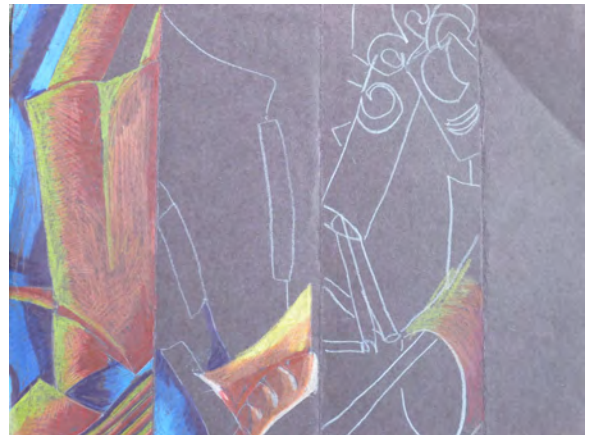


## Lesson: I AM NOT A ROBOT

### Create, continued

- 4 Using a white colored pencil, students draw rough outlines of each selected section in each of the four segments of the black folded paper.
  - *Some simple modifications and tool adaptations might include a tennis ball, foam pipe insulation or a milk carton handle slipped over a drawing tool, for easy gripping.*
  - *Note that students may or may not choose to draw the section of the still life in which they appears.*
- 5 Each of the four drawings is then completed using colored pencils. Students should each select their “favorite” color and its two “best friends” to create an analogous color scheme. These colors are used to create a gradation of dark to light to imply form (3-dimensionality). Show students how to blend dark to light areas to show shadow and highlighting.
- 6 The students then use their favorite colors’ complement (the color opposite the original choice on the color wheel) and its two analogous colors to fill in the negative (background) spaces of their drawing, using the same shadow blending technique.
  - *As colored pencils require slow and steady control, more fluid oil pastels can be substituted with a similar result.*
- 7 Each student’s final drawing is an abstraction of the class portrait, in which the individual nature of each class member has been lost. The class members have all become a part of the whole (machine).



### Discuss

- 1 While students examine their drawings, pose the question, “If we have all been reduced to a group machine as in our drawings, how do we maintain and express what makes us each unique?”
  - *Students will address this question in the creation of the final artwork of this lesson.*

## Lesson: I AM NOT A ROBOT

### Create

- 1 Have students select a detail, one that they find most interesting, of the drawing created during the previous class period.
- 2 Students cut out this detail from the drawing. This cut piece becomes the starting point for their finished work.
- 3 Students build on this cut portion by incorporating it into a new art piece. Students may:
  - *Collage additional drawings/found paper pieces to the detail*
  - *Paint or draw over the detail*
  - *Weave in found materials, textiles, or paper*
  - *Other ideas – this element of the lesson is very free form and student self-directed.*
- 4 The reinvented artwork should highlight the student's personal style. The overarching result is an art piece that recaptures the "human-ness" of each of us that had been lost.

### Discuss

- 1 All of the final works are hung for a class critique. The following points should be made:
  - *The variety of solutions to the questions posed at the beginning of the class ("How do we maintain and express what makes us each unique?") demonstrate the uniqueness of each student artist.*
  - *There is not one answer to this artistic problem. Each piece clearly reflects the ideas, personality, and style of the maker.*
  - *We are not Robots or Machines after all. Each of us has unique talents, ideas, and abilities.*

*Lesson: I AM NOT A ROBOT*

**Student Samples**





# WEAVING PERSONAL STORIES

**Grade level:** 1 – 12

**Expected Length:** 3 – 4 class periods

In this project, students investigate the use of found objects, recyclables, and personal objects, as artistic material that can be used to reflect the individual parts that make up the whole self. The work of Janine Antoni and Aminah Brenda Lynn Robinson show us how objects can define components of our identities, even hold our memories. Materials chosen by the students are collected, woven, and/or joined together to create a work that integrates these individual objects/memories/pieces into a finished portrait.

## Objectives

### Art Making

Students will create weavings that reflect their individual identities using a mixture of found materials focusing on the artistic concepts of repetition and variety.

