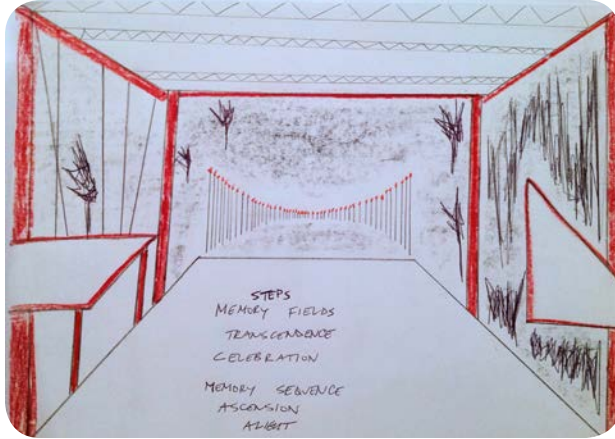


CLASSROOM ACTIVITY: COMPOSING A SCENE

ESSENTIAL QUESTION	How can artists invite people to look at a place in new ways?
GRADES	6-12
TIME	One or more class periods
ART CONCEPTS	Landscape, composition, perspective, and multimedia art.
MATERIALS	Phone camera or digital camera, drawing pencils, drawing paper, color pencils, drawing pens, color markers, and rulers.
TALKING ABOUT ART	<p>Utagawa Hiroshige's prints give viewers a unique perspective on specific locations in Japan. By utilizing innovative framing and compositional techniques, his landscape works give viewers the sense of being in those locations.</p> <p>How does Hiroshige arrange the composition? Where does he place the viewer in relation to the rest of the scene?</p> <p>How do Hiroshige's prints create new perspectives of a place? Why do you think he composes the scene the way he does? What effect does it have on the way the viewer relates to the scene?</p>
MAKING ART	<p>Divide into groups of three. Have each participant pick their role in the group: photographer, sketch artist, or writer. As a group, go outside and choose a location on campus. Look around: what elements are in, behind, above, or below that location? Choose a vertical element in that location as your focal point, then have your group's photographer take photos and your sketch artist draw simple sketches of the site incorporating the vertical element. Listen for what sounds can be heard there. What do you smell? Does the location have any historical significance? Has anything remarkable happened there in the past? Does the site have a purpose? Have your group's writer write down all sensory information and stories, words, or thoughts that arise in that location. During this time, share what you are experiencing with other members of your group. The process outside should take about 15 minutes.</p> <p>Back in the studio, look at your group's sketches, photos, and text. Choose ONE view of the location and create a rough sketch based on that view for one large artwork, incorporating words into the artwork. Continue to discuss all of your experiences from the time you spent in that location. Keeping these experiences in mind, use color pencils, pens, markers, and rulers to create your final artwork. The artmaking process back in the studio should take about 30 minutes.</p>
REFLECTION	Arrange a display of all the sketches, writings and final artworks by each group around the room [if available, download camera photos onto computers and have slideshows running]. Ask students to walk around looking at the artworks. Discuss how each group's artworks portrayed their location. Are the locations recognizable? How does the composition transform the way you see that location? The gallery walk in the studio should take about 10 minutes.

EXAMPLE



CURRICULUM CONNECTION

CCSS.ELA-LITERACY.SPEAKING AND LISTENING.6-12

6-12.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners.

CCSS.ELA-LITERACY.READING. 6-12

6.7 Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue. 7.7 Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium. 9-10.7 Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account. 9-10.9 Analyze how an author draws on and transforms source material in a specific work. 11-12.5 Analyze how an [artist's] choices concerning how to structure specific parts of [an artwork] contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.READING- HISTORY AND SOCIAL STUDIES. 6-12

6-10.6 Identify aspects of a text that reveal an author's point of view or purpose. Compare how [artists] treat the same or similar topics, including which details they include and emphasize. 6-8.7 Integrate visual information with other information in texts. 11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media.

