

ARTS IMPACT LESSON PLAN

Arts Foundations Visual Arts Lesson

Depth through Overlapping Shapes

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Enduring Understanding

Spatial depth can be suggested by overlapping shapes.



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

Students identify attributes of organic shapes and describe how depth in space is suggested through overlapping in art. Students apply creative thinking skills as they draw, cut out, overlap, and trace organic shapes to create an open composition. The foreground and background shapes in the composition are filled with oil pastel color and a final paint wash is added for a resist effect.

Learning Targets and Assessment Criteria

Target: Thinks creatively.

Criteria: Gathers ideas, considers and tries multiple solutions, and makes artistic choices.

Target: Recognizes and makes organic shapes in a composition.

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

Target: Implies 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: Identifies and makes positive and negative space.

Criteria: Fills and defines positive shapes (organic shapes) with color, fills and defines negative shapes (background) with color.

Target: Creates a resist effect.

Criteria: Washes over whole oil pastel composition with paint.

Vocabulary

Arts:
Background
Depth
Foreground
Negative Space
Open Composition
Organic Shape
Overlapping
Positive space
Resist
Wash

Materials

Museum Artworks or Performance

Seattle, WA

Seattle Art Museum

Tacoma, WA

Children's Museum of Tacoma
Tacoma Art Museum

Materials

String, lightweight, 18", one per student; Oil pastels; Yellow chalk; Watercolor paper: 9x12", one per student; Watercolor paints: full pan set, one per student; Water containers; Blue tape; Drawing pencils: HB; Scissors; Recycled file folders or cardstock; Class Assessment Worksheet; Arts Impact sketchbook

continued

Learning Standards

WA Arts State Grade Level Expectations

For the full description of each WA State Arts Grade Level Expectation, see:

<http://www.k12.wa.us/Arts/Standards>

- 1.1.2 Elements: Organic Shape
- 1.1.5 Elements: Space/Overlapping
- 1.1.6 Elements: Color – warm, cool
- 1.1.7 Principles of Organization:
Open Composition
- 2.1.1 Creative Process
- 2.2.1 Presenting Process
- 2.3.1 Responding Process

National Core Arts Standards

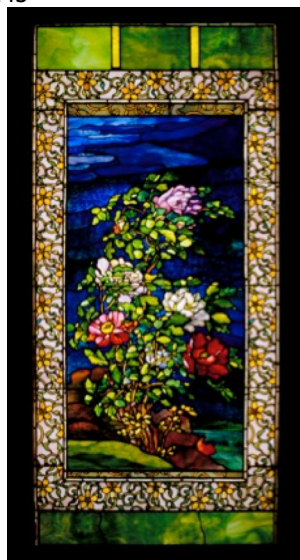
1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.
4. Select, analyze, and interpret artistic for presentation.

continued

Seattle Art Museum images:
Sinxolatla, Late 19th Century, Unxalk,
91.1.95



Peonies in the Wind, 1893, John La Farge, 87.143



Tacoma Art Museum images:
Still Life, 1952, Thomas Hart Benton



National Core Arts Standards (continued)

5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.
7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.
10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.


Early Learning Guidelines (Pre-K – Grade 3)

For a full description of Washington State Early Learning and Child Development Guidelines see: <http://www.del.wa.gov/development/guidelines/> (Age 4 to 5) 6. Learning about my world: Knowledge: name more than three colors. Arts: express self through art and music; take pride in showing others own creations.

Common Core State Standards (CCSS) in

ELA For a full description of CCSS Standards by grade level see: <http://www.k12.wa.us/CoreStandards/ELAstandards/>
SL.CCR.2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

ICON KEY:

 = Indicates note or reminder for teacher

 = Embedded assessment points in the lesson


Pre-Teach

Practice inventing and drawing shapes of all sizes and types.

Lesson Steps Outline

Day One


1. Introduce concept of shape as a line that meets itself, an object with an inside and an outside. Define organic shapes as irregular shapes, such as those found in nature. Draw an organic shape and guide students in making organic shapes with string.

 Criteria-based process assessment: Makes closed shapes with an 18" piece of string.

2. Introduce and guide art analysis, highlighting organic shapes seen in *Sinxolatla*, *Unxalk*, and *Peonies in the Wind* by John La Farge from Seattle Art Museum collection and *Still Life* by Thomas Hart Benton from Tacoma Art Museum collection. Ask students to identify organic shapes in the art.

