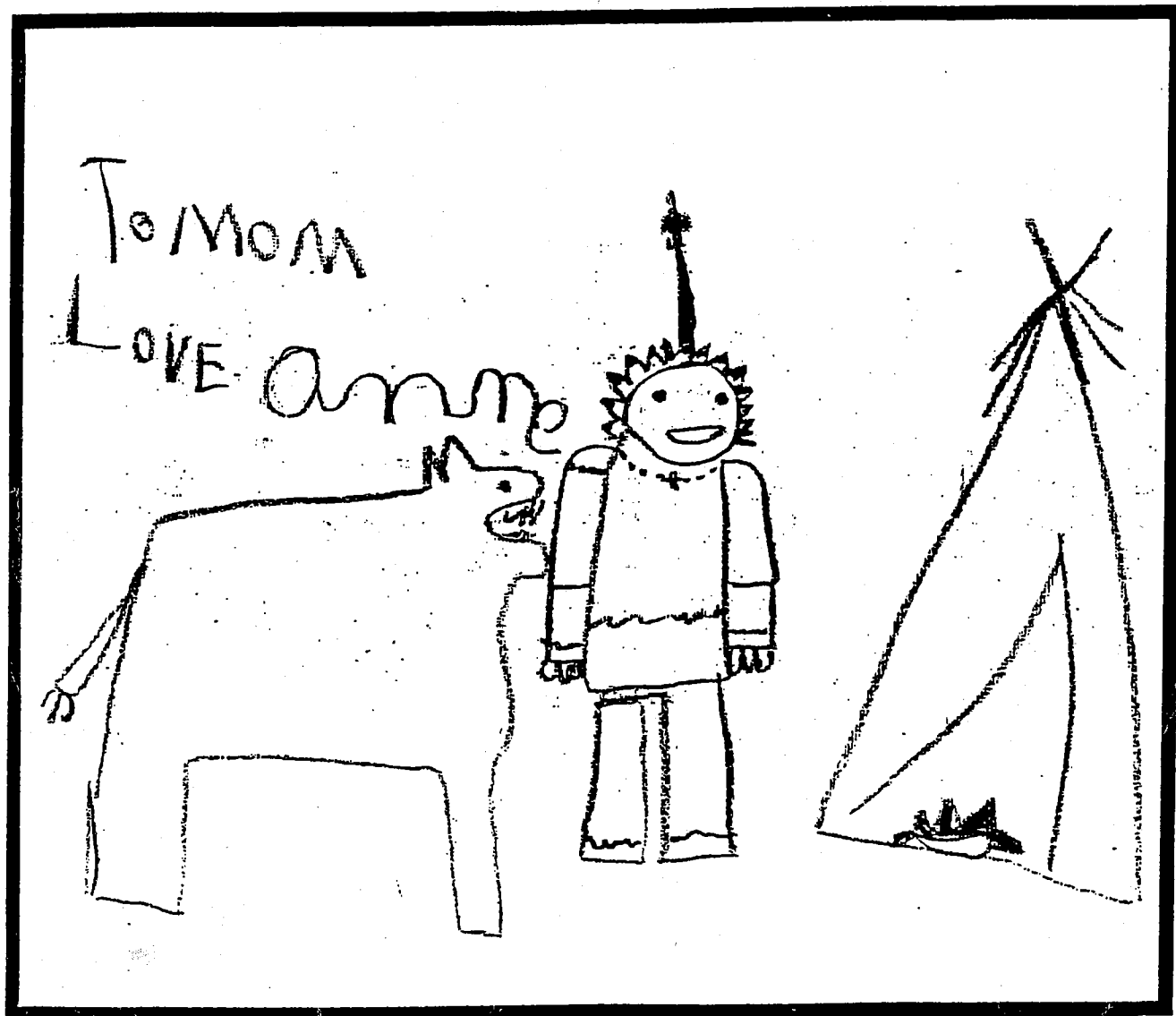


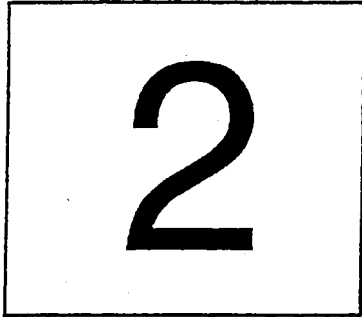
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group

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# ART awareness

*A Preplanned Enrichment Program to Encourage an Understanding of the Arts*





# ART awareness

*A Preplanned Enrichment Program to Encourage an Understanding of the Arts*

by Mary Ann Zannon Peoples

THE UMBRELLA GROUP, Ltd.

**ART awareness**

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# Getting Started

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## before you begin . . .

1. Begin by setting up at least one art workshop at the beginning of the year.
  - This becomes a time for experienced presenters to share tips with new presenters.
  - Get your materials in order, and create any visual aids you will need for the year.
  - Make large title cards for all your prints and sculpture. Include the title of the art and the artist's name on each card. Display them with the artwork.
2. Create a space in your school to store prints, art books and sculpture safely. Provide a table and chair, if possible, where presenters can review prints. Do not allow prints to leave school.
3. Set up art presentations on a regular basis (ie. once a month at a given time). If presentations are given by parent volunteers, distribute a monthly schedule of presentations to both teachers and parent-volunteers. Having a printed calendar leads to fewer cancellations.
4. Coordinate art presentations with what is going on in the classroom.
5. Have students make folders in which they save their art. This will say to them that art is important. You might use these for an art show at the end of the year.

