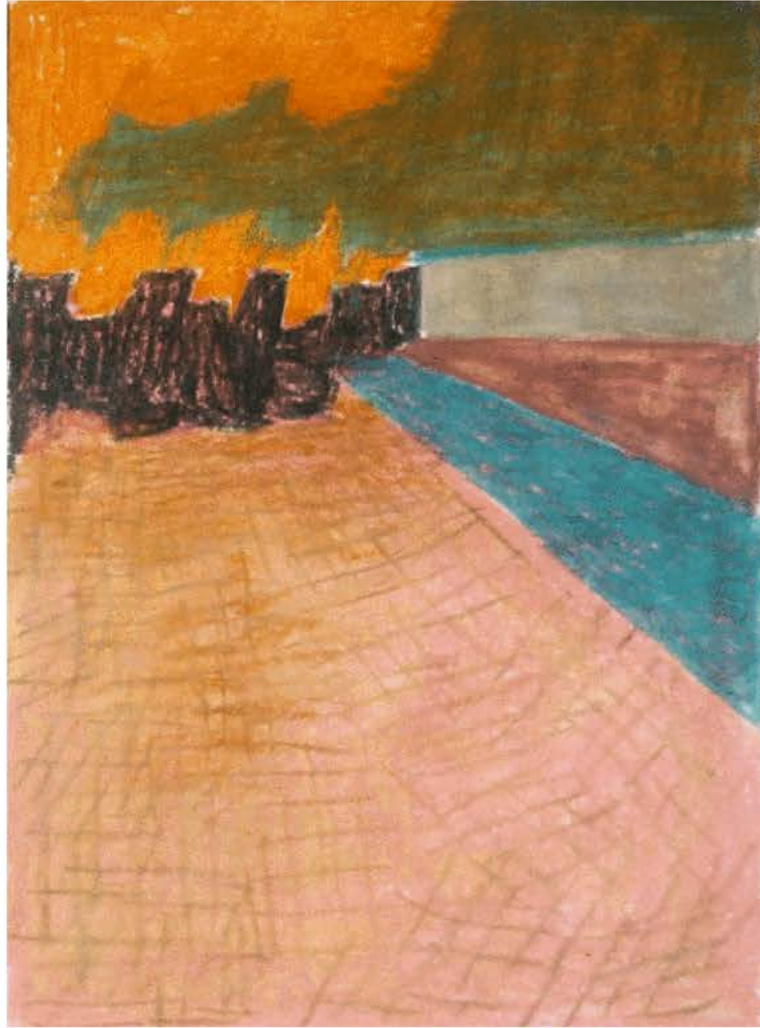


visual language for grade 6



Part III Design Integration

An instruction module
Part III of IV, Visual Language for Grade 6

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diZegno
instruction for visual arts

Toronto, Canada

visual language for grade 6

Design Integration Lessons

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Module expectations

The following are outcome expectations specific to the content of this module. References to the Ontario Ministry of Education and Training expectations are made at the front of each lesson.

Students are:

- Expected to explore the relationships between positive and negative shapes.
- Expected to explore the size relationships among different parts of the composition
- Expected to use grids and ratio to define and control proportion.
- Expected to use gesture to analyze movement and counter-movement within a composition.
- Expected to make choices about tonal placement in order to unify a composition.
- Expected to coordinate line, tone and contour to create harmony and expression in composition.

Lesson 1

Positive and negative areas

Expectations

Students are:

- Expected to create a composition with positive and negative shapes of equal importance.
- Expected to create rhythm among negative shapes.
- Expected to enhance expression through interaction between the subject and its surroundings.

Concepts

Subject-field relationship
Complementary shape
Interactive gestures
Concave lines/shapes
Convex lines/shapes

The following Ministry Grade 6 expectations are addressed:

6a30 - describe how line can be used to direct the viewer's attention;

6a35 - describe how the strengths and limitations of both traditional and contemporary art tools, materials, and techniques affect artistic choices;

6a36 - identify the most appropriate tools, materials, and techniques for the size and scope of the work and use them correctly;

6a37 - solve artistic problems in their work, using the design elements and at least one of the design principles for this grade;

6a38 - produce two and three-dimensional works of art;

6a39 - describe, in their plan for a work of art, how they will research their subject matter;

6a42 - demonstrate awareness that an artist intentionally used some of the design elements and principles to convey meaning, and explain how the artist accomplishes his/her intentions.

Teacher's notes

When planning a composition, your first thoughts are about the subject and which of its parts you are going to include. After placing your subject on the page, you have another important area to think about - the space around it. The area where your subject sits is called a field. The field could be anything - a piece of paper, painting canvas, wall, or even a floor or ceiling. In fact, it could also be a piece of

Subject-field relationship

The shape of the vase to the left creates an unusual area for a composition. The lines flow around the field so that shapes, both inside and outside the subject, are curved.



pottery or clothing. Whatever the shape and size of the field, there are going to be empty areas between its boundary and your subject.

