

## ARTS IMPACT LESSON PLAN

### Arts Foundations Visual Arts Lesson

#### Three-dimensional Form and Texture

Author: Carol Gould



#### Enduring Understanding

Creating height, width, and depth produces a three-dimensional form. Use of impressing, addition, and subtraction can create texture in clay.

#### Lesson Description (Use for family communication and displaying student art)

Students develop communication skills through analyzing art. Students create textures using additive, subtractive, and impressing clay techniques. Next, students draw and cut out a two-dimensional template for a fish, then use the stencil to cut out a clay fish from a slab. Surface textures are added on both sides, and then the fish is formed into a balanced three-dimensional sculpture. After bisque firing, fish can be glazed. Last, students write an artist statement about their fish sculpture.

#### Learning Targets and Assessment Criteria

**Target:** Communicates effectively.

**Criteria:** Actively listens, expresses ideas visually and verbally and responds to others.

**Target:** Describes textures in art; makes textures in clay.

**Criteria:** Selects words about surface; adds to, subtracts from, and/or impresses surface.

**Target:** Transforms a 2-D drawing into a 3-D sculpture.

**Criteria:** Creates flat paper template, cuts clay slab in template shape, and forms slab to create height, width, and depth (length).

**Target:** Creates a textured, stable sculpture.

**Criteria:** Creates tactile surface and balances 3-D form using clay techniques.

#### Vocabulary

Arts:  
Addition  
Balance  
Bisque Ware  
Bone Dry  
Form  
Glaze  
Impression  
Leather Hard  
Slip  
Slurry  
Template  
Sculpture  
Subtraction  
Texture, Actual  
Texture, Implied  
Three-dimensional  
Two-dimensional

#### Materials

##### Museum Artworks or Performance

##### Seattle, WA

Seattle Art Museum

##### Tacoma, WA

Children's Museum of Tacoma  
Tacoma Art Museum

##### Materials

Writing pencils; Scissors; Recycled file folders or other cardstock for templates; Clay: air dry or low fire clay, suggestion: LF06; Rolling pins; Clay tools: pencils, fabric, discarded kitchen tools, bamboo skewers, tooth brushes, etc; Wire clay cutter; Canvas: 12x18", one per student; Glaze: either use glaze for kiln-fired clay or white school glue for air-dry or oven-dried clay; Glaze brushes: use wide, flat synthetic brushes for glaze or cheap small paint brushes for glue; Photographs of fish; Class Assessment Worksheet; Arts Impact sketchbook

*continued*

#### Learning Standards

##### WA Arts State Grade Level Expectations

For the full description of each WA State Arts Grade Level Expectation, see:

<http://www.k12.wa.us/Arts/Standards>

- 1.1.2 Elements: Shape/Form
- 1.1.4 Elements: Texture
- 1.2.1 Skills and Techniques: Clay Sculpture
- 2.1.1 Creative Process
- 2.2.1 Presenting Process
- 2.1.3 Responding Process

##### National Core Arts Standards

<http://nationalartsstandards.org>

- 1. Generate and conceptualize artistic ideas and work.
- 2. Organize and develop artistic ideas and work.
- 3. Refine and complete artistic work.
- 4. Select, analyze, and interpret artistic work for presentation.
- 5. Develop and refine artistic techniques and work for presentation.
- 6. Convey meaning through the presentation of artistic work.

*continued*

Seattle Art Museum images:  
*Prestige Hat*, 20<sup>th</sup> century, Anonymous  
Cameroonian artist, 81.17.755



Tacoma Art Museum images:  
*Achilles' Baptism in the River Styx*, 1996,  
Patti Warashina



*Leroy, the Big Pup*, 2004, Scot Fife



### National Core Arts Standards (continued)

7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.
10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

### Early Learning Guidelines (Pre-K – Grade 3)

For a full description of Washington State Early Learning and Child Development Guidelines see:

<http://www.del.wa.gov/development/guidelines/>

(Age 4-5) 3. Touching, seeing, hearing and moving around: delight in playing with materials of different texture.

6. Learning about my world: Math: match and sort simple shapes. Arts: show an increasing ability to use art materials safely and with purpose.

### Common Core State Standards (CCSS) in

**ELA** For a full description of CCSS Standards by grade level see:

<http://www.k12.wa.us/CoreStandards/ELStandards/>

SL.CCR.2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

L.K-1.5.c. & L.2.5.a. Identify real-life connections between words and their use.


