

Unit Plan – Expressing Feelings with Colour

By: Jessica Smith & Anna Weston

Grade: Kindergarten

Big Idea: “Engagement in the arts creates opportunities for inquiry through purposeful play”

Element of Principle of Design: Colour

Aspect of the Element of Design: You can mix colours to make them change.

Essential Question: How can you use colour to express how you are feeling?

First Peoples’ Principle:

“Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors.” This project will be focusing on the well-being of the self.

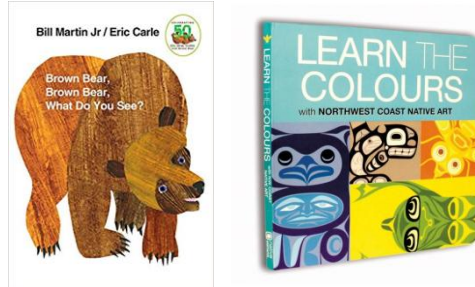
Universal Design for all activities:

- Latex-free gloves must be available for those with allergies or tactile issues. It is good to have gloves available for all students who may not like having paint on their skin.
- Include large handled brushes as an option or have pencil grips available for smaller brush handles for those with fine motor skill challenges and students who are developmentally younger. Holding on to a larger brush will encourage all students to use their whole arm instead of just using their hands to paint with.
- Paper should be at least 8.5” x 11” so that those students who have fine motor control issues have more space to work on. This will improve the project for all students to have more space to paint in as it allows for more freedom with movement of the paint brush and mark making, even if they don’t have fine motor control issues.
- Use non-toxic watercolour paint with no odour for those allergic to paint fumes. Students who do not have sensitivities will also appreciate not dealing with fumes.
- Be considerate of any students who are colour blind by encouraging students to add water to the paint for different values. This can also make everyone in the class have more variety in their results by considering how much water they add to their paint.

Exploring and Creating #1: “Explore elements, processes, materials, movements, technologies, tools, and techniques of the arts”

Learning Intention: to explore how to create orange, purple and green colours from the three primary colours red, blue and yellow.

To start this set of activities, introduce the idea of different mixing and playing with different colours starting with the books “Brown Bear, Brown Bear, What do you see?” by Bill Martin Jr and Eric Carle and “Learn the Colours with Northwest Coast Native Art.”



The idea is to read this book and encourage the students to play with paint and see what they can come up with.

Art Activity #1: Set up three stations with two primary colours at each station.

Material: three tubes of watercolours in the primary colours, yellow, red and blue. Make sure to pick a red that is magenta in colour. Squeeze a small amount of two primary colours onto a white plate or palette depending on what is available for each student at each station. Have containers of water available for mixing into paint. Use a large round brush with paper on a clipboard for each student. Make sure to offer a new piece of paper for each student at each station. Teacher can use a spray bottle with water to wet the paper before the students start playing with the paint. Pencils are needed for the students to put their name on their artwork.

Station 1: yellow and blue

Station 2: blue and red

Station 3: red and yellow

Teacher will demonstrate how to hold the brush but the rest of the art activity is about encouraging students to discover what happens when mix different colours together. Students must try all the stations at least once using a new piece of paper at each station.

Sample artwork for stations:



Artwork by Anna Weston

Assessment 1: Student-Teacher Conference

Using students' paintings from art activity #1, meet with students in groups of 3 and discuss the discoveries they made through color mixing. Teacher will document the discoveries each student makes using a clipboard. Teacher will ensure each student has time to discuss the discoveries they make.

Reasoning and Reflecting #1: (discussion of historical or contemporary art works): "Observe and share how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, and techniques"

Critical Analysis of Historical or Contemporary Art Works:

Start by watching Elements of Art: Color - KQED arts:
https://www.youtube.com/watch?v=wWW_UbrkBEw

Describe and critically analyze and respond to works of art and explore the artists' intent. Artists to discuss are Mark Rothko, Jim Oskineegish and van Gogh.

Mark Rothko:

Nationality: *Russian-American*

Lifespan: *September 25, 1903 – February 25, 1970*

Mark Rothko, was a Russian Jew that emigrated to the United States when he was young. He experimented with a number of styles, including Surrealism, before settling on his own signature style. Rothko is a pioneer of Color Field painting, a style in which color is the main subject itself. Rothko is thought of as a leading abstract artist, but he insisted that he was not an abstractionist as his “primary focus was discovering mysticism and esoteric aspects of colors and its combinations.” Painting for him was a method of spiritual expression and his contribution to Abstract Expressionism is enormous.

