

## Unit 3, Lesson 2: Expressive Figure Sculpture

### Big Idea/ Topic

#### Enduring Understanding:

Developing techniques for ideation, composition, and creation of 2-dimensional artwork enables personal and cultural expression.

#### Essential Questions:

How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?  
How can I create an abstract figure sculpture in an expressive pose?

### Standard Alignment

#### CREATING

VA7.CR.1 Visualize and generate ideas for creating works of art.

VA7.CR.2 Choose from a range of materials and/or methods of traditional and contemporary artistic practices to plan and create works of art.

VA7.CR.3 Engage in an array of processes, media, techniques, and/or technology through experimentation, practice, and persistence.

VA7.CR.4 Incorporate formal and informal components to create works of art.

VA7.CR.5 Reflect on, revise, and refine works of art considering relevant traditional and contemporary practices as well as artistic ideation.

VA7.CR.6 Keep an ongoing visual and verbal record to explore and develop works of art.

#### PRESENTING

VA7.PR.1 Plan, prepare, and present completed works of art.

#### RESPONDING

VA7.RE.1 Reflect on the context of personal works of art in relation to community, culture, and the world.

VA7.RE.2 Critique personal works of art and the artwork of others, individually and collaboratively, using a variety of approaches.

VA7.RE.3 Engage in the process of art criticism to make meaning and increase visual literacy.

#### CONNECTING

VA7.CN.1 Develop personal artistic voice through connecting uses of art within a variety of cultural, historical, and contemporary contexts.

VA7.CN.2 Develop life skills through the study and production of art.

VA7.CN.3 Utilize a variety of resources to understand how artistic learning extends beyond the walls of the classroom.

### Instructional Design



***\*This lesson has a flexible timeline and will cross over several days.***

***This lesson is intended to reach students in a virtual setting, whether plugged or unplugged. See bottom of lesson for list of unplugged supplies.***

### **FOUNDATIONAL INFORMATION:**

Safe and proper tool/material use, awareness of artist's intent, and sculpture vocabulary.

### **CONCEPTS:**

- Interpretation of artist's intent: realistic, abstract, or non-objective.
- Gesture drawing to capture pose and proportion.
- Wire armature and paper clay building techniques.
- Use of color to support expression.

### **VOCABULARY:**

Artist's intent (realistic/abstract/non-objective), gesture drawing, proportion, figure drawing/sculpture, armature, monochromatic

### **LINKS**

[VA7U3L2 Assessments](#)

[VA7U3L2 Vocabulary](#)

[VA7U3L2 Artist's Intent/Giacometti PowerPoint](#)

### **TEACHER SUPPLIES:**

- PowerPoints and Video Presentations

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- Instructor generated project sample.
- Actual or photographed student exemplars showing a range from emerging to mastery

## STUDENT SUPPLIES:

- R/A/N cards
- Visual-verbal journal & pencil
- Timer
- Sculpture materials: Aluminum armature wire, 1/16", Pliers with wire cutter, Cardboard for base, Hot glue gun & sticks, Paper clay (commercial or [homemade](#)), Tempera paint and brush
- Alternate sculpture materials if wire/paper clay aren't available, such as: aluminum foil, cardboard, pipe cleaners, found objects, etc.

## UNPLUGGED STUDENT SUPPLIES:

- Unplugged Student Packet (beginning on p.5)
- All items listed under "Student Supplies"

## OPENING

### HOOK/INTRODUCTION ACTIVITY:

In a live session, have students take 3 index cards (or small pieces of paper) and write the letters R, A, and N on them. Share the [Interpreting Artist's Intent PowerPoint](#) and have students flash the appropriate card on-screen to indicate what they believe the artist's intent was for each work.

**UNPLUGGED:** Give students the Glossary of Terms (p.6), Artist's Intent guided notetaking sheet (p.7) and a print-out of the PowerPoint (p.8-10).

