

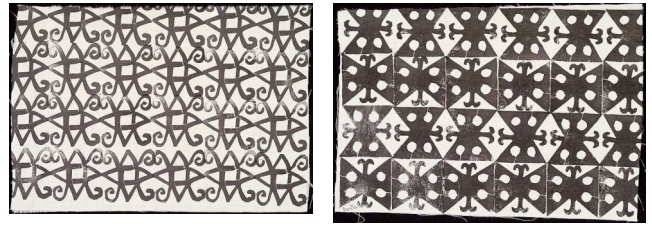
# ARTS IMPACT INSTITUTE LESSON PLAN Core Program Year 1 Arts Foundations

## VISUAL ARTS LESSON – Symmetry with Shapes

Artist-Mentor: Maria Grade

Grade Levels: Second – Fifth Grade

Examples:



### Enduring Understanding

A symmetrical stamp design with an equal balance of light/dark can create a pattern when printed in succession.

**Target:** Applies the principle of symmetry.

**Criteria:** Creates design with a mirror image of forms on either side of an axis.

**Target:** Applies the principle of contrast.

**Criteria:** Shows distinction between dark and light, balanced within the space of the design.

**Target:** Designs a personal symbol.

**Criteria:** Draws a unique shape that relates to self.

**Target:** Creates a stamp block.

**Criteria:** Transfers design, cuts foam with precise edges, and applies foam to block.

**Target:** Prints a pattern.

**Criteria:** Applies opaque layer of paint to stamp each time it is printed, and prints a pattern in rows across entire fabric surface.

### Teaching and Learning Strategies

1. **Reviews concepts of sign, symbol and language**, referencing examples that are widely known as well as those specific to modern U.S. culture and traditionally specific to other cultures. *Prompts: What symbols can we identify on the example sheet? What makes a symbol recognizable to a group of people? Imagine the meaning of these unfamiliar symbols.* Asks students if it is always necessary to be able to decode a symbol to appreciate its form.

Student: Participates in dialogue about signs and symbols, sharing translations for the visual symbols on the sheet. Before class, students complete the visual symbols worksheet.

2. **Introduces Adinkra symbols, elicits possible verbal translations from the students.** Reveals known meanings from the Adinkra tradition of Ghana. Introduces the Han Chinese *Vest* or Japanese *Fire Fighting Jacket*. Asks for students to identify a symbol they see.

Student: Observes the traditional Adinkra symbols and offers own ideas regarding what they might mean and why they interpret them in that way. Identifies and interprets symbols seen in the Han Chinese *Vest* or Japanese *Fire-Fighting Jacket*.

3. **Introduces the tradition in U.S. culture of wearing certain kinds of clothing or fabric for special occasions**, i.e. velvet or satin for holidays or formal events, wool or polar fleece in the winter, jeans to school. Applies this tradition to different traditions in cultures around the world. Introduces the tradition in U.S. culture of using pictorial symbols to tell others

what we believe and who we are. Finds a student that has a visual symbol on their clothing somewhere. (yellow ribbon, Nike, etc.) *Prompts: Are there other symbols that you might add to your clothing that would give it more meaning? Would you want someone else to understand what your symbol meant? Let's think of ways a pictorial symbol, logo, emblem or sign on our clothing could tell a person a lot about who you are. Why you do think artists use symbols on clothing or on other places?* Asks students how they would tell about their beliefs and ideas without words.

Student: Discusses the use of fabric specific to special events or environments. Discusses the visual symbols that might be on clothing we wear. Discusses other reasons artists use symbols in art.

**4. Discusses the history of Adinkra cloth in African culture and how the stamped patterns are achieved.** (See Resource section: web history links). Introduces modern materials and juxtaposes with traditional ones. References embroidery as another means to create symbols on textiles.

Student: Discusses the Adinkra cloth and Han Chinese vest or Japanese Fire Fighting Coat.

