



## ArtsforLearning Online Curriculum

Unit 3 **Everyday Heroes**

Part 1 Learning

Unit 3: Lesson 3

Introduce Collage; Instruct on the

Elements of Art: Color, Line, & Shape and Principles of Design

### Unit 3: Lesson 3

## Introduce Collage; Instruct On The Elements Of Art: Color, Line, & Shape And Principles Of Design

#### LITERACY OBJECTIVE

By the end of this lesson students will be able to show one of Clemente's qualities through collage.

#### LITERACY "I CAN" STATEMENT

“I can show one of Clemente’s qualities through collage.”

#### LESSON OVERVIEW

Steps	Pacing: 60 Minutes
<b>Step 1:</b> Introduce Lesson 3 <b>Step 2:</b> Students Move into Collage Communities <b>Step 3:</b> Introduce Collage & the Principle of Design: Emphasis <b>Step 4:</b> Instruct on the Element Of Art: Color and the Principle of Design: Contrast <b>Step 5:</b> Instruct on the Elements Of Art: Line & Shape	25 Minutes
<b>Step 6:</b> Introduce Practice Collage & Rubric; Guide Students to Plan for Collage <b>Step 7:</b> Create Practice Collage <b>Step 8:</b> Clean Up Collage Materials <b>Step 9:</b> Close Lesson 3	35 Minutes

\*To break the lesson into smaller segments, stop after Step 6 when students plan for collage. That way, they have had the opportunity to apply what they just learned about collage to their own work. Resume the following day with a chance for students to share any new ideas with their partners.

## STANDARDS ALIGNMENT

### TARGETED CCSS

#### Reading Standards

**RI 3.7:** Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

**RI 4.7:** Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

**RI 5.7:** Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

#### Speaking & Listening

**SL 3.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 4.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

### SECONDARY CCSS

#### Reading Standards

**RI 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RI 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RI 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

### Writing & Language

**W 3.8:** Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

**W 3.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.8:** Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

**W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 5.8:** Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

**W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

### Speaking & Listening

**SL 3.2:** Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

**SL 3.3:** Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 here for specific expectations.)

**SL 4.2:** Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

**SL 4.3:** Identify the reasons and evidence a speaker provides to support particular points.

**SL 5.2:** Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

**SL 5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

## TEACHING RESOURCES

### A4L STUDENT NOTEBOOK

-Using Evidence to Determine if Roberto Clemente has the Qualities of an Everyday Hero: Excerpts 1, 2 & 3

-Practice Applying Collage Elements to Text

### CLASSROOM CHARTS

- Collage Example: *Three Folk Musicians* by Romare Bearden (from Romare Bearden: *Collage of Memories*, page 19)
- Collage Example: *Show Time* by Romare Bearden (from Romare Bearden: *Collage of Memories*, page 25)
- Practice Collage Rubric
- Sample Student Practice Collage
- Collage Materials

### **COLLAGE MATERIALS**

- Large envelope with collage papers for demonstration
- Large envelopes for each group; art mats or waxed paper; scissors; glue sticks; string
- Color Wheel

### **ELL Support Comeprehensible Input**

Recommended vocabulary for Lesson 3 to pre-teach with visual icons:

- Line - Color - Shape
- Emphasis - Contrast

Sample Visual Icons



These visual icons and more are available in this resource document.

### **LIFE & LEARNING SKILLS**

Unit 3 includes the following Life & Learning Skills:

- Reflective thinking

- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE LESSON 3

**Process:** Give an overview of the lesson objectives: Learn about collage and the elements of art--color, line, and shape; principles of design--emphasis and contrast; and a term called visual dynamism. Students practice with collage to show one of Roberto Clemente's qualities. Students will need their A4L Notebooks while practicing with collage.

### CLASSROOM MANAGEMENT & SET-UP: COLLAGE MATERIALS MANAGEMENT

Get and stay organized with collage materials with the following tips:

### **Storage**

Use large manila envelopes or gallon zip lock bags to store collage paper for each Collage Community. Have each group bring in an empty shoebox for scissors and glue.

### **Assign roles**

Assign one member of each Collage Community a responsibility (e.g. paper storage, squaring off paper, scissor & glue, scrap picker-upper)

### **Distribute paper periodically**

Introduce a few pieces of new collage paper at each collage session

### **Use magazines wisely**

Cutouts from magazines are appropriate as long as they are not literal images (faces, cars, baseballs, etc.) Cut out pieces for color and implied textures.

### **Make your own collage paper**

Have students create their own collage paper by painting swirls, stripes, patterns, and splatters on basic construction paper. Wait for the paper to dry and then cut it into smaller squares.

