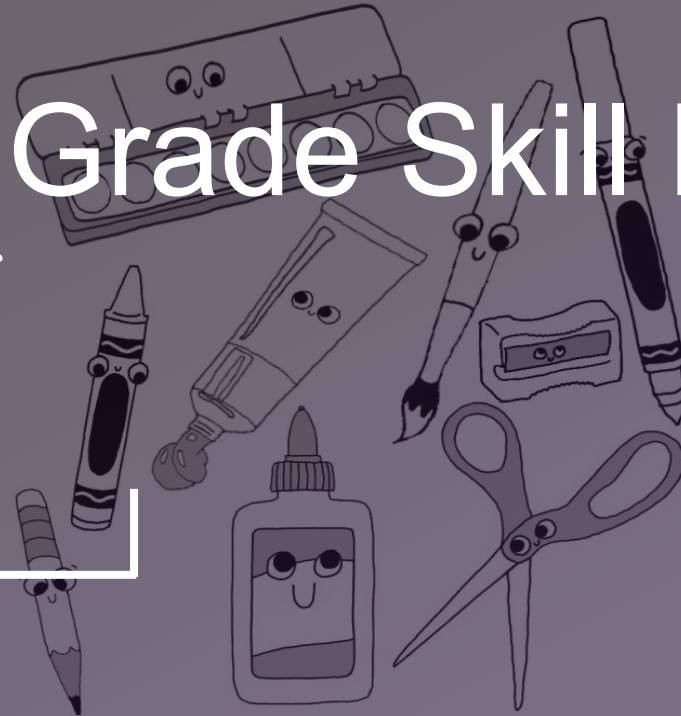
## ELA: Connections to BA Unit 6

- **Focus on Genre: myths, fables, and folktales**
  - Unit 6 Leveled Texts and Resources (*Myths, Fables and Folktales*)
    - *Father, Son and Donkey, The Miser and his Gold*
    - *King Midas and the Golden Touch*
    - *Iktomi and his Blanket*
    - *Kanchil and the Crocodiles*
    - *The Milkmaid and her Pails, Sun and Wind, The Bundle of Sticks*
    - *The Wolf and the Seven Little Goats*
    - *Echo and Narcissus*
    - *The Miser and his Gold*
    - *Odysseus*

# Visual Art Skill Building

## Third Grade Skill Building

*Visual Arts*



# Third Grade Visual Arts Skill Building Exercises

**NOTE:** *It is highly recommended that you complete the visual arts skill building exercises **BEFORE** you introduce BA Unit 6.*

Watch Video: [The Beautiful Oops](#)

## Visual Art Skills 1: Line and Pattern

- [Exercise 1](#) Kinesthetic Learning: Draw Lines to Music
- [Exercise 2](#) Create a Zentangle
- [Exercise 3](#) Lines Can Show Character

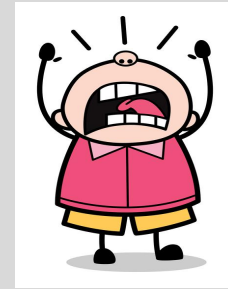
## Visual Arts Skills 2: Geometric and Organic Shapes

- [Exercise 4](#) Kinesthetic Learning: Shape Race
- [Exercise 5](#) Interactive Heart Drawings
- [Exercise 6](#) Geometric and Organic Shape Designs

## Visual Arts Skills 3: Color Contrast

- [Exercise 7](#) Contrasting Color Design

# Teaching Tip: The Anxious Artist



- 3rd graders may feel very self-conscious about their artwork and/or their creative writing.
- Coaching, mentoring and support from the teacher and other students will really help.
- Remind students that in art, there are no mistakes just opportunities.
- They will be creating imaginary characters so there is no right or wrong; however they create the character is the way it's supposed to be!
- Watch and discuss video “The Beautiful Oops” on the next slide.

# Beautiful Oops



# Visual Art Skills 1: Line and Pattern

Watch Video: the Lines Song

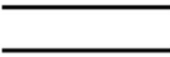




# What is a Line?











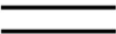

**A dot that went for a walk..**

**The path of a point moving through space, a directional mark.**

- Line direction may be horizontal, vertical, or diagonal.
- The quality of a line can change with lightness/darkness, direction, curvature, or width.
- Lines can show contour, movement, and mood.

Lines Show Direction					
Horizontal		Vertical		Diagonal	
					

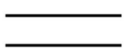


  

Other Types of Lines			
Thick		Thin	
Straight		Curved	
Wavy		Zigzag	
Short		Long	
Dotted		Solid	
Parallel		Intersecting	













[Types of Lines Table](#)

What types of lines can you find in this painting?

Refer to the [Types of Lines Table](#) for help.

Lines Show Direction			
Horizontal	Vertical	Diagonal	
			

Other Types of Lines			
Thick		Thin	
Straight		Curved	
Wavy		Zigzag	
Short		Long	
Dotted		Solid	
Parallel		Intersecting	



“Transverse Line” 1923 by Wassily Kandinsky

# Artist: Wassily Kandinsky

## About the Artist:

- Russian Painter
- Lived 1866-1944
- Pioneer of Abstract Art
- Felt a strong connection between music and art
- Influenced by composer Arnold Schönberg
- Had condition called “**synesthesia**”
  - *“Kandinsky literally saw colors when he heard music, and heard music when he painted.”*

[The Noisy Paint Box](#) is a book about his life.



# Skillbuilding Exercise 1

## Kinesthetic Learning: Draw Lines to Music

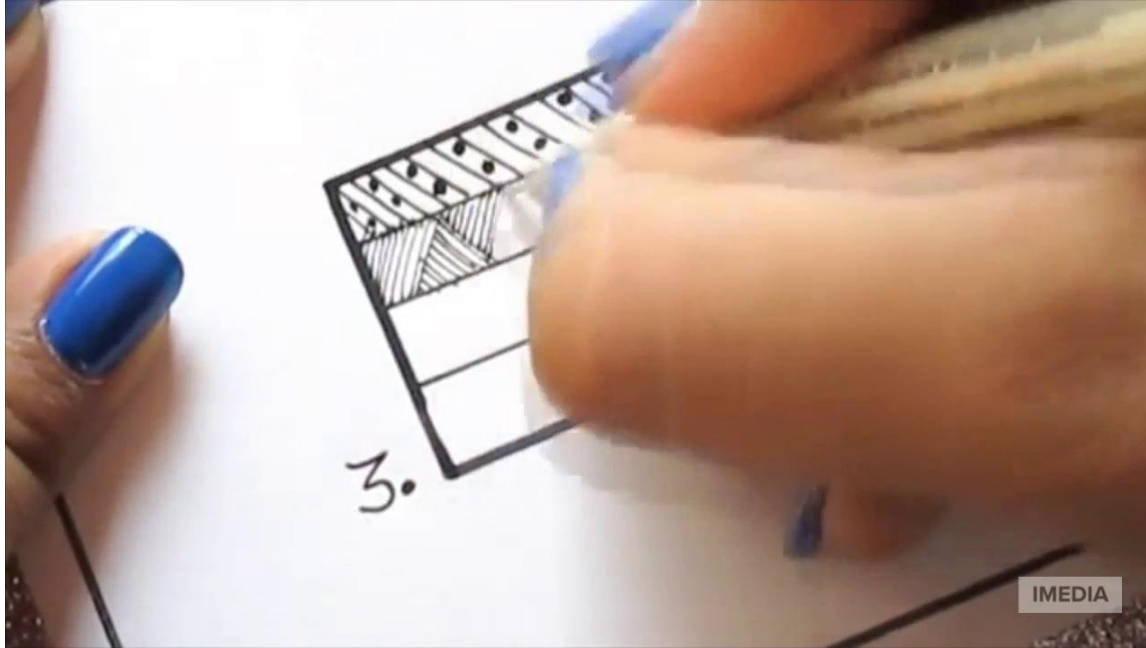


**Students draw lines “in the air” with their hands or bodies as they observe a work of art and listen to music.**

1. Identify different types of lines around the classroom.
2. Play a selection of instrumental music. (*Click on speaker above to hear Schönberg*)
3. Students draw lines as they listen and observe the painting “Transverse Line.”
4. *Extension:* Students sketch lines as they listen.