*National Standard 1: Understanding and applying media, techniques and processes*

### Critical Inquiry

Students will explore the use of found materials to create personally significant works of art as demonstrated in Antoni's *Moor* and Robinson's *Along Water Street*.

*National Standard 4: Understanding the visual arts in relation to history and cultures.*

### Art History Inquiry

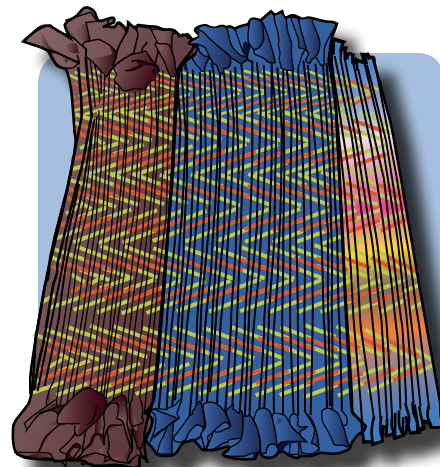
Students will investigate weaving processes, including needle crafts (knitting, crocheting) and traditional weaving.

*National Standard 1: Understanding and applying media, techniques and processes.*

### Aesthetic Inquiry

Students will explore the value of craft work as art.

*National Standard 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.*



## Key Vocabulary

### *Weaving*

A method of fabric production by interlacing materials

### *Yarn*

Spun thread available in varying thicknesses

### *Found Materials*

A variety of materials not traditionally considered for art making, often recycled or upcycled.

### *Knitting*

Needlecraft creating fabric by interlocking loops of material (2 needles)

### *Crocheting*

Needlecraft creating fabric by interlocking loops of material (1 needle)

### *Warp*

The longitudinal threads on a loom

### *Weft*

The filling threads on a loom running perpendicular to the warp

### *Shuttle*

A device with pointed ends to carry the weft thread through the warp threads when weaving

## Lesson: WEAVING PERSONAL STORIES

### Materials

Crochet hooks and/or

Yarn

Knitting needles and/or

Found materials

Cardboard looms and/or

Various papers

Paper looms

### Print outs of suggested works:



Aminah Brenda Lynn Robinson, *Along Water Street* (2007)



Janine Antoni, *Moor* (2008)



Janine Antoni, *Moor* (2008)

# Lesson: WEAVING PERSONAL STORIES

## Discuss

- 1 Share the image of Janine Antoni's *Moor* with students, initially observing the work from a distance. Then provide close-up images of segments of the rope. Share the following story about the work:
  - *In this piece, the artist collected materials from her friends and family: Christmas lights, artificial flowers from special events, favorite items of clothing, etc. Using these simple yet personally meaningful items, Antoni wove a rope using a traditional rope making technique. The finished work is displayed in a gallery so that it winds through the gallery space and then is attached to a boat outside the building. It "moors" the boat outside the gallery. The rope of memories provides a symbolic connection to the past as well as literal stability for the artist to move into the future.*
- 2 Students should be encouraged to identify the various materials used to create the rope and to consider the personal significance of each to Antoni. It might be helpful to bring into the classroom some of the materials found in the piece in order to give students a tactile experience.
- 3 Next, look at Robinson's piece to see another example of an artist utilizing materials not seen as traditional art making materials. Buttons and bits of textured fabric can be passed around to provide a tactile relationship with Robinson's work.
- 4 Again, students should be encouraged to consider the personal significance of including these objects in a work of art.
- 5 Provide examples of crocheted work, blankets, hats, scarves, etc., made by loved ones and encourage students to bring in works their family members may have created. These pieces can open up a dialogue connecting art making to everyday life and meaning.
- 6 Present simplified versions of the questions below in writing and verbally discuss. Even with young children, this kind of examination can lead to powerful aesthetic discussions.
  - *What is the validity of using "non-art" materials in the creation of art? (Why is one person's junk another person's inspiration? How does it change our relationship with objects we throw away or discard if, instead, we reuse them in our art?)*
  - *How does the use of mundane and recycled/upcycled materials affect our reaction to the works as legitimate works of art? (If something has "old things" in it, does it make it harder or easier to see it as meaningful?)*

# Lesson: WEAVING PERSONAL STORIES

## Create

### For Elementary Age Students:

#### Option 1: Paper looms

- 1 Create a simple paper loom by folding a 12" x 9" piece of construction paper in half like a hamburger bun.
- 2 Make even 1" cuts from the folded edge to the open end stopping 1" from the end. This provides the warp.
- 3 Students collect "flat" materials: cards, small pieces of fabric, shopping bags, wrappers, shoe laces, photos, paper images/drawings, etc.
- 4 Have the students cut their found material into strips.
- 5 Students then weave these items on the construction paper loom. Some students might need hand over hand assistance.
- 6 The completed work stays on the loom for display.