 Criteria-based peer process assessment: Traces, counts, and shares findings.

3. Define foreground and background.

 Criteria-based process assessment: Identifies foreground and background in art.

4. Demonstrate overlapping as a way to imply depth in a painting.

5. Look for examples of overlapping in the classroom.

6. Brainstorm with class for garden shapes to foster creative thinking.

 Criteria-based process assessment: Gathers ideas.

7. Demonstrate and guide drawing multiple organic garden shapes, choosing a favorite(s) and cutting out shapes.

Criteria-based teacher checklist: Gathers ideas, considers and tries multiple solutions, and makes artistic choices. Creates irregular shapes, such as those found in nature.

8. Demonstrate and guide tracing shapes, overlapping some with others. Define open composition.

Criteria-based teacher checklist and self-assessment: Gathers ideas, considers and tries multiple solutions, and makes artistic choices. Overlaps foreground on top of background shapes in composition and extends some shapes shown as cut off beyond edge of the picture.

Day Two

1. Emphasize exploring multiple possibilities for applying oil pastel colors and making artistic choices. Demonstrate and guide filling in positive shapes with oil pastel, then negative shapes.

☑ Criteria-based student process assessment and teacher checklist: Considers and tries multiple solutions and makes artistic choices. Fills and defines positive shapes (organic shapes) with color, fills and defines negative shapes (background) with color.

2. Demonstrate and guide using a watercolor wash to create a resist effect on the whole surface of the composition.

☑ Criteria-based student process assessment and teacher checklist: Considers and tries multiple solutions and makes artistic choices. Washes over whole oil pastel composition with paint.

3. Facilitate peer critique discussion with focus on creative thinking.

☑ Criteria-based peer critique: Hunts for organic shapes, overlapping, and foreground and background. Shares creative thinking.

LESSON STEPS

Day One

1. Introduce concept of shape as a line that meets itself, an object with an inside and an outside.

- *A line that comes all the way back to meet itself is called a shape. No matter how many 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.*
- *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.*

Define organic shapes as irregular shapes, such as those found in nature. Draw an organic shape and guide students in making organic shapes with string.

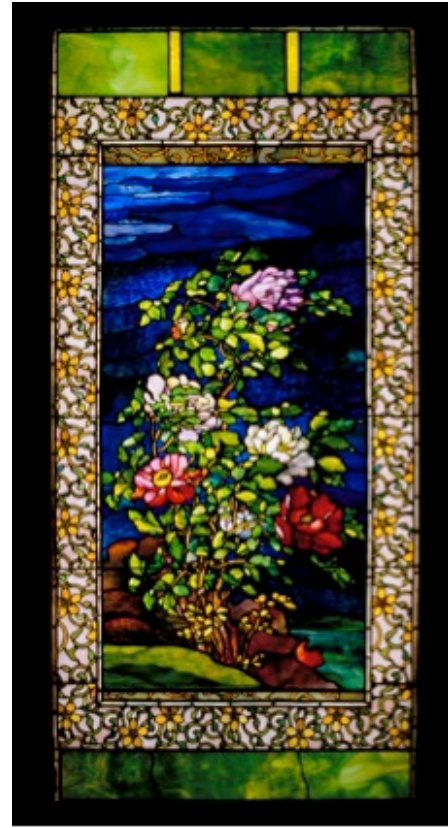
- *What is the name for this shape? That's right! It doesn't have one. Irregular shapes like this one are called organic shapes.*
- *Where might you find something with a shape like this? (Nature, outside in a leaf, in water).*
- *With a piece of string, create an organic shape.*

Criteria-based process assessment: Makes closed shapes with an 18" piece of string.

2. Introduce and guide art analysis, highlighting organic shapes seen in *Sinxolatla*, *Unxalk*, and *Peonies in the Wind* by John La Farge from Seattle Art Museum collection and *Still Life* by Thomas Hart Benton from Tacoma Art Museum collection. Ask students to identify organic shapes in the art.



Responding to Art in the Classroom



▣ The Seattle Art Museum's collection is available on-line at: <http://www1.seattleartmuseum.org/eMuseum/code/emuseum.asp>. To find the images in this lesson, enter the accession number for the work of art in the search box on the collections page of SAM's website. Accession numbers for these works of art are listed in the materials box at the beginning of the lesson.