# Skillbuilding Exercise 2

## Create a Zentangle



### Watch Video Tutorial

- Draw a square.
- Divide the square into sections
- Show hatching in one section.
- Add lines to show patterns in other sections. (*May include hatching, cross-hatching, scribbling, or stippling*)
- Be creative as you fill in the square.

# Skillbuilding Exercise 3

## Lines Can Show Character



### Watch Video Tutorial

#### Materials:

Sketch paper

Marker

Use lines to sketch cartoon characters in this directed drawing exercise. You'll be amazed at the results!

**Challenge:** Use the techniques to create a new character of your own!

# Visual Art Skills 2: Shape

Watch Video: KQED Shape

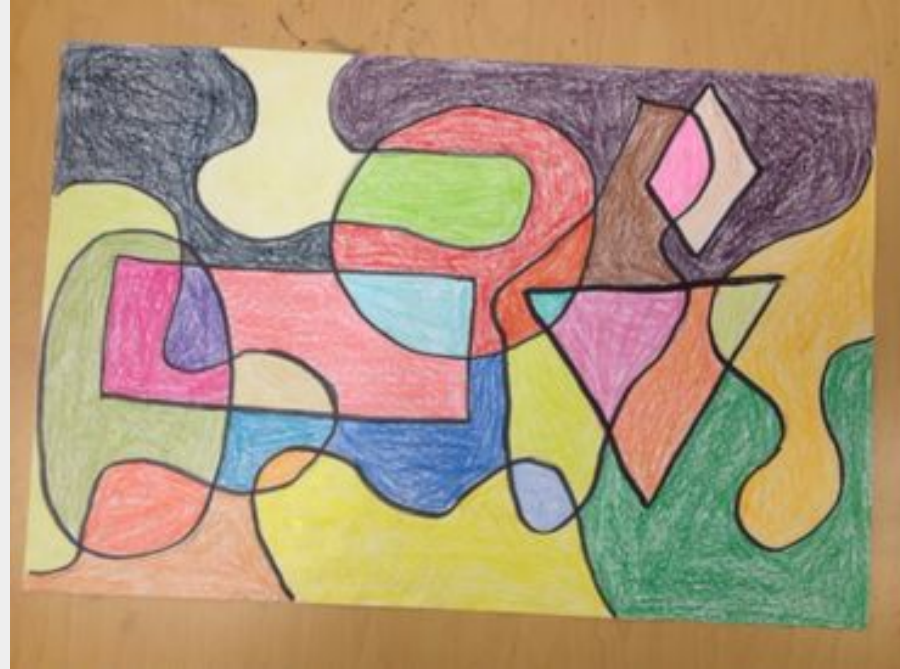


# What is a Shape?

**A two-dimensional object that has height and width.**

- Lines connect to make shapes.
- Shapes can be geometric or organic.
- **Geometric** shapes
  - ◆ Have names (*such as circles, triangles, squares*)
  - ◆ have uniform measurements
- **Organic** shapes
  - ◆ Found in nature (*such as leaf, cloud, puddle*)
  - ◆ Free form

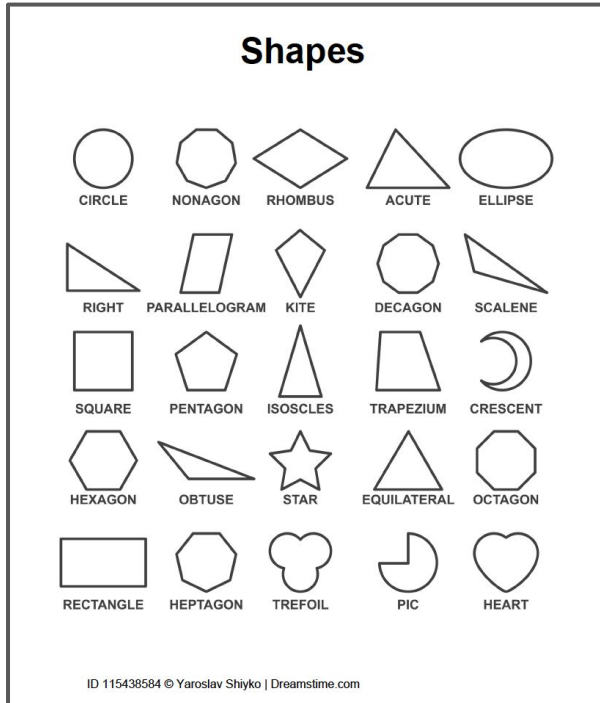
1. **Look around the room. What geometric or organic shapes can you find?**
2. **What shapes can you find in this artwork? Are they geometric or organic?**



Wikimedia Commons

# Skillbuilding Exercise 4

## Kinesthetic Learning: Shape Race



## How to Play:

1. Groups of 3-5 have 30 seconds to create a **geometric** shape with their hands or bodies.
2. Change groups.
3. New groups have 30 seconds to create an **organic** shape.

Students may refer to handout:

[Shapes](#)

# Skillbuilding Exercise 5

## Interactive Heart Drawings

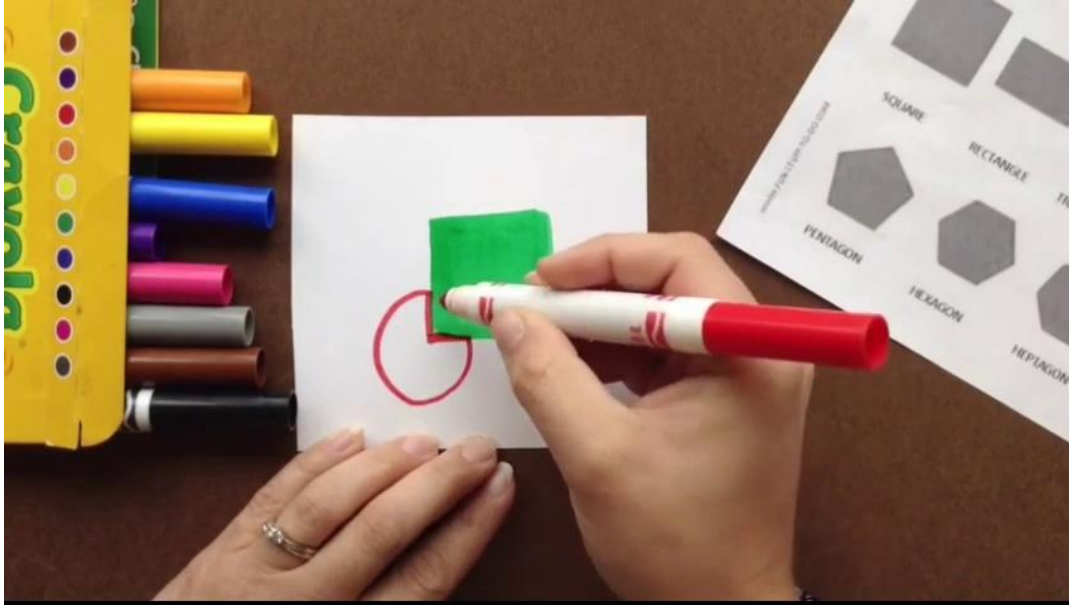


## Video Tutorial

1. Draw a small heart in the center of your paper.
2. Use patterns of lines to wrap that heart with another layer.
3. Trade your paper with someone else.
4. Add a layer to the heart drawing.
5. Keep trading your paper and adding new layers until your heart fills the page!
6. Have fun with this group drawing. Next you can try this game with other shapes.

