
Elementary Years

Principles of Design Lessons

Grades One through Eight

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Visual Arts - Principles of Design

Grade 1 - Contrast

Exploring Contrast at Activity Centres

Critical Learning

Students will:

- explore and compare lines, shapes, colours, textures, and sizes at Activity Centres
- share findings and observations with peers and teacher to demonstrate knowledge of Contrast
- discuss Contrast in their own and peer examples

Contrast: the juxtaposition of different elements of design (e.g., complementary colours such as red and green, textures such as rough and smooth, values such as dark and light) in order to highlight their differences and/or create balance, visual interest, or a focal point.

Guiding Questions

- Where in the classroom do you see straight and non-straight lines?
- Where in the classroom do you see an example of a light and a dark colour?
- How do cool/warm and light/dark colours make you feel?
- What items in the classroom have a soft, smooth texture, and what items have a bumpy, rough texture?
- What items in the classroom are smaller/larger than you?
- Can you identify differences in lines, shapes, colours, textures, and sizes?

Curriculum Expectations

Visual Arts Overall Expectations

By the end of Grade 1, students will:

D1. Creating and Presenting: apply the creative process (see pages 19-22) to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.

Principles of Design

The focus in Grade 1 will be on contrast.

Contrast: light/dark, large/small, pure/mixed colour

Visual Arts Specific Expectations

D1.4 use a variety of materials, tools, and techniques to respond to design challenges

D2.2 identify and document their strengths, their interests, and areas for improvement as creators of art

D3.1 identify and describe visual art forms that they see in their home, at school, in their community, and in visual arts experiences

Possible Dance Expectation connection

A1.2 use dance as a language to express feelings and ideas suggested by songs, stories, and poems, with a

Learning Goals

(Unpacked Expectations)

By the end of this lesson students will be able to:

- demonstrate with their bodies how they feel about the relationships between warm/cool and light/dark colours
- identify items in their surroundings that have different lines, shapes, colours, textures, and sizes
- complete worksheets that visually compare different lines, colours, textures, and sizes
- add a square piece of paper in a colour that represents an emotion to their "size" worksheet and explain the connection between colour and emotion
- show their favourite worksheet to teacher and peers, and explain how their work demonstrates Contrast

focus on the element of body, particularly body shapes

Instructional Components

Prior Knowledge and Skills

Students should:

- have an understanding of the Elements of Design (line, shape and form, space, colours, texture, and values)
- be able to work co-operatively in small groups, share materials and observations
- use materials at Activity Centres appropriately

Terminology

- contrast
- T-Chart
- line
- shape
- colour
- texture
- size
- overlapping
- texture rubbing

Materials

- 3 T-Charts (see Appendix - **Pr. Gr1. BLM1, Pr. Gr1. BLM2, Pr. Gr1. BLM3**)
- blank paper
- pencils, wax crayons, pencil crayons, markers
- glue sticks
- pre-cut squares of the same colour in different sizes
- pre-cut squares of different colours in different sizes
- samples of items that have textures such as leaves, fabrics, wallpaper book samples, wood, bark, shells, and commercial rubbing plates that can be purchased at art supply stores, etc.

Suggested Resources

- Brown, Margaret Wise. Goodnight Moon, Harper Collins, 1975.
- Dr. Seuss, My Many Colored Days,

Whole Class

Contrast in Colours (and emotions)

- Teacher reads aloud a book about colours, such as My Many Coloured Days by Dr. Seuss, to students. (If a book is not available use coloured paper to evoke similar responses.)
- Teacher asks students to use their upper bodies to express their feelings in reaction to colour. For example, the teacher reads... On a bright yellow day...close your eyes and visualize how that colour makes you feel...move your upper body to demonstrate this feeling. On a dark brown day...close your eyes and visualize how that colour makes you feel. Move your arms to demonstrate this feeling. At the end of the story ask students to share words for a cool or warm colour feeling, a light or dark colour feeling, and words for emotions students relate to different colours.
- Teacher records words and displays them at Activity Centre 4 - The Size Centre.

Contrast in Size

- Teacher models contrast of size (large vs. small, thick vs. thin...) using books or other easily available objects in the classroom (or pre-selected objects).
- Teacher says, I need to find a student who has a smaller shoe than me.... and finds one. Teacher visually demonstrates the difference in shoe sizes to all students.
- Teacher instructs students to find a person who has a different shoe size than themselves. Each pair of students will take a "statue" position once they have located a specific example (e.g., student with smaller shoes and student with bigger shoes). Ask for volunteers to share their findings.
- Teacher repeats process for contrast of shapes (find two objects at your work area that are different shapes), colours (stand next to someone who is wearing a colour that is bright if you are wearing a dark colour), textures (find something in the classroom that feels smooth and something that feels rough), and sizes (find a partner who is a different height than you), Students take a "statue" position after each example so they can listen for further instructions.
- Students may also share their findings either in pairs, small groups, or with the whole class.

Action! Approximately 60 minutes

Explain to students that the focus of the activities is to study Contrast. Students will look at different types of contrast around them. Record the word and ask students to think of other words that describe contrast (opposite, difference). Post the words.

Activity Centres/Small Groups

Intent of the Activity Centres is for each student to complete a set of 4 worksheets that show contrasting lines, colours, textures, and sizes. Students move as a small group from one centre to the next. Teacher models the activity at each centre before students begin the activity. At each Activity Centre remind students that Contrast is the focus.

Feedback

Provide students with timely and on-going feedback as they rotate through Activity Centres.

Activity Center 1 - Straight Lines and Lines that are Not Straight

Materials at the Activity Centre: worksheet (T-Chart) (see Appendix - Pr. Gr1. BLM1) pencils, wax crayons, pencil crayons, markers, samples of items with lines

- The headings for the T-Chart are **Straight Lines** and **Lines that are Not Straight**.
- On one side of the T-Chart teacher draws a few different straight lines (vertical, horizontal, and lines that sharply change directions). Reference straight lines from items in the room (the edge of a book, where two walls meet, etc.).
- On the other side of the T-Chart, teacher draws a variety of lines that are not straight (bumpy lines, lines found in nature such as coils, spirals, star bursts, wavy lines, etc.).
- Post teacher example.
- Encourage students to look around the classroom or out the windows and draw lines that they see that are straight. Students draw lines that are not straight on the other side of the T-Chart.

Activity Centre 2 - Warm and Cool Colours

Materials at the Activity Centre: worksheet (T-Chart) (see Appendix - **Pr. Gr1. BLM2**), pencils, wax crayons, pencil crayons, markers, samples of items in different colours

- The headings for the T-Chart are **Warm Colours** and **Cool Colours**.
- Give examples of warm and cool colours using students' clothing. Ask students to talk about what warm and cool colours remind them of. (This may vary in different cultural backgrounds.)
- Teacher demonstrates filling one side of T-Chart with warm colours and the other side with cool colours.
- Post teacher example.
- Students use materials to fill in one side of their T-Chart with warm colours and cool colours on the other side of the T-Chart.
- Encourage students to use small areas of colour and to press harder or softer with their materials so they can compare the brightness and darkness of colours. Students may also blend colours together to create new colours.

Texture Rubbings

The technique of placing paper over a textured surface, then rubbing the surface of the paper with a pencil, pastel, or crayon etc., causing the appearance of the texture to be represented on the surface of the paper.

Activity Centre 3 - Smooth and Rough Textures

Materials at the Activity Centre: worksheet (T-Chart) (see Appendix - **Pr. Gr1. BLM3**), wax crayons (darker colours work best), samples of textures that are smooth and rough

- The headings for the T-Chart are **Smooth Textures** and **Rough Textures**.
- Teacher demonstrates filling one side of T-Chart with rubbings of smooth textures (silk, satin, velour or other fabric samples, wood with little grain, wallpaper book samples or fabric sample books, leaves, etc.) and texture rubbings of rough textures (tree bark, burlap, rock, brick wall, etc.) on the other side of the T-Chart..
- Post teacher example.
- Students should feel the textures first and then decide if the textures are smooth or rough.
- Students use the materials to fill one side of their T-Chart with rubbings that represent smooth textures and the other side of the T-Chart with texture rubbings that represent rough textures.

Activity Centre 4 - Size Centre (depth and space)

Materials at the Activity Centre: blank worksheet, lots of pre-cut squares of various shapes in one colour of paper, some pre-cut squares of different sizes in different colours, glue sticks

- Teacher arranges **same colour** squares on a piece of paper with the largest squares on the bottom of the paper and the smaller squares higher up on the paper.
- Teacher glues the larger squares first, starting at the bottom of the paper, and continuing to glue the shapes biggest to smallest with the smallest squares at the top of the paper. Squares should overlap each other.
- Teacher chooses a square in a **different colour** that represents a specific emotion and glues to the paper on top of all the overlapping squares in the same colour (refer to list of colours and emotions generated during Mind's On activity).
- Teacher discusses how by working larger to smaller the squares help create a sense of depth and contrast in size.
- Teacher discusses how the different coloured square represents an emotion. The size of the different coloured square can also represent "how much" of the emotion is added. For example, really happy or a little bit sad.
- Post teacher example.
- Students complete the activity by following the teacher example.

Consolidation **Approximately 30 minutes**

Small Groups

In small groups students share their 4 worksheets and discuss what they learned.

Possible guiding questions:

- What did you learn about warm colours and how did they make you feel?
- What items in our classroom have a smooth or a rough texture?
- How many of you see straight lines in our classroom? Where? What would you see if those straight lines were wavy or crooked? Would our classroom look the same?
- What would it be like if everything in our classroom was the same size?

Individual

- Give students an opportunity to finish, change, or improve their worksheets.

Small Groups

- In small groups, teacher asks students to share their favourite worksheet and describe the contrast on that page.
- During this time the teacher observes the various group discussions and records whether students understand the concept of contrast. (anecdotal notes/assessment)

Whole Class

- Students display their favourite worksheet.
- Teacher asks several students to explain the contrasting lines, colours, textures, and sizes from their own worksheet or another student's worksheet to the whole class.

Assessment as Learning (AaL)

Students are given an opportunity to listen to feedback from peers and teacher, and reflect on their own learning before being given an opportunity to finish, change, or complete their worksheets.

Assessment of Learning (AoL)

Teacher conferences with students in small groups and checks for understanding of the Principle of Design - Contrast. Teacher makes anecdotal notes regarding a student's progress and understanding.

Teacher posts definition of contrast beside displayed work and explains to students that using different lines, colours, textures, and sizes in art work helps to create visual interest and is important to know for when they create art.

Next Lesson Connection

As an extension, students can create books on Contrast and Opposites.

Students can use pictures from newspapers and magazines, or their own drawings to use as examples of Contrast.

Appendix

Pr. Gr1. BLM1

T-Chart

Name:

Straight Lines	Lines that are not straight
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Pr. Gr1. BLM2

T-Chart

Name:

Warm Colours	Cool Colours
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Pr. Gr1. BLM3

T-Chart

Name:

Smooth Textures	Rough Textures
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Visual Arts - Principles of Design

Grade 2 - Repetition and Rhythm

Patterns Everywhere!

Critical Learning

Students will:

- identify and discuss the Elements of Design that contribute to the creation of repetition and rhythm in art work
- identify and recreate patterns found in nature, and from what they see in their everyday life and community
- create art work using texture rubbings and patterns

Guiding Questions

- What is a pattern?
- Where do you see patterns and repetition of elements in this classroom, at school, or at home?
- What elements of design are repeated to create patterns?
- Can you clap with your hands the kind of rhythm you see in your art work?

