

Figure!

A Multi-Medium Figure Unit

With Cross-Curricular Connections to Language Arts (Vocabulary, Reading Strategies), Social Studies (History, Geography), and Math (Proportion)

Art Educators of Iowa Conference Spirit Lake/Okoboji

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Learning Goals

The students will...

- •learn the correct proportion for drawing the human figure.
- •explore artists throughout history who have used the human figure as their subject
- •discover the difference between symmetrical and asymmetrical balance.
- •explore positive and negative space.
- •learn about analogous colors.
- •use many different mediums to explore the human figure.

National Standards and Benchmarks

- 1. Understanding and applying media, techniques, and processes.
 - b. Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.
- 2. Using knowledge of structures and functions.
 - a. Students generalize about the effects of visual structures and functions.
 - c. Students select and use the qualities of structures and functions of art to improve communication of their ideas.
- 3. Choosing and evaluating a range of subject matter, symbols, and ideas.
 - a. Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks.
 - b. Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in art works.
- 4. Understanding the visual arts in relation to history and cultures.
 - a. Students know and compare the characteristics of artworks in various eras and cultures.
- 5. Reflecting upon and assessing the characteristics and merits of their work and the work of others.
 - a. Students describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures.
- 6. Making connections between visual arts and other disciplines.
 - a. Students compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context.

8th Grade Exploratory Art Pre-Term Quiz

to create our Torn Paper Action Figures. drawing when we began our study of Edgar Henri Matisse's eye sight failed him in the later Alberto Giacometti was from the United States. One of Paul Klee's works adorns that back of D. Sculpture (D. Both A and B General Knowledge of Artist & Vocabulary Information: One of Jasper Johns' favorite subjects was The subject of Edgar Degas' work is often Grant Wood was an art teacher in Cedar letters, numbers, maps and flags. C. Perspective Keith Haring is still living. C. Charcoal the new lowa quarter. years of his life. (B. ¢ollage Alberto Giacometti Artist Slide Identification: B. Stick Rapids. dancers. Jackson Pollock Henri Matisse Keith Haring Edgar Degas Grant Wood Paul Klee 15. We used the A. Painting T X FXFA. Gesture XT16. We used Degas. X × S. 10. 13. 14. α i 4 9 9. α ∞

8th Grade Exploratory Art Pre-Term Quiz

Artist Slide Identification:

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General Knowledge of Artist & Vocabulary Information:

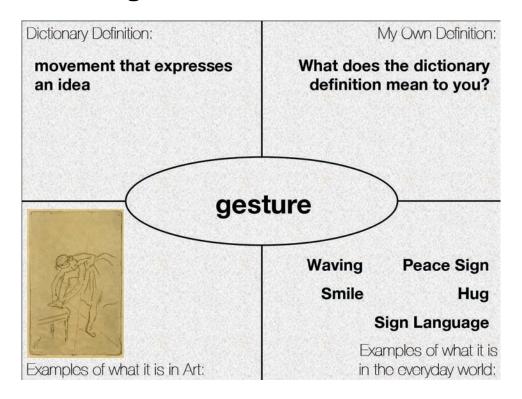
- T F One of Paul Klee's works adorns that back of the new lowa quarter.
- 9. ___ T ___ F Henri Matisse's eye sight failed him in the later years of his life.
- 10. __ T __ F Keith Haring is still living.
- 11. ___ T ___ F Alberto Giacometti was from the United States.
- 12. __ T __ F One of Jasper Johns' favorite subjects was letters, numbers, maps and flags.
- 13. ___ T __ F Grant Wood was an art teacher in Cedar Rapids.
- 14. __ T __ F The subject of Edgar Degas' work is often dancers.
- 15. We used the _____ to create our Torn Paper Action Figures.

 A. Painting B. Collage C. Perspective D. Sculpture
- 16. We used ______ drawing when we began our study of Edgar Degas.
- A. Gesture B. Stick C. Charcoal D. Both A and B

8th Grade Pre-Term Kinesthetic Balance Assessment

Student Name	Symmetrical Balance	Asymmetrical Balance

Gesture Drawing



Reading in the Content Area — Art

Course — 8th Grade Exploratory

Material — selected text from "Let's Meet Famous Artists," "Focus on Artists," and "Spark" magazine March 1993.

Strategy — Round Table

At the top of a sheet of paper have pairs write everything they know about Edgar Degas (which will likely be few) in one minute. Put a horizontal line under those facts and divide the remainder of the paper in half vertically. Read the following excerpts aloud as the kids are in groups of two...students should number themselves as either #1 or #2 in the vertical columns.

Edgar Degas is perhaps most famous for his graceful and soothing paintings depicting beautiful ballet dancers preparing to take class or performing on stage. Degas was a masterful portraitist and his many paintings and drawings (often done in his favorite medium—pastel), and bronzes show us why he is the master of depicting the human figure in motion. Throughout his life, he did painting, printmaking, sculpture, photography and drawing.

Degas was born in Parish, France, on July 19, 1834. His family had many banking and business connections in the United States and Italy. As a young man, he studied law but then decided to work on his art, studying the French Romantic painters whose masterful portraits influenced Degas.

BREAK-Number 1s record everything you just heard me read.

He soon found his subject matter in the lively city of Paris, painting scenes from the world of entertainment. With his interest in photography, his work suggests a "candid" style capturing his subject unposed. Degas painted scenes from the Parisian dance halls, race courses, cafes, concerts, and theaters. Degas painted his world and the people in it. It was the movement of life that he liked. Although he's best known as a painter of dancers, he was more fascinated with how the human body moved than he was with dance.