# Skillbuilding Exercise 6

## Draw Geometric and Organic Shapes



## Watch Video Tutorial

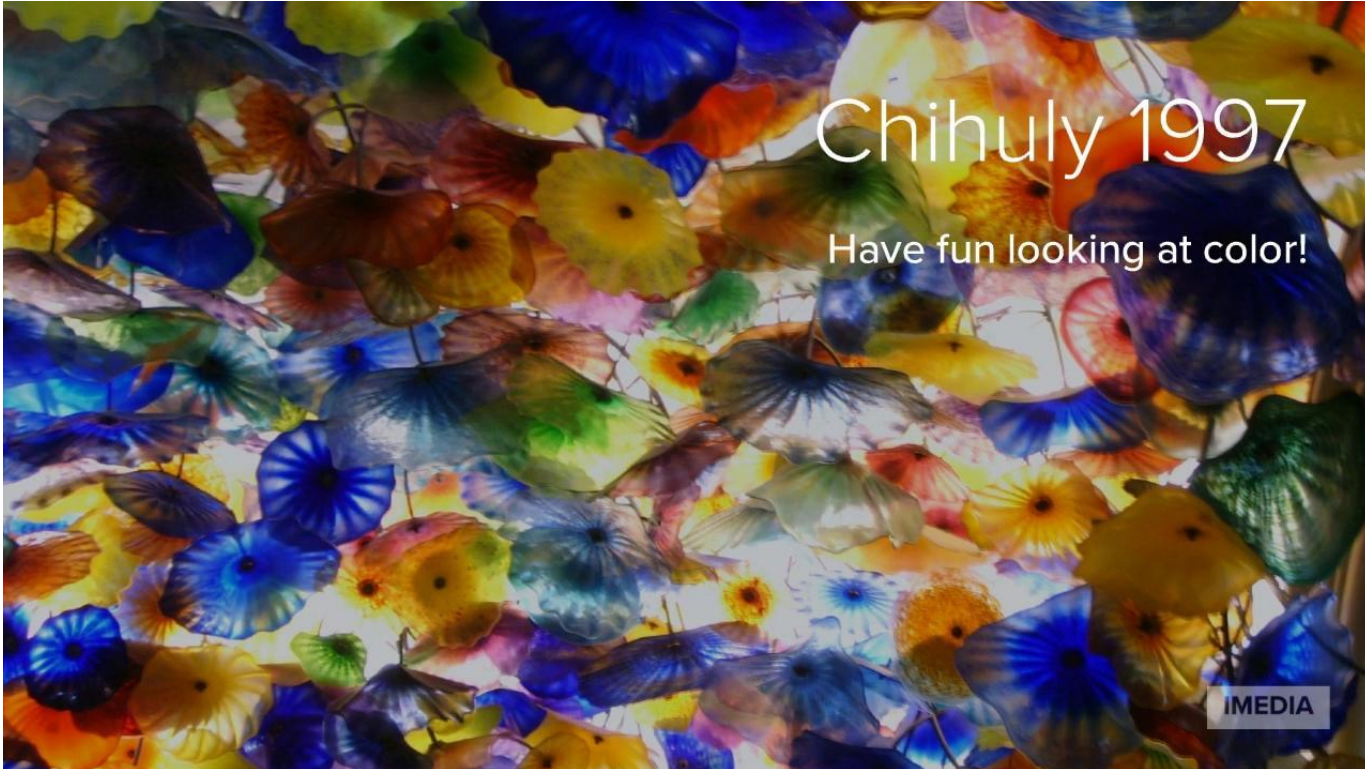
### Materials:

- Paper (approx 4" square)
- Markers
- Handout [Geometric Shapes](#)
- Drops of Water
- Black sharpie markers

1. Draw a geometric shape and color it in so it is solid.
2. Draw more solid geometric shapes that overlap.
3. Allow some shapes to “fall off the edge” of the paper.
4. Continue until the paper is full.
5. Put drops of water on the paper and allow to dry.
6. Outline organic free form shapes that have appeared with a black sharpie marker.

# Visual Art Skills 3: Color Contrast

Watch Video: [Color Basics](#)



Chihuly 1997

Have fun looking at color!

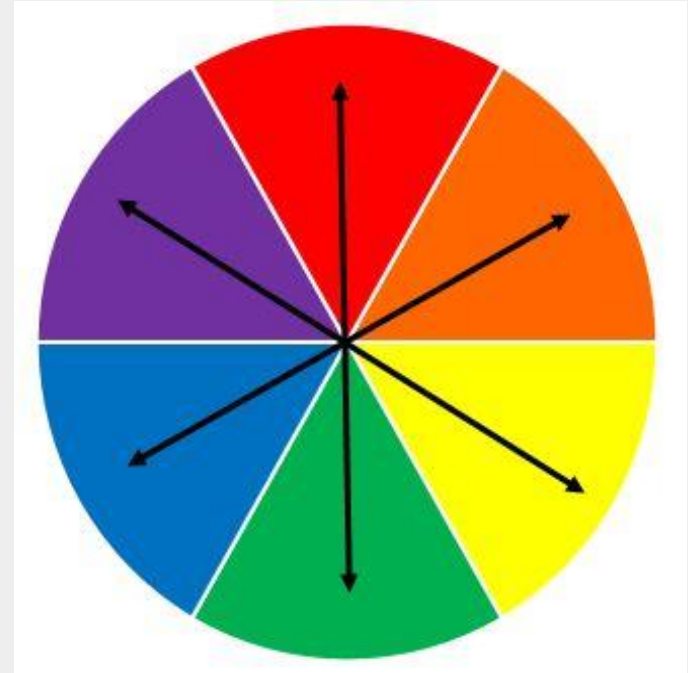
IMEDIA

# What Are Complementary Colors?

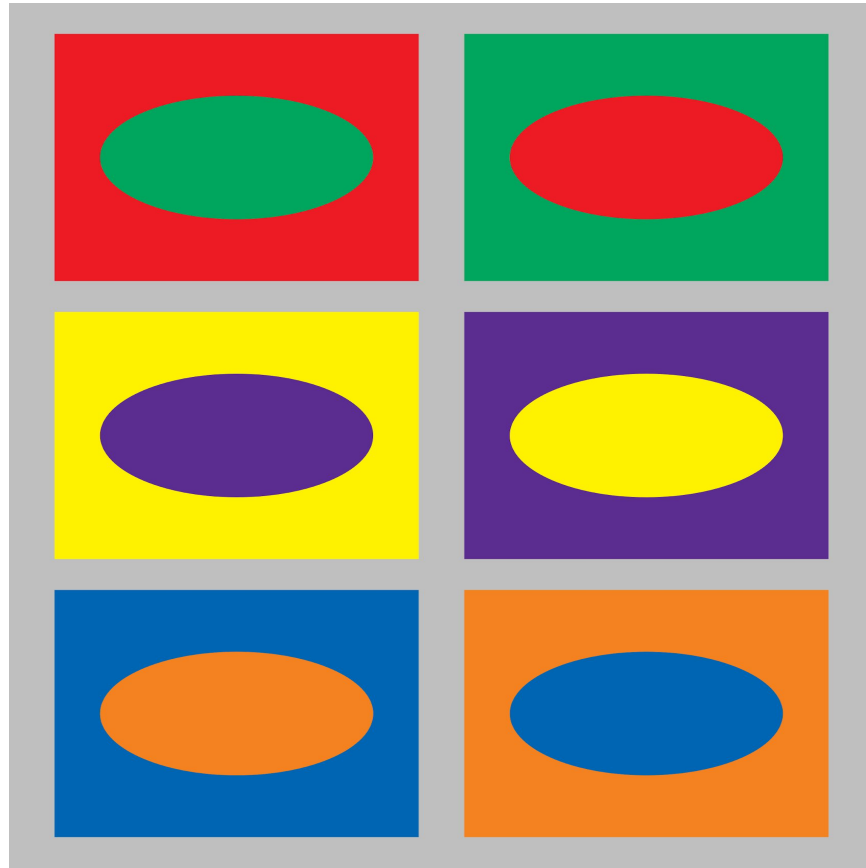
**Complementary Colors sit across from each other on the color wheel.**

- Red and Green
- Purple and Yellow
- Blue and Orange

**Complementary colors show strong contrast.**



Wikimedia



Via Wikimedia

# Colors, Lines, Shapes

**Visual Literacy**  
(Grades K-2) Colors, Shapes, Lines

**1. Colors**  
What colors do you see?

**2. Shapes**  
What shapes you see?

**3. Lines**  
What lines do you see?

\*Based on Harvard Project Zero Artful Thinking Strategies  
[www.stancoe.org/vapa](http://www.stancoe.org/vapa)

Stanislaus County  
Office of  
Education

What complementary colors do you see in this painting?

Woman with Hat  
Pablo Picasso  
1962



## Cool Colors

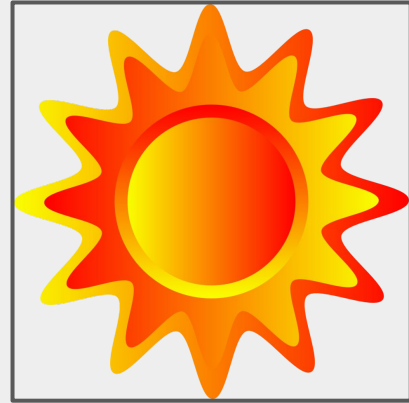
Cool colors are blue, green, purple.



