

## Lesson Plan:

### Movement Sculptures

Kindergarten-2<sup>nd</sup> Grade

### Introduction:

This art lesson relates to the sculptural art of Bill Barrett. Bill Barrett is a sculptor who works with the figure in an abstract manner. In this lesson the students will be introduced to sculpture and will sculpt their own gesture of a figure out of wood and then finish it with paint or tissue paper.

### Objectives:

After completion of this lesson, the student should be able to:

1. Explain sculpture, gesture, and movement terms.
2. Demonstrate building and construction techniques with wood.
3. Identify three-dimensional art as sculpture.
4. Paint an even coat of paint onto a 3-dimensional surface or collage an even coat of tissue paper onto the surface.

### Instructional Objectives:

The students will review the work of Bill Barrett as seen in the Knoxville Museum of Art's permanent collection. They will combine scrap pieces of wood to form a figural type sculpture and complete with paint. Each student will have one finished sculptural piece inspired by Bill Barrett's bronze sculptures.

### Vocabulary:

- Sculpture
- Movement
- Gesture
- Form
- Two-Dimensional vs. Three-Dimensional
- Abstract vs. Realistic



Bill Barrett (American, born 1934), *DeHoice*, 1990, Bronze sculpture

### Materials/Media:

- Wood scraps (go to woodworking stores, workshops, lumberyards, or home supply stores and ask for wood scraps. Even the local university or college may be willing to donate scraps from the woodshop.)
- Glue- Elmer's glue will work, if concerned with washing, however, Titebond ! Wood Glue is optimal
- Trays (for sculpture to rest on in progress)
- Smocks
- Gold, bronze and silver acrylic paints. (If colors in a washable paint are available, might be the best option.
- Gold, silver and bronze tissue paper
- Foam brushes
- water
- Copy paper
- Pencils and Erasers
- Examples of Barrett, Rodin, Degas, and Brancusi

## Instructional Procedures:

**A. *Set*** - The teacher will show the students the example of the finished product of the movement sculpture and ask the students the following questions about the piece:

1. What do you notice about this piece of artwork?
2. What types of materials were used?
3. What do you think it is?
4. What is a type of artwork called when you can see all sides or all around it? (explain what a sculpture is at this point)
5. Does it look like the sculpture is moving? What is that called? (explain what movement and gesture are at this point)

The teacher will then show the sculptures of Bill Barrett and explain that he liked to make sculptures of persons moving like dancers. Artists such as Rodin, Degas, and Brancusi inspired him. Compare Rodin and Degas sculptures to Brancusi and Barrett's sculptures. The teacher will prompt the students to tell the difference and explain the difference between realistic and abstract art. The teacher will then explain that the students will be building figural sculptures like Barrett out of wood and then painting to look like bronze, silver or gold.

**B. *Key Questions*** – After finishing the set the teacher will show the students the photo of Bill Barrett's *DeHoice* and ask the following questions:

1. Do you remember seeing this piece at the museum?
2. How big is the piece at the museum?
3. What type of art is this?
4. Use your imagination, what types of figures do you see?
5. What do you think they are doing?
6. Is it important that they don't necessarily look realistic?
7. How do we know then that this is a representation of figures?

## Who Made It?

### Bill Barrett- Sculptor

As their titles suggest, these works of Bill Barrett move with grace and vitality: Bolero, Taurus, Equipoise. But their origins are deeper than the dancers and movements they clearly evoke. Rodin, Henry Moore, the Futurists all had an influence on Barrett, and here one gets a glimpse of Degas. The more profound influences have come from two-dimensional art: expressionism, Asian calligraphy and, deepest of all, surrealism. surrealism as process rather than image; surrealism as access to the locus of memory and feeling, to the place where the human inclination to sing and to move gracefully has its origins.

Representing the evanescent in bronze is no mean feat. For Barrett it took 40 years of refining technique to the point where technique could disappear in works that were as much essence as object. His enabling invention starts with his drawing forms freely in wax. He selects and combines these elements into free-standing wax models the best of which are cast in bronze. The larger versions he fabricates - impeccably - from bronze sheet. Through it all, the expressive freedom of drawing is retained but, inevitably, the process is influenced by temperament. How lucky we are that this sculptor's temperament, in defiance of the aesthetic rules of the age, avoids the dark places of our subconscious to create works of verve and harmony and, in the ultimate act of defiance, of sheer beauty.

Philip F. Palmedo, author of the book,  
BILL BARRETT, Evolution of a Sculptor  
published by Hudson Hills Press

Retrieved from Bill Barrett Sculpture, <http://www.billbarrettsculpture.com/joomla/>, on November 23, 2009.

