



# VSA International Art Program *for Children with Disabilities*

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## TEACHER RESOURCE GUIDE

Edition 2013

A series of visual art lesson plans designed  
to engage students with disabilities.



VSA International Art Program  
*for Children with Disabilities*

Teacher Resource Guide  
Edition 2013

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# INTRODUCTION

Students in today's classrooms possess a wide range of learning styles and abilities. Each lesson plan in this Teacher Resource Guide is written broadly to include students with various needs. We encourage you to approach this curriculum using a Universal Design for Learning framework, to include students with a range of abilities without modifying instruction for each individual student, thus promoting the dignity, independence and learning of all students.

The lessons conform to the following principles of Universal Design: (1) Multiple Means of Representation – presenting information in multiple formats so that all students understand the content, (2) Multiple Means of Expression – providing multiple options for students to express themselves, and (3) Multiple Means of Engagement – providing multiple opportunities for students to work in ways that are interesting and challenging for them.

We hope that this Teacher Resource Guide gives you and your students the opportunity to experience the inherent joys of creating and learning in the arts. We look forward to including the work of your students as part of the online exhibition of *Yo Soy...Je Suis...I Am...*, VSA's *International Art Program for Children with Disabilities*, at [www.kennedy-center.org/education/vsa/programs](http://www.kennedy-center.org/education/vsa/programs).

Lastly, we invite you to share with us your own experiences with these lessons and, if you like, to add to our library of lessons by sending us your suggestions to: [VSAinfo@kennedy-center.org](mailto:VSAinfo@kennedy-center.org).



# INTRODUCTION

*"I have a face, but a face is not what I am. Behind it lies a mind, which you do not see but which looks out on you. This face, which you see but I do not, is a medium I own to express something of what I am. Or so it seems till I turn to the mirror. Then, my face may seem to own me; to confront me as a condition to which I am bound" (Bell, 2000, p. 5).*

The self-portrait has consistently been a rich and meaningful form of artistic engagement. Portraits of Frida Kahlo, Leonardo DaVinci, Pablo Picasso, and Vincent Van Gogh, for example, are staples in modern pre-K-12 art rooms. How, though, can we update the self-portraits we display in our classrooms as well as the methods we use to teach the self-portrait for contemporary times? How can we address our students' needs and identities today? The digital world has changed the ways in which we process information and connect with the world beyond our doors. A lesson on "how to draw the face" is not complex enough to be meaningful in and of itself in reflecting the complex and constantly changing identities of our students. Our students negotiate and renegotiate their relationships, making connections with communities locally, nationally, and globally, all the while searching for self-understanding and self-expression. Thus, relevant self-portraiture today need not even include the use of a mirror, the first item one would think necessary to successfully depicting the self. It is time to rethink the ways in which we help students to express components of the self.

This unit of lessons re-conceptualizes the "self-portrait" in alternative, challenging, symbolic, and beautiful ways, breaking from traditional teaching of self-portraiture. We hope this guide serves as an inspirational starting point for both teachers and students.

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# SECRETS ABOUT ME

**Grade level:** 4 – 12

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

Students will create a self-portrait in a clay tile inspired by selected works from *PostSecret* ([www.postsecret.com](http://www.postsecret.com)), a digital archive of an ongoing community art project where people mail in their secrets anonymously on a handmade postcard.

## Objectives

### Art Making

Students will create a symbolic 6"x6" clay tile representing aspects of their secret selves using form and texture.

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

### Critical Inquiry

Students will interpret the secret messages being sent in selected age-appropriate works from *PostSecret*.

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

### Art History Inquiry

Students will compare and contrast how contemporary artists construct different ways of "sharing" secrets in their art.

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

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

### Aesthetic Inquiry

Students will identify the expressive qualities in selected age-appropriate works from *PostSecret*.

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



## Key Vocabulary

### Form:

The overall shape of a 3-dimensional object

### Texture:

The surface quality of objects that appeals to the tactile sense

### Symbol:

Something that stands for or represents something else.

### Clay:

A natural, moist earth substance used in making brick, tile, pottery and ceramic sculpture

### Slip-and-Score:

A system used to connect clay pieces together.