Complementary shapes



In composition, the empty areas - which are called negative spaces - are just as important as the subject - the positive spaces. These two areas work together. If you

The dark green areas in the picture to the right enclose the light green ones and make a framed arch on one side which complements the smaller, curved shapes. To the left, the large empty space around the boy accentuates his small size and suggests his vulnerability.



make your subject very small, the negative space will dominate the composition. This idea might be useful if you want to express your subject as tiny or weak. If you drew a ladybug crawling along one side of your page, the large empty space would underscore its minute size.

Negative space has shape just as positive space has. You can see this if you make

The large design to the right is cropped on several sides. Because of this, the negative space around the subject is easily seen as having shape.

your subject large enough so that its parts extend beyond the edges of the field. When this happens, the areas outside your subject are more easily recognized as shapes. They interact with your subject's shapes just like those in a

jig-saw puzzle.

Most often we do not notice the negative shapes because they are given much less attention than the subject receives. There



is usually no detail in negative shapes and also, the colour is often less interesting. However, these shapes are important because they provide contrast so that your subject stands out. Narrow, negative shapes can

The negative shapes in this picture are equally important as the positive. They interact with the dark shape by pushing into its space, and steady it with horizontal and vertical lines.

Concave/convex lines and shapes

make a wide subject look even wider by comparison. If your field is square or rectangular, many of the negative shapes will have sides that are vertical or horizontal. These directions steady compositions with diagonal or curved lines by connecting the subject to the stable horizontal and vertical field lines.

Negative shapes not only complement positive ones, but they also interact with them. Where your subject juts out, the negative shape pushes in. Some subjects have curved shapes that bulge out. These shapes are convex. The negative shape beside a convex one will be pushed in. Shapes that curve inward are concave. The interaction between positive and negative

shapes can be detected first by gesture drawing.

Because negative areas have shape, they also have a gesture that shows their movement. Changes made to one area will cause change to occur elsewhere as the gestures throughout the picture flow from one to another.



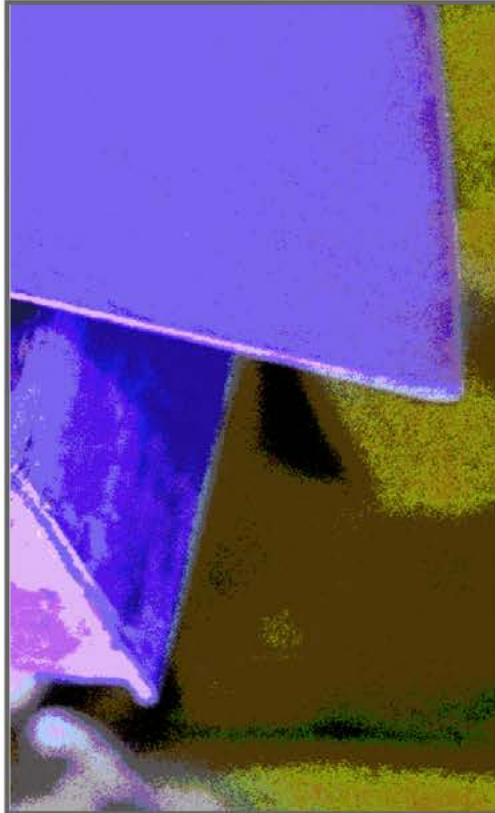
Similar to the dark and light shapes found in the picture at the bottom of the page 4, the dark and light shapes in the photo above interact by jutting into the other's space.

To the left, the convex lines on the vase create round, positive shapes that push into the background. However, as you can see in the blue patch, the concave shapes on the vase show how the negative space around it also pushes into its form.

Lesson props and questions

1. Which shapes look positive: those that bulge out or those that cave in? Why?
2. Identify the subject of the close-up photographs.
3. Is it harder to identify the subject when its contours touch the outside the edge of the page?
4. Why is it easier to identify something contained within the border of the page?
5. Is a shape thought to be the subject if it is in the lower part of the page or the upper part? Why?
6. Describe the different kinds of shapes in the pictures.
7. Are there pairs of opposite characteristics found among them?
8. How are opposite characteristics used between positive and negative space?
9. How often do the negative shapes interact with subject shapes?
10. What are the gestures for all shapes, both positive and negative?
11. How do the gestures interact with each other?
12. How do the negative shape gestures affect the positive shapes?
13. How does attention to negative shapes affect your interpretation of the picture?

Lesson props and questions



Exercise 1

**composition with
positive and negative
shapes of equal
importance**

1. Find a photo of an object that is easily recognizable.
2. Enlarge the object through drawing so that we can no longer recognize it.
3. Try to create negative shapes that interact with and complement the positive shapes.
4. Colour the negative space.

Time required

final work:

1 - 1½ hours

Materials

sturdy paper

pencil

paint or coloured pencils

brushes

rag

water container

Evaluation criteria

- negative and positive shapes are equally important
- negative shapes complement the positive shapes
- composition is unified by positive and negative shapes interacting with each other

Suggested cross-curricular topics

Social Studies/Heritage and Citizenship-Aboriginal peoples and European explorers:

- Describe the relationship between Aboriginal peoples and their environment.