## hints to help . . .

1. Keep your presentations simple and introduce one or two ideas at a time.
2. Personalize your presentations by discussing art interests you have and bringing art from home.
3. Use good teaching techniques in art presentations. Never read an art presentation. HOW BORING!
4. Familiarize yourself with the materials and present them in your own way.
5. Tailor your presentations to the age of the students. Relate what you say to something familiar to them.
6. Students learn by seeing, hearing, and doing. Make sure your presentations introduce information in these three ways: (verbal presentation; visual aids, prints and sculpture; reinforcement activities and art projects).
  - Use title cards for all prints.
  - Use clear visual aids and the blackboard whenever necessary.
  - Maintain eye contact with all students by moving around the class.
7. Present the concept you are discussing before you show any art. Showing art while trying to explain an art concept distracts a student. He wants to listen but he is interested in the art. Explain the concept using visual aids and the blackboard. In the upper grades you can put a simple outline on the board. After you have presented your ideas, show the art. If you have effectively made your points, the students should now be able to tell you about the art they are seeing. This provides immediate reinforcement for them. You also know how effective you have been in teaching.
8. Encourage participation.

## reinforcing your presentations . . .

1. Do the suggested reinforcement activities. Refer to the handbook for additional ideas. Encourage follow-up art projects.
2. Leave books, catalogs and art objects in the classroom for inspiration.
3. Relate the ideas you introduce to the real world. Show students how the art concepts you discuss in terms of great art also apply to fashion design, advertising, etc.
4. Take museum trips.

5. Have artists visit the classroom to demonstrate their art.
6. Coordinate presentations. Leave something in the classroom which you can review during your next presentation (prints, comics, wallpaper, textiles, commercial ads). Include questions which students can ponder to go with the print or art you have left. (Refer to the handbook for specific ideas.)

#### art projects . . .

1. A student's attitude toward his or her art is learned. Provide encouragement and praise. There is no "right" way to express a subject in art. One child's work may show great visual concentration, another fanciful silliness or frustration. All approaches are valid.
2. Art is a discipline as well as spontaneous and imaginative. There is skill demanded in scissor work, pasting, brushing paint on evenly. One demonstration may not be enough.
3. Work should be carefully framed on colored paper squares or whatever is available, or filed in a child's art folio. A student picks up quickly when a subject is merely a time filler and soon accords it that degree of respect.
4. Have students sign their work. Show them by example in prints that the signature is not meant to become a dominant-size picture element. It should not be a different color. It should be placed so that it is not on the edge of the work (a mat will cover it).
5. Have children title their work on paper strips attached to a mat or picture back. Examples are helpful.
6. Preplan projects. Keep the physical aspects under control so that children can give their attention to the creative process.
7. Vary skill demands. Some projects should involve having subjects before them that students must draw with great attention from image to paper, image to paper. Other projects should exercise the "inner eye" of imagination. In between these lie abstraction and distortion.
8. Always encourage students to fill the entire surface so their art statement is important and readable.
9. As students mature help them to be selective. Encourage and help them to select their best work. Have them criticize their lesser work and understand their areas of strength. Even a great artist does not frame or display all of his works. Many are thrown away or used as a source of future study.

#### visual aids . . .

1. Visual aids are included in this program as graphic support for the art concepts presented. These visual aids have been carefully designed and tested to complement presentations. Children learn most effectively when ideas are developed in more than one manner. These visual aids appeal to the sense of sight. They also reinforce concepts which students hear during presentations.
2. Children are attracted to color. Some visual aids will be more effective if they are colored. (This will be indicated on the visual aid.) Use permanent marking pens or glue origami paper onto shapes where color is suggested. Origami paper is good because it does not fade as construction paper does. If colors are not specified, be creative.
3. If you have an artist working in your program, have him/her copy the visual aids that have been designed for this program onto large tagboard. Laminate them. In the long run this will be worth the extra effort.
4. You will need to create some visual aids on your own. This is necessary when a visual aid is especially complicated and cannot be duplicated. You will always be given instructions on how the visual aids should be made. Use large heavy paper or tagboard. Laminate the visual aids you make if possible so they can be used for many years.
5. A small number of visual aids will have to be made for one lecture only. These can often be drawn on the blackboard. Directions will be given.
6. Creating and coloring visual aids is a good activity to do at the beginning of the year in a workshop. Everyone can pitch in. Completed visual aids may be matted and titled on larger colored paper.

## Preface

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**ART awareness** provides a structured art curriculum aimed at making children more knowledgeable about the art they see. Art projects included in this curriculum help students apply the theory they learn about fine art to their own art work.

**ART awareness** can be presented by teachers or parent volunteers. The presenter need not have any background in art to present the program. Written materials, prints, sculpture, slides, and visual aids provide all the information needed in the classroom. If a presenter has an art background, the curriculum can serve as a guideline.

**ART awareness** is an art enrichment program for elementary school children, kindergarten through grade six.. Each level includes seven basic talks and one review.

**ART awareness** presentations emphasize art concepts such as line, color, and form, as well as design concepts such as balance, rhythm, and dominance. Students are encouraged to look at the visual world closely the way an artist does. Art concepts are discussed and related to painting, photography, sculpture, and architecture.

**ART awareness** introduces art history in Level 5 and Level 6. To coordinate with United States history studies, the art in Level 5 is totally American. In Level 6 students compare art from many cultures —prehistoric cave painting, ancient Egyptian relief, classic architecture of Greece and Rome, abstract shapes from Africa, Oriental landscapes of China and Japan and much more. The understanding of great art of all periods has been a key to understanding the men who lived during each period. Art in Level 6 is related to the times in which it was created.

**ART awareness** is developmental. The concepts build upon one another and become more complex as the students mature. Throughout the program the emphasis is put on vocabulary building, deductive reasoning, relating the arts to other disciplines, student participation, and immediate reinforcement.

**ART awareness** increases young peoples' aesthetic perception of their world. It encourages them to express themselves creatively in their art. As they mature, it teaches appreciation and understanding of our historical and cultural heritage in the arts. It makes students more self-sufficient in their understanding and evaluation of the art they do and the art they see.