Repetition: the repeated use of similar elements and visual effects in a composition. Repetition may produce the dominance of one visual idea, a feeling of harmonious relationship or unity, a pattern, or a rhythmic movement of the viewer's eye (e.g., a repeated pattern of similar colours, brush strokes, and textures can lead the eye through the art work).

Rhythm: the use of recurring elements to direct the movement of the viewer's eye through the art work and give a sense of unity to the composition. There are five kinds of rhythm: random, regular, alternating, progressive, and flowing.

Curriculum Expectations

Visual Arts Overall Expectations

By the end of Grade 2, students will:

D1. Creating and Presenting: apply the creative process (see pages 19-22) to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.

Principles of Design

The focus in Grade 2 will be on repetition and rhythm.

Repetition and Rhythm: repetition of colour and shape in patterns; random, alternating, and regular patterns in everyday objects (e.g., textiles, ceramics) and in art (e.g., works by M. C. Escher)

Learning Goals

(Unpacked Expectations)

By the end of this lesson students will be able to:

- create an art work that uses repetition of line, shape, texture, colour, and value in order to create patterns
- explain how their art work uses line, shape, colour, texture, and value to create repetition within patterns

Visual Arts Specific Expectations

D1.1 create two- and three-dimensional works of art that express feelings and ideas inspired by activities in their community or observations of nature

Instructional Components

Prior Knowledge and Skills

Students should:

- have an understanding of the Elements of Design (line, shape and form, space, colours, texture, and values)
- have familiarity with different tools and materials
- have familiarity with patterning [possible math curriculum connections including: identify, describe, extend, and create repeating patterns, growing patterns, and shrinking pattern, create a repeating pattern by combining two attributes (e.g., colour and shape; colour and size)]

Terminology

- patterns
- rhythm
- repetition
- texture rubbings

Materials

- a letter to parent/guardian (see Appendix - **Pr. Gr2. BLM1**)
- Word Wall terms (see Appendix - **Pr. Gr2. BLM2**)
- Templates of socks, fish, clothesline, and T-shirt (see Appendix - **Pr. Gr3. BLM3**)
- 6" x 6" paper for texture rubbings - enough for 10 per student
- pencils, wax crayons
- glue sticks

Suggested Resources

- Elhert, Lois. Market Day: A Story Told with Folk Art. Simon and Shuster Publishing, 2004.
- Harris and Green. Pattern Fish. Millbrook Press, 2000.
- Holm, Sharon Lane. Zoe's Hats: A Book about Colours and Patterns. Boyds Mills Press, 2003.
- books by Eric Carle
- images of art work by Warhol, Matisse, Vasarely, and Escher can be found in books or on the Internet.

Visual Arts - Principles of Design - Grade 2 - Repetition and Rhythm - Patterns Everywhere!

Minds On Approximately 40 minutes

Pause and Ponder

Teacher constructs a Word Wall (see Appendix - **Pr. Gr2. BLM2**)

Teacher can wear an outfit with patterns so they can use themselves as an example.

Whole Class

- Teacher shows students a pattern. The teacher asks students to describe what they see. Do they see lines, shapes, colours, or textures repeating? Do students see more than one element repeating?
- Teacher refers to the Word Wall and explains the meaning of the words - line, shape, colour, texture, pattern, repetition, and rhythm.
- Teacher asks students if they see anyone in the class wearing a pattern? Do they see lines, shapes, colours, or textures repeating? Do they see more than one element repeating?
- Teacher demonstrates a **think-aloud** with a pattern from an item of clothing a student is wearing or from an item in the classroom. Teacher refers to the Word Wall and discusses Elements of Design that exist in the pattern (line, shape, colour, texture).
- Teacher reads the story, Pattern Fish (or another book that depicts patterning).
- Teacher asks students if they see repetition of lines, shapes, colours, and textures in the book's illustrations and asks for examples.
- Teacher adds any words to the Word Wall that may have come up in the class discussion.

In addition to, or instead of using a book, teacher may also use a copy of an art work that depicts patterns, and ask students if they see repetition of lines, shapes and forms, colours, and textures. Suggested artists include, Andy Warhol's "Campbell's Soup Cans" (1962) or other Warhol works that have repeating elements, Henri Matisse's "The Red Studio" (1911), art works by Victor Vasarely, or M.C. Escher.

Teacher can arrange various objects with patterns students have brought from home around classroom to encourage discussion about patterns (see Appendix - **Pr. Gr2. BLM1**).

Action! Approximately 90 minutes

Either Part A and/or B can be completed depending on time, weather, and available resources.

- Teacher explains to students that they will be collecting patterns by doing texture rubbings.
- Teacher demonstrates how to do a texture rubbing by using an object with a raised texture that has a pattern (use a wax crayon or pencil).

Individual

- Teacher supplies each student with an object with a raised surface (coins, stamps, bark....) and a wax crayon and students practice creating a texture rubbing.
- The teacher checks that each student understands the texture rubbing process.

Part A - Outside Texture Rubbings

Pairs

- In pairs, students explore their outside environment and find objects with a raised surface pattern that they can use for texture rubbings.
- Each student creates 8-10 texture rubbings of patterns using wax crayons or pencils.
- On their texture rubbings students should record what the object is and what Element of Design (line, shape, colour, texture) of the surface pattern is emphasized by the texture rubbing.

Part B - Inside Texture Rubbings

- Teacher creates pattern tables covered with items with raised surface patterns (number of tables depends on number of groups desired).

Small Groups

- In small groups, students explore the items on the tables and find objects with a raised surface pattern that they can use for texture rubbings.
- Each student creates 8-10 texture rubbings of patterns using wax crayons or pencils.
- On their texture rubbings students should record what the object is and what element of design (line, shape, colour, texture) of the surface pattern is emphasized by the texture rubbing.

Texture Rubbings

The technique of placing paper over a textured surface, then rubbing the surface of the paper with a pencil, pastel or crayon etc., causing the appearance of the texture to be represented on the surface of the paper.

Assessment as Learning (AaL)

Teacher checks to see if students can create a texture rubbing of an item with a raised surface pattern before continuing. The vocabulary on the Word Wall can be photocopied and placed at the pattern tables for easy access.

Whole Class

- The teacher asks several students to share an effective texture rubbing with the class and discuss the Elements of Design that create the pattern. Possible questions to guide the discussion could be Do you see shapes repeating? Are there colours that repeat? What else repeats? Can you describe how the material feels or what kind of texture it has? Does the texture repeat?

Part C - Socks, Fish, Clothesline, and T-Shirt (see Appendix - **PR. Gr2. BLM3**)

- The teacher photocopies **Pr. Gr2. BLM3** (or other templates if desired) and informs students that they will use their texture rubbings to create patterns on a pair of socks, a fish, clothes on a clothesline, or a T-Shirt.
- The teacher demonstrates by using some texture rubbings and one of the templates.
- The teacher (with class input) decides on which texture rubbings create visually interesting patterns. The texture rubbings can be cut to fit various shapes within the chosen item.
- The teacher places the cut pieces on the item and moves them around while seeking class input on what arrangement is an effective pattern.
- The teacher explains how they are using patterns to create the effect of repetition and rhythm.
- The texture rubbings can overlap or patterns can be added to, and embellished with available materials.
- The teacher glues down pieces so they have created an item decorated in patterns.

Assessment as Learning (AaL)

Students are given an opportunity to change, or complete their template after checking with peers

Individual

- Students choose one of the photocopied templates for their project.
- Students follow teacher modelling and create their item.
- Before they glue down any of their pieces students receive peer and teacher feedback.
- Students revise their work and glue the pieces of their texture rubbing patterns onto their item.
- Students can add to their patterns with available materials.
- Students can create patterns for more than one template, if they have time.

Consolidation **Approximately 20 minutes**

Rhythm: the use of recurring elements to direct the movement of the viewer's eye through the art work and give a sense of unity to the composition. There are five kinds

of rhythm: random, regular, alternating, progressive, and flowing.

- Teacher demonstrates the 5 different rhythms by clapping the rhythms.
- Students give sound to their art work by creating different rhythms represented by patterns in their art work.
- Students can practice giving sounds to other patterns they see around them.

Assessment of Learning (AoL)

Teacher makes anecdotal notes regarding student's progress and understanding of repetition and rhythm (their finished art work and their ability to add sound to their art work).

Next Lesson Connection

Students can create other art work from texture rubbings they have left over from the above project. Students can create patterned environmental art from outside found materials.

Appendix

Pr. Gr2. BLM1

Dear Parent/s and/or Guardian/s,

We are about to explore the world of patterns (repetition and rhythm) in Visual Arts. Students will observe the natural and man-made world around them. They will have the opportunity to explore both inside and outside the classroom. During our explorations students will be recording what they see. In order to make this lesson even more meaningful, I would like to ask you to kindly send in any items with patterns (wallpaper samples, samples of fabric, patterned socks, wrapping paper, etc.) that would enable students to further understand repetition and rhythm in art. If you would like these items returned, kindly attach a note to your donations. All other items will be used in the classroom for future lessons. And of course, students are encouraged to come to class wearing patterned clothing, too!

Thanks again,

Teacher's Name Here

Pr. Gr2. BLM2

Enlarge words and add pictures, too.

Word Wall

Repetition - elements that repeat (such as line, shape, colour, value, texture)

Line - squiggly, straight, wavy, jagged, etc.

