

ARTS IMPACT LESSON PLAN

Visual Arts and Writing Infused Lesson

Lesson Two: *Still Life Shapes in Space*

Author: Beverly Harding Buehler Grade Level: Third



Enduring Understanding

Contour lines show the inner and outer edges of a form. Overlapping can imply depth.

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

Students find organic and geometric shapes and overlapping in a still life composition, practice making contour drawings of organic and geometric objects, and arrange an overlapping still life with their table group. Compositions are created showing overlapping using contour lines. Last, students describe the still life objects as part of a personal collection and the person who might own them in writing.

Learning Targets and Assessment Criteria

Target: Identifies and creates contour lines.

Criteria: Records the inner and outer edges of organic and geometric forms from observation.

Target: Overlaps to imply depth.

Criteria: Partially covers up one object with another to create the illusion of depth.

Target: **Target:** Uses descriptive language.

Criteria: Uses adjectives to describe the objects in his/her still life and an imaginary person who might have owned them.

Vocabulary	Materials	Learning Standards
<p><u>Arts Infused:</u> Descriptive words/lines</p> <p><u>Writing:</u> Adjectives</p> <p><u>Arts:</u> Contour line Geometric shapes Implied depth Organic shapes Overlapping Still life</p>	<p>Museum Artworks or Performance</p> <p>Seattle, WA Seattle Art Museum</p> <p>Tacoma, WA Tacoma Art Museum</p> <p>Materials White drawing paper: 9x12"; Drawing pencils: 2H; Vinyl erasers; black Sharpies; ultra fine tip; Arts Impact sketchbook; Watercolor paper: 9x12"; Watercolor paints; Watercolor brushes; Water containers; Paper towels; Blue painter's tape; Laminated art mats; Class Assessment Worksheet; Sign Language Chart excerpted from: http://www.lifeprint.com/asl101/topics/sign-language.htm</p> <p>Link to Art Connections, Level 3 "Shapes," pages 24-25A</p> <p>Connections Teachers College Writers Workshop</p> <p><i>continued</i></p>	<p>WA Arts State Grade Level Expectations <i>For the full description of each WA State Arts Grade Level Expectation, see:</i> http://www.k12.wa.us/Arts/Standards</p> <p>1.1.1 Elements: Contour line 1.1.2 Elements: Organic and geometric shapes 1.1.5 Elements: Overlapping in space 1.2.1 Skills and techniques: Drawing from observation 2.1.1 Creative process 2.3.1 Responding Process 4.2.1 Connections between Visual Art and Writing</p> <p>Early Learning Guidelines (Pre-K – Grade 3) (Age 4-5) 5. Communicating: Reading: Use actions to show ideas from stories, signs and pictures. (Age 4-5) 6. Learning about my world: Math: Follow simple directions for position (beside, next to, between); Arts: Show an increasing ability to use art materials safely and with purpose; Use a variety of materials to represent people and things.</p> <p>Common Core State Standards in ELA (Language) For a full description of CCSS Standards by grade level see: http://www.k12.wa.us/CoreStandards/ELAstandards/ W.3.2. Text Types and Purposes: Write informative/explanatory texts to examine topic and convey ideas and information clearly.</p> <p><i>continued</i></p>

Art Connections images:
Rachel Ruysch, Dutch, *Roses, Convolvulus, Poppies and Other Flowers in an Urn on a Stone Ledge*, c. 1745

Seattle Art Museum images:
Abraham van Beyeren, Dutch, *Banquet Still Life*, ca. 1653-55, 61.146



Unknown Artist, Persian, *Miniature: Line Drawing of Artist at Work*, circa 1600, 62.205



W.3.3. Text Types and Purposes: Write narratives to develop real or imagined experiences of events using effective technique and descriptive details.

W.3.5. Production and Distribution of Writing: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

L.3.1. Conventions of Grammar: Adjectives

L.3.5b. Vocabulary Acquisition and Use: Real-life connections between words and their use.

ICON KEY:

 = Notes specific *Writers 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

Review the concept of adjectives/describing words in texts. Have students practice identifying adjectives in texts.

Lesson Steps Outline

1. Show *Banquet Still Life* by Abraham van Beyeren and *Miniature: Line Drawing of Artist at Work* by Unknown Artist from the Seattle Art Museum collection. Introduce still life, geometric, and organic shapes.

Criteria-based teacher process assessment: Student participates in identifying and tracing organic and geometric shapes in a still life.