☰ The Tacoma Art Museum's collection is available on-line at:
<http://www.tacomaartmuseum.org/explore/collections>

- *Trace and count organic shapes in the art with your fingers.*
- *Share what you have discovered with an elbow buddy.*

Criteria-based peer process assessment: Traces, counts, and shares findings.

3. Define foreground and background.

- *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.*
- *Point out shapes that appear in the foreground...now the background.*

Criteria-based process assessment: Identifies foreground and background in art.

4. Demonstrate overlapping as a way to imply depth in a painting.

- *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?*
-

5. Look for examples of overlapping in the classroom.

- *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?*
-

6. Brainstorm with class for garden shapes to foster creative thinking.

- *We are going to make a garden picture today with giant plants as though we were seeing them from the perspective of an inchworm.*
- *Let's use our creative thinking and gather ideas: What kinds of organic shapes can you see in a garden? What would they look like to an inchworm?*



Prompting for Creativity

☐ Record student shape ideas by drawing organic shapes on the board or overhead.

Criteria-based process assessment: Gathers ideas.

7. Demonstrate and guide drawing multiple organic garden shapes, choosing a favorite(s) and cutting out shapes.

- *First we're going to draw our ideas and then cut out organic shapes. Let's make fantasy gardens.*
- *Draw some (3-5) organic plant shapes, and then choose your favorite one(s) to cut out of card stock or file folder.*
- *To make your shape big enough, draw it at least as big as your hand.*
- *We'll trace our own shapes and borrow each others' shapes to make a full garden.*
- *When you try different shapes and make a choice of your favorite one(s) you are using your creative thinking skills.*



Criteria-based teacher checklist: Gathers ideas, considers and tries multiple solutions, and makes artistic choices. Creates irregular shapes, such as those found in nature.

8. Demonstrate and guide tracing shapes, overlapping some with others.
Define open composition.



Overlapping

- *In order to make our gardens look like the inchworm's world, we have to fill up the space on the page. You can trace your shapes with chalk 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.*
- *Move your shapes around and imagine different ways your composition might look before tracing them, then make artistic choices.*
- *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 using chalk, and then erase the line where you don't want it. It is very important to erase as you go so that you won't become confused about what shapes are in the foreground.*



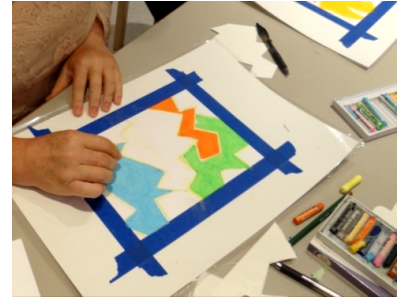
Criteria-based teacher checklist and self-assessment: Gathers ideas, considers and tries multiple solutions, and makes artistic choices. Overlaps foreground on top of background shapes in composition and extends some shapes shown as cut off beyond edge of the picture.

LESSON STEPS

Day Two

1. Emphasize exploring multiple possibilities for applying oil pastel colors and making artistic choices. Demonstrate and guide filling in positive shapes with oil pastel, then negative shapes.

- *Experiment with blending and layering color. Work to create opaque areas that are solid. This will help resist the paint we will add later.*
- *Now we're going to fill in the inchworm's garden with color. Press down hard with the oil pastels so that the color is nice and thick as you fill your organic shapes with color.*
- *Think about the negative space around your organic shapes. How can you use color to define which are garden shapes (positive) and which are background shapes (negative)?*
- *Make sure you are leaving your chalk lines visible as you fill in positive and negative space with oil pastel. They are your guide and they are also lines that will jump out when the paint resist is added.*



▣ 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.

☑ Criteria-based student process assessment and teacher checklist: Considers and tries multiple solutions and makes artistic choices. Fills and defines positive shapes (organic shapes) with color, fills and defines negative shapes (background) with color.