# Lesson: SECRETS ABOUT ME

## Materials

Wedged ceramic clay, air dry clay, or other modeling compound

Clay tools, such as gouges, picks, plastic knives and forks

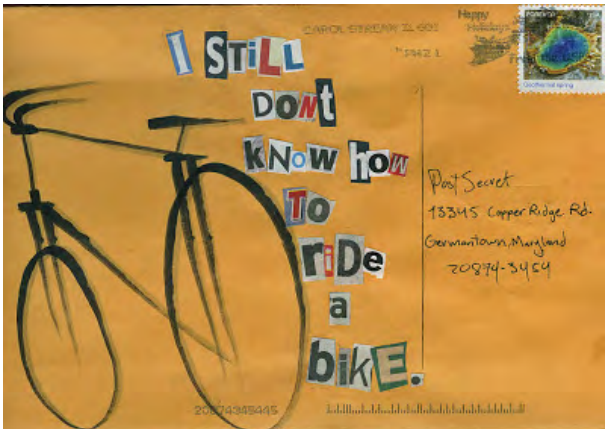
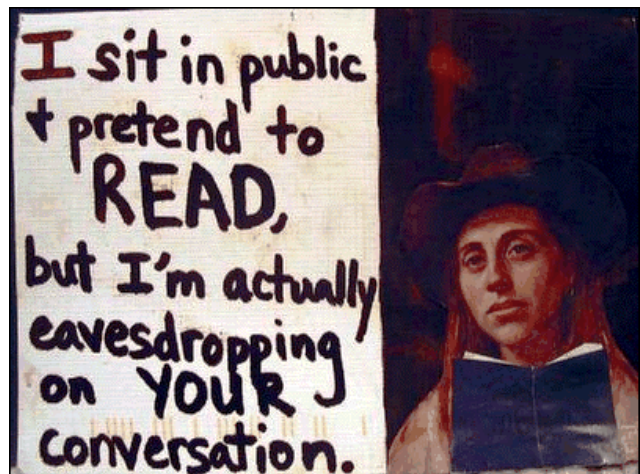
Acrylic paint

A variety of different sized paint brushes

**Print outs** of suggested works from the *PostSecret* books or website ([www.postsecret.com](http://www.postsecret.com)).

Focus on works that address the revealing of metaphoric "portraits" of the artist.

## Examples of suggested *PostSecret* work:



# Lesson: SECRETS ABOUT ME

## Discuss

- 1 Group students to discuss selected *PostSecret* postcard examples through a Think-Pair-Share activity. Have the students study and describe the image to each other highlighting those aspects that reveal the personal qualities of the artist.
- 2 Pose the following questions to the students, both orally and in written format:
  - *What is the message the artist is presenting about him/herself?*
  - *What symbols have been used to help the artist tell his/her personal story portrait?*
  - *How are you like the artist?*
  - *How are you different?*
- 3 After thinking about these questions independently, students pair-share their discoveries with one another.
- 4 Each team selects one member to report the team's findings to the class.

## Prepare

- 1 Have students respond to Idea Generator Worksheet (see appendix, page X), presented in written form and orally. Students should name or communicate through another preferred communication, 4 to 6 positive secrets that classmates may not know about them.
  - *Student pairings can be utilized in the completion of their idea generator.*
- 2 Have students think of symbols that represent the answers given in the Idea Generator Worksheet
- 3 Students then sketch the symbols of the 4 to 6 positive secrets on the back of the Idea Generator Worksheet.
  - *Symbols should be simple, bold, and have little detail, keeping in mind that they will be created in 3 dimensional relief.*
  - *Utilize classroom discussion, or the student pairs, to assist students in transforming the ideas on the Idea Generator Worksheet into symbols. Taking this process in steps helps students move from a concrete level of thinking ("I like sports") to the more abstract ("I can use a football jersey to depict that I like sports").*
- 4 Next, students will design their tiles, organizing the symbols to fit on a square sheet of paper the size of the tile, allowing all symbols to be visible.



## Lesson: SECRETS ABOUT ME

### Create

It is important to remind students of the tactile nature of ceramic, and, therefore, the opportunity to create a variety of textures on the 3-dimensional surface.

Making a sample “texture plate” in advance to pass around the classroom provides students with the opportunity to feel the different textures in clay work. Encourage students to focus on the three-dimensional quality of clay during the project.

- 1 To create the clay tiles, place a ball of clay onto a canvas sheet or placemat. Place wooden sticks on either side the distance apart desired for the finished tile. Consider 6” x 6” as a manageable size.
- 2 Using a rolling pin, roll out the clay, much like pie dough, gently rolling the clay to the desired width. The thickness will be established by the height of the sticks. Trim the excess clay on the top and the bottom with a plastic knife to create a square tile.
- 3 Give the students extra small chunks of clay. Show them how to add features of their symbols to their tiles by pushing and pulling the clay into shapes and forms.
- 4 Demonstrate the process of adding these forms to the tile through the slip-and-score method.
  - *Slip and score is done by making shallow crosshatched indentations with a pointed tool in both the tile and the form, and adding slip (watery clay) to the crosshatched areas.*
  - *The form is then placed on the tile and smoothed to create a bond.*
  - *Students can be told to make a tic-tac-toe design on the clay to provide a concrete direction for crosshatching*
- 5 Encourage students to work using additive and subtractive techniques, that is, adding clay as well as removing it from the tile.
- 6 After creation of all tiles is complete, allow to air dry overnight, or fire in a kiln if available.
- 7 Finished tiles can be painted with acrylic paints or non-toxic school-grade glaze. Provide a variety of sized paint brushes. Allow to dry overnight.