Shape Colour

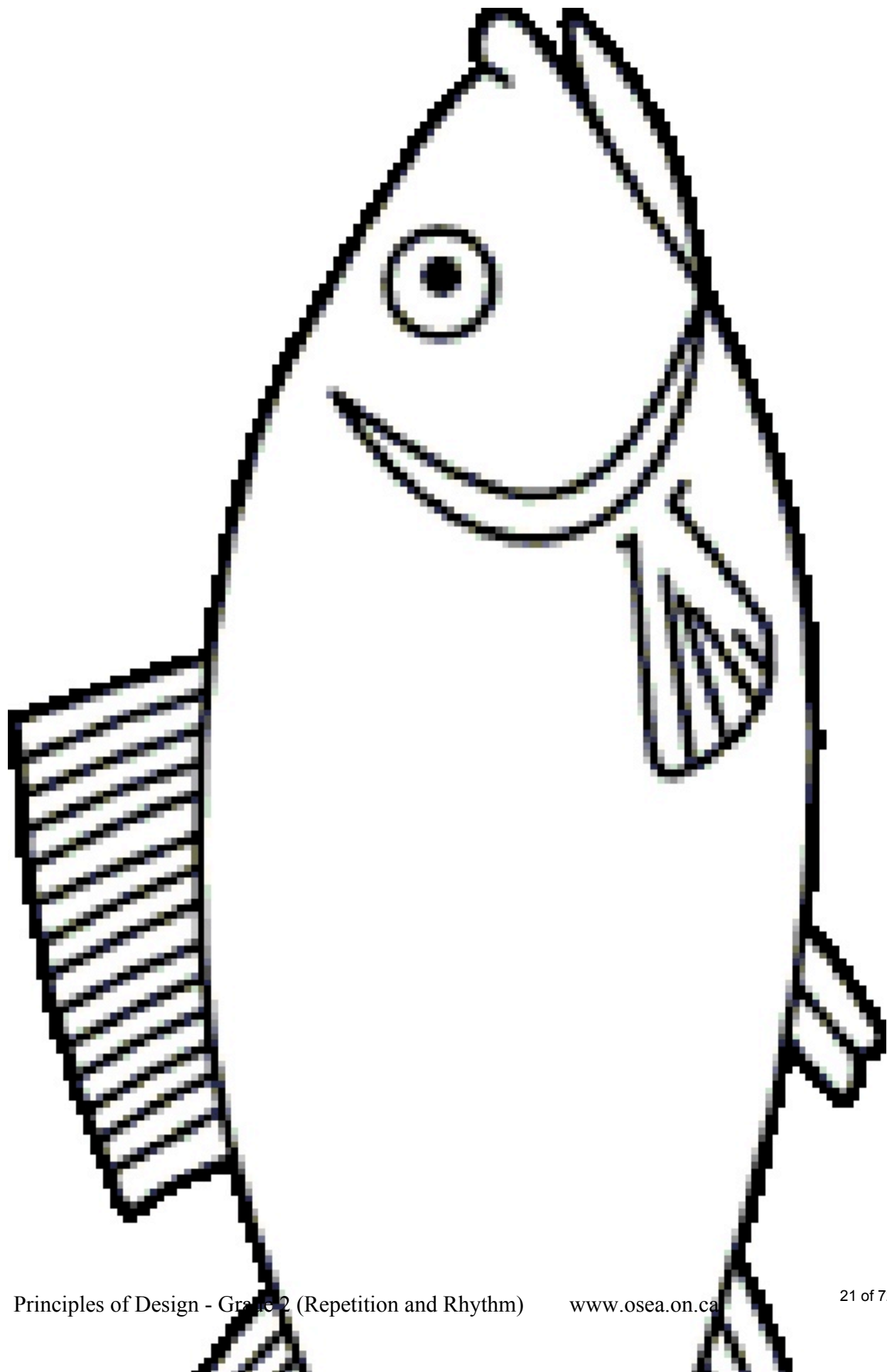
Pattern - arrangement of repeated elements

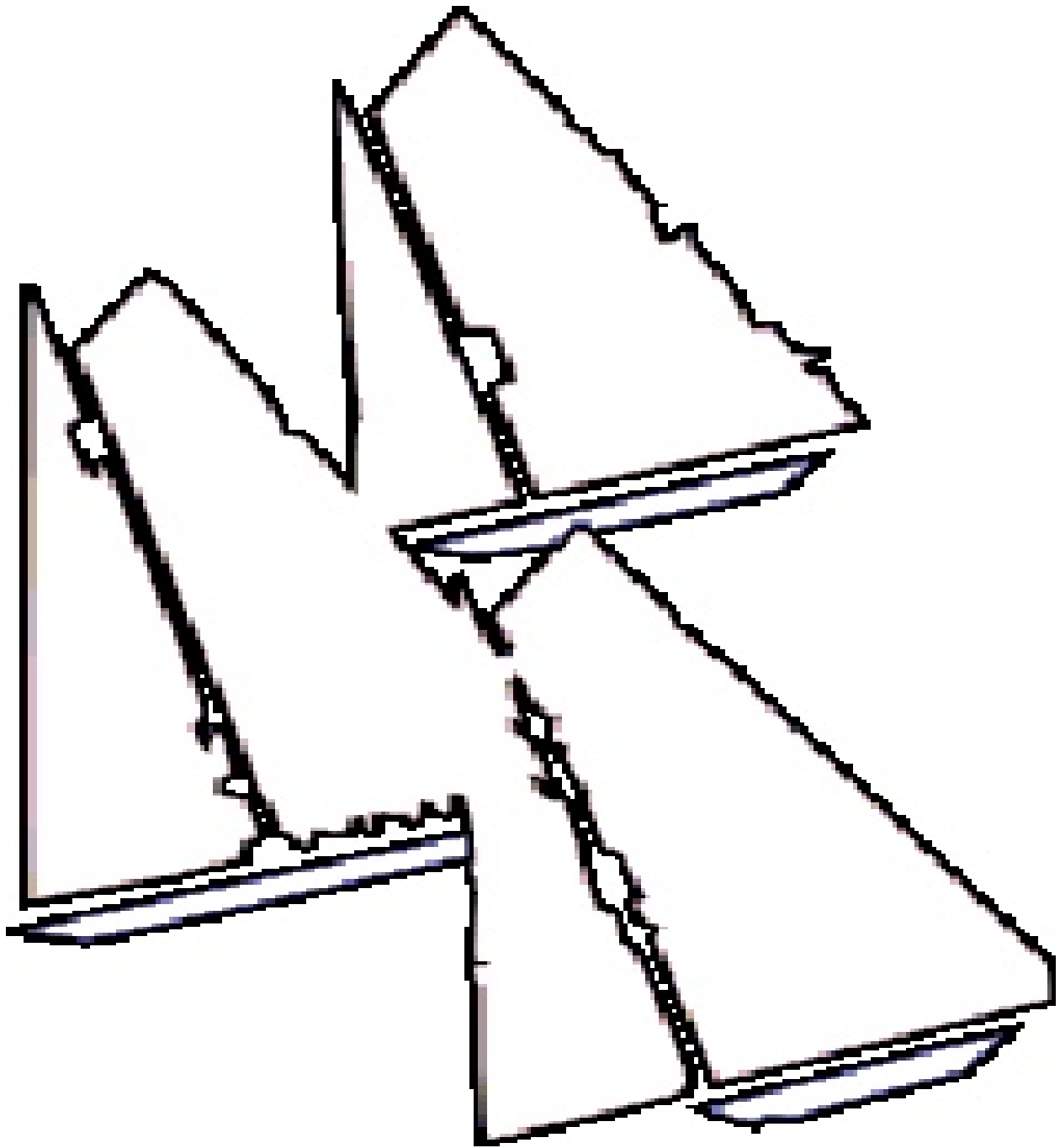
Texture - feel or appearance of a surface

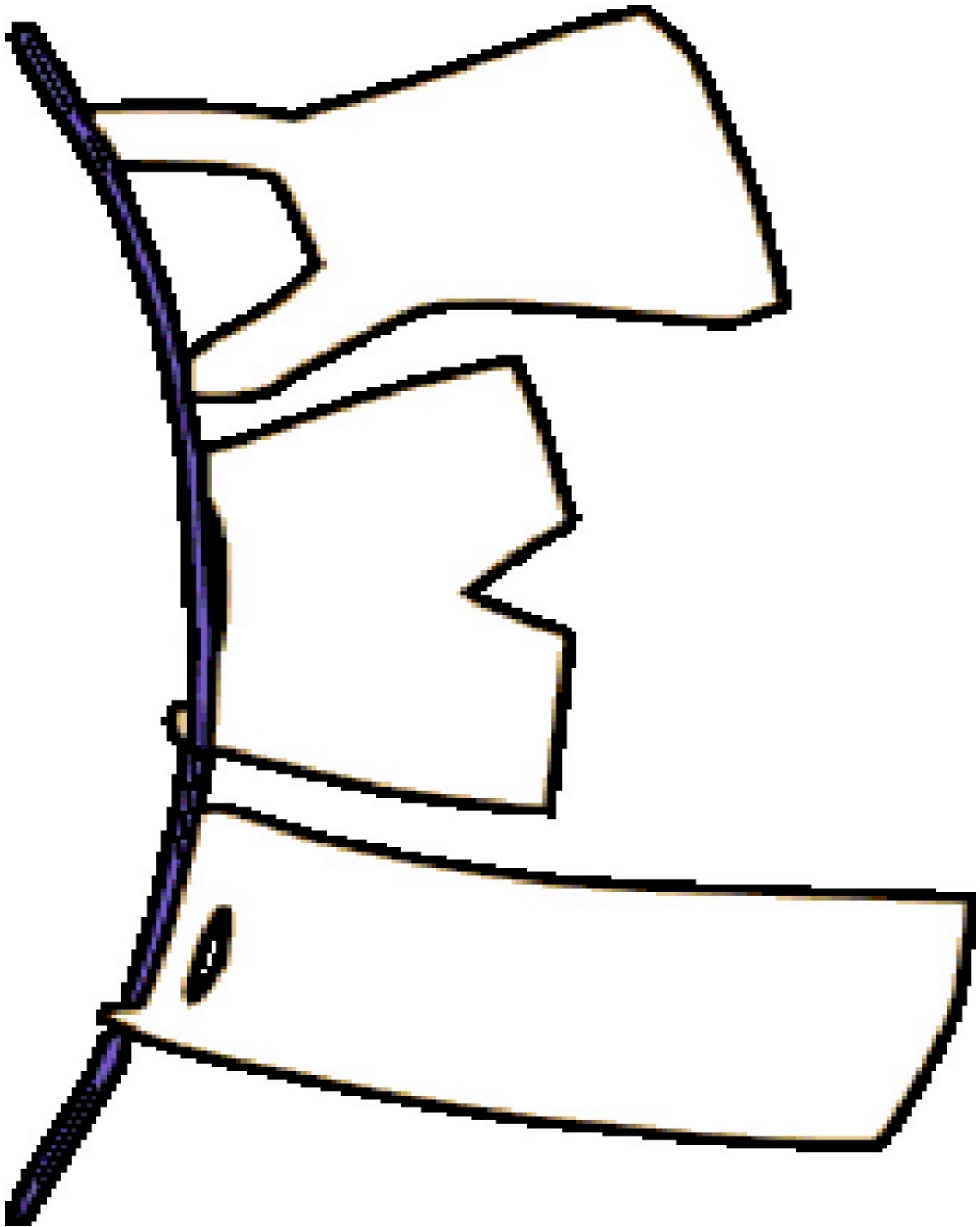
Rhythm - random, regular, alternating, progressive, and flowing