BREAK-Number 2s record everything you just heard me read.

Degas used overlapping figures to give the effect of distance. The figures became smaller in size as they moved off into the background. A reflecting mirror was sometimes added to a picture to give a feeling of more space. He also used contrasts—light and dark, old and young, rich and poor—to make his pictures more interesting. He also looked for new and surprising points of view. Often you, the viewer, are looking up or down at a person instead of seeing the person at the same eye level. Also, the front of the art was painted sharp and in focus while the background was blurred. He would often change a completely finished work by adding a touch of color.

BREAK-Number 1s record everything you just heard me read.

His eyesight failed later in his life and he became almost completely blind. His drawing lines became less precise but his brilliant yet soft colors—produced by the use of pastel—became more intense. He died in Paris on September 27, 1917, full of self-doubt and a sense of failure about his work but leaving behind for us what was—and is—an invaluable collection of his art. Degas was 83 years old when he died. But, he was luckier than most painters because he became famous during his lifetime.

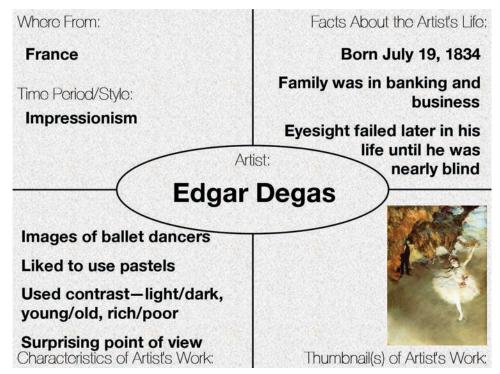
BREAK-Number 2s record everything you just heard me read.

Give one minute following each break for either #1s or #2s (alternately) to write down as many facts about Edgar Degas as possible until all readings are complete.

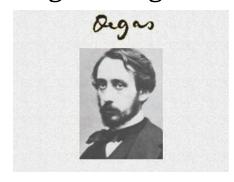
Following the final reading, teams count the number of items they remembered.

As students share their recalled facts, record them on the overhead until all facts are shared.

Complete an Artist Information card based on this information.



Degas Images





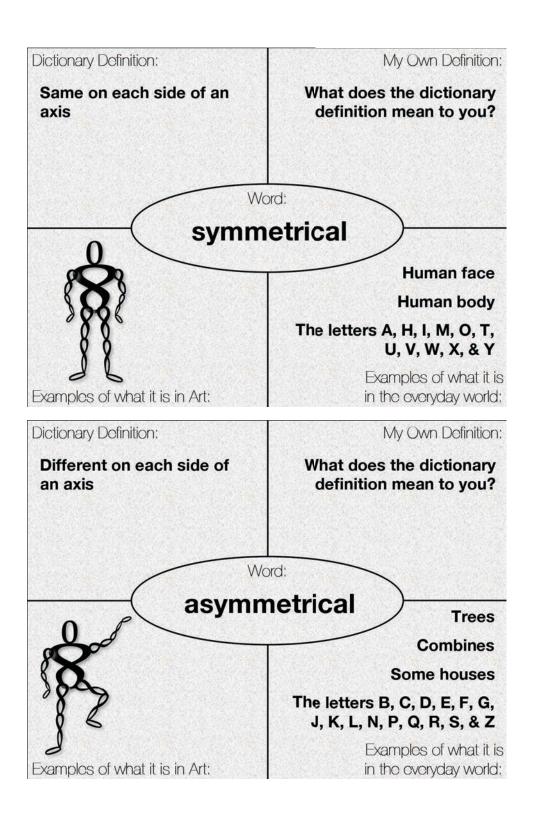












Gesture Drawing Project Instructions

The human figure can be divided into roughly 7 heads high as an adult. You will be slightly different since you have not yet reached adulthood. There are many natural clues to correct body proportions. Let's observe...

- •Where does your elbow come in relation to your torso?
- •Where do your fingertips come in relation to your thigh?
- •Etc.

To warm up we need to do some exercises.

- •Stand and hold you pencil as if you were going to write or draw.
- •Make large 0s in the air.
- •Make small 0s in the air.
- •Make small 8s in the air.
- •Make large 8s in the air.

We are going to use figure 8s and 0s to create gesture drawings of the human figure.

•You will each be a model for our class to draw, so be thinking of a pose that you can hold for a length of time. The first series of drawings will be 2 minutes, then we'll go down to 1-1/2 minutes, then to 1 minute, then down to 30 seconds, and down to 15 seconds.





Now we're going to use just 0s and ls to create a gesture drawing of the human figure in just 30, then 15 seconds.

Evaluation:

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Improvement—I		P - 0 P 0 - 0 - 0 - 1					522 55
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0 1	2	34
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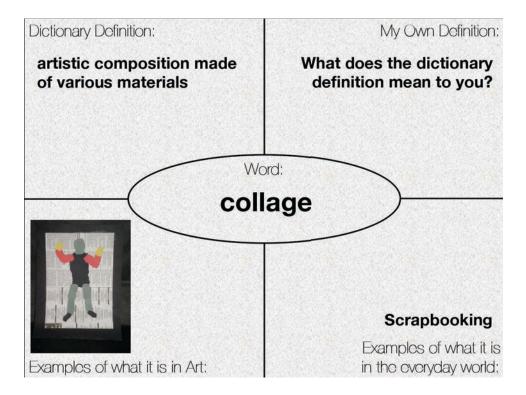
<u>Looseness</u>— Drawings loosen up from first to last drawing.