**5. Demonstrates the process of drawing an original design and models the criteria-based self-assessment of the results before transferring the design to foam.** *Prompts: Remember, I want to create a symbol that has never been seen before. . . something original that has meaning to me. Let's draw five or six possible symbols on scrap paper to find our best idea before we draw onto the foam. Shows examples of stamp designs that do and do not meet criteria. When drawing on the foam, it is okay to draw over mistakes; we do not need to erase.*

Student: Observes demonstration and participates in the criteria-based assessment of the design.

Embedded Assessment: Criteria-based self-assessment

**6. Demonstrates cutting out symbol to the line, opening scissors fully, turning both scissors and foam carefully in hand.** *Prompts: I can cut through my shapes' edges to make a hole in the middle because when I rejoin the edges together I will not see the cut when I use it to print. Demonstrates application to woodblock so that there will be balance between the printed surface and the open surface (positive and negative space). I might not be finished with my design if it is very small or very large on the wood block. I want about half my design to be dark and half to be light—so half of the surface of my stamp should be foam. Can I add scraps to make a border of accents? I can, provided that I keep it symmetrical as part of the symbol.*

Student: Observes demonstration of cutting and application.

Embedded Assessment: Criteria-based self-assessment

**7. Demonstrates applying paint and then printing** onto the newspaper to make a test print. **Emphasizes the amount of paint, pressure and steadiness** needed to fully transfer paint to fabric in order to see the complete design. *Prompts: How can changing the orientation of the stamp also change the pattern? How can changing the direction of the rows themselves change the pattern?* **Introduces putting an arrow on the wood block to assign stamp orientation** and proceeds to print a row or two on the fabric, reapplying paint to stamp after each print. Emphasizes the nature of rows and of a completed Adinkra cloth which is filled with rows. *Prompts: The cloth does not need to be printed symmetrically, or organized following the rules of symmetry—you can see on your assessments worksheets that it is not one of the criteria for this lesson.*

Student: Observes demonstration of printing with a stamp.

**8. Initiates the drawing, assessment, transfer and cutting of designs.** Reiterates the prompts as needed.

Student: Draws designs, assesses and chooses best design. Cuts foam and applies. Modifies as needed.

Embedded Assessment: Criteria-based self-assessment

**9. Directs the clearing of tables, retaining only the stamp. Distributes fabric, corners taped flat on newspaper. Distributes paint and sponges.** *Prompts: Remember, we want to fill the entire cloth with our symbol in rows—straight and close together, not touching. The repetition of a symbol is what we saw that created a pattern on the Asante Adinkra cloth and what is inspiring our own cloth and use of symbols today.*

Student: Prepares workspace to stamp fabric. Assembles materials.

**10. Directs the students to print their cloth, sign it and remove from newspaper to dry.** Directs students to complete the criteria-based self-assessment, adding a description of their symbol's meaning in the space left beneath the assessment worksheet.

Student: Completes printing of cloth, cleans up materials, and fills out self-assessment worksheet.

**11. Guides group critique.** Displays all stamps and cloths together. *Prompts: How is what you have repeated different than the T-shirt with a Nike symbol on it? (commercial design vs. unique, artistic symbol with personal meaning) How important is it that your symbol's meaning be recognized by others? Can it remain ambiguous and still be effective? How does making a work of art containing a symbol that has never been seen before change the way you see symbols in general? In what ways did you/did you not meet the criteria and how did the awareness of those criteria affect your artistic process?*

Student: Participates in group critique. References criteria-based assessment worksheet.

