# Lesson Plan Information

**Grade:** 6, 7, 8  
**Subject Grade 6, 7, 8:** Arts (Visual Arts)  
**Subject Grade 7:** Science and Technology – Understanding Structures and Mechanisms: Form and Function  
**Subject Grade 8:** Science and Technology – Understanding Structures and Mechanisms: Systems in Action  
**Topic:** Wood Relief Assemblage  
**Duration:** 2 hours

## Lesson Plan Overview and Objectives

Students reference the work of Louise Nevelson.  
Students create wood assemblages inspired by Nevelson’s work.  
Students learn about trees, wood and wood processing.  
They use appropriate terminology related to woodworking.  
Students demonstrate understanding of the materials, tools and processes.  
Students learn about tools, equipment and machines while instructor demonstrates them.  
Through their wooden assemblage, they will demonstrate their understanding of elements of design and principles of design (focusing on unity and harmony in grade 7 and movement in grade 8).  
Students learn about structures that support loads, and classify structures as solid, frame, or shell.  
Students learn about center of gravity and stability of a piece while experimenting with forces on a structure.  
Students identify systems, including their processes and components.

## AT QUEEN ELIZABETH PARK COMMUNITY AND CULTURAL CENTRE

### Wood Relief Assemblage – Sculpture inspired by artist Louise Nevelson

<table>
<thead>
<tr>
<th>Materials</th>
<th>Reference images, scraps of wood in various sizes and shapes (the more variety the better), approximately 11”x14” wood panel of ½” thickness (or less), glue guns, hammers, nails, screws, black tempera paint, brushes, glue, scissors</th>
</tr>
</thead>
</table>

### Introduction Inspiration

**Assemblage of found objects à la Louise Nevelson**

The instructor introduces sculptor Louise Nevelson. Discuss what messages she tried to convey and how she depicted them in her work.  
Instructor shows images of Nevelson’s assemblages. Ask the class to explore her installations and work using elements of design and principles of design.  
Personal approaches and reflections.

**Resources**

[https://www.youtube.com/watch?v=MP-CPw0YT7g](https://www.youtube.com/watch?v=MP-CPw0YT7g)
Guiding questions for The Arts (Visual Art stream)

**Grade 7**
- How will you use colour to unify your art work and convey your message?
- How can you create unity and harmony in your piece by repeating shapes?
- How can you lead the eye through the work using directional lines along a diagonal axis?
- How do different wood shapes limit or change your choices of design and subject matter?
- What symbols can you identify in others’ artworks?
- How can art be seen as a visual metaphor?
- How can an object represent an idea, a concept, or an abstraction?
- What strategies did you use to plan your design?
- What is the message of your art work?
- What would you do differently next time?
- How does your art work show originality and imagination in the way it expresses your thoughts, experiences, and feelings?
- Are there other possible solutions to the design problem?
- Describe the roles of visual arts in communities around the world. What is our role in supporting visual arts in our community?
- What role does art have in lifelong learning?
- How do the visual arts and media influence the individual and society?

**Grade 8**
- How would manipulating the colour change the meaning of the piece?
- How would the feeling and message of the piece change if you made it from plastic or cardboard?
- How effective are the elements of design as the ‘words’ of a visual language?
- How do the elements of design allow you to identify the intended audience for the work?
- How have your classmates implied meanings in their work? Explain why you think this work is or is not an allegory (story with a meaning)?
- How have you taken the venue or audience into consideration in your display or portfolio of work?
- How did you demonstrate imagination, flexibility, initiative, or judgment as you explored ideas to make, interpret or present your work?
- What strategies did you use to resolve problems when planning your art work?

**Demonstration Activity**

**Planning**
Instructor introduces facts about trees, wood and wood processing
Instructor introduces tools, equipment and machines
Instructor demonstrates the step-by-step process of working with wood and creating a wood piece

**Building / Woodworking:**
Cut or purchase a piece of ½” thick plywood approximately 11”x17” to use as the frame.
Work with a variety of found wood pieces.
The instructor will demonstrate various cutting machines in order to provide a variety of wood pieces in different shapes and sizes.
Arrange objects aesthetically within the frame. Cut pieces to fit. Think about what the objects were before and how they will be recognized in the piece.
Glue, nail or screw down pieces.
Paint the entire sculpture black—or any colour!
You can assemble the class’s pieces all together as a 3D sculptural piece, or affix them to the wall. Nevelson used both strategies in her work.

---

**FOR TEACHER BACK AT SCHOOL – POST-VISIT ACTIVITIES**

<table>
<thead>
<tr>
<th>Post-Visit Activity</th>
<th>Co-opting a found object</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Materials</strong></td>
<td>Object from home, materials to cover it or alter its nature</td>
</tr>
</tbody>
</table>

**Form Versus Function in the Work of Méret Oppenheim (1913-1985)**
Méret Oppenheim was a Swiss Surrealist artist. She is best known for her piece called *Object (The Breakfast in Fur)* of 1936. The sculpture is a teacup, saucer, and spoon that have been covered with fur from a Chinese gazelle. Popular lore recounts that Méret was 22 and having coffee with Pablo Picasso and Dora Maar in Paris. She was wearing a brass bracelet covered in fur when Pablo and Dora proclaimed that “Anything can be covered in fur!” Méret went to a shop and purchased the cup, saucer, and spoon used in this piece. The Surrealists wanted to change functional objects so they would communicate something personal and poetic. Surrealist works feature an element of surprise and unexpected juxtapositions.