## Lesson: SECRETS ABOUT ME

### Reflect and Discuss

- 1 Have students place their completed tiles in front of them.
- 2 Students then move 4 seats to their right so that students face a tile with which they are not familiar (not their own work or that of their Think-Pair-Share partner).
- 3 At each tile should be placed a Detective Worksheet (see Appendix, page X). Read the directions aloud.
- 4 Have students respond to the worksheet, by listing in writing, or by using another form of preferred communication, the possible “secrets” shown in the symbols they see on the tiles.
- 5 Have students share their discoveries with the class.
- 6 The tile artist then responds with his or her intention for the creation.
  - *As should always be the case, students can reserve the right to keep their “secrets” secret.*

### Student Samples





# THE FLUID ME

**Grade level:** 4 – 12

**Expected Length:** 2 class periods

Students will paint a watercolor and acrylic portrait using lines and representative patterns. Fluid mark-making and expressive lines are at the root of this lesson. These concepts are reinforced through the examination of the works of Lucian Freud, Francis Bacon, and Jenny Saville. These artists do not provide photographic images of their subjects, but rather use expressive and fluid marks to represent the self. *Careful selection of images is required as often these artists use nudity in their work.*

## Objectives

### Art Making

Students will create a self-portrait painting using acrylic paint and watercolor.

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

### Critical Inquiry

Students will investigate how the brushstrokes and color choices in the work of Lucian Freud, Jenny Saville, and Francis Bacon provide insight into the expressive nature of the artists.

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

### Art History Inquiry

Students will analyze the varied ways that artists communicate expressive parts of their identities.

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

### Aesthetic Inquiry

Students will support their ideas regarding a work of art which does not photographically depict the artist.

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



## Key Vocabulary

### *Fluidity:*

Flows easily and gracefully

### *Pattern:*

A repeated decorative design

### *Acrylic paint:*

Paint with a resin base

### *Watercolor:*

Paint resulting in a pastel color thinned with water

### *Contour line drawing:*

The outline, defining lines of the object being drawn

### *Expressive line:*

Lines that flow and are organic and fluid in nature

## Lesson: THE FLUID ME

### Materials

Soft drawing pencils (no erasers)

9" x 12" newsprint sheets of paper

18" x 24" heavy drawing paper  
(*sturdy enough to paint on*)

Black acrylic paint, slightly watered down

Handheld mirrors for each student

Watercolor palettes

Watercolor brushes

1 to ½ inch acrylic brushes

Yard sticks, broom handles, or dowel  
rods at least 3 feet in length – one  
for each student

Masking tape

Markers/crayons

### Print outs of suggested works:



Lucian Freud, *Reflection (Self Portrait)* (1985)



Francis Bacon, *Self Portrait* (1969)



Jenny Saville, *Reverse* (2003)

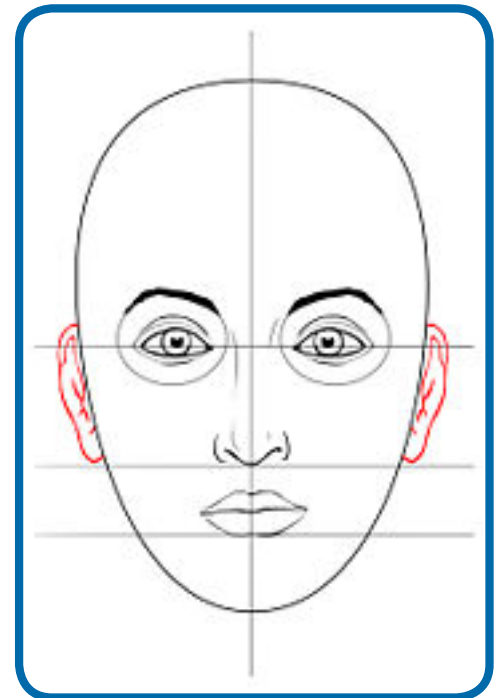
# Lesson: THE FLUID ME

## Discuss

- 1 When faced with the challenge of creating a self-portrait, the blank sheet of paper often intimidates students. It is important to think about the age and stage of development of students and to tailor this lesson to the given class. Students are generally eager to create pieces that replicate reality. For this lesson, it is important to communicate to students that *they are not photographers, but rather artists interpreting the self in ways that are not always realistic.*
  - Share selected artworks by Lucian Freud, Francis Bacon, and Jenny Saville with the students. These works can be projected from the online sources referenced above or printed out. Laminate the printed visual.
  - Focus the discussion on the elements of the works that do not directly replicate the face, but instead create a representation using lines with fluid movement.
  - Encourage close examination of the techniques of Freud, Bacon and Saville on the part of the students. Students can practice making fluid lines by drawing directly onto the visuals using washable markers to identify key features and/or details.
  - Fluid lines can also be “drawn” with thin lines of white glue. Once the glue has dried students can run their fingers over the surface and better “see” the image.