### Common Core State Standards (CCSS) in


**Math** For a full description of CCSS Standards by grade level see:

<http://www.k12.wa.us/CoreStandards/Mathematics/default.aspx>

K.G.3. Identify shapes as two-dimensional or three-dimensional.

### ICON KEY:

 = Indicates note or reminder for teacher

 = Embedded assessment points in the lesson


### Pre-Teach

Search for, feel, and describe textures found in the classroom and school environment.


### Lesson Steps Outline

**1.** Introduce and guide art analysis of the concept of texture of *Prestige Hat* by a 20<sup>th</sup> century anonymous Cameroonian artist from Seattle Art Museum collection and *Achilles' Baptism in the River Styx* by Patti Warashina and *Leroy, the Big Pup* by Scott Fife from Tacoma Art Museum collection.

Emphasize effective communication visually and verbally. Facilitate student groups/pairs in responding by generating words to describe actual textures in works of art.

 Criteria-based student and teacher checklist: Actively listens, expresses ideas verbally and responds to others. Selects words about surface (in works of art).

**2.** Introduce the concept of creating texture by impressing found objects, taking away clay, and adding clay to a surface. Guide students in experimenting with creating texture.

 Criteria-based process assessment: Actively listens, expresses ideas visually and verbally and responds to others. Selects words about surface; adds to, subtracts from, and/or impresses surface.

**3.** Introduce the concept of two-dimensional vs. three-dimensional art. Guide students in drawing and cutting out a two-dimensional fish template with height and width. Demonstrate and guide rolling clay slabs.

 Criteria-based teacher checklist: Creates flat paper template.

**4.** Demonstrate how to lay the template on a slab of clay and cut around the template with a bamboo skewer. Guide students in cutting clay and creating textured surfaces.

Criteria-based teacher checklist: Cuts clay slab in template shape. Creates tactile surface.

**5.** Demonstrate and guide bending the clay to create a free standing sculpture.

Criteria-based teacher checklist, self-assessment: Forms slab to create height, width, and depth (length). Balances 3-D form using clay techniques.

**6.** Facilitate peer reflection and self-assessment. Guide students in creating artist statements.

Criteria-based teacher checklist, peer and self-assessment and reflection: Actively listens, expresses ideas visually and verbally and responds to others. Selects words about surface.

**7.** Direct students to arrange exhibition of fish sculptures and corresponding artist statements. Lead critique and self and peer-review.

Criteria-based teacher critique, self and peer reflection: Actively listens, expresses ideas visually and verbally and responds to others. Describes creating textures. Shares challenges of creating balance and 3-dimensionality.

### After Bisque Firing

Guide students in choosing safe glaze colors and demonstrate glazing techniques. Facilitate as students glaze sculptures.

## LESSON STEPS

1. Introduce and guide art analysis of the concept of texture of *Prestige Hat* by a 20<sup>th</sup> century Anonymous Cameroonian artist from Seattle Art Museum collection and *Achilles' Baptism in the River Styx* by Patti Warashina and *Leroy, the Big Pup* by Scott Fife from Tacoma Art Museum collection.



Responding to Art in the Classroom



▣ The Seattle Art Museum's collection is available on-line at:

<http://www1.seattleartmuseum.org/eMuseum/code/emuseum.asp>. To find the images in this lesson, enter the accession number for the work of art in the search box on the collections page of SAM's website. Accession numbers for these works of art are listed in the materials box at the beginning of the lesson.



▣ The Tacoma Art Museum's collection is available on-line at:  
<http://www.tacomaartmuseum.org/explore/collections>.

- *The way something feels when we touch it is called texture. Sometimes texture is implied using painting techniques or other two-dimensional representation, but today we are going to create actual texture that we can see and feel.*

**Emphasize effective communicating: visually and verbally. Facilitate student groups/pairs in responding by generating words to describe actual textures in works of art.**

▣ Teacher can designate student groups or pairs.

- *Communicating well in a group means that you are actively and respectfully listening and responding to others.*
- *As a group/pair talk about what you see. Choose 3-5 words to describe textures in one or more works of art that you have discussed. Write them down on your assessment worksheet.*

▣ Teacher can record texture words on collective word wall for future reference when students write artist statements.

- *Share your descriptive words with the class.*

Criteria-based student and teacher checklist: Actively listens, expresses ideas verbally and responds to others. Selects words about surface (in works of art).

