

ARTS IMPACT LESSON PLAN

Visual Arts and Reading Infused Lesson

Imagining Place: Using Questions to Conjure Up Setting

Author: Beverly Harding-Buehler Grade Level: Second



Enduring Understanding

Forming questions about art or stories guides the depth of understanding. Words and colors that refer to time, environment, and mood can imply the setting of a story or a work of art.

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

Students generate and categorize questions as a strategy for visualizing settings in stories and art. Students develop their own fantasy setting through developing shapes and abstracting color (changing elements from their natural to imaginary color) using opaque application of oil pastel. A watercolor wash is then applied to create "resist" effects. Last, students develop a title for their art through writing an open-ended question suggesting the physical or emotional setting portrayed in their art.

Learning Targets and Assessment Criteria

Target: Uses inquiry to visualize the setting of a story.

Criteria: Writes and asks questions about the setting (time, environment, and mood) of a story and categorizes according to which questions the text answers (A), which are answered with someone's background knowledge (B), and which need to be imagined or inferred (I).

Target: Abstracts color to illustrate a fantasy location.

Criteria: Exaggerates the expected color of an object from its natural color by making it brighter, or changing it from warm to cool, or from cool to warm, to show an imagined setting.

Target: Uses oil pastel and watercolor resist techniques.

Criteria: Applies oil pastel opaquely (so no paper shows through) and watercolor paint in a thin wash (so that it beads up on the oil pastel).

Target: Uses a question with descriptive language to imply the setting in a work of art.

Criteria: Writes a title (with a noun and an adjective) and an open-ended question that suggests the physical and/or emotional setting of own work of art.

Vocabulary

Arts Infused:

Setting

Title

Reading:

Infer

Arts:

Abstraction

Cool Colors

blue

violet

green

Exaggeration

Oil Pastel

Opaque

Overlapping

Visual Dynamism

continued

Materials

Museum Artworks or Performance

Seattle, WA

Seattle Art Museum

Tacoma, WA

Tacoma Art Museum

Materials

Post-it notes; White board, document camera, or chart paper & markers; Arts Impact sketchbooks; Color wheel; Drawing pencil: HB; Watercolor paper: 6x9" (practice) and 9x12" (finished composition); Blue tape; Laminated art mats; Oil pastels; Watercolor sets – full pan; Watercolor brushes: flat brushes; Water containers; Paper towels; Class Assessment Worksheet

continued

Learning Standards

WA Arts State Grade Level Expectations

For the full description of each WA State Arts Grade Level Expectation, see:

<http://www.k12.wa.us/Arts/Standards>

1.1.6 Elements: Color

1.2.1 Skills and Techniques: Oil Pastel and Watercolor Resist

2.1.1 Creative Process

2.1.3 Responding Process

3.3.1 Communicates Artistic Choices: Abstraction

4.2.1 Connection between Visual Arts and Reading

continued

Reading Selections

My Father's Dragon by Ruth Stiles Gannett; *The Mysteries of Harris Burdick* by Chris Van Allsburg
Watercolor Wash

Link to Art Connections, Level 2
"Warm and Cool Hues," pages 58-59A

Connections

Teachers College Readers Workshop

Seattle Art Museum images:

The Kernal Encounters a Swarm of Crickets, 1983, Gaylen Hansen, 88.99



Zal Riding on the Neck of Simurgh, Late 15th-16th century, Persian, 47.95



Early Learning Guidelines (Pre-K – Grade 3)

For a full description of Washington State Early Learning and Child Development Guidelines see:

<http://www.del.wa.gov/development/guidelines/>

(2nd grade) 5. Communicating: Speaking and Listening: Retell key information or ideas from media or books read aloud. Reading: Show understanding of reading by joining in discussions.

(2nd grade) 6. Learning about my world: Arts: Experiment with creating own artwork.

Common Core State Standards in ELA

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

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

RL.2.1. Ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text.

SL.2.2. Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

College and Career Ready Students in Reading

Demonstrate independence.

Build strong content knowledge.

Respond to the varying demands of audience, task, purpose, and discipline.

Comprehend as well as critique.

Value evidence.

Come to understand other perspectives and cultures.