Think of things that are cool like water.

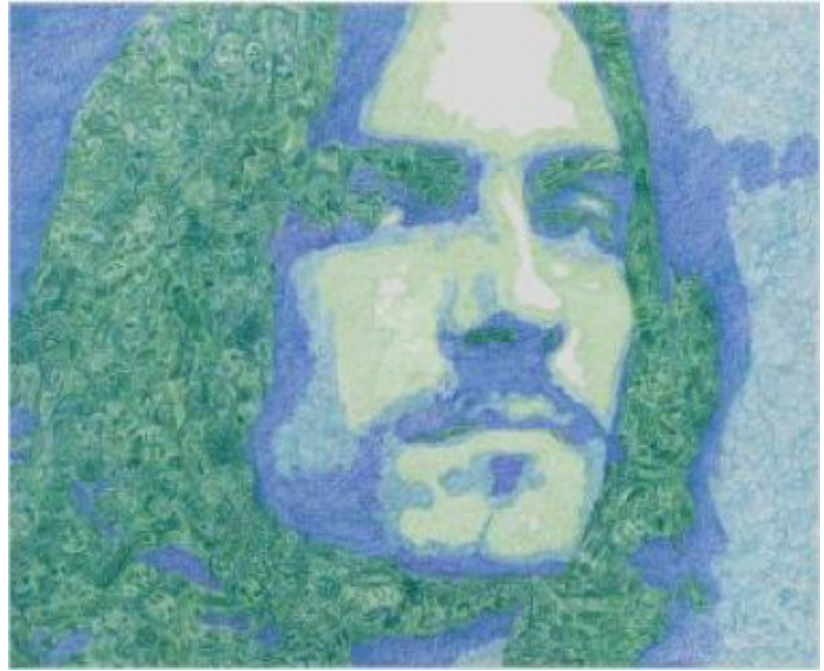
## Warm Colors

Warm colors are red, yellow, orange.



Think of things that are warm like the sun.

# Warm and Cool Colors



Compare these two paintings. How do the color choices affect the mood?

# Skillbuilding Exercise 7

## Contrasting Color Design



One side warm and one side cool colors



Object in cool colors and background in warm colors

## Directions

### Materials:

- Paper (approx 4X6")
- Pencil
- Markers
- Black sharpie markers

1. Fold a sheet of white drawing paper in half.
2. Use a pencil to draw a simple shape that covers most of the page.(heart, leaf, flower, star)
3. Use markers to color one entire half of the page using only warm colors (red, orange, yellow).
4. Color the other half of the page using only cool colors (green, purple, blue).
5. **Variation:** Color the object in cool colors and the background in warm colors.



# Integrated Unit Part 1

*(Building Knowledge)*



# 3rd Grade Integrated Media Arts Unit Outline

## Part 1: Building Knowledge

1. Visual Literacy: **Observe-Identify Evidence-Interpret:** Analyze illustrations
2. Visual Literacy: **See-Think-Wonder:** Analyze paintings by Joan Miro.
3. Read Project Overview and view examples.
4. Focus on Genre: What are Myths, Fables, and Folktales?
5. Use Graphic Organizer to brainstorm ideas for characters.

## Part 2: Artifact

1. Examine criteria in the Rubric
2. Create an Illustration (Zentangle Characters OR Joan Miró Characters)
3. Review with Rubric


## Part 3: Synthesis

1. Analyze Story Structure
2. Brainstorm ideas for the illustrated story
3. Write a rough draft of the story.
4. Mount Final Draft of Story with Illustration
5. Upload Photo of Final Draft of Story with Illustration to Mondrian.
6. Write Artist's Statement and Share Student Work


# Observe- Identify Evidence- Interpret Analyze Illustrations

## Visual Literacy


*How-To Read an Image*



**1. Observe**  
What do you see?



**2. Identify Evidence**  
What details support what you see?



**3. Interpret**  
What is the meaning of what you see?

\*Based on Panofsky's "Three Levels of Meaning" (1939)  
[www.stancoe.org/vapa](http://www.stancoe.org/vapa)





Illustration from a Russian Folktale


# Observe- Identify Evidence- Interpret Analyze Illustrations

## Visual Literacy


*How-To Read an Image*



**1. Observe**  
What do you see?



**2. Identify Evidence**  
What details support what you see?

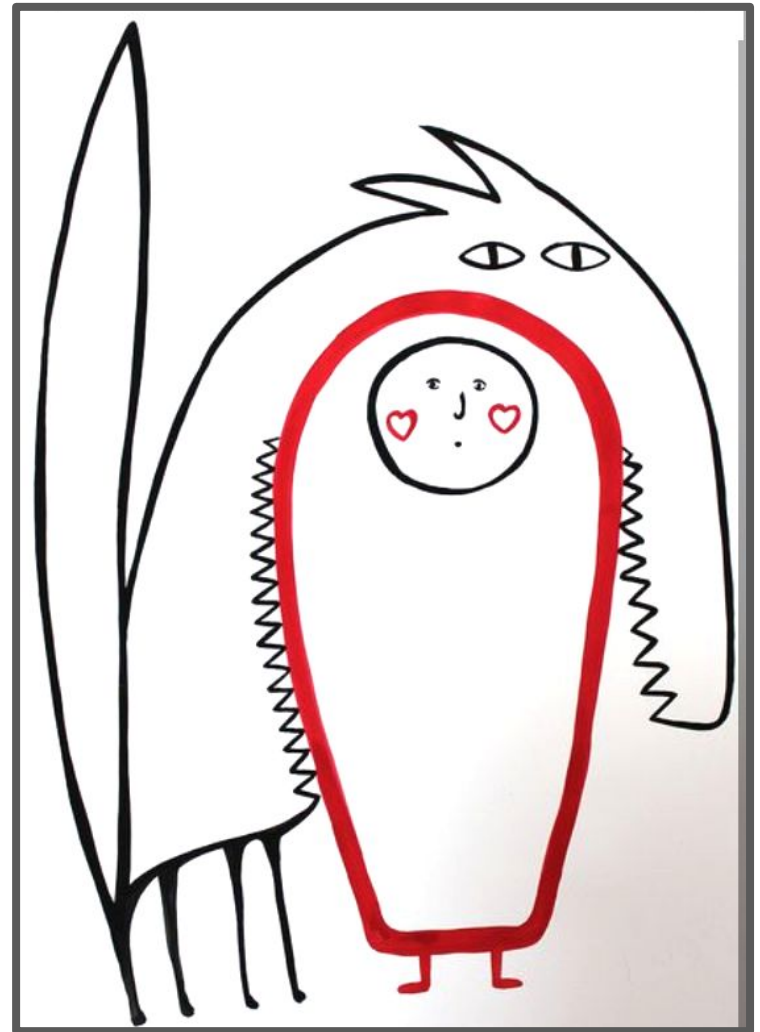


**3. Interpret**  
What is the meaning of what you see?

\*Based on Panofsky's "Three Levels of Meaning" (1939)  
[www.stancoe.org/vapa](http://www.stancoe.org/vapa)

Stanislaus County  
Office of  
Education

Little Red Riding  
Hood Photo by  
**Hazel Terry** on  
**flickr**



# See-Think-Wonder

Analyze Paintings by Joan Miro

**Visual Literacy**  
*How-To Read an Image*

**1. See**  
What do you see?

**2. Think**  
What do you think about what you see?

**3. Wonder**  
What does it make you wonder?

\*Based on Harvard Project Zero Artful Thinking Strategies  
www.stancoe.org/vapa

Stanislaus County  
Office of  
Education

The graphic is a vertical poster with a red header. It features three cartoon characters: a girl with a magnifying glass, a girl pointing up, and a girl with a hand on her chin. Each character is associated with a step of the See-Think-Wonder process. The background is a colorful, abstract pattern.

