

Unit Name: Symmetry and Abstraction

Students will learn how to make new images through abstracting objects with symmetry.

Lessons:

1. Name Symmetry
2. Kandinsky Abstracts
3. Personal Quilt

Lesson: Name Symmetry

Students will use bilateral symmetry to turn their name into an abstract design.

Materials: 8 1/2" x 11" paper, colored pencils, markers, crayons, pencil sharpener, pencils, erasers, light table

Vocabulary: bilateral symmetry, abstraction

Procedure: (Session 1-2) T will introduce the concept of symmetry as being when an object is divided, both halves are exactly alike. Examples of symmetry: the face, shapes. T will have ss complete a small symmetry practice worksheet. T will demonstrate how to fold the 8.5" x 11" paper, then write one's name in cursive on the fold. When the artist is satisfied with how their name is written, they will trace it with a dark marker or Sharpie. T will demonstrate how to trace the folded paper on a light table and trace name on the other side of the fold. The name should be perfectly symmetrical when unfolded. T will direct students to see what images or themes their abstracted name design suggests to them. Students will embellish their abstract design with colored pencils, markers, and crayons.

Time: 1-2 hours

Standards Addressed:

Grade 2: Grade 2/2.5 Use bilateral or radial symmetry to create visual balance.

Perception & Response: Awareness of how artists use creative strategies such as reflection and tracing to create new images.

Visual Arts Heritage: Mc Escher, quilts, Matisse

Aesthetic Valuing: Ss will be able to describe how new ideas can come from abstraction.

Creative Expression: Ss will use new techniques with a familiar subject to create an imaginative drawing

Connections: Language Arts, Mathematics, Art History

Closure:

- Students will make an artwork label with their name, title, and medium. Students will describe their challenges on the label.
- The class will display their work on a wall or table, and we will have a gallery walk critique

Extension:

- Students can make an abstract design from other words, or even whole passages, such as a Haiku.

Kandinsky Oil Pastel Circles

Kandinsky pretty much invented abstract art back in the early 1900's, and his painting called "A Study of Abstract Squares" is a really great masterpiece to have students imitate.

1. Give students a horizontal 9" x 12" paper, and have them fold it in half; and then in thirds so that you have 2 rows of 3 squares.
2. Using oil pastels, instruct students to start in the middle of each square, and color an oval center. Then they gradually add rings of different colors, some thick and some wide, until they reach the edge of the folds. The final color can just go in the corners to fill the square completely.
3. When one square is complete, they continue onto the next until all are filled in. Remind them that slow, solid coloring is going to look much better than quick scribbles.
4. Students in 2nd and 3rd grade can just practice their coloring and use a variety of colors. The 4th and 5th graders can be challenged to use different color combos in each square. Example: warm colors, cool colors, neutral colors, complementary colors, etc.

POSTED BY KATHY BARBRO

(<http://www.artprojectsforkids.org/2007/12/kandinsky-oil-pastel-circles.html>)

Standards: 2/2.4 Create a painting or drawing, using warm or cool colors expressively.

2/2.5 Use bilateral or radial symmetry to create visual balance.

4/2.7 Use contrast (light and dark) expressively in an original work of art.

4/2.8 Use complementary colors in an original composition to show contrast and emphasis.

Vocabulary Terms: abstraction, abstract, bilateral symmetry, warm and cool colors, complementary colors

Lesson: Paper Quilt

Students will use symmetry and abstraction to make personally expressive quilt.

Materials:

- Brown butcher wrap
- Pencils
- Yardstick
- Colored paper
- Assorted paper scraps
- Scissors
- Glue
- Oil pastels
- Optional: Research materials from the Internet. See the collection of quilts in the Library of Congress' American Memories.