## Create

- 1 Begin by discussing proportions of the face through the use of a projected (overhead projector, ELMO, PowerPoint or Smartboard) image of a face.
  - To add intrigue you may use school pictures of the students, reminding students that few individual faces conform to the proportions exactly.
- 2 Draw the correct proportion lines directly onto a picture to reinforce the concepts. Encourage students to follow the lines on their own faces while doing this to better understand the relationships and proportions.
  - Head is an oval shape
  - Eyes are half way between the top of the head and the chin
  - Nose is midway between eyes and chin
  - Mouth is midway between nose and chin
  - Ears from the top of the eyes to the mouth
  - The neck extends from the base of the ears



## Lesson: THE FLUID ME

### Create, continued

- 3 Begin with a stretching exercise requiring students to stand up and do full arm circles. This reinforces the need for students to use their full arm and not just their hands/fingers in the drawing process.
- 4 Remind students of the importance of keeping their eyes on the subject that they are drawing — *not on the paper*. A short discussion of related hand-eye activities can emphasize this. Present these questions in writing and verbally discuss:
  - *Where do you look when playing the piano? Why?*
  - *Where do you look when catching a ball?*
  - *Bring a soft ball into the class and have students toss it to you while focusing on your hand. Then have each student toss it while “keeping your eyes on the ball.”*
- 5 Following these activities, provide mirrors to all students along with several sheets of newsprint (these drawings are just for practice so inexpensive/recycled paper can be used) and a drawing pencil.
  - *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.*
  - *You may tape the drawing paper to desks if stability is needed.*
  - *Alternatives to handheld mirrors are: reflective contact paper glued to cardboard sheets; reflective poster board cut to size; aluminum foil wrapped over cardboard.*
- 6 Demonstrate the process of creating a contour line drawing of the face. Drawing just the outline and defining lines seen on the face results in a contour line drawing. Emphasize using one continuous line without lifting the pencil from the paper.
- 7 Pair students and have each pair do a quick (approximately 2 minutes) contour line drawing of their classmate’s face.
  - *Remind students of the potential for their drawings to look very different than how their faces actually look.*
  - *In reality, a contour line drawing done while really keeping one’s eyes on the face being drawn (rather than on the paper) will often result in a startlingly strong representation of the face.*
  - *Remind students again that they are not photographers, but artists interpreting the self.*
- 8 Direct students to draw only the lines seen—no shading, no erasing—and to look at the partner’s face at least 80% of the time.

## Lesson: THE FLUID ME

### Create, continued

- 9 When the first drawing is done, have students look in the mirror and draw their own faces on another sheet of paper.
- 10 Repeat the drawing again asking students to use their opposite (non-dominant) hand.
- 11 Repeat one last time using their dominant hand.

### Reflect and Discuss

- 1 Have students lay out all four drawings and examine them. What were the results of the process?
- 2 Which drawing was their most successful at capturing their features in a way that satisfies the student artist?

### Create

- 1 Review the drawing techniques already discussed, with particular attention given to the importance of using continuous lines and to keeping your eyes on the reflection in the mirror (not on the paper). *Reinforce the concept that realism is not the end goal.*
- 2 Again, begin with arm circles to loosen up muscles.
- 3 As a class, create very long paint brushes by attaching one-inch paint brushes to the ends of broom handles, yard sticks, and/or dowels or rods using masking tape. Adjust the length based on the height of your students; when held, the brush should easily touch the floor.
- 4 Dilute black acrylic paint to the consistency of a milkshake and pour it in shallow paint pans (frozen food dishes work well). Put a loop of masking tape on the bottom of the pans to anchor them and place on the floor. Have students use another loop of masking tape to secure a large piece of drawing paper to the floor.
- 5 Position and secure the mirrors so that students can easily see themselves. While looking at themselves in mirrors, students create a contour line drawing of their head and face using the long modified paintbrushes. *Remind students to not worry about creating a photographic representation.*
- 6 Depending on the time and resources, students can do more than one, selecting their personal favorite for use in the final work.
- 7 Set drawings aside to dry.



