

Grade 3

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Figuring It Out . . . Restoring Our Own Art

Georgia QCC:

Fine Arts: Visual Arts: Strands 2, 4, 5, 7, 8, 11, 16, 18, 21; Fine Arts: Theater Strands 4, 5, 7, 16; Fine Arts, Dance: Strands 2, 8, 14, Social Studies: History and Culture Language Arts: Oral Communication; Character Education: Self-Respect, Creativity, Patience, Cooperation

Multiple Intelligence: Linguistic, Spatial, Interpersonal, Intrapersonal, Bodily Kinesthetic

Targeted Grade Levels: Grade 3 (lesson can be adapted for other grade levels)

Goal: Students will become familiar with Verrocchio's *David* through viewing, contour line drawing, improvisation, poetry, and hands-on techniques. Students will learn about gesture drawing, proportion, still-life drawing, color layering, and collage techniques in visual art.

Objectives: Students will discover the meaning and definition of restoration by exploring this concept through movement, literature, and a hands-on visual art activity. Students will develop an understanding of contour line drawing, still-life drawing, collaging, and color layering techniques in visual art. Students will experiment with color, line, shape, and form.

Materials:

- Space for group movement
- Life size image of Verrocchio's *David*, 1465, 47 ½ inches
- A variety of images of the human body
- A wooden model of a male figure
- Facial proportion work sheet
- 3 pieces of 12" x 18" white drawing paper
- 2 pieces of 9" x 12" manila oaktag paper
- Scissors
- Glue
- Drawing pencils and/or charcoal
- Tempera paint in gold and white
- Rub-n-Buff in bronze
- Sharpie fine point black pens

- Paint brushes
- Disposable trays or plates for mixing paint
- Oil pastels
- Pedestal and cloth to drape a student model
- Wig and plastic sword
- Appropriate music

Preparation:

To begin this lesson, display the image of Verrocchio's *David*, in the front of the room, next to a wooden model of a male figure. Next to this, have a table set up with a pedestal and cloth for a student model to pose in a variety of positions. Create a bulletin board with images of the human body, facial expressions, and proportions. Have soft Renaissance music playing in the background to create a relaxing, yet focused environment.

The Lesson

Motivation:

- a. When the students enter the room they will go to the front of the room where *David* can be easily viewed. Students will be intrigued by the soft music and will be ready to learn about the lesson at hand.
- b. Students will begin by discussing Verrocchio's *David*, which will be visible at the front of the room, describing what they see and how it was originally created 538 years ago. Ask them to look at the image, noticing the lines, shape of the figure, objects seen and the color. Some questions may include:
 - Is this a 2-D or 3-D piece of art? What do you call it?
 - What do you think it was made out of? Why?
 - What is the most important thing about this sculpture? Why?
 - Who was David?
- c. Students will then be introduced to a "rhythm-ong" which will aide them in remembering Verrocchio and his impressive sculpture.
 - "Verrocchio, Verrocchio, don't you know
you sculpted a David, a long time ago!
It needed some repair because it was old,
now it's good as new, a figure to behold "
- d. Introduce the students to the importance of sculpture during the Renaissance. Ask them why they think sculpture was so important and how these early sculptures may influence sculptors today.
- e. The term process in visual art refers to the techniques an artist uses to create a work of art. If you look closely, you can find clues to the artist's process. In *David* clues can be found in the sculpture's texture (smooth bronze), size, and detail (hair, clothing, facial expressions, sword) and in the overall figure itself. Question students about how this sculpture was created.
- f. Have students break into two groups and choose a group model to pose on the tables. Students will quickly sketch these poses, creating contour line drawings using charcoal or drawing pencils and a sheet of large white drawing paper. This

activity will last about 15 minutes (time will vary per class) and all students will have the opportunity to “model.”

g. Definitions:

Aesthetic: responsive to the beautiful in art or nature.

Collage: composition made by assembling, pasting, and gluing materials to a flat surface.

Color layering: layering and blending colors to create other colors.

Contour drawing: a line drawing delineating the external boundaries of a shape.

Form: describes the 3-D aspects of an object, specifically volume and mass.

Imagery: use of words or pictures to represent things that are not physically present.

Improvisation: The act of spontaneously inventing, composing, or creating from available materials without preparation.

Line: a continuous mark across a surface with length and direction.

Neutral Colors: white, gray, black; colors not associated with a hue.

Process: A complex operation involving a number of methods or techniques, such as the casting or construction processes in making jewelry or sculptures.

Renaissance Era: Italian revival of ancient Greek and Roman ideals.

beginning in the 14th century ending in the late 16th century

Restoration: refurbished; return to original state.

Sculpture: Three-dimensional art, carved, cast, chiseled, formed, modeled, or molded.

Shades: A color with black added to it to change color value.