## WORK SESSION

### STUDENT AND TEACHER PROCEDURES:

#### Introducing Artist's Intent & Gesture Drawing

- In a live or recorded session, share the Artist's Intent PowerPoint. Continue into discussion of Giacometti's abstracted bronze figure sculptures. Demonstrate how to create a timed gesture drawing from a live model, paying close attention to pose and proportion and little attention to detail.
- Following the session, have students create several 90-second gesture drawings in their visual-verbal journals, using their household members as models.
- Students will then begin making planning sketches for their figure sculptures, focusing on expressive pose and accurate proportions.
- *Unplugged: Provide students with instructions for creating gesture drawings and planning sketches (p.11).*

#### Creating a Wire Armature



- In a live or recorded session, demonstrate how to cut an appropriate length of wire (student wingspan is a good measure) and create a wire armature for figure sculpture and pose in an expressive manner. Create a base by gluing together two pieces of corrugated cardboard to double the thickness. Attach armature to base with hot glue, and begin building onto armature with paper clay, starting at the bottom. Students may need to allow the legs to dry before moving on to the upper body.
- Alternate materials, if wire and paper clay aren't available, might include aluminum foil, cardboard, pipe cleaners, found objects, modeling clay, etc. Encourage students to be resourceful and creative!
- *Unplugged: Provide students with printed instructions to create armatures (p. 12).*

### Emotive Color Choice & Painting

- In a live or recorded session, discuss emotive color choice. Define good painting practices & craftsmanship. Students will be painting their sculptures in a monochromatic color scheme of their choice.
- *Unplugged: Provide students with instructions for choosing a color scheme and painting (p. 13).*

### **CLOSING**

- Have students write a reflection in their visual-verbal journals: What new concepts or techniques did I learn through creating this project? What came easily to me, and what was a challenge? What would I do differently next time? They may choose to type this reflection to submit or photograph the journal page.
- Using Flipgrid, create a video for students to respond to. Have them share their completed artworks and read their reflections and respond to each other with peer feedback.
- Have students photograph their artwork, following the guidelines in the "How to Photograph Artwork" PowerPoint.
- Assess student work using the standards-based rubric (p.15).



# **Unplugged Student Packet**

## **Visual Art Grade 7, Unit 3, Lesson 2:**

### **Expressive Figure Sculpture**

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# GLOSSARY OF TERMS

In your journal, write each term and create an illustration/visual definition to go with it.

**Elements of Art:** The building blocks artists and designers use to create works of art and design.

**Form:** Forms are three-dimensional shapes. Forms can also be classified as geometric or organic.

**Color:** Color is the way an object reflects light, and is one of the most powerful tools for expression. Color is organized and explained by the color wheel, and has three main characteristics: hue, value, and intensity.

**Texture:** Texture refers to how something feels. Texture can be ACTUAL (physical) or IMPLIED (visual).

**Principles of Design:** The ways artists and designers arrange the Elements of Art to create compositions.

**Movement:** Movement usually refers to visual motion--the path the viewer's eye takes through an artwork--which can follow lines, colors, shapes, etc.

**Unity:** Unity is achieved when similar elements are arranged so that various parts of the composition look like they belong together.

**Visual-Verbal Journal:** A sketchbook in which artists develop ideas, record information, and experiment with materials.

**Artist's Intent:** The aim of an artwork: realistic, abstract, or non-objective.

**Realistic Art:** Artwork that is intended to imitate life.

**Abstract Art:** Artwork that has subject matter, but is not intended to accurately represent life; artist has made expressive use of the Elements of Art.

**Non-Objective Art:** Artwork in which the only subject matter is the Elements of Art and Principles of Design.

**Gesture Drawing:** A quick sketch, drawn from life, intended only to capture pose and proportion, not detail.

**Proportion:** The relative size of objects or areas in a composition.

**Figure Artwork:** Artwork in any medium depicting the human form.

**Armature:** An underlying structure for a sculpture.

**Monochromatic:** One color (varying values may be used, but only one hue).



# REALISTIC, ABSTRACT, or NON-OBJECTIVE:

## Interpreting Artist's Intent

- Realistic artwork is intended to \_\_\_\_\_.
- Abstract artwork is intended to \_\_\_\_\_.
- Non-Objective artwork is intended to \_\_\_\_\_.

Label each artwork with R, A, or N.

