

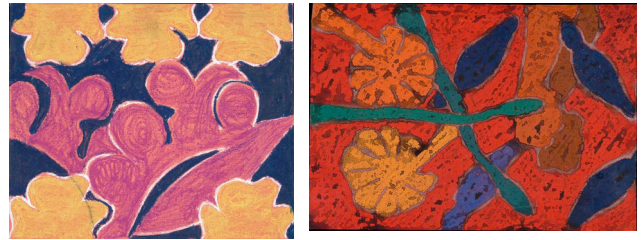
# **ARTS IMPACT INSTITUTE LESSON PLAN** Core Program Year 1 Arts Foundations

## VISUAL ARTS LESSON – **Depth through Overlapping Shapes**

**Artist-Mentor: Beverly Harding Buehler**

**Grade Levels: Second – Fifth Grade**

Examples:



### **Enduring Understanding**

Spatial depth can be suggested by overlapping shapes.

**Target:** Recognizes and makes organic shapes in a composition.

**Criteria:** Creates irregular shapes, such as those found in nature.

**Target:** Expresses relative depth through foreground and background.

**Criteria:** Overlaps foreground on top of background shapes in composition.

**Target:** Uses open composition.

**Criteria:** Extends some shapes shown as cut off beyond edge of the picture.

**Target:** Makes resist painting.

**Criteria:** Fills picture plane with color, paints black wash over oil pastel, leaving black lines.

### **Teaching and Learning Strategies**

#### Session One

**1. Introduces concept of shape as a line that meets itself, an object with an inside and an outside.** *Prompts: A line that comes all the way back to meet itself is called a shape. No matter how many wiggles or bends the line takes as it travels, if it comes back to meet itself, it makes a shape. Every shape has an inside and an outside. Defines organic shapes as irregular shapes, such as those found in nature. Some shapes have names we learn in math: circle, square, rectangle. No matter how big or small you make them, they are made the same way each time according to certain regular rules. Draws an organic shape. What is the name for this shape? That's right! It doesn't have one. Irregular shapes like this one are called organic shapes. Where might you find something with a shape like this? (Nature, outside in a leaf, in water). Make some organic shapes with your piece of string.*

Student: Makes closed shapes with 18 in. piece of string.

Embedded Assessment: Criteria-based teacher checklist—room scan

**2. Introduces examples of organic shapes seen in TAM and SAM**

**collections/exhibitions through transparencies:** TAM: Thomas Hart Benton, *Still Life*; SAM: Nuxalk, *Sinxolatla*; Islamic, *The Conqueror at the Gate of a City*; John La Farge, *Peonies in the Wind with Kakemono Borders* and asks students to identify organic shapes in the art.

Student: Traces and counts organic shapes in the art with their fingers.

Embedded Assessment: Criteria-based teacher checklist—room scan

**3. Defines foreground and background.** *Prompts: Which things in the art seem closest to us? Which things seem further away? Objects that look close to us in art are in the foreground. Things that look far away in art are in the background.*

Student: Points out objects that appear in the foreground vs. the background.

Embedded Assessment: Criteria-based teacher checklist—room scan

**4. Demonstrates overlapping as a way to imply depth in a painting.** *Prompts: What did the artists do to make some of the images seem to be in the foreground and others in the background? When something in the foreground partly covers up something in the background, we call it overlapping. Where have the artists used overlapping to suggest depth in the art?*

Student: Reflects on methods artists use to imply depth. Points out examples of overlapping in the art (or if teacher made stencils of some of the primary shapes in the art, students could place foreground shapes in one pile and background in another).

Embedded Assessment: Criteria-based peer assessment

**5. Looks for examples of overlapping in classroom.** *Prompts: Look around the classroom. What makes some things look closer to you and others seem further away? If you could take a picture of our classroom from where you are standing, which objects or people would overlap?*

Student: Brainstorms from personal experience.

**6. Brainstorms with class for garden shapes.** *Prompts: We are going to make a garden picture today with giant plants as though we were seeing them from the perspective of an inchworm. What kinds of organic shapes can you see in a garden? What would they look like to an inchworm?*

Student: Brainstorms shape ideas either using words to describe or drawing organic shapes on the board or overhead.

**7. Demonstrates drawing and cutting out organic shapes.** *Prompts: First we're going to draw and then cut out organic shapes. Let's make fantasy gardens. Draw the craziest plant shapes you can image, and then choose your three favorite ones to cut out. We'll trace our own shapes and borrow each others' to make a full garden. To make your shape as big as you can, draw it at least as big as your hand.*

Student: Draws and cuts out three organic shapes.

Embedded Assessment: Criteria-based self-assessment

**8. Demonstrates tracing shapes, overlapping some with others.** Defines open composition. *Prompts: In order to make our gardens look like the inchworm's world, we have to fill up all the space on the page. You can trace your shapes several times, and borrow other shapes at your table too. Make sure shapes are touching all four sides of the paper, and some even go off the edge of the paper. When a picture seems to go off the edge of a page it is called an open composition. One way to make an open composition is to trace some of your shapes only part way onto the page. Try placing some shapes coming in from the top or sides, not just the bottom, for variety. To give your garden a foreground and a background; overlap some of your shapes with others. Trace a whole shape on top of another, and then erase the chalk line (with a wet finger or piece of a damp sponge) where you don't want it.*

Student: Traces shapes, overlapping some with others, and creates an open composition.

