WASHEDASHORE.ORG
ART TO SAVE THE SEA

Lesson 5: Roughing It

Description: A continuation of the study of using art as a language, focused on texture.

Upon completion of this lesson students will be able to:

Demonstrate an understanding of how texture can be used to communicate.

Concepts:

1. Artists use the language of the arts to communicate.
2. Artists make conscious choices about their subject matter and how to work with their materials.
3. Artists make choices to give expression and feeling to their work.

Outcomes:

Upon completion of this lesson students will be able to:

1. Demonstrate an understanding of how texture can be used to communicate.
2. Make artistic choices with an unusual set of materials.
3. Use the language of the arts to express a particular feeling or emotion.

Outline:

I. Set up (10 min.)

II. Introduction (15 min.)
    a. Learner Level Assessment
    b. Behavior Guidelines

III. Texture Focused Faces (25 min.)

IV. Conclusion and Review (5 min.)

V. Follow-up Activities
    a. Shrink it!
    b. Facetime
    c. Dig into the Wasteland

VI. Additional Resources
    a. Sources
    b. Vocabulary

In this lesson, we will begin learning how to use household trash to create art just as we will when we create the giant masks.

I. Set up (10 min.)

Background:

Masks have been made from various materials in many cultures over thousands of years. They have been used for protection, disguise, entertainment, rituals, storytelling, to scare off enemies, in ceremonies and in theaters. They have also been used as symbols of certain attributes of people, animals or ancestors.

Through this curriculum, we are going to create a giant plastic mask and a giant eco mask. The plastic mask represents the habits of the throwaway lifestyle that have resulted in plastic pollution in nearly every ecosystem on earth. The eco mask represents the alternatives to the throwaway habits that can stop plastic pollution at its source. These masks will serve as reminders in the classroom to create earth friendly habits.

In this lesson, we will begin learning how to use household trash to create art just as we will when we create the giant masks.

The lesson requires a screen and projector to show visuals to the class. Before this lesson, make sure to download the Art Lessons IAMDC PowerPoint. You will be using slides eight and nine for this lesson. Also, ensure that you have gathered the household debris required for this curriculum before teaching this lesson. Reclaimed materials that should be cleaned and prepped before this lesson and include:

For a class of 20-25 students (for larger classes collect more items):

- **Food wrappers, 20-50**
- **Plastic packaging, 20-50**
- **Plastic bottles, 50-100**
- **Plastic bottle caps and lids, 50-100**
- **Straws, stirrers, 50-100**
- **Plastic bags, 100-200**
- **Plastic and Styrofoam take-out containers, 20-50**
- **Used plastic silverware, 20-50**
- **Thin packaging cardboard, 20-50**
- **Egg cartons, 20-50**

This lesson requires a large cleared space in the middle of the room for sorting materials and creating large works of art. Teachers can push desks to the side before the lesson begins and or have students help move desks to the side after they arrive.

For the introduction activity, print off one copy of Giuseppe Arcimboldo's portrait of "Vortumnus" for each two students.

Artists make choices to communicate their ideas.

II. Introduction (15 min.)

Background
Artists make choices to communicate their ideas. These choices include:

- Design elements (the building blocks): line, shape, form, color, texture, space, etc.
- Design principles (how you arrange the building blocks): repetition, pattern, balance, movement, focal point, contrast, unity, etc.
- Materials – paint, plastic, wire, clay, pencil, stone, canvas, etc.
- Techniques – painting, drawing, sculpting, photography, weaving, etc.
- Expression - ideas, issues, moods, etc.

Today, we are going to focus on learning more about how to intentionally use texture

This Washed Ashore graphic shows all the elements and principles of visual art for reference:

ELEMENTS AND PRINCIPLES OF
ART

LINE
Line is the path of a point moving through space

PATTERN
Pattern refers to the repetition or reoccurrence of a design element, exact or varied, which establishes a visual beat.