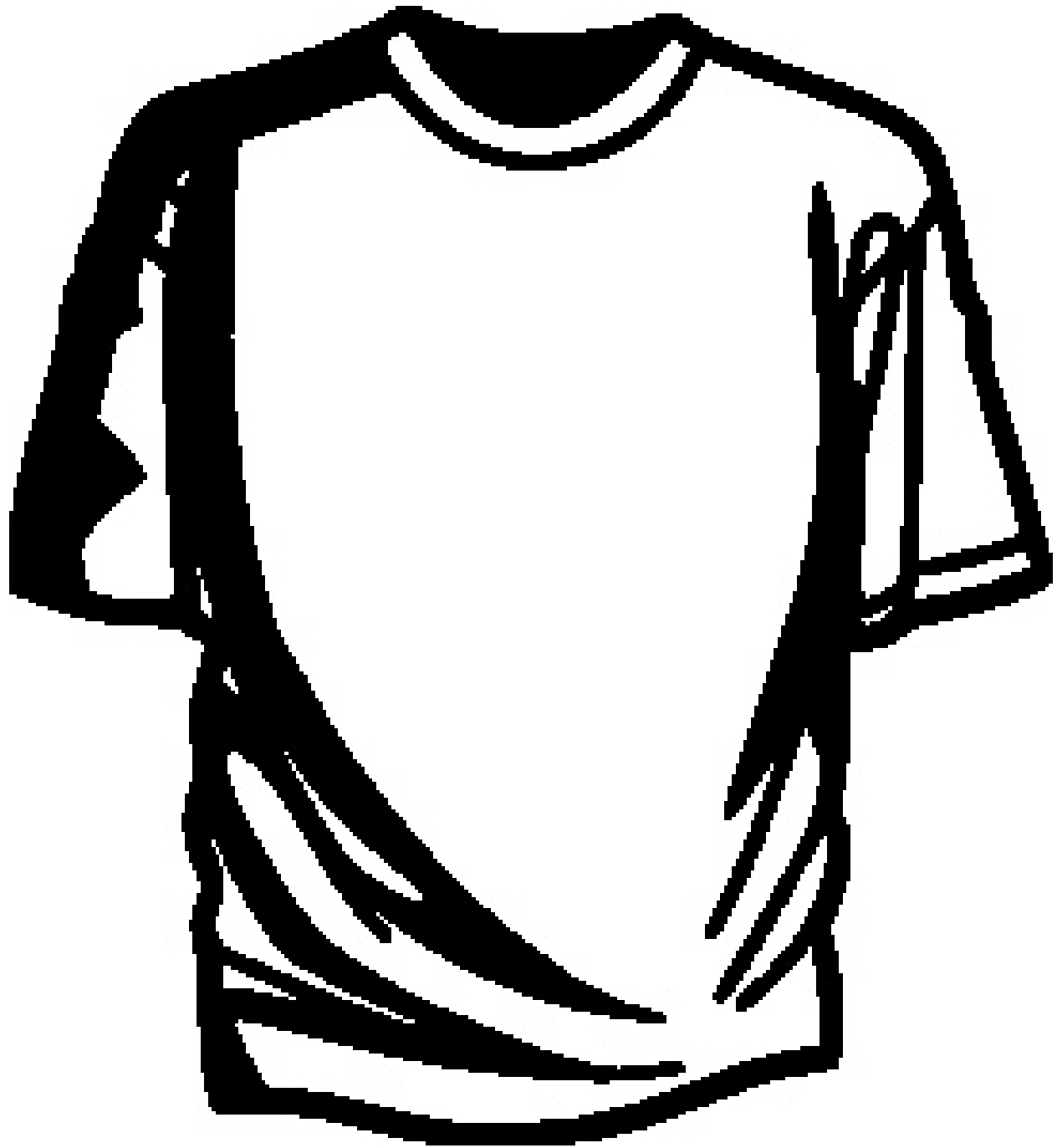
Pr. Gr2. BLM3











Visual Arts - Principles of Design

Grade 3 - Variety

Bad Hair Day

Critical Learning

Students will:

- experiment with different lines, shapes, sizes, and colours to create an art work that has a Variety of elements
- explain the similarities and differences of the Elements of Design in their work

Variety: the quality of being diverse or incorporating a number of different or contrasting elements. Variety may be achieved by opposing, changing, elaborating, or contrasting the elements of design.

Guiding Questions

- Can you find examples of different shapes around us? in our community? in the world?
- What are different words to describe the sizes of things?
- Find different colours of blue (red, green ...) around you? Is there a lighter blue? Is there a darker blue?
- Is there a bright/dark colour in the room? How does it make you feel?

Curriculum Expectations

Visual Arts Overall Expectations

By the end of Grade 3, students will:

D1. Creating and Presenting: apply the creative process (see pages 19-22) to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.

Principles of Design

The focus in Grade 3 will be on variety.

Variety: slight variations of a major theme; strong contrasts (e.g., use of different lines, shapes, values, and colours to create interest [bright or light colour values, dark colour values])

Visual Arts Specific Expectations

D1.4 use a variety of materials, tools, and techniques to respond to design challenges

D2.4 identify and document their strengths, their interests, and areas for improvements as creators of art

Learning Goals

(Unpacked Expectations)

By the end of this lesson students will be able to:

- create different lines that have movement
- identify different kinds of shapes and include them in their work
- use words to describe different sizes of objects, and use different sizes of lines and shapes in their work
- identify the values of colours (lighter and darker versions of the same colour) and use them in their work

Instructional Components

Prior Knowledge and Skills

Students should:

- have an understanding of the Elements of Design (line, shape and form, space, colours, texture, and values)

Terminology

- line
- geometric shapes
- organic shapes
- colour value
- blending colours

Materials

- string, yarn, ribbon, shoe laces, a material that bends
- paper (12" x 18")
- pencils, wax crayons, pencil crayon, markers
- poster size sheets of paper for students to record their findings to be posted in the classroom
- Colour Exploration worksheet (see Appendix - **Pr. Gr3. BLM1**)
- Project Evaluation Checklist (see Appendix - **Pr. Gr3. BLM2**)

Suggested Resources

- Jonas, Ann. Colour Dance. New York: Greenwillow Books, 1989.
- Dr. Seuss. My Many Colored Days.
- Thong, Roseanne. Red is a Dragon. San Francisco: Chronicle Books, ISBN: 0811831779.

Visual Arts - Principles of Design - Grade 3 - Variety - Bad Hair Day

Minds On Approximately 15 minutes

Pause and Ponder

Individual/Pairs

Line Exploration

Distribute a piece of string, yarn, ribbon (something that bends) to each student. Length of string should be about the stretched width of student's arms. Different colours would be beneficial but not essential.

- Ask students to create a straight line from their string. Teacher should also demonstrate.
- Discuss the properties of a line - has a beginning and end point.
- Ask students to find a line around them and recreate it with their string. They should ask the student beside them if they can describe the line. Where in the room is it? (Pair/Share)
- Ask students to create different lines with their string, Students decide which is their best creation and display it on their work surface.
- Lead students in a walk around the room, walking in an interesting line, looking at the different lines created from the strings.
- Discuss some of the different lines that students created. Discuss the sizes of lines (long, short, thin, wide....). Discuss that students created a variety of lines. Variety is an important part of creating a visually interesting art work.

Teacher may need to demonstrate several different kinds of lines for some students before they start creating their own.

Anchor Chart

Teacher can have pre-made poster size sheet with samples of a variety of lines. Post after Line Exploration exercise. Teacher can also post blank sheets so students can add their own lines for all to reference.

Inform students that they will be using strings again soon but right now they are going to create an art work using a variety of lines.

Action! **Approximately 45 minutes**

Bad Hair Day

On available size and colour of paper (12" x 18" is a good size) have students use a pencil to draw a shape that will represent their head. There needs to be lots of room left around this shape to add things.

Tell students to imagine that they have just woken up and are having a really bad hair around the head shape to day. Students are to use a variety of lines (think about the ones they have just created) with their strings, in different sizes, to add hair to their head shape.

Stop students after about 10 minutes. They will not be finished but tell them you are going to share more information with them about Variety and what they can add to their projects.

Shape Exploration

- Using their strings, ask students to create the shape of a circle. Teacher should also demonstrate.
- Discuss the properties of a shape - shapes are closed forms (there is no starting or end point).
- Ask students to find a shape around them and recreate it with their string. They should ask the student beside them if they can describe the shape. Where it is in the room? (Pair/Share)
- Ask students to create different shapes with their string. Students decide which is their best creation and display it on their work surface.
- Lead students in a walk around the room looking at the different shapes.
- Discuss some of the different shapes that students created.
- Explain that there are 2 categories of shapes - geometric shapes (circles, squares and triangles...) and organic shapes (non-geometric, free-flowing shapes based on those found in nature).
- Discuss that students created a variety of shapes with their strings. Discuss the sizes of shapes (small, big, too large to fit in the classroom...). Remind students that a variety of lines and shapes make an art work visually interesting.

Teacher may also prepare a set of photocopied worksheets for this project by drawing a head shape on paper but make sure there is lots of space

Anchor Chart

Teacher can have pre-made poster size sheets with samples of a variety of geometric and organic shapes. Post after Shape Exploration exercise. Teacher can also post blank sheets so students can add their own designs for all to reference.

Depending on material availability students may need to sit in small groups to share materials during the colour exploration exercise.

Feedback

Teacher walks around to check if students are understanding the concept of Variety. Teacher gives feedback where necessary to individual students.

Students continue working on their Bad Hair Day art work in pencil, adding more lines to their hair, and a variety of shapes to their hair, their faces, the background and/or a border to fill the paper.

Colour Exploration

- Teacher reads students an illustrated book about colour or one that is full of interesting colours.
- Lead a discussion about different colours in the book. Focus discussion on lighter and darker versions of the same colour (value), bright colours, and dark colours.
- Discuss how different colours make students feel.
- Relate colour discussion to colours of clothing or shoes students are wearing. Is there a light colour of blue and a dark colour of blue? Is someone wearing a bright colour? Does changing the colour you are wearing make you feel different?

Remind students that just like a variety of lines and shapes, a variety of colours makes an art work visually interesting.

Colour Exploration Sheet

Using available materials (wax crayons works well for this project) have students explore a variety of colours. During this exercise remind students that pressing softer or harder with their wax crayon can also create a variety of colour effects.

- Have students divide a piece of paper into 4 sections and label the sections - values, bright colours, dark colours, blending colours or use **Pr. Gr3. BLM1** (see Appendix)
- Values - Tell students to choose a colour and find all the different values of that colour. For example, choose all the different blues they can find in that material. In this section of their paper they need to experiment with the different values of that colour (white can be added to a colour to make it lighter, or black can be added to a colour to make it darker).
- Bright - Tell students to choose bright colours. In this section of their paper they need to experiment with bright colours. They can also record the emotions that the bright colours make them feel.
- Dark - Tell student to choose dark colours. In this section of their paper they need to experiment with dark colours. They can also record the emotions the dark colours made them feel.
- Blending - Tell students to experiment with blending different colours together and creating different effects in this section.
- Using their **Colour Experimentation Sheet** as a guide students can now add colour to their Bad Hair Day art work.

Teacher reminds students that a variety of colours makes art works visually interesting and students need to include (post this list, too) - a variety of the same colours (value), bright colours, dark colours, blended colours and areas where they have pressed lightly with the material and areas where they have pressed hard with the material.

Students complete their Bad Hair Day art work.

Consolidation Approximately 30 minutes

During process or upon completion of work, conference with each student and ask (some of) the following questions:

- Can you show me a variety of lines in your work?
- Can you show me a variety of shapes in your work?
- Can you show me different values of colours in your work?
- Can you show me a bright colour in your work?
- Can you show me a dark colour in your work?
- What is Variety in art?
- Have you created an art work that demonstrates variety?
- Is there anything you would like to change?
- Tell me something you did really well and like about your work.

Based on assessment opportunities during the project, conferencing, and final work, evaluate student work based on understanding of variety (see Appendix - **Pr. Gr3. BLM2**).

Display work with posters that explain variety of lines and shapes, and Colour Exploration Worksheets which will help viewers understand the process of the project.

Next Lesson Connection

Students can also create Bad Hat Days, Bad Outfit Days, Bad Looking Pet Days... any situation which allows them to start with a basic shape and add a variety of lines, shapes, values, and colours.

