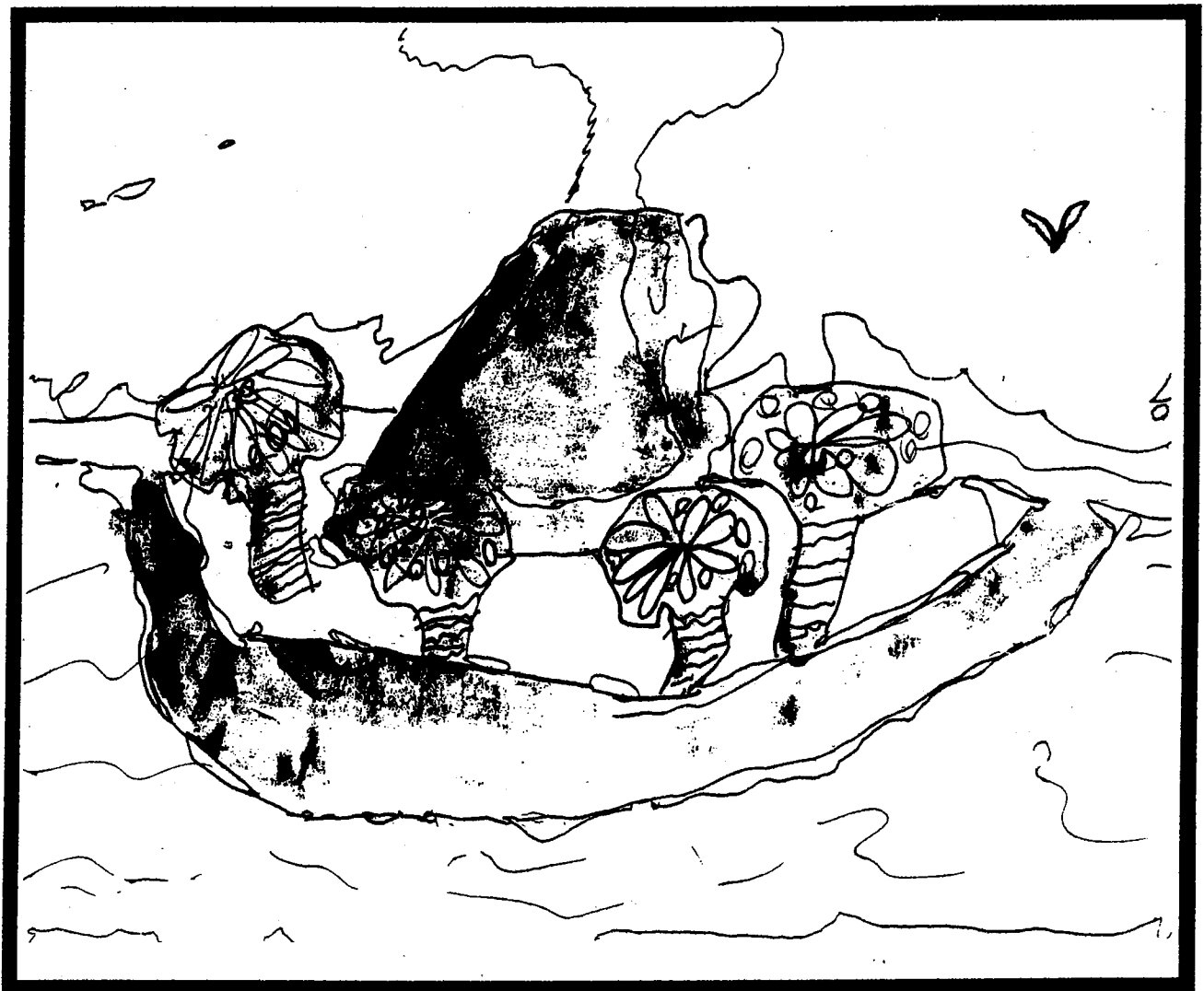


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4

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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□ Preface

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.

□ Getting Started

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.

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Bibliography included in the **ART awareness handbook**

1 Design Review

Materials Needed:

Prints

#145 Li Sheng

#003 ~~#066~~ Grant Wood

#046 Pablo Picasso

#040 Henri Matisse

Visual Aids

V460 Arrangement of Shapes - Vertical/Horizontal

V461 Rhythm and Patterns

Other

(optional) mylar and grease pencil

For Optional Reinforcement Activity:

paper and pencil for each student

Saying Farewell

Stone City or Young Corn

The Three Musicians

Purple Robe

Vocabulary

original

sketch

design

arrangement

center of interest

dominance

all over design

foreground

background

rhythm

pattern

Hello. My name is _____. This year you are going to have talks about artists and art. Can anyone tell me what an artist is? Do any of you know an artist? Artists look closely at the things around them. This helps them remember what they have seen so that they can create it again. Artists also practice remembering what they have seen in the past by drawing them from memory. Artists really practice remembering. This helps them make their work look better. This helps them create *original* art. Who remembers what original means? When you do something differently than anyone else....it is not a copy. It is original. Always try to make your art original.

Today we are going to review many of the ideas about art we have learned in the last few years. Some of the things we will talk about you will already know. Some things will be new.