**2. Introduce the concept of creating texture by impressing found objects, taking away clay, and adding clay to a surface. Guide students in experimenting with creating texture.**



Clay Techniques  
Part 1

- *Clay tools and found objects create different and unique marks on the clay. Watch how I can use the tip, side, and eraser of a pencil to create marks.*
- *My fingers are my ten best pottery tools for smoothing and adding.*
- *A toothbrush can also be handy for the slip and slurry technique (lightly scrub the clay with the tooth brush, adding a tiny amount of water to join pieces together). I know the pieces are secure when I have "no seams."*
- *Clay will take on the texture and pattern of anything that I press into it. Watch as I lay a piece of lace (burlap, netting, cardboard) on to the surface and apply pressure. Here I am using clay tools to subtract clay from a surface and make textural marks.*
- *Make two or three small textured "tiles" of clay by adding, subtracting, and impressing into the clay.*
- *Talk with a partner about the different textures you created. Share words describing the textures and describe how you created them.*



**Criteria-based process assessment:** Actively listens, expresses ideas visually and verbally and responds to others. Selects words about surface; adds to, subtracts from, and/or impresses surface.

### 3. Introduce the concept of two-dimensional vs. three-dimensional art.

- *What does 3-D mean? (height, width, and depth).*
- *What do you notice about 3-D art vs. 2-D art? (The 3-D can be viewed from different sides and perspectives).*
- *What are the concerns of an artist creating a sculpture? (Remember that the art will be viewed from many sides; it needs to be stable – balanced, so it does not tip over.)*



Prompting for Creativity

#### **Guide students in drawing and cutting out a two-dimensional fish template with height and width.**

- *Look at and reflect on various 2-D fish images. Draw a fish shape on a file folder (lighter paper can be used) for a template. Cut out the template to the size that will fit well onto a slab of clay.*
- *Think about what kind of fish you are creating. Is it invented? Real?*
- *What sort of waters does it live in? Ocean, lake, river, pond?*



#### **Demonstrate and guide rolling clay slabs.**

▣ Show how to roll a slab using a rolling pin and canvas board (or roll out slabs ahead for each student). The important piece is that the rolling pin is used in one direction only so that the slab does not fold up and onto the roller. Flip the slab every three or four rolls.



▣ If air-dry clay is used, it is important that the slab be at least ½" thick. Clay that will be fired in a kiln can be rolled thinner.

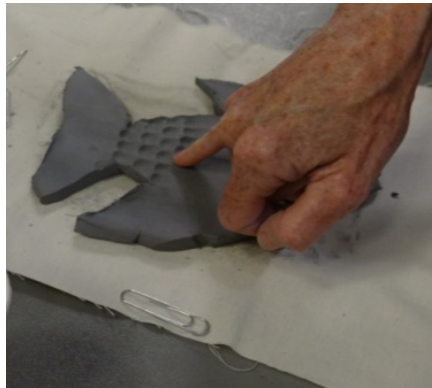
Criteria-based teacher checklist: Creates flat paper template.

**4. Demonstrate how to lay the template on a slab of clay and cut around the template with a bamboo skewer. Guide students in cutting clay and creating textured surfaces.**



Clay Techniques  
Part 2

- *Watch as I carefully draw around my template with my cutting tool. I can now remove the excess clay and save it as I will need extra to add to my sculpture.*
- *I will now use the texture techniques to communicate the surface I want to express and add interest to both sides of my fish. Remember, you can take clay away (subtract), add, or make impressions on the clay.*
- *Cut out your fish and begin to texture both sides: impressing, adding, and subtracting clay.*



Criteria-based teacher checklist: Cuts clay slab in template shape. Creates tactile surface.

## 5. Demonstrate and guide bending the clay to create a free standing sculpture.

- *Be careful that your clay is not thicker than the lower part of your thumb (rule of thumb) or thinner than the tip of your pinky (rule of pinky).*
- *As you bend the clay, the piece becomes three-dimensional and begins to have depth.*
- *Notice how forming the slab into a sculpture can enhance "fish" characteristics or traits; how fish move in water, their parts, how they appear from different points of view.*
- *Making choices about how to enhance your sculpture's fish-like characteristics is part of communicating visually.*
- *Check in with a friend to see if they have any suggestions for how you can make your sculpture any more fish-like, or like the fish you want to create. Is your fish a hungry fish, a happy one, one that has bold textures or subtle ones? What are you trying to emphasize or express in your fish?*
- *Really listen to your friends' suggestions to see if there is anything you could do to make your sculpture better communicate what you want it to.*
- *Make sure your sculpture is stable. Check to see that the sculpture is balancing on its own; fins or additions to the base might be necessary. Smoothing all surfaces is essential when using clay; any piece that looks frayed or bumpy will fire to be rough and sharp.*



Criteria-based teacher checklist, self-assessment: Forms slab to create height, width, and depth (length). Balances 3-D form using clay techniques.

