



# Letter from the Education and Public Engagement Department

---

A team of artists, art historians, educators, interns, librarians, and visitor relations staff comprise the award-winning Education and Public Engagement Department at The San Diego Museum of Art. We work with staff from within the Museum as well as with colleagues from cultural and educational institutions throughout the world to provide programs that enhance the exhibitions presented.

Through lectures, tours, workshops, music, film, events for educators, and art-making programs for visitors of all ages, we invite you to inspire your creativity and to learn about art and its connection to your life. We hope you find yourself appreciating the wide array of art culture that is presented within the Museum and its encyclopedic collection.

Whether you are new to art, or a long-time member who visits the Museum frequently, we invite you to bring your family, grandchildren, and friends, and to participate at The San Diego Museum of Art.

We look forward to meeting you and hearing about any ideas you may have about the Museum and our programming efforts. We hope to see you often!

## **The Education and Public Engagement Department**

The San Diego Museum of Art  
SDMArt.org



Young visitors are participating in a Museum camp program.



# Learning through the Museum

---

The San Diego Museum of Art first opened its doors on February 28, 1926, as the Fine Arts Gallery of San Diego, and since that time has been building an internationally renowned permanent collection that includes European, North American, Modern Mexican, Asian, Islamic and contemporary art. In 2009, the Museum announced a major acquisition of approximately 900 works from Oceania, Africa and the Americas given by the Sana Art Foundation, expanding the institution's holdings of non-Western art. The lessons in this *Learning through the Museum: Curriculum Binder* are meant to serve as a foundation for exploring the complete collection of The San Diego Museum of Art in your classroom and with your students.

New lessons will be developed each year that center on a different area or facet of the collection, providing new project ideas for the classroom. Educators are invited to collect them all to form a comprehensive classroom resource. The lessons within this binder represent a wide array of artistic media, styles, and cultures, incorporating multiple subject areas and cross-cultural connections. Additionally, each lesson has been written for a specific grade level (from elementary to high school), but the artistic processes chosen can be easily adapted to suit the needs of any student at any level. At the end of each lesson is a list of additional visual art resources, including relevant works from the Collection currently on view that relate to the media, historical context, or artistic genre explored in the lesson.

The lessons presented here can be explored solely in the classroom but are best supported with an accompanying field trip to the Museum, and can be used as a resource both before and after the set visit. Docent-led school tours are offered throughout the school year as a no cost resource to educators and students and can be arranged through an online request system available on the Museum's website at [www.sdmart.org](http://www.sdmart.org).

We are eager to meet your needs and assist you in making the most of your educational experience!

**Amy Gray, Manager of Educator and Student Programs**

The San Diego Museum of Art





# Young Art 2015: Visualizing Music

The lessons presented in this section of the *Learning through the Museum: Curriculum Binder* are meant to provide project ideas for educators and their students to explore in the classroom and later submit for consideration into the *Young Art 2015: Visualizing Music* exhibition.

*Young Art* is our biennial exhibition of kindergarten through twelfth grade student artwork from San Diego County schools. As part of the Museum's wider program *The Art of Music*, designed in celebration of the 1915 Panama-California Exposition Centennial, *Young Art 2015: Visualizing Music* (April 11 – May 26, 2015) will include works that explore the creative connections between visual art and music while presenting unique interpretations of the theme designed by educators and their students.

Integral to the *Young Art 2015* exhibition will be the inclusion of several works from the Museum's permanent collection, as well as a series of public programs in spring 2015. A Young Art Audio Guide featuring student artists represented in the exhibition, a walk-through for the public by student artists, and an interactive reading area/performance space with books and activities will enrich the experience.

Whether or not you chose to submit works into the exhibition, through the lesson plans in this binder, you will be given the tools to integrate art and music related projects, discussions, and activities into your curriculum.

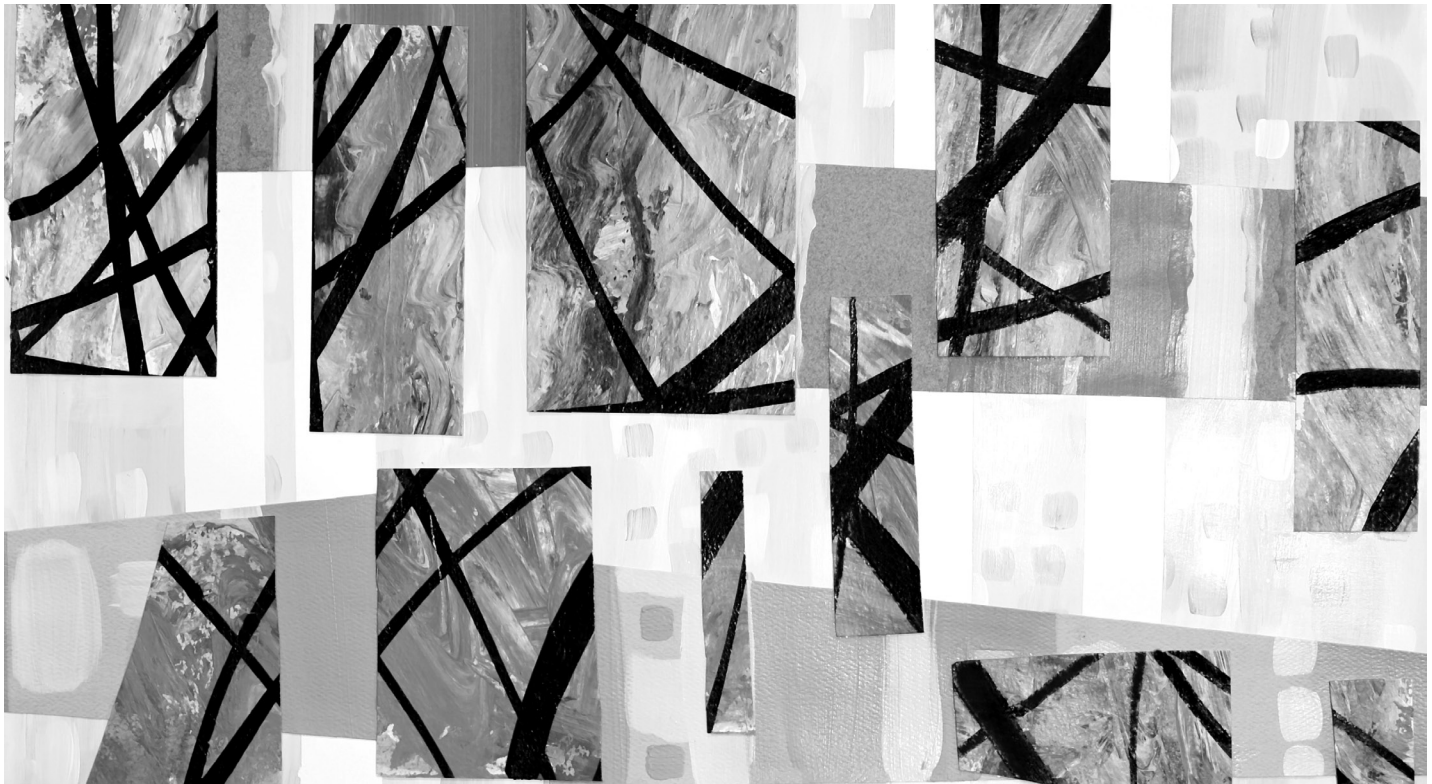
We hope to see you and your students' works here at the Museum!