ICON KEY:

 = Notes specific *Readers Workshop* Curriculum strategies addressed

 = Indicates note or reminder for teacher

 = Embedded assessment points in the lesson

COLOR CODING for ARTS AND LITERACY INFUSED PROCESSES:

GENERATE IDEAS	CONSTRUCT MEANING	SELF-REFLECT
<p>Gather Information</p> <ul style="list-style-type: none">• From WHAT you know• From WHO you know• Brainstorm	<ul style="list-style-type: none">• Create drafts• Organize ideas• Make a choice	<ul style="list-style-type: none">• Check in with self• Check in with others• Refine work

Pre-Teach

Introduce the concept of setting as when and where a story takes place. In any read aloud story, ask students to tell you what they notice about when and where the story takes place. How do they know?

When we read books or look at works of art, we get curious about the setting. We use clues from the text, our background knowledge, and our imaginations to answer our questions, and help us paint the picture of a setting in our minds. Ask students to imagine a fantastic setting in their minds. Will it have soft, fluffy orange trees? Black and white striped skies? Purple-polka dotted rocks?

Lesson Steps Outline

Day One

1. Read aloud a selection (Example: Chapter 4, "My Father Finds the River") from *My Father's Dragon* by Ruth Stiles Gannett and help students generate questions about the setting (time, environment, and mood) of the story.

Criteria-based teacher checklist: Writes and asks questions about the setting (time, environment, and mood) of a story.

2. Guide students in categorizing their questions about the setting of the story: (A) for those that are answered in the text, (B) for those that could be answered with someone's prior knowledge, and (I) for those that require imagination to answer.

Criteria-based peer assessment, teacher checklist: Writes and asks questions about the setting (time, environment, and mood) of a story and categorizes according to which questions the text answers (A), which are answered with someone's background knowledge (B), and which need to be imagined

or inferred (I).

3. Introduce and guide art analysis of *The Kernal Encounters a Swarm of Crickets* by Gaylen Hansen and *Zal Riding on the Neck of Simurgh* by anonymous Persian artist from the Seattle Art Museum collection. Facilitate students generating and categorizing questions about the setting of two different works of art.

Criteria-based process assessment: Writes and asks questions about the setting (time, environment, and mood) of a story and categorizes according to which questions the text answers (A), which are answered with someone's background knowledge (B), and which need to be imagined or inferred (I).

4. Facilitate as students brainstorm a fantasy setting from their own imaginations and begin a sketch of it.

Criteria-based process assessment: Creates a sketch of a fantasy setting, or elements of a fantasy setting in their sketchbooks, either from inferences from a text or from imagination.

5. Guide reflection. Lead gallery walk, asking students to reflect on each other's imaginative choices.

Criteria-based peer reflection: Reflects on artistic choices in creating imaginative settings seen in peer sketches.

Day Two

1. Read aloud another selection from *My Father's Dragon* (Chapter 10, "My Father Finds the Dragon" is a good one) and ask the students to imagine the colors they visualize in the story.

Criteria-based peer process reflection: Listens to story. Describes the colors s/he visualizes in the setting and compares in pair-share.

2. Introduce warm and cool colors, and facilitate students identifying warm and cool colors in works of art.

Criteria-based process assessment: Identifies warm and cool colors in a work of art.

3. Introduce concept of abstraction, and facilitate students identifying abstraction in works of art.

Criteria-based process assessment: Analyzes abstraction in a work of art.

4. Demonstrate oil pastel techniques, and facilitate as students fill their fantasy setting pictures with opaque, abstract color.

Criteria-based self-assessment, teacher checklist: Exaggerates the expected color of an object from its natural color by making it brighter, or changing it from warm to cool, or from cool to warm, to show an imagined setting. Applies oil pastel opaquely (so no paper shows through) and watercolor paint in a thin wash (so that it beads up on the oil pastel).

5. Guide reflection. Ask students to exchange work and reflect on each other's imaginative color choices.

Criteria-based peer assessment: Reflects on impact of color choices, and ways to enhance them further.

Day Three

1. Review opaque application of oil pastel and demonstrate applying a thin watercolor wash over the oil pastel. Remind students to abstract the color of at least one of the objects in the composition, either making it brighter or substituting a warm color for a cool one, or a cool color for a warm one.

Criteria-based teacher checklist, self-assessment: Exaggerates the expected color of an object from its natural color by making it brighter, or changing it from warm to cool, or from cool to warm, to show an imagined setting. Applies oil pastel opaquely (so no paper shows through) and watercolor paint in a thin wash (so that it beads up on the oil pastel).