Assessment of Learning (AoL)
Conferencing with students, the teacher can take anecdotal notes based on the questions and complete Art Work Evaluation (see Appendix - **Pr. Gr3. BLM2**)

Appendix

Pr. Gr3. BLM1

Colour Sheet

values of a colours

(adding white can make a colour lighter and adding black can make a colour darker)

bright colours

dark colours

blending colours

Pr. Gr3. BLM2

Art Work Evaluation

Bad Hair Day Art Work

Name of Student: _____ Date: _____

_____ Level 4 - student demonstrates a thorough knowledge of variety and applies it to work

_____ Level 3 - student demonstrates considerable knowledge of variety and applies it to work

_____ Level 2 - student demonstrates some knowledge of variety and applies it to work

_____ Level 1 - student demonstrates limited knowledge of variety and applies it to work

Visual Arts - Principles of Design

Logos, Ads, and Wearable Ads

Grade 4 - Emphasis

Critical Learning

Students will:

- study and rate logos, and their effectiveness
- study and rate the effectiveness of logos in ads
- work in small groups to create a design that demonstrates Emphasis by placement, size, and colour

Emphasis: special attention or importance given to one part or element in an art work (e.g., a shape of darker value in a light composition). Emphasis can be achieved through placement, contrast, colour, size, and repetition among other means.

Guiding Questions

- What is the best placement for a logo to have emphasis?
- What are the best colours to use for logos in relation to what they represent? (e.g., would the best colour choice for a logo for organic clothing be green or brown?)
- Where is Emphasis used in advertising?
- Where is Emphasis used in signage and symbols in our community? (bathrooms, stop signs...)

Curriculum Expectations

Visual Arts Overall Expectations

By the end of Grade 4, students will:

D1. Creating and Presenting: apply the creative process (see pages 19-22) to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.

D2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences.

Learning Goals

(Unpacked Expectations)

By the end of this lesson students will be able to:

- choose ads that have logos that emphasize a product or item and explain their decision
- add a school related logo to a T-Shirt or backpack and demonstrate an understanding of Emphasis by the logo's placement, size, and colour

Principles of Design

The focus in Grade 4 will be on emphasis.

Emphasis: use of colour intensity, contrast in value, placement and size of shapes, and/or weight of line to create a particular focal point

Visual Arts Specific Expectations

D1.1 create two- and three-dimensional works of art that express feelings and ideas inspired by their interests and experiences

D1.3 use elements of design in art works to communicate ideas, messages, and understandings

D2.3 demonstrate awareness of the meaning of signs, symbols, and styles in works of art

Possible Media Literacy Expectations

1.3 express opinions about ideas, issues, and/or experiences presented in media texts, and give evidence from the texts to support their opinions

2.2 identify the conventions and techniques used in some familiar media forms and explain how they help convey meaning

2.1 identify elements and characteristics of some media forms

3.4 produce media texts for specific purposes and audiences, using a few simple media forms and appropriate conventions and techniques

Instructional Components

Prior Knowledge and Skills

Students should:

- be familiar with the graphic organizer KWL (KWL is a graphic organizer that has three columns. What you **Know**, what you **Want** to know, and what you **Learned** are the headings for the columns - an Internet search for a KWL chart can provide a template)
- be expected to have a basic understanding of cooperative group work, mutual respect, and attentive listening

Terminology

- logo
- KWL
- Emphasis
- placement
- contrast
- colour
- size
- repetition
- Gallery Walk
- focal point
- thumbnail sketches

Materials

- examples of logos students are familiar with ... Sports Companies, Fast Food Restaurants, Children's Clothing Stores, Local Businesses, School Board...can be found in newspapers, magazines, flyers, brochures and on the Internet
- scissors, pencil crayons, markers
- Rating a Logo (see Appendix - **Pr. Gr4. BLM1**)
- Rating a Logo in an Ad (see Appendix - **Pr. Gr4. BLM2**)
- Rating a Wearable Ad (see Appendix - **Pr. Gr4. BLM3**)
- templates of shirt, backpack (see Appendix - **Pr. Gr4. BLM4**)
- Choice Board (see Appendix - **Pr. Gr4. BLM5**)

Visual Arts - Principles of Design - Grade 4 - Emphasis - Logos, Ads, and Wearable Ads

Minds On Approximately 40 minutes

Pause and Ponder

Whole Class

- Teacher shows class an example of a logo.
- Teacher discusses with class where logos are found in our everyday life.
- Teacher has students list and describe as many logos as they can.
- Teacher introduces the KWL chart and under the K section of the chart - **what you know** - asks for responses to "what do the students know about logos?"
- Students respond to the W section of the chart - **what do you want to know**. Teacher lists responses to "what do you want to know or learn about logos?"

Students fill out KW portion of the chart with teacher during "Minds On". The L part will be filled in during the "Consolidation" part of the lesson.

Small Groups

- Provide students with newspapers, magazines, flyers, brochures, etc.
- Ask students to look through all the materials and find examples of ads with logos.
- Students select 1 logo from the ones they have found and take turns explaining to the others in their group why they found that logo effective.

For homework, students can collect copies of ads and bring in to post.

Whole Class

- Post all the ads with logos.
- Discuss the effective components of a logo and record responses (the logo design is simple, the logo contains just a word or a few words, the logo combines words and a symbol or image, the logo is bold and easy to recognize...).
- Use the effective components of a logo from the above discussion and lead the class through the process of creating and using a rating system for determining the effectiveness of a logo, or share the rating criteria in **Rating a Logo** (see Appendix - **Pr. Gr4. BLM1**)
- Using a sample logo and **Rating a Logo** (see Appendix - **Pr. Gr4. BLM1**), the teacher demonstrates how to rate a logo based on the criteria.

Pair/Share

- Working in pairs students rate one or more of the posted logos and share their responses with each other, and should be prepared to share their responses with the class.

Whole Class

- Teacher discusses the meaning of Emphasis in art and posts the definition.
- Teacher asks students to find a posted ad that has a logo that demonstrates Emphasis.
- Teacher asks students to share their choice and reasons with a partner (Pair/Share) before calling on several students to share with the class.
- Teacher reminds students that Emphasis is created through placement, contrast, colour, size, and repetition.

Action! Approximately 120 minutes

Small Groups

- Teacher divides students into advertising firms (groups of 4).
- Teacher explains that students are taking on the role of advertising executives who have been asked to find examples of effective logos in ads.
- Students search the wall or other available resources for 4 different ads with logos.
- Students use the **Rating a Logo in an Ad** (see Appendix - **Pr. Gr4. BLM2**) and the posted definition of Emphasis to rate the logo's level of emphasis in the ad.
- Each group shares one or two of their ads, logos, and ratings with the class.

Small Groups

- Students work in groups of 4.
- Students are given a photocopy or example (e.g., from a letterhead) of an existing school board or school logo.
- Students place the logo on either a template of a shirt or backpack (or both) (see Appendix - **Pr. Gr4. BLM4**), or real shirt or backpack. They should place the logo on the area of the item where the logo will have the most impact and demonstrate Emphasis. (placement)
- Students need to look at the shape and size of the logo and determine if it needs to be increased in size before it is placed on the items. Enlarge logo on a photocopier as per each group's instructions. (size)
- Students need to change or add colour (with pencil crayons or markers) to the logo to increase its Emphasis. The number of colours used should be a consideration. (colour) Also, remind students to consider the background colour when making colour choices.
- Upon completion, each group uses the rating scale **Rating a Wearable Ad** (see Appendix - **Pr. Gr4. BLM4**) to evaluate their work.
- Groups may wish to make adjustments to their designs after they have gone through the rating process.
- Groups can then re-evaluate their work.

Assessment as Learning (AaL)

After completing the "Rating a Wearable Ad" for their group's work - group's should be given an opportunity to reflect on their choices and make adjustments to their designs as necessary.

Consolidation Approximately 20 minutes

Whole Group

- Completed work is put on display and class has a **Gallery Walk**. Teacher asks students to look for specific things. (e.g., a logo with effective colour choices, an idea that they never considered themselves ...)
- Class completes the KWL chart from "Mind's On" and fill in the L section - **what you learned**.
- Responses should include an understanding of the focus of this lesson, the Principle of Design - Emphasis.

A **Gallery Walk** is an instructional technique in which students rotate around the classroom looking at art work, composing answers to questions, and reflecting on and reacting to the answers given by other groups. The technique is used to encourage active engagement by students in synthesizing important concepts, building consensus, writing, and speaking.

Assessment of Learning (AoL)

Students should be able to discuss the impact of emphasis on logos, ads, and wearable ads when filling in the L section of the KWL chart.

Next Lesson Connection

Students can create an original logo and use a Choice Board (see Appendix - **Pr. Gr4. BLM5**) to help them. Students should have prior experience with the use of choice boards and prior knowledge of developing designs by using thumbnail sketches.

Choice Board, is a tool or strategy suggested as a Differentiated Instructional Strategy, which offers a student choices. An Internet search for more information on choice board, differentiated instruction, or Robert Marzano is recommended.

Appendix

Pr. Gr4. BLM1

Rating a Logo

Rating Scale:

Level 4 - very effective - Eye-catching!

Level 3 - effective- Made you look!

Level 2 - basic - Did the job!

Level 1 - needs improvement!

Level R - Redo this logo now!

When rating a logo keep these points in mind:

- The logo design is simple
- The logo contains just a word or a few words
- The logo combines words and a symbol or image
- The logo is bold and easy to recognize

Pr. Gr4. BLM2

Rating a Logo in an Ad

Rating Scale:

Level 4 - very effective - Eye-catching!

Level 3 - effective- Made you look!

Level 2 - basic - Did the job!

Level 1 - needs improvement!

Level R - Redo this ad now!

The placement of the logo emphasizes the item within the ad.

Level 4 Level 3 Level 2 Level 1 Level R = Redo this ad now!

The logo uses colour to create Emphasis

Level 4 Level 3 Level 2 Level 1 Level R = Redo this ad now!

The size of the logo is appropriate for the item

Level 4 Level 3 Level 2 Level 1 Level R = Redo this ad now!

Pr. Gr4. BLM3

Rating a Wearable Ad

Rating Scale:

Level 4 - very effective - Eye-catching!

Level 3 - effective- Made you look!

Level 2 - basic - Did the job!

Level 1 - needs improvement!

Level R - Redo this ad now!

The placement of the logo has impact on the item

Level 4 Level 3 Level 2 Level 1 Level R = Redo now!