## The Education and Public Engagement Department

The San Diego Museum of Art

For more information on the *Young Art 2015: Visualizing Music* exhibition, please visit [www.SDMart.org/YoungArt](http://www.SDMart.org/YoungArt).





# Diverse Directions for Project Submissions

*Young Art 2015: Visualizing Music*

**Digital Submissions Open: Jan 19 – 30, 2015**

## **Music/Musicians as a subject for artists**

- Portraits of musicians
- Visual representations of a song, verse, score
- Works inspired by a particular piece of music

## **Formal innovations in visual art**

- Works exploring visual rhythm and elements of art/music
- Drawing from music
- Visual representations of a sound/song

## **Social Context for making music and art**

- Theatre masks, costume design, etc.
- Concert posters or record cover redesigns
- Performance art works/happenings (in video or audio form)

## **Instrument as art**

- Repurposed materials to create musical instruments
- Drawings, paintings, etc. honoring the instrument
- Sound pieces created through unique means

**Questions? Please call the Young Art Hotline at (619) 696-1956  
or email [youngart@SDMArt.org](mailto:youngart@SDMArt.org).**



# Sound Print Compositions



**Grade Level:** Grades K – 2, adaptable to all grade levels

**Author:** Sarah Reece-Cusey, *Teaching Artist*

## GENERAL DESCRIPTION

In this lesson, students will explore the intricacies of composition while listening to jazz music and creating a work of visual art in response. Simple stamping and printmaking techniques will be used to represent silence, musical rests, and the sounds of different instruments. Students will then discuss their finished pieces, analyzing the compositions they created through their placement of different sized shapes, warm and cool colors, and negative space.

## OBJECTIVES

### Students Will:

- identify key music elements and instruments and how they work together to create jazz compositions.
- translate instrument sounds into shapes and colors, justifying artistic choices.
- combine artistic elements (shape, color, and negative space), to create a visual representation of a jazz composition while exploring beginning skills in painting and printmaking.

**Project Time:** Allow for three, 45-minute periods from introduction to completion.

**Prep Time:** Allow approximately 1 hour to familiarize yourself with the music and prepare materials.



## VOCABULARY

Introduce the project and discuss related vocabulary words:

**Composition:** the way in which the elements of visual art and music are arranged on the page

**Monotype:** (“single print”) the artist paints an image on the surface of a smooth plate, which is printed and yields only one strong impression and a weak second, or “ghost”

**Cool Colors:** colors traditionally used to communicate a mellow or sad feeling—blue, green, purple

**Warm Colors:** colors traditionally used to communicate warmth, joy, or energy—red, yellow, orange

**Negative Space:** the space between or around objects; relatable to a musical rest (to denote silence)

## MATERIALS

Items listed are one per student unless otherwise noted.

### Session One:

- *Rob Thorsen Ensemble* live performance video - *UC San Diego Jazz Camp 2013*  
[https://www.youtube.com/watch?v=\\_js87Agg7Kk](https://www.youtube.com/watch?v=_js87Agg7Kk)
- Glue sticks
- Instrument Worksheet and Sound Print Plan ( See pgs. 6 and 7)
- Scissors
- Set of crayons (same colors as paint chosen in Sessions 2 and 3); suggest red, yellow, and blue
- Ziplock baggies (optional - see Session 1 Prep notes)

### Session Two and Three:

- Completed Sound Print Plan
- Pencils
- Art foam (3 sheets per student in sizes 4" x 4", 4" x 2", and 2" x 2")
- Thin cardboard (3 sheets per student in sizes 4" x 4", 4" x 2", and 2" x 2")
- Scissors
- White glue (two students per bottle)
- Tempera paint in at least the primary colors.

**Tip:** For grades K/1, purchase red, blue, and yellow, so students can explore mixing to make green, purple, and orange. For grade 2, add black and white to the palette, so that students can create tints and shades.

- Foil (one sheet; 11" x 15")
- Watercolor paper (90 lb; size 11" x 15")
- Large brushes
- Water cups (students may share)
- Paper towels (several per student)
- Paper plates for paint mixing (2 per student)
- Art or Painter's tape (1 roll per class)
- Manila file folders (2 per student)
- Scratch paper (5 per student)
- Butcher paper to cover the tables
- Apron or old t-shirt
- Drying rack or hanging space

## PRE-LESSON PREPARATION

- If possible, schedule a docent-led tour at The San Diego Museum of Art to view abstract paintings and prints. Look for pieces that illustrate layering of materials and that use abstract forms to represent other ideas, such as musical composition.
- Create a finished example of the project, and samples that illustrate the steps help you have better understand the lesson. If teaching this lesson to multiple classes, consider sharing unique student examples between classes to encourage creativity.

## SESSION ONE

### Listening to Jazz Music & Planning Artwork

### PREP

Familiarize yourself with the music and lesson plan. Make copies of the Instrument Worksheet and Sound Print Plan (See pgs. 6 and 7).

**TIP:** If students are new to using scissors, consider pre-cutting the instrument pictures and placing them in baggies for each student.

### PROCEDURE



1. Have students cut out the squares from their Sound Print Plan and pair up, assign an instrument to each group and discuss such questions as:
  - Which instruments look similar?
  - Have you seen or heard any of the instruments before?
  - Which one do you think will have the lowest/highest sound? Why?
2. Students have cards with images of each instrument from this ensemble. Gather students in groups of 3-4 and assign an instrument to each. Upon seeing and hearing their group's instrument, students hold up the corresponding image.
3. Watch *Rob Thorsen Ensemble - UC San Diego Jazz Camp 2013* (16:35-21:00)  
[https://www.youtube.com/watch?v=\\_js87Agg7Kk](https://www.youtube.com/watch?v=_js87Agg7Kk)  
**TIP:** This lesson can be conducted with any jazz recording provided that you change out the images in the Sound Print Plan accordingly.
4. After the song, have students talk about what they heard. Ask such questions as:
  - Is the pitch of each instrument high or low?
  - Can you imitate the pitch with your voice?
  - How would the upright bass “talk” compared to the guitar?
  - Is each instrument playing loudly or softly? Are they fast or slow?
  - Did any of the instruments play the entire time?**TIP:** Listen to the sequence of solos at (18:07) in the video.

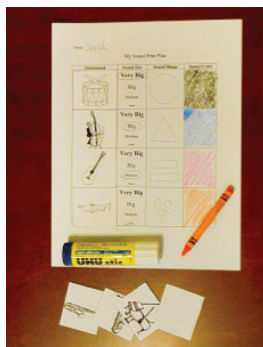


5. Watch (6:30-8:30) of the video so that students can hear the impact periods of silence have on the composition. Each time they hear silence, they can hold up a blank card.

Ask such questions as:

- How is this song different/similar to the first one?
- What are the overall feelings of the songs?
- Why do you think the silence was included in this second piece?

**TIP:** The composition is based on the sounds of cicadas, mimicking the way you might hear a small amount of noise with pauses, and then more and more noise, as the insects slowly join together and “sing” all at once.



6. To begin translating music into visual art, have students discuss what colors they associate with the different instruments and why. Have students fill out “My Sound Print Plan” in preparation for their art making. Decide if students will have choices of colors, or just shapes (having a limited color palette cuts down on paint costs).

**TIP:** For younger students, the class may decide on the colors together, and individual students can choose their own shapes. Each student should choose four instruments to be represented in his or her composition.