#### Option 2: Twisting or braiding a rope

- 1 Students collect items such as ribbons, belts, fabric, shoelaces, yarn, artificial flowers, old jeans, blankets, etc.
- 2 Have the students cut or rip their found material into strips.
- 3 Strips are knotted together to provide a starting point and then twisted or braided. For a longer work, pieces can be tied together to create longer strips.

### For Upper Elementary and Middle School Students:

- 1 Create a cardboard loom by cutting a piece of mat board to the desired size.
- 2 At each end of the loom cut notches about ¼" deep and ¼" apart. Thread yarn around the front and back of the loom from top to bottom, taping the yarn to the backside of the loom.
- 3 Have students collect personally significant items including old clothes, ribbons, belts, shoelaces, flowers, shopping bags, cards, photos, yarn, etc.
- 4 Have the students cut or rip their found material into strips.
- 5 Use yarn as warp threads (vertical on the loom).
- 6 The student's found items serve as weft threads (woven horizontally on the loom).



## Lesson: WEAVING PERSONAL STORIES

### Create, *continued*

#### For Upper Elementary and Middle School Students (*Continued*):

- 7 To assist with weaving, a shuttle can be made with a small extra piece of matte board.
  - *To create a shuttle, take a small piece of cardboard (2" x 2" is fine) and cut a slit along on edge. The slit holds the material being used for the weft in place. The shuttle can then be used to assist weaving the weft through the warp.*
- 8 When weaving is complete, remove the artwork from the loom by cutting the warp yarn on the back of the loom and knotting each warp string to its neighbor across the loom on the top and bottom.

#### For High School Students:

A more open-ended approach could be taken with older students learning the needlecrafts of knitting or crocheting as well as traditional weaving, using adaptive materials incorporated in the lessons for the younger grades as needed.

- 1 Students should be encouraged to consider materials beyond yarn to personalize their work. Yarn colors should be considered for their significance to the maker.
- 2 A color key can be presented when showing the work to assist the viewer in exploring the meaning of the color choices.
- 3 In teaching students to crochet or knit, consider using YouTube videos providing step-by-step instructions for students with strong fine motor skills. Some students who want to crochet or knit might need large size knitting needles crochet hooks, and some students might need hand over hand assistance.

### Review and Discuss

Upon completion of the weavings, consider displaying them with an artist's statement. An artist statement provides the opportunity for the creator to explain the choices they have made and the personal significance of these choices. Based on the age and stage of development of the students, the statements can range from a simple key listing each material/color chosen with its meaning to a more elaborative written explanation for these choices made and the meaning of the work. Statements can also be audio recorded.



# MANY SIDES OF ME

**Grade level:** Lesson can be adapted for grades 3 – 12

**Expected Length:** 2 – 3 class periods

This lesson results in a three-dimensional sculpture of the arm and the hand of the student artist. The artworks engage the students in considering different aspects of the self, both external and internal, of qualities seen and unseen.

## Objectives

### Art Making

Students will create packing tape casts of a body part (age and maturity of students should determine the body parts allowed for selection) embellished with personal symbols both inside and out.

*National Standard 1: Understanding and applying media, techniques and processes.*

### Critical Inquiry

Students will examine *Couple on Two Benches* by George Segal and *World Students at City* by John Ahearn to uncover how artists reveal the inner self through their art.

*National Standard 3: Choosing and evaluating a range of subject matter, symbols and ideas.*

### Art History Inquiry

Students will explore the history of artistic casting.