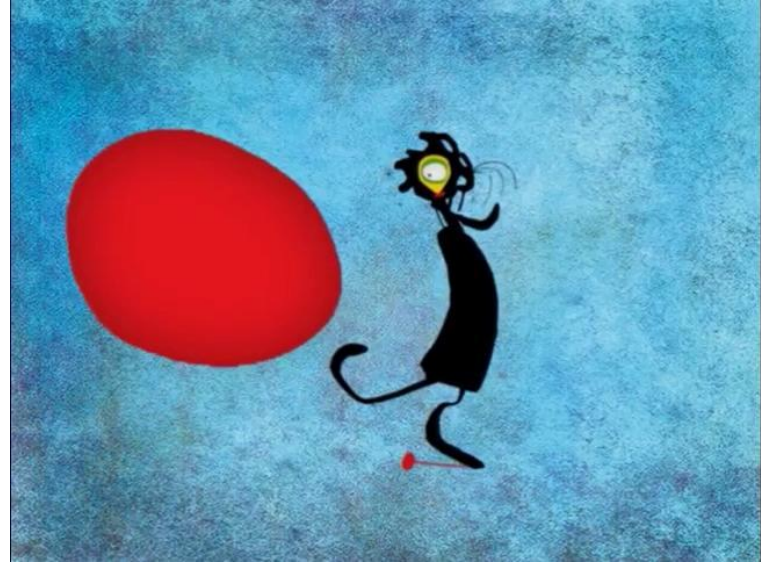
More Miro Paintings [click here](#)



# Watch Joan Miro's Paintings come to life!



Joan Miró's The Garden



Joan Miró Animated

For More Miro Paintings [click here](#)

# See-Think-Wonder

Analyze Paintings by Joan Miro

**Visual Literacy**  
*How-To Read an Image*

**1. See**  
What do you see?

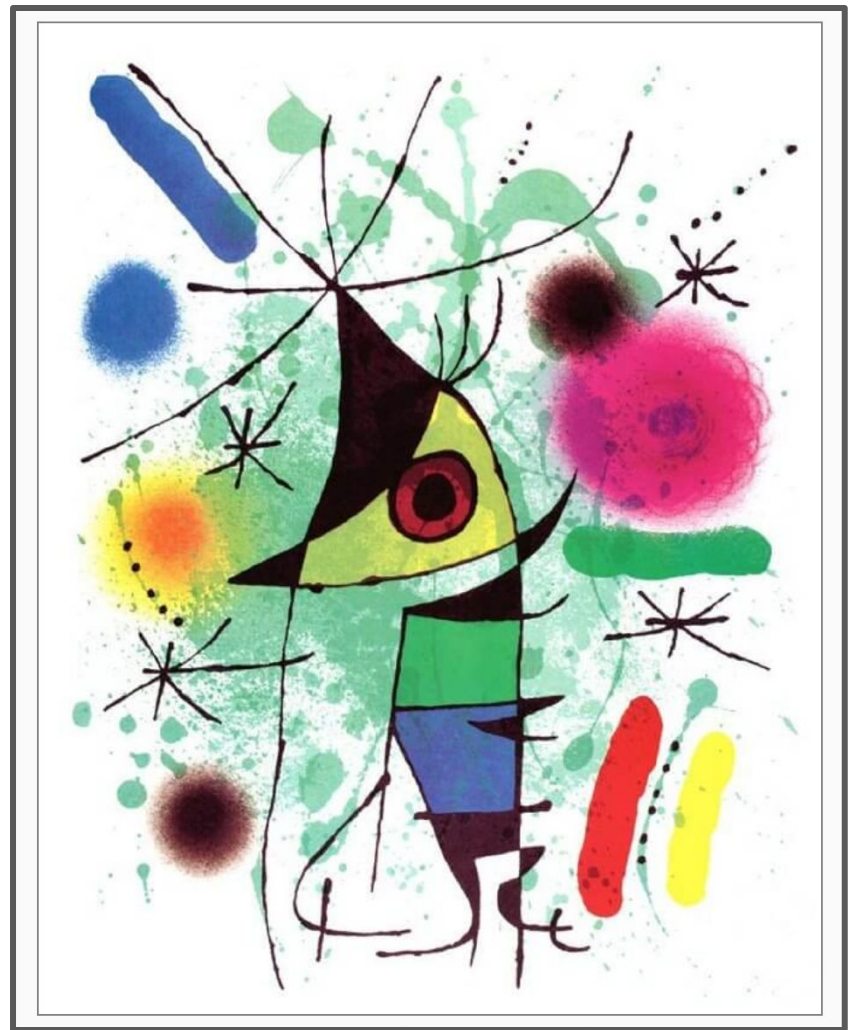
**2. Think**  
What do you think about what you see?

**3. Wonder**  
What does it make you wonder?

\*Based on Harvard Project Zero Artful Thinking Strategies  
www.stancoe.org/napa

Stanislaus County  
Office of  
Education

The Singing Fish  
Joan Miro  
1950



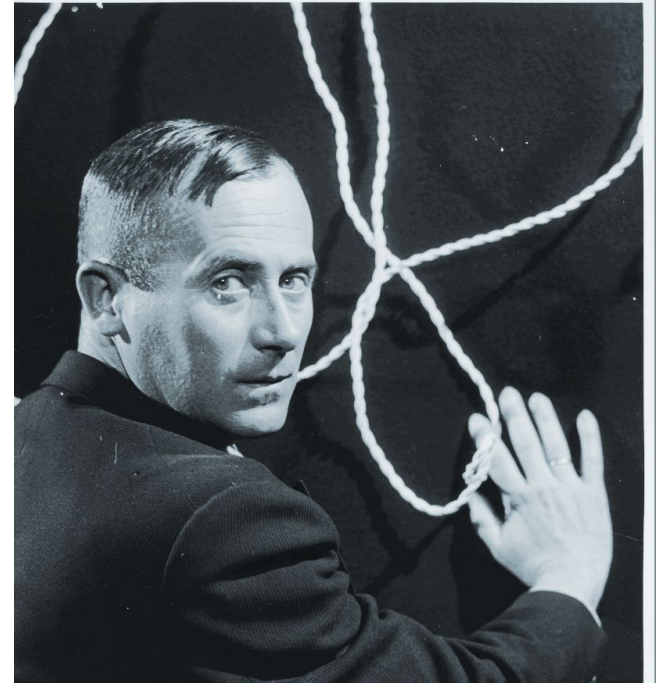
More Miro Paintings [click here](#)

# Artist: Joan Miro

## About the Artist:

- Painter, sculptor from Barcelona, Spain
- Began drawing at age 7
- Became close friends with Pablo Picasso
- Lived 1893-1983
- **Pioneer of Surrealism and Abstract Expressionism**

*He wanted to portray nature as it would be depicted by a primitive person or a child with a contemporary understanding of the world.*



**“When I stand in front of a canvas, I never know what I’m going to do – and nobody is more surprised than I at what comes out.” – Joan Miro**

### 3. Project Overview

*The Society of Illustrators wants students to understand the power of words combined with artwork. They are running a contest called **Art of the Word** especially for 3rd grade students. To enter, students will follow these rules:*

- Submit a one-page myth, fable, or folktale.
- Create an illustration of one or more characters from the story.
- Artwork will be inspired by the works of Joan Miró.
- Artwork will be judged on the use of line, shape and color to communicate character and meaning.
- Each artwork must be accompanied by an artist's statement.

# Artwork examples

*Students will write and illustrate a one page myth, fable, or folktale that contains at least one non-human character, such as an imaginary animal or a made-up creature (like a unicorn, cyclops, mermaid, etc.)*



# Teaching Tip: Focus on Genre

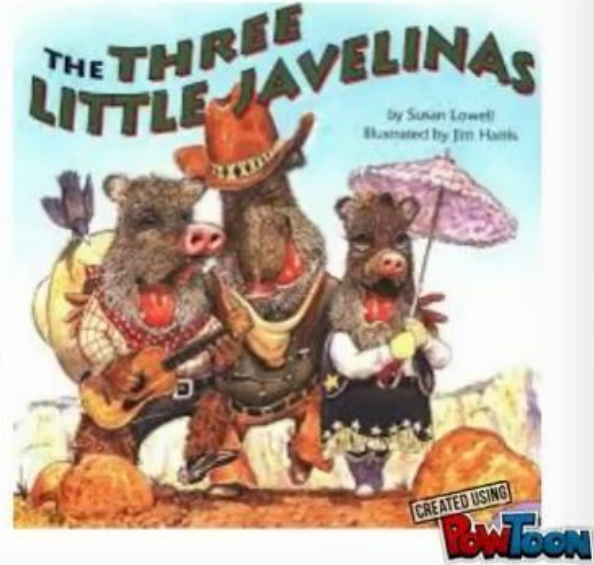


- The topic of myths, fables, or folktales is purposely broad so teachers have great flexibility in how to connect to texts found in Unit 6.
- It is up to you as the teacher to decide the best genre and text for your students to use with this integrated unit.
- Teachers are encouraged to make decisions based on the interests and abilities of the students in their classroom.
- Teachers may find it more effective to focus on ONE genre for the integrated project (either myths, fables, OR folktales)
  - ◆ **Recommendations:**
    - Discuss the characteristics of the genre.
    - Select recommended texts from Unit 6 as examples of the genre.
    - Select additional texts as applicable.