(<http://memory.loc.gov/cgi-bin/query/b?ammem/qlt:br001:collection=>)

Vocabulary: bilateral and radial symmetry, reflection, rotation, translation, glide-reflection, grid, abstraction, simplification

Procedure: Have on hand and discuss organic objects and what kind of symmetry they have. Examples: starfish, pinecone, shells, leaves, etc. Have ss choose an object, and then abstract and simplify its shape. Ss will be working with these shapes during the next section.

(Following excerpt from Art Smart)

1. Precut butcher wrap to accommodate six to eight students. Each length will represent a "quilt."
2. The easiest way to establish butcher wrap section sizes is to allocate one quilt per seating, for example, one per desk cluster or worktable.
3. Cut as needed.
4. You will find that providing a grid on the butcher paper for the paper quilt "patches" is an efficient approach to this lesson.
5. Measure squares or diamonds in pencil to match the colored paper squares students will be "quilting." Six inches is a good size for squares; leave at least a three-inch border on the butcher wrap between the squares along the outside edge. Precutting construction paper squares also saves time.
6. Students will have to be told in advance of this lesson to begin saving and retrieving bits of particular scrap papers.
7. The papers may include gift wrap, greeting cards or postcards, favorite candy wrappers, ticket stubs, and otherwise appealing design paper, such as the wrapper of a special soap. The greater the personal meaning, the better for the quilting bee.
8. You may contribute with back-up scraps of all kinds.
9. If you have a real handmade quilt, bring it in.
10. Show students illustrations of American quilt designs or any examples

of actual fabric quilts you might have.

11. Point out that the saving of fabric from garments long since worn out was the basis for quilts—an early form of what we now call "recycling." How were quilts made? Some combined patchwork and applique. Try to analyze sewing techniques based on your samples and references.

12. Consider quilt patterns and subjects as well as the meanings some might have to the artisan. Also note the social nature of quilting, which included the opportunity for folks to get together and share experiences and news.

13. Ask students to show some of the papers they brought in and to tell of their significance.

14. Distribute precut squares, scissors, glue, and oil pastels.

15. Cut scrap papers into desired patterns. These may be representational or straightforward designs.

16. Glue into place.

17. Do as many "patches" as class time will allow. Just be sure "quilting" looks complete.

18. Construction paper scraps may be used as "filler."

19. Oil pastels may be used to indicate "stitches."

20. Students work their signature or initials onto the patch.

21. Distribute butcher wrap, oil pastels, and glue.

22. Glue patches into spaces provided by premeasured grid of brown paper.

The area of one's immediate workspace is the fairest way to define "territory." If any squares come up short, students may fill in with extra scrap paper.

23. Each quilt will have a motif that will be drawn into the borders to unify all diverse patchwork.

24. The group of students working on their quilt will agree on one common motif, for example, hearts, stripes, snowflakes, stars, daisies, etc.

25. Each student will be responsible for the borders in his/her work area and will interpret the agreed-upon motif in his or her own way.

26. Completed quilts should look full and rich, just like the fabric counterpart does. The finished product should make us forget that we are looking at paper.

27. How many special memories have been "stitched" into these classic quilts?

28. Preserve the artistry on the wall and display.

Standards Addressed:

Grade 2: 2.5 Use bilateral or radial symmetry to create visual balance.

Grade 4: 3.1 Describe how art plays a role in reflecting life (e.g., in photography, quilts, architecture).

Perception & Response: Awareness of how artists use creative strategies such

as reflection, abstraction, and patterning to create new images.

Visual Arts Heritage: folk art quilts (Gee's Bend, etc.)

Aesthetic Valuing: Ss will be able to describe how new ideas can come from the creation of pattern.

Creative Expression: Ss will use symmetry, abstraction, and pattern to create an expressive work of art.

Connections: Social Studies, Mathematics

Closure:

- Students will make an artwork label with their name, title, and medium. Students will describe their challenges on the label.
- The class will display their work on a wall or table, and we will have a gallery walk critique

Extension:

- Students can use felt or fabric to make a sewn (or glued) quilt.