$\Box 0$	$\Box 1$	$\square 2$	\square_3	\Box 4

Drawings are handed in.

0	1	\square_2	3	$\Box 4$	5	\Box 6	7	8	$\square 9$	$\Box 10$	11	12

Torn Paper Action Figures



Reading in the Content Area — Art

Course — 8th Grade Exploratory

Material — selected text from "Let's Meet Famous Artists," "Focus on Artists," and "Spark" magazine March 1993.

Strategy — Round Table

At the top of a sheet of paper have pairs write everything they know about Henri Matisse (which will likely be few) in one minute. Put a horizontal line under those facts and divide the remainder of the paper in half vertically. Read the following excerpts aloud as the kids are in groups of two...students should number themselves as either #1 or #2 in the vertical columns.

Who would have guessed that an appendectomy could lead to a career change, but that is exactly what happened to Henri Matisse. He had already trained to be a lawyer when he had to have surgery. During his recuperation period, his mother brought him some paints and a how-to book. From then on Henri was totally devoted to art. As a student, he copied the Impressionist style of painting and the Japanese style of woodblock prints. His father was so upset and displeased with his son's decision that as Henri was leaving for Paris he yelled out, "You'll starve!"

BREAK-Number 1s record everything you just heard me read.

In 1904, Henri had his first one-man show, but it met with little success. By 1905, he was the leader of the Fauvist movement. Art critics at the time were alarmed by these artists' use of bright colors and distorted shapes. The critics attributed the art to work done by "wild beasts" (or Fauvists, in French). While the actual movement lasted only a few years, its effects on the art world have been felt ever since. By 1900, he was the leader of the Post-Impressionists, those painters working after the Impressionist painters. Matisse was known as an "Expressionist." He painted his emotional reaction to the community around him. Expressionists are known for their radical style: they experimented with bright, bold colors in ways that had not ever been seen before.

BREAK-Number 2s record everything you just heard me read.

Throughout his long and productive career, Matisse worked twelve to fourteen hours a day, seven days a week. Besides painting, he opened his own art academy for students in 1908. That same year he published *Notes of a Painter* in which he expressed his artistic beliefs. Later, he executed murals, created stage designs for a ballet, drew several series of book illustrations, and made sculptures and collages.

BREAK-Number 2s record everything you just heard me read.

Matisse was one of the first famous collage artists. His work is even more impressive when one considers that some of these works were completed when he was old, ill, and confined to bed. From his bed he instructed his assistants to paint huge pieces of paper with bright colors. Then he would cut out the shapes from the paper. As directed, his assistants pinned the shapes onto while paper and then pasted them down.

BREAK-Number 1s record everything you just heard me read.

One of the last projects Matisse worked on was a religious commission. He devoted his time from 1948 to 1952 creating the Chapel of the Dominicans at Vence, France. He designed everything in the chapel from the stained glass windows to the vestments that the priest wore. He wanted to create a church full of joy and peace.

BREAK-Number 2s record everything you just heard me read.

Despite the trying times in which he lived, Henri Matisse brought a special joyfulness to his art. It was his belief that an artist's painting should bring pleasure to the viewer. When Matisse died in 1954, he had more than accomplished that goal.

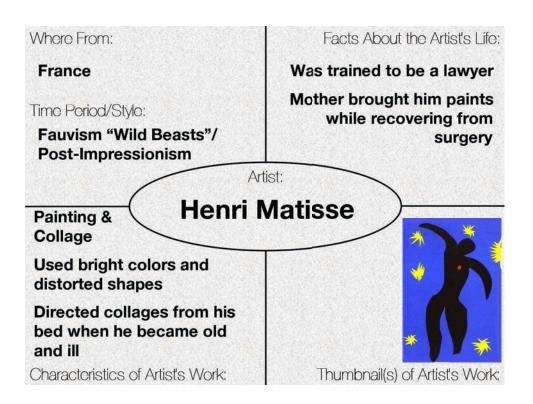
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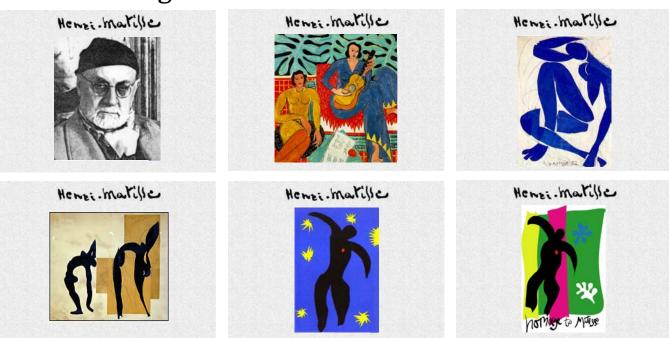
Following the final reading, teams count the number of items they remembered.

As students share their recalled facts, record them on the overhead until all facts are shared.

Complete an Artist Information card based on this information.



Matisse Images



Torn Paper Action Figures Project Instructions





Look through magazines for a full figure (head-to-toe) of a figure in action. <u>OR</u> Use one of your gesture drawings from the last lesson.

Once you find an appropriate figure, cut or tear it out neatly if using a magazine image.