CLASSROOM ACTIVITY: EMPATHY EXERCISE

ESSENTIAL QUESTION	How can you better empathize with a character from an artwork?
GRADES	K–4
TIME	Two class periods
CONCEPTS	Character, identity, and narrative.
MATERIALS	Brown paper bags, scissors, tape, popsicle sticks or pipe cleaners, colored paper, drawing materials, pen, and sketch paper.
TALKING ABOUT ART	<p>One of the key aspects of interpreting art is the ability of a student to project her- or himself into the place of the subject-character depicted. Taking an empathetic stance and imagining the feelings of a character provides the opportunity for a student to think of experiences in which they found themselves thinking or feeling in a similar way.</p> <p>Pablo Picasso’s <i>Weeping Woman with Handkerchief</i>, 1937 features a woman who is crying. Strike the pose of this woman, and use exaggerated facial expressions and gestures to step into the role of the character depicted. How does it feel to strike this pose? Does it give you a better sense of what it feels like to be the woman in the painting? How do you think she feels? What could make you feel this way?</p>
MAKING ART	<p>This 45-minute workshop is designed to engage students with a quick and easy puppet-making activity with the goal of staging performances that are inspired by basic and complex figural scenes depicted in art.</p> <p>Choose an artwork from LACMA’s collection online, and make a list of some of the defining features of a key character in that artwork. What are his or her most recognizable characteristics? Consider defining the character’s abilities, skills, and common activities using easily identifiable attributes. Make a quick sketch of the individual referring both to the image and the list of features that you have made.</p> <p>The seam of the folded edge at the bottom of your brown paper bag will serve as the mouth, and the bottom of the bag will serve as the upper portion of your character’s face. Define the head, face, and body of your character using colored paper, drawing materials, scissors, glue, and tape.</p> <p>After the basic puppet is constructed, practice introducing your character to another student-character. Practice greeting another character by name as way of introducing the character into a scene. For instance Captain America might say, “Hello, Thor. Nice to see you on such short notice. Glad you brought your mighty hammer to the fight. It was just about to get sticky in here.” Describe the setting of the scene, and think of ways in which the setting affects the characters’ activities. Why are they there? What are they doing? Where will they go next? With a partner, use a pencil and paper to write down or act out a few lines of dialogue in sequence between the two characters. Establish identity, place, and motive in sentences that form a dialogue.</p>

EXAMPLE



REFLECTION

As a pair, act out your scene for the class. Speak about who you depicted, why you chose that character, and how he, she, or it played an important role in the scene. Compliment your peers on the aspects of their performance that were most inspiring with the phrase, "I like that you..." Summarize how your production took shape, from the time you chose your character through the time you formed the dialogue, and even how it felt to do the performance. Reflect on surprises that you encountered during the activity. Did anything unexpected come up during the process? Did your ideas about your character change? What did this project teach you about empathizing with the people in your life and those you encounter in art?

CURRICULUM CONNECTION

CCSS.ELA-LITERACY.SPEAKING AND LISTENING.K-4

K-4.1 Participate in collaborative conversations with diverse partners.

CCSS.ELA-LITERACY.READING- LANGUAGE.K-4

3-4.2 Paraphrase or determine main ideas in information presented in diverse media and formats, including visually.

CCSS.ELA-LITERACY.READING.K-4

K-1.3 Identify characters, settings, and major events in a story. K-2.7 Use illustrations and details in a story to describe its characters, setting, or events. 3-4.3 Describe in depth a character, setting, or event in a story or drama.

CCSS.ELA-LITERACY.WRITING.K-4

3-4.3 Write narratives to develop real or imagined experiences or events.

CLASSROOM ACTIVITY: EMOTIVE FRUITS

ESSENTIAL QUESTION	How do artists convey emotions in still lifes using the objects in their immediate environment?
GRADES	3–5
TIME	One class period
ART CONCEPTS	Composition, still life, perspective, historical context, and objective and subjective.
MATERIALS	Several still life compositions (one per group), one box filled with strips of paper on which different emotions are written, pencils, pastels, and paper.
TALKING ABOUT ART	<p>View and discuss <i>Weeping Coconuts (Cocos gimientes)</i>, 1951 by Frida Kahlo. What are your initial observations when looking at this work? What emotions or descriptive terms are captured in this image?</p> <p>This painting contains fruits in a state of emotional despair. Without the presence of humans, how can objects express emotions? How does Kahlo imbue the fruit in the painting with emotion? Is this painting an objective depiction of fruit or a subjective one?</p> <p>Traditionally, fruit and flowers were among the few subjects that were acceptable for women to paint, so this subject takes on an additional layer of meaning for a woman painter like Kahlo. Why do you think still lifes were considered more respectable for women painters to depict? What does this tell us about women's role in the history of art?</p>
MAKING ART	<p>First, break up into small groups, then pick a view of the still life that you find captivating. As a group, draw a single strip of paper from the box of emotions. Then find a way to apply that emotion to the still life in front of you.</p> <p>Each group member should spend at total of 30 minutes drawing their still life. Use the first 15 minutes to lay out your composition in pencil. Draw your view of the still life, organizing and altering the objects in your composition to project the emotion you chose. Use the next 15 minutes to finalize your drawing by adding texture and color with pastels.</p>
REFLECTION	Post all of the drawings on a wall and take your time looking at the various visual interpretations of the still life compositions and the different emotions. Do you recognize certain moods? Is it a simple or difficult task to infuse an inanimate object with a human emotion? What was the most challenging aspect of the drawing process? Analyze another still life from your group, do they appear similar or different? Compare and contrast your composition with theirs.