## **TEACHING TIP: COLLAGE ARTISTS TO SHARE WITH STUDENTS**

Share a range of collage artists with students throughout the unit. Below are suggested artists:

- **Romare Bearden:** Bearden's collages are great examples of using many different pieces of paper to create one scene showing both urban and rural settings.
- **Eric Carle:** Carle's collages are a good example of using many different pieces of paper to make one object. Carle's collages are good examples of creating texture on paper first, then cutting the paper into collage pieces.

- **Ashley Bryan:** In Beautiful Blackbird Bryan uses brightly colored cut paper to tell the story of the blackbird. Her images combine literal and abstract images using simple shapes.
- **Bryan Collier:** Collier's collages incorporate some drawing and painting with found papers. Collier's collages are great for depiction of cultural events in African American life and politics.
- **Ezra Jack Keats:** Keats's collages are good examples of using large pieces of paper for setting details, people, and animals. Keats focuses more on silhouettes and shapes rather than small details.

### COACHING TIP FOR THE ARTS: DISCUSSING VISUAL ART

#### - Encourage students to say what they see and notice, not what they think of the artwork.

Avoid comments such as "I like," "cool," or "weird." Direct conversation toward the artist's portrayal of the specific art or compositional techniques elements you are teaching. For instance, "Can you notice a place where the artist put a warm color next to a cool color?" Or, "Where does your eye look first in this piece? Why do you think that is?"

#### - Pretend the artwork is missing!

Pretend the artwork is missing, and the student needs to report exactly what it looked like to the police. For instance, a student may give a general description: "It's a picture of three musicians." To describe it to the police, they need to say, "It is a collage with three musicians filling the page. Two have guitars. One has a banjo. The background is blue and red, and on their clothes and faces, the musicians have lots of blue and striped texture." By discussing visual art in this way, students are practicing being observant, paying attention to detail, and attaching vocabulary to the visual techniques they are learning.

#### - Move students toward Visual Dynamism with criteria-based feedback to students.

Students will always want to know what makes a piece of art "good." Giving students criteria-based feedback eliminates subjectivity. For example, saying, "Oh, that's interesting" neither makes the student feel good about their work nor pushes them to reflect on what they made. Instead, say, "You created a visually dynamic piece by putting blue next to orange, and made a long, skinny shape go across the page." The student no longer wonders if you like it, and is focused on the skills and techniques he or she is learning.

### Suggested Dialogue

#### INTRODUCE LESSON 3

"Today we're going to begin collage! We've learned a lot about the qualities of an everyday hero, and

started to explore Clemente and his qualities. Today we'll learn some elements of art, and you'll create collages of what you've learned."

"By the end of today's lesson, you will be able to say, 'I can show one of Clemente's qualities through collage.'"

## STEP 2: STUDENTS MOVE INTO COLLAGE COMMUNITIES

**Process:** Guide students to take their pencils and A4L Notebooks and move to sit with their Collage Communities.

## STEP 3: INTRODUCE COLLAGE & THE PRINCIPLE OF DESIGN: EMPHASIS

**Process:** Introduce collage: Empty collage materials from a large envelope in front of the students. This can be on a table or document camera; students may stand around or view from their desks. Sort through materials, talking aloud about the different patterns, colors, and textures, and how they might be used in making a collage.

Use the images of artist Romare Bearden's work as the primary source to show images of collage, and to learn the elements and principles of art taught in the unit. In addition to using Bearden's work, other useful artists are Eric Carle, Bryan Collier, and Ezra Jack Keats. See sidebar Collage Artists to Share with Students (top of lesson), check with your media specialist, or look online for additional images to share with students.

Guide students to look at a Bearden collage titled *Three Folk Musicians*.

Engage in a discussion about the collage. Talk about the many different pieces of paper used, how there appears to be different textures, and how there are large fields of color rather than small details. When observing works by these artists, focus on what students see--not what they think of the work--and encourage them to point out areas where the artist has demonstrated art elements and principles they are learning.

After looking at Bearden's collage, record "emphasis" on the Art Terms Chart posted in the classroom. Add to the chart as new terms are introduced.

### **Classroom Charts & Graphic Organizers: Art Terms**

#### **Principles of Design:**

Emphasis: making something stand out

Contrast: the comparison of two differences

Scale: the relationship between sizes - how big or small things are in relationship to each other

#### **Elements of Art:**

Color: an aspect of how we see light, help us to tell otherwise identical objects apart

Line: the path a point makes when moving in space

Shape: created when a line meets itself; geometric or organic

Texture: actual texture is the way something feels to the touch, implied texture creates the feeling of an object

#### **Compositional Techniques:**

Overlapping shapes

Going off the page

Making piece big

Placing a warm color next to a cool color

### **DIFFERENTIATION OPTIONS: EXTENSION ON PRINCEPLE OF ART- BALANCE**

Extend art instruction with an optional lesson on the art principle of balance. If students have extensive knowledge about the principles of art taught in this unit (emphasis, contrast, and scale), extend learning with a lesson on balance. See page 37 in Resources for a sample lesson.

