

## **Grade Level 2-3**

### **Title**

#### ***Dance with Your Fingers, Draw with Your Toes***

### **Description**

The students will create an Abstract Expressionistic drawing/collage along the same lines as Rudy Autio and Henri Matisse produced. Each student will experience a range of activities in which they will express emotion through dance and drawing.

### **Lesson Objectives**

The goals of this lesson include:

1. They will learn that kinetic energy is related in these two fields.
2. They will study Rudy Autio and Henri Matisse by examining the two master's figurative drawings.
3. They will learn about Abstract Expressionism.
4. Students will have a chance to work with members from their community.

### **Duration of Lesson**

1. Three 50-60 minute class periods
  - a. Day 1
    - i. 10 minute set up
    - ii. 5 minutes showing prints
    - iii. 10 minutes – dancer speaks
    - iv. (1 minute listen to song, 3 minute dance, 3 minutes draw) repeat this 3 more times for a total of 48 minutes.
    - v. Clean up 5 minutes
  - b. Day 2 & 3
    - i. Add colors and shapes to the 4 original drawings
    - ii. Cut or tear out the figures from the typing paper
    - iii. Collage onto large sheet of colored paper
    - iv. Add more color and design to large background sheet

### **Materials**

4 sheets of 8 ½"x11" sheet of typing paper per student

2 various colored dark markers per student

CD Player

Several CDs that have music that can depict different kinds of emotion

A poem or a story that fits to one of the emotions listed: *calm, joyous, sadness, growing*

Oil pastel or various colored markers

Glue or glue stick

Large sheet of 18"x24" brownish-red construction paper or a darker sheet of any color

Scissors

### **Instructional Strategies-Steps**

1. **Introduction-Room Set-up (DAY 1)**
  - a. See if you can use the gym or lunch room for this part of the project OR clear the student desks to the outer edge of the room, so there is a big

open space in the center. Make sure the students can still get to their desk easily.

- b. On their desk, each student should have 4 sheets of 8 1/2"x11" typing paper and at least 2 various colored dark markers. (perhaps red and purple or black and green)
- c. Show the students images of Rudy Autio's and Henri Matisse's 2-D artwork that depicts the human figure. Find these on-line, in books or see if your library has prints. Hang these up so the students can easily see them.
- d. You may consider bringing in a guest speaker who is a professional or amateur dancer. This person could work with the kids as they dance, talk with them a little about their profession, and explain how they show emotion through their art of dance.

## 2. **Dance and Draw** Component

- a. (The students will be dancing for about 3 minutes then drawing for 3 minutes.) They will be given their first word; *calm*. First allow them to hear about a minute of a calm sounding song and then have them dance for 3 minutes; using their body to show calm movements. This could be slow and graceful, low to or on the floor, or even letting their right hand direct all their movement as their body follows.
- b. After the 3 minutes, replay the song, however this time have the students go back to their desk to draw. Using one sheet of typing paper and one marker. They are to draw how it feels to be *calm*. They can do this through the use of line, or movement, shape and the human figure. Encourage them to feel the same movements that they felt when they were drawing.
- c. Repeat the same two step exercise for three more words; *joyous*, *sadness*, and *growing*. For variety, you could read a poem instead of playing a song during one of the words. Collect the drawings after the 4<sup>th</sup> dance/drawing. Put the desks back into their original placement.

## 3. **Working on the Drawings (Day 2 and 3)**

- a. Using crayons or oil pastels, have the students go back into their 4 drawings they did yesterday and add color and/or shapes and figures into their drawings. Have them look at the Autio and Matisse posters at the front of the room for ideas.

## 4. **Collage the Drawings and Images (Day 2 and 3)**

- a. Have the students cut out or hand tear images from the 4 drawings.
- b. Next, have them glue them down to a large sheet of brownish-red construction paper (possibly a 18"x24" sheet of construction paper or if you have a roll of craft paper in that color. This is a bit reminiscent of Autio's use of terra cotta clay. Also, the colored background makes the piece feel "more finished" and not as empty as white paper.) Have them fit the pieces closely together and encourage them to place about 1/2 of them sideways or upside down (so that the figure is turned in a different direction to which it was originally drawn.)
- c. They may go in and add color with the markers and oil pastels to the brownish-red background. They may also add text if they want to. For example, they may want to write the word "calm" next to their calm image or perhaps, write other words or names that come to mind.

### **Assessment**

1. Consider hanging the drawings in the gym where they may influence movement or a local dance studio.
2. The rubric can be rated on a “star” system, checks, or grades.