## 4. Focus on Genre: What Are Myths, Fables and Folktales?

This video explains the differences between these three genres.

**THE THREE  
LITTLE  
JAVELINAS**



# Focus on Genre: Myths

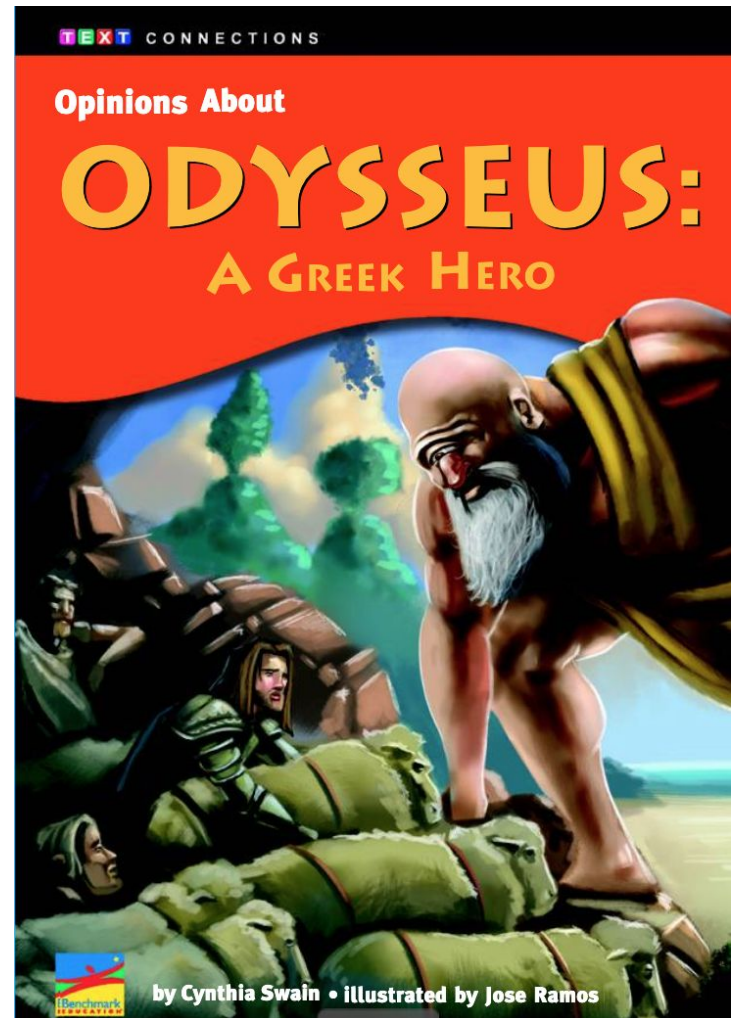
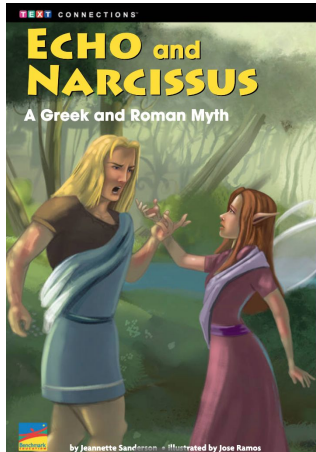
## *Recommended Text Unit 6*

Odysseus (Week 3)

### Leveled Readers:

Echo and Narcissus

King Midas and the Golden Touch





# Focus on Genre: Folktales

## Recommended Text Unit 6 Week 3:

### The Wolf and the Fox

#### About Folktales

Folktales are old stories that were originally told orally. The original authors are usually unknown. The stories are passed down from generation to generation in a culture. Folktales often take place in an unnamed, distant time in the past. The characters in a folktale may be symbols of the culture from which the story comes.

#### Extended Read 2

Remember  
to annotate  
as you read.

Notes

## The Wolf and the Fox

by the Brothers Grimm

- 1 Wolf and Fox were always together. Wherever Wolf went, Fox went. However, there was a problem with their constant togetherness. Wolf was strong like an ox, while Fox was weak like a reed. So Wolf was the master over Fox. Poor Fox was compelled to do whatever Wolf wished. Now, secretly Fox sought ways that he might get rid of his master once and for all.



# Focus on Genre: Additional Resources

## Unit 6 Leveled Texts and Resources



- *Father, Son and Donkey, The Miser and his Gold*
- *Iktomi and his Blanket*
- *Kanchil and the Crocodiles*
- *The Milkmaid and Her Pails, Sun and Wind, The Bundle of Sticks*
- *The Wolf and the Seven Little Goats*
- *The Miser and his Gold*

# 1. Analyze Story Structure

Read and analyze a short fable to understand the story structure.

Readings:

The Wolf and the Kid (Unit 6 Week 2 p. 20)

Or

Tortoise and the Hare [Click here for Handout.](#)

Directions

1. Working individually, in groups or as a class, read and discuss structure of a fable.
2. Use the graphic organizer to record details.
3. Discuss the story structure.

**Note:** The structure of a fable is often the best starting place for young writers.



# Unit 6: Week 2 p. 20

## The Kid and the Wolf



Fable

### The Kid and the Wolf

- 1 One day a kid was in a pasture, grazing with a herd of other goats. (A kid is a young goat.) Now, although this kid was young, he was big and strong for his age. He thought he was too tough to worry about predators, so he decided to walk back to the barn alone.
- 2 A wolf hiding along the road jumped out and snarled. The kid cried out in fear. He looked around for help, but was all alone. The foolish kid certainly did not choose to be wolf food! So he thought quickly and said, "I know, my dear wolf, that I must be your prey, but before I die, I have a favor to ask. Would you play me a tune on your pipe so that I can dance?"
- 3 The wolf was flattered and so agreed. He took out a wooden pipe and began to play.
- 4 "My, what a good piper you are!" said the kid. "Can you pipe even louder?"
- 5 The wolf piped louder, and the kid started to dance. The high sound of the pipe was heard by the farmer's dogs. They quickly raced out of the barnyard and up the road to save the young goat.
- 6 The wolf ran away and the kid, wiser now, never left the pasture alone again.
- 7 The moral of the story is: Outwit your enemy to save your skin.

# Graphic Organizer: Tortoise and the Hare

<p><b>The Tortoise and the Hare</b></p> <p>The sun scorched the oval track, the glare so bright the cocky hare squinted behind his sunglasses. The hare acted cool enough though, sneering and strutting about at the starting line while the tortoise slowly baked inside his dusty camouflage shell.</p>	<p><b>Setting:</b></p> <p><b>Characters:</b></p> <p><b>Mood:</b></p>
<p>“Runners take your marks. Get set. Go!” And BANG the race to name the King of the Desert began. Through the first two turns the hare whooshed like the hot desert wind scattering tumbleweeds behind him. At the third turn, seeing the tortoise plodding along far behind him, the hare lay down for a quick nap. And that’s where he remained, dreaming of victory as the tortoise strolled calmly across the finish line, a tiny smile wiggling across his face.</p>	<p><b>Plot:</b></p>
<p><b>Sensory details:</b></p>	

## 2. Brainstorm ideas for the illustrated story

### 1. Generate ideas using these sentence frames

- a. The setting for my story is \_\_\_\_\_.
- b. The mood for my story is \_\_\_\_\_.
- c. The two main characters are \_\_\_\_\_ and \_\_\_\_\_.
- d. The main problem (conflict) is \_\_\_\_\_.
- e. The problem was solved when \_\_\_\_\_.
- f. The sensory details will be \_\_\_\_\_.