SHAPE/FORM
Shape implies spatial form and is usually perceived as two-dimentional. Form has depth, length, and width an resides in space. It is perceived as three-dimensional.

RHYTHM/ MOVEMENT
Rhythm or movement refers to the suggestion of motion through the use of various elements.
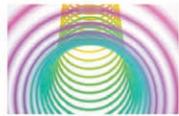
COLOR
Colors all come from the three primaries and black and white. They have three properties: hue, value, and intensity.

PROPORTION/SCALE
Proportion is the size relationship of parts to a whole and to one another. Scale refers to relating size to a constant, such as a human body.
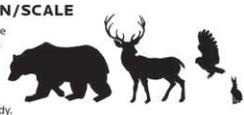
VALUE
Value refers to relative lightness and darkenss and is perceived in terms of varying levels of contrast.

BALANCE
Balance is the impression of equilibrium in a pictorial or sculptural composition. Balance is often referred to as symmetrical, asymmetrical, or radial.

TEXTURE
Texture refers to the tactile qualities of a surface (actual) or to the visual representation of such surface qualities (implied).

UNITY
Unity is achieved when the components of a work of art are perceived as harmonious, giving the work a sense of completion.

SPACE/ PERSPECTIVE
Space refers to the area in which art is organized. Perspective is representing a volume of space or a three-dimensional object on a flat surface.

EMPHASIS
Emphasis refers to the created center of interest, the place in an artwork where your eye first lands.

Artula Institute For Arts and Environmental Education

> **Texture can be actual or visual. It is the way that something feels, or the way that something looks like it would feel.**

a. Learner Level Assessment

Texture can be actual or visual. It is the way that something feels, or the way that something looks like it would feel. Many artists who use unusual objects to create art focus on texture and visual texture to represent certain aspects of their subjects.

Giuseppe Arcimboldo was an Italian painter who lived in the 16th century. He created portraits by using unusual objects to represent people. For instance, he created a cook using pots, pans and utensils and a librarian made from books. In order to be successful in his work, he had to focus on the textures available in the objects he chose.

Project slide eight from the Art Lessons PowerPoint, which shows Giuseppe Arcimboldo's painting, "The Librarian." As a class, take a look at what Arcimboldo did to represent various features. Make a list of what words could be used to describe the textures of the librarian's hair, cheeks, nose, beard, fingers, and as many other parts as you can. If you have a smartboard, draw a line to the feature and connect the texture word that describes it. Try to come up with at least 15 words that could be used to describe texture in the portrait, and discuss how Arcimboldo created those textures.

Assessment (Outcome 1) Hand out a printed copy of Giuseppe Arcimboldo's portrait "Vortumnus" to each pair of students (this portrait can be found in the Art Lessons PowerPoint, slide nine or online). Ask them to identify as many textures in the portrait as they can and write descriptions on their printed copy next to the feature they are describing. The words from the group exercise should help if they need assistance with vocabulary. Students should be able to find at least 10 different describable textures in the portrait. After this exercise, ask students to share their work as a group or with other student pairs.

b. Behavior Guidelines

Some lessons and activities in this curriculum require tools and/or physical activity, so there may be a need to discuss behavior expectations before activities. For this lesson, emphasize cooperation and participation. Remind students to be especially respectful of their classmates' ideas and opinions by trying not to alter other people's ideas with their own. Art can and will affect people differently, and this should be allowed.

III. Texture Focused Faces (25 min.)

Pour the cleaned reclaimed household trash collected for this curriculum into four separate piles on the floor. The piles should be roughly the same size and contain the same items. Split students into four groups, one for each pile. For larger classes, more piles and groups may be needed. We recommend a maximum of six students per group.

Remind students of the sorting activity in lesson two that helped us to see classroom supplies as art supplies. Ask them to sort the piles by item types. In each small group, make a pile of bottles, a pile of straws, a pile of bags, etc.