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### **(Example) Grade Sheet**

Class name

*Your Name Here* Elementary School

Teacher's Name

NAME: \_\_\_\_\_ PERIOD: \_\_\_\_\_ DATE: \_\_\_\_\_

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<b><u>What I Did</u></b>	<b>Excellent</b>	<b>Good</b>	<b>Average</b>	<b>Needs Work</b>
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Helped with classroom set-up  
Listened to directions/speaker  
Participation in Dance  
Used time wisely when drawing  
Collage skills  
Use of color

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### **Artist Influences**

Henri Matisse  
Images of women dancing or moving

### **Vocabulary**

Line  
Movement  
Shape  
Figurative  
Abstract Expressionism

### **Interdisciplinary**

Goes along well with any dance unit

### **Resources for teachers**

<http://www.rudyaudio.com/works.html> (good website to view images of Autio's figurative drawings.....click on the individual drawings listed under *Drawings/Paintings* or *Prints*)  
Matisse Web-sites

### **Examples On-line of Autio's Works that Depict the Human Form and Movement**



**Rudy Autio** Work -- 1983-1996  
292 x 364 - 52k - jpg  
[www.rudyautio.com](http://www.rudyautio.com)



**Rudy Autio**  
236 x 288 - 49k - gif  
[www.archiebray.org](http://www.archiebray.org)



Boulder River 1995 38x50 inches Acrylic on Paper  
<http://www.rudyautio.com/Bouldrvr.html>

**Examples On-line of Matisse's Works that Depict the Human Form and Movement**



**Henri Matisse**  
450 x 300 - 22k - jpg  
[mari-artisti.artline.ro](http://mari-artisti.artline.ro)



"The Dance" by Henri **Matisse**  
400 x 266 - 14k - jpg  
[www.nancarrow-webdesk.com](http://www.nancarrow-webdesk.com)



of Henri **Matisse** and created  
246 x 368 - 17k - jpg  
[www.petitepicassos.com](http://www.petitepicassos.com)

### **GR: 2-3**

#### **Title: Building Vessels**

Expanding experiences with clay: building vessels

#### **Objectives**

Students will understand the term vessel and its historical/utilitarian use.

Students will construct a utilitarian three-dimensional object.

Students will discuss the aesthetic aspects of their created object.

#### **Materials**

- a. examples of utilitarian vessels:
- b.. low-fire stoneware clay (06 cone) white or brown, preferably from Archie . Bray Clay Factory in Helena, Montana. Again, the low-firing of stoneware is not as durable as high firing, but is very conducive for school use.
- c. clay tools, i.e., blunt plastic tools in a variety of shapes (or spoons, blunt knives, forks, and rolling pins) small buckets for clay and water mixture (slip) acrylic paints or non-toxic glazes

#### **Procedure**

- a. Explain the term vessel and explore the tradition of vessels, i.e., why they were used, who made them, what they looked like and what role they played in every day life historically and presently. (If your library has access to some of the "Big Books", i.e. Ceramics, or particularly southwest Native American utilitarian hand made objects, these would be helpful.) Using low-fire stoneware develop clay objects used as a vessels.
- b. (**2<sup>nd</sup> Grade**)
  1. Using the "pinch" method, explore the variety of shapes that can be used to form a container.
  2. Begin with clay that is the size of your fist.
  3. Finish the shape of the "vessel", or container and smooth the inside, particularly with "slip"(mixture of clay and water).
  4. Use a fork or blunt knife to create "texture" or drawings on the outside of the vessel. Dry thoroughly.
  5. Low fire in a kiln at 06 cone and paint with acrylics or glazes (which must be refired).
- c. ( **3<sup>rd</sup> Grade**) Constructing a vessel that is both utilitarian and decorative AND can hold water! (*After glazing the inside, it's always fun to see whose pot can pass the water test. Does firing make all the water go out*

*of the clay and therefore make it much tighter? Would glazing help keep water in your pot? Why? Would unglazed pots leak or evaporate water? Why?*

1. Prepare clay with hand pounded “wedging” (mashing opposite sides together repeatedly).
2. Using “pinch” method form a vessel or container using both thumbs.
3. When desired shape is formed, smooth the inside and outside with “slip” ( a mixture of clay and water often used as “glue”); then, with a pencil or clay tool, make desired drawings on the

outside being careful not to puncture the vessel walls.

4. When vessels are thoroughly dry, bisque fire and paint with glaze, refire, or paint with acrylic paints. When completed try the water test!

### **Time**

30-40 minutes, depending on clean-up. The follow-up painting, another 30 min.