## 6. Facilitate peer reflection and self-assessment. Guide students in creating artist statements.

- *Use good communication skills by actively and respectfully listening and responding.*
- *Talk about your art with a partner: This will help you write your artist statement.*
- *Describe what you have communicated in your sculpture.*
  - *Is it an invented fish or a real fish?*
  - *What water environment does it live in? Ocean, lake, river, pond?*
  - *Does it have special traits (extra long tail, big teeth, wide fins)? Why?*
- *Complete your self-assessment checklist, answer reflection questions and write an artist statement in the lower part.*



Criteria-based teacher checklist, peer and self-assessment and reflection: Actively listens, expresses ideas visually and verbally and responds to others. Selects words about surface.

## 7. Direct students to arrange exhibition of fish sculptures and corresponding artist statements. Lead critique and self and peer-review.



Guiding Reflecting on Student Art

- *Let's take a gallery walk and look at the wonderful work we have created. Thoughtfully pause at each sculpture and read each artist statement.*
- *Let's check to see that the surfaces are smoothed and that there are no visible "seams".*
- *Reflect on your sculpture. What is the most interesting texture on your sculpture? How did you create it?*
- *How did you make your sculpture balance?*
- *Did you encounter any challenges in making your 3-D form? How did you resolve it?*
- *Share observations about artists communicating visually in sculpture, and verbally in artist statements. How do words help us understand the art more?*



Criteria-based teacher critique, self and peer reflection: Actively listens, expresses ideas visually and verbally and responds to others. Describes creating textures. Shares challenges of creating balance and 3-dimensionality.

Notes about clay: At this point sculptures will dry and then be fired in a kiln to be glazed later or, if air-dry clay is used, a layer of sealer can be applied to make the sculpture stronger.



Using a Kiln

### Important Clay terms:

Leather hard: Clay after a few hours of drying. It can be carved into and is firm to the touch.

Bone dry: Clay after a few days of drying. It is very fragile and ready to fire. It should not be handled by students at this stage.

Bisque ware: Clay after the first firing, usually to cone 04 or 05 (1850 degrees). Bisque ware can be safely handled by students as it is rock-like and durable. The project is now ready to be painted with glaze and fired a second time. Bisque ware can be painted with acrylic paint and sprayed with a fixative if glazing and a second firing are not needed. It will, however, not be food safe without the second firing.

## After Bisque Firing

**Guide students in choosing safe glaze colors and demonstrate glazing techniques. Facilitate as students glaze sculptures.**

- *Glaze is similar to paint except that it contains silica (fine particles of glass) and will melt at high temperature. Glaze finishes and seals your project. This is the same process that all potters around the world use to create sculptures and functional ware such as eating and cooking vessels.*
  - *Glaze can be brushed on or applied by dipping. The bottom of a sculpture or pot must be carefully cleaned so that no glaze remains on the surface that will come in contact with the kiln shelf. If there is glaze on the bottom of a piece, the glaze will melt during firing and attach to the shelf.*
  - *Apply two to three coats of brush-on glaze, carefully wiping the glaze off of the bottom with a sponge when the piece is finished.*
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## HOW TO FIRE CLAY EASILY AND SAFELY

Kilns are unique and different. Yours may be a manual kiln or have a digital controller, but there are some common tips to help your clay fires safely no matter what the specifics of your situation are.

### **Dispelling myths about firing**

*The Clay may explode in the kiln:* Impossible. Clay does not contain any thing that is explosive, and it cannot explode unless moisture is present. It is not air that causes problems; it is moisture. As long as your pieces are not too thick and are allowed to dry properly, there will be no exploding.

So what is drying properly? In normal weather conditions, a pinch pot or sculpture that is not thicker than your thumb will dry in a week. Pieces that are being fired for the second time (glaze firing) can go straight into the kiln with no drying time.