## SESSION TWO

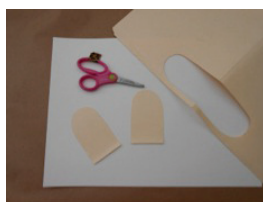
### Making Sound Prints

#### PREP

- Pre-cut cardboard (3 sheets per student) in sizes 4” x 4”, 4” x 2”, and 2” x 2”
- Pre-cut art foam (3 sheets per student) in sizes 4” x 4”, 4” x 2”, and 2” x 2”
- Pre-tear foil (approximate size 11” x 15”)
- Pre-tear and wrap tape pieces (4-6 per student)
- Set up the room for painting (fill water cups, cover tables, squeeze paint onto paper plates, distribute paper towels)

#### PROCEDURE

##### Creating Negative Space/Silence



1. Have students cut 2-3 shapes out of file folders and use art tape to attach these shapes to the final paper. These shapes will keep the paper white, representing silence or negative space.

### Monotype – “Big” Sounding Instrument



1. Students will next paint the shape for the instrument that they feel has the largest sound, in the chosen color, and on the foil to create a simple monoprint. The shape should be directly painted onto the foil and must be almost as big as the 11” x 15” paper.



**TIP:** Before creating the final shape on their paper, consider having students practice the printing process a few times first. Explore different brush strokes and textures before pressing a piece of scratch paper to the painted foil.

2. Print the final shape onto the watercolor paper.

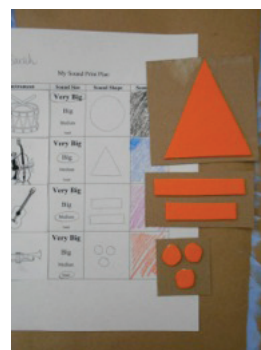
### Background – Establishing the Mood



1. When considering how to paint the background of their pieces, ask students to recall the overall feelings of the songs they heard. Artists often use warm colors to make a painting feel energetic

or happy and cool colors to make a painting feel calm or sad. Ask students, “How do you want your painting to feel?” and invite them to choose a color that is not already on their chart to paint in the background.

### Making Stamps – Remaining instruments



1. Distribute cardboard and art foam to all students in one each of the following three sizes: 4” x 4”, 2” x 4”, and 2” x 2”. Have students order their pieces from smallest to largest. Using the art foam, have students cut out the shapes they decided on for the other instruments. Attach the shapes in a single layer to the cardboard, not overlapping.

## SESSION THREE

### Complete Sound Prints & Reflect

#### PREP

- Set up the room for painting (fill water cups, cover tables, squeeze paint onto paper plates, distribute paper towels)
- If students are new to using scissors, you may want to pre-cut the file folder windows or pre-draw the lines they will cut.

## Making Song Sections



1. Have students use the manila file folders to create “windows” of different shapes and sizes. In order to do so, demonstrate how to draw half of a window, connecting the edge lines to the fold, and cutting through both layers of the folder in order to unfold it and reveal an enclosed window.

## Stamping – Completing the Song



1. Have students paint their art foam with tempera paint, flip their stamp over, press it to the paper, and carefully remove it, pulling straight up, repainting the foam each time. Rinse and dry brushes between colors.



2. Talk to students about composition, recalling how, during the listening session, different groups of instruments played at different times and that, likewise, different groupings of shapes can create similar visual interest, space, and balance in the compositions that they are creating. Students choose one window and place it on the

background (a partner might hold it while they stamp, so it doesn't move). Students can then decide which instrument will “play” inside this section of their piece. Repeat this step with a new window and instrument. Windows can overlap, repeat, and go off the page.

**TIP:** Older students can be challenged to make sure each instrument has a solo.



3. At the end of the stamping process, students will look at their papers, without any windows. Is there anywhere they want to add an instrument? Encourage students to make some

of their stamps go off the page, or have them overlap other stamps and the silent shapes.

4. Students can carefully peel off the “silent shapes” (some of the paint may still be wet).

## SHARING SESSION

Have students share their work. Consider using the following prompts:

- What does each part of your composition represent?
- Why did you choose the colors you did?
- What happened with the silent shapes?
- Are there any solos in your piece?
- If you could do this again, what would you like to try or do differently?
- What is your song called?

## EXTENSION ACTIVITY

Introduce the students to the concept of synesthesia, visualizing colors and lines upon listening to music, and the work of Wassily Kandinsky. Cover the desks with butcher paper, play 3-4 musical compositions representing a variety of instruments and moods, and invite students to draw lines that remind them of the music. Next, have each student create a line and color painting inspired by music and using permanent marker and watercolor paint. Discuss these lines made and their connection to musical elements.

**TIP:** Have students use their fingers to make lines in the air before starting.

## ADAPTATION SUGGESTIONS

This lesson is geared towards lower elementary students (Grades K – 2), but is easily adapted for older students.

**For upper elementary students (Grades 3 – 5):**

Challenge students to consider their choices carefully. Instead of using the windows, ask students to use space in their piece to represent the amount of time each instrument played. How can they show that the drums played the whole time? How can they intentionally depict instrument solos? How can they use color choices to communicate the types of sounds that were made? This could easily tie into lessons on fractions or percentages.

**For middle school students (Grades 6 – 8):**

Have students bring in a song of their choice. They can analyze the song, identifying the different instruments and voices that are present. Students can have the freedom to use printmaking and other art techniques they are familiar with, translating the music into a visual art piece. The whole class can draw inspiration from the same song, comparing and contrasting the results, or students can work in small groups, representing different songs.

**For high school students (Grades 9 – 12):**

Have students watch/listen to the entire composition based on cicadas (6:30-15:30). What is the inspiration for this song? How do the elements of the song come together to tell a story? How is the song different from the natural event that inspired it? Challenge students to create an art piece that tells the story of a natural event. They can work in small groups or as individuals, exploring more advanced printmaking techniques such as silk-screening or linocuts.

## STANDARDS

### Visual Art Standards

#### Kindergarten

- 4.1: Discuss their own works of art, using appropriate art vocabulary (e.g. color, shape, form, and texture).
- 4.3: Discuss how and why they made a specific work of art.

#### Grade One

- 2.4: Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art.
- 4.1: Discuss works of art created in the classroom, focusing on selected elements of art (in line, shape, form, color, and texture).



## Grade Two

- 1.2: Perceive and describe differences in mood created by warm and cool colors.  
4.2: Compare different responses to the same work of art.

## Music Standards:

### Kindergarten

- 1.2: Identify and describe basic elements in music (e.g. high/low, fast/slow, loud/soft, beat).

### Grade One

- 1.3: Identify common instruments visually and aurally in a variety of music.

### Grade Two

- 5.1: Identify similar themes in stories, songs, and art forms.

## Common Core Standards:

### Kindergarten

SL: K1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.

SL: K.6: Speak audibly and express thoughts, feelings, and ideas clearly.

### Grade One

SL: 1.1B: Build on others' talk in conversations by responding to the comments of others through multiple exchanges.

SL: 1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.

### Grade Two

SL: 2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

SL: 2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

## RESOURCES

**ArtsEdge: Timeline for Jazz music.**

Text is written for grades 6-12, but there are also great links for listening to different jazz styles.

<http://artsedge.kennedy-center.org/multimedia/series/AEMicrosites/jazz-in-time>

***Before John Was a Jazz Giant: A Song of John Coltrane*** by Carole Boston Weatherford (Sean Qualls, illustrator)

### Synesthesia

Learn about a neurological condition that enables some people to actually see music, rather than just imagining color, shape, and line associations.