*National Standard 1: Understanding and Applying media, techniques and processes.*

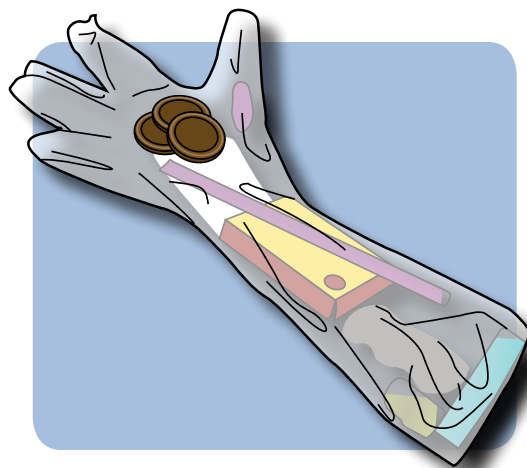
*National Standard 2: Using knowledge of structures and functions.*

*National Standard 4: Understanding the visual arts in relation to history and cultures.*

### Aesthetic Inquiry

Students will investigate the importance of the artist's hand in the creation of art. Teachers may also choose to introduce students to artists who create using their feet, mouths, or other body parts.

*National Standard 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.*



## Key Vocabulary

### Cast

To shape by creating a mold.

### Scale

A ratio of size relating from one to another object. For the purposes of this lesson, the scale will be 1:1.

### Symbol

Something that stands for something else.

### Non-traditional art making materials:

Art making materials that push the envelope of what is commonly known — beyond paint, pencil and clay.

### Tableau Vivant

Literally translated as “living picture”, a costumed group or individual in a pose, with props as needed, recreating a work of art.

## Lesson: *MANY SIDES OF ME*

### Materials

Clear packing tape

Scissors

Found objects

Clippings from magazines, wallpaper samples, greeting cards, photographs, etc.

Colored or patterned duct tape

Print outs of suggested works:



John Ahearn, *World Students at City* (1985)



George Segal, *Couple on Two Benches* (1985)

# Lesson: MANY SIDES OF ME

## Discuss

- 1 The work of George Segal and John Ahearn brings into play the question of the identity of any individual.
  - *Ahearn, in World Students at City, makes full body casts of his subjects and then produces the molded works, in effect, making a copy. Ahearn finishes his casts with realistic and life-like color, while Segal's remain stark white. Consider selecting several Ahearn works to discuss with students.*
  - *Many of these works show engagement between multiple figures. Students can be encouraged to role-play the images, providing the opportunity to involve themselves directly with the works. What are the people in the artwork doing? How are they relating to those around them? These role-playing exercises can be videotaped for further exploration of a Tableau Vivant.*
- 2 Present simplified versions of the following questions in writing, and verbally discuss:
  - *What are the similarities in Ahearn's and Segal's work?*
  - *How are they different?*
  - *If you walked by one of these works, how would you interact with it?*
  - *How do the poses of individual bodies provide messages about who these people are?*
  - *People readily see our bodies and make determinations about who we are. What is it that they do not see?*
  - *Share examples of traits or qualities that we might keep hidden. Discuss how these same traits or qualities might be shared through the gesture of a hand or the placement of images inside or outside our casts.*

## Create

- 1 Students begin by responding to the Idea Generator sheet (see page XX) in order to select the body part that will provide the most positive representation of themselves. Read the questions aloud and provide students with the opportunity to respond in writing, orally, or by another preferred communication style. Arms and legs are the most easily completed. Ahearn finishes his casts with realistic and life-like color, while Segal's remain stark white.
  - *If using the arm and hand, encourage students to consider the hand gesture they would like to cast and how this gesture expresses the self.*
- 2 Put students together in teams of two.
- 3 One student assumes the desired position/pose planned. Prepare students as they will need to hold the pose for the amount of time it will take to wrap this part. It will take approximately 10 to 15 minutes for an arm and hand, longer for other body parts. If the process of having a body part wrapped makes a student uncomfortable, or if the student is unable to hold a pose for 10 to 15 minutes, this project may be done with an object such as a doll, beauty supply store mannequin head, or stuffed animal.