We are going to create a giant fact with this sorted debris, focusing on using textures intentionally to create features. These faces should be at least six feet by four feet. Groups should decide on an expression for their giant face, and then agree on who will focus on specific features.

When students have decided on the feature they will focus on, they should decide what texture they would like their feature to have. Ask them to focus on a specific descriptive texture word. Hair could be spikey, soft, poofy, etc. Skin could be smooth, rough, bumpy, etc. For this lesson, students may not use scissors or other tools to modify materials in any way. They should focus on using the textures they have to work with.

Assessment (Outcome 1, 2, and 3) After all faces have been created, have groups discuss the decisions they made to create their face, the textures they used, and the emotion they were trying to convey. After their discussion, have a representative from each group share their decisions with the class, or have groups share with each other.

In the next art lesson, we are going to learn some techniques which will help you to refine your art by processing supplies.

IV. Conclusion and Review (5 min.)

During this lesson, we learned how to use texture to communicate. We also used the trash collected for this curriculum to create our own large scale faces while keeping in mind the design elements and principles of art.

Ask students if it would have been helpful to be able to cut and/or modify the materials they used. How would this have changed their creation? In the next art lesson, we are going to learn some techniques which will help you to refine your art by processing supplies.

Assessment (Outcome 1 and 2) Discuss the challenges and advantages of using unprocessed items to create texture.

Assessment (Outcome 3) Ask each giant face group to describe the perspective that would best show their creation. Find the best perspective in the classroom to view the faces. Do they look better from close up or far away, and does a change in perspective enhance or diminish the emotion they portrait?

V. Follow-up Activities

a. Shrink it!

Ask students to scale down to the size of the faces they made to a desktop and have them work in pairs to pick supplies from the pile that would work for this scale. Compare and contrast faces as students do a *"museum tour"* by walking around the room clockwise.

Assessment (Outcome 3) Ask each set of artists to describe the design principles they used to create their work.

b. Facetime

Set up a station in the back of the room for anyone to create a face with random supplies when they have time. This can be used a stress relief activity, an optional project for students to work on after they complete their work, or integrated into classroom stations.

c. Dig into the Wasteland

Wasteland is a movie about one of Vic Muniz's projects. This movie can expand the perspective of the work we are doing in this curriculum. If possible, find time to watch this movie as a class.

Here's the synopsis from wastelandmovie.com:

"Filmed over nearly three years, WASTELAND follows renowned artist Vik Muniz as he journeys from his home base in Brooklyn to his native Brazil and the world's largest garbage dump, Jardim Gramacho, located on the outskirts of Rio de Janeiro. There he photographs an eclectic band of "catadores"—self-designated pickers of recyclable materials. Muniz's initial objective was to "paint" the catadores with garbage. However, his collaboration with these inspiring characters as they recreate photographic images of themselves out of garbage reveals both the dignity and despair of the catadores as they begin to re-imagine their lives. Director Lucy Walker (DEVIL'S PLAYGROUND, BLINDSIGHT and COUNTDOWN TO ZERO) and co-directors João Jardim and Karen Harley have great access to the entire process and, in the end, offer stirring evidence of the transformative power of art and the alchemy of the human spirit."

**Reclaimed Items:
Items that were
going to be
thrown away,
but were instead
reused for
another purpose.**

VI. Additional Resources

a. Sources

- **NOAA Marine Debris Website:**
  http://marinedebris.noaa.gov/

- **United Nations World Ocean Assessment Website:**
  http://worldoceanassessment.org/

- **Vic Muniz**
  http://vikmuniz.net/gallery/garbage

- **Washed Ashore**
  www.washedashore.org

- **Waste Land Movie**
  http://wastelandmovie.com/synopsis.html

b. Vocabulary

In this lesson, these are words that may be unfamiliar to students. In this context, they have the following definitions:

Texture: The way that something feels when you touch it- soft, bumpy, rough, etc.