<https://learnodo-newtonic.com/famous-abstract-artists>



<https://www.mark-rothko.org/orange-red-yellow.jsp> Mark Rothko
Orange Red Yellow



<https://www.flickr.com/photos/scalleja/578309253> Mark Rothko No. 5



<https://www.flickr.com/photos/22711505@N05/29787955214> Mark Rothko “Classic Paintings” (To give the idea of the size of the paintings)

“Orange, Red, Yellow was among his finest works, and observers are meant to stand very close to the painting, so they could experience being surrounded by the astounding colors. Rothko’s goal was to allow the viewers to feel all the emotions embodied in these colors such as ecstasy, doom, and tragedy. In fact, he stated that several observers of the painting have wept and felt intense emotions as they looked and stood closely by his artwork.”

<http://totallyhistory.com/orange-red-yellow/>

JIM OSKINEEGISH

Nationality: First Nations from *Northwest Ontario*

Jim Oskineegish is a contemporary Ojibwe artist from the Eabametoong First Nation in Northwest Ontario. When young, Jim used art as a means of expressing his thoughts and ideas and soon discovered that art was a tool he could use to tell his stories and promote Anishinabek culture. Jim paints in the woodland-style, originally developed by Norval Morrisseau, which shows the world in bold colour and form. Jim paints his dreams and visions to promote healing and understanding amongst all peoples. He achieves a sense of feeling in his work with solid bold colours.



<http://www.greenerynativeartgallery.com/assets/Jim-Oskineegish-Original.asp>

More information on Jim Oskineegish can be found at <https://fineartamerica.com/profiles/jimi-oskineegish>

VINCENT VAN GOGH

Nationality: Dutch

Lifespan: March 30, 1853- July 29, 1890

Vincent van Gogh was a Dutch post-impressionist artist who has a unique style that is easily recognized. His intuitive paintings often reflect an understanding of how colour can express feelings. The warm yellows used in this painting of 'Sunflowers' from the National Gallery in London, shows warm yellows can be used to create an image full of energy which radiates emotions of hope and joy.



"Sunflowers," 1888

HOPE AND JOY

http://www.artyfactory.com/color_theory/color_theory_3.htm

Discussion of images or videos while include these questions for students:

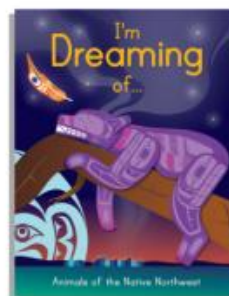
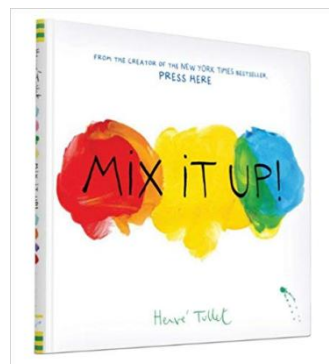
1. **Initial Response:** How does this art make you feel?
2. **Description:** What do you see? Do you think there is a story behind the image? Does the image reflect a dream or an experience?
3. **Analysis:** What kind of colours do you see in the images? Do you see any primary colours such as red, blue or yellow? Do you see any secondary colours such as orange, purple or green?
4. **Cultural Context:** How is the artist's cultural background shown in their art? Do the artists come from the same community? Does the art tell you anything about the artist?
5. **Informed Point of View:** Now that we have talked about these artists, what do you notice?

Assessment 2: Teacher will have clipboard to write down and assess how students respond to the discussion questions. Teacher will note the language used to see if they understand what primary colours are and what secondary colours are. Teacher will listen to see if there is any discussion of how the artist made the colours. If a student does not respond to discussion questions, make time to discuss with the student individually to assess whether or not the student understands how artists are using colour in their paintings to express ideas.

Reasoning and Reflecting #2- “Develop processes and technical skills in a variety of art forms to nurture motivation, development, and imagination”

To start the activity, ask students again what they learned from the station activity they did in the last art activity. What discoveries did they make?

Next read the books “MIX IT UP!” by Herve Tullet and “I’m Dreaming of...” by Melaney Gleeson-Lyall (Indigenous Canadian First Nations; Coast Salish, Musqueam). Discuss books and how they relate to colour mixing.



