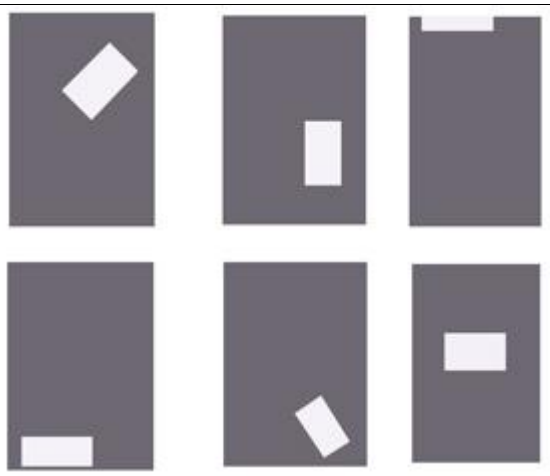
Strand:	Creative Arts	**Sub-Strand:**	Creative and Aesthetic expression
Content Standard:	B9. 2.2.1 Exhibit art works produced from competencies and skills acquired from the application of the philosophies, designs and processes learnt from different times and cultures		

BASIC 9

WEEKLY LESSON PLAN – WEEK 5

Indicator (s)	B9. 2.2.1.3 Organize an appreciation and appraisal of artworks produced using inspiration and ideas from different times, cultures and other relevant topical issues		**Performance Indicator:** Learners can apply element and principles of design in creating artworks		
Week Ending	09-02-2024				
Class	B.S.9	**Class Size:**		**Duration:**	
Subject	Creative Arts & Design				
Reference	Creative Arts & Design Curriculum, Teachers Resource Pack, Learners Resource Pack				
Teaching / Learning Resources	Poster, Pictures, chart, video.		**Core Competencies:**	• Anticipate different responses from the audience and plan for them. • Demonstrate a thorough understanding of a generalized concept and facts specific to a task or situation.	

DAY/DATE	**PHASE 1 : STARTER**	**PHASE 2: MAIN**	**PHASE 3: REFLECTION**
MONDAY	Review Learners knowledge on the elements and principles of design.	1. Assist Learners to apply the element and principles of design to create an artwork. 2. Learners brainstorm to explain "Art" as a visual input. 3. Briefly explain "visual balance" in art to the Learners. 4. Discuss with the Learners about the forms of visual balance. Visual Balance All works of art possess some form of visual balance – a sense of weighted clarity created in a composition. The artist arranges balance to set the dynamics of a composition. A really good example is in the work of Piet Mondrian, whose revolutionary paintings of the early twentieth century used non-objective balance instead of realistic subject matter to generate the visual power in his work. In the examples below you can see that where the white rectangle is placed makes a big difference in how the entire picture plane is activated.	Through questions and answers, conclude the lesson. **Exercise;** Explain the three (3) forms of visual balance.



The example on the top left is weighted toward the top, and the diagonal orientation of the white shape gives the whole area a sense of movement. The top middle example is weighted more toward the bottom, but still maintains a sense that the white shape is floating. On the top right, the white shape is nearly off the picture plane altogether, leaving most of the remaining area visually empty. This arrangement works if you want to convey a feeling of loftiness or simply direct the viewer's eyes to the top of the composition. The lower left example is perhaps the least dynamic: the white shape is resting at the bottom, mimicking the horizontal bottom edge of the ground. The overall sense here is restful, heavy and without any dynamic character. The bottom middle composition is weighted decidedly toward the bottom right corner, but again, the diagonal orientation of the white shape leaves some sense of movement. Lastly, the lower right example places the white shape directly in the middle on a horizontal axis. This is visually the most stable, but lacks any sense of movement. Refer to these six diagrams when you are determining the visual weight of specific artworks.

There are three basic forms of visual balance:

- Symmetrical
- Asymmetrical
- Radial

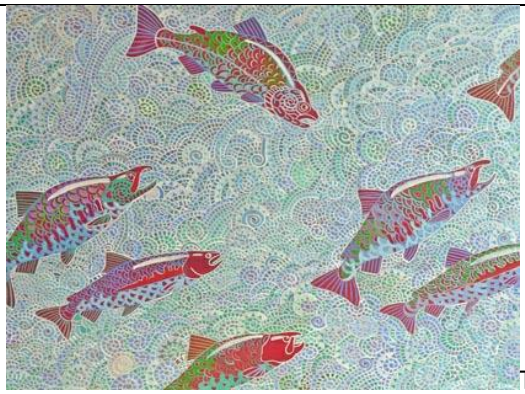
		Symmetrical balance is the most visually stable, and characterized by an exact—or nearly exact—compositional design on either (or both) sides of the horizontal or vertical axis of the picture plane. Symmetrical compositions are usually dominated by a central anchoring element. There are many examples of symmetry in the natural world that reflect an aesthetic dimension. The Moon Jellyfish fits this description; ghostly lit against a black background, but absolute symmetry in its design.  The use of symmetry is evident in three-dimensional art, too. A famous example is the *Gateway Arch* in St. Louis, Missouri (below). Commemorating the westward expansion of the United States, its stainless steel frame rises over 600 feet into the air before gently curving back to the ground. Another example is Richard Serra's *Tilted Spheres* (also below). The four massive slabs of steel show a concentric symmetry and take on an organic dimension as they curve around each other, appearing to almost hover above the ground.	