2. Introduce concept of how overlapping can imply depth.

Criteria-based teacher process assessment: Student participates in visual analysis of the principle of overlapping as a way to imply depth.

3. Demonstrate and guide contour line drawing. Guide reflection.

Criteria-based peer and teacher process assessment: Student practices recording the inner and outer edges of an organic and a geometric form from observation.

4. Explain goal of art-making, to create a contour line still life of organic and geometric shapes, with at least one object overlapping another. Guide drawing and reflection.

Criteria-based self reflection and teacher checklist: Student records the inner and outer edges of organic and geometric forms from observation and partially covers up one object with another to create the illusion of depth.

5. Guide reflection. Facilitate students describing their still life objects in depth, as well as an imaginary person who might have owned them.

Criteria-based peer and self-assessment, and teacher checklist: Student uses adjectives to describe the objects in his/her still life and an imaginary person who might have owned them.

6. Extension: Ask students to do a second contour line drawing of a still life with organic and geometric shapes and overlapping. Add watercolor paint to the image.

LESSON STEPS

1. Show *Banquet Still Life* by Abraham van Beyeren and *Miniature: Line Drawing of Artist at Work* by Unknown Artist from the Seattle Art Museum collection. Introduce still life, geometric, and organic shapes.

📖 mini-lesson, geometric and organic shapes, sharing professional work



- A still life is a picture of objects that are not moving. What things do you recognize in these still lifes?
- Do you see any math shapes in the still lifes—like squares, rectangles, triangles, ellipses? In both art and math, these shapes are called geometric shapes. If you see a geometric shape, please come up and trace it with your finger.
- In art, we call irregular shapes that don't have math names organic shapes. Organic means "from nature." If you see an organic shape, please come up and trace around it with your finger.

📖 See student self-assessment worksheet page in this lesson for sign language alphabet chart.

- Now I'm going to point to a shape. If you think it is an organic shape, please hold up a sign language "o." If you think it's a geometric shape, please hold up a sign language "g." (See page 4 of this lesson for a sign language alphabet). OR hold up your 3x5 card that says Organic or Geometric.

☑ Criteria-based teacher process assessment: Student participates in identifying and tracing organic and geometric shapes in a still life.

2. Introduce concept of how overlapping can imply depth.

📖 Mini-lesson, implying depth through overlapping

- Which object looks closest to you? What did the artist do to make it appear closer than the other objects? *Generate ideas by gathering information from a work of art.*
- Overlapping is when one object partly covers up another. Artists can use overlapping to imply depth, or make it look like some parts of the picture are closer to you than others.
- Where else do you see overlapping? If I wanted to draw a picture with overlapping shapes, which shape would I draw first, the one in front, or the one behind? (Probably the one in front).

Criteria-based teacher process assessment: Student participates in visual analysis of the principle of overlapping as a way to imply depth.

3. Demonstrate and guide contour line drawing. Guide reflection.

 drafting, responding, peer conferring

- One of the ways artists can make objects in a still life look real, is to draw the inside and outside edges of the forms s/he is seeing. We call this contour line drawing. Oftentimes, an artist doing a contour line drawing won't pick up his/her pencil for the whole drawing.
- Can you find a place (on the Persian portrait) where the artist followed a line from the outside to the inside of the form?
- Here are two tricks that help you do a great contour line drawing:
 - a. Look at the thing you are drawing WAY more than at your paper.
 - b. Focus your vision on the top of your object, and put your pencil at the top of your paper. Then move your eyes slowly down the object while your drawing hand moves at the same speed.
- Artists always practice a new skill before doing it in our finished work, so we'll practice doing contour line drawings of one organic and one geometric object before we try to do a whole still life.
- In your journal, label one page, "Organic shape" and do a contour line drawing of one organic shape in your still life. Label another page, "Geometric shape" and do a contour line drawing of a geometric shape in your still life.
- *You are constructing meaning as an artist when you sketch what you see.*
- Exchange your contour line drawing with an elbow buddy who was looking at the same object. *Let's check in with a friend; let's reflect.*
- Ask yourself: Where do you think your buddy was concentrating the most? Why do you think so?
- Where do you see his/her contour line describing the inner and outer edges of the form really well? Did your buddy notice anything that you missed?

Criteria-based peer and teacher process assessment: Student practices recording the inner and outer edges of an organic and a geometric form from observation.

4. Explain goal of art-making, to create a contour line still life of organic and geometric shapes, with at least one object overlapping another. Guide drawing and reflection.