You may put this outline on the board and talk from it or you can write these headings on the board as you work through your presentation:

DESIGN OF AN ARTWORK

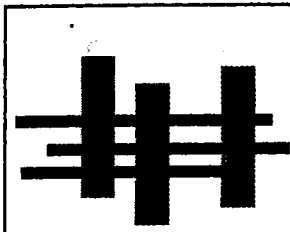
1. Sketch
2. Design - Arrangement of shapes
 - design based on vertical and horizontal lines
 - design based on a spiral
 - design based on a triangle
 - design in which action is not contained in the picture
3. Center of Interest or all over design
4. Foreground and Background
5. Rhythm and Patterns

1. Sketch A pencil is a good thing to have as an artist. You can make sketches with a pencil. An idea in art is called a *sketch*. With a pencil you can draw small things and big things. If a pencil has a sharp point, the lines will be thin. If you use the side of a pencil lead, they can be thick. Although a sketch does not have to be smaller than the final art, small sketches are easier and faster to draw. They also save on paper and can be carried in a notebook. Artists make many sketches but only use their very best ideas. Once an artist chooses the sketch or sketches he/she likes best he/she thinks about his/her picture.

2. Design Once an artist has an idea for a painting he may choose the sketch or sketches he likes best. Who can tell me what a *design* is? A design is a pre-planned arrangement of shapes. What do I mean by *arrangement*? An arrangement of shapes is where you plan to put them. In planning a picture an artist decides what shapes will go in his picture. These shapes are put in an arrangement on paper. This arrangement is the design from which the picture will grow. Let's look at some different arrangements of shapes.

V460 Arrangement of Shapes

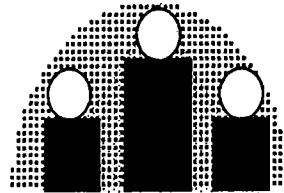
1. Design Vertical/Horizontal



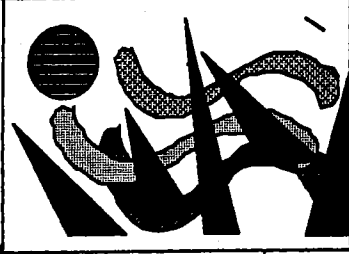
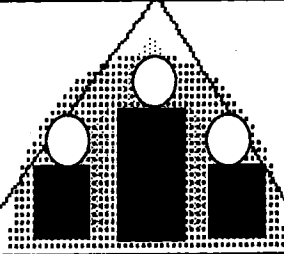
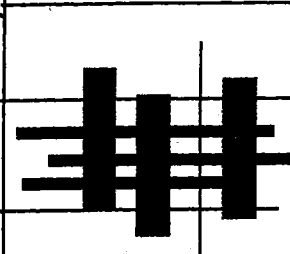
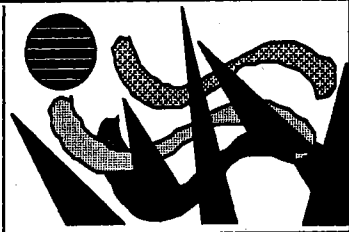
2. Spiral Design



3. Triangular Design



4. Design with Energy



One type of arrangement of shapes is a design in which the artist composes his picture with straight horizontal and vertical lines. Which design is based on horizontal and vertical lines? (1)

Another type of arrangement of shapes is a design in which the artist arranges shapes so that they create a triangle. Which illustration has shapes arranged in a triangle? (3)

Another type of arrangement of shapes is a design in which the artist arranges shapes that come out from the center. Which arrangement is that? (2)

Another type of arrangement of shapes is a design where the action is not contained within the picture. You feel as if there is more that you are not seeing going on.

3. Center of Interest or All Over Design Does anyone remember what the center of interest is? As an artist decides how his shapes are going to be arranged, he may decide that one shape or a group of shapes will be the most important. It will be what your eye first sees when you look at the painting. Does anyone remember if the *center of interest* is always in the center of a picture? It is not always in the center of a picture. Not all pictures have a center of interest. Look at the design illustrations. Which ones have a center of interest? (2,3) Sometimes a center of interest takes up almost the entire picture as in design 3. Then it has *dominance*.

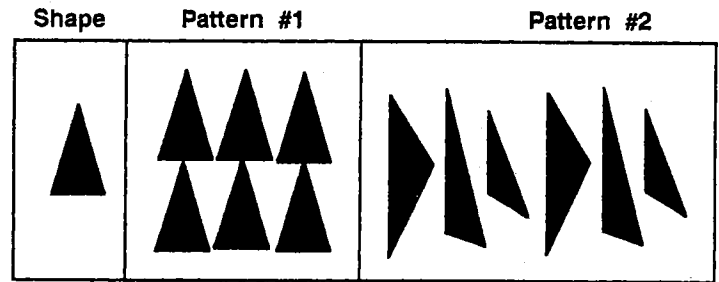
Which designs have an all over design where all areas are equally interesting? (1,4)

4. Foreground and Background Let's review two more words from last year. Look at the Design 4. What shapes are in the *foreground*? (triangles) Shapes that appear to be near are in the foreground. What shape is in the *background*? (curvy lines) Shapes that appear to be far away are in the background. You remember very well. Last year we talked about the fact that a picture is really flat but sometimes artists trick our eyes to make us think something is in the foreground and something is in the background.

5. Rhythm and Patterns Sometimes an artist will take a shape or similar shapes and repeat them many times in the same picture. This repetition of a shape or a color or a line creates a *rhythm*. What shapes do you see repeated in Design 1? (rectangles) What shapes do you see repeated in Design 2? (circles) What shapes do you see repeated in Design 4? When an artist repeats a shape over and over, he creates a *pattern*.