During the elementary years children are enthusiastically receptive to new ideas. It is important to teach them to be sensitive to the visual world during this period. This program will help children recognize how art functions within itself. They will begin to learn how to "read" art. The program will help them become creatively critical of the art they see and the art they do. It will encourage them to look at their world in many different ways as an artist does.

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# 1 Texture

## Materials Needed:

### Prints

- OR { #110 Romare Bearden  
#-53 Kurt Schwitters  
#044 Georges Braque  
#022 Domenico Ghirlandaio

See Texture Boards  
in Art Awareness Cabinet

*Summertime*  
*Spring Picture*  
*Le Jour*  
*Old Man and Grandson*

## Vocabulary

artist  
original  
texture  
collage  
title

## Visual Aids

### Texture Collage

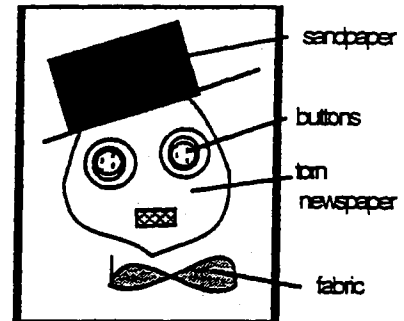
Make a texture collage with scraps of paper, cloth, buttons, etc. Also, use paint on some areas. Use heavy tag board about 16" X 20"

### For Optional Reinforcement Activity:

paper for each student

#2 pencils

bring in objects with surface texture for rubbings such as bark, coins, screen, etc. or take students for a walk so they can find surfaces with surface texture



Hello. My name is \_\_\_\_\_. This year you are going to hear talks about what *artists* are and what they do. Can anyone tell me what an artist is? Artists create beautiful objects, don't they? What kinds of things do artists create? (paintings, sculpture, buildings, dances, music, etc.) What do you think makes some artists better than others? Do any of you know an artist? Today we are going to talk about artists who paint pictures. Artists practice looking very closely at the things all around them. They know they are better able to create an artwork if they observe well. They practice remembering what they have seen. They then put down what they have remembered in an *original* way. Does anyone remember what the word *original* means? When you do something differently than anyone else and create something new, it is original. If you want to be original, you don't copy what others do.

Today, we are going to talk about *texture* and why it is important to artists. Can anyone tell me what texture is? Shut your eyes. Feel your hair. What do you feel? Feel your shoes. What do you feel? Feel your skin. What do you feel? (etc.) Open your eyes. I have written on the board some of the words you gave me when you had your eyes closed. You have told me what texture is. Texture is the way something feels on the surface. What textures do you see in this room? (Take time - make sure they understand.)

Artists often want us to think that there are textures in their paintings. They trick our eyes by making lines in different ways to make things look like they have texture. I want someone to come up and draw some lines that show: pins on the floor, a tree trunk, a path in the snow, rain. You draw original lines to show these things. There is no right way. (Take time for this.....make sure students understand. The illustrations might help you.)



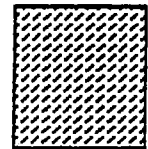
Pins on Floor



Tree Trunk



Path in Snow



Rain

Let's look at some pictures and talk more about texture.

- 1 **Texture Collage** Some artists create pictures on which you can feel different kinds of texture on the surface. They do this with thin and thick paints or by pasting down different kinds of things. A picture made by pasting down things with different textures is called a *collage*. Have any of you ever made a collage? Here is a collage I made. What textures do you see? Can you feel these textures? (yes) In a collage, you can feel the different textures on the surface.

#110 Romare Bearden *Summertime* This is a print of a collage. It is called *Summertime* by the American black artist, Romare Bearden. This is a copy of the real picture. The real picture *Summertime* is hanging in a college in New York state. This is a collage. If this is a collage, how is the real picture made? It is a picture in which the artist pasted down



pictures and paper. What things do you see pasted on this picture? (Get the student's ideas.) What textures do you see? Does anyone see something that might be fabric? photographs? paint? Since we cannot see the real surface of this picture, it is hard to tell what the texture of the surface is. What do you see in this picture that reminds you of summertime?

OR

- 2.. #053 Kurt Schwitters *Spring Picture* This is a print of a collage. It is called *Spring Picture* by the German artist Kurt Schwitters. This is a copy of the real picture. The real picture, *Spring Picture* is a collage hanging in an art collection. If this is a collage, how was the real picture made? It is a picture in which the artist pasted down pictures and paper. It was created out of a collection of things. What things do you see pasted on this picture? (Get the student's ideas.) What textures do you see? Does anyone see something that might be fabric? photographs? paint? newspaper Since we cannot see the real surface of this picture, it is hard to tell what the texture of the surface is. Why do you think this is called *Spring Picture*? (Do you think this could be a collection of things that the artist found one spring?)
3. #044 Georges Braque *Still Life: Le Jour* Here is another picture. It is called *Still Life: Le Jour* by Georges Braque. In this picture Braque did not paste down things. He used lines and colors to make the things in the picture look as if they had been pasted down. Where has he used lines that make us think we're looking at wood? Where do you see wallpaper? Is that really wallpaper? (no) What other textures do you see? The texture of wood is very different from the texture of an apple. Where do you see an apple?
4. #022 Domenico Ghirlandaio *Old Man and Grandson* Compare Vasarely's picture with this picture by Domenico Ghirlandaio. This is called *Old Man and His Grandson*. What textures do you see? Hair? Fur? Velvet? Skin? What else? (Show the students how the lines the artist has used are different in different areas of the picture, and give the illusion of different textures. What kinds of lines has the artist used to show hair? The lines he used to show the hair are very different than the lines he used to show the leaves on the trees.