Visual Texture: The way that something in a picture, photo, or other two dimensional portrayal looks like it would feel if you could touch it.

Language of the Arts: At Washed Ashore, we believe that the arts are a language that can be learned and used to communicate with, just as any other language can be with practice. In visual art, design elements are the letters of this language, and design principles are the words.

Design elements: The building blocks of visual art, which include line, shape, form, color, texture, space, etc.

Design principles: These are ways to arrange the building blocks which include repetition, pattern, balance, movement, focal point, contrast, unity, etc.

Materials: Items or substances used to create visual art.

Techniques: Methods of creating visual art including painting, drawing, sculpting, photography, weaving, etc.

Expression: The underlying ideas, issues, and moods communicated through visual art.

Reclaimed Items: Items that were going to be thrown away, but were instead reused for another purpose.

WashedAshore.org
541-329-0317
325 2nd St. SE,
Bandon, Oregon 97411

Washed Ashore Mission Statement:

Washed Ashore builds and exhibits aesthetically powerful art to educate a global audience about plastic pollution in oceans and waterways and spark positive changes in consumer habits.

How We Fulfill Our Mission:

Our travelling exhibit of sculptures made completely of marine debris moves around the country in order to reach as many people as possible. Through both educational programs and interactions with our art and signage, we help audiences understand the problems of plastic pollution and marine debris. We offer educational programming at exhibit sites and support materials to educators interested in spreading awareness about plastic pollution through community art.

In order to create the sculptures we build, we first collect trash that has been removed from beaches through community beach cleanups and individual volunteers. This trash is then washed, sorted and prepared for the creation process. Each sculpture is designed and directed by a lead artist and then created through a collaboration of Washed Ashore team members, volunteers, students and artists.

Washed Ashore Facts as of 2016:

- Over 65 giant sculptures have been created.
- Over 35,000 pounds of marine debris have been processed.
- Over 12,500 volunteers have contributed to this project.

Marine Debris Facts as of 2016:

- Every ocean and every marine environment contain pieces of our trash.
- 80% of marine debris comes from land; from streets to streams to rivers to oceans.
- Plastic pollution is becoming one of the most common items in the sea and has entered the bottom of the ocean food chain.

National Standards Addressed:

The National Core Arts Standards

Creating:

Conceiving and developing new artistic ideas and work.
- **Anchor Standard #1:** Generate and conceptualize artistic ideas and work.
- **Anchor Standard #2:** Organize and develop artistic ideas and work.
- **Anchor Standard #3:** Refine and complete artistic work.

Presenting

(visual arts): Interpreting and sharing artistic work.

Producing

(media arts): Realizing and presenting artistic ideas and work.
- **Anchor Standard #4:** Analyze, interpret, and select artistic work for presentation.
- **Anchor Standard #5:** Develop and refine artistic work for presentation.
- **Anchor Standard #6:** Convey meaning through the presentation.

Responding:

Understanding and evaluating how the arts convey meaning.
- **Anchor Standard #7:** Perceive and analyze artistic work.
- **Anchor Standard #8:** Interpret intent and meaning in artistic work.
- **Anchor Standard #9:** Apply criteria to evaluate artistic work.

Connecting:

Relating artistic ideas and work with personal meaning and external context.
- **Anchor Standard #10:** Synthesize and relate knowledge and personal experiences to make art.
- **Anchor Standard #11:** Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

National Curriculum Standards for Social Studies

- **Thematic Standard #1)** Culture: Include experiences that provide for the study of culture and cultural diversity.
- **Thematic Standard #2)** Time, Continuity, and Change: Include experiences that provide for the study of the past and its legacy.
- **Thematic Standard #3)** People, Places and Environments: Include experiences that provide for the study of people places and environments.
- **Thematic Standard #10)** Civic Ideals and Practices: Include experiences that provide for the study of the ideals, principles and practices of citizenship in a Democratic Republic.