

ARTS IMPACT INSTITUTE LESSON PLAN Core Program Year 1 Arts Foundations

VISUAL ARTS LESSON – Unity and Variety in a Textural Collage

Artist-Mentor: Maria Grade

Grade Levels: Second – Fifth Grade

Examples:



Enduring Understanding

Repeating elements for unity and adding additional elements for variety can create a balanced harmonious composition while holding the viewer's interest.

Target: Selects textural material that suggest a specific subject.

Criteria: Chooses material that is descriptive of an animal's surface quality.

Target: Uses the design principles of unity.

Criteria: Repeats textural materials' shapes, color or size to unify the composition.

Target: Uses the design principles of variety.

Criteria: Selects and displays a range of different textures.

Target: Uses gluing techniques for collage craftsmanship.

Criteria: Affixes securely to background.

Teaching and Learning Strategies

1. Introduces and defines texture, collage and relief sculpture. Introduces selected examples to illustrate use of texture seen in TAM and SAM collections/exhibitions through transparencies: TAM: Robert Helm, *Bird*; SAM: African, *Basinjom Mask and Gown*; Wee, *Gela Mask (The Ancient One)*. Defines and discusses unity and variety and asks students to find evidence of these in the resources. *Prompts: Where do we see that this artist has chosen a textural material to describe an object? How have the artists unified the artwork through their use of texture? Where? Let's lists all the materials this artist has used. . . .How can variety add interest to a work of art?*

Student: Discusses selected resources, finding texture, unity and variety in each piece.

2. Introduces the animal as the subject matter for the collage they are about to create. Models the sketchbook planning process on the board. *Prompts: I am making a list of all the animals that I think have obvious texture and so they are ideal for collage. I will make a final decision after I compare this list with my materials.* Asks students to gather around a low table where all the sample materials are collected. **Demonstrates the process of discrimination and refinement** while looking through the textural materials. *Prompts: There are no rules with these materials. You may see a little piece of fur to be a lion's mane, a catfish's mouth or the feathery legs of a rooster. I can also change the nature of the materials by altering them.* **Demonstrates drawing, cutting, and arranging, then stopping to assess before gluing.**

Student: Observes the exploration of materials and offers suggestions for animals to create.

Embedded Assessment: Criteria-based self-assessment

3. **Directs students to look at their own table's collection of materials and think about an animal they might represent.** Asks them to not talk to each other during this process—not share ideas, but to take notes in their journals. Lets their inspiration be the textures they find. Emphasizes only the value or originality and the descriptive capacity of textures.

Student: Engages in a hands-on exploration of the materials, noting in the sketchbook their initial ideas, plans, and inspirations.

4. **Directs students to draw three outlines of their chosen animal, as seen from different directions.** *Prompts: If I keep my drawings simple and fill at least half of the page, then I will have plenty of room to show details.* Asks them to focus on which view would be most descriptive. **Directs students to transfer drawing onto reverse side of textural material** with a marker. *The animal you depict might have an exciting and expressive outline, which, just on its own, can communicate to the viewer about the animal. This is a deer that is capable of leaping. This bear is powerful and heavy.*

Student: Draws animal shapes and considers the potential of each view. Selects and transfers drawing onto reverse side of textural material with a marker.

5. **Directs students to cut out the animal's shape and details,** and to arrange, assess and then glue pieces on the wood panel. Reminds students they can explore a variety of materials, or change the nature of the materials: braid yarn, cut, fringe, tear, wrinkle, and fold. *Prompts: We want to cut with our scissors fully open and slowly follow the line we draw, turning the material as we work.*

Student: Uses cutting techniques to cut out the animal's shape and glues it to the wood.

Embedded Assessment: Criteria-based self-assessment

6. Asks students to gather around a low table where a sample collage (with just an animal) and all the materials are collected. **Models the self-assessment process.** Reflects by viewing the animal collage, remarking on the need for visual unity and variety. Points out the imbalances and asks for student suggestions in finding additional steps to unify the whole composition. Demonstrates repeating a color, size and shape. *Prompts: In this lesson you are going to focus on one element to repeat: size, color or shape. Demonstrates adding a range of textures to create variety. In this collage you are going to try to add a range of different textures, to keep the viewer's interest. Guides students to add background/plant shapes* with textural materials and reinforces gluing techniques. *I have decided to change my collage in these ways, to show my clear understanding of unity and variety. 100 artists with the same materials could make 100 very different collages because the element selected for unity can change. What other solutions can you see?*

Student: Observes and offers solutions which could unify the artwork. Observes the selection and editing process used to create the sample artwork. Comments on assembly of collage and self-assessment process.