**Note:** Students may also choose to re-tell or adapt a myth, fable or folktale that they already know.

# 3. Brainstorm to Create a Character

## Questions

1. Is your non-human character an imaginary animal, or a mythical creature?
2. What kind of personality does your *character have*?
3. Use the word bank to list some adjectives that describe how your character looks.
4. What covers your animal or creature? It might be more than one thing. (Fur, feathers, skin, clothing, scales, slime, etc.)
5. Use the word bank to list some verbs and adverbs that show how your character moves its body.
6. What colors might your character be? Look at the color chart for interesting color names.
7. What body parts does your character have--fins, horns, head, feet, hooves, arms, tentacles, legs, head, etc.
8. Does your character have a face--eyes, ears, nose, mouth? How many? What kind?
9. *How is your character feeling?*

**Note:** *You can start with one idea and then change your mind as you create the characters in your artwork. Some artists even prefer to create the artwork first!*

# 4. Use a Storyboard for Beginning/Middle/End

Name \_\_\_\_\_ Date \_\_\_\_\_

Title: \_\_\_\_\_


Directions:

**What happened at the beginning?**

**What happened in the middle?**

**What happened at the end?**

www.storyboardthat.com

 **StoryboardThat**

## 5. Write a rough draft of the story.

1. Students write a three to five sentence rough draft of their story.
2. Students refer to their Character Brainstorming graphic organizer and other word banks to add powerful descriptions and interesting details.
3. Students engage in collaborative conversations to read and revise the rough draft using the class's regular writing process.
  - Link to Beginning/Middle/End Graphic Organizer [Click Here](#)
  - Link to Character Brainstorming graphic organizer. [Click here.](#)
  - Link to Unit 6 Vocabulary Table [Click here.](#)
  - Link to Character Word Bank. [Click here.](#)
  - Link to Color Words [Click here.](#)



# Integrated Unit Part 2

*(The Artifact)*



# 1. Examine Criteria in the Rubric

Before beginning the arts process, remind students of what they learned about line, shape and color during the skill-building. These are the three areas on which their artwork will be assessed.

- a. Review the rubric. (Line, Shape, Color)
- b. Refer back to the skill-building section to clarify any issues.
- c. Watch or review the video “Austin’s Butterfly.”
  - i. If you have any trouble with the video, [Click here.](#)
- d. Use the video to discuss how to give kind, specific, helpful feedback.
- e. Practice giving feedback.
- f. During the art-making process, stop at appropriate times to review the rubric and give feedback: self-assessment, partner, small group.

# iMedia Grade 3 Visual Arts Rubric

## iMedia Grade 3 Visual Arts Rubric

Illustration	Standards	Skills	Guiding Question	Level 1	Level 2	Level 3	Level 4
<b>Line</b>	3.VA:Cr1.1 Elaborate on an imaginative idea.	Use line as the basis for an imaginative idea.	Do the lines show a non-human character from an original story? Does the student use a variety of lines—straight, curved, thick, thin, jagged, etc.? Are lines used to create patterns?	Minimal use of lines. Lines do not contribute to the overall effect.	Different types of lines are used but they do not show a character or story.	Several different types of lines are used to show a character from the story. Some lines may create patterns.	Lines show variety and are used to create patterns. Lines clearly show one or more characters from the story.
<b>Shape</b>	3.VA:Re7.2 Determine messages communicated by an image.	Use geometric and organic shapes to communicate character and story in an illustration..	Do the shapes add to the overall effect of the character and story? Does the student use a variety of geometric and organic shapes?	Little or no variety in shapes. Shapes do not appear to communicate a character or story	There is some variety in use of geometric or organic shapes. Shapes somewhat communicate a character or story.	Both geometric and organic shapes communicate a character or story.	A variety of geometric and organic shapes are combined in creative ways. Shapes clearly communicate a character and story.
<b>Color</b>	3.VA:Cr1.2 Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.	Use color contrast (warm/cool, complementary, etc) in an illustration.	Does the student use contrasting colors effectively—warm/cool, complementary, etc.? Do the colors add to the overall effect of the character and match the story?	Little or no use of contrasting colors. Application of color is uneven or does not contribute to the overall effect.	Colors may show something about the character but there is very little color contrast (warm/cool complementary, etc.)	Use of colors show some contrast. Colors mostly contribute to the overall effect of the character and story.	Colors are evenly applied to show clear contrast. Colors clearly contribute to the overall effect of the character and story.

**Review with  
students as  
needed.**



Austin's Butterfly <https://vimeo.com/38247060>

## 2. Create an Illustration

Create an illustration inspired by the works of Joan Miró for a story that includes at least one non-human character.

Choose between Zentangle Characters or Joan Miró Characters.

Students can refer to their brainstorming for ideas throughout the process. They can also make changes as they go.

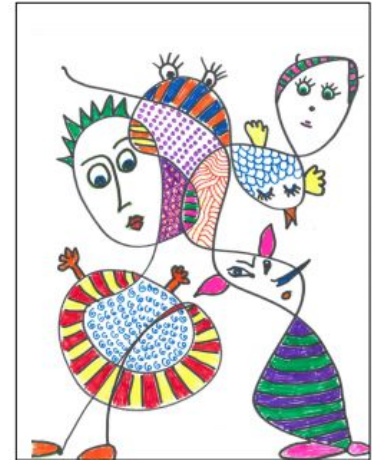
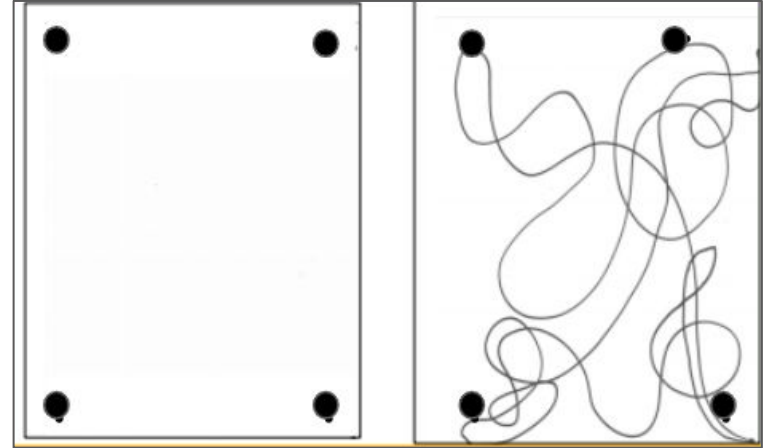


# Zentangle Characters

## Materials:

- **White Paper**
- **Black Sharpie Markers**
- **Color Markers (fine tip and broad tip)**

1. Give students black Sharpies and white paper.
2. Have students put a dot in each corner of their paper.
3. Students “connect the dots” with a line. The example uses only curved lines. Students should also use straight lines too which can create geometric shapes.
4. Students then fill in the details to create their characters using black Sharpies and color markers to add body parts and features of their characters.
5. Any shapes not used for body parts can be filled with repeating patterns.
6. If time, the students can sketch multiple Zentangles and use their favorite to create their illustration.



# Joan Miró Characters

## Materials:

- White Paper
- Pencils
- Ultra Fine Black Sharpie Markers
- Color Markers (fine tip and broad tip)
- Handout: [Shapes Inspired By Miró](#)

1. Using white paper and pencils, have students draw a geometric shape filling the center of the paper. This will be the body of the character.
2. Add lines for arms and legs and other shapes for body parts.
3. Draw over the pencil marks with black Sharpie markers.
4. Refer to Handout: [Shapes Inspired by Miró](#). Fill in shapes with other shapes, both organic and geometric. Add other shapes or characters to the background.
5. Students then fill in the details to create their creatures using black Sharpies and color markers.
6. Remind students that shapes can be filled with repeating patterns.



### 3. Review with Rubric

Use the rubric to review or revise your artwork. Make any final edits. Pay special attention to the following 3 areas.

1. **Lines:** Different types of lines are used to create interesting characters and patterns,
2. **Shapes:** Both geometric and organic shapes are used to communicate character and story.
3. **Color Contrast:** Use of color includes contrast such as warm/cool or complementary colors to communicate mood and character.