V461 Rhythm and Patterns

Here are two patterns. The shape that is repeated is a triangle. In the first example, it is repeated in a regular pattern. Look at the next example. Here the same shape has been repeated to create a more creative pattern. You can see that the first three shapes in Pattern 2 are the same as the last three shapes. In these designs the repetition of the shapes create a *rhythm*. Artists can create rhythm by repeating colors and lines as well as shapes. Which of these two designs has a fastest rhythm? (You can ask the same questions with regard to V460? (Think of rhythm in music, if that helps.)



Let's look carefully at all these art words we have discussed: (listed on the board) Let's keep them in mind as we look at some pictures by famous artists. We will talk about these words as we discuss the art. (You might want a large piece of plastic mylar to lay on top of each picture and with a grease pencil trace the lines as you discuss the design lines, as in the design illustrations on the previous page.)

1. #145 Li Sheng *Saying Farewell by the Lake Dianshan* Here is a picture called *Saying Farewell by the Lake Dianshan*. It was painted long ago by the Chinese artist, Li Sheng. What do you notice when you first look at this picture? (Get the student's reactions. They may all notice different things.) Do you think there is one part of this painting that is more interesting than the others or is the design interesting all over? Remember the four designs we saw. Do you think this is most like #1,2,3,4? The landscape seems to be arranged in straight lines that go horizontally across the picture. It is most like design 1. Where has the artist used repetition to create a rhythm? Is this a fast or slow rhythm? Are there any other shapes that are similar? (mountains, trees, clouds) Do you see any patterns in the picture, areas where the artist has repeated shapes over and over again? Do the letters at the top of the page create a pattern? Do you like this picture? What do you think is happening in this picture?

(Due to the availability of prints, your school will receive either *Stone City* or *Young Corn* with your program. Both are by Grant Wood. Under #2, use the information which refers to the print which you have.)

2. #066 Grant Wood *Stone City* This is a painting called *Stone City* by the American artist, Grant Wood. You saw this picture last year. What is the center of interest in this picture? Where does your eye keep returning? (Buildings in the foreground.) What is in the foreground? (Buildings.) What is in the background? (Hills.) Do you see any patterns in this pictures. There are patterns in areas where the artist has repeated shapes over and over? (Plantings, bushes in the background, patterns on the trees, etc.). Where has the artist repeated shapes, lines or color to give a rhythm to the picture? (Circular shapes of the bushes and trees all over the picture, roads, shapes of roofs, windmill and water tank, etc.) How does the rhythm of this picture compare to the picture by Li Sheng? (If students have trouble with the idea of a rhythm, have them think of a song they would be listening to while they were painting the pictures.) This picture is designed in a spiral. Who can show me how the lines of the roads, and hills form a spiral? This picture has a feeling of contentment and peace, doesn't it? Do you like this picture? Why or why not? What part of America do you think this picture is about? (Midwest)

or

2. #066 Grant Wood *Young Corn* This is a painting called *Young Corn* by the American artist, Grant Wood. You saw this picture last year. Nothing in this picture has dominance. What is the center of interest? Where does your eye go first and keep returning? (house) Maybe our eyes are attracted to the house because the artist has used the color red. What is in the foreground? (Fields and trees.) What is in the background? (Hills.) Where do you see patterns in this picture? There are patterns in areas where the artist has repeated shapes over and over? (Plantings, furrows of fields, bushes, trees, etc.). What else has the artist repeated to create a rhythm? (Colors of green, rounded lines.) How does the rhythm of this picture compare to the picture by Li Sheng? (If students have trouble with the idea of a rhythm, have them think of a song they would be listening to while they were painting the pictures.) Which arrangement of shapes that we saw do you think is used in this picture? It is a spiral, isn't it? Look at the spiral shape that is made by the trees and the rounded lines of the hills. This picture has a feeling of contentment and peace, doesn't it? What part of America do you think this picture is about? (Midwest)

3. #046 Pablo Picasso *Three Musicians* This picture is called *The Three Musicians* by Pablo Picasso. What is the center of interest in this picture (the three musicians) Does the center of interest have dominance? (yes) There is no background and foreground in this picture. The artist wanted it to look flat. It almost looks like a puzzle doesn't it? Look at all those shapes. This picture was very difficult to design. Where do you see patterns that create rhythm? (diamonds, eyes, music, rope, etc.) What colors are repeated? What lines are repeated? What kind of rhythm does this picture have? If you think of the rhythm of music, would this have the rhythm of a church hymn or jazz music? I think it looks like jazz music because your eye has so many things to see it jumps around just like in jazz. I think the painting by Grant Wood is quieter like church music. Do you like this painting. How is it designed? It is designed like the first design we saw with vertical and horizontal lines. You could put a vertical line through each of the three musicians and the table creates a horizontal lines as well as the tops of all of their heads.

4. #040 Henri Matisse *Purple Robe* Here is a picture by Henri Matisse called *Purple Robe*. What is the center of interest in this picture? The center of interest is what your eye keeps moving back to after you have looked for a long time. (flowers/lady) What is in the foreground? (table and flowers) What is in the background? (wall) Where are there patterns? Tell me what shape is used over and over to create the pattern? Is it a regular or creative pattern? (lines in dress, lines on bowl flowers) Who can give me some other examples of how the artist has used repetition to create a rhythm? (lines repeated, curvy lines on vase and wall, pattern on table same as on lower part of dress, repetition of the red color, repetition of black, etc.) Let's look at the arrangement of this picture. Who sees a triangle? The main shapes in this picture form a triangle. The top of the triangle is the lady's head. Is there much movement in this picture? No. Do you like this picture?