## Lesson: MANY SIDES OF ME

### Create, continued

- 4 The student doing the cast (the one not holding the pose) begins by wrapping the body part in an initial layer of clear packing tape STICKY SIDE UP. Some students might need hand over hand guidance or assistance.
- 5 Once the first layer is finished, the partner continues to apply two to three additional layers of clear packing tape, STICKY SIDE DOWN, covering the area completely.
- 6 Using rounded-tip scissors, carefully and slowly cut a seam in the cast until the body part can be removed.

### Discuss

- 1 Have students consider how their casts should be embellished. Students should list and layout materials to be added to their casts that most clearly represent their inner and outer self.
  - *Students may benefit from using a planning worksheet with the outline of the body part to lay out their objects and images.*
- 2 Objects can be brought from home. Images can be created (drawn, painted) or cut from magazines, cards, wallpaper samples, photographs, etc.

### Create

- 1 Colored or patterned duct tape can be applied as a first layer on the cast, providing a colorful basis for additional images.
- 2 Flat images should be attached first to the inside or the outside of the cast. These can be attached using another layer of packing tape or scotch tape.
- 3 3-dimensional objects can be attached using tacky glue or a low-temperature glue gun (with appropriate guidance).
- 4 The seam created when removing the cast can be repaired using additional packing tape after objects/images are added to the inside of the piece.

## Lesson: MANY SIDES OF ME

### Review and discuss

- 1 Revisiting the work of Segal and Ahearn provides the opportunity for students to compare and contrast their own work with theirs.
- 2 If a videotape of the Tableau Vivant was made, replay the recording and have students “match up” with the works.

### Student Samples







# XEROX AND BEYOND

**Grade level:** K – 8

**Expected Length:** 1 – 2 class periods

Utilizing the ability of the photocopier to provide a realistic representation of students, this lesson offers a variety of artistic options for creating self-portraits. All students will have a finished work that clearly mimetically represents them. Artworks are personalized through the individual choices made by each student artist.

## Objectives

### Art Making

Students will create altered photocopied self-portrait collages. With a focus on balance and unity, students will augment copies using colored pencils and/or watercolor pencils.

*National Standard 2: Using knowledge of structures and functions.*

### Critical Inquiry

Students will analyze selected playing and collecting cards for symbolic cues.

*National Standard: 3 Choosing and evaluating a range of subject matter, symbols and ideas.*

### Art History Inquiry

Students will compare and contrast how contemporary characters found in popular card games are like, or different than, characters shown in art of the past.

*National Standard 4: Understanding the visual arts in relation to history and cultures.*

### Aesthetic Inquiry

Students will explore the artistic purpose of creating works for commercial sale.

*National Standard 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.*



## Key Vocabulary

### *Balance*

When elements (lines, shapes, colors, textures) of an artwork are arranged with each given equal weight from the center (symmetry), or when each is placed unevenly but work together to produce harmony overall (assymmetry).

### *Symmetry*

Balance achieved through a mirror reflection

### *Asymmetry*

Lack of mirrored balance, however balance can be created through placement and weight of objects on the picture plane

### *Unity*

Forming a complete whole, often through balance

### *Symbol*

An item, icon, letter, figure, or other character or mark that represents something else

### *Colored pencil*

Soft waxy pigment encased in a wooden shell. Provides for a great deal of control when applying with rich and vibrant color.

# Lesson: XEROX AND BEYOND

## Materials

Tag board cut to size – suggested 2" x 4" (baseball card size) or 4" x 6" (postcard size)

Glue sticks

Multiple Xeroxed copies of the students' school pictures, enlarged and/or reduced

Colored pencils

Packing tape (optional)

## Print outs of suggested works:



Samples of  
*Yu Gi Oh!* cards



Samples of  
*Pokémon* cards



Edward Burne-Jones,  
*The Beguiling of Merlin* (1877)



William Holman Hunt,  
*The Lady of Shallot* (1857)



Arthur Hughes, *Sir Galahad* (1870)