## **Classroom Strategies Day One** Choosing a figure or gesture and drawing

1. Review the artwork of Bill Barrett and terms such as sculpture, figure, gesture, and movement.
2. Motivate the students by asking them to think of one of their favorite hobbies. Tell them to think about how their body moves when they are doing that hobby.
3. Demonstrate how to sketch that movement. Encourage the students to “flow” and not to worry about messing up.
4. Demonstrate how to place multiple flow figures on one paper.
5. Allow the students time to brainstorm and find the form of their figure.
6. Clean up five minutes prior to end of class.

## **Classroom Strategies Day Two** Sculpting with Wood

1. Review the concepts and techniques covered in the previous class.
2. Demonstrate how to join the wood blocks together with glue.
3. Inform the students that they can only work so far out or large, because the glue will have to dry before they can branch out at all.
4. Monitor the distribution of wood and the class as they begin to sculpt.
5. Clean up five minutes prior to end of class.

## **Classroom Strategies Day Three** Sculpting with Wood

1. Go over the artists covered and terms such as realistic, abstract, and gesture.
2. Demonstrate how now it is possible to build up and out from the basic form to establish more movement and gesture
3. Monitor the distribution of wood and the class as they begin to sculpt.
4. Depending on the class, the teacher may opt for another sculpting day
5. Clean up five minutes prior to end of class.

## **Classroom Strategies Day Four** Painting or Collage

1. Review the artwork of Bill Barrett, and focus on the material he used. Even bringing in some examples of metal would give the students a better appreciation of the material.
2. Demonstrate how to paint with the bronze, silver, and gold paint.
3. Inform the students that they will choose one solid color to paint.
4. Go over classroom procedures and rules of painting. \*note: If using acrylics, it will not come out of clothes. The paint must be closely monitored and distributed.
5. Or, previous to the start of class, prepare by cutting tissue paper into small square pieces and mix 1/2 water, 1/2 Elmer’s glue together, for adhesive.
6. Demonstrate how to use the foam brush dipped in the glue mixture, to brush on the tissue paper squares onto the wood.

7. Monitor distribution of foam brushes, tissue paper, and glue mixture.
8. Aid the students while they are collaging and/or painting.
9. Clean up five minutes prior to end of class.

### ***Classroom Strategies Day Five Critique***

1. Monitor a class wide critique.
2. Place all of the works on the tables and critique the work (about 1 minute per work).

### **Practice and Review:**

- The students will review the artist Bill Barrett, Rodin, Degas, and Brancusi throughout the process, addressing each of their ways of representing figures and movement in sculptures.

### **Learner Involvement:**

- Students will answer and ask questions during the discussion.
- Students will be picked as volunteers to help pass out the supplies.
- Students will be encouraged to give feedback to the critique and be expected to talk, at least briefly, about their own piece and how it relates to the artist.

### **Learner Environment:**

- Teacher will need to prepare by gathering examples of Bill Barrett's art found on the Knoxville Museum of Art website as well as the artist's personal site: <http://www.billbarrettsculpture.com/joomla/>
- Teacher will need to prepare by gathering examples of work by Rodin, Brancusi, and Degas. (see references for good websites).
- Teacher will need to find scrap wood. Go to woodworking stores, workshops, lumberyards, or home supply stores and ask for wood scraps. Even the local university or college may be willing to donate scraps from the woodshop.)
- The teacher will need to prep tissue paper and glue mixture, if the collage finishing technique is chosen over painting.
- Teacher will need to make sure all accommodations have been made for special needs learners.

## Closure:

- Close with positive statements about each student's work and review the artists and concepts as well as vocabulary covered during the lesson.
- Inform the students that their work will go on display in the main hallway gallery of the school.

## Alternative/Supplemental Activities:

- This is a project that can be tailored to any age level, but is a nice beginning sculpture project for younger grades.
- Older grades could incorporate this lesson into a unit on the figure, gesture and movement in combination with gesture and figure drawing.

## Evaluation:

**Informal:** Teacher will walk around the room to make sure the students understand the assignment. Teacher will check individually (time permitting) with each student.

**Formal:** Teacher will grade students according to a rubric.

## Reteaching:

- Teacher will go over the artist at successive intervals in the future.
- Teacher will ask students in successive lessons if they remember the artist Bill Barrett and what he did in his art work.
- Teacher will remind students of the wonderful job they did on this project even when it has passed, citing specific examples of student work that stood out to those individual students.

## References:

<http://www.knoxart.org/education/artists.html#Barrett>

<http://www.billbarrettsculpture.com/joomla/>

<http://www.rodinmuseum.org/>

<http://www.ibiblio.org/wm/paint/auth/degas/>

<http://www.brancusi.com/>

**State Standards for Visual Arts:**

**1.1, 1.2, 2.1, 2.2, 3.1, 4.2, 5.2,**