<https://faculty.washington.edu/chudler/syne.html>

***The Girl Who Heard Colors*** by Marie Harris (Vanessa Brantley Newton, Illustrator)

### Balboa Park Commons

<http://www.balboaparkcommons.org>

This image database allows you to search through the collections of a number of cultural organizations in Balboa Park. Browse by featured set "Young Art 2015: Visualizing Music" to view objects from The San Diego Museum of Art collection related to this lesson. For more

information about the Commons contact Balboa Park Online Collaborative, [www.bpoc.org](http://www.bpoc.org).

## CREDITS

### Lesson Plan Author

#### Sarah Reece-Cusey

Sarah is a portraitist, working in various dry media and watercolor. She began her career as a fifth grade teacher, leaving the classroom in 2006 to spend more time in her studio. The Teaching Artist field has allowed Sarah to blend her two passions, and she currently teaches and coaches through Young Audiences of San Diego, the Teaching Artist Institute of San Diego, Collaborations: Teachers and Artists, and the Rainforest Art Project. In 2011, Sarah earned her MBA, with an emphasis in Non-Profit Management, from Marylhurst University. Sarah writes the Visual Arts Blog for the Teaching Artist Support Collaborative of California, and serves as the Artist Representative on YASD's Board of Trustees.

### Other Contributors

**Amy Gray**, *Manager of Educator and Student Programs*  
• Editor

**Eleanor García Mazzini**, *Coordinator of Educator and Student Programs*  
• Editor

**Gwen Gómez**, *Manager of Community Programs and Bilingual Initiatives*  
• Editor

**Sandra Benito**, *Deputy Director of Education and Public Engagement*  
• Editor

**Gaby Beebee**, *Graphic Artist*  
• Designer

**Natalie Fiocre**, *Professional Photographer*  
• Photography

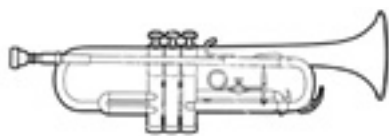
## NOTES:

Name: \_\_\_\_\_

MY SOUND PRINT PLAN

| Instrument | Sound Size  | Sound Shape | Sound Color |
|------------|---|-------------|-------------|
|            | <div>Very Big</div> <div>Big</div> <div>Medium</div> <div>Small</div> |             |             |
|            | <div>Very Big</div> <div>Big</div> <div>Medium</div> <div>Small</div> |             |             |
|            | <div>Very Big</div> <div>Big</div> <div>Medium</div> <div>Small</div> |             |             |
|            | <div>Very Big</div> <div>Big</div> <div>Medium</div> <div>Small</div> |             |             |





# Abstracted Instrument Still Life

**Grade Level:** Grades 3 – 5, adaptable to all grade levels

**Author:** Christina Thurston, *Teaching Artist*

## GENERAL DESCRIPTION

In this lesson, as a class or in groups, students will examine a real musical instrument or an instrument featured in an abstract still life work, discuss what they see, and identify the visual elements that make up the featured object. Exploring elements such as line and shape, students will deem what they feel is essential to capturing the form and character of the instrument. Students will work independently to create their own interpretation of their chosen form using recycled magazine pages, newspaper, colored construction paper, and drawing materials.

## OBJECTIVES

**Students Will:**

- observe and discuss the visual elements of a selected musical instrument.
- identify and select qualities (forms, lines, textures, colors) essential to the character of the selected object.
- construct a finished, two-dimensional abstract collage of an instrument.

**Prep Time:** Allow approximately 60 minutes of prep to create the PowerPoint and gather materials.

**Project Time:** Allow two, 45 minute sessions for art making.

## VOCABULARY

Introduce the project and discuss related vocabulary words.

**Abstract:** a form that has been simplified or geometricized

**Cubism:** invented by Pablo Picasso and Georges Braque in the early 20th-century style, this art movement and style translates the object in focus into basic and interconnected geometric shapes

**Elements of Art:** (form, line, shape, color, texture, space, and value) – the visual “tools” artists use to create art

**Positive Shape/Negative Shape:** the shape or object that is the focus/the area around the shape or object that is the focus

**Still Life:** an arrangement or work of art showing a collection of inanimate objects

## MATERIALS

Items listed are one per student unless otherwise noted.

- 12” x 18” construction paper in off whites, tans, or brown tones





- 9" x 12" assortment of colored construction paper (several sheets per student)
- Newspaper and/or magazine pages (assortment for class)
- Scraps of gift wrap or other decorative papers (assortment for class)
- Scissors
- Glue Stick
- Oil pastels (one set for every four students)
- Pencils
- Black markers

## Optional

Additional collage materials

## PRE-LESSON PREPARATION

- If possible, schedule a free, docent-led tour at The San Diego Museum of Art to view works featuring instruments, particularly those featured in abstract works of art.
  - Create a PowerPoint of images of abstract still life works that feature guitars and other instruments. The work of the Cubists (e.g. George Braque, Juan Gris, and Pablo Picasso) should provide a myriad of examples. Consider as well the semi-abstract imagery of Henri Matisse.
  - Locate musical instruments to work directly from observation.
- TIP:** If no instruments can be found, use photographs that show multiple views of the same instrument.
- Consider pre-screening magazines for inappropriate imagery and removing those pages prior to passing the magazines out to students.
  - Arrange to gather or collect recycled papers and materials.
  - Create a finished example of the project and samples that illustrate the steps of the project to help you better understand the lesson. If you are teaching this lesson to multiple classes of students, consider sharing unique student examples between classes to encourage creativity.

## SESSION ONE

### Looking at Instruments and "Recording" Their Essential Elements

## DISCUSSION

Through your PowerPoint or on a visit to The San Diego Museum of Art, explore images of abstract still life works depicting guitars and other instruments. To highlight the distinction between abstract renderings and representational renderings, consider contrasting abstract works with more traditional renderings.

### Consider prompting discussion by asking such questions as:

- Do you see an instrument?
- What in the painting makes you say that?

If looking at a Cubist work, bring attention to the

use of multiple viewpoints and the use of essential characteristic lines and shapes to describe an object.

- What shapes/lines do you think were most important to include?

Now, looking at the rendition of the instrument or a live instrument example, consider asking the following questions:

- What kinds of line/shapes can you see?
- What are the most essential shapes (that identify the object)?

**TIP:** Make sure to show students multiple views: top, bottom, side, front, and back.

## MOTIVATION EXERCISE

Have students use their observational skills to record the essential shapes and lines they see without fully recreating the object. Encourage students to share their drawings with each other or as a class. Place drawing in a safe place for use in the next session.

## SESSION TWO

### Creating an Abstract Collage

## PROCEDURE

1. Briefly show students how to sort through magazine pages/newspaper, looking for color only, not the imagery or printed word. At this stage they are making a non-representational collage.



2. Tear or cut pieces to cover at least 1/3 of the surface. It does not need to be continuous.
3. Glue these pieces in place, letting pieces go off the edges. These can be folded and glued behind, or cut off later.
4. Demonstrate how to cut or tear a curved shape out of 9" x 12" construction paper and position both positive and negative shapes on the composition; do not glue them yet.

**TIP:** It is easier to hold the scissors stationary and move the paper toward the scissors as your cut.

5. Do this again with a second contrasting piece of construction paper, cutting more shapes or forms that relate to the qualities of the instrument.





**TIP:** Scraps of gift wrap or other papers may also be added.

6. Explain that students should spend some time arranging the pieces to find a composition that they like before they use glue.

**TIP:** When they have a collection of cut elements, have students begin to explore how they might arrange them on their paper. Have them move the pieces around to discover design possibilities.