### **PRINCIPLE: EMPHASIS**

**Definition:**

Emphasis is special attention or importance given to a particular area of an image. Many techniques are used to create emphasis, including putting a cool color next to a warm color. This will make that area "stand out" and will draw the viewer to look in that direction.

Teaching Tip: How this Unit Uses Emphasis

This unit teaches students to create emphasis by placing a warm color next to a cool color, by using overlapping shapes, and by putting different textures next to one another.

**Connecting Literacy & Art**

Emphasis is essential to students' demonstration of their understanding of what is important.

**Suggested Dialogue****INTRODUCE COLLAGE MATERIALS**

"Have you ever stared at a big blank sheet of white paper and thought, "Hmmm, what should I draw?" Sometimes having a blank page to start with can be scary. Instead of waiting and trying to think of what to do, collage gives us ideas right away."

**EMPTY COLLAGE MATERIALS ON A TABLE OR ON THE DOCUMENT CAMERA**

"Look at all these materials. Collage is like making discoveries--you can find wonderful new ideas in the materials! You can look through piles of paper and the right piece might jump out at you, and give you an idea of where to start. (Hunt through materials and talk aloud about how they might be used.) What should I use? Oh look, I think this piece is bright and dynamic--maybe this will become a sky. Oh, and maybe this will become a person. It's okay if it doesn't look just like I would draw it. That's the fun of collage. You will all get a pile just like this, full of wonderful materials to choose from."

**INTRODUCE ARTISTS AND AUTHORS WHO WORK IN THE ART FORM OF COLLAGE**

"As we learn about collage in this unit, we will look carefully at collages made by the artist Romare Bearden. Romare Bearden is well known for his art, and especially for his collages that depict his life

as an African American."

### EXPLORE 'THREE FOLK MUSICIANS' BY BEARDEN

"Let's take a look at one of his collages, called 'Three Folk Musicians.' (Show image.) What do you notice about this collage? (Students respond 'I see a guitar. I see three men; their faces are blue, like their clothes!')

"Look closely. How many pieces of paper is Bearden using to make a guitar? Let's count: one, two, three... There are so many pieces of paper! Notice how Bearden uses all sorts of different pieces of paper to create one guitar. What else do you notice? (Students respond 'I see a red background, blue background, that man is wearing a tie.')

"Great observations. Notice how the background is blue on the left side and red on the right side. Notice how there are stripes on the musicians' faces."

"Do you think there were really blue stripes on the musicians' faces? (Students respond "No.") But is it okay to have them there? You bet! It is okay to imagine new things when we make art. Notice how Romare Bearden filled the page with pieces of paper, of all different shapes and colors. We are about to learn about colors on the color wheel. Then we'll find places in this image where Bearden used color to make us look and pay attention to a certain area in his collage. When an artist uses techniques to make us look at a certain place, they are creating emphasis. Bearden creates emphasis through his use of color."

"Emphasis means making something stand out. Emphasis is a term we'll use a lot during this unit, so I'm going to write it down on a chart that we'll use to track all the art terms we learn. (Write 'emphasis' on Art Terms Chart.)"

## STEP 4: INSTRUCT ON THE ELEMENT OF ART: COLOR AND THE PRINCIPLE OF DESIGN: CONTRAST

**Process:** Instruct on the element of art--color. Colors are an aspect of how we see light and help us to tell otherwise identical objects apart: a green traffic light from a red traffic light, or a lime from a lemon. Black and white are not considered colors.

Introduce the colors in the color wheel and guide students in an exercise to understand warm and cool colors in nature and in the classroom. See sidebar Element of Art: Color for appropriate terminology. For example, use "violet" instead of "purple."

Then return to *Three Folk Musicians* and have students identify where Bearden uses warm and cool colors next to each other to create emphasis.

Record "color" and "contrast" on the Art Terms Chart posted in the classroom.

### **ELEMENT OF ART: COLOR**

#### **Definition:**

Color is an aspect of how we see light, and it helps us to tell otherwise identical objects apart: a green traffic light from a red traffic light, or a lime from a lemon. Black and white are not considered colors.