Look at all four pictures. Which has the fastest rhythm? slowest rhythm? (Encourage students to look closely and to give you their ideas. Remind them that everyone sees art differently.)

Optional Reinforcement Activity - Designing a Flag

Materials needed:

pencil and piece of paper, 8 1/2" x 11" in size
 colored marking pens or paint (optional if you have more time)

You are a famous designer and have been asked to design a new flag for your city (or school or imaginary country). I am giving you a piece of paper to fold in 4 parts. Each of you make 4 design sketches for a flag. Create 1) one design with a vertical-horizontal arrangement; 2) one design with a spiral arrangement; 3) one design with a triangular arrangement; and 4) one design where the shapes are not contained.

When you are finished I want you to pick the sketch you like best. Discuss the different sketches and the arrangements. Who liked their vertical arrangement best? Why? etc. (If you have time, students can copy this sketch onto another piece of paper, paint it or color it with marking pens)

As you look around you, observe the things you see and take a notebook with you once in awhile to sketch. This will help you to remember. Sketch good art you see, too, and look at it closely and learn to make your art better. When you look at a picture by a great artist, ask yourself: what is the center of interest, what kinds of shapes has the artist used, how has he arranged them in his design, how has he created a rhythm. Next time we will talk about assemblage and constructions.

FOLLOW UP to be given to the teacher:

Art Understanding:

1. Artists observe, remember and express themselves originally
2. Development of a picture from a sketch: arrangement of shapes, center of interest, depth, and repetition.

Classroom Exercises:

1. Practice remembering by bringing into class a tray of objects. After a few minutes take tray away and have students create a picture. Remind them that they will have seen the objects differently; encourage originality. (After they are finished bring back the objects.) What did they remember?
2. Create a picture from a sketch. Have the students walk around the school ground together with a sketch pad and make sketches of whatever they want. Take at least 1/2 hour. From these sketches they are going to design a picture about their school. Have them work on a detailed pencil sketch. Arrange shapes. Consider center of interest, foreground and background, repetition. When they are satisfied with their design, on another piece of paper, have them paint. (no pencil lines on their final artwork) Title and frame
3. Practice sketching and self-criticism. This is the age at which children can be taught to cull the good from the bad and pick out their best things. The BEST art is not always the prettiest picture. Begin to set up critical criteria.
 - Has the arrangement been thought out?
 - Is there a center of interest?
 - Are lines used originally? Do lines tell a story?
4. Place an object on the table which is interesting, particularly in outline, from all sides. Have the children sitting around the object draw this with pencil without looking at their paper. Tell them it isn't important if lines end where they are supposed to. Tell them to try to keep their pencil and eye working together at the same speed. Now try the same exercise with the other hand. Be as careful as possible.

Vocabulary:

1. *Original* A new fresh idea that has not been copied or reproduced from another source.
2. *Sketch* An idea on paper for an artwork.
3. *Design* A pre-planned arrangement of shapes.
4. *Arrangement* The placement of shapes.
5. *Center of Interest* The part of a picture to which your eye keeps returning.
6. *Dominance* Having paramount importance in a picture.
7. *All over design* An arrangement of shapes in a painting in which there is no center of interest. No one area draws your immediate attention.
7. *Foreground* The part in the front.
8. *Background* In the back.
9. *Rhythm* Repetition of shapes, lines, colors to help your eyes move around a painting
10. *Pattern* When shapes are repeated over and over again

2 Assemblage and Construction

Materials needed:

Prints

- OR { #104 GSA-Art in Architecture
#104. Pablo Picasso

Construction
Construction: Guitar

Sculpture

- S2 Greek
SK Jan Blakley
OR { S4 John Miller
S4 Peter Whitehead

Head of a Youth
Speckled Fish
Dream Mobile
Construction

Visual Aids

V403 Balance

Other

box
piece of paper
jello or cookie mold

For Optional Reinforcement Activity

sheet of heavy paper or unlined 3x5 cards
scissors
glue (optional)

Vocabulary

sculpture
three-dimensional
two-dimensional
sculptor
sculpture in the round
carved
modeled
mold
cast
assemblage
construction
mobile
symmetrical balance
asymmetrical balance

Hello. My name is _____. Today we are going to talk about *sculpture*. (Write this word on the board.) First let's review what you already know about sculpture.

What is the difference between 2-dimensional art and 3-dimensional art?
(Explain ONLY if they do not remember.)

Who can tell me what *sculpture in the round* is? (Get as many of their ideas as possible.)

Sculpture is art that has three dimensions or directions. Let's look at this piece of paper.

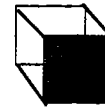
It goes across and up and down but it does not go back. It goes in two directions only.

It is called *two-dimensional*. Now, look at this box. It goes in three directions, doesn't it; up and down, across and also back.

When something goes in three directions, it is called *three-dimensional*. So, sculpture is art that goes in three directions. What else is 3-dimensional? (people, desks, etc.)



PAPER



BOX

Let's see what you remember about sculpture. What is a person called who creates sculpture? A *sculptor*. (Put this word on the board.) A sculptor's art must be interesting to look at from all sides, even the top.

How is sculpture created? (Write heading *SCULPTURE* and list student's ideas if they are correct.)

1. Carved

Sculpture is *carved*. What kinds of materials do you think are carved? (wood, stone or bone, etc.)