7. Once the parts are glued in place, student may use oil pastels or pencil to draw lines that reference alternative viewpoints and/or details of the instrument.

**TIP:** Somewhere on the composition, students may also be encouraged to add a contrasting accent using complementary color, possibly the opposite of the most dominant color of the collage.



8. Students may sign their names to the front of their papers, as artists do, using pencil or black marker.

Students may follow the above process, making creative choices within the following 4 criteria:

1. Cover at least 1/3 of your paper with a collage of magazine pages and/or newspaper.
2. Use both positive and negative shapes that describe the form of the guitar cut from construction paper.
3. Include drawings of alternative viewpoints and/or details referencing essential characteristics of the guitar.
4. Use accent/s of a complementary color (optional).

**TIP:** Ask students to evaluate their own work as they progress to see if they have met the criteria for the assignment. Ask students about the choices they have made.

## SHARING SESSION

Reflect on the design process with students. Hang or lay out students' works and, as a class, discuss and compare the choices made by the artists. Observe how the designs relate or differ from one another and allow students time to describe their own decision making process.

## EXTENSION ACTIVITY

Set up a still life with musical instrument(s) in the center of the room, so that each student has a view. Have students use their observational drawing skills to record what they see from their angle. After several minutes, have students switch seats and create a new viewpoint. This exercise may continue until students have all had the opportunity to draw from several viewpoints. Views may include the front, back, top, bottom, right side, or left side views. Then, if time allows, cut/tear the drawings and create a single composition using multiple viewpoints and/or have students add these pieces to their abstract compositions.

## ADAPTATION SUGGESTIONS

This lesson is geared towards upper elementary students (Grades 3 – 5), but is easily adapted for younger and older students.

### For lower elementary students (Grades K – 2):

For grades K-2, consider using a template for the main instrument shapes. Also, consider providing practice with tearing the paper, particularly if using scissors is a challenge for those new to it.

### For middle school students (Grades 6 – 8):

Middle school students may be interested in exploring mixed media, perhaps paint and found objects on canvas board. Consider including an exercise involving drawing the chosen instrument from observation and allowing students to include text as well as image, both of which may be relevant or meaningful to them.

### For high school students (Grades 9 – 12):

Consider using more sophisticated materials, adding paint, and including text. For an additional component, challenge students to create and incorporate 2 to 3 actual viewpoints of the chosen object in connection to the work of Cubist artists.

## STANDARDS

### Visual and Performing Arts Standards

#### Grade Three

1.5: Identify and describe elements of art in works of art, emphasizing line, color, shape/ form, texture, space, and value.

3.3: Distinguish and describe representational, abstract, and nonrepresentational works of art.

#### Grade Four

1.2: Describe how negative shapes/forms and positive shapes/forms are used in a chosen work of art.

2.6: Use the interaction between positive and negative space expressively in a work of art.

#### Grade Five

1.2: Identify and describe characteristics of representational, abstract, and nonrepresentational works of art.

2.4: Create an expressive abstract composition based on real objects.

### Common Core Standards

#### Grade Three

SL: 3.1: Engage effectively in collaborative discussions (one-on-one, in groups, and teacher- led) building on others' ideas

and expressing their own clearly.

SL: 3.1d: Explain their own ideas and understanding in light of the discussion.

### Grade Four

SL: 4.1: Engage effectively in collaborative discussions (one-on-one, in groups, and teacher- led) building on others' ideas and expressing their own clearly.

SL: 4.1d: Review the key ideas expressed and explain their own ideas in light of the discussion.

### Grade Five

SL: 5.1: Engage effectively in collaborative discussions (one-on-one, in groups, and teacher- led) building on others' ideas and expressing their own clearly.

SL: 5.1d: Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

## RESOURCES

### Visual Thinking Strategies

[www.vtshome.org](http://www.vtshome.org)

### Cubism - the First Style of Abstract Art

[http://www.artyfactory.com/art\\_appreciation/art\\_movements/cubism.htm](http://www.artyfactory.com/art_appreciation/art_movements/cubism.htm)

### What is Cubism? An Introduction to the Cubist Art Movement and Cubist Painters

<http://emptyeasel.com/2007/10/17/what-is-cubism-an-introduction-to-the-cubist-art-movement-and-cubist-painters/>

“Visual Thinking Strategies: Using Art to Deepen Learning Across School Disciplines” by Philip Yenawine

“Cubism - Art Revolutions” by Linda Bolton  
(grades 3-12)

### Balboa Park Commons

<http://www.balboaparkcommons.org>

This image database allows you to search through the collections of a number of cultural organizations in Balboa Park. Browse by featured set “Young Art 2015: Visualizing Music” to view objects from The San Diego Museum of Art collection related to this lesson. For more information about the Commons contact Balboa Park Online Collaborative, [www.bpoc.org](http://www.bpoc.org).

## CREDITS

### Lesson Plan Author

**Christina Thurston, Teaching Artist** (*MEd, Lesley University; BS Biology/Minor: Chemistry, San Diego State University*)

Christina Thurston is a seasoned artist and educator. Her large-scale works include *Aloha Spirit* on Garnet Avenue in Pacific Beach, murals at La Jolla Village Center, The Forum, Point Loma High School, and De Portola Middle School. Christina has trained teams of artists to create scenery and backdrops for productions and plays as the charge scenic artist for the Old Globe Theatre and Image Events. She has also worked as a scenic artist for

television episodes of *Point Pleasant* and *Veronica Mars*. Christina is a teaching artist with CoTA - Collaborations: Teachers & Artists; Young Audiences of San Diego, and a visual arts instructor with UC San Diego Extension.

### Other Contributors

**Amy Gray**, *Manager of Educator and Student Programs*  
• Editor

**Eleanor García Mazzini**, *Coordinator of Educator and Student Programs*  
• Editor

**Gwen Gómez**, *Manager of Community Programs and Bilingual Initiatives*  
• Editor

**Sandra Benito**, *Deputy Director of Education and Public Engagement*  
• Editor

**Gaby Beebee**, *Graphic Artist*  
• Designer

**Natalie Fiocre**, *Professional Photographer*  
• Photography

## NOTES:



# Constructed Cardboard Instruments



**Grade Level:** Grade 6 – 8, adaptable to all grade levels

**Author:** Alyson Blum, *Artist-Educator*

## GENERAL DESCRIPTION

In this exploratory sculpture lesson, students will utilize musical instruments as their inspiration and build varyingly scaled instrument-based sculptures using cardboard, chipboard, paper, and other mixed media. By examining selected works and/or instruments, students will be challenged to design and build a sound producing instrument sculpture. Students will personalize their instruments' surfaces by utilizing several mixed media methods and present them in an individual or group performance.

## OBJECTIVES

### Students Will:

- examine the shape, function, and construction of musical instruments.
- learn about the process of cardboard and paper surface alteration and construction methods.
- create their own cardboard or composite instrument reflective of a musical or artistic inspiration, style, period, or culture.

**Project Time:** This lesson is divided into three, 45 minute sessions. For two, 45 minute sessions, omit Session One.

**Prep Time:** Allow 2 hours to collect and prepare materials, and 1 hour to create samples.

**TIP:** If available prep time and supplies are limited, focus on a single instrument, working in relief, or take a collaborative approach with students working in small groups.