#### **Colors on the Color Wheel:**

- Red - Orange - Yellow
- Green - Blue - Violet

#### **Teaching Tip: How this Unit Uses Color:**

This unit focuses on the warm and cool properties of the color wheel--appropriate for understanding how to create emphasis in collage. When talking about color, use the terminology on the color wheel. For example, use "violet," not "purple."

### **PRINCIPLE OF DESIGN: CONTRAST**

#### **Definition:**

Contrast is the comparison of two differences. In art, contrast is created by placing opposites near or beside one another: such as a warm color next to a cool color; a light object next to a dark object; or a rough texture next to a smooth texture.

#### **Teaching Tip: How This Unit Uses Contrast:**

This unit teaches students that contrast, as described above, can create emphasis. (For example,

placing a cool color next to a warm color.) Distinction: contrast is one way that artists can create emphasis or make something stand out.

## Suggested Dialogue

### **INSTRUCT ON THE ELEMENT OF ART: COLOR**

"This is the color wheel."

(Write "color" on chart and point to color wheel posted on wall.)

"Let's say the colors on the color wheel together: 'Red, orange, yellow, green, blue, and violet.' The color wheel is split into two sides: the warm colors and the cool colors. Name something in nature that is warm or hot. (Students respond 'fire, sun, desert, sand.')

What colors are they? (Students respond 'red, yellow, orange.')

That's right--red, yellow, and orange are called 'warm colors.'

Now name something in nature that is cool or cold. (Students respond 'ice, water, forests, trees, clouds, rain, glaciers.')

What colors are they? (Students respond 'blue, green.')

That's right--blue, green, and violet are called 'cool' colors."

"We're going to play a game. This game is like 'I Spy.' We're going to search for colors in the classroom that are warm and cool. When I say, 'go,' silently, from where you are sitting, find something in this classroom that is a cool color. When you find it, raise your hand. Go. (Students observe and raise hands.) What did you find? (Students respond 'That poster is blue! The fish tank has green! The window is blue!')

"Find something in this classroom that is a warm color. Go. (Students observe and raise hands.) What did you find? (Students respond 'I see the door is orange! Your shirt is red!')

### **LOOK FOR COLOR IN THE "THREE FOLK MUSICIANS" BY BEARDEN AND INTRODUCE THE PRINCIPLE OF DESIGN: CONTRAST**

"Let's look back at the 'Three Folk Musicians' using what we've learned about the color wheel. Where did Romare Bearden use cool colors? Which colors did he use? Where did he use warm colors? Which colors did he use? (Students respond using the words "warm" and "cool," and naming the colors appropriately.)"

"Now I want you to notice where Romare Bearden put a warm color NEXT to a cool color. What does that do? Does that make it easy to see, easy to notice? That's right. When artists want to use contrast to create emphasis in their picture, they can put a warm color next to a cool color. That makes us, as the viewers, notice it right away."

"I'm going to write 'contrast' on our Art Terms Chart. (Write 'contrast' on chart.) Contrast is the comparison of two differences. In art, contrast is created by placing opposites near or beside one another: such as a warm color next to a cool color."

## STEP 5: INSTRUCT ON THE ELEMENTS OF ART: LINE & SHAPE

**Process:** Engage students in an exercise to understand the element of art--line. To prepare, have students clear their desks. Give each student a piece of string 10 - 12 inches long. Guide students to create different types of lines with the string. Record different types of lines on chart paper. Project Bearden's *Show Time*. Have students observe the kinds of lines they see in the collage.

Extend the activity in a similar way to understand the element of art--shape. Record "line" and "shape" on the Art Terms Chart posted in the classroom.

### ELEMENT OF ART: LINE

#### Definition:

A line is the path a point makes while moving in space. For example, the tip of a pencil makes a point; when you drag the pencil across the page, it creates a line to show where the point is moving. Lines can vary in width, direction, and length. In collage, lines can be the edges between two pieces of paper, or they can be marks made within the pieces of paper.

#### Teaching Tip: How this Unit Uses Line:

This unit uses line as a step in understanding the element of art: shape. Lines will occur naturally in the students' collages; teachers should feel free to point out when a student is creating line. Because line is embedded in understanding the other elements of art, the lesson does not require students to show lines in their collages.

**ELEMENT OF ART: SHAPE****Definition:**

A shape is defined as when a line meets itself. The space on the inside of the line is a form; therefore, a shape is the outline of a form. A shape can be geometric, such as mathematics shapes: squares, circles, triangles, rectangles, ovals, etc. A shape can be organic, such as those found in nature: leaf, banana, jellyfish, cloud, etc.

**Teaching Tip: How this Unit Uses Shape:**

This unit uses shape to help students think about how they cut and place their paper for collages. Students cut shapes no smaller than two fingers together; use big shapes that fill the page; have shapes go off the page; and overlap shapes to create emphasis.