## Lesson: THE FLUID ME

### Idea Generation

- 8 Have students name three of their personal qualities. Present the following questions in writing and verbally, asking: What makes each student unique? What adjectives would they use to describe themselves?
- 9 Follow this with a guided imagery exercise that pushes students to imagine each quality as a colorful pattern. Have students close their eyes and repeat to themselves each one of the qualities they have named.
  - *What do they see in their mind's eye? What color is this quality?*
  - *What kind of line would best represent the quality?*
  - *Have students (in pairs or on their own) write or otherwise record the answers for each quality.*
  - *Each quality should be represented by one color and one type of line.*
- 10 Using markers or crayons, have students experiment on the scrap paper with ways to create a pattern using the lines they have designed. Limiting the qualities to three will ensure a limited (3) color palette which will help create a cohesive work.

### Create

- 1 Demonstrate the use of watercolor paint, highlighting how the intensity of color is lessened by the addition of water (more water = paler color).
- 2 Show students how panes of the face can be added with the watercolor paint.
- 3 On the (now dry) paintings created with the long handled brushes, have students complete their artwork by using watercolor to paint their faces and incorporating their personal pattern as a background.

### Reflect and discuss

Post all the class works on the wall. Invite an outside "guest" to join the class and match up the works with their artists.

# Lesson: THE FLUID ME

## Student Samples





# I AM A SANDWICH

**Grade level:** 7 – 12

**Expected Length:** 3 – 5 class periods

Students will create a metaphoric self-portrait clay box in the shape of a sandwich. This project is inspired by the works of Vincent Van Gogh, Jorge Pardo, and Kristine Yuki Aono. These artists present an introduction to metaphoric representation of self through the use of specific objects reflecting personal qualities, interests, and traits.

## Objectives

### Art Making

Students create metaphoric sandwiches made of clay which represent their personal qualities, interests, and traits.

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

### Critical Inquiry

Students will examine Vincent Van Gogh's *Boots*, Jorge Pardo's *House*, and Kristine Yuki Aono's *Issei, Nisei, Sansei*. These works are not a mimetic representation of the individual, but rather serve as examples of more abstract ways to approach the creating of a self-portrait.

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

### Art History Inquiry

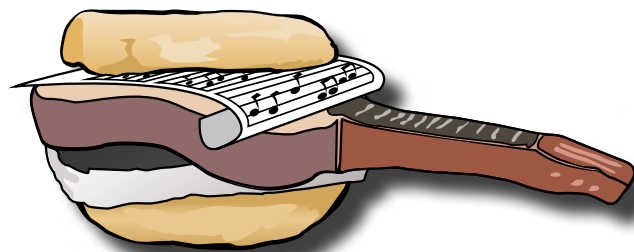
Students will formulate an understanding of the installation as an art form.

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

### Aesthetic Inquiry

Students will compose a rationale justifying the need for contextual understanding when experiencing a work of art.

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



## Key Vocabulary

### *Installation:*

An art exhibit specifically designed for a gallery or museum space.

### *Mimetic:*

Representation or imitation of reality.

### *Contextualism:*

Aesthetic theory focusing on the meaning and message of the artwork as well as the artist's intent.

### *Texture:*

The surface quality of objects that appeals to the tactile sense.

### *Symbol:*

Something that stands for or represents something else.

### *Clay:*

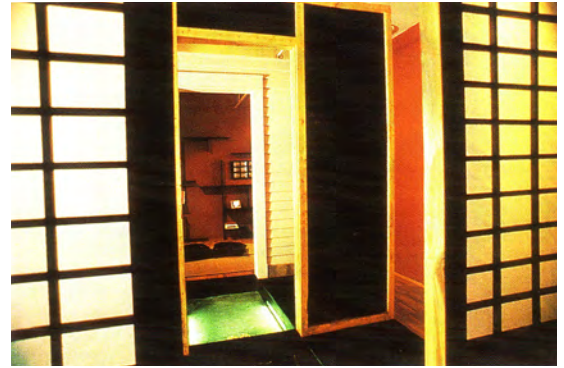
A natural, moist earth substance used in making brick, tile, pottery and ceramic sculpture.

## Lesson: I AM A SANDWICH

### Materials

Clay                      Clay mats  
Clay tools              Acrylic Paint

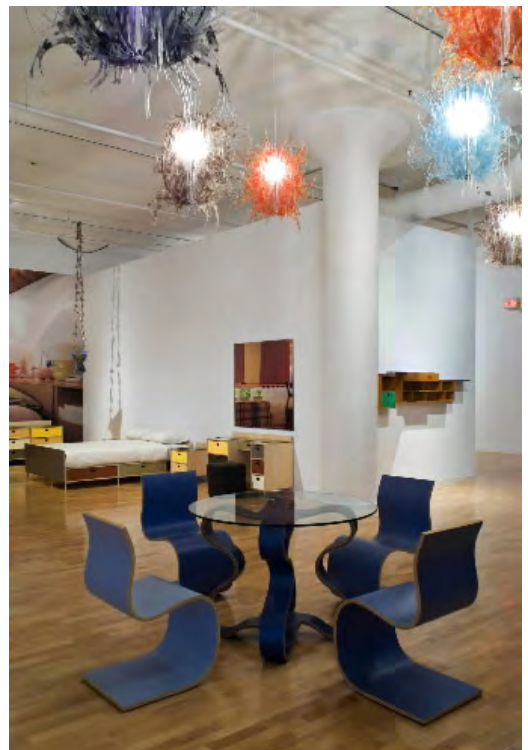
Print outs of suggested works:



