Arts Foundations Visual Arts Lesson

**Study in Line Direction**
Author: Meredith Essex

**Enduring Understanding**
Vertical, horizontal, and diagonal lines can be combined or repeated to create harmonious or chaotic effects in composition.

**Lesson Description** *(Use for family communication and displaying student art)*
Students collaboratively analyze how line can communicate a sense of chaos or harmony in artistic compositions. Practice drawing studies are then created: one using a variety of line direction, type, and spacing to express chaos, and one repeating line direction, type, and spacing to express harmony. Students create a final composition (white on black) communicating calm or chaos. Last, students collaboratively organize and present compositions in continuum from calm to chaos.

**Learning Targets and Assessment Criteria**

**Target:** Analyses artistic choices creating variety and unity in a composition.
**Criteria:** Collaboratively finds and describes examples of direction and organization of line for intended harmonious or chaotic effect in art.

**Target:** Uses line for a specific expressive purpose.
**Criteria:** Creates two studies: one using repeating line direction, type, and negative space to suggest harmony, and one using variety of line direction, type and negative space to suggest chaos.

**Target:** Creates a final composition.
**Criteria:** References and refines study ideas to create white on black drawing suggesting harmony or chaos.

**Target:** Collaborates with others.
**Criteria:** Communicates ideas to others, makes compromises, and incorporates input/feedback.

**Materials**

<table>
<thead>
<tr>
<th>Museum Artworks or Performance</th>
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<tbody>
<tr>
<td><strong>Seattle, WA</strong></td>
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| **Tacoma, WA** |
| Children’s Museum of Tacoma  |
| Tacoma Art Museum |

**Materials**
Drawing pencils: 4B; Color pencils: white; China markers: white; Conté crayons: white; Canson Mi-Tientes paper; black, 6x9", two per student; Class Assessment Worksheet; Arts Impact sketchbook

**Vocabulary**
Arts: Abstract, Calm, Chaos, Composition, Curved, Diagonal, Harmony, Horizontal, Negative Space, Straight, Unity, Variety, Vertical

**Learning Standards**
WA Arts Learning Standards in Visual Arts
For the full description of each standard, see: [http://www.k12.wa.us/Arts/Standards](http://www.k12.wa.us/Arts/Standards)

**Creating (Concepts: Line Direction, Unity, Variety. Technique: Drawing)**
1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

**Performing/Presenting/Producing**
4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.
Seattle Art Museum images:
*How My Mother’s Embroidered Apron Unfolds in My Life*, 1944, Arshile Gorky, 74.40

*Mount Horai, Island of Immortality*, 1864, Hine Taizan, 75.59

*Xoots Kudas’ (Bear Shilkat Shirt)*, 1860, Native American, Tlingit, 91.1.137

Tacoma Art Museum images:
*Grasses*, 1997-2001, Merrill Wagner

*Soft Set*, 2001, Kathleen Rabel

*Omphalos*, 2002, Marie Watt

**Responding**
7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.

**Connecting**
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)**

(Age 4 to 5) 6. Learning about my world: Knowledge: be able to explain what he or she has done and why, including any changes made to his/her plans. Arts: express self through art and music.

**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.
Practice creating expressive lines when listening to different music compositions.

**Lesson Steps Outline**

1. Introduce and guide collaborative group art analysis of line direction in *How My Mother’s Embroidered Apron Unfolds in My Life* by Arshile Gorky, *Mount Horai, Island of Immortality* by Hine Taizan, and *Xoots Kudas’ (Bear Shilkat Shirt)* from Seattle Art Museum collection and *Grasses* by Merrill Wagner, *Soft Set* by Kathleen Rabel, and *Omphalos* by Marie Watt from Tacoma Art Museum collection. Guide student groups in effectively collaborating to analyze art and generate a collective interpretation of selected works of art.

   ✓ Criteria-based teacher checklist: Collaboratively finds and describes examples of direction and organization of line for intended harmonious or chaotic effect in art.

2. Lead five-minute exploratory drawing warm-up using variations and combinations of line direction for a specific purpose.

   ✓ Criteria based teacher checklist: Creates two studies: one using repeating line direction, type, and negative space to suggest harmony, and one using variety of line direction, type, and negative space to suggest chaos.

3. Select and create Calm or Chaos for a final composition.

   ✓ Criteria-based teacher checklist: Creates a final composition suggesting harmony or chaos.


   ✓ Criteria-based student self and teacher checklist: Collaboratively finds and describes examples of direction and organization of line for intended harmonious or chaotic effect in art. Creates two studies: one to suggest harmony, and one to suggest chaos. References and refines study ideas to create white on black drawing suggesting harmony or chaos. Communicates ideas to others, makes compromises, and incorporates input/feedback.
5. Facilitate criteria-based art critique.

☑ Criteria-based critique: Reflects upon and discusses creative process and final composition in critique.
LESSON STEPS

1. Introduce and guide collaborative group art analysis of line direction in *How My Mother’s Embroidered Apron Unfolds in My Life* by Arshile Gorky, *Mount Horai, Island of Immortality* by Hine Taizan, and *Xoots Kudas’ (Bear Shilkat Shirt)* from Seattle Art Museum collection and *Grasses* by Merrill Wagner, *Soft Set* by Kathleen Rabel, and *Omphalos* by Marie Watt from Tacoma Art Museum collection.

The Seattle Art Museum’s collection is available on-line at: [http://www1.seattleartmuseum.org/eMuseum/code/emuseum.asp](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.