Select construction paper pieces that compliment one another to tear pieces from to create your action figure collage. Make sure you create pieces that will make a figure that fills a 7x10" space. THINK BIG!

You will tear pieces of construction paper for each of the 8s and 0s that would make up your figure...that means 5 0s and 9 8s for a total of 13 pieces.

Glue a piece of 7x10" newspaper onto a piece of 9x12" black construction paper for the base of your collage.

Neatly glue your construction paper pieces to the newspaper in the pose of your action figure.

Carefully glue the original magazine print onto the back of your black construction paper piece for me to refer to when I am grading your project.

Sign your art work in the lower right corner of the black construction paper to finish the assignment.

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Evaluation	Ì

Proportion0	Use of Color $\boxed{0}$ $\boxed{1}$ $\boxed{2}$ $\boxed{3}$ $\boxed{4}$ $\boxed{5}$	
Neatness012345	Creativity $\boxed{0}$ $\boxed{1}$ $\boxed{2}$ $\boxed{3}$	Work is Signed ☐0 ☐1 ☐2

Klee-Haring-Giacometti Stick Figure Drawings

Reading in the Content Area — Art

Course — 8th Grade Exploratory

Material — selected text from "Let's Meet Famous Artists" and "Focus on Artists."

Strategy — Round Table

At the top of a sheet of paper have pairs write everything they know about Paul Klee (which will likely be few) in one minute. Put a horizontal line under those facts and divide the remainder of the paper in half vertically. Read the following excerpts aloud as the kids are in groups of two...students should number themselves as either #1 or #2 in the vertical columns.

Paul Klee was born in Bern, Switzerland, on December 18, 1879. His father, Hans, was a music teacher and his mother, Ida, was a singer and an amateur painter. As a child, Paul drew constantly. Cats were a favorite subject of his. Then at the age of seven, he learned to play the violin, which he continued throughout his adult life. In fact, he even played with the Berlin Municipal Orchestra for a time. Although music was important to Paul, he decided to become an artist.

BREAK-Number 1s record everything you just heard me read.

Klee was a good student; he mastered several languages, histories, and sciences. In 1898, he began his art career by studying at the Munich Academy. After a few years, he traveled to Italy and then back to Munich. It was there that he made his first etchings and had his first one-man show which consisted of prints only. He was greatly inspired by children's drawings. His own vivacious and brightly colored drawings, paintings, and watercolors often have a fairy tale quality to them. Klee created a variety of whimsical and imaginative symbols and objects to show how to look beyond the surface to get to the true heart of things. Later, he was invited to join the staff of the Bauhaus where he taught painting. Paul also kept a notebook of his artistic insights and ideas and published a number of books about art.

BREAK-Number 2s record everything you just heard me read.

Unlike some of his fellow artists, Klee's work was more intuitive than scientific. Wassily Kandinsky, for example, sought to explain his development in a systematic way; Piet Mondrian planned his work out with mathematical precision. Paul Klee, however, knew he wanted his viewers to feel something when they looked at one of his paintings. In his abstract style, objects looked different from the way they appeared in real life. He loved color, and he liked to use numbers and letters as symbols in his works. Sometimes he just painted shapes and colors. In all of his work, he changed the natural look of things and gave his pictures a feeling of energy, movement, and rhythm. This movement and rhythm reflected his musical talents.

BREAK-Number 1s record everything you just heard me read.

Through the years Klee's style changed as he tried new ideas. He experimented with a number of painting surfaces and mediums. At times, he painted on rough cloth with one kind of paint only to cover it with another type of paint. Chalks, paste, and crayons were applied to give colors a special glow. Pen and ink was another medium he explored. As Klee grew older, he painted with darker colors and the titles of his works became more serious. Throughout this change, however, Paul Klee's works still reflected his sense of humor and fantasy.

BREAK-Number 2s record everything you just heard me read.

When Paul Klee died at the age of sixty in 1940, he had created an impressive amount of work: over then thousand drawings and nearly five thousand paintings during his lifetime. This most prolific artist brought humor to the absurdities of life and a feeling of light-hearted affection to all that he drew. Near the end of his life Paul Klee used darker colors and more serious titles for his works. He did not however, abandon the fantasy and magic that highlighted his paintings and made him one of the foremost masters in the modern art world.

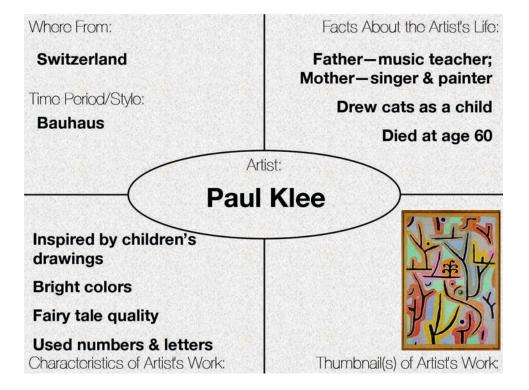
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Give one minute following each break for either #1s or #2s to write down as many facts about Paul Klee as possible until all readings are complete.

Following the final reading, teams count the number of items they remembered.

As students share their recalled facts, record them on the overhead until all facts are shared.

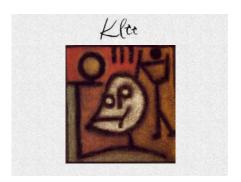
Complete an Artist Information card based on this information.