📖 drafting, reflecting, refining

- *Now, we're going to make contour line still life drawings, with at least one object overlapping another.*
- *You are constructing meaning when you organize your ideas and make choices.*
- *With your table buddies, arrange the objects you have so that you have both geometric and organic shapes and so that everyone can see at least one object overlapping another. It may be different objects for different people depending on your point of view. Remember, it will be easier to overlap if you draw the object that is closer to you first.*
- *Draw the still life, using contour lines, and with at least one object overlapping another.*
- *Self-reflect again. Did I show the inner and outer edges of the forms with a contour line? How does overlapping show depth in my composition?*

☑ Criteria-based self reflection and teacher checklist: Student records the inner and outer edges of organic and geometric forms from observation and partially covers up one object with another to create the illusion of depth.

5. Guide reflection. Facilitate students describing their still life objects in depth, as well as an imaginary person who might have owned them.

📖 drafting, peer and self-reflecting, refining

- *In art and writing, we use adjectives, or describing words, to describe the way something looks and feels.*
- *In your journal, pretend the objects in your still life are a part of a personal collection. Describe each object in great detail, and describe the imaginary person who might own this collection.*
- *It's another moment when you are constructing meaning.*
- *Let's reflect again. Share with your elbow buddy—read what you wrote about the person who owned the objects in this still life.*

☑ Criteria-based peer and self-assessment, and teacher checklist: Student uses adjectives to describe the objects in his/her still life and an imaginary person who might have owned them.

6. Extension. Ask students to do a second contour line drawing of a still life with organic and geometric shapes and overlapping. Add watercolor paint to the image.

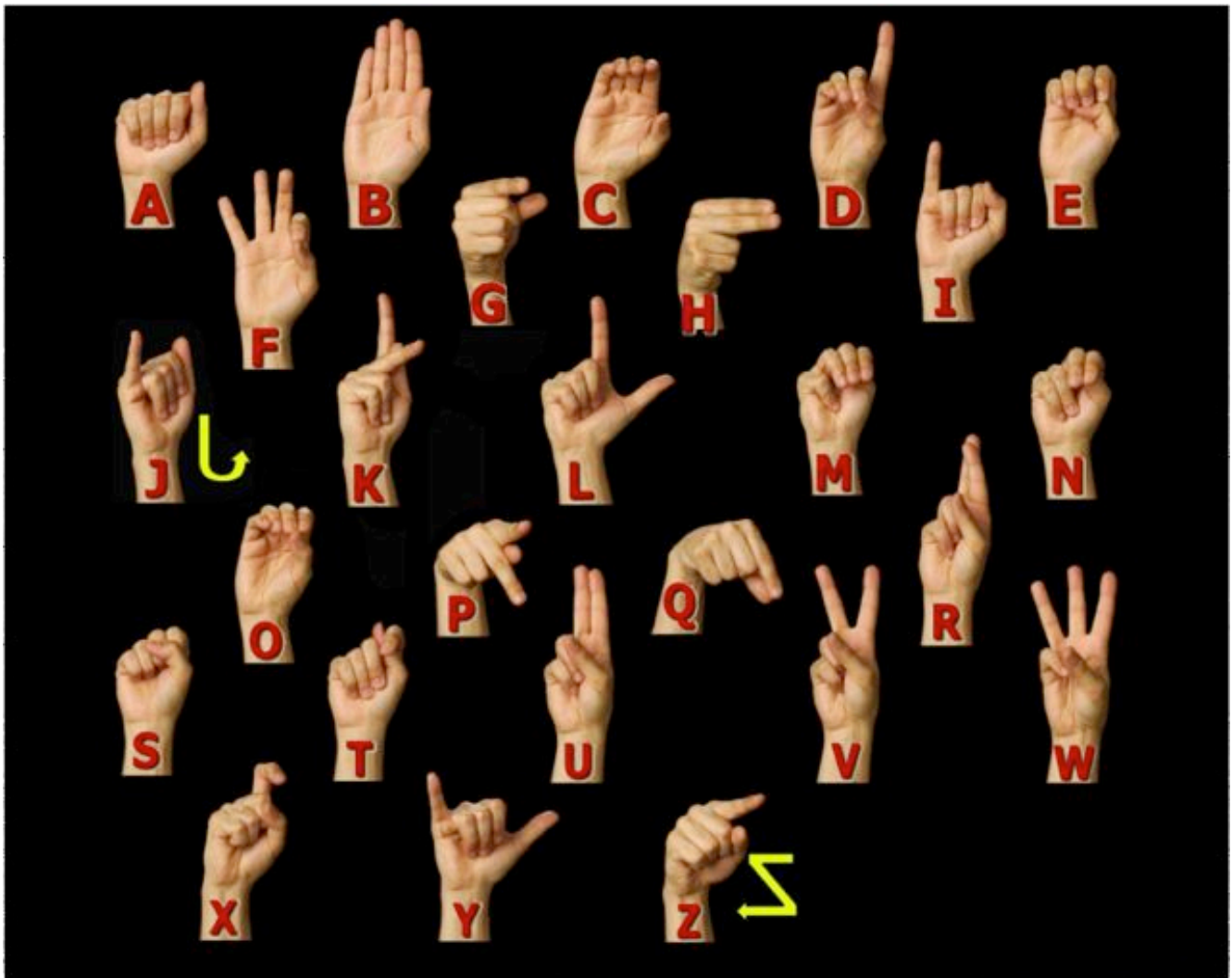
📖 Have students tape down all four sides of their watercolor paper to their tables or art mat, catching approximately 1/2" of paper under the tape. This keeps the paper flat while it dries and creates a nice white border when the tape is removed after the painting is dry.