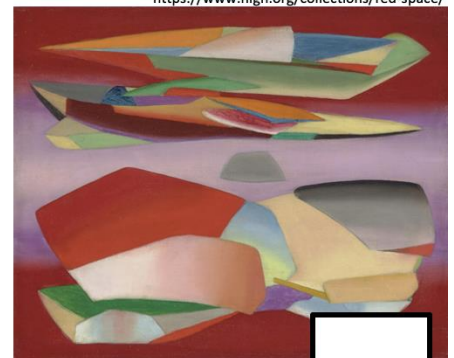


*Bus Ride*, 1996  
Kay Hassan

<https://www.high.org/collections/bus-ride/>



*White Plant*, 1930  
Helen Torr



*Red Space*, 1936-37  
John Ferren

<https://www.high.org/collections/red-space/>



*Gold Weight*, late 19th/early 20th c.  
Asante artist, Ghana

<https://www.high.org/collections/gold-weight-in-the-form-of-a-leopard-attacking-a-pangolin/>



*Grande Tete Mince*, 1954  
Alberto Giacometti

Photo by Yann Caradec  
[https://www.flickr.com/photos/la\\_breagne\\_a\\_paris/20143885752/in/photostream/](https://www.flickr.com/photos/la_breagne_a_paris/20143885752/in/photostream/)

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## Interpreting Artist's Intent



Kehinde Wiley, American, born 1977  
Thiago Oliveira, 2009, Oil on Canvas  
Purchased through funds provided by Patricia H. Hill  
First Annual Collector's Evening, 2010, 2010.8.30 Kehinde Wiley



Realistic,  
Abstract,

or Non-Objective?

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Images from the High  
Museum of Art, Atlanta  
[www.high.org](http://www.high.org)



Mose Tolliver, American, 1919-2006  
Mogon Body, 1988  
Paint on Wood  
T. Marshall Kahn Collection, 1996.189  
© Estate of Mose Tolliver/Artists Rights  
Society (ARS), New York



REALISTIC

Realistic artwork is  
intended to imitate  
life.

High Museum of Art, Atlanta  
Attrib. to Francois Gerard, French, 1770-1837  
Belisarius, after 1799  
Oil on panel  
Purchase, 1985.53



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ABSTRACT  
Abstract art is not  
intended to imitate life;  
artists make expressive  
use of elements and  
principles. Abstract art  
does have subject matter.

High Museum of Art, Atlanta  
Milton Avery, American, 1893-1965  
Sally with Skull, 1946  
Oil on canvas  
Purchased with funds from Alfred Austin Thomson and Memory of Mrs. Austin Thomson and  
Edward Thomson, Jr., and Sarah M. H. Thomson and William Boylston Thomson and  
the Margaret and Henry D. and women of the Board of Trustees of the High Museum of Art, 2012.16



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NON-  
OBJECTIVE

Non-objective art is intended  
only to show how the  
elements of art—color, line,  
shape, form, texture, space,  
and value—work together.  
There is no subject matter,  
aside from the elements and  
principles.

High Museum of Art, Atlanta  
Sam Gilliam, American, born 1933  
Cloud II, 1970  
Acrylic on canvas  
Gift of Dorothy K. and William H. Gilliam to the High Museum of Art, 1993.146  
© Sam Gilliam



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## Realistic, Abstract, or Non-Objective?



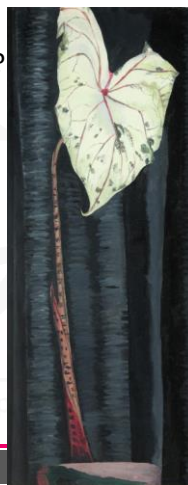
High Museum of Art, Atlanta  
Kay Hassan, South African, born 195, Bus Ride, 1996, Paper  
Purchased with funds from the Department of Education, Georgia Department of Education, 2005.197



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## Realistic, Abstract, or Non-Objective?



High Museum of Art, Atlanta  
Helen Torr, American, 1886-1967  
White Plant, 1930  
Oil on canvas  
High Museum of Art, purchased with funds from Alfred Austin Thomson and Memory of Mrs. Austin Thomson and Edward Thomson, Jr., and Sarah M. H. Thomson and William Boylston Thomson and the Margaret and Henry D. and women of the Board of Trustees of the High Museum of Art, 2012.49



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Realistic, Abstract, or Non-Objective?



High Museum of Art, Atlanta  
Anna Eliza Hardy, American, 1839-1934, *Still Life with Roses*, ca. 1880-1895, Oil on canvas  
Gift of Raymond and Margaret Horowitz, 2007.279

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Realistic, Abstract, or Non-Objective?