Klee Images











Reading in the Content Area — Art

Course — 8th Grade Exploratory

Material — selected text from http://www.haringkids.com/master k bio.htm

Strategy — Round Table

At the top of a sheet of paper have pairs write everything they know about Keith Haring (which will likely be few) in one minute. Put a horizontal line under those facts and divide the remainder of the paper in half vertically. Read the following excerpts aloud as the kids are in groups of two...students should number themselves as either #1 or #2 in the vertical columns.

Keith was born on May 4, 1958. He grew up in Kutztown, Pennsylvania, the oldest of four children. He started to draw right away.

"My father made cartoons. Since I was little, I had been doing cartoons, creating characters and stories."

As Keith grew up, he continued to draw and make art. He saw modern art when he visited museums in Washington, DC.

BREAK-Number 1s record everything you just heard me read.

After high school, he went to art school in Pittsburgh, Pennsylvania, for a year. He started making big drawings, and when he was 19, he had his first public show.

In 1978, Keith moved to New York City to go to a different art school. He loved being in the big city. There were big museums with all kinds of art. There were many young artists working in his neighborhood. And there was a lot of energy on the street.

In New York he found his style.

"I bought a roll of oak-tag paper and cut it up and put it all over the floor and worked on this whole group of drawings. The first few were abstracts, but then these images started coming. They were humans and animals in different combinations. Then flying saucers were zapping the humans. I remember trying to figure out where this stuff came from, but I have no idea."

BREAK-Number 1s record everything you just heard me read.

Then Keith started seeing empty black pieces of paper on the subways. He knew that this was the perfect place for him to draw. He started making his subway drawings every day.

"When I drew, I drew in the daytime which meant there were always people watching, from little kids to old ladies to art historians."

Keith started to become famous. All the people riding the subway saw his work, and it was also on TV and in the newspaper.

Keith also started showing his work in art galleries, where many people started to buy them.

"I wanted to sell my paintings because it would enable me to quit my job, whether as a cook or delivering house plants or whatever else I was doing--and paint full time."

BREAK-Number 2s record everything you just heard me read.

In his first show in New York, he painted all the walls with his art, and then put up his paintings and his sculptures. Hundreds of people came to the opening party, and it was a big success.

Now Keith worked harder than ever, and he travelled around the world to show his work. He had shows in Europe, Japan, and all across the United States. He even painted the entire side of a church in Italy!

His paintings and sculptures became very expensive. He wanted everyone to be able to buy his work, so he opened a new store called the Pop Shop to sell his art on posters, buttons, T-shirts, and games.

He also worked with children in schools to paint large murals with them, and he made paintings and sculptures for schools and hospitals in many places.

BREAK-Number 1s record everything you just heard me read.

In 1988, Keith got very sick with a disease called AIDS. At that time, doctors could not help people with AIDS. Keith knew he was going to die, but he was very brave and kept working as hard as he could until the end. He also made posters to tell people about the sickness and gave money for doctors to search for a cure.

After Keith died, his work still lived. You can find it in museums, in books, on posters, on TV -- and now even here on the World Wide Web.

Keith wanted everyone to make art, especially children.

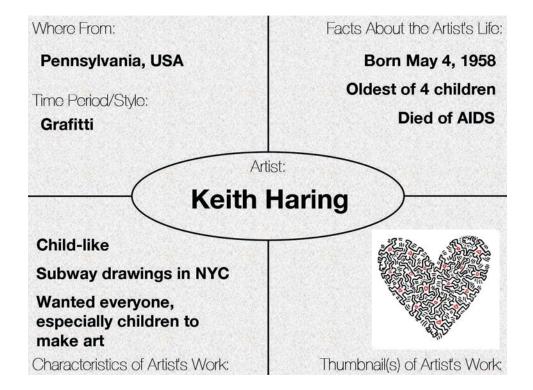
BREAK-Number 2s record everything you just heard me read.

Give one minute following each break for either #1s or #2s to write down as many facts about Keith Haring as possible until all readings are complete.

Following the final reading, teams count the number of items they remembered.

As students share their recalled facts, record them on the overhead until all facts are shared.

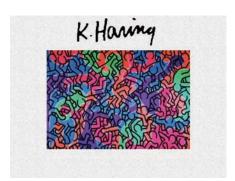
Complete an Artist Information card based on this information.



Haring Images









Reading in the Content Area — Art

Course — 8th Grade Exploratory

Material — selected text from http://www.italica.rai.it/eng/principal/topics/bio/giacometti1.htm and http://www.guggenheimcollection.org/site/artist bio 51.html

Strategy — Round Table

At the top of a sheet of paper have pairs write everything they know about Alberto Giacometti (which will likely be few) in one minute. Put a horizontal line under those facts and divide the remainder of the paper in half vertically. Read the following excerpts aloud as the kids are in groups of two...students should number themselves as either #1 or #2 in the vertical columns.

Alberto Giacometti was born in October 1901 in Italian-speaking Switzerland and grew up in the nearby town of Stampa. He came from an artistic background — his father, Giovanni, was a well known Post-Impressionist painter. Alberto was the eldest of four children and was always especially closest to the brother nearest to him in age, Diego.

From the beginning, he was interested in art.

"As a child, what I most wanted to do was illustrate stories. The friest drawing I remember was an illustration to a fairy-tale: Snow White in a tiny coffin, and the dwarfs."

He remembered his youth as being very happy; he also recalled his own arrogant self-confidence: "I thought I could copy absolutely anything, and that I understood it better than anybody else."

BREAK-Number 1s record everything you just heard me read.