CURRICULUM CONNECTION

To address the History-Social Sciences Standards: research, evidence, and point of view, as we analyze the context in which the painting was created we can establish a deeper connection to the social and political atmosphere in which it was created. Students distinguish fact from opinion in historical narratives and stories. This exercise facilitates historical Interpretation: students explain the central issues and problems from the past, (women's limited role in society) placing people and events in a matrix of time and place.

CCSS.ELA-LITERACY.SPEAKING AND LISTENING.3-5

3-5.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners. 3-4.2 Paraphrase or determine main ideas in information presented in diverse media and formats, including visually.

CCSS.ELA-LITERACY.READING.3-5

5.9 Compare and contrast [artworks] in the same genre on their approaches to similar themes and topics.

CLASSROOM ACTIVITY: MINI GALLERIES

ESSENTIAL QUESTION	How does context change the way you see a work of art?
GRADES	3–8
TIME	One or more class periods
ART CONCEPTS	2D and 3D art, medium, composition, spatial relationships, scale, theme, variety, and unity.
MATERIALS	A box with windows or without the lid, or cardboard to build a 2-3 wall diorama. Small, precut papers that will fit inside the box, and a variety of art-making media such as: colored pencils, paint, small paint brushes, pastels, markers, various papers, glue sticks, tape, scissors, pipe cleaners, modeling clay, recycled materials, etc.
TALKING ABOUT ART	<p>View and discuss an image of Vija Celmins's (<i>Untitled</i>) <i>Comb</i>, 1970. What is the function, or purpose of this object? How do you think this sculpture was made?</p> <p>Take a look at the dimensions of the sculpture (77inches x24inches). How does knowing the size of the sculpture change how you feel about it? Why would the artist choose to make such a large sculpture to depict such a small object? Why would the artists choose to make such a large sculpture of such a mundane object?</p> <p>How is it different seeing this object in a gallery versus a barbershop? If you were going to put this sculpture in a museum gallery, what other objects would you put around it and why? Would you choose small pieces or large pieces? Where in the gallery would you put it (i.e. in the center of the room or off to a side)? Why?</p> <p>Share your observations, interpretations, and inferences with a partner.</p>
MAKING ART	<p>Create your own gallery show. How will you decide what kind of artworks to make and show in your gallery? Working individually or collaborating in pairs or small groups, decide on a theme for your gallery, possibly by drawing a theme out of a bag filled with slips of paper with different themes written on them.</p> <p>Themes can be specifically connected to an art concept like perspective, or themes can be broad like abstract or representational art inspired by Los Angeles.</p> <p>Use small, precut papers provided by your teacher to draw, paint or collage artworks for your gallery or cut your own “canvases”, making sure they’ll fit inside your gallery. Use pipe cleaners, wire, clay, and small recyclable materials to make sculptures for the floor space of your gallery.</p> <p>Next look at your artworks and decide how to arrange them in your gallery. How do they fit together based on subject, size, and medium? How can you create a balanced gallery space that highlights similarities and differences in the artworks and delivers a strong thematic message? Drawings, paintings, and collages can be adhered to the inside walls using glue stick or tape.</p>
REFLECTION	Display the mini galleries in the classroom and facilitate a tour around them. Ask students to verbally share or write about how they interpreted their theme in each of the artworks that are on display in their gallery and why they arranged the gallery that way.

EXAMPLE



CURRICULUM CONNECTION

CCSS.ELA-LITERACY.SPEAKING AND LISTENING.4-9

3-8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners. 6-8.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level.

CCSS.ELA-LITERACY.READING- LANGUAGE.3-8

3.6 Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships.

CCSS.ELA-LITERACY.READING- HISTORY AND SOCIAL STUDIES.4-8

6-8.5 Analyze the structure an author uses to organize an [art installation], including how the major sections contribute to the whole and to an understanding of the topic.