The following questions can be written on a board, or projected with document camera for student groups to respond to.

**Guide student groups in effectively collaborating to analyze art and generate one answer to each of the following questions:**

- **Communicate your ideas to others and respectfully make compromises.** Make sure all input and feedback is considered when identifying an answer to each question. Be flexible. Have an open mind.

- **Identify direction of line (vertical, horizontal, diagonal) in these images.** Does one direction of line occur more frequently in a composition?
• How does the combination and choice of line direction affect composition?

• How does negative space, the space between the lines, affect the composition?

• What happens when lines are layered or overlap?

• What artistic choices created a dynamic, lively or chaotic composition?

• What choices created more of a peaceful, harmonious composition?

• What role does repetition play in this artwork?

☑ Criteria-based teacher checklist: Collaboratively finds and describes examples of direction and organization of line for intended harmonious or chaotic effect in art.

2. Lead five-minute exploratory drawing warm-up using variations and combinations of line direction for a specific purpose.

• Specifically select and repeat kind, direction, and spatial organization of line (curved, straight, vertical, horizontal, diagonal, overlapping, parallel) on one sketchbook page to convey peacefulness.

• On another sketchbook page, vary direction, type, and negative space in composition to suggest confusion or chaos.

• Label your intent on each warm-up drawing before you begin. Don’t worry about mistakes, erasing, or final products. Remember you can make additional notes, drawings, or exploratory marks with different media in your sketchbook also.

☑ Criteria based teacher checklist: Creates two studies: one using repeating line direction, type, and negative space to suggest harmony, and one using variety of line direction, type, and negative space to suggest chaos.

3. Select and create Calm or Chaos for a final composition.

• We are referencing our studies in creating a final expressive composition.

• Now we are going to use black paper and a white drawing media to create a final composition that suggests either harmony/calm or chaos.

• Think about how repetition of kind of line (straight or curved), direction of line, and space between lines for unity (negative space) can create calm in a composition, while variety of kind, direction, and spacing of line can create excitement or chaos in a composition.
Criteria-based teacher checklist: Creates a final composition suggesting harmony or chaos.

4. Facilitate collaborative organization and presentation of class art showing continuum from calm to chaos.

- Communicate your ideas to others and respectfully make compromises. Make sure all input and feedback is considered when identifying placement for each artwork on the calm/chaos continuum. Be flexible. Have an open mind.

- Work together as table groups 4-6 organizing your compositions from calmest to most chaotic.

- Then work as a whole group (composed of smaller table groups) to integrate all artwork into a complete continuum of compositions organized from calm to chaos. This is your art exhibition/presentation.

Guide self-assessment

Student responses can be oral and recorded by teacher if needed.

- Complete the checklist.

- Assess and write about the collaboration skills you used in this lesson.

Criteria-based student self and teacher checklist: Creates two studies: one using repeating line direction, type, and negative space to suggest harmony, and one using variety of line direction, type and negative space to suggest chaos. References and refines study ideas to create white on black drawing suggesting harmony or chaos. Communicates ideas to others, makes compromises, and incorporates input/feedback.
5. Facilitate criteria-based art critique.

- What artistic choices did you make to create a sense of harmony/calm in your composition?

OR

- What artistic choices did you make to create a sense of chaos in your composition?

- Did your perceptions change about how calm or chaotic your art is when you saw it within the group presentation from calm to chaos? How?

Criteria-based critique: Reflects upon and discusses creative process and final composition in critique.
### STUDENT SELF-ASSESSMENT WORKSHEET

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### Self-Assessment Questions:

#### Communicates Ideas:

*How did you share your ideas with your group in response to questions about art from SAM and TAM?*

*How did you share your ideas about placement and presentation of your art on the calm-chaos continuum?*

#### Compromises:

*Did you disagree with group members? What about? How did you resolve the disagreements?*

*Were there compromises you made in answering questions about art or organizing the presentation of art? Describe.*

#### Incorporates input/feedback:

*How did you combine individual ideas and revise collaboratively as you created your art presentation?*
# ARTS IMPACT LESSON PLAN

## Arts Foundations

### Visual Arts Lesson

**Study in Line Direction**

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## CLASS ASSESSMENT WORKSHEET

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**Percentage**

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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?

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Teacher: ____________________ Date: ________________
Dear Family:

Today your child participated in an Arts lesson about line direction.

- We looked at art by artists who use different line directions. We collaboratively focused on analyzing art through identifying direction and repetition of line. We considered how an artist’s choice of line can make a composition seem chaotic or harmonious.

- We created two warm-up exploratory drawings in our sketchbook. One focused on selecting and combining direction of line for a unified harmonious composition, while the other focused on selecting and combining direction of line for chaotic effect in a composition.

- We thought about how repetition of kind of line (straight or curved), direction of line, and space between lines for unity (negative space) could potentially create calm in a composition, while variety of kind, direction, and spacing of line can create excitement or chaos in a composition.

- We then created a final composition (white on black) based on one of our exploratory drawings communicating calm or chaos.

- We collaboratively worked in small groups, and then the whole group to organize and present our final compositions on a continuum from calm to chaos. We expressed ideas, compromised, and incorporated feedback as we created our own art presentation.

At home you could find examples of line direction in your environment. When you see combinations of lines do you see harmony or variety?

**Enduring Understanding**

Vertical, horizontal, and diagonal lines can be combined or repeated to create harmonious or chaotic effects in composition.