2. Modeled

Sculpture is *modeled*. When you make a snowball you are moving the snow around with your fingers. That is called modeling. What kind of material do you think artists use to model sculpture? (Clay and wax are the most common.) Artists also use wax if they want to cast a sculpture. Sculpture made in molds can be made of liquid metal, or plaster which is poured and hardened in a mold. More than one replica can be made with some molds. Molds and casting allows artists to create sculpture of durable materials such as bronze. You can learn more about sculptures made in molds in the Level 3 book or the **ART awareness handbook**.

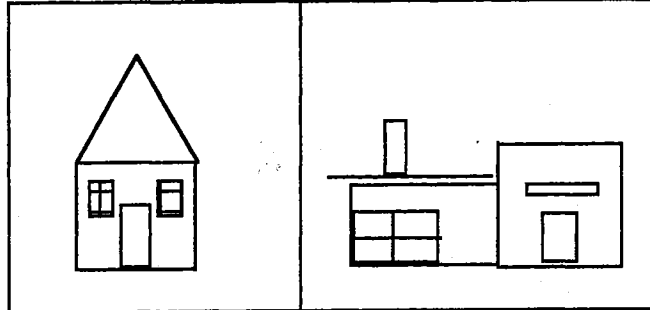
3. Construction

In the last 100 years, sculptors began assembling sculpture. This type of sculpture is called *assemblage* or *construction*. An assemblage or construction can be made of anything. Sometimes sculptors take metal and weld it together with machines. What kinds of sculptures can you think of that are assembled? (You might bring in magazines or books with pictures of assemblages. These would include large outdoor sculpture of metal welded together. An assemblage can be made when many wood pieces are combined. A *mobile* is an assemblage.) Does anyone know what a mobile is? It is an assemblage sculpture that moves. Mobiles can be hung from above or be suspended from a base.

V403

(You can use this visual aid, the blackboard or your body to demonstrate balance.)

One thing that helps make any piece of art pleasing is balance. Can anyone tell me what balance is? What happens to you when you lose your balance? Your weight is shifted and you fall, don't you? The same thing is true in art. If a picture or a sculpture is not balanced it looks too heavy on one side or on the top or the bottom. All of us notice balance without recognizing it. In this room the teacher has the furniture arranged using the whole room. We would think the room looked strange if everything was on one side, wouldn't we? The room would not be balanced. You balance art in two ways.



1. One way to balance art is to make it the same or almost the same on both sides. Does anyone know what that kind of balance is called? This is the simplest kind of balance. It is called *symmetrical*. (Stand with your arms out.) I am standing so that I am symmetrically balanced.
2. Another kind of balance is when shapes on both sides of center are not the same. This is called *asymmetrical balance*. With asymmetrical balance the shapes are arranged in a way which is pleasing to the eye.

Let's look at some sculpture and see what you know. (As you discuss the sculpture, turn each piece around so that students can see that they are interesting from all sides. If you pass them around the class, be sure to have students feel the textures. Also, remind them to handle them carefully because sculpture can break.)

1. S4 John Miller *Dream Mobile* or Peter Whitehead *Construction* This sculpture was created by John Miller (or Peter Whitehead.) How was it created? (constructed or assembled) What materials do you think he used? (see bibliography for additional information on Miller mobile.) How do you think assembled the various pieces and put them together? How is this balanced? (asymmetrical) Balance is important to sculptors. It is especially important when creating a mobile. An American artist named Alexander Calder is the artist who is most famous for creating mobiles. His mobiles are at many museums. When you think of the word "mobile", what comes to mind.? Movement. Mobiles are sculptures that move. This sculpture is a mobile. Let's talk about balance. What happens to you when you lose your balance? Your weight is shifted and you fall, don't you? The same thing is true in art. Tell me again what *symmetrical balance* is? (both sides are the same) *Asymmetrical*. If a sculpture is not balanced, it will fall over and look out of proportion. All of us notice balance without recognizing it. What kind of lines do you see in this sculpture? Who sees diagonal lines? Show me. The diagonal lines help to give it a feeling of movement. What has the sculptor repeated on this sculpture to give it a rhythm? Does this sculpture have a slow rhythm or a fast rhythm? (Get student's ideas.) Where do you think the artist was thinking about when he designed this sculpture?
2. SK Jan Blakley *Speckled Fish* What is this? This is sculpture in the round, isn't it? You can see this art from all sides. Can you feel the texture on the surface of this sculpture? (yes) What material did the sculptor use in this sculpture? (clay) Was it modeled, carved or constructed? (modeled) You can almost see where the artist's fingers gouged into the clay. How is this fish balanced? It depends on how you look at it, doesn't it? Sculpture looks different from each side. Who can come up and place this sculpture in a position so that it looks as if it is balanced symmetrically to the rest of the class? Now, will someone come up and position it so that it looks as if it is balanced asymmetrically? Where has the artist decorated this fish? Do you like this sculpture? Compare this sculpture to the first one we saw.
3. #104 GSA Art in Architecture *Construction* or Pablo Picasso *Construction: Guitar* Look at this picture of a sculpture. We can not touch this sculpture or turn it around because this is just a picture of the real sculpture. How was this sculpture made? Do you think this sculpture was modeled? (no) Was it carved? (no) This sculpture was constructed. What does that mean? The sculptor took different materials and put them together. How do you think he put the pieces of this sculpture together? (Get the student's reactions..) If you look closely, you might even see where the pieces were put together. (Show them.) How is this sculpture balanced as you look at it in this print? Which is heavier, this construction or the construction by Whitehead? What do you think the artist was thinking about when he designed this? (Have them consider the title of the piece.)