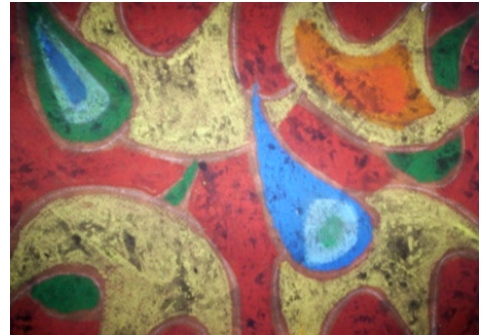
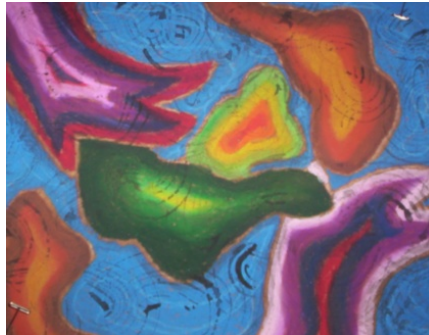
2. Demonstrate and guide using a watercolor wash to create a resist effect on whole surface of the composition.



Resist Techniques



- *We're going to finish our garden paintings by painting over our shapes. Because oil pastel will resist watercolor, it is okay to paint over the whole page.*
- *Paint can be applied and wiped off, textured, or can a lot or a little color. Experiment in a corner of your art and make a choice. Apply the paint gently with a soft, wide brush.*



Criteria-based student process assessment and teacher checklist: Considers and tries multiple solutions and makes artistic choices. Washes over whole oil pastel composition with paint.

3. Facilitate peer critique discussion with focus on creative thinking.

- *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?*

2) *Also, let your inchworm eyes find overlapping shapes. Which shapes are in the foreground and which are in the background? How can you tell?*

- *Share the creative thinking (sketches, ideas, experimentation with materials, choices) behind that went into your artwork.*

▣ In upper grades, students may also be encouraged to look for organic shapes in the negative as well as positive spaces.

☑ Criteria-based peer critique: Hunts for organic shapes, overlapping, and foreground and background. Shares creative thinking.



Guiding Reflecting on Student Art



ARTS IMPACT LESSON PLAN Arts Foundations Visual Arts Lesson

Depth through Overlapping Shapes

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

STUDENT SELF-ASSESSMENT WORKSHEET

Disciplines	VISUAL ARTS						Total
Concept	Creative Thinking	Organic Shapes	Overlapping for Depth	Open Composition	Skills and Techniques Resist/Wash		6
Criteria	Gathers ideas, considers and tries multiple solutions, and makes artistic choices.	Creates irregular shapes, such as those found in nature.	Overlaps foreground on top of background shapes in composition.	Extends some shapes shown as cut off beyond edge of the picture.	Fills and defines positive shapes with color, fills and defines negative shapes with color.	Washes over whole oil pastel composition with paint.	
Student Name							

Self-Assessment Questions:

Creative Thinking:

What gave you ideas for the organic shapes you drew? How many did you draw? Why did you choose the shapes that you cut out?

How did you use your cut-out shapes to plan out your composition?

How did you decide on the colors for your composition?

Which are your most interesting organic shapes? Why do you think so? (You may want to look for both positive and negative shapes).

Which shapes are in the foreground and which are in the background? How can you tell?

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Depth through Overlapping Shapes

CLASS ASSESSMENT WORKSHEET

Disciplines	VISUAL ARTS						Total 6
Concept	Creative Thinking	Organic Shapes	Overlapping for Depth	Open Composition	Skills and Techniques Resist/Wash		
Criteria	Gathers ideas, considers and tries multiple solutions, and makes artistic choices.	Creates irregular shapes, such as those found in nature.	Overlaps foreground on top of background shapes in composition.	Extends some shapes shown as cut off beyond edge of the picture.	Fills and defines positive shapes with color, fills and defines negative shapes with color.	Washes over whole oil pastel composition with paint.	
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30.							
Total							
Percentage							

What was effective in the lesson? Why?

What do I want to consider for the next time I teach this lesson?

How could I connect the concepts in this lesson with other disciplines?

Teacher: _____ Date: _____

VISUAL ARTS LESSON: *Depth through Overlapping Shapes*

Dear Family:

Today your child participated in an **Arts** lesson. We talked about organic shapes and overlapping.

- We engaged in creative thinking throughout our learning process. We gathered ideas, considered and tried multiple solutions, and made artistic choices.
- We made organic shapes (an irregular shape, such as one 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.
- We added oil pastel color to define positive space (organic shapes) and define negative space (background).
- We added a watercolor paint wash/resist to our oil pastel compositions.

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.