All members of his family assisted him in his artistic development by sitting for him as models. During high school, he displayed total mastery of the impressionist language in a portrait of his mother modeled with plastilina. He left high school and moved to Geneva to attend the School of Fine Arts. He also had a keen interest in primitive and African art.

BREAK-Number 2s record everything you just heard me read.

After his father's death in 1933 he shut himself off in a period of a renewed apprenticeship. He began to concentrate on the study of the human head, starting from the gaze, considered the seat of thoughts. He also drew entire figures in an attempt to capture the identity of individual human beings with a single glance.

BREAK-Number 2s record everything you just heard me read.

In 1946 he again met up with his brother Diego, beginning a new artistic phase in which his statues became stretched out, their limbs elongated in a space that contained and complemented them.

Although seriously ill, he went to New York in 1965 for his exhibition at the Museum of Modern Art. Giacometti died on January 11, 1966, and is buried near his parents.

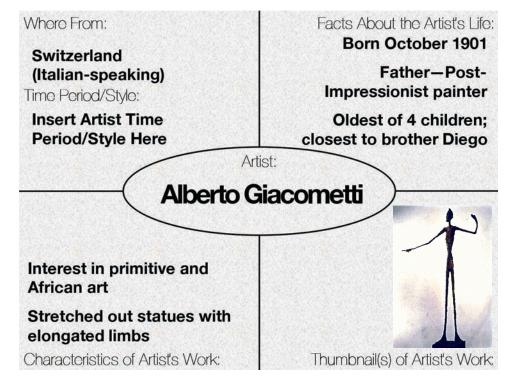
BREAK-Number 1s record everything you just heard me read.

Give one minute following each break for either #1s or #2s to write down as many facts about Alberto Giacometti as possible until all readings are complete.

Following the final reading, teams count the number of items they remembered.

As students share their recalled facts, record them on the overhead until all facts are shared.

Complete an Artist Information card based on this information.



Giacometti Images







Stick Figure Drawings Project Instructions







We'll start by making a stick figure from a single pipe cleaner.

Loop head

Twist neck

Fold arms

Twist body

Twist arms











Use your pipe cleaner stick figure to trace a minimum of 10 figures in different poses (symmetrical & asymmetrical) onto a 12x18" white paper leaving a little white space around the figure as you trace.

Trace your pencil lines with thin black marker.

Embellish the space between the figures with Keith Haring-style lines, designs and patterns. You may want to add a red heart or two to your figures like Haring often did.

<u>OR</u>

Trace your stick figure with pencil in different poses (symmetrical & asymmetrical) onto 12x18" white paper leaving a little white space around the figure as you trace.

Go over your pencil lines with black marker.

Leaving a little bit of space around the black lines, color the negative space with different colors using oil pastels.

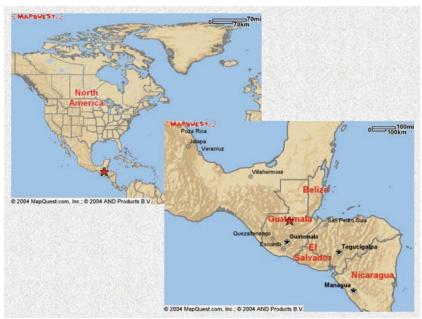
Don't forget to sign your work in the lower right corner.

Evaluation:

Poses of Figures	
$\boxed{0}$ $\boxed{1}$ $\boxed{2}$ $\boxed{3}$ $\boxed{4}$ $\boxed{5}$ $\boxed{6}$	<u></u>
Appropriate Number of Figures	Variation of Figures
$\boxed{}0$ $\boxed{}1$ $\boxed{}2$ $\boxed{}3$ $\boxed{}4$ $\boxed{}5$	$\square 0 \square 1 \square 2 \square 3 \square 4 \square 5$
Use of Color	Balance of Composition
$\square 0 \square 1 \square 2 \square 3 \square 4 \square 5$	$\square 0 \square 1 \square \stackrel{?}{2} \square 3 \square 4 \square 5$
Creativity	Neatness
$\square 0 \square 1 \square 2 \square 3$	$\square 0 \square 1 \square 2 \square 3$
Visibly signed in lower right corner	
$\Box 0 \Box 1 \Box 2$	/35

Worry Dolls Project

A Central American children's toy, legend has it that Worry Dolls (or trouble dolls) are still used today, by the children of Guatemala.



leg end: a story coming down from the past; *especially* : one popularly regarded as historical although not verifiable

The story goes, if you have a problem, you tell it to your worry doll, right before you go to bed. You can only tell one worry to each doll, per night. Then, after you have told your worry doll the problem, you ask them to please help you, and place the worry doll(s) under your pillow, and go to bed.

During the night, the worry dolls go to work, to help find solutions to your troubles. You do this each night to help find solutions to problems and get better nights sleep.

Worry Dolls Project Instructions

Using your pipe cleaner stick figure that you created for our Klee/Haring-style drawings, we're going to create a Worry Doll.

Wrap your chosen hair color of yarn around a 4" piece of cardboard 5 times, then cut along the loose end edge to create 5 pieces of yarn of equal length.



Loop one piece at a time to add the hair.









Select two arms lengths of yarn for the body.

Start at the neck and wrap up the head, then back down to the neck. Wrap out one arm, then back to the body. Wrap out the other arm, then back to the body again. Wrap down the body, then down one leg and back, then the other leg. Tie off the yarn somewhere on the body.

