

Unit Plan on Line and Movement

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Grade: 7

First Peoples' Principle: Learning is Holistic, Reflexive, Reflective, Experiential and Relational (focused on connectedness, on reciprocal relationships and sense of place).

Big Idea: Experiencing art challenges our point of view and expands our understanding of others.

Content Expectation: Element of Design: Line

Aspect of that Element: Lines can direct the viewer's eyes

Principle of Design: Movement

Movement – 'actual lines that lead the viewer's eye (solid lines, dotted lines) subtle or implied 'paths'

Learning Goal: The goal of this unit is to encourage students to explore connections between 2 art works from diverse times and places through the use of elements and principles of design and to encourage students to find their own voice to share important ideas through the visual arts:

Discovery:

Curricular Competency: Exploring and Creating

Intentionally select and apply materials, movements, [technologies](#), environments, tools, and techniques by combining and arranging artistic [elements](#), processes, and principles in art making

Materials:

6 Centres, each centre will have one reproduced piece of art work as explained below. Students take a piece of photocopy paper folded in 6 and a pencil with them as they go to each centre.

1) **Abstract: Richard Norland 'Bend Sinster', 1964** abstract lines that show movement
<http://www.sharecom.ca/noland/v4.html>

2) **Pop Art: Roy Lichtenstein 'Whaam', 1963**, stop motion

https://en.wikipedia.org/wiki/Roy_Lichtenstein

3) **Op Art: Bridget Riley 'Current', 1967**, lines that direct the eye

https://en.wikipedia.org/wiki/Bridget_Riley

4) Dada: **Duchamp, 1916**, “**Nude Descending the Staircase**’ repeated image to create sense of motion

https://en.wikipedia.org/wiki/Nude_Descending_a_Staircase,_No._2

5) Op Art: **Calder “Lobster Trap and Fish Tale**’, actual movement

https://en.wikipedia.org/wiki/Lobster_Trap_and_Fish_Tail

6) Graffiti Graphics: **Keith Haring, 1993**, jittery all-over movement “mural in Barcelona’

https://en.wikipedia.org/wiki/Keith_Haring

Discovery Activity:

Students fold a piece of paper into 6 rectangles. At each station, students will label the artist’s name, date, and name of art piece on one square. They will then try to draw the lines they see in one section of the artwork. They will also try to describe the movement in the artwork in one or a couple of words and circle their favourite.

Formative Assessment: Non-judgmental Critique – bringing work is optional but all gather. Afterwards each person who spoke ticks their name off on a class list.

Prompts:

Comment on the types of lines you observe in the works as a whole.

Find one example of a line in someone’s work that you find interesting and explain why.

Find one example of a line that moves your eye. Explain why.

Find an example of effective handling of this challenge and explain why you think it works.

Consolidation: Practice **Depending on the amount of time the teacher has for this unit, this could be omitted.**

Curriculum Criteria: Exploring and Creating: Intentionally select and apply materials, movements, [technologies](#), environments, tools, and techniques by combining and arranging artistic [elements](#), processes, and principles in art making

Using school cameras and or cell phones, students will work in pairs to create 3 active poses each and to photograph each other in these poses. Print images in black and white. Using 3 different choices of colour in oil pastel or felt pen, students will outline their own body to create a contour drawing. Do first one only prior to Non-judgmental Critique.

Optional: add lines from the discovery to help make the drawing more active or convey motion or intended motion.

Formative Assessment: Artist Circle: students gather and voluntarily bring their mixed media pieces to discuss results and get ideas from each other. Que positive discussion by asking students to point out work that shows implied movement through pointing,

work that uses lines to enhance gesture drawings and successful contour drawings. Students will then go back and each do one more pose adding lines to enhance their ideas.

Formative Assessment: (relationships among elements) students who participated in Non-judgmental Critique will check their names off on a class list.

Consolidation, continued: Critical Analysis Process:

Curricular Competency: Reasoning and Reflecting:

Research, describe, interpret and evaluate how [artists](#) (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments in the arts

Artist: **Norval Morriseau**

Name of Art Work: **The Gift**,

Year it was created:

URL:

Artist: **Pablo Picasso**

Name of Art Work: **Guernica**,

Year it was created: 1937

URL:

Initial Reaction: Prompts 'Which one of these images draws your attention first and why?'

Description: Describe what you think you see (story) in each. Other things you see....(draw students' attention to details that might indicate a story). Is either piece an Allegory?

Analysis: Describe the quality of lines you see in one of the pieces. How is it similar or different to the lines in the other piece? Is there a gesture or contour drawing of a figure in each piece? Have you studied a Principle of Design that you think the artist has used? Why do you think that the artists used these principles of design and how to they add to the story? Do you see possible signs or symbols in the pieces?

Cultural Context:

(references: Pipe, E.(retrieved May 2013). 'Norval Morriseau's 'The Gift': where 2 worlds collide'

Pablo Picasso: Mona Lisa pp. 136-138)

Norval Morriseau: March 1932 – Dec. 2007 – Canadian

Born in Sand Point Ontario, Grandfather an Anishinabe Shaman. He attended Residential School at age 6. He was a self-taught painter who focused on legends, spirituality and the history of his people. Gallery dealer (Dewdney) encouraged him to use tertiary colours on canvas rather than working on his traditional birch bark. (Do you think this helped him to be more commercially successful?) He painted a controversial mural for 'Indians of Canada' Pavilion at Expo '67 (sponsored by the Government of Canada). He founded the Woodlands School of Painting where Indigenous painters used expressive lines to tell stories about their lives and their culture. He was a member

of the “Indian Group of Seven” and was called “Picasso of the North”. In 1972, he was badly burned in a hotel fire. After that, he tried to reconcile his Christian beliefs with his Native spirituality. In 2005/6, he became the first Native artist to have a solo show at the National Gallery of Canada in Ottawa. He died in 2007.