Embedded Assessment: Criteria-based self-assessment

7. **Directs students to create background/plant shapes that unify.** Reminds them to arrange and assess before gluing so that they still have the opportunity to change their minds if they have not met criteria. Directs students to assess the unity and variety in their collage and specify which principle of unity they chose to complete their artwork (reflection). Directs the refinement, adjustment and additional gluing of materials, if needed. *Prompts: We do not want to glue over the furry parts, or add so much glue that the textures are lost, just an even layer*

that helps the pieces hold onto the wood. Use thumbtacks or tape to temporarily secure the pieces that do not glue flat.

Student: Cuts out plants, composes their collage. Uses gluing techniques to affix all materials securely to wood panel.

Embedded Assessment: Criteria-based self-assessment; Personal reflection

8. Directs students in a peer critique of artwork, asking for comments regarding the ways each artist created unity and how they added variety.

Student: Assesses own work and the work of others.

Embedded Assessment: Criteria-based self-assessment; peer critique

Vocabulary	Materials	WA Essential Learnings & Frameworks
<p><u>Art:</u> affix, collage, range of textures, unity, variety</p>	<p>Museum: Tacoma, WA Tacoma Art Museum Robert Helm, <i>Birds Eye</i> <i>(See CD for images)</i></p> <p>Seattle, WA Seattle Art Museum African, <i>Basinjom Mask and Gown</i> Wee, <i>Gela Mask (The Ancient One)</i> <i>(See CD for images)</i></p> <p>Art: wood panels (9 x 12 in.) one for each student, white glue, selection of textural collage materials: fabric, sandpaper, plastic burlap, foil, fake fur, buttons, pipe cleaners, yarn, toothpicks, cotton batting; plastic pushpins, masking tape</p>	<p><i>AEL 1.1 concepts:</i> unity, variety <i>AEL 1.1.2 principles of organization:</i> unity <i>AEL 1.2 skills and techniques:</i> gluing <i>AEL 2.1. artistic process:</i> conceptualization <i>AEL 2.3 responding to art:</i> artistic critique</p>

ARTS IMPACT INSTITUTE LESSON PLAN

VISUAL ARTS LESSON – Unity and Variety in a Textural Collage

PERSONAL ASSESSMENT WORKSHEET

Student	Texture	Unity	Variety	Gluing Techniques	Total
	Selects material that suggests an animal's surface quality	Repeats textural materials' shapes, color or size to unify the composition	Selects and displays a range of different textures	Affixes to wood securely	4

Criteria-based Reflection Questions:

Self-Reflection:

How have you created unity (repetition of which shapes, colors or size)?

How did you create variety? (list all the textures you included)

Peer to Peer: *What description would you give to the surface quality of your classmate's animal collage?*

Name: _____ Date: _____

ARTS IMPACT INSTITUTE LESSON PLAN

VISUAL ARTS LESSON – Unity and Variety in a Textural Collage

ASSESSMENT WORKSHEET

Students	Texture	Unity	Variety	Gluing Techniques	Total 4
	Selects material that suggests an animal's surface quality	Repeats textural materials' shapes, color or size to unify the composition	Selects and displays a range of different textures	Affixes to wood securely	
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30.					
Total					
Percentage					

Criteria-based Reflection Questions: (Note examples of student reflections.)

Self-Reflection:

How have you created unity (repetition of which shapes, colors or size)? How did you create variety? (list all the textures you included)

Peer to Peer: *What description would you give to the surface quality of your classmate's animal collage?*

Thoughts about Learning:

What prompts best communicated concepts? Were there any lesson dynamics that helped or hindered learning?

Lesson Logistics:

What classroom management techniques supported student learning?

Teacher: _____ Date: _____

ARTS IMPACT FAMILY LETTER

VISUAL ARTS LESSON – Unity and Variety in a Textural Collage

Dear Family:

Today your child participated in a visual art lesson. We talked about **unity, variety and textures in a collage.**

- We chose an animal to represent and found textural materials that were descriptive of their fur, scales or feathers.
- We cut the animal out carefully by turning the textile materials as we cut. We added lots of details. Then we added plants that could provide an environment for our animal and also balance out the composition.
- We followed the design principles of unity so that our collage was both interesting and easy to look at! We chose to repeat the same kind of materials and shapes or sizes, then we chose to use a variety of colors and sizes. Next time we create a collage, we will choose which elements of art to repeat and which elements of art to vary for unity and interest.

At home you could look for those elements of art which are repeated and unify the natural and humanmade world.

Enduring Understanding

Repeating elements for unity and adding additional elements for variety can create a balanced harmonious composition while holding the viewer's interest.