2. Read aloud one or two pages from *The Mysteries of Harris Burdick* by Chris Van Allsburg. Guide students in titling their work (with an expressive noun and adjective) and writing an open-ended question that implies the physical and/or emotional setting of their work of art.

Criteria-based peer reflection, teacher checklist: Writes a title (with a noun and an adjective) and an open-ended question that suggests the physical and/or emotional setting of their own work of art.

3. Guide reflection. Display student art, titles, and questions. Ask students what they are curious about in their peers' settings.

Criteria-based peer assessment: Analyzes artistic choices, titles, and questions presented by each other's art.

LESSON STEPS

Day One

1. Read aloud a selection (Example: Chapter 4, “My Father Finds the River”) from *My Father’s Dragon* by Ruth Stiles Gannett and help students generate questions about the setting (time, environment, and mood) of the story.

📖 Mini-lesson, setting & generating questions

- *We’re generating ideas when we gather information from a book.*
- *We’re going to listen to a story today that has lots of clues in it to tell us where and when the story is happening. The time, environment, and mood of a story are called its setting.*
- *While you are listening, try to picture what the place looks like and feels like.*
- *What questions do you have about the setting (e.g. What time of year is it? What is the weather like? Where does this story take place?)?*
- *When I finish reading, we’ll write down all our questions, first in our sketchbooks, and then on the board.*

📖 Make a two-column graphic organizer on the board or on a large piece of paper with the headers “Setting of the Story” and “Setting in Art” for students to generate questions from each. See steps 1-3 of lesson. Put each student’s name by oral responses on board in order to keep track of which students haven’t had an opportunity to respond.

☑ Criteria-based teacher checklist: Writes and asks questions about the setting (time, environment, and mood) of a story.

2. Guide students in categorizing their questions about the setting of the story: (A) for those that are answered in the text, (B) for those that could be answered with someone’s prior knowledge, and (I) for those that require imagination to answer.

📖 Writing to think

- *When we have questions about the setting of a story, we can look in several different places to answer them.*
- *Sometimes, the author answers our question in the text itself. Sometimes, we, or our friends, have background knowledge that helps us infer answers for our questions. And sometimes, we need to use our imaginations to answer the questions we have.*
- *We are going to categorize our questions now. We’ll put an (A) next to those that are answered in the text, a (B) by those that we use someone’s background knowledge to answer, and an (I) next to those questions that we use our imaginations to answer.*
- *You are constructing meaning as a reader when you organize your questions and ideas.*
- *Before you share your categories with the rest of the class, turn and talk to your elbow buddy, and see whether s/he agrees with the categories you chose for your questions.*
- *When we check in with a friend we are working just like artists and authors; we’re self-reflecting first and then seeing if a classmate sees something the same way we do or differently — reflecting with a peer.*

☑ Criteria-based peer assessment, teacher checklist: Writes and asks questions about the setting (time, environment, and mood) of a story and categorizes according to which questions the text answers (A), which are answered with someone’s background knowledge (B), and which need to be imagined or inferred (I).

3. Introduce and guide art analysis of *The Kernal Encounters a Swarm of Crickets* by Gaylen Hansen and *Zal Riding on the Neck of Simurgh* by anonymous Persian artist from the Seattle Art Museum collection. Facilitate students generating and categorizing questions about the setting of two different works of art.

📖 Sharing professional work





■ The Seattle Art Museum’s collection is available on-line at:

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

- *In the same way that we can infer the setting of a story by asking questions of the text, we can interpret the setting of a work of art by asking questions as well.*
- *What questions do you have about the settings — the time, environment, or mood of these works of art?*
- *Write down one or two questions for each work of art.*
- *Which of your questions can you answer by looking at the art (A) or from your background knowledge (B)? Which questions do you need to use your imagination (I) to answer?*
- *You are constructing meaning as a viewer when you organize your questions and ideas about a work of art.*

- *In small groups, share your best questions with each other. Did you categorize them in similar ways? How did all your questions help you better understand the setting of the works of art?*

Criteria-based process assessment: Writes and asks questions about the setting (time, environment, and mood) of a story and categorizes according to which questions the text answers (A), which are answered with someone’s background knowledge (B), and which need to be imagined or inferred (I).

4. Facilitate as students brainstorm a fantasy setting from their own imaginations and begin a sketch of it.

 Conferring with individuals

- *We are going to make pictures of fantasy settings today.*
- *You could make an image of Wild Island. Do you picture it like a tropical jungle, a deep pine forest, or sunny woodland park? What kinds of crazy shapes will you draw for the rocks (including the whale that looked like a rock!)? The tangerine trees? The river?*
- *Remember in a real landscape that some shapes overlap other ones to make them look further away. You can overlap the crazy shapes of your fantasy setting too.*
- *You don’t have to draw Wild Island if you have another idea for a fantasy setting. What if your fantasy setting was in an old medieval castle? Or in a sparkling crystalline cave? Or high in secret hidden valley in the mountains? What crazy shapes would you see?*
- *What do you want the viewer to know about the time, the environment, and the mood of your setting?*
- *We are going eventually to fill in our shapes with oil pastel, so try to make most of your shapes at least as thick as your finger.*
- *You are constructing meaning as an artist when you brainstorm and organize your ideas.*

Criteria-based process assessment: Creates a sketch of a fantasy setting, or elements of a fantasy setting in sketchbook, either from inferences from a text or from imagination.

5. Guide reflection. Lead gallery walk, asking students to reflect on each other’s imaginative choices.

 Group conferring.

- *We’re going to go on a gallery walk to get inspiration from other artists’ ideas, and reflect on our own choices so far.*
- *When we check in with our friends we are working just like artists; we’re self-reflecting first and then seeing if a classmate sees something the same way you do or differently — reflecting with a peer.*
- *What parts of your friends’ imaginative settings do you recognize? What things have they changed to make them fantastic?*

Criteria-based peer reflection: Reflects on artistic choices in creating imaginative settings seen in peer sketches.

Day Two

1. Read aloud another selection from *My Father's Dragon* (Chapter 10, "My Father Finds the Dragon" is a good one) and ask the students to imagine the colors they visualize in the story.

 Creating mental images, envisioning, turn and talk, conferring with a partner

- *I am going to read aloud another chapter from My Father's Dragon.*
- *While you are listening, try to picture the colors of the setting. They might be real colors or colors you imagine.*
- *What clues does the author give us about the colors she imagined in the setting? [We're generating ideas from reading now.](#)*
- *Tell your elbow buddy your ideas, and see whether you pictured similar colors in the setting of this chapter.*

Criteria-based process reflection: Listens to story. Describes the colors s/he visualizes in the setting, and compares in pair-share.

2. Introduce warm and cool colors, and facilitate students identifying warm and cool colors in works of art.

- *Both authors and artists can use colors to draw our attention to certain parts of the setting. One of the ways that artists think about colors is whether they are warm or cool.*
- *We call colors warm or cool because they remind us of things in nature that are warm or cool to the touch. What things in nature are warm or hot to the touch (red, yellow, or orange)? What things in nature are cool or cold to the touch (blue, green, and violet)?*
- *Let's look for warm and cool colors in a work of art!*
- *[We're generating ideas from works of art now.](#)*

Criteria-based process assessment: Identifies warm and cool colors in a work of art.

3. Introduce concept of abstraction, and facilitate students identifying abstraction in works of art.

 Sharing professional work

- *When an artist or author changes something from the way it is in real life, we call that abstraction.*
- *What have these artists changed from real life in their paintings?*
- *[You are constructing meaning as a viewer when you organize your ideas about a work of art.](#)*
- *One of the ways that artists can abstract a work of art is to exaggerate the color of something in the image, make it brighter, or change the color from warm to cool, or cool to warm. Where do you see places that the artists exaggerated color?*

Criteria-based process assessment: Analyzes abstraction in a work of art.

4. Demonstrate oil pastel techniques, and facilitate as students fill their fantasy setting pictures with opaque, abstract color.

 Conferring with individuals

- *Today, we are going to add wild abstract colors to our fantasy settings. To make our compositions really fantastical, we will abstract at least one of the colors, making it brighter or changing it from cool to warm or from warm to cool. How will you abstract one of your colors?*
- *We are going to use oil pastels first. Oil pastels are like very soft, buttery crayons. You push down a little harder than you do with crayons to get strong, brilliant color from them.*
- *We are going to fill in our shapes opaquely, which means we are going to color so strongly and completely that we can't see the paper through our oil pastel.*
- *You can also blend oil pastels a little by coloring more than one color on top of each other, then wrapping your index finger with a paper towel to make a "finger ghost," and rubbing it over the oil pastel.*
- *We will practice with oil pastels first, and then start filling most of your composition with abstract, opaque oil pastels.*
- *You are constructing meaning as an artist when you make choices.*

Criteria-based self-assessment, teacher checklist: Exaggerates the expected color of an object from its natural color by making it brighter, or changing it from warm to cool, or from cool to warm, to show an imagined setting. Applies oil pastel opaquely (so no paper shows through) and watercolor paint in a thin wash (so that it beads up on the oil pastel).

5. Guide reflection. Ask students to exchange work and reflect on each other's imaginative color choices.

 Peer conferring.

- *Please exchange your fantasy setting with your elbow buddy. It doesn't matter if it's not done yet. Artists often share their work with other artists before they are done.*
- *When we check in with our friends we are working just like artists; we're self-reflecting first and then seeing if a classmate sees something the same way you do or differently — reflecting with a peer.*
- *What do you like best about your elbow buddy's composition? Which parts of his/her picture jump out at you the most?*
- *Can you find a place where your elbow buddy has changed the color of an object from a warm color to a cool one, or from cool to warm?*
- *Do you have any suggestions for ways your partner can make his/her picture even more fantastical?*

Criteria-based peer assessment: Reflects on impact of color choices, and ways to enhance them further.

Day Three

1. Review opaque application of oil pastel and demonstrate applying a thin watercolor wash over the oil pastel. Remind students to abstract the color of at least one of the

objects in the composition, either making it brighter or substituting a warm color for a cool one or a cool color for a warm one.

- *Today we will finish applying oil pastel to our fantasy settings. Remember if you haven't already changed one of your colors by making it brighter or changing it from warm to cool, or from cool to warm do that so that you create a really fantastical setting.*
- *You can leave some open areas because, after we finish with the oil pastels, we are going to add a thin watercolor wash over it all.*
- *You can get a thin wash of watercolor by adding lots of water to your brush before you pick up the paint. When you paint a thin wash of watercolor over oil pastel, it resists the oil pastel, and beads up in interesting, fantastical ways. You can use one color or many to create your watercolor wash.*
- *When you think you are done, step back from your art and ask yourself whether you have:*
 - 1. Made a setting with wild fantastic shapes?*
 - 2. Filled in your shapes with opaque oil pastels?*
 - 3. Exaggerated the colors in your setting, changing at least one color by making it brighter or switching it from warm to cool, or from cool to warm?*
 - 4. Covered your setting with a thin wash of watercolor paint?*
- *Does it look really fantastical to you? Is there anything you could add or change to make it more fantastic?*
- *When look at our art while we are still making it, we are working just like artists; we're self-reflecting.*

Criteria-based teacher checklist, self-assessment: Exaggerates the expected color of an object from its natural color by making it brighter, or changing it from warm to cool, or from cool to warm, to show an imagined setting. Applies oil pastel opaquely (so no paper shows through) and watercolor paint in a thin wash (so that it beads up on the oil pastel).

2. Read aloud one or two pages from *The Mysteries of Harris Burdick* by Chris Van Allsburg. Guide students in titling their work (with an expressive noun and adjective) and writing an open-ended question that implies the physical and/or emotional setting of their work of art.

 Conferring with a partner

- *Now we are going to title our fantasy settings.*
- *The Mysteries of Harris Burdick, by Chris Van Allsburg is a bunch of different wild fantasy settings. Van Allsburg writes a title and either a question or a sentence to go along with each picture to pique our curiosity about what is about to happen in the settings he drew.*
- *How does Chris Van Allsburg make his titles and sentences or questions so mysterious? One thing he did with his questions was to make them open-ended, which means that you can't answer the question with a yes or no, or a simple piece of information.*
- *Open-ended questions let us choose how we are going to respond to them. We are going to write titles and open-ended questions for our fantasy settings.*

- *In your sketchbook, write down several possible titles and open-ended questions for your setting that would describe the physical setting or mood of your piece, and pique the viewer's curiosity about what is going to happen in your setting.*
- *You are constructing meaning as an artist when you brainstorm for ideas and make choices.*
- *Check in with a friend to help you choose the best one, then write your title and question on an artist statement to display with your work of art.*

📄 Confer with individuals.