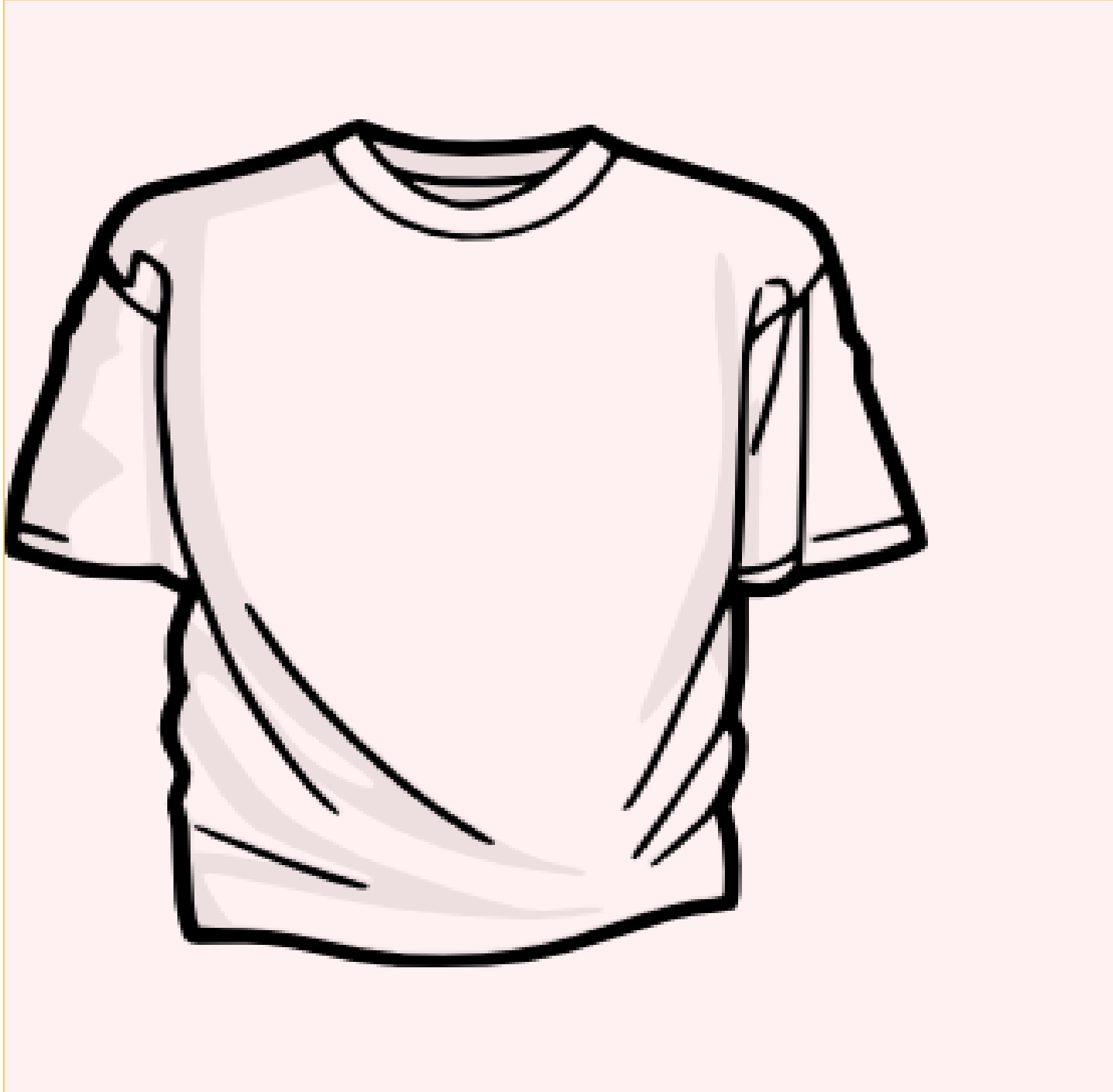
The logo uses colour to create Emphasis

Level 4 Level 3 Level 2 Level 1 Level R = Redo now!

The size of the logo is appropriate for the item

Level 4 Level 3 Level 2 Level 1 Level R = Redo now!

Templates for shirt and backpack





Pr. Gr4. BLM5

Choice Board Activity

Name: _____

My Logo is: _____

school library	personal logo	sports team logo
letterhead logo	classroom logo	school logo
clothing logo	food logo	music logo

Visual Arts - Principles of Design

Grade 5 - Proportion

Landscape Collage

Critical Learning

Students will:

- look at proportion, placement, size, colour, and detail of objects in art work
- create art work with foreground, middle ground and background, and create their own version of a landscape using a horizon line and proportion

Guiding Questions

- What is proportion in art?
- How can you use size differences to create a sense of depth or distance?
- How does the placement of objects in relation to the horizon line effect our understanding of where they are in space?

Proportion: the relationship between objects with respect to size, number, and so on, including the relation between parts of a whole.

Curriculum Expectations

Visual Arts Overall Expectations

By the end of Grade 5, students will:

D1. Creating and Presenting: apply the creative process (see pages 19-22) to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.

D2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences.

Learning Goals

(Unpacked Expectations)

By the end of this lesson students will be able to:

- create a landscape collage, with a focus on size relationships and placement of items, in relation to the horizon line
- create a foreground, middle ground, and background within their landscape
- explore how colour, size, and detail can effect proportion

Principles of Design

The focus in Grade 5 will be on proportion.

Proportion: the relationship of the size and shape of the parts of a figure to the whole figure; the scale of one object compared to its surroundings, with indications of how close and how large the object is (e.g., figures with childlike proportions that are approximately "five heads high" and adult figures that are approximately "seven or eight heads high"; caricature; use of improbable scale for imaginary settings and creatures.

Visual Arts Specific Expectations

D1.2 demonstrate an understanding of composition, using selected principles of design to create narrative art works or art works on a theme of topic

Instructional Components

Prior Knowledge and Skills

Students should:

- be familiar with the concept of collage and have worked with cut and paste techniques
- understand size, placement, and horizon line
- have an understanding of overlapping, and placement of objects on an art work, including the concept of foreground, middle ground, and background
- understand the concept of appropriation
- have prior knowledge in class "critique" etiquette.. how to use "I" statements and show mutual respect

Terminology

- horizon line
- foreground
- middle ground
- background
- depth
- overlapping
- proportion
- layering
- appropriation
- juxtaposition

Materials

- resources with pictures of buildings and urban scenes
- pictures of rural scenes
- urban and rural landscapes
- 12" x 18" paper (can vary according to availability)
- lots of photocopied images of buildings, landscapes, objects, and appropriated images to be used in collages
- pencil crayons
- glue sticks and scissors
- Word Wall terms (see Appendix - **Pr. Gr5. BLM1**)
- Landscape Collage Checklist (Appendix - **Pr. Gr6. BLM2**)

Suggested Resources

- Hopkins, Lee Bennett. [City I Love](#). ISBN: 9780810983274.
- Group of Seven images (e.g., McMichael Gallery website)
- Some suggested architects: Frank Gehry, Antonio Gaudi, Frank Lloyd Wright
- Google Earth for bird's eye view of different environments
- Edward Burtynsky (Canadian photographer) industrial landscapes.

Teacher will:

- Explain to students that proportion is usually not even noticed until something is out of proportion.
 - Explain that when the relative size of two elements being compared seems wrong or out of balance it is said to be "out of proportion". Refer to the work of Rene Magritte or Salvador Dali for examples of disproportion or unexpected changes in proportion.
 - Instruct students to look at objects around them in terms of their proportional size and relationships to each other. How many times taller is the student than the shoe that they are wearing? How many crayons would you need to measure your body vs. just your arm. Questions like these will help your students develop a better understanding of how items compare to each other.
 - Ask students to close their eyes and visualize what they see in their city, town, or neighbourhood. Ask them to think about which buildings are on the horizon. The horizon line in perspective drawing is a horizontal line across the picture. It is at eye level - its placement determines where we seem to be looking from - a high place, or from close to the ground. Do they see great detail in the background or tiny boxes and shapes?
 - Using chart paper ask the class to contribute to a co-constructed definition of foreground, middle ground, and background.
 - Show several examples of urban scenes that show buildings in relation to the horizon line. Discuss where the buildings are in relation to the horizon line. Discuss how objects get larger and more detailed the closer they are in the foreground.
 - Show several examples of rural scenes that show trees and mountains in relation to the horizon line. Discuss how objects get smaller and less detailed the further they are in the background.
 - Tell students that they are going to create their own landscapes from black and white photocopied images (colour can be added with pencil crayons). The landscape they are creating does not have to look exactly like the environment in which they live. They are using the photocopied elements to create their own version of a landscape.
- Ground Plane** - the perceived space of a composition. Its parts are classified as follows
- Foreground** - the areas of a picture that appears to be closest to the viewer and in front of other objects. It is often at the bottom of the picture plane.
- Middle Ground** - the part of a composition that appears to be in the middle of the picture plane.
- Background** - the part of a composition that appears to be the farthest from the viewer or behind the other objects.

Action! Approximately 90 minutes

Whole Class - Teacher Demonstration - Think-Aloud

- Teacher demonstrates collage techniques that involve cutting and pasting photocopied images. Explain that collage is a technique of arranging and gluing down found materials or images that have been cut or torn from a variety of sources. In this project, we are appropriating images from other sources to create a new art work. Shapes are overlapped and students should think about juxtaposing shapes. Remind students to look at the relationship of the size and shape of the parts of an image to the whole image, and the scale of one object compared to its surroundings. Think-aloud when placing objects to show how close and how large the object is. Are the objects in proportion?
- Teacher cuts shapes out and arranges them but does not glue them down. Teacher discusses several options during the think-aloud to offer students a variety of possibilities to avoid imitation.
- (If creating an urban scene) Teacher explains that the tops of the buildings in the middle ground and foreground will overlap the bottoms of the buildings behind them. The buildings in the middle ground might start about halfway up the page. A fire hydrant in the foreground will be a lot larger, and the buildings further away will be higher on the page. Discuss depth as you work.
- Start creating the landscape at the top of the page - the background. The objects in the background should be small and have very little detail.
- Show the students that the objects in the middle ground will have more detail and the tops of the objects should overlap the bottom of the objects in the background.
- Tell students that in the foreground they should use larger objects with more details. These objects should overlap the objects in the middle ground.
- Check for understanding by asking students to use vocabulary that describes what they see. Are they able to see larger objects with more detail in the foreground. Can they describe what they see in the background? Can they explain why the art work looks right? (in proportion?) Do they see depth? Is it obvious where the horizon line is? Is there detail in the foreground? How did layering or overlapping change the way the art work looks? Ask students if there is anything that they would change? Would they use colour to have an area stand out (Emphasis)? Would they overlap or layer more?

Collage - a form of art in which a variety of materials (e.g., photographs, fabric, found objects, bits and pieces of originally unrelated images including commercial images) are arranged and attached to a flat background, often in combination with painted or drawn areas.

Appropriation - The taking or borrowing of elements to recontextualize them or create new works. The borrowed elements may include images, forms, or styles from art history or from popular culture, or materials and techniques from non-art contexts (e.g., everyday objects). The audience or viewer may not be aware of the intertextuality of the imagery.

Juxtaposition - the placing of items in an image close to one another to reveal some contrast or similarity that conveys a message.

- Record the process of how to make the collage based on your think-aloud. Have students recall the steps. Post the expectations based on the rules of proportion - items in the foreground appear bigger, background smaller, middle ground is the horizon line. There is more detail in the foreground as opposed to the background. Overlapping or layering creates depth.

Individual/Pairs

- Students can work individually or in pairs.
- Monitor progress and listen for use of visual arts vocabulary as student's make design decisions.
- Use examples of pieces that are developing successfully as exemplars of work in process.
- Students complete their landscape collages.

Consolidation Approximately 30 minutes

- Display the landscape collages.
- Do a Gallery Walk.
- Model how to offer positive comments about the art work. Ask students to do the same. Encourage the use of "I" statements....I really like how the horizon line works, I really like how depth was created, I really like how there is more detail in the foreground and the shapes are larger.
- Have students use visual arts vocabulary on sticky notes to give positive comments about the art work. Post near displayed art work.
- Students complete a checklist for evaluation(see Appendix - **Pr. Gr5. BLM2**)

A **Gallery Walk** is an instructional technique in which students rotate around the classroom looking at art work, composing answers to questions, and reflecting on and reacting to the answers given by other groups. The technique is used to encourage active engagement by students in synthesizing important concepts, building consensus, writing, and speaking.

Assessment of Learning (AoL)

Students complete a checklist for evaluation.

Next Lesson Connection

Landscape collages can be photocopied, scanned, or outlines can be traced using a light box or window. Students can manipulate details to create greater proportion and add colour to enhance depth. Knowledge of pencil crayon techniques would be useful for this activity.