### **Title**

***Where in the World are the Missing Pieces: Rudy Autio's Saint Anthony of Padua***

### **Description**

Each student will receive 2 color copies of the *Saint Anthony of Padua* relief sculpture; the first one a preliminary design of the sculpture and the 2<sup>nd</sup> on is an image of the final sculpture. The student will be asked to circle changes on the final copy that were not included in the first copy.

### **Lesson Objectives**

The goals of this lesson include:

- Art appreciation concerning the history of Rudy Autio's creation *Saint Anthony of Padua*
- Visual identification of art elements and principles

### **Duration of Lesson**

One 50 minute class period

### **Materials**

One color copy of the original Rudy Autio design of *Saint Anthony of Padua* per student

One color copy of the final clay relief sculpture design of *Saint Anthony of Padua* per student

One dark colored marker or crayon per student

Perhaps two larger color copies to be hung in the classroom, before, during, and after the lesson

Printed Missoulian article *Dedication and Fellowship* Saturday, June 28, 2004

### **Instructional Strategies- Steps**

5. Introduction
  - a. Present a history of the use of murals
    - i. Definition of what a mural is
    - ii. Discuss Greek and Roman designs (books, magazines or the web are good sources to show the students images)
    - iii. Perhaps include local public designs in your geographic location
    - iv. This introduction could take about 15 minutes
6. Two color copies of Rudy Autio's *Saint Anthony of Padua* mosaic mural
  - a. Each student will receive one color copy of preliminary sketch of the mural and another color copy of the final mural that Autio installed at St. Anthony's Parish Center.
  - b. Each student will be asked to circle in the final mural design only, all the changes that have taken place from the early preliminary design to the final sculpture. This

activity will take about ten minutes. The students will be asked to complete the following instructions:

- i. In the next ten minutes, using your marker, circle all the changes you see from the original design to the final design. Mark only on the final design, not the first copy.
- c. After the ten minutes, ask the students where their changes are by having them come up to the front of the class and point out the changes on the larger classroom copy. This will take about ten minutes.
- d. Lastly, tell the students the story behind the making of the mural. This story can be found in an article in the *Missoulian*, Saturday, June 28, 2004 titled *Dedication and fellowship: New building at St. Anthony calls community to gather*. Also, include aspects of the story that are listed in this lesson plan through an interview conducted with Matt Hopkins on Wednesday, April 16, 2004.

### **Highlights of Interview Concerning Rudy's Mural**

1. Autio did several designs before the final one was accepted, one of which was build three-dimensionally to show the actual depth of the piece.
2. Each piece was fired many times to get the right colors.  
One- half of the commission was paid for by a donation.
3. Autio placed a time capsule behind one of the light colored arches on the left hand side.
4. When Autio installed the mural with his mortar or grout, it did not set up. The next day, the entire mural was on the floor and over half of the individual pieces were broken. Autio had to remake the pieces and fire them many more times.
5. Autio had a special metal frame fabricated to fit the unique scalloped overall shape of the final relief sculpture.
6. Another of Autio's murals is located on the front of the church. It is also a relief sculpture of Saint Anthony. When he was hired to build the mural, he had to rent out a large warehouse big enough for him to make the pieces and lay them out. At one point during the installation, his scaffolding started to pull away from the church when he was on the top section; some 20 feet in the air. His threw a rope around the scaffolding to prevent Autio from falling.

### **Assessment**

1. Each child should have a chance to identify at least one change in the design.
2. Each child will submit their assignment at the end of the class period. They can be used for assessment, display or portfolio use.
3. An evaluation rubric can be used. A three "fish system" works well; three fish for excellent, two fish for good, and one fish for ok.

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### **(Example) Grade Sheet**

### **Lets Go Fishing with Rudy Autio**

Class name

Your Name Here Elementary School

Teacher's Name

NAME: \_\_\_\_\_ PERIOD: \_\_\_\_\_ DATE: \_\_\_\_\_

### **My Fishing Pole Caught**

### **My Net Contained These Fish**

I found at least five changes in the design

I spoke in front of the class at least one time  
I worked the full ten minutes searching for changes  
I listened well to instruction

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### **Artist Influences**

Story telling  
Pablo Picasso  
Sailing and fishing stories

### **Vocabulary**

Mural  
Mosaic  
Relief Sculpture  
Narrative of story telling  
Design  
Preliminary sketch  
Color  
Shapes  
Forms  
Time Capsule  
Clay  
Kiln firing