Art Activity #2: Exploring and Playing with Colour Continued

Materials: Same as previous exercise for watercolours. The only difference is that each palette has all the primary colours in watercolours to play with instead of just two. Other materials include watercolour pencil crayons, new brushes for watercolour pencil crayons, and oil pastels.

At all stations encourage students to explore feelings or dreams of an experience using colours:

Station 1: Watercolours

Students explore mixing colours with all primary colours (red, yellow and blue in their palettes) in any way they choose to express an idea with paper on a clipboard.

Station 2: Watercolour Pencil Crayons

Students explore colours by layering pencil crayons together to see what colours they can come up with to express an idea, with paper on a clipboard.

Station 3: Oil Pastels

Students explore colours by layering and blending oil pastels together to see what colours they can come up with to express an idea, with paper on a clipboard.

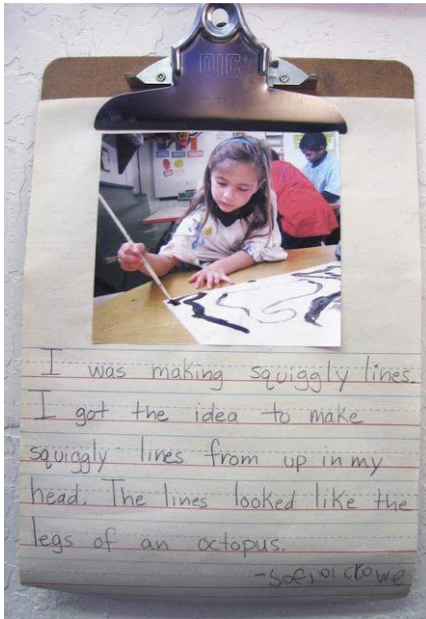
Sample of artwork with watercolours:



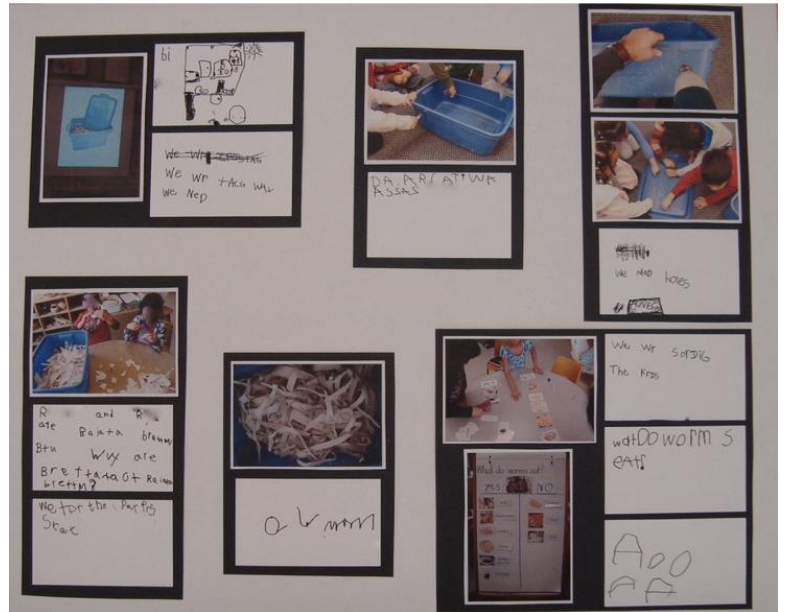
Artwork by Anna Weston

Assessment 3: Photo Documentation and Positive Feedback


Throughout the art activity, teacher will photo document the students learning and later on the teacher will ask the students to reflect on their image and write down word for word what they say. If student is equipped to write for themselves, then let them write. This pedagogical narrative will be posted with the photo documentation and mounted on the bulletin board inside the classroom. Please see samples for what this can look like.



<https://www.pinterest.com/pin/503347695828373475/>



Student written works of their learning experiences
<https://www.pinterest.com/pin/473300242064149283/>

One Picture is Worth
 a Thousand Words! 

In this photo I am learning:

-
-
-

Teacher's Comments:	Parent's Comments:
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Cassidy Appleton

Exploring and Creating #2: “Explore artistic expressions of themselves and community through creative processes.”

Reasoning and Reflecting #3: “Reflect on creative processes and make connections to other experiences.”