## Lesson: XEROX AND BEYOND

### Discuss

- 1 How do Pokémon cards and Yu-Gi-Oh cards represent the power(s) that individual characters hold?
- 2 Encourage students to bring in their own cards, though have examples available in class.
- 3 Students examine the cards and identify characters who are their favorites or have powers they aspire to. Close examination of the cards will reveal the visual cues and symbols provided to reveal these powers. It may be helpful to mask or otherwise cover the name of characters if printed on the cards.
- 4 Have students examine the cards for a balance, unity, symmetry, and asymmetry.
- 5 Cards can be projected and shown for whole class exploration.
- 6 Compare and contrast chosen cards and characters to characters of fantasy depicted in Pre-Raphaelite artists' works (e.g. King Arthur, Merlin).
- 7 Have students write or otherwise express their own short, personal story. Ask them to imagine themselves as a character.
  - *What powers would they possess?*
  - *How would these powers be manifested/ revealed? Through what symbols?*
  - *Encourage students to write or express in pictures the symbols they come up with in order to begin the process of thinking visually about personal characteristics.*

### Advanced Preparation

Make photocopies of the students' school pictures. Students can also be encouraged to bring in their own photographs. Photos can be enlarged or reduced and multiple copies can be made. Experiment with contrast—photocopies tend to break the image into areas of strong contrast, which can be an advantage in simplifying the image.

## Lesson: XEROX AND BEYOND

### Create

- 1 Students cut out the photocopied images of themselves and glue them to the tag board “card.”
- 2 Be sure to remind the students to review their written statements and to use these as guides for their creations.
- 3 Their image is then embellished by the student, using the colored pencils to fill in in costume elements, symbolic representations, etc.
- 4 Encourage students to build up color while still preserving the details in their work.
  - *Pressing harder and layering the color yields more vibrant colors.*
  - *A light touch yields results in a more pastel appearance.*
- 5 Have students to create at least two cards.

### Variation

An alternate technique for this project is to create an image transfer.

- 1 Place a strip of packing tape over the top of the photocopied photograph.
- 2 Place the taped image in water and saturate for 30 to 45 seconds.
- 3 Remove from water, remove the tape, and rub the paper side with your finger. This will remove the paper from the tape and leave the toner image on the tape.
- 4 This image can then be place on the tag board.
- 5 Have the students paint or color the board first as color will show through the tape

### Review and Discuss

- 1 After completing their individual cards, students keep one card for themselves and “trade” the other in an organized critique. Cards can be viewed along with the written or otherwise communicated artist statements designed during the discussion.
- 2 Divide the class into small groups of four or five. Each group places their cards on the table before them. Students are asked to group the cards based on similarities and differences.

## Lesson: XEROX AND BEYOND

### Student Samples



### Variation

#### Advanced adaptation for high school students:

- 1 Students create photocopies of themselves by placing their face directly on the copy machine surface. Students are required to keep their eyes closed. They can be encouraged to distort their faces by pressing against the plate.
- 2 The photographs are transferred using Citrus Strip, a paint and varnish remover.
  - *Extra assistance is required to maintain safety; adequate ventilation and supervision to ensure proper handling should be stressed.*
- 3 The copy is placed face down on the final paper (watercolor paper provides an excellent surface). Secure the copy image with tape. The remover is brushed onto the back of the copy.
- 4 The back of the copy is rubbed with a plastic spoon (for a smooth finish) or a pencil for a more linear look.
- 5 The transferred images are be completed by having student draw in details and symbols. Color may be added with watercolor or colored pencil.



# APPENDIX

# SECRETS ABOUT ME: IDEA GENERATOR

Nobody knows I...

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One of my parents/Grandparents was...

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If I could spend my time doing anything it would be...

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This visual pattern represents my truly secret self...

Use the back of this paper to sketch your ideas

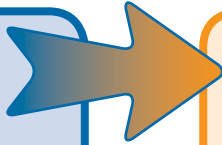




# I AM A SANDWICH: iDEA GENERATOR

## Qualities that make me ME:

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_
4. \_\_\_\_\_  
\_\_\_\_\_
5. \_\_\_\_\_  
\_\_\_\_\_
6. \_\_\_\_\_  
\_\_\_\_\_



## Represented by:

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_
4. \_\_\_\_\_  
\_\_\_\_\_
5. \_\_\_\_\_  
\_\_\_\_\_
6. \_\_\_\_\_  
\_\_\_\_\_

## Rough Sketches

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