- *We are going to make a second contour line drawing, and this time we will use watercolor paint on our drawing o bring color into our compositions.*

- *Please tape your watercolor paper to your table or art mat on all four sides so it will have a border of blue tape. Be sure to catch about a thumbnail's width of paper under the tape when you are attaching it to the table. This keeps your paper flat while it is drying and makes a nice white border when the tape is removed.*
 - *Set up a new still life, or arrange your objects differently so that you see them from a new perspective.*
 - *Draw the organic and geometric shapes again, using overlapping to show which object is in front of the other.*
 - *Go back over your pencil lines with a thin line Sharpie to make them stand out.*
 - *Now add watercolor paint to your whole picture, both the still life objects and the background. To use watercolor paint, remember to load up your brush with water first by swishing it in the water, then softly stroke the color in the palette several times so that you have a lot of color in your brush. When you want to change colors, be sure to swirl your brush in the water 10 times, and then drag it gently against the side of the water cup before you put it in a new color.*
 - *You can make the real colors you see or colors you make up! You can even add patterns to your background or the objects if you like!*
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Still Life Shapes in Space Sign Language Chart

Excerpted from: <http://www.lifeprint.com/asl101/topics/sign-language.htm>



ARTS IMPACT LESSON PLAN Visual Arts and Writing Infusion

Third Grade Lesson Two: *Still Life Shapes in Space*

STUDENT SELF-ASSESSMENT WORKSHEET

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

Disciplines	VISUAL ARTS			WRITING		Total 5
Concept	Skill: Contour Line		Space: Overlapping	Descriptive Writing		
Criteria	Records the inner edges of organic and geometric forms from observation	Records the outer edges of organic and geometric forms from observation	Partially covers up one object with another to create the illusion of depth	Uses adjectives to describe the objects in his/her still life	Uses adjective to describe an imaginary person who might have owned them	
Student Name						

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CLASS ASSESSMENT WORKSHEET

Disciplines	VISUAL ARTS			WRITING		Total 5
Concept	Technique: Contour Line		Space: Overlapping	Descriptive Writing		
Criteria	Records the inner edges of organic and geometric forms from observation	Records the outer edges of organic and geometric forms from observation	Partially covers up one object with another to create the illusion of depth	Uses adjectives to describe the objects in his/her still life	Uses adjective to describe an imaginary person who might have owned them	
Student Name						
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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 writing?

Teacher: _____ Date: _____

ARTS AND WRITING LESSON: *Still Life Shapes in Space*

Dear Family:

Today your child participated in an **Arts and Writing** lesson. We learned that a still life is a picture of things that don't move, and that an artist can imply depth in a still life by overlapping some objects with others. We learned that geometric shapes are the shapes we know from math – like rectangles, triangles, ellipses, etc., and organic shapes are irregular shapes often found in nature. We also learned how to do contour line drawings, in which you draw the inner and outer edges of a form.

- We made contour line still life drawings of both geometric and organic shapes.
- We overlapped at least one object with another.
- We used adjectives to write compelling descriptions of our still lifes, as well of an imaginary person who might have owned the objects.

Contour line drawing is a skill that one gets better at with practice. You could encourage your child to set up a still life of two or three of his/her favorite things, and practice doing contour line drawings from it.

Enduring Understanding

Contour lines show the inner and outer edges of a form. Overlapping can imply depth.