Inquiry: How can you use colour to express your feelings with materials such as watercolour paint, pencil crayons or oil pastels?

First People’s Principles of Learning: “Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).”

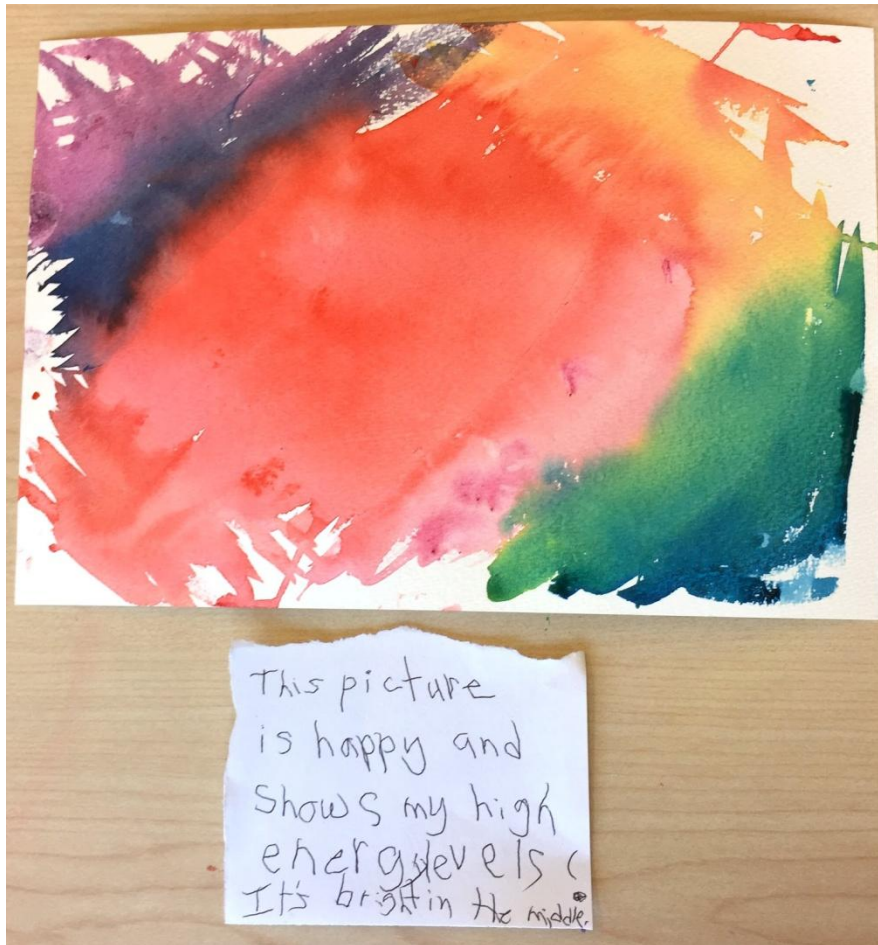
Art Activity #3: Students use any of the materials explored in the unit to make their own colour image relating to how they can use colour to express their feelings.

Begin exercise by getting the students to brainstorm different words that describe feelings and writing these words on the board for students to refer to later.

Here is a list of feelings for ideas: accepting, adaptable, aggressive, angry, annoyed, anxious, balanced, bored, calm, chaotic, cheerful, cold, conflicted, confused, content, controlled, cooperative, courageous, cowardly, creative, curious, defeated, desperate, destructive, detached, ecstatic, envious, erratic, excited, expressive, fearful, frightened, frustrated, glad, grateful, greedy, grieving, guilty, happy, hesitant, hopeless, impulsive, inspired, introspective, irresponsible, irritated, isolated, jealous, joyful, lonely, lost, mad, miserable, negative, panicked, passionate, passive, peaceful, rage, rejoicing, sad, serene, shy, stable, timid

Materials: Watercolour tubes of paint, palettes, brushes, watercolour pencils, oil pastels, containers for water, clipboards, watercolour paper, small piece of paper (for writing down or drawing what their painting is about) and pencils.

Example of artwork created for this project on the following page:



Artwork by Anna Weston

Assessment 4:

Make time for a non judgemental critique to follow final exercise of expressing feelings with colours. Teacher can document comments on a clipboard with class list. Students respond with positive comments only to artwork presented. Students will each receive positive descriptive feedback, the next day, attached to art before artwork is mounted for framing.