**DESIGN TERM: VISUAL DYNAMISM****Definition:**

"Visual dynamism" is a term we will use throughout the unit to talk about what makes a piece of art interesting or appealing. Instead of saying, "That looks great!" or "Make your collage look interesting," we will encourage students to create collages that are visually dynamic. When a piece of art is visually dynamic, it means the artist has achieved one or more of the principles of design through use of color, line, shape, texture, and compositional techniques.

**Teaching Tip:** Students need to be coached toward visually dynamic results:

Compositional techniques are concrete tools to help students think about and use the elements of art and principles of design in order to achieve visually dynamic compositions. For example, placing warm colors next to cool colors to create contrast, using scale to create emphasis, or overlapping pieces can all help create visual dynamism.

**Suggested Dialogue****INSTRUCT ON THE ELEMENT OF ART: LINE**

"Now we're going to learn two elements of art: line and shape. (Write 'line' and 'shape' on the Art Terms Chart.)"

"To prepare, clear your desks. (Students clear desks.) I am going to give each of you a piece of string. (Pass out string.) Keep your string on your desk and move it around in different directions. This is called line. A line is the path a point makes while moving in space. There are lots of different types of lines. They can be straight. They can be curvy. With your string, create as many different lines as you can. What other types of lines did you make with your string? (Students respond 'Zigzag. It can go up, it can go down. Wiggly. Jagged.')

Let's add these to the chart next to 'line.'"

### **LOOK FOR LINE IN *SHOW TIME* BY BEARDEN**

"Let's look at another collage titled *Show Time*, by Romare Bearden. What kinds of lines do you see in this collage? (Students respond 'There's a straight line above the lady's head. The microphone cord is a swirly line. The microphone stand is a diagonal long line. Her face has lots of short lines.')

Line is an element of art that helps the viewer know where to look. Use of line in your collages can help make your piece visually dynamic."

### **INSTRUCT ON THE ELEMENT OF ART: SHAPE**

"Now take your string and have the two ends meet. (Do this along with students on the document camera.) You have just created a shape."

"A shape is created whenever a line meets itself and comes together. Shapes can be geometric, like a square. (Create a square on the document camera.) What other geometric shapes do you know? (Students respond 'Triangle, circle, rectangle, rhombus.')

Now you try. (Students create geometric shapes.) "

"Shape can also be organic--like a cloud, a banana, a dress, or a jellyfish. Watch my shape. It is not a perfect rectangle or a geometric shape. It is still a shape, because the line connects all the way around. Now you try to create your own organic shapes with your piece of string. Show your partner when you have made a shape."

"Let's add examples of geometric shapes next to 'shape.' (Write 'geometric' and student examples). Let's add examples of organic shapes. (Write 'organic' and student examples.) "

### **LOOK FOR SHAPE IN *SHOW TIME*, BY BEARDEN**

"Let's look at *Show Time*. What kinds of geometric and organic shapes do you see? (Students respond 'The light blue square in the background is a geometric shape. The cloth handkerchief the man is holding in his hand is an organic shape.')

### INTRODUCE THE TERM 'VISUAL DYNAMISM'

"When artists use elements of art such as color, line, and shape in order to create contrast or emphasis, they are creating pieces that are 'visually dynamic.'"

"That means, by working with elements of art and principles of design, they have created a piece of art that is visually interesting. (Write 'visual dynamism' on chart or board.)"

"We will use the term 'visual dynamism' throughout the unit to describe how something looks. If an artist in our classroom or in the world creates a piece of art that catches our eye by using contrasting colors or different types of shapes, instead of describing it as 'cool' or 'interesting,' we will use the term visually dynamic. All of the Elements of Art and Principles of Design you will learn about in this unit will help you create pieces that are visually dynamic."

## STEP 6: INTRODUCE PRACTICE COLLAGE & RUBRIC; GUIDE STUDENTS TO PLAN FOR COLLAGE

**Process:** Explain the purpose of the practice collages and introduce the Practice Collage Rubric. Tell students to select one quality that they believe represents Clemente as an everyday hero to show in a practice collage. Students open their A4L Notebooks to page 4 and review the notes they recorded for Excerpts 1, 2 and 3. Students should select the evidence that best supports this quality - they will draw on this evidence from the text to create their practice collages. Model sharing ideas for the practice collage and then for an image that aligns with the modeling.

It is appropriate for students to create literal representations from the text as long as they can articulate how it reflects one of Clemente's qualities. Collage artists often create pieces that are more abstract. Throughout the unit encourage students to think about how they can use different shapes and colors to convey a quality.