High Museum of Art, Atlanta  
John Ferren, American, 1905-1970  
*Red Space*, 1936-37, Oil on canvas  
Bequest of Mr. Bim Franklin, 2008.48

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Realistic, Abstract, or Non-Objective?



High Museum of Art, Atlanta  
Asante Artist, Ghana  
*Gold Weight in the Form of a Leopard Attacking a Pangolin*, late 19th/early 20th century, Copper alloy  
Fred and Rita Richman Collection, 2013.480

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Realistic, Abstract, or Non-Objective?



High Museum of Art, Atlanta  
Bessie Potter Vonnoh, American, 1872-1955  
*The Fan*, ca. 1891  
Terra-cotta  
Purchase with funds from the Phoenix Society, 1999.89

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Realistic, Abstract, or Non-Objective?



High Museum of Art, Atlanta  
Judy Pfaff, American, born England, 1946  
*Apples and Oranges*, 1986  
Plastic laminates, painted steel, and wood  
Purchase with 20th-Century Art Acquisition Fund, 1989.47  
© Judy Pfaff/Licensed by VAGA, New York, NY

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Realistic, Abstract, or Non-Objective?



High Museum of Art, Atlanta  
Alberto Giacometti, Swiss, 1901-1966  
*Annette*, 1962  
Bronze  
Gift of Sara Lee Corporation, 1999.40  
© Artists Rights Society (ARS), New York/ADAGP, Paris

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# GIACOMETTI



**GADOE**  
Richard Woods, II  
Georgia's School Superintendent  
"Educating Georgia's Future"  
[gadoe.org](http://gadoe.org)

City Square, 1948  
Alberto Giacometti

Photo by Bobbi Swearing  
<https://www.flickr.com/photos/bobbi-swearing/8057964515/> (no photo name)

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Elongated figures: tall, slender, stretched-out appearance

Cast in bronze

Rough, unfinished-looking texture

Large scale

Walking Man, 1960  
Alberto Giacometti

Photo by B. Schenker  
[https://commons.wikimedia.org/wiki/File:Sculture\\_-\\_bronce\\_-\\_Giacometti.jpg](https://commons.wikimedia.org/wiki/File:Sculture_-_bronce_-_Giacometti.jpg)

**GADOE**  
Richard Woods, II  
Georgia's School Superintendent  
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What emotions or ideas do you think Giacometti's sculptures express?

How does he use the elements and principles to aid expression?

Three Men Walking, 1948-49  
Alberto Giacometti

Photo by Sharon M. Harniss  
<https://www.flickr.com/photos/clairly/12348801143/>

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# GESTURE DRAWING

A gesture drawing is a quick sketch made with loose, expressive lines. The intention of a gesture drawing is to capture the subject's pose and proportions, not details.

For this exercise, you'll need a model (a member of your household willing to pose), your Visual-Verbal Journal, a pencil, and a timer.

Create at least four 90-second gesture drawings. After each one, look closely at the proportions of your drawing, checking them against your model. Aim to improve with each drawing!



After you've completed your gesture drawings, flip to a fresh page and begin making sketches to plan for an expressive figure sculpture of your own, focusing on capturing pose and proportions as accurately as you can.