## VOCABULARY

Introduce the project and discuss related vocabulary words:

**Balance:** perceived visual weight in the arrangement of elements (line, shape, color, texture, etc.)

**Contrast:** opposition or juxtaposition of different forms, lines, or colors in a work of art

**Flange:** in paper construction, a rim, collar, or lip used to provide a place for the attachment of other objects

**Mixed Media:** a technique involving the use of two or more art materials in a single composition

**Relief:** the projection of a part or parts from the plane on which it is formed

## MATERIALS

Items listed are one per student unless otherwise noted.

- Cardboard box – recycled or new (enough for at least

- one per student)
- Chipboard box – from cereal, tea, granola bar box, etc. (enough for at least one per student)
- Paper towel and mailing rolls (enough for at least one per student)
- ¼ or ½ inch corrugated cardboard roll (1 foot per student)
- Kraft colored card stock, 8.5" x 11"
- Pencil with eraser
- Scissors
- Rulers (shared by students)
- Kraft tape (several roles for class)
- Hole punch (several per class)
- Hardware jute (one large skein)
- Metal brads (at least 10 per student)
- Paper clips (at least 6 per student)
- Large elastic bands (at least 6 per student)
- Wooden clothespins (at least 6 per student)
- Sticks (assorted sizes; enough for class)
- Elmers Glue All or Tacky Glue (several bottles per class)
- Dark furniture wax (1 container per class)
- Assorted brushes (shared by students)
- Painters utility brushes (shared by students)
- Disposable paper plates
- Disposable gloves (one pair per student)
- Black tempera/acrylic paint (shared by class)
- Corks (variety for class)
- Sheet music (several sheets to be shared by class)

## Optional Materials

instant antiquing spray, metallic washi tape, metal and wood tidbits, jar lids, jewelry and craft wire, buttons, washers, saws, sheet music pages, corks, stapler and staples, glue dots, cardboard/ tin cylinders, kraft colored paper bowls, plates, and straws.

**TIP:** Uline carries an expansive variety of cardboard, boxes, chipboard, and packing supplies.

## PRE-LESSON PREPARATION

- If possible, schedule a docent-led tour at The San Diego Museum of Art to view sculpture and relief works, that illustrate interesting.
- Create a finished example of the project, and samples that illustrate the steps of the project, will help you to better understand of the lesson. When teaching this lesson to multiple classes of students, consider sharing unique student examples between classes to encourage creativity.
- Create a cardboard attachment menu board for display. Trim multiple lengths of cardboard and chipboard into strips in various sizes: such as 1 inch, 1.5 inch, 3 inch, 6 in, and 12 inch.

**TIP:** Trim cardboard with the weft going horizontally for curves and vertically for angles so that some will curve and roll into cylindrical shapes.

- Define the box sizes you wish to use as templates, mark as such, and duplicate if needed.
- Display applicable inspirational images or provide musical instruments for observation.

- Consider listing specific options for students to select from to guide their explorations more clearly, such as create a cardboard instrument that:
  - » can produce 3+ sounds
  - » combines 5+ types of materials (e.g. cardboard, metal, paper, wood, and fiber)
  - » includes 3 hand painted patterns and/or wax finishes
  - » incorporates lyrics or sheet music
  - » is accompanied by a poem/story/performance/ song
  - » includes something unexpected or hidden
  - » has moveable parts

## SESSION ONE

### Sketching Ideas and Cutting and Staining Materials

#### PROCEDURE

##### Sketching Instruments and Selecting Building Materials

1. After observing images of instruments or real examples, have students quickly sketch their own design ideas rough instrument forms using paper and pencil.
2. Distribute random chipboard strips, and demonstrate attachment techniques such as using a flange for secure adhesion of two parts.



**TIP:** Allow students to create a small reference board of their own if they choose and time allows.

### Staining Materials

1. Pass out black paint and various small to medium brushes.
2. Demonstrate to students how to paint patterns or write lyrics onto the cardboard pieces. In order to keep works from getting too saturated, suggest students use dry brushes to paint loose lines or shapes, making sure to cover all sides of the cardboard.
3. Demonstrate how to apply wax, and how to lightly rub it off with a paper towel, creating various textures on the cardboards and papers. Encourage students to do so on top of painted surfaces and plain paper sheets.



**TIP:** Alternatively, set these two options up at stations throughout the project time.



4. Set labeled student work in individual folders to dry, and put aside until the following session.

## SESSION TWO

### Creating Three Dimensional Components for Instruments

#### PREP

Set out all materials: one area of boxes and chipboard boxes, another with glues and tools, and a third with mixed media materials.

#### PROCEDURE

1. Return work to students and note their progress.  
**TIP:** Show other student examples to generate ideas.
2. Pass out template options if applicable.
3. Demonstrate how to alter the shape of cereal chipboard boxes by tracing smaller box templates, aligned with corresponding folds.



4. Demonstrate how to gently fold and use scissors to begin cutting an opening for instruments such as a guitar, violin, etc.
5. Demonstrate rolling cylinders as tubes, creating templates for flared cones, and creating slots to insert shapes.
6. Demonstrate the use of cardboard joint options such as binding flanges, as well as how to utilize paper clips, clothespins, and rubber bands to secure joints during drying time.
7. Have students begin gluing or adhering their objects together using materials available and the methods demonstrated.  
**TIP:** Encourage students to work outwards considering balance, contrast, and variety in terms of texture in materials and relief.

8. Set student work aside until the next session.

## SESSION THREE

### Adding a Sound Element and Final Details

#### PROCEDURE

1. Return work to students to review objectives and note progress together.

2. Direct students to return to their original design drawings and consider detail.
3. Demonstrate multiple methods for creating sound (vibration) between materials (e.g. blowing air, banging metal and wood, plucking metal wire or rubber bands, pulling zippers, making bells, etc.).
4. Encourage students to establish sound for their instrument.



5. Then, shift to adding final surface details with layers of mixed media elements, creating unity and establishing visual repetition.

6. Lastly, have students tag and title their instruments.

#### SHARING SESSION

Reflect on the design process with students. Hang or lay out students' works and, as a class, discuss and compare their choices. Observe how the designs relate or differ from one another and allow students time to describe their own decision-making process.

#### EXTENSION ACTIVITY

Have students share and play their cardboard instruments individually or in small groups in class. Encourage students to write out the song their instruments last played or their imagined story of origin. Completed sculptures may effortlessly lead to a related area of guided exploration, adaptation, or performance.

#### ADAPTATION SUGGESTIONS

This lesson is geared towards middle school students (Grades 6 – 8), but is easily adapted for younger students.

##### For elementary students (Grades K – 5):

Consider opting for relief instruments, with templates to select, alter, and cut to create unique musical instruments, such as a relief guitar. For additional ease, have several pieces of pre-cut chipboard and cardboard shapes in varying sizes and surface patterns available to students. Layer shapes into a relief instrument collage. For lower elementary, encourage the creation of more simplified instrument forms, such as flutes, horns, and canister drums.

##### For high school students (Grades 9 – 12):

Broaden the scope of possibilities and challenges with more complicated materials: larger elements, sculpture wire, rattan, and wood accompanied with X-Acto knife and drill.

Consider working in groups, creating complicated instruments or ensembles, or to scale instruments following a trial model.

## STANDARDS

### Visual Arts Standards

#### Grade Six

- 1.1: Identify and describe all the elements of art found in selected works of art (e.g., color, shape/form, line, texture, space, value).
- 2.4: Create increasingly complex original works of art reflecting personal choices and increased technical skill.

#### Grade Seven

- 1.2: Identify and describe scale (proportion) as applied to two-dimensional and three-dimensional works of art.
- 2.5: Interpret reality and fantasy in original two-dimensional and three-dimensional works of art.