## COMPOSITIONAL TECHNIQUES

### Definition:

Compositional Techniques are techniques that will guide the student in the direction of achieving principles of art and will result in their compositions being visually dynamic. These techniques must be demonstrated.

### Teaching Tips:

#### - Make the pieces big.

For Grades 3-5, every shape they cut out must be as big as two of their fingers put together. Encourage students to think in terms of big shapes that represent an idea, rather than fixating on cutting out small clothing or facial details.

#### - Have pieces go off the edge of the page.

Students may tend to center everything in the middle of their page, leaving a white border-like space around the page. Breaking up this negative space creates more visual dynamism. "Visual dynamism" is a less subjective way to say, "interesting."

#### - Overlapping shapes.

Students overlap shapes to create depth, emphasis, and provide a focal point.

#### - Place a warm color next to a cool color.

This is one way to create contrast in a collage. Contrast is a way to create emphasis.

## TEACHING TIP: SCAFFOLDING COLLAGE

In this unit students engage with collage in three different ways - practice collages, mini collages, and master collages. The purpose is for students to have frequent opportunities to engage with collage while being mindful of time and materials.

### Practice Collages

In Lessons 3 and 4, students create practice collages in their A4L Notebooks. In these collages, students are not expected to complete finished pieces, but rather to apply the collage skills they just learned to show one of Clemente's qualities.

**Mini Collage**

After completing the narrative biography in Lesson 5, students will create a "mini collage" on a 6 x 9" collage board. This is a small version of a completed collage in which students cover most or all of the white space and practice using the Elements of Arts, Principles of Design, and Compositional Techniques to show what they believe makes Clemente an everyday hero.

**Master Collage**

After reading the informational texts in Part 2 and synthesizing everything they have learned about Clemente, students will create a final "master collage" on an 9 x 12" collage board. They should apply all of the collage skills they learned to create a visually dynamic piece.

**Suggested Dialogue****INTRODUCE THE PRACTICE COLLAGE**

"In just a moment, you are going to use this space to do a practice collage. (Show page 5 of A4L Notebook.)"

"This practice collage is a chance for you to apply the collage skills you just learned. We will not be creating complete collages today. After we read the entire narrative biography, we will create complete collages on this collage board. (Hold up 9x6 collage board.) In the practice collages we are doing today, you get to experiment with the colors you will put next to each other and practice cutting out shapes to show what you want to show about Clemente. You do not need to worry about filling the whole box."

"The two important things you need to show in your collage are the quality you selected that you believe makes Clemente an everyday hero and the evidence from the text that supports this quality. These two criteria are on our Practice Collage Rubric. (Project rubric on document camera.) If you forget what you are supposed to be focusing on, use this rubric."

**PREPARE FOR PRACTICE COLLAGE BY REVIEWING NOTES**

"To get ready for our practice collages, let's look back at our notes from the first three excerpts on page 4 of your A4L Notebook."

"Your collages need to show one of the qualities that you think makes Clemente an everyday hero. Look at the 'Personal Qualities' column. Pick one of the qualities that you circled you want to show in a practice collage. Next, look at your evidence. Select evidence that shows this quality. (Students review their notebooks.)"

### **MODEL SHARING IDEAS FOR THE PRACTICE COLLAGE.**

"Think about how you will show this quality and evidence in your collage."

"Remember, collage is an exciting art form because you do not have to show things exactly as they are in real life--you can use different colors, shapes, and lines to communicate what you are thinking. Think about how Bearden used different colors and shapes in his images."

"See the Sample Practice Collage for an image that aligns with the Suggested Dialogue below. Feel free to model your own practice collage by picking up different pieces of paper and thinking aloud."

"For example, I might decide to do my practice collage on the quality 'bravery.' I circled this quality because we decided it might be a quality of an everyday hero. Now I have to look at my evidence column for evidence that shows this quality. I concluded he was brave when we left Puerto Rico to go play baseball in America. Things were very different for him in American."

"I'll use what I just learned about color and shape to show this in my practice collage. I think I will select a warm color like brown or red and then cut out a shape with soft curvy to represent Puerto Rico. I'll make a green circle in the middle to show how baseball was so important to his life there. Then I will select a dark, cool color and cut out shapes representing the steel mills of Pittsburgh. Maybe I'll make these shapes kind of jagged and sharp since it was probably scary for Clemente to go to America where no one spoke Spanish. I can put these shapes next to each other. Then I might pick a really bright color and cut out a smaller shape that looks like a footprint to show Clemente going from Puerto Rico to America. The bright color will show him being brave."

"I do not need to worry about making accurate shapes for Puerto Rico or Pittsburgh or adding any small details. This is because when we create collages, we do not have to make things look like they do in real life. We can use different shapes and colors to show our ideas."