Embedded Assessment: Criteria-based self-assessment

Session Two

**1. Demonstrates filling in shapes and negative spaces with color.** *Prompts: Now we're going to fill in the inchworm's garden with color. Cover the whole paper with color, except around your chalk lines. Don't color over the chalk lines, and leave a little bit of extra space around them. (If time allows, for an extra challenge, students can make patterns inside their shapes for added visual interest, e.g. polka dots, diamonds, or stripes on the leaves). Press down hard with the Cray-pas so that the color is really thick.*

**2. Demonstrates lightly brushing black tempera paint over the whole composition.** *Prompts: We're going to finish our garden paintings by gently painting black over the whole page. The black paint won't stick to the Cray-pas, so it will only leave black where our chalk lines were drawn. (NOTE: It is very important to experiment with the thickness (viscosity) of the paint on a small Cray-pas drawing of your own before giving it to the children to paint. It should be approximately the thickness of 2% milk. If it is too thick it will obliterate the oil pastel drawing. If it is too thin, it will not make rich black lines. Before applying the paint, have children lightly brush off their chalk lines. Apply the paint gently with a soft wide brush.)*  
Student: Lightly brushes black paint over the whole composition.

**3. Facilitates peer critique discussion.** *Prompts: We're going to visit each other's gardens now, looking for two things 1) In your neighbor's garden, go for a hunt for organic shapes. Which are the most interesting? Why do you think so? In upper grades, students may also be encouraged to look for organic shapes in the negative as well as positive spaces. Also let your inchworm eyes find overlapping shapes. Which shapes are in the foreground and which are in the background? How can you tell?*

Students: In pairs, identifies organic shapes and foreground and background, through overlapping.

Embedded Assessment: Criteria-based peer critique, reviewing organic shapes and overlapping to create depth.

Vocabulary	Materials	WA Essential Learnings & Frameworks
<p><u>Art:</u> background, depth, foreground, organic shape, overlapping, viscosity</p>	<p><b>Museum:</b>  <b>Tacoma, WA</b>  <a href="#">Tacoma Art Museum</a>            Thomas Hart Benton, <i>Still Life</i>  <i>(See CD for images)</i></p> <p><b>Seattle, WA</b>  <a href="#">Seattle Art Museum</a>            Nuxalk, <i>Sinxolatla</i>            Islamic, <i>The Conqueror at the Gate of a City</i>            John La Farge, <i>Peonies in the Wind with Kakemono Borders</i>  <i>(See CD for images)</i></p> <p><b>Art:</b> terracotta-toned paper (Canson Mi-Teintes), white chalk, Cray-pas, black tempera paint, brushes, pencils, file folders, scissors</p>	<p><i>AEL 1.1 concepts:</i> organic shapes, overlapping, depth  <i>AEL 1.1.2 principles of organization:</i> overlapping for depth  <i>AEL 2.1 applies creative process:</i> organization</p>

# ARTS IMPACT INSTITUTE LESSON PLAN

## VISUAL ARTS LESSON – Depth through Overlapping Shapes

### PERSONAL ASSESSMENT WORKSHEET

Student	Organic Shape	Overlapping for Depth	Composition		Technique	Total 5
	Creates irregular shapes, such as those found in nature	overlaps foreground on top of background shapes in composition	Makes open composition (shapes touch all four sides and appear to extend beyond boundaries)	Fills picture plane with color	Makes resist painting by covering oil pastel with black paint	

#### Criteria-based Reflection Questions:

##### Self-Reflection:

*Are your shapes all organic (irregular) shapes? Where do some shapes overlap others? Why is your composition an open composition?*

**Peer to Peer:** *Where do you feel the overlap is most interesting in a classmate's art?*

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

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## VISUAL ARTS LESSON – Depth through Overlapping Shapes

### ASSESSMENT WORKSHEET

Students	Organic Shape	Overlapping for Depth	Composition		Technique	Total 5
	Creates irregular shapes, such as those found in nature	overlaps foreground on top of background shapes in composition	Makes open composition (shapes touch all four sides and appear to extend beyond boundaries)	Fills picture plane with color	Makes resist painting by covering oil pastel with black paint	
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**Criteria-based Reflection Questions:** (Note examples of student reflections.)

**Self-Reflection:**

*Are your shapes all organic (irregular) shapes? Where do some shapes overlap others? Why is your composition an open composition?*

**Peer to Peer:** *Where do you feel the overlap is most interesting in a classmate’s art?*

**Thoughts about Learning:**

*Which prompts best communicated concepts? Which lesson dynamics helped or hindered learning?*

**Lesson Logistics:**

*Which classroom management techniques supported learning?*

Teacher: \_\_\_\_\_ Date: \_\_\_\_\_

## **ARTS IMPACT FAMILY LETTER**

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### **VISUAL ARTS LESSON – Depth through Overlapping Shapes**

Dear Family:

Today your child participated in a visual arts lesson. We talked about **organic shapes** and **overlapping**.

- We made organic shapes (an irregular shape, such as those found in nature), first out of string, then by drawing and cutting out shapes.
- We overlapped the organic shapes to suggest depth in our pictures of fantasy gardens (seen huge from the perspective of an inchworm).
- We learned the words **foreground** for the space in a picture where things appear close to us, and **background** for the space in the picture where things seem further away from us.

Outside, you could go on an organic shape hunt, looking for and sketching (maybe with sidewalk chalk!) the most detailed or exciting organic shapes you can find. Explore the ways overlapping shapes tell our eyes what seems close to us and what is far away in a room, on a city street, in the far distance. You could ask your child to point out the foreground and background in family photos and magazine pictures.

### **Enduring Understanding**

Spatial depth can be suggested by overlapping shapes.