Select a 1x3" piece of colored felt for the clothing. Fold it in half and cut a V in the fold to put the head through.



Put the head through the cut V and finish off with a belt of tied yarn at the waist.

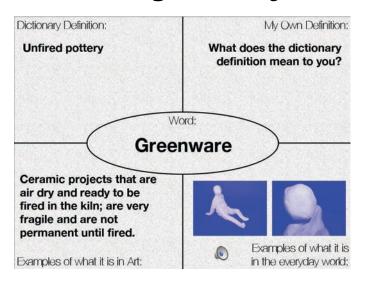
Write this quote on an index tag...

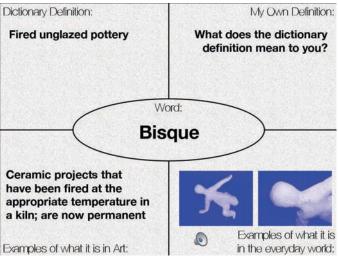
"A worry doll to ease your heart, rub it and your worries will depart."
...and creatively attach the tag to your Worry Doll. Don't forget your name somewhere!

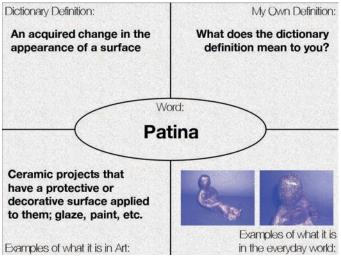
Evaluation:

Proportion	Hair
$\square 0 \square 1 \square 2$	$\square 0 \square 1 \square 2$
Clothes	Neatness $0 \boxed{1} \boxed{2}$
Creativity	Tag neatly written 0 1 2/12

Ceramic Figures Project







Ceramic Figures Project Instructions



With a 3x3x3" cube of clay, make a rectangular block.



Pinch out a head at one end.

Squeeze the block to elongate and round the edges of it.



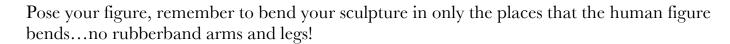
Split the bottom half of the rectangle block to form legs. Remember, legs are not like bacon strips, but are round.

Give the bottom of each leg a little foot.

Split arms off of the upper body, and again round into shape.

Give each arm a hand at the end.

Refine your figure, smoothing out any cracks.



Once your figure has been fired in the kiln, paint it with a coat of black tempera paint.

After the tempera paint dries, paint a coat of Mop-n-Glo floor wax on the figure to give a shine and some durability.

To simulate a brass-look, lightly spray a dusting of gold spray paint to the high spots of the figure.

Evaluation:

Proportion of Figure	
$\begin{array}{cccccccccccccccccccccccccccccccccccc$	
Pose	
$\square 0$ $\square 1$ $\square 2$ $\square 3$ $\square 4$ $\square 5$	
Finish (patina)	
$\square 0$ $\square 1$ $\square 2$ $\square 3$ $\square 4$ $\square 5$	
Class work habits	
$\square 0 \square 1 \square 2 \square 3 \square 4 \square 5$	/20
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8th Grade Exploratory Art End of Term Quiz	8th Grade Exploratory Art End of Term Quiz
Artist Slide Identification:	Artist Slide Identification:
1. Edgar Degas	1.
2. Paul Klee	2.
3. Keith Haring	3.
4. Alberto Giacometti	4.
5. Henri Matisse	5.
6. Jackson Pollock	6.
7. Grant Wood	7.
General Knowledge of Artist & Vocabulary Information:	General Knowledge of Artist & Vocabulary Information:
8. T \overline{X} F One of Paul Klee's works adorns that back of the new Iowa quarter.	8 T F One of Paul Klee's works adorns that back of the new lowa quarter.
9. \overline{X} T $$ F Henri Matisse's eye sight failed him in the later years of his life.	9. T F Henri Matisse's eye sight failed him in the later years of his life.
10. $T \times X F$ Keith Haring is still living.	10 T F Keith Haring is still living.
11. $T \times X = X$ Alberto Giacometti was from the United States.	11 T F Alberto Giacometti was from the United States.
12. $\underline{X} T \underline{\hspace{0.1cm}} F$ One of Jasper Johns' favorite subjects was letters, numbers, maps and flags.	12. T F One of Jasper Johns' favorite subjects was letters, numbers, maps and flags.
13. XT F Grant Wood was an art teacher in Cedar Rapids.	13 T F Grant Wood was an art teacher in Cedar Rapids.
14. $X \vdash X $	14. T T F The subject of Edgar Degas' work is often dancers.
15. We used the to create our Torn Paper Action Figures. A. Painting (B. Collage C. Perspective D. Sculpture	15. We used the to create our Torn Paper Action Figures. A. Painting B. Collage C. Perspective D. Sculpture
16. We used drawing when we began our study of Edgar Degas. A. Gesture B. Stick C. Charcoal Depth A and B	16. We used drawing when we began our study of Edgar Degas. A. Gesture B. Stick C. Charcoal D. Both A and B
17. Use another pipe cleaner to create a stick figure. Pose it in either a symmetrical or asymmetrical pose. Tape to the back of this sheet and label it appropriately either symmetrical or asymmetrical and explain why you labeled it the way you did.	17. Use another pipe cleaner to create a stick figure. Pose it in either a symmetrical or asymmetrical pose. Tape to the back of this sheet and label it appropriately either symmetrical or asymmetrical and explain why you labeled it the way you did.