4. S2 Greek Head of a Youth This is a sculpture you have seen before. It was made many years ago in Greece. How was this sculpture made? (carved) Of what material? (stone) How is it balanced? (From the front, it is symmetrical.) Does this sculpture look strong and permanent? What has the sculptor repeated on this sculpture to create a rhythm and help our eye move around the sculpture? (Be sure and turn the sculpture around so students can see it from all sides.)

Optional Reinforcement Activity - Paper Construction

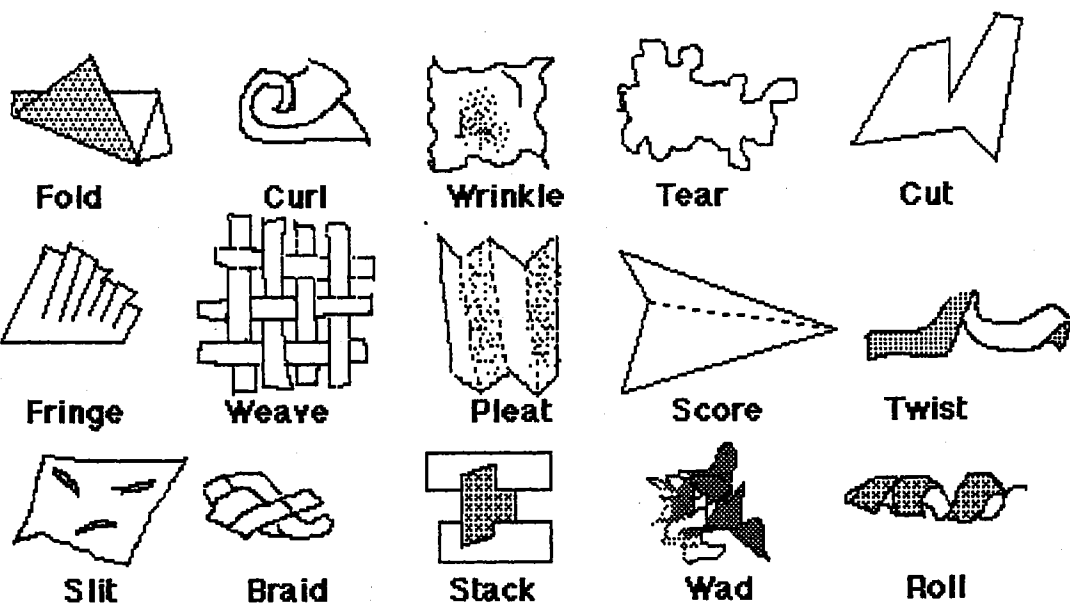
Materials needed:

- sheet of heavy paper -1 per student or unlined 3x5 cards
- scissors
- glue (optional)

Preparation:

(Refer to **ART awareness handbook** for paper techniques)

Students are going to make a paper construction using heavy paper or 3x5 cards. Before giving them the materials take a few minutes to tell them that they are going to make a construction out of paper. It might be easier for them to imagine if you have a theme such as "shapes from space" DEMONSTRATE methods for putting heavy paper together by cutting and fitting it. Also show students ways they can 1) fold the cards or paper 2) make cylinders of the cards or paper by gluing them or slitting them, etc.



Today you are going to make a paper construction. I am going to give each of you some heavy paper (or 3 X 5 cards) . (If you use 3x5 cards give each student 5 to begin.) Try to think of different methods you can use to construct your sculpture. You might be able to construct your sculpture without using glue. You can make your sculpture symmetrical or asymmetrical. You may also color it if you want.

TIME

Today we have talked about sculpture. We have learned that some sculptors create sculpture by constructing it out of different types of materials. This type of sculpture is called assemblage or a construction. Some constructions are called mobiles. The word mobile means moving. When a sculptor creates a sculpture, it is important to consider how it will be balanced. It can be balanced symmetrically with both sides the same or asymmetrically when it looks balanced to our eyes even though both sides are not exactly the same.

Look around you at the art you see. Maybe you will see some sculpture that has been assembled. Look at the materials the artist has used. If this is the kind of art you like to make, try making a construction at home out of something that you feel would be interesting.

Next time we will talk about creative shapes.

FOLLOW UP to be given to the teacher:

Art Understanding:

1. Paintings are two-dimensional, sculpture is three-dimensional.
2. Sculpture in the round can be seen from all sides.
3. Sculpture can be carved out of wood, bone or stone.
4. Sculpture can be modeled out of soft materials such as clay.
5. Sculpture can be constructed or assembled. Metals can be welded together.

Classroom Exercises:

1. Create a mobile out of wire aluminum foil, torn tissue paper, glue. Hang with fish line. See handbook.
2. Make a junk construction using corrugated cardboard and other interesting papers and objects for decoration.
3. Using wood scraps collected from a carpenter or shop class or lumber yard, have students make a free standing wood assemblage. Use carpenters glue.
4. Refer to **ART Awareness handbook** for additional projects.