### Optional Reinforcement Activity: - Rubbings

#### Materials needed:

- paper for each student
- #2 pencils or chalk
- object with surface texture for each student or take students for a walk where they can find surfaces with different textures



Title  
Artist's Name

*In this project students will do rubbings. You can bring textural pieces into the classroom, or you can take a walk outside and do rubbings from nature. They will be able to put their papers on the bark of the trees, on the sidewalk, etc. If you are not up to this, bring objects with surface texture into the classroom or have them collect objects with texture.*

**Demonstration:** (Try this at home first) Have any of you ever made a *rubbing*? Before we start I am going to show each of you how to make a rubbing. Look at this object I have. What kind of texture does it have on the surface? Is it smooth? (no) Can you see shapes. I am going to take this object, put paper over it, and very lightly with the side of my pencil rub on the paper. When I finish you will see lines on my paper which will show the texture of this object.

I will give each of you a piece of paper. I want each of you to put your paper on top of your texture piece. Take your pencil and lightly rub over the paper; use the side of your pencil. After a while you will see the texture of your object. (If you have time, you can take students outside and let them do rubbings of surfaces they find with texture.)

TIME

Now, I am going to give you another piece of paper. On this paper I want you to look very closely at the texture object I gave you. Now I want you to draw the object as carefully as you can, using lines in such a way that you can see the texture of your object. I will come around and help you. Use the whole paper for your art.

TIME

Let's talk about your pictures. What kinds of textures did you draw? How did you make lines to give the look of the different textures? Which picture do you like best? Why? Give your pictures a name. This is called a *title*. Put your name with the name of your picture.

I want all of you to look around you at the different textures you see. Look at the way artists have created textures in their pictures. What lines have they used? Try to use lines in your art to create textures you want others to see. Observe carefully as an artist does and try to remember what you see. This will make your art better.

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**FOLLOW UP to be given to teacher:**

**Art Understanding:**

1. What is texture
2. Artists use texture in their art  
surface: paint and collage  
lines: to create illusion of texture

**Classroom Exercises:**

1. Go on a walk to collect rubbings of textures outside. Use the sides of crayons. Display the collection of rubbings with the found objects.
2. Cut out interesting shapes from colored paper. Arrange them on paper to make a pleasing design. Remember to fill your page. Paste these shapes and let them dry. Place a clean white paper over your cut paper design and use the side of your crayon to make a rubbing. Display them together.
3. Divide the class into two groups. Give one group of children objects with texture, such as rug pieces, fabric, sandpaper, etc. Give the other group pictures cut from magazines of things which have texture, i.e. a picture of a tree limb, a picture of a rug, etc. Have the two groups use these objects (one group) and paper pictures (other group) to make a collage. Compare the two collages, one with real texture, the other with the illusion of texture. Have them decide on a name (title) for their collages.

**Vocabulary:**

- |                    |   |
|--------------------|---|
| 1. <i>Artist</i>   | A person with a special skill in creating pictures, sculpture, architecture, etc. |
| 2. <i>Original</i> | Something is original that is fresh and unusual and has not been copied.          |
| 3. <i>Texture</i>  | The way something feels on the surface.   |
| 4. <i>Collage</i>  | A picture made by pasting down different things.                                  |
| 5. <i>Title</i>    | Name given to something.  |

# 2 Shapes

## Materials Needed:

### Prints

#046 Pablo Picasso  
#040 Henri Matisse  
#173 Navajo

*Three Musicians*  
*Purple Robe*  
*Blanket*

### Other

box

### Visual Aids

V407 Basic Shapes

### For Optional Reinforcement Activity

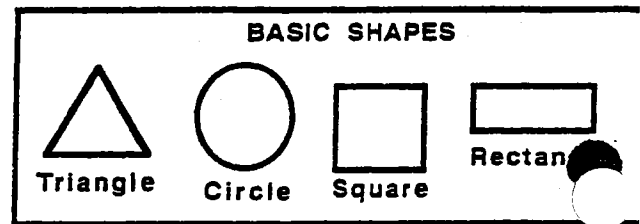
8 1/2" X 11" white paper  
colored construction paper  
scissors  
glue and crayons for each student

## Vocabulary

*shape*  
*distortion*  
*basic shape*  
*decoration*  
*design*  
*center of interest*  
*all over design*

Hello. My name is \_\_\_\_\_. Today we are going to talk about *shapes*. What is a shape? When a line meets its tail, you have a shape. What are some shapes you see in this room? (Help them to see the squares, etc.)

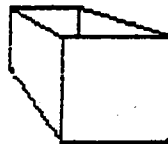
1. **Basic Shapes** Does anyone remember what a *basic shape* is? A basic shape is a shape like a triangle or a square or a rectangle. (Write "basic shape" on the board and list square, triangle, rectangle, circle under your heading.) They are shapes you all know. Can anyone come up and draw these basic shapes on the board for me? (optional)



### V407 Basic Shapes

Use visual aid or draw on the blackboard

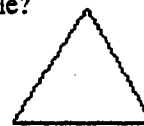
2. **Distorted Shapes** Artists look very carefully around them to see all the shapes they can. Sometimes they see shapes in different ways. They might paint a picture and the shapes would not look real to you. But they would be real to the artist because he saw them differently than you did. Often things can have several shapes. A box is a good example. Sometimes when we look at something carefully we see it in different ways.



When I hold the box like this, it looks like a square. \* When I turn this box, it doesn't look like a square.

Have you ever looked at yourself in a mirror at a spook house? How does your shape change? When an artist changes a shape from the way it is in real life because he sees it differently, it is called *distortion*. (Write *distortion* on the board.) Sometimes artists distort shapes to make them more interesting. Can someone come up and draw a distorted triangle?

3. **Decorated Shapes** Another way that artists create original shapes is to *decorate* them. What is decoration? You usually decorate something by putting things on it. Who can decorate the triangle?



Triangle

Distorted

Decorated

A picture is made of up shapes put on a surface. A well thought out arrangement of shapes is called a *design*. (Write on board) Artists design artwork just as a scientist designs an airplane. All the shapes must go in the correct place for the design to be correct.