*The kiln may catch fire if I don't know how to use it:* Impossible. All kilns have built in back-up systems that will prevent the kiln from over firing. It is important that you know how to use it properly, but you need not fear that disaster will strike even if it is your first time firing.

### **Basic instructions:**

1. Have students make a pot or sculpture. (I prefer low fire clay, which comes in white or red). You will let these pieces dry for a week before loading. If the piece feels cold to the touch, it is still too moist.
2. Load the kiln, and use a 04, 05 or 06 cone.
3. Turn the kiln to low (follow specific kiln directions) for 4 hours. If you are using the kiln to actually dry the pieces out before firing — leave the lid open, and turn it on for 6 hours on very low.
4. Turn it to medium for another 4 hours and then to high.
5. The kiln should fire and cool for at least 12 hours with the lid down to reach cone 04 or 1850 degrees.
6. Only open the lid when you can put your hand over a peephole comfortably. The pieces are ready to unload when you can do it bare handed.
7. Pieces may now be glazed. Be sure to leave no glaze whatsoever on the bottom of the pot as this will cause it to stick to the shelf surface. Keep the glaze thick enough to be effective but not thick enough to run down the pot on to the shelf.
8. Load again and fire again — this time there is no need to ramp up the temperature slowly. You can simply put all burners to medium for a few hours and then to high.
9. Follow the same rules for opening and unloading as before.

Please call me with kiln questions: Carol Gould 206-617-7481

**ARTS IMPACT LESSON PLAN Arts Foundations Visual Arts Lesson**

*Three-dimensional Form and Texture*

Teachers may choose to use or adapt the following self-assessment tool.

**STUDENT SELF-ASSESSMENT WORKSHEET**

Disciplines	VISUAL ARTS							Total
Concept	Communication	Art Analysis	Clay Techniques	2-D Shape	3-D Form	Sculpture Texture	Sculpture Stability	7
Criteria	Actively listens, expresses ideas visually and verbally and responds to others.	Selects words about surface.	Adds to, subtracts from, and/or impresses surface.	Creates flat paper template cuts clay slab in template shape.	Forms slab to create height, width and depth.	Creates a tactile surface.	Balances 3-D form using clay techniques.	
Student Name								

**Self-Assessment:**

**Communication/Art Analysis**

- Describe your group process: Did all members actively listen and respond respectfully?
- As a group/pair talk about what you see. Choose 3-5 words to describe textures in one or more works of art that you have discussed. Write them down below.

**Visual and Verbal Communication**

- Write an Artist Statement about your sculpture.

**Artist Name** \_\_\_\_\_

**Sculpture Title** \_\_\_\_\_

My fish is a

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My fish lives in

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My fish has special traits (fins, teeth, tail, skin) that I created by

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**ARTS IMPACT LESSON PLAN Arts Foundations Visual Arts Lesson**

*Three-dimensional Form and Texture*

**CLASS ASSESSMENT WORKSHEET**

Disciplines	VISUAL ARTS							Total
Concept	Communication	Art Analysis	Clay Techniques	2-D Shape	3-D Form	Sculpture Texture	Sculpture Stability	7
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Percentage								

*What was effective in the lesson? Why?*

*What do I want to consider for the next time I teach this lesson?*

*How could I connect the concepts in this lesson with other disciplines?*

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

VISUAL ARTS LESSON: *Three-dimensional Form and Texture*

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Dear Family:

Today your child participated in an **Arts** lesson. We created a three-dimensional sculpture out of clay.

- We developed effective communication skills through actively listening, expressing ideas visually and verbally, and responding to others.
- We talked about the differences between 2-D art and 3-D art and worked in groups/pairs to select descriptive words for examples of texture seen in sculpture.
- We created a template and cut the shape out of clay.
- We learned how to add, subtract, and impress objects into clay to create texture and pattern.
- We textured both sides of and formed a clay slab to create a 3-D balanced sculpture.
- We worked with a partner to talk through some of the ideas we are communicating in our sculpture through form and texture.
- We titled and created an artist statement for our sculpture and displayed it with our art.

At home you could use cookie dough or modeling clay to explore how texture can be created in a clay-like surface. Next time you go to a park or for a drive, keep your eyes open for public art installations that may include three-dimensional sculptures.

**Enduring Understanding**

Creating height, width, and depth produces a three-dimensional form.  
Use of impression, addition, and subtraction can create texture marks in clay.