Vocabulary

- | | |
|----------------------------------|---|
| 1. <i>Sculpture</i> | Art which takes up three-dimensions: length, height, depth. |
| 2. <i>Three-dimensional</i> | Something that exists in 3-dimensions. (ie. a box which has a height, width and depth.) |
| 3. <i>Two-dimensional</i> | Something which has only 2-dimensions, such as a piece of paper. It has a height and width but no depth. |
| 4. <i>Sculptor</i> | An artist whose art is sculpture. |
| 5. <i>Sculpture in the Round</i> | Sculpture that can be seen from all sides. |
| 6. <i>Carved</i> | To cut away. |
| 7. <i>Modeled</i> | To make by shaping a plastic substance, such as clay. |
| 8. <i>Mold</i> | A hollow form used to cast or shape something. |
| 9. <i>Cast</i> | To form in a mold. |
| 8. <i>Assemblage</i> | A sculpture consisting of an arrangement of miscellaneous objects such as scraps of string, metal, cloth, etc. |
| 9. <i>Construction</i> | When a number of different materials are pasted together to create an artwork we have a collage. When the materials assembled are more solid, and the work turns out to be three-dimensional, it is a construction. |
| 10. <i>Mobile</i> | A type of sculpture consisting of parts that move. |
| 11. <i>Symmetrical Balance</i> | Art which is capable of being divided into two equal parts. |
| 12. <i>Asymmetrical Balance</i> | Art in which the visual weight on both sides is the same, but it cannot be divided into two equal parts. |

3 Matisse's Creative Shapes

Materials Needed:

Prints

#122 Henri Matisse

#121 Henri Matisse

La Negresse

Beasts of the Sea

Visual Aids

V437 Stereotype Shape

V419 Distorted Shape

V439 Recombination

Other

red paper

scissors

white paper

For Optional Reinforcement Activity

roll of white paper (shelf lining is good) laid on large tables or the floor

pieces of colored construction paper in pure colors, secondary colors, black and white

scissors

glue or two-sided tape

Vocabulary

stereotypes

symbol

creative

positive space

negative space

shape

distortion

recombination

Hello. My name is _____. Today, we are going to talk about shapes. We usually see the same old kinds of decorations during the holidays, don't we? These old kinds are called *stereotypes*.

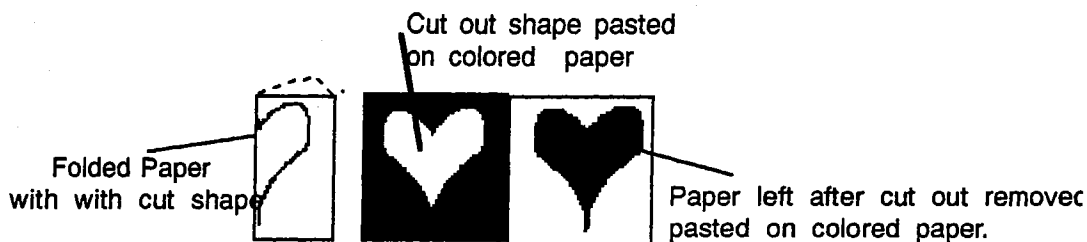
This shape ♥ (draw it on the board or use V437) is a shape we often see at Valentine's Day. What is it? It is a *symbol* of a heart? What is a symbol? (Write this word on the board.) A symbol is a shape or word that represents something else to us. Does this look like a real heart? No. When you look at this symbol what do you think? (Get reactions—love, etc.) Sometimes a symbol can stand for many things. What other symbols can you think of? (flag as symbol of the U.S., symbols of pro football teams, etc.)

This ♥ heart symbol is pretty common, isn't it? You see hearts just like this one everywhere around Valentine's Day. Most people would recognize it. We usually see the same old kinds of hearts during valentine's day, don't we? These old kinds of shapes that are used over and over again as a symbol are called a *stereotypes*. Today, I am going to ask you to think about ways to create some shapes that are not stereotypes. . . We are going to make shapes no one has ever seen before.

Being *creative* means being different from anyone else in your own special way. It also means being able to think of new ways of doing or making things. You can practice being creative. You can think of all the new things you could do with a shape that you have never done before.

Demonstrate You will need white paper and scissors

Cutting out shapes like a heart is easy. You fold a piece of paper (like this) and cut out half a heart shape. (Open your paper) You can see there are now two shapes. I have the shape I cut out and I also have the shape of the paper that is left after I cut out the shape. In art, they talk about *positive space* and *negative space*. (Hold up the white heart shape and the white paper.) The heart shape is the positive space. In art, the shapes which are the subject matter take up positive space. The background shapes take up negative space. Let me hold the cut out heart shape on some colored paper. Now let me hold the paper left after the heart was cut out (on a piece of colored paper.) Both the positive shape and negative shape are interesting and important.

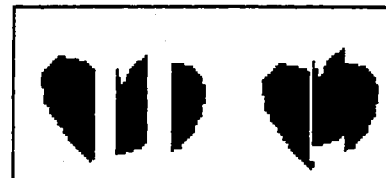
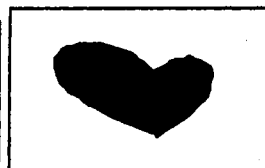


V419 Distorted Heart

Use the visual aid or distort a heart shape for the students.

Let's discuss some ways to develop a heart shape which is not a stereotype. First, who can tell me what a *shape* is? (A shape is formed when lines join.) Can anyone tell me what *distortion* means? When something is changed from its real shape, it is distorted. Is this heart I cut out the shape of a real heart? (no) It is the stereotype shape of a heart. If I wanted to distort this heart so it would be more interesting, I could do it by stretching it and twisting it like this visual aid illustrates. Another more complicated way to distort it would be by making cuts in the shape, like this, and to rearrange the parts.

STEREOTYPE

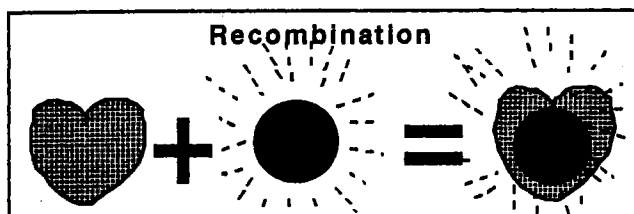


Distorted Hearts

V439 Shape Recombination

Use the visual aid or create a new shape with *recombination* for the students.