Student's Name	Student's Name
Multi-Medium Figure Unit	Multi-Medium Figure Unit
<u>Gesture Drawing</u> <u>Improvement</u> —Drawing proportion improves from first to last drawing.	<u>Gesture Drawing</u> <u>Improvement</u> —Drawing proportion improves from first to last drawing.
□0 □1 □2 □3 □4 Looseness—Drawings loosen up from first to last drawing. □0 □1 □2 □3 □4	□0 □1 □2 □3 □4 Looseness—Drawings loosen up from first to last drawing. □0 □1 □2 □3 □4
Drawings are handed in. □0 □1 □2 □3 □4 □5 □6 □7 □8 □9 □10 □11 □12 ——/20	Drawings are handed in. □0 □1 □2 □3 □4 □5 □6 □7 □8 □9 □10 □11 □12 —
Mattise Torn-Paper Figures	Mattise Torn-Paper Figures
Proportion $\square 0$ $\square 1$ $\square 2$ $\square 3$ $\square 4$ $\square 5$ Use of Color $\square 0$ $\square 1$ $\square 2$ $\square 3$ $\square 4$ $\square 5$ Neatness $\square 0$ $\square 1$ $\square 2$ $\square 3$ $\square 4$ $\square 5$ Creativity $\square 0$ $\square 1$ $\square 2$ $\square 3$ Visibly signed in lower right corner $\square 0$ $\square 1$ $\square 2$	Proportion $\square 0$ $\square 1$ $\square 2$ $\square 3$ $\square 4$ $\square 5$ Use of Color $\square 0$ $\square 1$ $\square 2$ $\square 3$ $\square 4$ $\square 5$ Neatness $\square 0$ $\square 1$ $\square 2$ $\square 3$ $\square 4$ $\square 5$ Creativity $\square 0$ $\square 1$ $\square 2$ $\square 3$ Visibly signed in lower right corner $\square 0$ $\square 1$ $\square 2$
/20	$\frac{1}{20}$
Klee/Haring Figure Collages	Klee/Haring Figure Collages
Poses of Figures □0 □1 □2 □3 □4 □5 □6 □7 Appropriate Number of Figures □0 □1 □2 □3 □4 □5 Variation of Figures □0 □1 □2 □3 □4 □5 Use of Color Use of Color □0 <td>Poses of Figures $\begin{array}{c ccccccccccccccccccccccccccccccccccc$</td>	Poses of Figures $ \begin{array}{c ccccccccccccccccccccccccccccccccccc$
	$ \begin{array}{c ccccccccccccccccccccccccccccccccccc$
Visibly signed in lower right corner	Visibly signed in lower right corner
Ceramic Figure	<u>Ceramic Figure</u>
Proportion of Figure $\Box 0 \Box 1 \Box 2 \Box 3 \Box 4 \Box 5$ Pose	Proportion of Figure $\square 0 \square 1 \square 2 \square 3 \square 4 \square 5$ Pose
□0 □1 □2 □3 □4 □5 Finish (patina) □0 □1 □2 □3 □4 □5	$ \begin{array}{c ccccc} $
Class work habits $\Box 0 \Box 1 \Box 2 \Box 3 \Box 4 \Box 5$ /20	Class work habits $\boxed{0}$ $\boxed{1}$ $\boxed{2}$ $\boxed{3}$ $\boxed{4}$ $\boxed{5}$ /20

Self-Assessment Worksheet

Created by David Webster, Art Education Professor, UNI
Name
Project/Unit Title
1) How much of my work did I complete to the best of my ability? Check one. (a) All of it (b) Most of it (c) Some of it (d) None of it
2) How did I work during the lesson(s)? Check one. (a) Very Hard (b) Quite Hard (c) Not very hard (d) Not at all
3) How do I feel when I look at my work? Check one.
(a) Very pleased (b) Quite pleased (c) Not very pleased (d) Disappointed
4) Did I produce to the best of my ability? Check one. (a) Yes, I did (b) No, I could have done better (c) No, I could have done much better Reasons:
5) What have I learned from this project/unit?6) How could have I improved?

Adaptations/Variations for the Unit:

Segments of this unit have been successfully adapted for High School as well as Elementary students.

- •For High School students—Use the Figure 8 gesture drawings to introduce figure drawing. Students are much less intimidated by trying to get the body "just right" and really loosen up.
- •For Elementary students—You can use the Klee/Haring/Giacometti lesson exactly as presented in this unit. You may have to help them a little more with making the stick figure, but it still is a success.

This unit was originally created using the Teacher Work Sample template through the UNI Art Education Department. A sample of this Teacher Work Sample is available for view today or by contacting Suzi Lang.

Files on the CD that accompanies this booklet:

Pre-Assessment.doc Pre-Assessment.ppt

Gesture Drawing PowerPoint.ppt Degas Round Table.doc Degas thumbnails.doc

Torn Paper Action Figures PowerPoint.ppt Matisse Round Table.doc Matisse thumbnails.doc

Klee/Giacometti/Haring Drawing PowerPoint.ppt

Klee Round Table.doc

Klee thumbnails.doc

Haring Round Table.doc

Haring thumbnails.doc

Giacometti Round Table.doc

Giacometti thumbnails.doc

Worry Dolls PowerPoint.ppt

Worry Doll legend.doc

Ceramic Figures PowerPoint.ppt

Post-Assessment.ppt Post-Assessment.doc Self-Assessment Sheet.doc

Rubric Figure unit.doc