Communicating and Documenting: “Express feelings, ideas, stories, observations, and experiences through the arts”

Final student artwork created “to express feelings” will be glued onto colour paper to frame it and will be mounted on to a wall for parents to view at an open house with refreshments. Prior to the opening, students will respond to their artwork by answering these questions:

Three reflection questions:

1. What happened when you mixed colours together?
2. Can you use colours to express feelings in an image?
3. Do you see feelings in other images that other people have made?

*Think about how these questions can connect to First People’s Principle of Learning that “Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).”

Reflection:

1. Student may notice how colours can change when mixed together.
2. Student may be able to communicate how they can use colour to express feelings.
3. Student may be able to name feelings that they see in other peoples images.

Teacher will write down what the students say and mount this comment with the final artwork. Students will be encouraged to write their own comment if they are able to.

Another option for assessment is to use an app like "Show Me", if you have access to technology, where students can use an iPad to photograph their artwork and then circle parts of their picture using their finger while recording their voice to explain what they learned.

The open house will be a time for parents, students and teacher to reflect on the progress of the artwork from beginning to end as the photo documentation mounted on the bulletin board will help parents understand the process that occurred before the gallery viewing.

Open house will be from after school till 6 pm, to leaving lots of time for parents to come and view artwork. Refreshments will be served.

Evaluation Rubric:

Rubric for Final Painting the Reflects Feelings			
	Developing	Proficient	Extending
Techniques and Materials	Student is starting to discover and understand how to use materials presented in demonstration.	Student has a good understanding of how to use materials presented in demonstration.	Student clearly understands how to use materials used in demonstration.
Connections	Student is starting to discover how to mix colours.	Student understands how to mix colours.	Student clearly understands how to mix secondary colours.
Expressing feelings through colour	With guided support, expresses feelings using colour in art.	With minimal support, expresses feelings using colour in art.	Expresses feelings using colour in art.
Thinking and Processing	With guided support, voices some thoughts before/ during and after art activities. With guided support participates in the art process.	With minimal support, voices thoughts before/during and after creating art. With minimal support participates in the art process.	Voices thoughts before/during and after creating art. Participates in the art process.

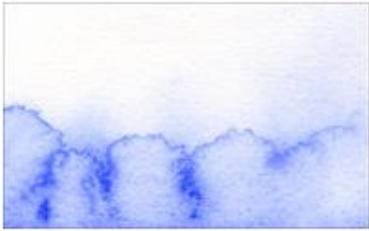
Rubric is slightly adapted from a rubric Jessica created for ED-D 407 and from the kindergarten Emergent Literacy Continuum: writing and representing: <https://www2.gov.bc.ca/gov/content/education-training/early-learning/teach/teaching-and-assessment-tools>

To make this learning plan multimodal we will upload it to our class website found in this link: <https://share.opened.ca/>

Appendix

Sample images for TOC to look at:

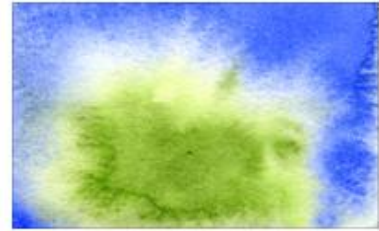
Painting Textures with Emotions and Feelings



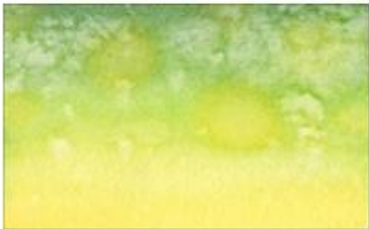
Sad - dropped water in paint



Anticipation – wet on dry



Calm – wet on wet



Peaceful – added salt when shine of paint is gone



Angry – saran wrap put on when paint is wet



Agitated – lots of brush strokes with two colours



Lonely - dropped water in center of paint



Joy - dropped paint in water



Confused - blew 3 drops of paint

Samples painted by Jessica Milne

Other picture books to explore ideas of colour:



<https://childhood101.com/picture-books-about-colour/>

This is a great resource for a rubric for writing and representing that could be adapted for making a rubric for art in Kindergarten found on this website:

<https://www2.gov.bc.ca/gov/content/education-training/early-learning/teach/teaching-and-assessment-tools>