Embedded Assessment: Criteria-based group critique

Vocabulary	Materials	WA Essential Learnings & Frameworks
<p><u>Art:</u> axis, contrast, impression, opaque, pattern, printmaking, repetition, symbol, symmetry  <u>Cultural:</u> Adinkra, Ghana, sign</p>	<p><b>Museum:</b>  <b>Tacoma, WA</b>  <a href="#">Tacoma Art Museum</a>            Han Chinese, Vest  <i>(See CD for images)</i></p> <p><b>Seattle, WA</b>  <a href="#">Seattle Art Museum</a>            African, <i>Sunday Cloth (Kwasiada Adinkra)</i>            Japanese, <i>Kawabaori</i>  <i>(See CD for images)</i></p> <p><b>Art:</b> 2-1/2 x 2-1/2 in. adhesive Fun Foam, 2-1/2 x 2-1/2 in. wood cubes, scissors, small stencil sponges, fine point black pens, black acrylic paint, small paper plates for paint, 9 x 12 in. thin cotton cloth, newspaper, masking tape</p> <p><b>Classroom:</b> SAM Education Suitcase: <i>Textiles:</i> Adinkra cloths; Web history links: see Resources.</p>	<p><i>AEL 1.1 concepts:</i> axis, symbol, symmetry  <i>AEL 1.1.2 principles of organization:</i> pattern, repetition  <i>AEL 1.2 skills and techniques:</i> printmaking with stamps  <i>AEL 1.3 applies culture and times:</i> symbols on clothing  <i>AEL 2.1. artistic process:</i> conceptualization  <i>AEL 2.3 responding to art:</i> artistic critique, interpretation</p>

# ARTS IMPACT INSTITUTE LESSON PLAN

## VISUAL ARTS LESSON – Symmetry with Shapes

### PERSONAL ASSESSMENT WORKSHEET

Student	Symmetry	Contrast	Symbol	Techniques					Total 8
	Creates mirror image of forms on either side of an axis	Creates balance of light/dark within the space of a design	Draws a unique shape that relates to self	Transfers design	Cuts making precise edges	Applies foam to block	Prints with opaque ink each time block is printed	Prints in rows across entire fabric surface	

#### Criteria-based Reflection Questions:

##### Self-Reflection:

*Write the meaning(s) of the symbol you designed.*

*What can you describe when reflecting on your printmaking techniques?*

*What did you learn today about art that you had not known?*

**Peer to Peer:** *How important is it that your symbol's meaning be recognized by others?*

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

# ARTS IMPACT INSTITUTE LESSON PLAN

## VISUAL ARTS LESSON – Symmetry with Shapes

### ASSESSMENT WORKSHEET

Students	Symmetry	Contrast	Symbol	Techniques					Total 8
	Creates mirror image of forms on either side of an axis	Creates balance of light/dark within the space of a design	Draws a unique shape that relates to self	Transfers design	Cuts making precise edges	Applies foam to block	Prints with opaque ink each time block is printed	Prints in rows across entire fabric surface	
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Total									
Percentage									

**Criteria-based Reflection Questions:** (Note examples of student reflections.)

**Self-Reflection:**

*Write the meaning(s) of the symbol you designed. What can you describe when reflecting on your printmaking techniques? What did you learn today about art that you had not known?*

**Peer to Peer:** *How important is it that your symbol's meaning be recognized by others?*

**Thoughts about Learning:**

*What prompts best communicated concepts? Were there any lesson dynamics that helped or hindered learning?*

**Lesson Logistics:**

*What classroom management techniques supported student learning?*

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

## **ARTS IMPACT FAMILY LETTER**

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### **VISUAL ARTS LESSON – Symmetry with Shapes**

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Dear Family:

Today your child participated in a visual art lesson. We talked about **symmetrical organization** with shapes using a textile from Ghana as an inspiration. We also looked at images of Asian clothing and the **symbols** seen in the clothing and Ghana textiles.

- We talked about symbols and the reasons we wear symbols on clothing. We imagined the meaning of unfamiliar symbols, and wondered if it was always necessary to be able to decode a symbol to appreciate its form.
- We created an original symmetrical design that could have **personal meaning**. We folded and cut weather-stripping (or foam) on an **axis** in order to create a symmetrical design.
- We fastened our symbol onto a block of wood, and then planned a printing **pattern**. We carefully considered the direction we were holding our stamp each time we printed, knowing that the direction of the stamp could also create a pattern. We were careful to fully apply paint to the stamp and then print, reloading paint on the block so that the design would be complete each time we printed it.

At home you could look for places where you see repeated symmetrical patterns. Look together to see if you can find symbols that communicate meaning without words.

### **Enduring Understanding**

A symmetrical stamp design with an equal balance of light/dark can create a pattern when printed in succession.