#### Grade Eight

- 2.6: Design and create both additive and subtractive sculptures.
- 4.4: Develop and apply a set of criteria as individuals or in groups to assess and critique works of art.

### Common Core Standards:

#### Grade Six

- RI: 6.7: Integrate information presented in a different media or formats (e.g. visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.
- SL: 6.5: Include multimedia components (e.g. graphics, images, music, and sound) and visual displays in presentations to clarify information.

#### Grade Seven

- SL: 7.5: Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.

#### Grade Eight

- SL: 8.5: Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

## RESOURCES

### Metropolitan Museum of Art Thematic Essays: Musical Instruments

[http://www.metmuseum.org/toah/hi/te\\_index.asp?s=all&t=all&d=musical\\_instruments](http://www.metmuseum.org/toah/hi/te_index.asp?s=all&t=all&d=musical_instruments)

### Picture Dictionary for Kids: Musical Instruments

<http://englishwilleasy.com/english-through-pictures/things-english-through-pictures/musical-instruments-2/>

### History of Music:

[http://en.wikipedia.org/wiki/History\\_of\\_music](http://en.wikipedia.org/wiki/History_of_music)

### Balboa Park Commons

<http://www.balboaparkcommons.org>

This image database allows you to search through the collections of a number of cultural organizations in Balboa Park. Browse by featured set “Young Art 2015: Visualizing Music” to view objects from The San Diego Museum of Art collection related to this lesson. For more information about the Commons contact Balboa Park Online Collaborative, [www.bpoc.org](http://www.bpoc.org).

## CREDITS

### Lesson Plan Author

#### Alyson Blum

Alyson Blum earned a B.F.A. in Integrated Art History and Studio Art from Willamette University and continued her graduate studies at the Portland Art Institute and the Royal College of Art in London. In addition to teaching in private and public schools, Alyson has developed education programs for the Newport Harbor Art Museum and Portland Art Museum. She is the former director of the Parent Child Art Center in Portland, Oregon, and is currently an art educator at Bird Rock Elementary in La Jolla. She also conducts regular workshops at Art on the Boulevard.

### Other Contributors

**Amy Gray**, *Manager of Educator and Student Programs*  
• Editor

**Eleanor García Mazzini**, *Coordinator of Educator and Student Programs*  
• Editor

**Gwen Gómez**, *Manager of Community Programs and Bilingual Initiatives*  
• Editor

**Sandra Benito**, *Deputy Director of Education and Public Engagement*  
• Editor

**Gaby Beebee**, *Graphic Artist*  
• Designer

**Natalie Fiocre**, *Professional Photographer*  
• Photography

## NOTES:



# Visual Rhythm Collage



**Grade Level:** Grades 9 - 12, adaptable to all grade levels

**Author:** Kathleen Kane-Murrell, *Artist and Educator*

## GENERAL DESCRIPTION

In this lesson, student will create collage compositions that explore visual rhythm through the use of repetition, and that take inspiration from hard-edge painting. The flat patterns, abrupt edges, and lively color combinations. The collage papers used will first be created through painted paper explorations done as a collaborative class project. Those papers will then be distributed to students for cutting, shaping, and collaging into individual compositions that visually emulate a piece of sheet music.

## OBJECTIVES

**Students Will:**

- collectively create unique collage materials in a collaborative art process.
- explore the elements of repetition, rhythm, and composition as found in both music and the visual arts.
- learn about hard-edge painting and explore methods used to create such effects in their own work.

**Project Time:** Allow 2 1/2 hours to research, collect and set up mixed media collage stations, and create project examples.

**Prep Time:** Allow three, 45-minute periods from introduction to completion.

## VOCABULARY

Introduce the project and discuss related vocabulary words:

**Collaborative Art:** a collective effort made by two or more artists towards a singular, creative result

**Hard-Edge Painting:** an abstract painting technique in which sharp contours, flat color, and abrupt transitions between colors are used; developed in California in the 1960s in contrast to the gestural lines and forms found in the work of the Abstract Expressionists

**Mixed Media Art:** a technique involving the use of two or more art materials in a single composition

**Mood:** the state of mind or feeling communicated by a work of art

**Visual Rhythm:** the use of an intentional, repeated pattern of lines and/or shapes in a composition, which guides the eye from place to place throughout the work

## MATERIALS

Items listed are one per student unless otherwise noted.

### For Creating Collage Compositions:

- of heavy white paper (11" x 17") heavy enough to support collage materials and paint  
**TIP:** Heavy cover stock, Kelly Paper, or Papers Plus work very well.
- PVA glue (1 container for every 2 students)  
**TIP:** Recommend Lineco brand @ Dick Blick
- Paint brush
- Plastic/foam plate
- Paper towel

- Water container
  - Scissors
  - 7 - 8 Brayers (shared by students)
  - Yellow Frog Tape (1 roll for every 4-6 students)
- TIP:** Found at Ace Hardware or FrogTape.com.

## Collage Stations Will Require:

- A variety of large sheets of white or light colored paper (gray, yellow) that can support paint. The size and amount of paper depends upon the number of students who will be using collage material.
- **TIP:** Old art work on paper is especially interesting when used as the ground.
- 8 plastic, unusable credit cards and palette knives.
- Large paint brushes (enough for students to use at all stations; two brushes per paint color).
- A variety of acrylic paint colors.
  - » 1 quart: white
  - » 1 pint: in colors black, chrome yellow, aqua green, orange, red, cobalt blue, green (light permanent), and polymer gloss medium
- **TIP:** Blickrylic acrylic paint or Blick studio acrylic are recommended.
- 20 plastic/foam disposable trays or plates.
- Plastic table cloths to cover desks (one for each desk being used).
- Paper cutter (needed in order to divide collage material among students).

## PRE-LESSON PREPARATION

- If possible, schedule a docent-led tour at The San Diego Museum of Art to view hard-edge contemporary works. Look for abstract works that create sharp contours and use flat color. For comparison, consider the differences between these works and those created by Abstract Expressionist artists.
- When looking at objects in the galleries, discuss the concept of visual rhythm—the intentional, regular repetition of lines and shapes used to achieve a specific repetitious effect or pattern. Discuss as well the various methods that artists may have used to apply their materials.

### Potential Works from The San Diego Museum of Art:

**Note:** Specific works may be rotated, but the galleries should generally include a variety of objects related to hard edge painting.

### Hard Edge Paintings:

- John Sennhauser, *Synchroformic No. 23*, 1951, 1998.90

**Note:** If this work is not currently on view, it is in the Museum's "Selected Works" publication (See Resources).

- Frank Stella, *Flin Flon VIII*, 1970, 1979.19
- Josef Albers, *Homage to Square*, 1963, 1991.8

### Abstract Expressionist Paintings:

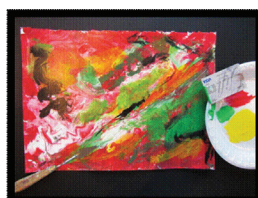
- Janet Sobel, *Untitled*, 1946-8, 2002.1
- Hans Gustav Burkhardt, *Signs of Our Times*, 1968, 1969.77

- Collect materials available in the classroom for the collage stations.
- **TIP:** This is an opportunity to use odds and ends of materials on hand.
- Create a finished example of the project, and samples that illustrate the steps of the project to help you better understand the lesson. If you are teaching this lesson to multiple classes of students, consider sharing unique student examples between classes to encourage creativity.