# Consider the Grade 3 Rubric for Assessment

## iMedia Grade 3 Visual Arts Rubric

Illustration	Standards	Skills	Guiding Question	Level 1	Level 2	Level 3	Level 4
<b>Line</b>	3.VA:Cr1.1 Elaborate on an imaginative idea.	Use line as the basis for an imaginative idea.	Do the lines show a non-human character from an original story? Does the student use a variety of lines—straight, curved, thick, thin, jagged, etc.? Are lines used to create patterns?	Minimal use of lines. Lines do not contribute to the overall effect.	Different types of lines are used but they do not show a character or story.	Several different types of lines are used to show a character from the story. Some lines may create patterns.	Lines show variety and are used to create patterns. Lines clearly show one or more characters from the story.
<b>Shape</b>	3.VA:Re7.2 Determine messages communicated by an image.	Use geometric and organic shapes to communicate character and story in an illustration.	Do the shapes add to the overall effect of the character and story? Does the student use a variety of geometric and organic shapes?	Little or no variety in shapes. Shapes do not appear to communicate a character or story.	There is some variety in use of geometric or organic shapes. Shapes somewhat communicate a character or story.	Both geometric and organic shapes communicate a character or story.	A variety of geometric and organic shapes are combined in creative ways. Shapes clearly communicate a character and story.
<b>Color</b>	3.VA:Cr1.2 Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.	Use color contrast (warm/cool, complementary, etc) in an illustration.	Does the student use contrasting colors effectively—warm/cool, complementary, etc.? Do the colors add to the overall effect of the character and match the story?	Little or no use of contrasting colors. Application of color is uneven or does not contribute to the overall effect.	Colors may show something about the character but there is very little color contrast (warm/cool complementary, etc.)	Use of colors show some contrast. Colors mostly contribute to the overall effect of the character and story.	Colors are evenly applied to show clear contrast. Colors clearly contribute to the overall effect of the character and story.

# Critique rules:

**Be kind**

**Be specific**

**Be helpful**





## Encourage Creativity

**“To be creative you actually have to do something.”**

— Ken Robinson, *The Element: How Finding Your Passion Changes Everything*

**“Creativity comes from structure.”**

— Kim Morin, Professor Emerita, Fresno State University

# What NOT to Say About Art in Front of Kids

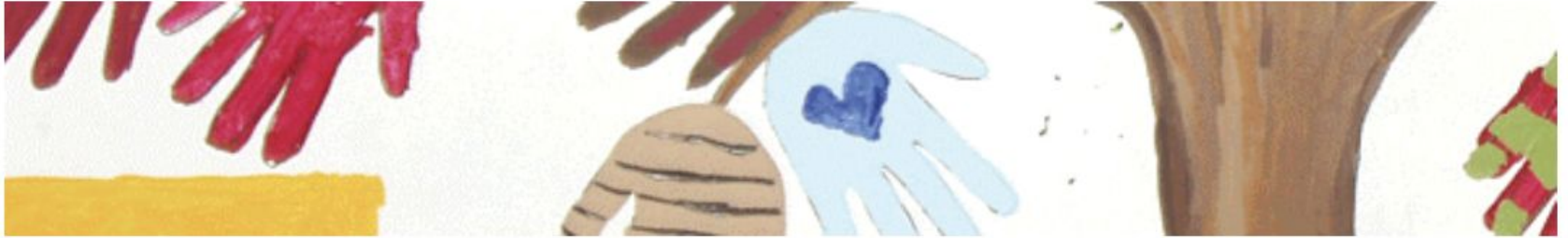
**“It’s easy for you. You’re so much more creative than I am.”**

**I love this!  
It’s the best  
one in the  
class!**

**“Sorry, class, I can’t draw. Look at how awful that is. Can you even tell what it is?”**

**“I don’t know where he gets it from. His dad and I are not artistic at all. I can’t even draw a stick figure.”**

# What Do I Say to Kids About Their Visual Art?



# Ask questions that demonstrate interest.

- Can you tell me about your picture?
- Do you want to tell me about it or just show me?
- How did you make this part?
- Did you learn anything new?
- What did you do first? Next? Last?
- Stand away from your artwork, does it look different? The same? How? Why?
- What happens if we turn your work around so we can look at it in a different way?
- What is your favorite part? What did you like doing best?
- Is there anything you want to change?

# Make observations about the elements of art.

- Look at the different types of lines. I see zigzag lines here, vertical lines here, and curvy lines here.
- Can you show me the organic shapes in your design? What geometric shapes did you use?
- I'm looking for how you used color. Let's look for ...(*primary, secondary, complementary, warm/cool*)
- Why did you choose the colors you used?
- How did you make all those textures?
- I see strong contrast. Look at the difference between that shiny fabric and that crumply paper.
- Look at the spaces you created in between these two shapes.

# Describe what you see

- I see some purple, orange, and green. It looks like you mixed some secondary colors.
- Wow, you were really listening to directions, look how you...
- Look how you placed/arranged the...
- It looks like you took your time and worked carefully.
- Wow, you used so many different brush strokes.
- I see the beginnings of a design. What else can you add?
- I see something going on here in the top corner. Can you tell me about it?
- I see a beautiful oops here. How can you use this in your design?



# Integrated Unit Part 3



*(Synthesis)*



# 1. Edit the rough draft to make a final draft.

1. Students refer to their rough draft and word banks to add powerful descriptions and interesting details.
2. Students engage in collaborative conversations to read and revise the rough draft using the class's regular writing process.
3. Students use the [editing checklist](#) to check grammar.
4. Students write out their final drafts.
  - a. Final draft stories can be written by hand in ink or
  - b. Final draft stories may be typed on a computer and printed.
  - c. Stories should be legible.

# Editing Checklist

 <small>Copyright © Pearson Education, Inc. All rights reserved.</small>	I read my story aloud to a partner.	
 <small>Copyright © Pearson Education, Inc. All rights reserved.</small>	I used complete sentences.	
↳ <b>H</b> e went home.	I capitalized the beginning of each sentence.	
↳ <b>P</b> at	I capitalized all proper nouns.	
<b>? ! , .</b>	I used punctuation marks correctly.	
said <del>sed</del>	I fixed all my spelling.	

## 2. Mount Final Draft of Story with Illustration

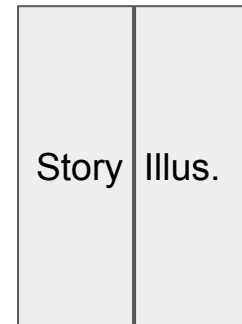
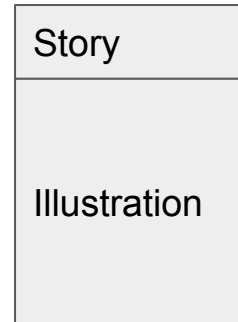
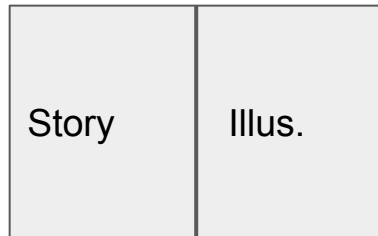
### Materials:

Final Draft of Illustration + Final Draft of Myth, Fable, or Folktale

12" X 18" Sheet Construction Paper (Neutral or Dark color)

Glue or tape


1. Decide how the illustration will be mounted with the story (*See models below*)
2. Create a final draft in an appropriate size to align with the illustration.
3. Add the illustration to the story.



## 5. Upload Photo of Final Draft of Story with Illustration to Mondrian.

**Link to Mondrian:**

<https://susd2019.bubbleapps.io/>



Mondrian

Login

Reset Password

## 7. Write an Artist's Statement

### **Writing Prompt:**

How did you use line, shape and color create a creature to match your story? Describe examples from your artwork.

# Share Student Work

## Gallery Walk:

- After the final draft, have students do a gallery walk and leave Post-It note comments next to each artwork.
- Each artist delivers their artist statement orally. (*See Extension next slide*)
- Post the artwork around the room without the artist's name.
- Students walk through the gallery and leave positive, encouraging comments for each artist.

## More Ideas:

- The gallery could be shared at Back to School night or for an invited audience of other students.
- Student and/or teacher could create a PowerPoint or video presentation.
- The gallery could be posted to the school website or to [www.artsonia.org](http://www.artsonia.org).

# Extension: Docent Talks



## Docent Talks

- Students can read their artist's statement orally as each artist presents their artwork on a classroom gallery walk.
  - *Optional:* Students memorize their talk or speak from notes.
- Students rehearse their docent talks with a partner or small group.
- With guidance and support from the teacher, students do a dress rehearsal of their docent talks.
- If desired, docent talks are presented to an invited audience.