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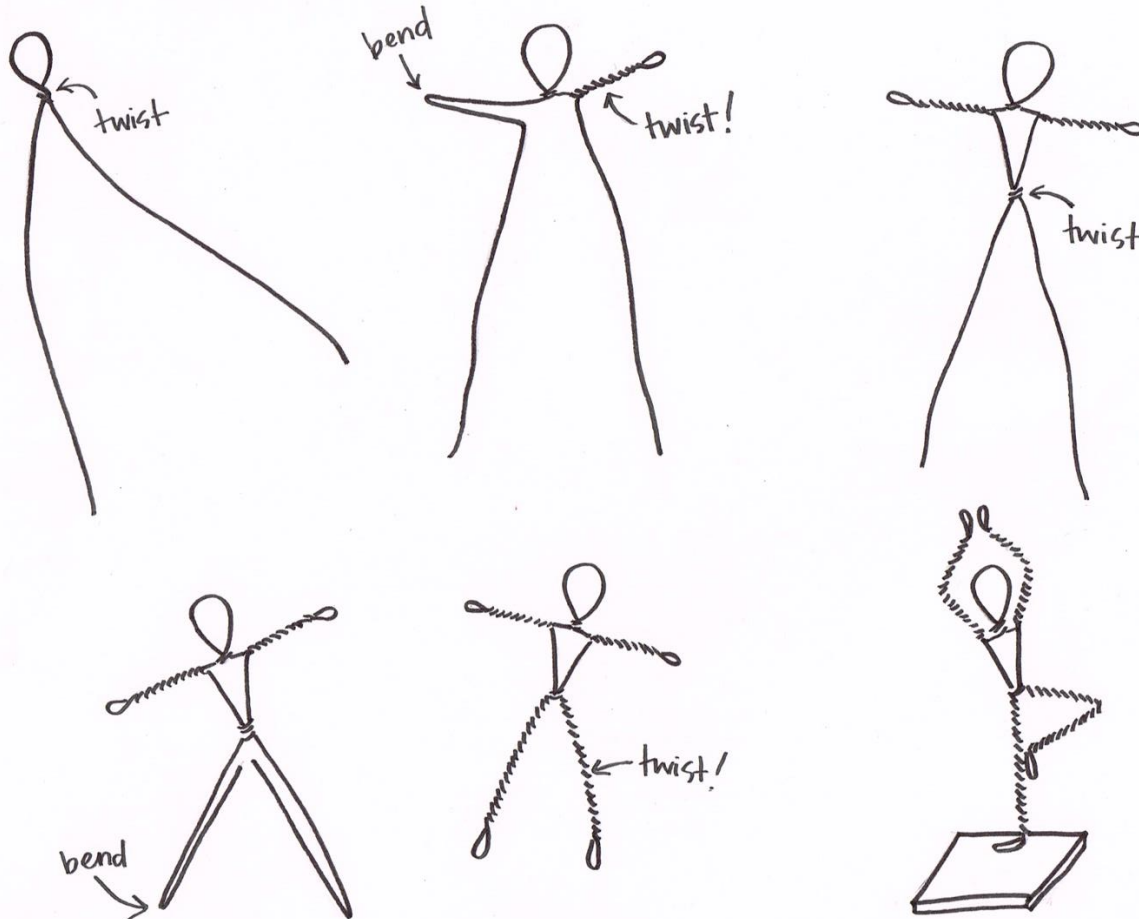
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# CREATING A WIRE FIGURE ARMATURE

An armature is an underlying structure for a sculpture, typically not visible in the completed artwork because it's completely covered by sculpture material (in this case, your paper clay). Begin by cutting a length of wire about 5 feet long. Using the diagrams below, bend and twist your wire to create a well-proportioned figure, and pose in an expressive manner.



Create a base by gluing together two pieces of corrugated cardboard to double the thickness. Attach armature to base with hot glue.



# CREATING YOUR FIGURE SCULPTURE

Using paper clay, begin to add mass to your armature. Start at the feet and add a small amount of clay at a time, pressing it onto the wire and smoothing the surface. You may need to allow the legs to dry before applying clay to the upper body.

**Materials Note:** If wire and paper clay aren't available, consider what other materials you could use, such as pipe cleaners, aluminum foil, masking tape...be resourceful and creative!



After your clay is completely dry, it's time to paint! Consider the emotive power of color as you decide what color you'll use. Would a calm, cool color better support the expressiveness of your pose, or a vibrant, strong, bright color?