When an artist begins to plan the design of his/her art he/she thinks about all the shapes he will use. Sometimes he/she decides that one shape or group of shapes is going to be the most important part of his art. This is called the *center of interest*. (Write *center of interest* on the board.) Does the center of interest have to be in the center? No. The center of interest is the place you find your eyes coming back to again and again as you look at a work of art.

Not all artists create pictures with a center of interest. Some artists create pictures with an *all over design* in which no part of the artwork is more important than another part.

We have discussed shapes. Artists can use basic shapes in their art. They can distort shapes or decorate shapes to make them more interesting. Shapes can be arranged into a design so that one part is more important; that is the center of interest. Shapes can also be designed so that all are equally interesting.

Here are some artworks to help us in discussing shapes.

1. #046 Pablo Picasso *Three Musicians* This picture is called *Three Musicians* by Pablo Picasso. What shapes do you see? Do you see any basic shapes? Where have basic shapes been stretched and distorted? (rectangles, etc.) This is a picture about three musicians. Do you know any musicians that look like this? These are not real people, are they? How has Picasso distorted the shapes of real people? He has made the shapes of real people look more like basic shapes than the shapes you really see when you look at a person. Where has the artist decorated shapes? (Point out the triangles, the music, the lines on the ropes, etc.) Does the decoration make the picture more interesting? (Encourage differences: art is different for everyone.) Does this picture have a center of interest? (yes) What is the center of interest? (three musicians) Notice how all the shapes in this picture fit together almost like a puzzle. This is similar to the look of a collage, isn't it? In this painting the artist painted a picture that looked like a collage. Do you like this picture?
2. #040 Henri Matisse *Purple Robe* This second picture is called *Purple Robe* by Henri Matisse. What shapes do you see? Do you see many rectangles? What other basic shapes do you see? What is the center of interest? Where has the artist decorated shapes? Do you think it makes the picture more interesting? What shapes has the artist distorted? Do you think this looks like a table? person? etc.? Do you like this picture? Why or why not?
3. #173 Navajo *Blanket* This is a blanket woven by an unknown craftswoman in the Navajo Indian Tribe in New Mexico. This blanket is about 100 years old. The person who designed it had to think carefully about the shapes she would weave into her blanket before she began. What basic shapes do you see? Who can show me a triangle shape? What shape do you get when you put two triangles together? You get a diamond shape. (draw it on the board if they do not understand)  $\blacktriangle = \blacktriangledown = \blacklozenge$ ) Where do you see decorated shapes? (look at the diamonds) Where are diamonds decorated with triangles? Where do you have basic shapes within basic shapes? (diamonds within the large triangles) This is really a very complicated design, isn't it? This blanket does not have a center of interest. It has an all over design. Who can tell me what that means? It is designed so that all parts are equally interesting.

Today, we have talked about how artists use shapes to design. . . Look around you and see how many new shapes you can find. If you look closely, you might see a shape differently than anyone else. It would be fun to paint a picture of this kind of shape.

### Optional Reinforcement Activity- A City Skyline

#### Materials needed:

8 1/2" X 11" white paper  
colored construction paper  
scissors and glue and crayons

How many of you have been in a city? What kinds of buildings do you see in a city? What shapes are they? Some of them are shaped like big rectangles, aren't they? Some have pointed tops like triangles.

Today you are going to create a city skyline with shapes. You can cut out as many shapes as you want but I want them to be large buildings so they fill up your whole paper. You may distort some of the shapes if you wish. Plan carefully before you begin pasting down your shapes. Include an area which is the center of interest where your eyes keep returning if you want. After you have pasted down your shapes, you may decorate them if you wish. Use the entire paper in creating your picture.

## TIME

Discuss the pictures. Compare how different people made different kinds of shapes because everyone does their art differently. Who distorted their shapes? Who decorated their shapes? How? Who arranged their shapes to create a center of interest? Who has an overall design? Have the children give their pictures a title and frame them on larger pieces of paper. These may be displayed.

Next time we will talk about ways artists create sculpture.

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### FOLLOW UP to be given to teacher:

#### Art Understanding:

1. What are shapes - basic shapes and shapes from real life.
2. Shapes can be distorted and decorated.
3. Shapes arranged and pre-planned create a design.
4. Some artists arrange shapes to create a center of interest; others arrange an all-over design.

#### Classroom Exercises:

1. Draw a shape on colored paper and cut it out. Trace it several times and cut these out. Now draw your shape again, but this time distort it. Cut out several of your distorted shapes. Arrange all the shapes on a piece of paper. Carefully plan your design before pasting.
2. Have each child draw a square on a long, thin piece of paper (3 x 12). Then have them draw three more shapes all a little different from the last, based on the first square. This is the development of a new, distorted shape. Then study the first and last shape. Discuss and compare. The children will develop different shapes all related to the first square. Encourage them to make their shapes large. You could control this by having them measure the first square shape with a ruler. (i.e. 2" x 2" on paper 3" x 12")
3. Take a shape. Distort it. (slit sides, blow out, etc.)
4. Draw shapes, decorate them; arrange them into a design; create a center of interest in the design.

#### Vocabulary:

1. *Shape* When a line meets itself, a shape is formed.
2. *Distortion* When something is changed from the way it is naturally, it is distorted.
3. *Basic Shape* A term in art that refers to shapes such as circles, triangles, rectangles.
3. *Decoration* When you trim something or make it fancier, you decorate it.
4. *Design* A good arrangement of shapes.
5. *Center of Interest* The part of a piece of art to which your eyes keep returning.
6. *All-over design* An arrangement of shapes when all are of equal visual importance.