### **STUDENTS SHARE IDEAS**

"Share your ideas with your table group/partner. This is just a brainstorm - it is okay to change your

ideas once you start creating your practice collage. (Students share.) Let's share out. (2 - 3 students respond. Guide students to focus on connecting their evidence and collage ideas to one of Clemente's qualities rather than simply representing an isolated fact from the story.)"

## STEP 7: CREATE PRACTICE COLLAGES

**Process:** Pass out large envelopes filled with collage materials to each group. Guide students to select collage materials for their practice collages. Once students choose their materials, have them put leftover materials back in the manila envelopes, resulting in a cleaner workspace and less distraction.

Pass out scissors. If appropriate, demonstrate how to safely use scissors to create shapes using the dialogue in the sidebar Coaching Students on Safe & Effective Scissor Use. Guide students to cut large shapes that are no smaller than two fingers put together.

After students cut out and arrange shapes, guide them to reflect on the choices they've made to show one of Clemente's qualities by completing the sentence stems at the bottom of page 5 in their A4L Notebooks. Demonstrate how to glue shapes onto the paper, and pass out glue sticks. Students glue their practice collage. If time permits, lead students in a gallery walk to notice how others used big, dynamic shapes and made choices about warm and cool colors to show what they have learned about Clemente.

If desired, show students the Sample Practice Collage for inspiration.

Timing for collage is 30 minutes. This lesson establishes routines and takes longer than subsequent collage experiences.

### COACHING TIPS FOR THE ARTS: SAFE AND EFFECTIVE SCISSOR USE

If necessary, help students use scissors safely and effectively with the following suggested dialogue:

"Let's practice using our scissors to cut out shapes for collage. (Students pick up scissors.) Scissors are like alligators: Your thumb is like the alligator's eye. Always keep your thumb pointed toward the ceiling because alligators don't want to be upside down. Watch how I cut my paper." (Demonstrate while students watch.)

"Like an alligator, open the mouth of the scissors wide and place the paper in the very back of the alligator's mouth. Don't make big chomps, because it's hard to control the line you are making with your scissors. Instead, make small little bites, not closing your scissor blades and keeping the paper in

the back of the alligator's mouth. I am creating shapes by drawing with my scissors. When I want to turn, I turn my paper, not my alligator mouth. This way I don't accidentally cut my other hand."

## Suggested Dialogue

### MODEL SELECTING COLLAGE MATERIALS AND PASS OUT COLLAGE MATERIALS

"We are now ready to create practice collages! I will pass out a large envelope that is full of collage materials. You will share this with your group. When you get your materials, look through them - you might find a piece that gives you a new idea. (Think aloud searching through materials.) For example, I see this paper here that looks like real grass and it makes me think of Puerto Rico. I think I can use this and brown to show Puerto Rico. I see a piece of neat grey paper and I think I'll use a little of this to show Pittsburgh because it was scary, but also a little exciting."

"Wait until I say, 'Go!' before you empty your materials on the desks. (Pass out large envelope to each table group.)"

"Go! Empty your materials on the desks."

### SELECT MATERIALS FOR CLEMENTE COLLAGE

"Look through the pile to see the types of materials you can use. (Students look through piles.) Select materials that will show what you want to represent for Clemente. Think about how you can use warm and cool colors and shapes to show the quality and evidence about Clemente. (Students select materials.)"

"Please share all the materials. We can cut one piece of paper into many different pieces, so it is okay if two students want the same piece. When you have all selected your materials, put the remaining pieces back into the envelope. (Students put materials away.)"

### GUIDE STUDENTS TO CUT BIG SHAPES WITH SCISSORS

"When you cut shapes, keep the pieces nice and big. They should be no smaller than two of your fingers put together, like this. (Hold up two fingers.) I'm not going to make a little tiny eyeball or a little

tiny bug. Instead, I'm going to cut big shapes that can represent my idea. Making big shapes helps us create visually dynamic collages. (See the sidebar Coaching Students on Safe & Effective Scissor Use for additional support. Pass out scissors.)"

### **STUDENTS CREATE PRACTICE COLLAGES**

"You now have time to create your practice collages. Cut out your shapes and play with how you arrange them in the box on page 5 of your A4L Notebook. Remember to make choices about warm and cool colors, and remember how Romare Bearden used big dynamic shapes. I will circulate to help you as you work. (Students create collages. They should arrange their shapes, but refrain from gluing until after they reflect.)"

### **REFLECT ON COLLAGES**

"Now that everyone has arranged a practice collage, let's reflect on the choices you've made. Put sample collage on the document camera and share reflections using the sentence stems.