**Activity**
Bring an object from home that you and your family no longer needs or wants. Think about juxtapositions for this object; that is, surprising or oppositional combinations. How might you alter or
cover the object to communicate a different meaning? Take a look at Méret Oppenheim’s work as well as other Surrealist artists.

Resources
https://www.youtube.com/watch?v=KE27kd73_k8

FOR TEACHER REFERENCE ONLY – CURRICULUM CONNECTIONS

<table>
<thead>
<tr>
<th>Cross Curricular and Integrated Learning</th>
<th>Science and Technology (Understanding Structures and Mechanisms stream)</th>
</tr>
</thead>
<tbody>
<tr>
<td>See above.</td>
<td></td>
</tr>
</tbody>
</table>

Curriculum Expectations

GRADE 6, 7, 8

The Arts (Visual Arts)
- Demonstrate an understanding of composition, using multiple principles of design and the ‘rule of thirds’ to create narrative art works or art works on a theme or topic.
- Use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose.
- Use a variety of materials, tools, techniques, and technologies to determine solutions to increasingly complex design challenges.
- Analyze ways in which elements of design are used in art works to communicate a theme or message.
- Demonstrate an understanding of the function of visual and media and of their influence on the development of personal and cultural identity.

GRADE 7

Science and Technology (Understanding Structures and Mechanisms: Form and Function)
- 2.2 design, construct, and use physical models to investigate effects of forces on structures
- 2.3 investigate the factors that determine the ability of a structure to support a load
- 3.1 classify structures as solid, frame, or shell structures
- 3.2 describe ways in which center of gravity of structure affects the structure’s stability

GRADE 8
Science and Technology (Understanding Structures and Mechanisms: Systems in Action)

2.4 use technological problem-solving skills to investigate a system that performs a function or meets a need

2.5 investigate information provided to consumers / clients to ensure system functions safely and effectively

3.3 identify processes and components of a system

3.5 understand and use the formula ‘work = force x distance’ to establish relationship between work, force, and distance moved parallel to force in systems

Fundamental Concepts

GRADE 6

Elements of Design

*line*: linear and curved hatching and cross-hatching that add a sense of depth to shape and form; gesture drawings; chenile stick sculptures of figures in action; implied lines for movement and depth

*shape and form*: symmetrical and asymmetrical shapes and forms in font and image; positive and negative shapes that occur in the environment; convex, concave, non-objective shapes

*space*: shading and cast shadows that create the illusion of depth; atmospheric perspective; microscopic and telescopic views

*colour*: complementary colours, hue, intensity (e.g., dulling, or neutralizing, colour intensity by mixing the colour with a small amount of its complementary hue)

*texture*: textures created with a variety of tools, materials, and techniques; patterning

*value*: gradations of value to create illusion of depth, shading

Principles of Design

*proportion*: the relationship of the size and shape of the parts of a figure to the whole figure; the scale of one object compared to its surroundings, with indications of how close and how large the object is (e.g., figures with childlike proportions that are approximately “five heads high” and adult figures that are approximately “seven or eight heads high”; caricature; use of improbable scale for imaginary settings and creatures)

GRADE 7

Elements of Design

*line*: lines for expressive purposes; diagonal and converging lines to create depth of space; repetition of lines to create visual rhythm

*shape and form*: various shapes and forms, symbols, icons, logos, radial balance

*space*: use of blue or complementary colours in shadows and shading to create depth; one- and two point perspective; open-form sculpture versus closed-form sculpture; installations

*colour*: analogous colours; transparent colour created with watercolour or tissue paper decoupage

*texture*: textures created with a variety of tools, materials, and techniques

*value*: shading

Principles of Design

*unity and harmony*: radial balance (e.g., a mandala); similarity (e.g., consistency and completeness through repetition of colours, shapes, values, textures, or lines); continuity (e.g., treatment of different elements in a similar manner); alignment (e.g., arrangement of shapes to follow an implied axis); proximity (e.g., grouping of related items together)

GRADE 8
**Elements of Design**

**Line**: direction; perspective for depth; contour drawings of figures

**Shape and form**: weights of forms; 3D constructions and motifs; gradation in size

**Space**: perspective or foreshortening; converging lines to create depth; human figure; alternative systems for representing space

**Colour**: tertiary colours; contrast; absence of

**Texture**: real and illusory textures around us

**Value**: cross-hatching to create volume; variation of gradation

**Principles of Design**

**Movement**: lines to lead viewer’s eye; subtle or implied ‘paths’; actual action; implied action