Appendix

Pr. Gr5. BLM1

Word Wall Vocabulary (enlarge words and add pictures, too)

horizon

foreground

middle ground

background

depth

overlap

proportion

layering

appropriation

juxtaposition

Pr. Gr5. BLM2

Landscape Collage Checklist

Level 4

- I have successfully used the creative process to produce a two-dimensional art work
- I have capably demonstrated an understanding of composition, using the rules of proportion to create an art work with a theme
- I have successfully used image size and image detail to show depth
- I have confidently created a work with a background, middle ground, and foreground using layering
- I have an obvious horizon line in my art work

Level 3

- I have used the creative process to produce a two-dimensional art work
- I have demonstrated an understanding of composition, using the rules of proportion to create an art work with a theme
- I have used image size and image detail to show depth
- I have created a work with a background, middle ground, and foreground using layering
- I have a horizon line in my art work

Level 2

- I have somewhat used the creative process to produce a two-dimensional art work
- I have demonstrated some understanding of composition, using the rules of proportion to create an art work with a theme
- I have somewhat used image size and image detail to show depth
- I have attempted to create a work with a background, middle ground and foreground with some layering
- I have a partial horizon line in my art work

Level 1

- In limited ways, I have used the creative process to produce a two-dimensional art work
- In limited ways, I have demonstrated some understanding of composition, using the rules of proportion to create an art work with a theme
- With assistance, I have started to use image size, and image detail to show depth
- With assistance, I have attempted to create a work with a background, middle ground and foreground with attempts to use layering
- With assistance, I have tried to create a horizon line in my art work

Critical Learning

Guiding Questions

Students will:

- through discussion, and hands on practice, foster an appreciation for Environmental Art
- become familiar with the three types of Balance: radial, asymmetrical, and symmetrical as they work with materials from nature

- What is Environmental Art?
- How does your own environment impact on the Environmental Art you can create?
- By photographing your work - how does that change your relationship with your art work?

Balance: a feeling of balance results when the elements of design are arranged symmetrically or asymmetrically to create the impression of equality in weight or importance or harmony of design and proportion. Forms and figures acquire greater weight the farther away they are positioned from the centre.

Curriculum Expectations

Visual Arts Overall Expectations

By the end of Grade 8, students will:

D1. Creating and Presenting: apply the creative process (see pages 19–22) to produce art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies.

D2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences.

Principles of Design

The focus in Grade 6 will be on balance.

Balance: arrangement of the elements of design to create the impression of equality in weight or importance (e.g., a formal or symmetrical arrangement produced through distribution of shapes: an informal or asymmetrical arrangement produced through use of colour); colour concepts to be used in creating balance (e.g., light or neutral colours appear lighter in "weight" than dark or brilliant colours; warm colours seem to expand, cool colours seem to contract,; transparent areas seem to "weigh" less than opaque areas)

Visual Arts Specific Expectations

D1.2 demonstrate a understanding of composition, using selected principles of design to create narrative art works or art works on a theme of topic

D1.4 use a variety of materials, tools, techniques, and technologies to determine solutions to design challenges

D2.2 explain how the elements and principles of design are used in their own and others' art work to communicate meaning or understanding

D2.4 identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art

Learning Goals

(Unpacked Expectations)

By the end of this lesson students will be able to:

- gain an appreciation for the natural world while looking at Environmental Art
- create three-dimensional sculptures in the style of an environmental artist such as Andy Goldsworthy while working co-operatively in a small group
- demonstrate an understanding of composition using Balance in their art work
- explain how the Elements and Principles of Design are used in their own and others' art work to communicate meaning and understanding

Instructional Components

Prior Knowledge and Skills

Students should:

The students should be familiar with:

- digital cameras
- how to work cooperatively in groups

Terminology

- Elements of Design: line, shape and form, space, colour, texture, value
- Principles of Design: variety, contrast, repetition and rhythm, emphasis, proportion, balance, unity and harmony, and movement
- radial balance
- symmetry
- asymmetry

Materials

- digital cameras
- (colour) printer
- materials from the environment
- Rubric (see Appendix - **Pr. Gr6. BLM1**)

Resources

- Andy Goldsworthy (books, Internet sites, videos)
- Internet sites on Environmental Art
- Pouyet, Marc. Natural-Simple Land Art Through the Seasons. London: Frances Lincoln Ltd., 2009. ISBN - 13: 978-0-7112-29945

Visual Arts - Principles of Design - Grade 6 - Balance - Environmental Art and Photography

Minds On **Approximately 30 minutes**

Pause and Ponder

Whole Group

- Teacher shows students examples of art work by environmental artists such as Andy Goldsworthy.
- Class creates a definition of Environmental Art and teacher posts it.
- Teacher uses an example of Environmental Art and discusses how the Elements and Principles of Design have been used in the creation of the art work.
- Teacher discusses the use of Balance in the art work and explains the terms - radial, symmetrical, and asymmetrical.

The definition of Environmental Art is constantly changing as our environment changes. It is art that helps us improve our relationship with the natural world.

Feedback

Provide feedback on use of art terms during art work descriptions.

Small Groups

- Students divided into groups of 4.
- Each group looks at two different art works and chooses one to describe.
- Students jot down notes as they discuss the Elements and Principles of Design in the art work.
- Students must decide on the type of Balance used in the art work.
- Post all art work examples.
- Each group describes the art work from their notes and the other groups try to guess which posted art work is being described.

Action! Approximately 100 minutes

Whole Class

Teacher explains that students will be working in small groups to create a piece of Environmental Art.

- Students must use the Elements and Principles of Design in their art work specifically the principle of Balance - radial, symmetrical, or asymmetrical.
- Students use a digital camera (or other available technology e.g., cell phone) to record their creative process and their final art work.
- Students write an artist statement using art vocabulary which includes an explanation of how they achieved balance in their art work.

The time of year will allow for the use of different found materials. Encourage students to consider the impact on the environment when collecting materials for the art work.

Feedback

As groups are working teacher should monitor

Small Groups

- Students explore and collect found materials from outside the school or from materials they have brought into the classroom (sticks, stones, grass, leaves, etc.).
- Students choose materials that they want to work with to create their art work.
- Students begin to shape and build their art work.
- Students need to take photographs of their work in progress and their final piece.
- Photographs need to be printed and displayed in a format that compliments the final art work.
- Each group writes an Artist Statement.
- All art work is put on display with Artist Statements. (The displays can also be influenced by Environmental Art.)

groups and offer suggestions.

Teacher should encourage dialogue, problem solving, and creative thinking amongst students during the creative process.

Take time to look at other works in progress.

Artist Statement Questions

What is the title of your art work?

What materials did you use in your art work?

What Elements of Design are most prominent in your work?

What Principles of Design are most prominent in your work?

What type of Balance does your work represent?

What similarities/differences are there in seeing your work in person and seeing it in photographs?

Is there anything you would change about your art work?

What is the best thing about your art work?

Consolidation Approximately 30 minutes

- Do a Gallery Walk.
- Some groups may want to discuss and present their work.
- Model how to offer positive comments about the art work. Ask students to do the same. Encourage the use of "I" statements....I really like the interesting choice of materials.
- Have students use visual arts vocabulary on sticky notes to give positive comments about the art work.
- Students complete a checklist for Assessment of Learning (see Appendix - **Pr. Gr6. BLM1**)

A **Gallery Walk** is an instructional technique in which students rotate around the classroom looking at art work, composing answers to questions, and reflecting on and reacting to the answers given by other groups. The technique is used to encourage active engagement by students in synthesizing important concepts, building consensus, writing, and speaking.

Assessment of Learning (AoL)

Rubric (see Appendix - **Pr. Gr6. BLM1**)

Next Lesson Connection

Students can create a blog/web-page of their Environmental Art.

Appendix

Pr. Gr. 6. BLM1

Environmental Art and Photography

Level	4	3	2	1
Group Work	Group members always listened to, shared with, and supported the efforts of others in the group.	Group members usually listened to, shared with, and supported the efforts of others in the group.	Group members sometimes listened to, shared with, and supported the efforts of others in the group.	Group members rarely listened to, shared with, and supported the efforts of others in the group.
Art Work	Art work uses the Elements and Principles of Design with high degree of effectiveness. The use of Balance was very effective. Final display was very creative.	Art work uses the Elements and Principles of Design with considerable effectiveness. The use of Balance was effective. Final display was creative.	Art work uses the Elements and Principles of Design with some effectiveness. The use of Balance was somewhat effective. Final display was somewhat creative.	Art work uses the Elements and Principles of Design with limited effectiveness. The use of Balance was limited. Final display needed work.
Artist Statement	Artist Statement has high degree of impact.	Artist Statement has considerable degree of impact.	Artist Statement has some degree of impact.	Artist Statement has limited degree of impact.

Visual Arts - Principles of Design Connecting Pieces to Create One

Grade 7 - Unity and Harmony

Critical Learning

Students will:

- look at art work and determine the Elements of Design that create unity
- create an art work that uses the Elements of Design including shape, form, colour, line, texture to create unity
- explain how their art work has a sense of unity

Guiding Questions

- What elements of design can you repeat in your art work to make it look like one piece?
- What did you see other artists use successfully to unify their art work?
- Do you see unity of line, shape and form, colour and texture used in objects around you in your daily life?

Unity: the arrangement of elements to give the viewer the feeling that all the parts of the piece form a coherent whole

Harmony: the combination of elements so as to highlight their similarities and produce a unified composition

Curriculum Expectations

Visual Arts Overall Expectations

By the end of Grade 7, students will:

D1. Creating and Presenting: apply the creative process (see pages 19–22) to produce art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies.

D2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences.

Principles of Design

The focus in Grade 7 will be on Unity and Harmony.

Unity and Harmony: radial balance (e.g., a mandala); similarity (e.g., consistency and completeness through repetition of colours, shapes, values, textures, or lines); continuity (e.g., treatment of different elements in a similar manner); alignment (e.g., arrangement of shapes to follow an implied axis); proximity (e.g., grouping of related items together)

Visual Arts Specific Expectations

D1.3 use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose

D2.1 interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey

Learning Goals

(Unpacked Expectations)

By the end of this lesson students will be able to:

- use the Elements of Design in their art work to create a sense of unity
- explain how the Elements of Design are used to create a sense of unity in their work and the work of others

Instructional Components

Prior Knowledge and Skills

Students should:

- be familiar with a variety of materials

Terminology

- line
- shape and form
- space
- colour
- texture
- value
- unity
- harmony
- balance
- emphasis
- movement
- proportion
- rhythm
- variety
- Non-Objective Art
- Representational Art

Materials

- pencils
- oil pastel
- 18" x 24" paper
- pencil crayons
- 8.5" x 11" paper
- magazines

Visual Arts - Principles of Design - Grade 7 - Unity and Harmony - Connecting Pieces to Create One

Minds On **Approximately 20 minutes**

Pause and Ponder

Small Groups

- After dividing class into groups of 6, teacher poses question "What does it mean to unite something or a group of people?" and challenges students to find three ways to group themselves so that they create a sense of visual unity.
- Teacher monitors students as they create visual forms of unity (using lines from clothes, colour schemes, heights, etc.).

Ask students where they have heard the word united used in proper nouns (i.e., United States of America, United Church, United Colours of Benetton, etc.). What does it mean?