### **Resources for teachers**

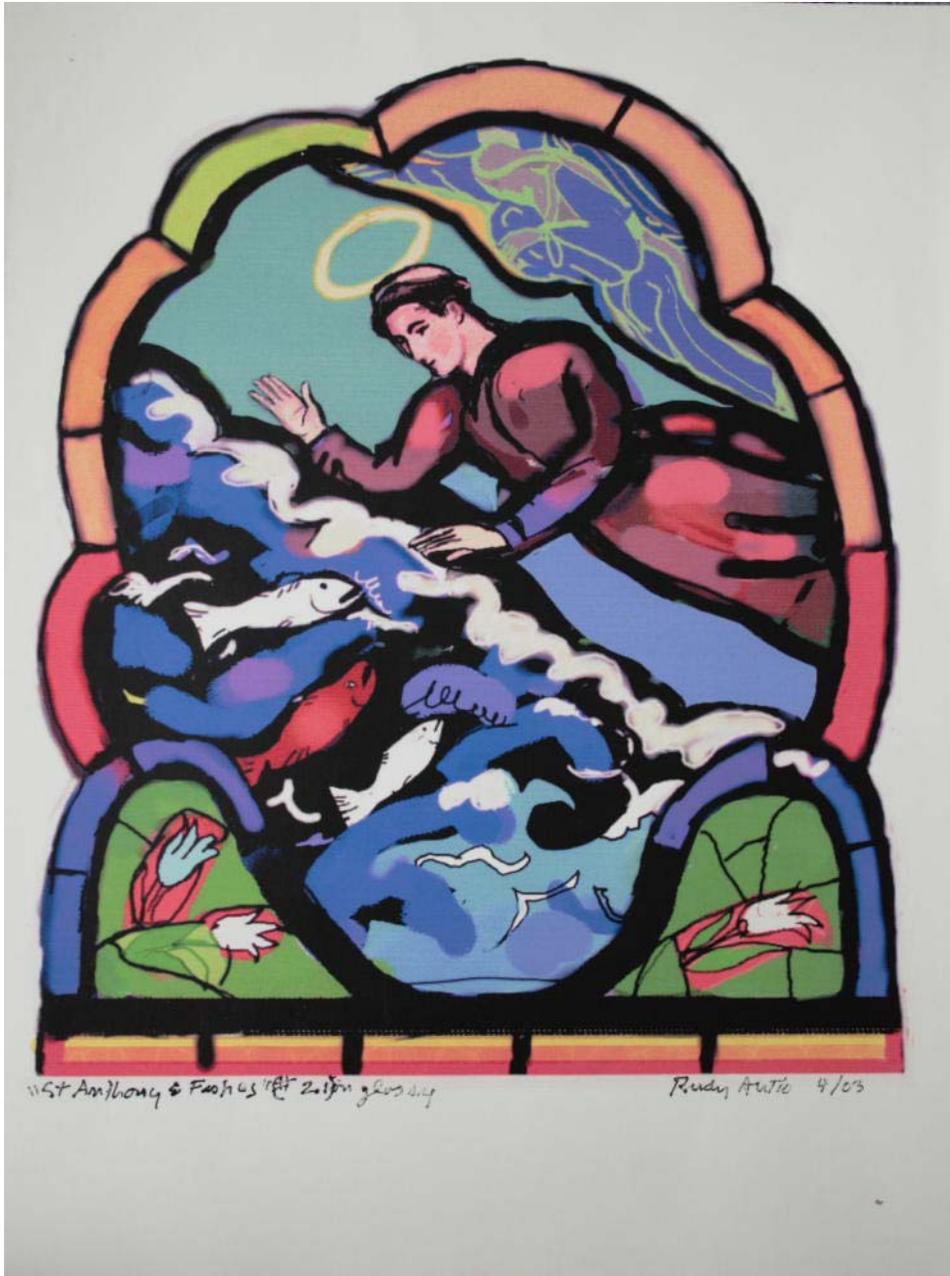
<http://www.missoulian.com/>

<http://www.st-anthony-medal.com/patronage-of-saint-anthony.htm> (this has the fish story....you will have to simplify the story to make it age appropriate)

### **Possible Follow-up Projects**

1. Making clay fish out of play dough, homemade clay or actual clay.
2. Making paper fish mobiles for the classroom
3. Drawing a fish with ears

### **Images**



One of the Preliminary Sketches to *Saint Anthony of Padua*  
Saint Anthony Catholic Parish Missoula, Montana



St Anthony & The Fishes (#3) with ticks on outside "Larger Rosette"

© Rudy Aulio 4/15/03

Final Sketch of *Saint Anthony of Padua*  
Saint Anthony Parish Missoula, Montana