Kristine Yuki Aono, *Issei, Nisei, Sansei* (1990)



Vincent Van Gogh, *Boots* (1887)



Jorge Pardo, *House* (2008)

# Lesson: I AM A SANDWICH

## Discuss

- 1 Begin with an examination of the suggested works, shown on an interactive white board or projected on a screen. Because the works of Pardo and Aono are installations, it is important to take the time to discuss this contemporary art form. Present tailored (or simplified) versions of the following questions orally and in writing, and follow with discussion.
  - *How do these installation spaces reveal personality traits of the artists/subjects? (Imagine walking through these spaces. How would you feel? What would you notice? Would this place feel welcoming or threatening? Why?)*
  - *What clues can we find that tell us about the artist or subject? We call this the context, or background information. What do we know about the artist's context looking at these clues? (What might we imagine about the life of this artist because of our observations of his/her work? What do we think this artist likes, dislikes, fears, loves?)*
  - *How do these installations differ from your concept of a traditional mimetic (realistic) portrait? Most people are used to seeing portraits that actually look like the person. Can we consider these works to be portraits even though they do not look like the people? (Why do you think that the artist chose to represent him or herself in this way?)*
- 2 Students may then compare and contrast the Pardo and Aono installations with the painting by Van Gogh, with an emphasis on the use of an object or objects as symbolic representations of a person.
  - *What do we (think we) know about Van Gogh by looking at these shoes?*
  - *Why do we think that Van Gogh chose to focus our attention on this every day object?*
  - *Is this a self-portrait? Why or why not?*
- 3 A Venn diagram can be constructed to facilitate the examination of the three works. A Venn diagram shows overlap as well as distinguishing factors between two or more things. Draw three circles, each one overlapping with the other, with a common middle. Students can work in teams or small groups. Provide pre-typed words or images for non-readers to place in the circles. These discoveries are then shared with the group.



# Lesson: I AM A SANDWICH

## Prepare

- 1 Use Idea Generator (see page X) or any other brainstorming tool to assist students in compiling a list of their personal qualities, traits and/or interests. Read the questions aloud and provide students with the opportunity to respond in writing, orally or by another preferred communication style.
- 2 From their generated list, students design symbols (or select objects) representing each of the qualities, traits, and/or interests. This can be done by sketching, by searching for images in magazines, or by using technology.
  - Encourage students to choose symbols that are bold and evocative and with minimal detail.
  - Suggest that students create symbols that are both literal and metaphorical when creating their "sandwiches." For example, one student might choose to select a tomato as a means to represent her/his Italian heritage. Another student might select the Italian flag, which would obviously result in a different kind of representation.
  - All students benefit from step-by-step development of their ideas.

## Create

- 1 Students begin by creating, with clay, the individual symbols that they have listed or named through the use of their Idea Generator. Some students may work best wearing non-latex gloves or by manipulating the clay in a zip-lock bag.
- 2 Demonstrate how to create each symbol with particular care by showing how to push and pull the clay to create a three-dimensional form. Some simple modifications and tool adaptations might include using cookie cutters embedded in Styrofoam balls, or slipping foam pipe insulation or a milk carton handle over a drawing tool for easy gripping.
- 3 Sandwiches are built by stacking the individual symbols in layers on top of each other.
  - Each layered object is fastened to the piece below it through the slip and score technique. Take a fork and make crosshatched, shallow divots in the clay, on the two objects being stacked. Apply a thin layer of slip (watered down clay) to the crosshatched area. Press the two pieces together and smooth the seam if needed.
- 4 The top piece of the sandwich is not attached to the larger form. Set aside the top piece for the box lid.
- 5 After all sandwich layers have been attached (minus the top piece), students then scoop out the interior to create a box. The walls of the box should be 1/4" to 3/5" in thickness. Students may use a small ice cream scoop or metal spoons to assist in the scooping process.
- 6 After firing in the kiln, or allowing to dry overnight, the sandwiches are painted with acrylic paint. The acrylic paint provides a satin finish but will not make the sandwiches water-tight.