Asymmetry uses compositional elements that are offset from each other, creating a visually unstable balance. Asymmetrical visual balance is the most dynamic because it creates a more complex design construction. A graphic poster from the 1930s shows how offset positioning and strong contrasts can increase the visual effect of the entire composition.

Claude Monet's *Still Life with Apples and Grapes* from 1880 (below) uses asymmetry in its design to enliven an otherwise mundane arrangement.

Within this discussion of visual balance, there is a relationship between the natural generation of organic systems and their ultimate form. This relationship is mathematical as well as aesthetic, and is expressed as the Golden Ratio

WEDNESDAY	Review Learners knowledge on the previous lesson.	1. Demonstrate on using the "repetition" as a principle of design to create an artwork. 2. Assist Learners to apply repetition and emphasis principles of design to create visual artworks. 3. Learners in small groups to discuss and report to the class on how to consider time and motion, unity and variety when creating visual artworks. 4. Plan and organize a class exhibition. **Repetition** **Repetition** is the use of two or more like elements or forms within a composition. The systematic arrangement of a repeated shapes or forms creates **pattern.** Patterns create **rhythm**, the lyric or syncopated visual effect that helps carry the viewer, and the artist's idea, throughout the work. A simple but stunning visual pattern, created in **this photograph** of an orchard by Jim Wilson for the *New York Times,* combines color, shape and direction into a rhythmic flow from left to right. Setting the composition on a diagonal increases the feeling of movement and drama.  Rhythmic cadences take complex visual form when subordinated by others. Elements of line and shape coalesce into a formal matrix that supports the leaping salmon in Alfredo Arreguin's '*Malila Diptych'.* Abstract arches and spirals of water reverberate in the scales, eyes and gills of the fish. Arreguin creates two rhythmic beats here, that of the water flowing downstream to the left and the fish gracefully jumping against it on their way upstream.	Assist Learners to do self and peer review on exhibits. **Exercise;** 1. State 3 forms of artworks. 2. Explain the following; i. Repetition ii. Emphasis iii. Unity.

 The textile medium is well suited to incorporate pattern into art. The **warp** and **weft** of the yarns create natural patterns that are manipulated through position, color and size by the weaver. The Tlingit culture of coastal British Columbia **produce spectacular ceremonial blankets** distinguished by graphic patterns and rhythms in stylized animal forms separated by a hierarchy of geometric shapes. The symmetry and high contrast of the design is stunning in its effect.

Scale and Proportion

Scale and proportion show the relative size of one form in relation to another. Scalar relationships are often used to create illusions of depth on a two-dimensional surface, the larger form being in front of the smaller one. The scale of an object can provide a focal point or emphasis in an image. In Winslow Homer's watercolor ***A Good Shot, Adirondacks*** the deer is centered in the foreground and highlighted to assure its place of importance in the composition. In comparison, there is a small puff of white smoke from a rifle in the left center background, the only indicator of the hunter's position. Click the image for a larger view.

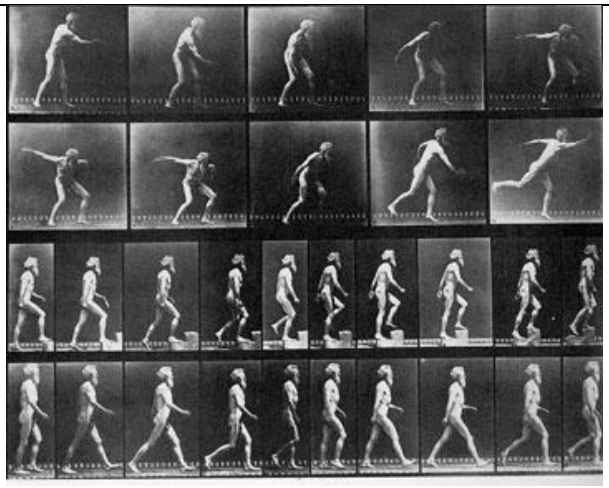
Emphasis

Emphasis—the area of primary visual importance—can be attained in a number of ways. We've just seen how it can be a function of differences in scale. Emphasis can also be obtained by isolating an area or specific subject matter through its location or color, value and texture. Main emphasis in a composition is usually supported by areas of lesser importance, a hierarchy within an artwork that's activated and sustained at different levels.

A second example showing emphasis is seen in ***Landscape with Pheasants***, a silk tapestry from nineteenth-century China. Here the main focus is obtained in a couple of different ways.

Time and Motion

One of the problems artists face in creating static (singular, fixed images) is how to imbue them with a sense of **time and motion**.

		 In the modern era, the rise of cubism (please refer back to our study of 'space' in module 3) and subsequent related styles in modern painting and sculpture had a major effect on how static works of art depict time and movement. These new developments in form came about, in part, through the cubist's initial exploration of how to depict an object and the space around it by representing it from multiple viewpoints, incorporating all of them into a single image. **Unity and Variety** Ultimately, a work of art is the strongest when it expresses an overall **unity** in composition and form, a visual sense that all the parts fit together; that the whole is greater than its parts. This same sense of unity is projected to encompass the idea and meaning of the work too. This visual and conceptual unity is sublimated by the **variety**	

Name of Teacher: **School:** **District:**