"First, I'll write the quality that I showed in my practice collage. I wanted to show that Clemente was brave. I'll write 'brave' here. (Write 'brave' in first sentence stem.) Next, I'll write how I showed him being brave. I need to show that I used evidence from the text. In the text it said he went from Puerto Rico to America to play baseball. In my collage, I showed him going from Puerto Rico to American and how scary it was. (I'll write that in the second sentence stem.)"

"Finally, I need your help. Help me reflect on the choices I made with color and shape to show these things about Clemente. What do you see? (Students respond. Coach students to use collage terminology to describe what they see.) You noticed that I did not make a scene that really looks like these countries, but instead used colors and shapes to communicate my idea. Based on what you observed, I might decide to change something in my practice collage before I glue down the pieces."

"Now you try. First, complete the sentence stems at the bottom of page 5. (Students write.) Now, talk with your Collage Community about what you did in your collage to show what you learned about Clemente. Go around the table, share your completed sentence stems and talk about how each person used warm and cool colors and big dynamic shapes. (Students share and reflect.)"

"Now that you've shared your work, feel free to make changes and finalize your decisions."

**GLUE COLLAGES**

"The final step is to glue your pieces down. I'll show you and then I'll pass out the glue sticks and art mats. (Demonstrate on document camera how to glue pieces to paper.) When you glue your collage pieces down, you must first turn it over and glue on the backside. Do the gluing on top of your art mat or a piece of wax paper and not your A4L Notebook. This way, it won't get covered with glue. Make sure to glue the entire piece gently; be careful not to rip the paper and to glue all the way to the edges. Then pick up your piece with glue on one side, and place it where you want it to be on your collage. If another piece of paper will go behind the piece you are gluing, that piece must be glued down first. Once you have it facing glue-side down on your collage, take your clean hands and press down firmly, making sure the entire piece is glued down nicely--even the edges and corners. (Pass out glue and art mats/waxed paper. Students glue down their pieces.)"

**GALLERY WALK**

"You have made choices about color and shape, showing evidence that represents Clemente's personal qualities. Let's walk around the room and notice how our classmates used big dynamic shapes, and made choices about warm and cool colors."

"First, walk around the room silently with your hands clasped behind your back so we don't accidentally touch our classmates' artwork. (Students walk around the room, observing.)"

"Remember when we talked about the collages of Romare Bearden? That's how we will talk about the collages of our classmates. We won't say whether we like them or don't like them; we will say what we notice about color and shape, and what stands out for us."

"Raise your hand when you find one piece of artwork that shows a warm color next to a cool color. (Call on student and guide them to choose a piece besides their own, and to keep their comments criteria-based.) What stands out for you in this collage? (Student responds.) Would you like to respond? What were you trying to show in your collage? (Student who created collage responds.)"

"Raise your hand when you find a piece of artwork with a geometric shape. (Call on student and guide them to choose a piece besides their own, and to keep their comments criteria-based.) What stands out for you in this collage? (Student responds.) Would you like to respond? What were you trying to show in your collage? (Student who created collage responds.)"

"Raise your hand when you find a piece of artwork with an organic shape. (Call on student and guide them to choose a piece besides their own, and to keep their comments criteria-based.) What stands out for you in this collage? (Student responds.) Would you like to respond? What were you trying to

show in your collage? (Student who created collage responds.)"

## STEP 8: CLEAN UP COLLAGE MATERIALS

**Process:** Clean up collage materials. Make choices about how to organize the process, with students taking responsibility for the cleanup.

Timing for cleanup is 5 - 10 minutes. This cleanup establishes routines and takes longer than subsequent cleanup sessions. Cleanup includes:

- Square off the remaining unused scraps. Keep the squared off pieces in the table groups' manila envelopes. Recycle the remaining scraps.
- Wipe off the glue on art mats/waxed paper.
- Put away glue sticks and scissors.
- If students did not finish in time, put their chosen materials in zipper plastic bags with their names on them, and put in the manila envelope.
- Cover each collage with a piece of wax paper. Hand in A4L Notebooks so they can be pressed down to dry for 24 hours.

## Step 9: Close Lesson 3

**Process:** Close the lesson with a "looking forward" describing the next lesson.

### Suggested Dialogue

#### LOOKING FORWARD

"In our next lesson, we'll read more about Clemente, learn more art skills, and do another practice collage that shows new evidence we gather about Clemente as an everyday hero."

**Performing The Closing Ritual (Optional)**

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 3! YOU ARE NOW READY TO MOVE ONTO LESSON 4 OF UNIT 3.**

Is this Lesson Public or Members only?:  
Members Only