# 3 Sculpture in the Round

## Materials Needed:

### Sculpture

S2 Greek  
SK Jan Blakley

### Visual Aids

V403 Balance

### Other

seashell or other beautiful object from nature

### For Optional Reinforcement Activity

1 bar of ivory soap per student or clay that hardens without firing  
serrated plastic knives (1 per student)

*Head of a Youth*  
*Speckled Fish*

See Art  
Awareness  
Cabinet

## Vocabulary

*sculpture in the round*  
*sculptor*  
*carve*  
*model*  
*symmetrical balance*  
*asymmetrical balance*  
*model*

Hello. My name is \_\_\_\_\_. Today we are going to talk about *sculpture in the round*. (write this term on the board)  
Can anyone tell me what sculpture in the round is? Sculpture in the round is art that is looked at from all sides.

Here is a beautiful seashell. Why isn't this art? It is not art, because it is not made by a man or woman. Art is made by men and women.

This seashell is a lot like a piece of sculpture, however. (Turn it around) As I turn it around and hold it up for the class to see, you can see that it is interesting and different from all sides. Sculpture is made by man. Sculpture in the round is art in which the artist needs to make all views important. He/she must constantly work around the piece so each part is interesting to see, even the top.

How is a sculpture different from a painting? A painting is only interesting from the front isn't it? What would you see if you turned a painting over? (nothing)

Does anyone know what a person who creates sculpture is called? A person who creates sculpture is called a *sculptor*. (write this word on the board)

Can anyone tell me some ways that you could make a sculpture? (List their ideas on the board. If students do not come up with ideas, list these processes.)

### 1. Carve (Write on the board.)

Sculpture can be carved. Carving is a process in which you start with something big and take parts away. (Demonstrate on a piece of IVORY soap with a dinner knife.) Once you carve something away, you can't put it back, can you? Out of what materials can you carve a sculpture? List these on the board under your carved sculpture heading. List all the student ideas which are correct. Make sure they include wood, stone, bones such as ivory.)

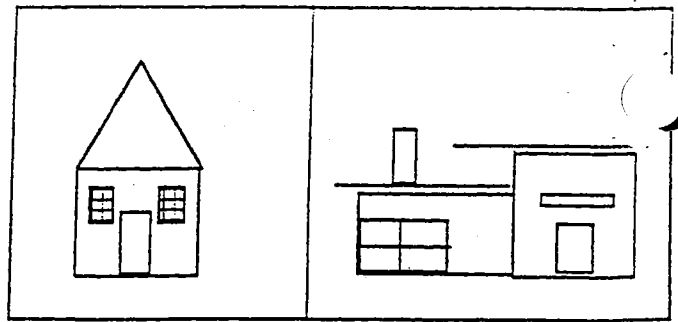
### 2. Model (Write on the board.)

Does anyone remember what a modeled sculpture is? (If they don't remember, explain.) How many of you have made a snowman of snow? You have modeled. You take the snow in your hands and push it around don't you? If you want, you can take one snow ball and add another snowball to it to make a snow man. When you model a sculpture you can add pieces together if you want. To model a sculpture you need something soft which you can push around and shape with your fingers. What kinds of materials can you model with? Clay is probably the one you all can think of. Can you think of anything else you can model? (play dough, snow, etc.) Artists also use wax and plastic substances.

One important thing sculptors have to think about when they create their sculpture is how they will balance it. Who can tell me what balance is? If I lean over too far I will fall over, won't I? I will lose my balance. Sculptors have to make sure that their sculptures do not fall over. There are two ways a sculptor can balance his sculpture. (Write symmetrical and asymmetrical on the board.)

## V403 Balance

1. The first kind of balance I am going to explain is called *symmetrical balance*. Does anyone know what symmetrical balance is? (Put both of your arms out) I am putting both of my arms out to the side. Both sides of my body are exactly the same. I am symmetrically balanced. I will not fall over like this.
2. Now I am going to lean over to one side and lift one of my arms. I am still balanced but both sides of my body are not the same. This is called *asymmetrical balance*.



A.

B.

Look at the visual aid. Who can tell me which is symmetrical balance, A or B? (A) Which is asymmetrical balance. (B) Balance is very important in art. Some artists like sculpture and paintings to be symmetrically balanced. Other artists think art is more interesting that is asymmetrically balanced. Today we will look at some art and discuss how it is balanced.

Let's look at some sculpture.

1. S2 Greek Head of a Youth This is a copy of an artwork made many years ago. What is this kind of art called? (sculpture in the round) It is a head of a youth. How do you think this sculpture was made? It was carved. What material do you think it was carved from? It was carved from a stone called marble. Marble is very hard. Let's turn this sculpture around slowly. Notice all the detail. What do you see? (Let the student's see the top of the sculpture.) Look at the way the artist made the sculpture interesting on all sides. (Take your hand and rub in over the surface of the sculpture.) When I rub my hand over the surface of this sculpture I can feel the texture. In some places the texture is smooth; in some places the texture is rough. Who can show me where the texture is smooth? rough? Do you like this sculpture? Does anyone remember what a portrait is? A portrait is a likeness of a person. Last year we saw a picture of a person that was a portrait. This sculpture is also a portrait. How is this sculpture balanced? (Hold it so that it faces forward.) It is symmetrical, isn't it? Both sides are the same. (Now turn the sculpture so they see a profile.) When you look at the sculpture from this angle it doesn't look symmetrical, does it?
2. #SK Jan Blakley Speckled Fish This sculpture is called *Speckled Fish* and is by the American artist, Jan Blakley. What is this sculpture about? It is a fish, isn't it? What is the texture on the surface of this fish? How was this fish made; was it carved or modeled? It was modeled. What material do you think was used? It was modeled out of clay. You can almost see the artist's finger marks in the clay. Tell me some of the little details you see on this sculpture. How do you think the artist made this mark? this mark? (Ask them if they think she used her fingers or a pencil, etc.) After the artist made this sculpture out of clay it was fired in a very hot oven, painted and fired again so that it would be hard and would not easily break. Do you like this sculpture? (Take the fish and move it slowly around so that the class can see it from all sides. Show them that the artist has made it interesting on all sides.) How is this sculpture balanced?