## SESSION ONE

### Collaboratively Creating Collage Materials

#### PREP



Assemble a variety of painted paper exploration stations.

**TIP:** For preventing muddy color mixing, consider having similar color palettes at individual stations.

#### PROCEDURE

1. Gather materials and set up a variety of stations.

**TIP:** If table space is limited, consider smaller stations on desks.

Some possibilities for painted paper explorations include:

- Watercolor paint station with crayons (wax resist) on paper
- Spray watercolors on paper with salt sprinklings (creates a blossom effect)
- Stamping, sponging, scraping, layering, and dripping paint onto paper, sheet music, maps, book pages, or other printed material
- Painting directly onto paper with expressive lines and strokes

2. Share with students that they will be creating painted paper explorations to later cut, shape, and collage onto other paper for their visual rhythm compositions.

**TIP:** Emphasis should be placed on the process. Encourage students to enjoy each station and explore the happenings with each material combination.

3. Assign students to a station or allow them to rotate among stations freely.

**TIP:** As a collaborative art project, working together and respecting the process of each artist is paramount. There is no "ownership" of any individual pieces at this point; the collage material will be distributed by instructor after it is completed.

4. Set all painted explorations aside to dry and be used in the next class session.

**TIP:** Be sure to factor in ample clean up time for this activity, as the use of paint in various stations can take additional time to disassemble.



## SESSION TWO

### Creating Collage Materials and Ground

#### PREP

Gather paint materials and tape (for resist) and paper for each student.

**TIP:** In the spirit of collaborative work, allow students to share collage papers.

#### PROCEDURE

1. Distribute a sheet of ground paper (watercolor paper) to each student.



2. Demonstrate adding masking tape directly to the paper before painting to block out (resist) the paint added on top. Encourage students to create straight, hard-edge lines and rhythm with their tape lines.

3. Once students have laid down their tape, invite them to paint on top of their entire paper with a single wash layer (acrylic paint diluted with water).

**TIP:** If done as a wash, this first layer should dry quickly. Use a fan or hair dryer can be used to speed up drying time.

4. Invite students to paint on top of their initial wash layer with colors and patterns of their choice. Have students consider a selected musical score as inspiration. Encourage them to consider the mood of the song and how they would translate those feelings into their brush stroke and color choices.



**TIP:** Continually ask questions of students as they work to allow them the opportunity to consider their process.

5. Set works aside to dry. At the start of the next session, carefully remove the masking tape, ensuring first that the ground paper is completely dried.

## SESSION THREE

### Collage Using Prepared Materials

#### PREP

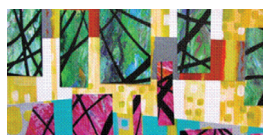
Gather glue materials and painted ground papers for each student.

**TIP:** In the spirit of collaborative work, allow students to share collage papers.

#### PROCEDURE



1. Provide dried collage material to students for cutting into smaller pieces that they will collage onto their layered ground.



2. Demonstrate to students how to layer their collage material first in horizontal and then vertical rows over their painted ground in a style similar to sheet music. Encourage them to consider how best create visual rhythm through the placement of their pieces and the shifts and patterns formed through variations in size and shape.
3. Complete composition by moving shapes until a visual rhythm is achieved. Affix collage pieces using PVA glue.

4. While glue is still wet, roll brayer over collage until all edges are secure.

#### DISCUSSING COLLAGE CHOICES

Reflect on the design process with students. Hang the finished collage compositions or set them on a table and compare the individual choices made by each artist. Observe how the designs relate or differ from one another and allow each student the opportunity to describe their decision-making process. If time allows, analyze how two or more of the student's compositions (approached interpreting their music of choice) in order to build knowledge and to compare the approaches that the artists took.

#### EXTENSION ACTIVITY

Challenge students to transpose mood, as found in a score of music of their choice, into a visual composition. Let students experiment with the relationship between color and mood by painting directly to the music. Students will respond naturally to colors and sounds and explore the materials to make their own connections between the two.

#### ADAPTATION SUGGESTIONS

This lesson is geared towards high school students (Grades 9 - 12), but is easy adapted for younger students.

**For elementary students (Grades K - 5):**

Consider simplifying this project for younger grades by limiting the number of sessions and steps needed. Students may complete this project with "found" shapes of collage materials created in class or prepared by the instructor. Instructors could also pre-cut collage material into random, appropriately sized collage material to be used with this project. Students could also learn and recreate a class-selected song on their papers.

**For middle school students (Grades 6 - 8):**

Middle school students may complete this project without a painted ground layer and resist process and instead use a light colored paper for the ground on top of which they can assemble their composition. Collage material should be cut and assembled with additional instructions regarding visual rhythm.

## STANDARDS

### Visual Arts Standards

#### Grades nine – twelve

##### 1.0 Artistic Perception

- 1.4 Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.
- 1.5 Analyze the material used by a given artist and describe how its use influences the meaning of the work.

##### 2.0 Creative Expression

- 2.5 Create an expressive composition, focusing on dominance and subordination.

##### 4.0 Aesthetic Valuing

- 4.4 Articulate the process and rationale for refining and reworking one of their own works of art.

### Common Core Standards:

#### Grades Nine and Ten:

- RI: 1.9-10: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- SL: 9.10:1: Initiate and participate effectively in a range of collaborative discussions with diverse partners, building on other's ideas and expressing their own clearly and persuasively.

#### Grades Eleven and Twelve:

- SL: 9.11-12: Initiate and participate effectively in a range of collaborative discussions with diverse partners, building on other's ideas and expressing their own clearly and persuasively.
- RI: 1.11-12: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

## RESOURCES

*John Sennhauser, A Retrospective 1937-1950*, Exhibition Catalog, Struve Gallery, Chicago

*The Music of Painting: Music, Modernism and the Visual Arts from the Romantics to John Cage* (2012), by Peter Vergo, Phaidon Press

*Artspeak by Robert Atkins* (2013), Abbeville Press [www.theartstory.org/movement-hard-edge-painting](http://www.theartstory.org/movement-hard-edge-painting)

#### Balboa Park Commons

<http://www.balboaparkcommons.org>

This image database allows you to search through the collections of a number of cultural organizations in Balboa Park. Browse by featured set “Young Art 2015: Visualizing Music” to view objects from The San Diego Museum of Art collection related to this lesson. For more information about the Commons contact Balboa Park Online Collaborative, [www.bpoc.org](http://www.bpoc.org).

## CREDITS

### Lesson Plan Author

#### Kathleen Kane-Murrell

Kathleen Kane-Murrell is an artist-in-residence at Ellen Browning Scripps, Vista Grande, and Kumeyaay Elementary schools in San Diego. She is author of the children's art program, Fine Artists™. Art created through Fine Artists™ has won numerous awards and is featured in the permanent collections of the San Diego Airport and the San Diego County Office of Education. Kathleen has had a life-long interest in art, education, and the creative process. Her highly successful art program has trained hundreds of art docents and brought fine art to thousands of children for the past 20 years.

### Other Contributors

**Amy Gray**, *Manager of Educator and Student Programs*  
• Editor

**Eleanor García Mazzini**, *Coordinator of Educator and Student Programs*  
• Editor

**Gwen Gómez**, *Manager of Community Programs and Bilingual Initiatives*  
• Editor

**Sandra Benito**, *Deputy Director of Education and Public Engagement*  
• Editor

**Gaby Beebee**, *Graphic Artist*  
• Designer

**Natalie Fiocre**, *Professional Photographer*  
• Photography

## NOTES: