

**THE BIG IDEA:**  
**THE BODY OF LIFE, AND THE MEANING OF IT.**

**Unit:** *CONTOUR* – outlining forms to create mostly dry artworks.

**Lesson:** *HEAD & SHOULDERS, TEXT & TOES* – a body, or parts of, and letters.

**Duration:** 6 class periods, 40 minutes each.

Start Date:	10/17/2025	Teacher Name:	Mr. McChristy	Course: Grade:	Visual [Culture] Art Education Kindergarten – 2 <sup>nd</sup> Grade
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**Essential Question:** How can art tell a story?<sup>1</sup>



Scary tree autumn  
brought. Branches razor sharpened,  
knocked knees teeth chattered.

Nathan McChristy, *Tree, Scary*, 2025, ink and oil pastels on paper, 21 x 30 cm.

**Key Concept:** Artwork can be used to tell a story.<sup>2</sup>

**HEAD & SHOULDERS, TEXT & TOES (Summary):** Building upon the use of letters in artmaking, students will combine text and image to create artworks which tell a story. Students will work individually and may utilize either colored paper or drawing paper. Each student will choose one of the following prompts to express their vision of a body, or parts of, and letters:

<sup>1</sup> Pennsylvania Department of Education. (n.d.). *Search curriculum framework*. Standards Aligned System. <https://www.pdesas.org/CMap/CFramework>

<sup>2</sup> Ibid.

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1. Happy Story
2. Sad Story
3. Scary Story

The final artwork will be a contour drawing with text.

**The Rationale:** Art has been used to share stories throughout history, and picture books (i.e. books with text and images) are some of the first artwork we experience in our lifetime. Having previously celebrated students' names, we now turn our attention to the stories they would like to express which can be happy, sad, or scary. Finally, this lesson is purposely designed to offer students opportunities to develop the studio habits of caring for tools, materials, and the classroom/ studio space itself.

Pennsylvania Standards:	<p>9.1.3.E: Demonstrate the ability to define objects, express emotion, illustrate an action or relate an experience through creation of works in the arts.</p> <p>9.1.3.H: Handle materials, equipment and tools safely at work and performance spaces.</p> <p>9.2.3.H: Identify, describe, and analyze the work of Pennsylvania Artists in dance, music, theatre, and visual arts.</p>
Lesson Objective(s):	<p>I can create artworks that tell a story.<sup>3</sup></p> <p>I can create and learn verbally.<sup>4</sup></p> <p>I can develop studio practices – i.e. caring for tools, materials, and spaces.<sup>5</sup></p>
Art and/or Visual Culture Resource(s):	<p>Keith Haring, <i>Untitled</i>, chalk on paper, 1982.</p> <p>Patrick Lewis &amp; Chris Manson, <i>Black Swan White Crow</i>, 1995.</p>
Materials/ Resources:	<p><u>Materials List:</u> Per Each Student</p> <ul style="list-style-type: none"> <li>○ Paper, Colored and/ or Drawing 9" x 12" (x3)</li> <li>○ Pencil, HB 2 (x1)</li> <li>○ Pastels, Oil</li> <li>○ Marker, Fine Tip (Optional)</li> <li>○ Chalk, White (x1)</li> </ul> <p><u>Resources:</u></p> <ul style="list-style-type: none"> <li>○ <i>HEAD &amp; SHOULDERS, TEXT &amp; TOES</i> 5-Minute Demonstration</li> <li>○ <i>HEAD &amp; SHOULDERS, TEXT &amp; TOES</i> Connect Ticket</li> <li>○ <i>HEAD &amp; SHOULDERS, TEXT &amp; TOES</i> Rubric</li> </ul>

<sup>3</sup> Ibid.

<sup>4</sup> Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences*. Harper and Row.

<sup>5</sup> Hetland, L., Sheridan, K.M., Veenema, S., & Winner, E. (2022). *Studio thinking 3: The real benefits of visual arts education*. Teachers College Press.

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Activities/ Procedures	<p>Day One: Creating/ Connecting</p> <ul style="list-style-type: none"> <li>○ I Do: Define a contour drawing and explain the blind contour drawing exercise.</li> <li>○ You Do: The blind contour drawing exercise.</li> <li>○ I Do: Connect students to Pennsylvania artist Keith Haring.</li> <li>○ You Do: Turn and Talk – Keith Haring’s contour drawings.</li> </ul> <p>Day Two: Creating/ Connecting</p> <ul style="list-style-type: none"> <li>○ I Do: Explain the chalk on paper drawing exercise.</li> <li>○ You Do: Create chalk on paper drawings.</li> <li>○ I Do: Connect students to <i>Black Swan White Crow</i>.</li> <li>○ You Do: Turn and Talk – How Patrick Lewis &amp; Chris Manson used text and image to create an artwork that told a story.</li> <li>○ You Do: Jot impressions and turn in Connect Tickets.</li> </ul> <p>Day Three: Creating</p> <ul style="list-style-type: none"> <li>○ I Do: I Do: 5-minute demonstration: an artwork which tells a story utilizing both image and text.</li> <li>○ You Do: Choose 1 of 3 prompts, sketch prompt, and begin artworks which tell a story.</li> </ul> <p>Day Four: Creating</p> <ul style="list-style-type: none"> <li>○ I Do: Summarize assignment, review <i>HEAD &amp; SHOULDERS, TEXT &amp; TOES</i> rubrics, and reiterate daily expectations.</li> <li>○ You Do: Continue artworks which tell a story.</li> </ul> <p>Day Five: Creating</p> <ul style="list-style-type: none"> <li>○ I Do: Summarize assignment and reiterate daily expectations.</li> <li>○ You Do: Complete artworks which tell a story.</li> <li>○ You Do: Prepare artworks which tell a story for presentation.</li> </ul> <p>Day Six: Presenting/ Responding</p> <ul style="list-style-type: none"> <li>○ I Do: Establish critique guidelines.</li> <li>○ You Do: Respond to one another’s presented artworks.</li> <li>○ I Do: Grade students’ <i>HEAD &amp; SHOULDERS, TEXT &amp; TOES</i> rubrics.</li> </ul>
Assessment Strategy	<p><u>Pre-assessment:</u> Lesson one, <i>HELLO my name is</i>, is the pre-assessment for lesson two.</p> <p><u>Formative:</u> Students will complete <i>HEAD &amp; SHOULDERS, TEXT &amp; TOES</i> Connect Tickets.</p> <p><u>Summative:</u> I will grade each student’s <i>HEAD &amp; SHOULDERS, TEXT &amp; TOES</i> rubric.</p>
Accommodations/ Modifications:	<p>Peer instruction/ partnering</p> <p>One-on-one assistance as needed</p> <p>Translation resources</p>