Oral and Visual communication:

- Create a variety of media works.

Exercise 1

Illustration



Exercise 2

rhythm among negative shapes

1. Use the desks and chairs in the classroom for a composition idea.
2. With light pencil lines, block in the large shapes of the furniture.
3. Rather than draw the desks and chairs as a subject, draw the empty space between the legs instead.
4. Focus on the rhythm created by the space intervals between the legs to make these shapes interesting.
5. Colour your negative shapes using wax crayons or oil pastel.
6. Place a water colour wash over the entire picture. The wax or oil crayons will resist the paint in those areas.

Time required

drawing:	$\frac{3}{4}$ hour
colour	$\frac{3}{4}$ - 1 hour
total time:	$1\frac{1}{2}$ - $1\frac{3}{4}$ hours

Materials

sturdy paper	pencil
wax or oil crayons	water colour
brushes	rag
water container	

Evaluation criteria

- negative shapes indicate careful observation
- rhythm is evident among negative spaces
- consideration of both negative and positive shapes is demonstrated

Exercise 2

Illustration



Suggested cross-curricular topics

Oral and Visual communication:

- Create a variety of media works.

Exercise 3

**expression through
interaction between the
subject and its
surroundings**

1. Plan an arrangement of real objects and geometric shapes.
2. Draw the shapes of the subject. Let them extend out to touch the edge of the page.
3. Place tracing paper over the drawing.
4. With pencil, lightly draw lines that show the movement of the parts of the subject.
5. Do the same for the negative shapes of the field.
6. Look for ways to make the negative field shapes interact with the subject shapes more frequently. Do not worry about keeping your drawing realistic.
7. Distort the shapes of both positive and negative areas.
8. On another sheet of paper, draw all the new shapes in the composition.
9. Colour your work.

Time required

first drawing:	$\frac{1}{2}$ hour
second drawing:	$\frac{1}{2}$ hour
colour:	$\frac{3}{4}$ hour
total time:	$1\frac{3}{4}$ hours

Materials

sturdy paper	tracing paper
pencil	brushes
rag	water container
paint or coloured pencils	

Evaluation criteria

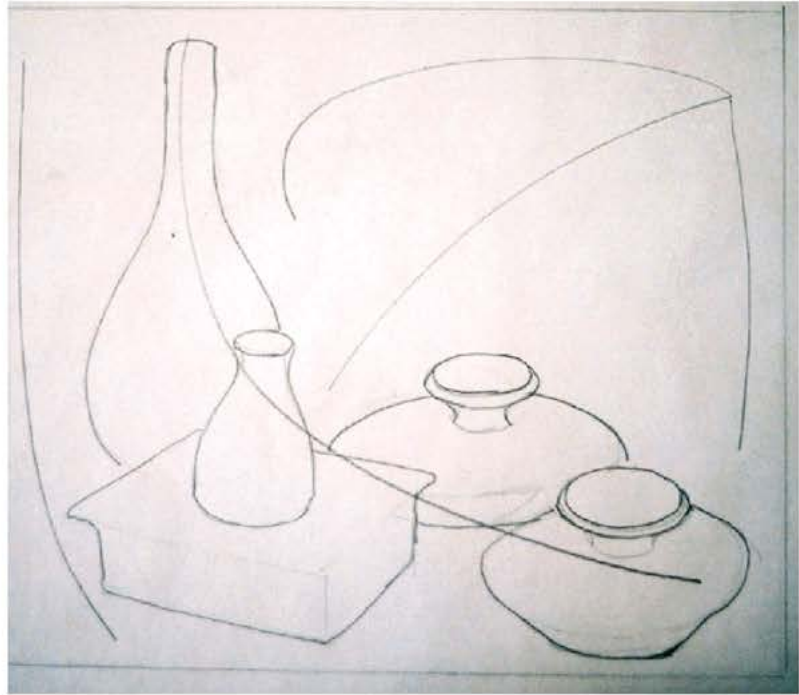
- good interaction among positive and negative shapes
- subject shapes touch the edges of the field
- negative shapes help to balance composition

Suggested cross-curricular topics

- Social Studies/Canada and World Connections-Canada and its trading partners:
- Describe how sharing of goods and culture between Canada and other countries can influence the lifestyles of Canadians.

Exercise 3

Illustration



Links to topics at other Grade Levels

2/3	lines field grouping	
4/5	gesture variation and distortion field and space	defining space structuring space
6	contour qualities massed tone Forward link: movement and counter-movement	design massed tone coordinate line, tone, contour field design
7/8	proportion systems eye movement visual weight	balance organization hierarchy colour value

Suggested cross-curricular topics

Measurement:

- Identify relationships between and among measurement concepts. (linear, square, cubic, temporal, monetary)
- Understand and determine relationships.

Other skills

- observation
- organization
- analysis
- re-construction