Whole Class

- Groups share their visual unity solutions with the whole class.
- Class creates a definition of unity - record responses.
- Teacher shares and posts definition of Unity and Harmony.
- Teacher shows the class one or more pieces of art work [suggested art works - Van Gogh's Starry Night (unity created by use of repeated lines and the colour blue), Pablo Picasso's The Three Musicians (unity created by the use of shapes and patterns), Henri Matisse's Icarus (Icare) (unity created by repeated and proximity of shapes and contrasting colours), Jean Metzinger's Tea Time (unity based on form and value), and Norval Morrisseau's paintings (unity based on black outlines)] and asks "How did the artist use the Elements of Design to create a sense of unity in the art work?"
- Teacher refers to posted definitions of the Elements of Design (line, shape and form, space, colour, texture and value) and reminds students to use art vocabulary in their responses.

Assessment for Learning (AfL)

If students are having difficulty with the concept of unity and harmony, divide students into small groups with other examples of art works and have students analyze the art works using the posted definitions. Students can also work individually and share their responses with the teacher verbally or in writing.

Action! Approximately 90 minutes

In this part of the lesson, students create an art work from 3 torn pieces of paper roughly the size of a two dollar coin. Students will determine what Elements of Design the pieces have in common and what elements from the pieces they will use to make these 3 separate pieces into one unified piece. For example, a line could be extended from one part of the coin shape and connected to the next coin shape. Colours, similar in value, can also be added to unify the 3 pieces.

Feedback

The teacher should remind students to think about what Elements of Design they are repeating to make these 3 different pieces achieve unity in their final art work. Encourage students to explore, revise, and be creative in their use of the Elements of Design and their materials.

Whole Class

- Students tear 3 sections of images roughly the size of a two dollar coin, from 3 different magazine images (these images should not be recognizable to anyone who did not see the entire picture in the magazine).
- Students glue the 3 pieces of torn magazine to blank paper - 8.5" x 11" if using pencil crayons, and 18" x 24" if using oil pastels.
- Teacher defines **Non-Objective Art**. Non-Objective Art is art that achieves its effect by using the elements of line, shape, and colour in a non-representational way rather than to depict representational objects or figures. It is often focused on exploring colour, form, and texture.
- Teacher provides students with examples for class discussion. Some examples of Non-Objective art works are Paul Klee's Red Balloon (1922), Piet Mondrian's Broadway Boogie Woogie (1942-43), Sonia Delaunay's Rythme (1938), and Ida Kohlmeyer's Circus Series #2 (1978).

Assessment of Learning (AoL)

Teacher conferences with students and checks for understanding of Principle of Design - Unity. Teacher makes anecdotal notes regarding students progress and understanding.

Individual

- Students create an art work with a sense of unity by using the 3 glued pieces of paper, and either pencil crayon or oil pastel. The intent is for the 3 glued pieces of paper to blend in totally when the art work is complete.
- Students should draw lightly in pencil first on the paper before applying any other medium.
- Students should create a Non-Objective art work using the Elements of Design.
- Upon completion, students will conference with teacher explaining either in writing or verbally how they have achieved unity in their art work.

Possible questions:

- In what ways have you created unity in your art work?
- Where have you used the Elements of Design to create unity?
- What Elements of Design did you focus on from each torn piece of paper and how are they repeated in your work to achieve unity?
- Is there any piece that stands out that may not have been incorporated into your work?

Consolidation **Approximately 30 minutes**

Students create an Artist Statement explaining how their work successfully unifies the 3 two dollar coin sized pieces of cut magazine paper. Students display their art work with their Artist Statement.

Artist Statement Questions

- What is the title of your work?
What Elements of Design are most effective in your art work?
- What is the strongest part of your piece that demonstrates unity?
- What could you improve to give your art work a greater sense of unity?
- Is there any other information you would like to share with the viewer of your art work?

Next Lesson Connection

Students can create or collect images of clothing that reflect unity of line, shape and form, colour, and texture. The images can be used to create representational art works or collages.

Critical Learning

Guiding Questions

Students will:

- create a series of drawings that have a sense of Movement based on their reaction to different types of music
- combine drawings into an individual, group, or class collage
- discuss the ways the Elements of Design contribute to a sense of Movement in art

- Which Elements of Design cause your eye to move around an art work?
- Where does your eye travel in the art work (describe the speed and direction of the movement)?

Movement: the way in which the elements of design are organized so that the viewer's eye is led through the work of art in a systematic way, often to the focal area. Movement can be directed along lines, edges, shapes, colours, and similar values within the work.

Curriculum Expectations

Visual Arts Overall Expectations

By the end of Grade 8, students will:

D1. Creating and Presenting: apply the creative process (see pages 19–22) to produce art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies.

D2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences.

Learning Goals

(Unpacked Expectations)

By the end of this lesson students will be able to:

- use the Elements of Design in their art work to create a sense of Movement
- experiment with a variety of materials to achieve the effect of movement in their art work
- explain how the viewer's eye moves around an art work and what Elements of Design cause the movement

Principles of Design

The focus in Grade 8 will be on movement.

Movement: actual lines to lead the viewer's eye (e.g., solid lines, dotted lines); subtle or implied "paths" using shape, value, and/or colour (e.g., an invisible path created by leading the eye from large shapes to small shapes, from shapes in dark colours to shapes in lighter colours, from familiar shapes to unfamiliar shapes, from colour to no colour); actual action (e.g., kinetic sculpture, animation); implied action (e.g., an invisible path created by an arrow, a gaze, or a pointing finger; the "freeze frame" effect of an object in motion, such as a bouncing ball suspended in mid-air or a runner about to take the next step)

Visual Arts Specific Expectations

D1.3 use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose

Instructional Components

Prior Knowledge and Skills

Students should:

- have an understanding of the Elements of Design (line, shape and form, space, colours, texture, and values)
- have familiarity with art materials

Terminology

- **Representational Art** is art that depicts the physical appearance of recognizable images from "real" life
- **Non-Objective Art** is art that achieves its effect by using the elements of line, shape, and colour in a non-representational way rather than to depict representational objects or figures. It is often focused on exploring colour, form, and texture.

Materials

- 18" x 24" paper
- various sizes and colours of other paper
- glue sticks
- markers, oil pastels, chalk pastels, pencil, pencil crayons, charcoal, conte, wax crayons.....
- different kinds of music (classical, opera, rock, pop, swing, folk, jazz, rap, alternative, punk, funk, country, different cultures, different decades....)
- music player

Visual Arts - Principles of Design - Grade 8 - Movement - Musical Moments and Movement

Minds On Approximately 20 minutes

Pause and Ponder

Representational and Non-Objective Art Work

- Post examples of art work that is Representational (a person, a tree, a landscape) and Non-Objective (abstract art)
- Post and discuss the definitions of Representational and Non-Objective art work.

Pairs

- Ask students to choose a piece of work that is Representational art work. Working in pairs they need to convince their partner that the work they have chosen is representational. They need to discuss subject matter, lines, shapes and forms, colours, space, texture, and value. (these terms and definitions should be posted somewhere in the room)
- Pairs of students share their choices and rationale with the rest of class.
- Ask students to choose a piece of work that is an example of Non-Objective art work. Working in pairs they need to convince their partner that the work they have chosen is non-objective. They need to discuss subject matter, lines, shapes and forms, colours, space, texture, and value.
- Pairs of students share their choices and rationale with the rest of class.

Whole Class

Non-Objective Art

- Write Non-Objective Art on the board and inform students that this type of art is considered the opposite of Representational Art. Ask students what qualities they think Non-Objective art work should have and record.
- Using one of the examples of non-objective art work discuss the Principle of Design - movement. Movement is the way in which the Elements of Design are organized so that the viewer's eye is led through the work of art in a systematic way, often to the focal area. Movement can be directed along lines, edges, shapes, colours, and similar values within the work.
- Teacher models physically (with hand) how the art work has a sense of movement and describes which Elements of Design create this sense of movement.
- Ask various students to approach one of the non-objective art work examples and with their hand direct the class through and around the art work's sense of movement.
- Discuss as a class which Elements of Design created this sense of movement (for example, the repetition of the same colour, the use of thin and thick lines, the different size of shapes...).

Assessment for Learning (AfL)

Teacher listens and coaches pair discussions. Students may need several attempts or different partners to understand the differences between Representational and Non-Objective art.

Representational Art is art that depicts the physical appearance of recognizable images from "real" life.

Non-Objective Art is art that achieves its effect by using the elements of line, shape, and colour in a non-representational way rather than to depict representational objects or figures. It is often focused on exploring colour, form, and texture.

Action! Approximately 60 minutes

- Set up work stations where students can share materials. Each station should have a variety of materials - pencils, wax crayons, pencil crayons, markers, oil pastels, chalk pastels, variety of papers, glue sticks, charcoal, conte - variety of sizes and colours of paper to work on.
- Divide the class into the number of available work stations.

Individual

1. Play a piece of music for 2 minutes (students may want to close their eyes while listening).
2. Ask students what kind of movement they imagined while listening to the music. (For example, if they were a lone skater on a rink of ice how and what direction would they be skating in, or if they were a frog in a swamp how would they be moving?)
3. Tell students that they are going to create a piece of Non-Objective art work that reflects the movement in the music they are listening to. Their work should reflect Movement through the use of the Elements of Design - line, shape, space, colour, texture and value.
4. Students choose the paper and materials they want to work with.
5. Play the same music again for 2 minutes while they create their art work.
6. Students should number this art work #1.

Repeat #'s 1-6 until students have listened to 6 different types of music and completed 6 pieces of art work. Remind students as they are working that work is non-objective and they should try experimenting with different colours and materials.

- Give students time to add to or complete any of their 6 individual pieces.
- Students will now create a collage from their 6 pieces of art work. Their goal is to combine their 6 different pieces into 1 piece that is a non-objective art work that has a sense of movement.
- Students may cut their art work into different shapes and pieces, embellish, overlap, sculpt, edit, and transform their work to achieve their goal.
- Students can also work in pairs, small groups, or an entire class may put together a class collage.

Assessment as Learning (AaL) Teacher gives feedback to students during the creating process and gives time for students to enhance work, with feedback in mind, after all musical selections have been played.

Consolidation Approximately 20 minutes

- Display completed art work.
- Discuss the posted definition of Movement in art and how the Elements of Design create the effect of Movement.
- Repeat the activity in the "Minds On" section of this lesson but this time use the students' own work to discuss Movement.
- Ask various students to approach one of the non-objective art collages and with their hand direct the class through and around the art work's sense of movement. They should also be able to discuss what Elements of Design contributed to the sense of Movement in the art work.
- To reinforce the concepts also discuss as a class, any Elements of Design not discussed that created the sense of Movement.

Self-Evaluation

Students should assign themselves 3 marks at the appropriate levels:

Level 4 - high degree of effectiveness

Level 3 - with considerable effectiveness

Level 2 - with some effectiveness

Level 1 - with limited effectiveness

- the sense of Movement in their art work (their individual 6 pieces)
- the sense of Movement in their final collage (may be the same mark as their partner or group)
- ability to discuss the relationship between the Elements of Design and Movement in art

Next Lesson Connection

An extension to this activity would be to discuss the emotion in the art work (e.g., can the work be described as angry, happy, sad ... based on the colours and lines used). Displaying final work based on emotions expressed or evoked could be an option.

Assessment of Learning (AoL)

Students self-evaluate their learning process. Teacher feedback and guidance may be necessary.