EXPRESSIVE FIGURE SCULPTURE RUBRIC				
Standards	Advanced	Proficient	Emerging	Unsatisfactory
VA7.CR.3 Engage in an array of processes, media, techniques, and/or technology through experimentation, practice, and persistence. b. Demonstrate quality craftsmanship through proper care and use of tools, materials, and equipment.	<b>20</b>  My artwork is an example of excellent craftsmanship: neat & careful work.	<b>15</b>  I worked carefully most of the time, but sometimes did not.	<b>10</b>  I worked carefully some of the time, but mostly did not.	<b>5</b>  My artwork is so messy, it's hard to tell what it is.
VA7.CR.2 Choose from a range of materials and/or methods of traditional and contemporary artistic practices to plan and create works of art. d. Produce works of art that demonstrate awareness of a range of intentions (e.g. realistic, abstract, non-objective).	<b>20</b>  Like Giacometti, I created a figure sculpture with a very expressive pose.	<b>15</b>  I created a figure sculpture with a somewhat expressive pose.	<b>10</b>  I created a figure sculpture with a slightly expressive pose.	<b>5</b>  My figure sculpture does not have an expressive pose.
VA7.CR.4 Incorporate formal and informal components to create works of art. b. Create works of art reflecting a range of concepts, ideas, and subject matter by incorporating specific elements and/or principles.	<b>20</b>  My figure sculpture has accurate human proportions.	<b>15</b>  My figure sculpture has mostly accurate human proportions.	<b>10</b>  My figure sculpture has somewhat accurate human proportions.	<b>5</b>  My figure sculpture does not have accurate human proportions.
VA7.CR.3 Engage in an array of processes, media, techniques, and/or technology through experimentation, practice, and persistence. a. Demonstrate a variety of skills and techniques for two-dimensional and three-dimensional works of art.	<b>20</b>  I created a sturdy wire armature and covered it fully in paper clay to create form.	<b>15</b>  I created a fairly sturdy wire armature and covered it mostly in paper clay to create form.	<b>10</b>  I created a somewhat sturdy wire armature and covered it partially in paper clay to create form.	<b>5</b>  I did not create a sturdy wire armature or cover it in paper clay to create form.
VA7.CR.4 Incorporate formal and informal components to create works of art. c. Apply color theory to create visual effects and communicate meaning (e.g. color schemes, relationships, properties).	<b>20</b>  I chose a monochromatic color scheme that supports the expressiveness of my pose.	<b>15</b>  I chose a mostly monochromatic color scheme that supports the expressiveness of my pose.	<b>10</b>  I chose a somewhat monochromatic color scheme.	<b>5</b>  I did not choose a monochromatic color scheme.

Project Grade: \_\_\_\_\_/100

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# ARTIST'S INTENT/FIGURE SCULPTURE QUIZ

1. Realistic artwork is \_\_\_\_\_

\_\_\_\_\_

2. Abstract artwork is \_\_\_\_\_

\_\_\_\_\_

3. Non-objective artwork is \_\_\_\_\_

\_\_\_\_\_

## Match the word to its definition:

4. Figure Sculpture

A quick sketch intended to capture pose and proportion, not detail.

5. Gesture Drawing

Size and scale relationships

6. Armature

3-dimensional artwork depicting the human form.

7. Proportion

An underlying structure, like a skeleton, that an artist builds onto to create a sculpture.



## Evidence of Student Success

### Diagnostic

- Criticism of project exemplars (images or student generated samples) that range from emerging to advanced/mastery, students formulate criteria for success based on construction, visual interest, craftsmanship and functionality.
- Students generate series of sketches for project ideation that demonstrate understanding of project objectives and possibilities/limitations of media.

### Formative

- One-on-one or group discussions determining content knowledge and understanding of vocabulary terms.
- Quizzes or other data-collecting strategies for immediate feedback (Google Forms, Discussion Questions, Review Prompts, etc.).

### Summative

- Standards-based project rubric.
- Vocabulary quizzes.
- Presentation of work with artist statement.

## Student Learning Supports

### INCREASED RIGOR:

Advanced students will be guided to create more elaborate and conceptually complex works of art. Students working at an accelerated pace will complete enrichment activities related to concepts or skills covered.

### ADAPTED ASSIGNMENT:

Teacher will remediate and adjust learning goals according to student needs. Strategies may involve scaffolding by limiting choices, peer mentoring, or one-to-one re-delivery of instruction.

## Engaging Families

### UNPLUGGED VARIATION SUPPORT MATERIALS:

- Unplugged Student Packet
  - Glossary of Terms
  - Interpreting Artist's Intent Worksheet
  - Artist's Intent PowerPoint (print version)
  - Gesture Drawing Instructions
  - Wire Armature Instructions
  - Sculpture Instructions
  - Expressive Figure Sculpture Rubric
  - Artist's Intent/Figure Sculpture Quiz

***\*\*All activities and resources should be previewed prior to student use. Adjustments should be implemented to provide for individual abilities, needs and safety.***