☑ Criteria-based peer reflection, teacher checklist: Writes a title (with a noun and an adjective) and an open-ended question that suggests the physical and/or emotional setting of their own work of art.

3. Guide reflection. Display student art, titles, and questions. Ask students what they are curious about in their peers' settings.

📖 Group reflection.

- *Which fantasy setting is jumping out at you? What choices did the artist make that made it grab your attention?*
- *Can you find a place where an artist changed the color of an object from a warm color to a cool one, or from cool to warm? What did that make you wonder about their setting?*
- *How do the titles and questions add to our understanding of the works of art?*

☑ Criteria-based peer assessment: Analyzes artistic choices, titles, and questions presented by each other's art.

ARTS IMPACT LESSON PLAN Visual Arts and Reading Infusion

Second Grade: *Imagining Place: Using Questions to Conjure Up Setting*

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

STUDENT SELF-ASSESSMENT WORKSHEET

Disciplines	READING	VISUAL ARTS		READING/VISUAL ART ANALYSIS		Total
Concept	Setting	Abstraction Setting	Oil Pastel & Watercolor Resist	Setting		5
Criteria	Writes and asks questions about the setting (time, environment, and mood) of a story and categorizes according to which questions the text answers (A), which are answered with someone’s background knowledge (B), and which need to be imagined or inferred (I).	Exaggerates the expected color of an object from its natural color by making it brighter, or changing it from warm to cool, or from cool to warm, to show an imagined setting.	Applies oil pastel opaquely (so no paper shows through) and watercolor paint in a thin wash (so that it beads up on the oil pastel).	Writes a title (with a noun and an adjective).	Writes an open-ended question that suggests the physical and/or emotional setting of own work of art.	
Student Name						

ARTS IMPACT LESSON PLAN Visual Arts and Reading Infusion

Second Grade: *Imagining Place: Using Questions to Conjure Up Setting*

CLASS ASSESSMENT WORKSHEET

Disciplines	READING	VISUAL ARTS		READING/VISUAL ART ANALYSIS		Total 5
Concept	Setting	Abstraction Setting	Oil Pastel & Watercolor Resist	Setting		
Criteria	Writes and asks questions about the setting (time, environment, and mood) of a story and categorizes according to which questions the text answers (A), which are answered with someone's background knowledge (B), and which need to be imagined or inferred (I).	Exaggerates the expected color of an object from its natural color by making it brighter, or changing it from warm to cool, or from cool to warm, to show an imagined setting.	Applies oil pastel opaquely (so no paper shows through) and watercolor paint in a thin wash (so that it beads up on the oil pastel).	Writes a title (with a noun and an adjective).	Writes an open-ended question that suggests the physical and/or emotional setting of own work of art.	
Student Name						
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30.						
Total						
Percentage						

What was effective in the lesson? Why?

What do I want to consider for the next time I teach this lesson?

What were the strongest connections between visual arts and reading?

Teacher: _____ Date: _____

VISUAL ARTS AND READING LESSON: *Imagining Place: Using Questions to Conjure Up Setting*

Dear Family:

Today your child participated in an **Arts and Reading** lesson. We discovered how both authors and artists can use abstract, exaggerated colors to suggest a fantasy setting (the time and place and mood of a story). We also learned how to write open-ended questions to help interpret the settings in stories and in works of art.

- We wrote questions about the settings in a story, and then categorized them by where we would look to answer them (in the text or art, from background information, or from our inference/imaginings).
- We learned about warm colors (red, yellow, orange) and cool colors (blue, violet, green), and that we could change them in our art to suggest a certain setting.
- We used oil pastels opaquely (no paper showing through), and then painted a thin wash of watercolor paint over them so the paint would bead up on the pastels.
- We wrote titles and open-ended questions that suggested the physical setting and/or mood of our works of art.

At home, you could encourage your child to listen and look for clues to the settings in the stories you read together. You could also look for the ways children’s illustrators and even advertisers in magazines use warm and cool colors next to each other to catch your attention and create specific moods.

Enduring Understandings

Forming questions about art or stories guides the depth of understanding. Words and colors that refer to time, environment, and mood can imply the setting of a story or a work of art.