## Lesson: I AM A SANDWICH

### Reflect and Discuss

- 1 Have students complete an Artist Statement (see page X), in writing, orally, or by another preferred communication style, which reveals the meaning of their sandwich.
- 2 Once the Artist Statements are complete, have the students shift 3 to 4 seats away from their desk/table. The goal is to have each student sitting in front of a sandwich with which they were not exposed to during the creation process.
- 3 Students are asked to provide a description of the sandwich before them in writing, orally, or by another preferred communication style as if they were offering it at a local café as the “Daily Special.” Encourage students to think of this as creating a clever advertisement for the sandwich, naming and incorporating the qualities of the sandwich that they find appealing.
- 4 These written “ads” are then shared with the class. The artists can respond by sharing their Artist Statements.

### Student Samples







# I AM NOT A ROBOT

**Grade level:** 7 – 12

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

In this open-ended lesson, students begin by creating simple geometric sculpture self-portraits out of paper. Through a series of steps that demonstrate how the illusion of three dimensions can exist on a two-dimensional plane, students transform their paper sculptures into two-dimensional personal statements. Students engage in a dialogue about the similarities and differences between man and machine.

## Objectives

### Art Making

Three step process –

1. Students will create a figurative model of themselves using white drawing paper.
2. These figurative models will, together, create a representation of the entire class. Then, students will create a colored pencil drawing of the class figurative still life.
3. Students will create a personal response reflecting on the self as machine using the material of their choice.

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

### Critical Inquiry

Students will investigate the style used by Fernand Léger in his work *Soldiers Playing at Cards* for clues as to how the individual is morphed into the machine.

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

### Art Historical Inquiry

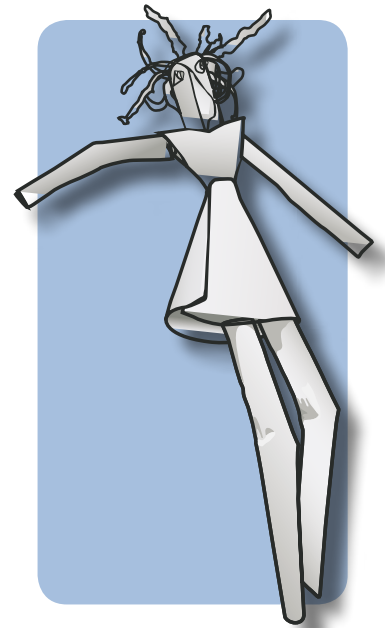
Students will explain key points of the Futurist movement.

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

### Aesthetic Inquiry

Students will summarize how the work of the Futurist society's examination of man and machine.

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



## Key Vocabulary

### *Futurism:*

An art movement of the early 20th century, celebrating the onset of the technological revolution.

### *Socially Transformative Art:*

An aesthetic theory based on the concept that art should be instrumental in encouraging and supporting a change in society.

### *Complementary Colors:*

Colors on opposite sides of the color wheel. "As different as they can be."

### *Analogous colors:*

Colors next to each other on the color wheel. "Best friends."

### *Open ended:*

An assignment providing for many possible solutions to a problem.

## Lesson: I AM NOT A ROBOT

### Materials

White drawing paper scraps

Scissors (adaptive, as needed)

Scotch tape

Black construction paper (9" X 12")

Colored pencils/washable markers

Pencil sharpeners

Drawing boards

Stapler

Variety of materials as needed

### Print outs of suggested works:



Stills from the movie *Transformers* (2007)



Fernand Leger, *Soldiers Playing at Cards* (1917)



Tim Hawkinson, *Emotor* (2000)

## Lesson: I AM NOT A ROBOT

### Create

- 1 Students create a 3-dimensional model of themselves using white paper and tape and/or a stapler. Some students might need hand over hand assistance.
  - a. Create simple body shapes, legs, arms and heads by making cylinders of paper, taping (or stapling) the overlapped ends
  - b. Tape or staple these shapes together to form the figure
  - c. Add embellishments using accordion folds, fringing, curling strips and scoring
  - d. Encourage students to create personal details using the white paper, such as long legs, curly hair, etc. so each 3-dimensional portrait has identifiable characteristics.
  - e. Students' work should be large, resulting in a figure ranging from 15" to 24" tall.
  - f. The use of pencils, markers, pens, or other mark-making devices on the paper sculpture is not encouraged.
- 2 As each figure is completed it is tacked to the wall/board
- 3 Place the figures very closely together, creating a class still life from the figures.