Student Name: _____

Kindergarten Emergent Literacy Continuum: Writing and Representing

Developmental aspects	Emerging With direct support...	Developing With guided support...	Applying With minimal support...	Extending
The Child	With direct support, may participate in writing/representing experiences to communicate a message. May understand writing/representing as thoughts written down.	With guided support, participates in writing/representing experiences by using approximations of emergent symbol systems (a combination of picture, oral description and symbols). Meaning is conveyed more in picture and oral description than in print.	With minimal support, participates in writing/representing experiences using an emergent symbol system (a combination of picture, oral description and conventional letters) to communicate ideas. Meaning is beginning to be conveyed in the writing.	Participates in writing/representing experiences using a mixture of emergent and conventional symbol systems. Meaning is conveyed in both the writing and the accompanying representations and oral description.
Thinking/Metacognition				
Developing dispositions—awareness, attention, interest, participation, curiosity, engagement, perseverance	With direct support may attend to and may participate in writing/representing activities.	With guided support engages in writing/representing activities.	With minimal support purposefully engages in writing/representing activities.	Purposefully engages in writing/representing activities.
Processing	With direct support may voice some thoughts before/ during and after writing/representing, may be unrelated to topic. With direct support may participate in the writing/representing process.	With guided support voices some thoughts before/ during and after writing/representing. With guided support participates in the writing/representing process.	With minimal support voices thoughts before/during and after writing/representing. With minimal support participates in the writing/representing process.	Voices thoughts before/during and after writing/representing. Participates in the writing/representing process.
Reflecting	With direct support may say something about writing/representing process.	With guided support says something about writing/representing process.	With minimal support reflects on writing/representing process and learning.	Reflects on writing/representing process and learning.
Purpose				
Understanding purposes	With direct support may share personal experiences, feelings, ideas, or information in an oral or representational form.	With guided support shares personal experiences, feelings, ideas, or information in an oral/written/representational form. Beginning to recognize that writing/representing is talk written down.	With minimal support shares personal experiences, feelings, ideas, or information in a written/representational form. Recognizes that writing/representing is talk written down (e.g., mental image matches writing/representing).	Uses writing/representing to share personal experiences, feelings, ideas, or information.
Understanding and using a variety of forms	With direct support may approximate a model to communicate in an oral/representational form (e.g., labels, signs, lists, journals, stories, letters).	With guided support approximates a model to communicate in an oral/representational form (e.g., labels, signs, lists, journals, stories, letters). Beginning to choose a written/representational form for expression of ideas.	With minimal support follows a model to communicate in an oral/representational form (e.g., labels, signs, lists, journals, stories, letters). Beginning to choose a written/representational form that aligns with purpose.	May follow a model or independently select a written/representational form to communicate (e.g., labels, signs, lists, journals, stories, letters).
Meaning				
Expressing meaning through drawing	With direct support may draw random scribbles without recognizable forms in a picture.	With guided support attempts to draw a picture that is related to topic and contains some recognizable forms.	With minimal support draws a recognizable picture with some detail that is related to topic.	Draws a detailed picture that is related to topic.
Expressing meaning through print	With direct support may express meaning using representational print forms.	With guided support expresses meaning using representational print forms.	With minimal support expresses meaning using representational print forms.	Expresses meaning using representational print forms.
Explaining writing/representing	With direct support may provide some simple oral detail about writing/representing.	With guided support provides some oral detail about writing/representing.	With minimal support shares ideas or gives information about writing/representing.	Shares ideas or gives more complex information about writing/representing.
Features				
Using concepts of print	With direct support may use some concepts of print to represent meaning.	With guided support uses some concepts of print to represent meaning.	With minimal support uses more complex concepts of print to represent meaning.	Uses complex concepts of print to represent meaning.
The Support/Scaffolding*	The Model: showing, instructing, explaining, directing, making explicit, demonstrating, giving examples	The Coach: structuring, sequencing, focusing, cueing, guiding, organizing, supporting	The Advisor: suggesting, reminding, prompting, monitoring, asking for elaboration	The Mentor: extending, stretching, wondering aloud, exploring, "what if-ing"
*a variety of supports (teachers, peers, environmental, etc.) can be provided at any stage of development				

Date code:

Comments:

Final 03/09

Adapted from SD 69 Kindergarten Assessment Committee 2004

Please note: This continuum is not meant to be used as a performance standard

https://www2.gov.bc.ca/assets/gov/education/early-learning/teach/klp/writing-and-representing/wr_continuum.pdf