Which of these sculptures in the round do you think took the longest time to create? (The carved head probably took the longest.) Which kind of sculpture do you think would last the longest, one carved of marble or one modeled out of clay? The clay sculpture could easily break, couldn't it? The marble sculpture would last longer. When you handle sculpture you must be very careful with it.

Sculpture does not have to look real. Do these sculptures look real? Have you ever seen a fish like this? Is anything distorted on the fish? What?

(Optional) Darken the room and inspect the sculpture changing shape as you project its shadow on the wall. Do this for each sculpture. Discuss how the shapes distort and change. Discuss how the sculpture changes as you light it differently.

One of the most interesting things about sculpture is that you can feel the texture of the surface....that is something you cannot do with a painting. But, you must be careful when you touch sculpture. You can't usually touch sculpture that is in a museum, but you can touch sculpture that is outside in front of buildings.

Today we have talked about sculpture. We have talked about sculpture that is carved and modeled.

### Optional Reinforcement Activity - Soap Sculpture

#### Materials needed:

ivory soap for each student or clay that hardens without firing  
serrated plastic knives  
newspapers to cover the desks

*Have the students think about shapes that remind them of the holidays.*

Today you are each going to be sculptors and you are going to carve a sculpture. I am going to give each of you a piece of ivory soap (or clay) and a knife. First I want you to think of an interesting holiday shape you would like to carve. You can make a shape that is symmetrical or asymmetrical. I want you to experiment and slowly scrape away parts of the soap (or clay) so you learn how it carves. Then I want you to carve your shape that reminds you of the holidays. Do not make your shape too complicated. Simple shapes are easy to carve. (Have them turn their sculptures often so each view is interesting. Sometimes it is necessary to have them help you inspect their work as they get very involved in one part and lose the total effect. The idea of the whole piece coming up together is very important.) When you are finished, think of a name for your sculpture.

Today we have talked about sculpture in the round. We have learned that sculpture can be modeled out of things like clay and we have learned that sculpture can also be carved out of stone or wood or bone. There are many interesting sculptures around us all the time. Look at the sculpture in your town and try to decide how it was made. Next time we will talk about original ways artists arrange shapes in their art.



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**FOLLOW UP to be given to the teacher:**

**Art Understanding**

1. Sculpture is art you can see from all sides. Sculpture is created by a person called a sculptor.
2. Sculpture can be modeled out of clay or wax.
3. Sculpture can be carved.
4. Sculpture is balanced symmetrically or asymmetrically.

**Classroom Exercises:**

1. Discuss and research life and art of the Indians of the Northwest. Have each student bring to class a large white bleach bottle which has been washed out. Students will decorate their bottles with permanent marking pens, paper, feathers (Be as fancy as you want). Cut a hole in the bottom of the bottle. Take a long pole made of plastic pipe or doweling. Stack the bleach bottles one on top of another. You have a totem pole.
2. Give each student a ball of clay and a plastic knife. Let them carve an animal out of the clay. Remind them to turn their sculpture around as they work so that it will be interesting from all sides. Let the clay dry and paint it. (Refer to the Handbook for techniques for working with clay.)
3. Take a sculpture walk. Look around your community at the sculpture. Discuss how the sculpture you see is made and how it is balanced.
4. Take paper cups and fill them each with quick-setting plaster of paris. After it is hard, remove the paper. Give one block to each student along with a knife for cutting away. Put an interesting shape from nature at the front of the room. Ask the students to look at this shape (such as an interesting rock) and try to create a sculpture that reminds them (but not the same) as the natural object. Have them name their sculpture.

**Vocabulary**

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|----------------------------------|---|
| 1. <i>Sculpture in the round</i> | Sculpture that can be viewed from all sides.  |
| 2. <i>Sculptor</i>               | An artist whose artwork is sculpture.   |
| 3. <i>Modeled</i>                | A sculpture made by shaping a plastic substance, such as clay.  |
| 4. <i>Carved</i>                 | To cut away.  |
| 5. <i>Symmetrical Balance</i>    | Something that is capable of being divided into two parts which are the same or almost the same.  |
| 6. <i>Asymmetrical Balance</i>   | When an artwork looks right to your eye, but it is not the same on both sides and cannot be divided equally, it is asymmetrically balanced. |

# 4 Arrangement and Design

## Materials Needed:

### Prints

- OR { #011 Marc Chagall *I and My Village*  
#105 Awa Tsireh *Flute Playing Ceremony*  
#501 George Catlin *The War Dance*  
#106 Wayne Thiebaud *Cake Counter*

### Visual Aids

V402 Design illustration

### For Optional Reinforcement Activity

pre-cut black triangles (18 per student)  
white paper and glue

## Vocabulary

arrangement  
design

\* See Art Awareness  
cabinet for squares.

Hello. My name is \_\_\_\_\_. We talked about shapes and ways artists can distort them and decorate them. Who remembers what distort mean? (To change something from the way you see it in real life) Today we are going to see how artists can take any shape and use it to make his/her art more interesting.

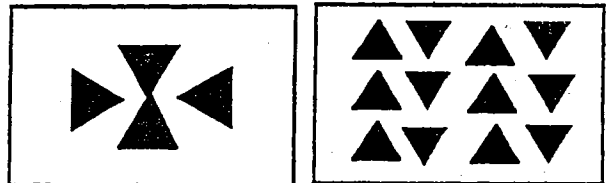
I am going to put two words on the board: ARRANGEMENT and DESIGN.