Shape: Area, form, or mass with a specific character and often defined by outline or contrast.

Texture: The tactile quality of a surface. Actual – the physical roughness or smoothness of a surface. Simulated – the illusion of roughness or smoothness of a surface.

Tint: A color with white added to it to lighten its value.

1. Figuring It Out...Restoring Our Own Art

The Sculpture Drawing Technique:

- a) Now that the students have had a chance to execute quick contour line drawings, and have looked closely at Verrocchio's *David* and human forms, they will begin the art class. Students will begin by looking closely at a still life and a model.
- b) One student will be selected to play the part of the sculpture *David*, complete with a cloth, a plastic sword, and a wig. The students will be reminded that although this is an exciting adventure, art is a serious subject and they must concentrate on their work, drawing what they see thinking about form and the human figure.
- c) Have students begin with a 9" x 12" piece of manila oaktag paper and write their names on the back of the sheet in pencil. The teacher will demonstrate the proper drawing procedures by sketching a large figure of the model *David*, which resembles the sculpture *David* being. The students will begin their own drawings

using the same technique. The teacher will remind the students to use the whole page and not to worry about details as that will come later in the project.

2. The Painting Technique:

- d) When these drawings are complete, students will begin the painting process. It is here that the concept of restoration will be introduced. Students will discuss why *David* had to be restored and what this means. They will be challenged by the idea that they are now art restorers and must paint their forms as if they are restoring works that are hundreds of years old.
- e) Students will paint their Davids in neutral colors, using browns, whites, and blacks and discuss tints and shades. Students will be asked to look closely at the *David* sculpture to see its lights.
- f) While these paintings are drying, the students will be given a piece of white drawing paper and pencil and will begin to brainstorm about how they might want to restore their Davids. Will they keep the original piece in mind, working to recreate the piece as it was originally created, or change it to resemble the art of today? Remind students about the dates of the Renaissance, and that this sculpture told a story from the *Bible*. During this creative process questions may include:
 - What would your David look like and why?
 - What is the primary function of this sculpture?
 - How can you use visual clues to show this?

3. The Collage Process:

- g) Students will examine their original contour line drawings and choose several to place onto their David backgrounds. All of the forms will be cut out, lightly colored with pencil or charcoal, and collaged onto another piece of white drawing paper.
- h) The following class meeting, students will begin to add detail to their Davids using fine point Sharpie pens and oil pastel, layering neutral colors on top of each other, restoring their line drawings of David.
- i) Students will finally use a bronze rub buff to create the effect of a bronze sculpture. This can be lightly blended with fingers or a paper towel.
- j) These final, large-scale Davids will be cut out and added to their collaged piece of paper, which is filled with contour figures. Students may mat their work using a neutral piece of construction paper.
- k) As the students begin to gather their supplies, ask them how they think their Davids turned out. Possible guiding questions and statements might include:
 - Look at the form of your David, does it resemble that of the student model and the original *David*? Why did you choose the colors you did? What about your attention to detail? What shapes were used in your collaged background and why?
 - Name the *neutral* colors. What color is your background? Why?
 - If you could frame this drawing, how would you like to do it? Why?

4. Conclusion:

Students will be asked to conclude this lesson by writing a poem about their own restored David, or Verrocchio's *David*, or the process of creating this piece. An excerpt will be read regarding the upcoming exhibition at the High Museum of Art to provide the students with ideas.

Extensions:

1. A field trip can be planned to the High Museum of Art where *Verrocchio's David Restored* will be on display November 18, 2003–February 8, 2004.
2. Students can create a collaborative, large scale David, using a grid and enlarging their squares, thus restoring the finished piece so that it matches up correctly to the dimensions of Verrocchio's *David*.
3. Students can create collages based on topics they are currently studying, such as stories or poetry in literature or on events in history.
4. Students can create their own group collage based on a current event in their community or school.
5. Students can write stories about their Davids, who he was, why he is now preserved in bronze, and these can correlate with their poems.
6. Students can make David sculptures using foil to make the contour form of the figure and applying paper mache over the foil. Once dried, these can be painted using neutral colors, tints, and shades. Sharpie pens can add detail and Rub-n-Buff in bronze can finish the surface.

Self-Assessment:

1. Students will fill out a rubric based on the skills needed to complete this project.
2. Student artwork will be hung in a school wide exhibit, complete with poems to share with the school and community.

References:

Life of Verrocchio:

<http://easyweb.easynet.co.uk/giorgio.vasari/verrocc/verroc.htm>

Paintings, Images, and Bio:

http://gallery.euroweb.hu/html/v/verocchi/sculptur/y_david.html

Note: Because websites are flexible media, we cannot unequivocally recommend any sites. While doing our research, however, we found the following sites useful. Please review these websites and use only those that you deem appropriate.