Figure



Figure detail



Wall still life



Folding, curling, scoring

# Lesson: I AM NOT A ROBOT

## Discuss

- 1 Show an example of artwork by Fernand Léger and discuss the Futurist movement. Explore the origins of the movement and the impact of the Industrial Revolution. Present simplified versions of the questions below in writing and verbally discuss:
  - *With the onset of the Industrial Revolution, society looked to machines to answer many of life's problems. Robots could replace humans when completing mundane daily tasks. How far can/could robots go in completely replacing us? (Where in our lives do machines do work that people used to do? Do you have machines in your house that do or simplify tasks? Household chores?)*
  - *What is it that machines can do that humans cannot?*
  - *What can humans do that machines cannot? (Can machines think or feel? Can they make friends?)*
  - *Ask students to describe similarities and connections between the figures in Léger's work and their work.*
- 2 Play a clip from the movie *Transformers*, bringing the concept of the mechanization of society into the present day.
- 3 Present the work *Emotor* (2000) by Tim Hawkinson.
  - *In this work the artist mechanizes his own face. By externalizing control of the face's expressions, the artist investigates the blending of human and machine. This work is an example of a socially transformative work of art, one that brings to light a social issue in an effort to change society's thinking.*
- 4 The following discussion provides a stepping-off point for the next step in the studio creation. End the discussion by having students ponder the question:
  - *If we can all be reduced to mechanized versions of ourselves, as on our wall still life, how do we maintain our unique qualities?*

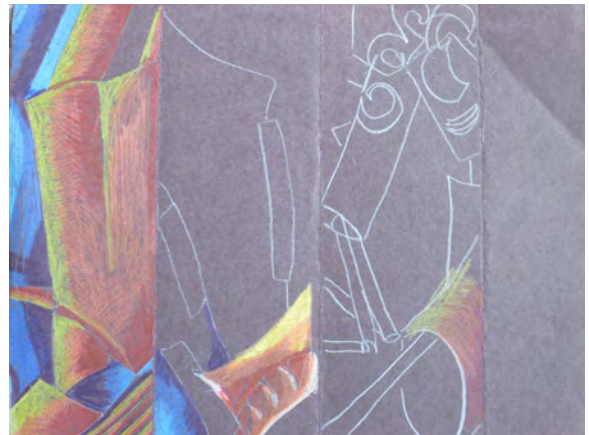
## Create

- 1 Provide each student with a 9" x 12" sheet of black construction paper and have each student fold it in half, then half again, creating four 3" x 9" panels.
- 2 Position students around the class portrait still life, ensuring all students have a good view.
- 3 Have students pick four discrete sections of the still life. A viewfinder may be used to assist students in visually isolating their sections. A simple viewfinder is created by cutting a small rectangular hole in the center of a 4" x 6" piece of paper.

## 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

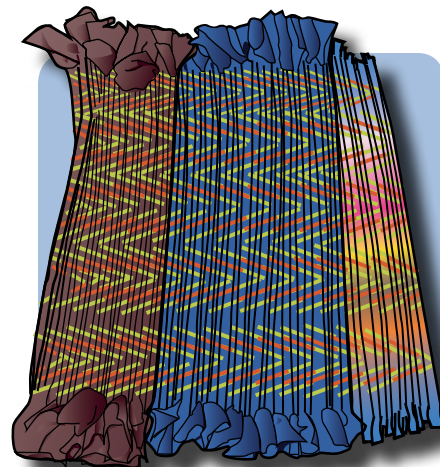
Students will investigate weaving processes, including needle crafts (knitting, crocheting) and traditional weaving.

*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.*

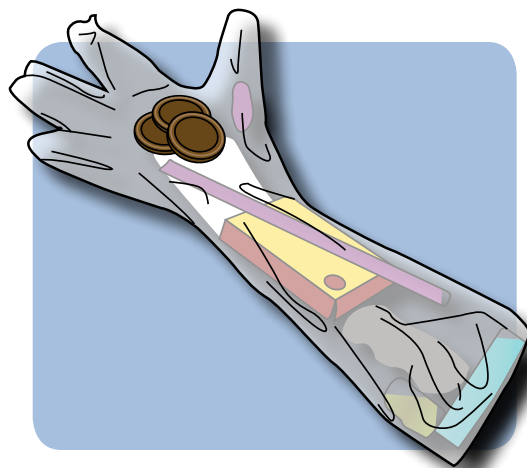
*National Standard 2: Using knowledge of structures and functions.*

*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



*Lesson: MANY SIDES OF ME*

**NOTES**

Lined area for notes, consisting of approximately 25 horizontal lines.

# 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 completed by having student draw in details and symbols. Color may be added with watercolor or colored pencil.

**NOTES**

Lined writing area for notes.

# 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...**

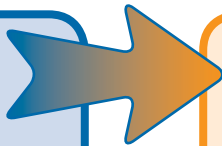
**Use the back of this paper to sketch your ideas**



# I AM A SANDWICH: iDEA GENERATOR

**Qualities that make me ME:**

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_
4. \_\_\_\_\_  
\_\_\_\_\_
5. \_\_\_\_\_  
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**Rough Sketches**

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