1. **Arrangement:** When you put different shapes on a paper or in a picture, you are arranging them. You arrange furniture in your bedroom. The way you finally put the pieces of furniture after moving them around is the arrangement. (Give other examples if necessary - or have children give examples.)
2. **Design:** A carefully pre-planned arrangement is called a design. If all the desks in this room were pushed in a pile in the center of the floor, it would not be a very good arrangement, would it? It would be a bad design.

## V402 Design Illustration

Here is an illustration. See the way the shapes have been arranged into a design? Shapes can be arranged in different ways.

1. Design can start at the center and works out. See how the shapes are arranged in the design on the left.
2. Designs can run up and down or across, like the design on the right.



Can anyone see shapes in the room arranged into a design? (Have children look carefully around the room to look for examples of design.)

The way an artist plans the arrangement of shapes in his/her artwork is the design. Let's look at the way several artists have arranged shapes to create a design in these pictures.

1. **#011 Marc Chagall *I and My Village*** Here is a painting called *I and My Village* by the Russian artist Marc Chagall. Does anyone remember seeing this picture before? (If they do, ask them what they remember about it.) This is a painting in which Marc Chagall has painted memories he had from his boyhood. What things did he remember? (snow, church, working in the field, etc.) How has the artist planned his design? Is the arrangement of shapes up and down or from the center out? The shapes move out from the center, don't they? What basic shapes do you see? Does anyone see a triangle, a circle, squares, etc.? (Help them to see.) Are any of the shapes distorted? Do you see any decorated shapes? Show me where. Is there a center of interest in this picture? (Are there two areas of interest, the cow and the green head? See what the class thinks. Everyone sees art differently)
2. **#105 or #501 Awa Tsireh *Flute Playing Ceremony* OR George Catlin *The War Dance*** This painting called *Flute Playing Ceremony* by the American Indian artist Awa Tsireh ( ( or *The War Dance* by the American artist, George Catlin. Catlin spent eight years living with the Indians in the 19th century. He painted over 600 pictures of them. Many of these paintings are our chief source of information about how the Indians lived during this period) . How are the shapes in this picture arranged? Are the shapes arranged from the center out or do they go vertically or horizontally? The shapes go across the picture horizontally, don't they? What is happening in this picture? (What is the title?) What basic shapes do you see? Who sees circles? Where are decorated shapes? Do these people look real? Do you like this picture? Why or why not?



front of the girl or in back of her? What is the center of interest in this picture? (Where does your eye keep returning?) Do you like this painting?

3. #107 Ernest Martin Hennings *Homeward Bound* This painting is called *Homeward Bound* and is by the American artist, Ernest Martin Hennings. What is the center of interest? (The two Indians.) What is in the foreground? (The two Indians.) What is in the background? (The mountains.) How has the artist shown near and far? Where has he used overlapping? Which Indian appears to be closer? (The Indian dressed in white.) Where has the artist made things smaller to make them seem far away? (Point out the mountains. Are mountains really smaller than people? They appear in the background.) It looks like winter, doesn't it? What colors has the artist used to create a winter mood? Do you like this picture?

OR

3. #039 Franz Marc *Two Cats* This picture is called *Two Cats*. It was painted over 100 years ago by the German artist, Franz Marc. He liked to paint pictures of animals. Can anyone point out all three pure colors to me in this picture? Do you see any tints? shades? Do you like these colors? Do you think the artist liked cats? Do you think he used these colors because he liked cats? (or vice versa?) Sometimes we use color to help us say what we feel inside. Do these cats look real? Where has this artist tricked our eyes by putting something near the bottom of the painting to make it look nearer and something up higher in the painting to make it look farther away? (Have students point out the yellow cat and the house.) Which cats appears to be in front? Is the blue cat really any closer to you than the yellow cat? Where has the artist made things larger in the picture so that we think they are close to us? Do you like this picture?

Today we have talked about how artists create a background and a foreground in their pictures. Look at the paintings around you to see if you can figure out how the artist has used his tricks and skills to make some things appear closer in a picture even though the paper is flat.

### Optional Reinforcement Activity - Creating Your Own Space

Materials needed:

paper

crayons or colored chalk

photograph of each student from home they can cut up (or magazine photo of famous celebrity)

*Remind them that small shapes appear in the background of a picture and largeshapes in the foreground when you are trying to give the feeling of space or three dimensions.*

Ask each student to bring a photograph of himself from home.

Have each student create with crayons or chalk a place where they would like to be. Have them overlap when possible to further develop this space. Encourage creative thinking as well as filling the entire surface.

TIME

When their work is complete, carefully help them cut out their photo and decide with them where it best fits into the right depth of their picture. Have them put a title on their picture and frame it.

Today we have seen how three artists created a background and a foreground in their pictures. Look at the paintings around you. Has the artists created a foreground and background? What techniques has he/she s used to make some things appear closer in a picture even though the paper is flat.

Next time we will talk about printing.

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**FOLLOW UP to be given to teacher:**

**Art Understanding:**

1. Some pictures have a background and foreground
2. Artists can create the illusion of near and far, making things appear to be far away by making them smaller or putting them up higher on the picture plane. They can also make shapes appear to be near and far by overlapping.

**Classroom Exercises:**

1. Cut out shapes of different sizes and overlap them to give the illusion of near and far.
2. Draw two pictures. In one create a near and far. Make the other look flat.
3. Decide on a theme such as winter or summer. Prepare paints. Have the students paint a background related to the theme. Have them cut out shapes related to the theme and paste them over their background. Decorate the shapes.
4. Review several of the ideas students have learned this year. Mix paints using pure colors and black and white. Discuss shapes. Have student create a picture about "summer vacation" (or any theme you choose) and ask them to make sure it has a center of interest and shows near and far.

**Vocabulary:**

- |                      |                                      |
|----------------------|--------------------------------------|
| 1. <i>Foreground</i> | What is in front.                    |
| 2. <i>Background</i> | What is in the back or far away.     |
| 3. <i>Overlap</i>    | To put one thing in front of another |