Here is another visual aid. Another way of creating an original shape is by *recombination*. When we combine old things in new ways, it is called recombination. Here is an example of two shapes I like, a stereotype heart shape and a stereotype sun shape that are combined to create a new shape.



These are only two ways you might create a new shape which is not a stereotype. There are many others I am sure you can think of.

Today I am going to show you some pictures by an artist who created shapes which were not stereotypes. He was a French artist named Henri Matisse. Henri Matisse was born in 1869, over 100 years ago. He painted many pictures in his life. He loved shapes and color. When he was 73, he became ill and was bedridden. He found a new way to make pictures. He began cutting out brightly colored paper which he painted in bright pure colors. He cut this colored paper into creative shapes. He said he was "drawing with scissors." He would cut out shapes in a variety of colored paper shapes and then arrange them into interesting designs. He did not cut out stereotype shapes. When he was confined to a wheelchair, he continued to create by showing his housekeeper where to place and paste the cutouts to form his designs. He was very hardworking and created many artworks up until his death at the age of 85.

Let's look at the pictures by Matisse and see ways he made creative shapes. We will see two pictures in which he cut paper.

1. #121 Henri Matisse *Beasts of the Sea* This is called *Beasts of the Sea*. What do you think of when you think of beasts of the sea? (fish) Which shapes are positive shapes? Which shapes are negative shapes? (Have students point out shapes they think were cut out and pasted down. Get student reaction to shapes and what they imagine them to be.) In what ways does this remind you of the bottom of the sea? Where do you see creative shapes of plants? How are they different from real plants? Does this look like a snail? Are these stereotyped symbols for these things? (No, we are not even sure what's what.) The title helps you understand what the shapes are supposed to be. Do you see any shapes he cut apart like we cut apart the heart and put it back together? What has Matisse repeated to create a rhythm? (shapes, lines, colors) Where are there patterns? What do you think takes up positive space? What is in the background? Do you like this picture? Does it have energy and is it happy or do you think it is dull and sad? Most people think Matisse's pictures have energy and are like magic... like make-believe. The two panels in this picture are symmetrical, aren't they. The shapes without the panels are asymmetrical.
3. #122 Henri Matisse *La Negresse* This is a picture by Henri Matisse called *Le Negresse*. What colors has he used? What shapes do you see? Where has he cut shapes apart to make them more interesting? (flowers, person) What is the center of interest? (the Negresse) What has the artist repeated to create a rhythm? (black shapes and flowers) What patterns do you see? What symbols do you see? How is this balanced? (asymmetrical)

In what ways are these pictures similar? (Let students tell you.) How do all of them make you feel? happy or sad? Do you like these pictures? Today we are going to make a holiday shape and we are going to print with it.

Optional Reinforcement Activity: - Drawing with Scissors

Materials needed:

- roll of white paper (shelf lining is good) laid on large tables or the floor
- pieces of colored construction paper in pure colors, secondary colors, black and white
- scissors
- glue or two-sided tape

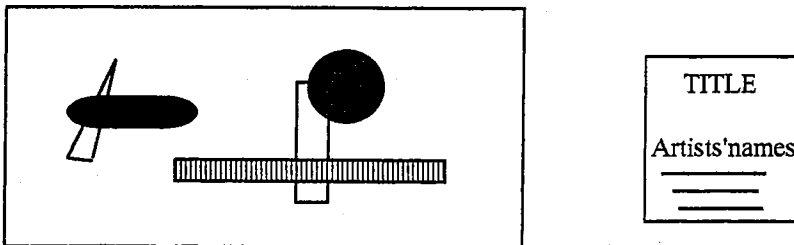
Determine a class theme. Matisse used "Beasts of the Sea." You might consider something the class is studying, a holiday, etc. All the students are going to cut out shape(s) at their desks. If your time is limited, have them each cut one shape. Encourage them to cut large shapes almost the size of their paper. You do not want mini-shapes. They can use symbols, or distort their shapes. They can cut their shapes and put them back together again. Have them be creative. If you have more time, consider having students paint sheets of paper. After they dry, their shapes can be cut. This is the technique that Matisse used.

Today we are going to cut some creative shapes. We are going to make a class picture about _____. I want each of you to take a piece of colored paper (or pieces) and cut a shape(s) about our theme to go into our class picture. Make your shapes large. Make them creative shapes.

TIME

Now that you have your shapes cut we are going to arrange them into a class picture. (Have students work on several large tables or the floor so they can move their shapes around and arrange them. Once shapes are arranged, let students glue them down or adhere quickly with two-sided tape.)

Let's give our picture a title. We will put the title on this piece of paper next to our picture and we will all sign our names.



I want you all to practice being creative. Today, we learned some new art words. I want you all to remember them. (Write on board.) Stereotype, Creative, Recombination, Shape, Distortion, Print Next time we will talk about non objective art.

FOLLOW UP to be given to the teacher:

Art Understanding:

1. What is a stereotype?
2. Being creative is fun.
 - distortion
 - recombination
3. Henri Matisse's cut outs.
3. Printing

Classroom Exercises:

1. Have students bring into class objects they own with symbols on them. (T-shirts, football hats, cereal boxes, etc.) Discuss the symbols. Which are stereotypes, which are creative?
2. Have students design a symbol for a new car. Is it creative or a stereotype?