The Gift: by Norval Morriseau

In 1736 in the United States, there was a documented incident of Lord Jeffrey Amherst who ordered blankets infected with Small Pox (for which the Native peoples had no immunity), distributed among enemy tribes. In 1770 the Ojibwa people in Canada reported a similar incident in Canada at Mackinac, where a flag infected with Small Pox was given as a gift.

Knowing this, look for signs and symbols in the work, for example, the Christian on the left (see cross on medicine bag). The child seems to be drawn to the Medicine Bag – notice lines that show movement of some kind of power from the bag. Spots symbolize both Small Pox but also traditionally indicate Spiritual Power.

Pablo Picasso: 1881-1973 born in Spain

Picasso is estimated to have painted 50,000 paintings in his lifetime and painted until he was 91 years old. He created many art movements, the most important of which is Cubism which he spearheaded with George Braque in 1908. He had other focuses such as the use of colour in his Blue Period (1901-4) living in France as an unknown painter, he painted down-trodden individuals with elongated limbs and blue tones to exaggerate the feelings of the painting. Many people do not know that Picasso could do photo-realistic pencil drawings as a youth but later declared that it had taken his whole life to try to paint like a child.

Guernica: by Pablo Picasso, 1937

During the Spanish Civil War, Francisco Franco ordered the destruction of the small town on Guernica. Over a period of 3 hours, planes dropped bombs on the town killing 2,000 people and injuring thousands more. This piece is 25’ long and 11 feet high. “Some of Picasso’s Symbols, like the slain fighter with the broken sword are not hard to decipher. Picasso’s only explanation was ‘The Bull is not facism but it is brutality and darkness....the horse represents the people’” (Strickland, p. 137)

Questions for Cultural Context:

**Knowing a little about the context of the creation of these works and that the artists are from diverse cultures and countries, what do these two works have in common? Is there any similarity in their use of line and movement?

Informed Point of View:

Do you think each artists’ use of line to move your eye through their pieces added to the meaning of their art works?

Did either artist challenge your point of view and allow you to learn something new?

Written Reflection: ****Depending on the class, this may be better to be done verbally as a class*****

Answer the following questions related to one of the images:

Which image did you choose and why?

Tell 2 important points about the artist that help us understand why this artist created this work.

Tell 2 important things about the art work that helps us understand its meaning.

Describe how the artists used lines and movement to make their piece more effective.

Summative Evaluation:

Students should be able to discuss one artist at grade level of written response using information shared during the critique. They should be able to use the vocabulary of Line and Movement appropriately. Depending on the maturity of the class, this may mean doing the Critique all together and taking notes on the board or publishing notes after the discussion.

Inquiry: (2 periods of approximately 1 hour)

Curriculum Components: Exploring and Creating

Intentionally select and apply materials, movements, [technologies](#), environments, tools, and techniques by combining and arranging artistic [elements](#), processes, and principles in art making

“Using materials utilized in the unit so far, can you use Line and Movement to visually share an idea or a cause that is important to you?”

In pairs, students will make a list of 5 ideas or causes that are important to them. Share with whole group. Make a group list. From this list or other ideas, students will begin to draft an image using at least one gesture/ contour drawing, line and movement to draw attention to their idea. They can use earlier gesture drawings or use cameras to set up earlier partner in gesture positions. Finished work can be in the form of a collage, digital image or oil pastel, pencil crayon, etc. using lines to exaggerate movement and meaning. Words can be added either on the computer or hand-drawn. Suggest that students use words of songs or poems rather than labeling in a factual way. Model this for students with one example.

Artist Workshop: for the last 15 minutes of each work-period, have students gather together to discuss developing ideas and model problem-solving attitudes.

Self-evaluation:

Reflection : Reasoning and Reflecting

Research, describe, interpret and evaluate how [artists](#) (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments in the arts

Each student will plan a short presentation to share their final work. This will involve an introduction to their cause and an explanation of the way they have utilized line and movement to reinforce their message. They will also how how they utilized one aspect of the Big Idea or Indigenous Learning Principle in their work.

Portfolio Review: Students will fill in the checklist and self-evaluation below. The teacher will also mark the work and will meet with any students whose self-evaluation differs from the teacher's.

Evaluation: Portfolio Review

The following pieces of work are finished and included in the portfolio: (tick for completion)

Lines in art – sheet

Gesture drawing – include at least 1

Written Reflection

Initial sketches and photographs

Final Project

Self-evaluation

Self-evaluation (of Big Idea, content – line and movement plus

- **Connecting and Exploring: creates personally meaningful bodies of artistic works that demonstrate an understanding and appreciation of social, cultural, environmental and historical contexts)**

Please complete the following:

Describe your important cause or idea:

Describe how you used gesture, contour, line and movement to give visual impact to your work:

A successful aspect of my work

was _____

because _____

If I had a chance, I would like to re-work

Teacher comments:

Reference: Strickland, C. & Boswell, J. (2007). *The Annotated Mona Lisa: a crash course in art History from Prehistoric to Post-Modern*, Kansas: Andrews McNeel