

Dear Educator,

Thank you for booking a tour with the Museum of Glass. We look forward to your visit!

We're sending you this curriculum to help enhance the museum visit for you and your students. These activities have been carefully prepared to go with the exhibit you will visit. You can use them as pre-visit materials or post-visit, but we strongly encourage that you spend some time with the packet before your visit. We've found that students understand and learn so much more if they are prepared before they come.

Along with this packet, we have extensive curriculum and interactive activities on our website about glassblowing and working with hot glass as an art form. Please visit www.museumofglass.org and click "Learn" on our home page. From there, visit the Virtual Hot Shop, where your students will get a chance to experience glassblowing by creating a *macchia*. Participants walk through the process step-by-step until they get a finished work of art! Along the way they can also choose to learn more about glass. You and your students can even watch the Hot Shop Live, by clicking "Watch" on our home page and selecting the "Live Web Streaming of the Hot Shop" link.

We sincerely hope you enjoy these materials and your visit to the Museum of Glass.

Big Idea:
The Maquettes of Robert Arneson

March 15 - May 18, 2003

Lesson One: Expression through Cartooning

- Transparency One: *Model for 'George and Mona'* Robert Arneson, 1976
- Essential Academic Learning Requirements -
Arts: 1.1, 1.2,3.1, 4.2, 4.4
Communications: 1.1-1.3, 2.2, 2.4, 3.1-3.3, 4.2

Lesson Two: Rapid Character Sketch

- Transparency Two: *Grouping of Maquettes* Robert Arneson, various years
- Essential Academic Learning Requirements -
Arts: 1.2, 1.4, 1.5, 2.1, 3.1, 3.2, 4.1
Communications: 1.1, 1.2, 2.1, 2.2, 2.4, 3.1, 3.2, 4.1, 4.3
Writing: 1.1, 1.2, 1.3, 2.1, 2.2, 3

Lesson Three: The Art of Portrayal

- Transparency Three: *Model for 'California Artist'* Robert Arneson, 1982
- Essential Academic Learning Requirements -
Arts: 1.2, 1.4, 2.1, 2.3
Science: 1.3, 2.2

Lesson Four: Self-Portrait Through Objects

- Transparency Four: *Boots of J.P.* Robert Arneson, 1987
- Essential Academic Learning Requirements -
Arts: 1.1-1.4, 2.1, 2.2, 3.1
Writing: 1, 2.2, 3

Teacher Resource Material

Image Credits for *Big Idea: The Maquettes of Robert Arneson*

Expression through Cartooning

Teaching Process: School Educator

- Introduces the works of Robert Arneson
- Guides students as they organize art elements into artistic compositions while expressing individual ideas for a specific purpose
- Develops language skills, working responsibly and cooperatively with others, and allows positive problem solving skills

Materials: comic books, newspapers, magazines, journals, books containing comic strips or examples of cartoon drawing, rulers, pencils, markers or other media for drawing detail work.

Learning Process: Students

Cartooning and comic book drawing is slowly becoming accepted in the world of art. Some artists, such as Robert Arneson, made their first forays into art using the comic book form of drawing. Today, comics are not only used to entertain, but to express a society's culture, prove an author's point, state an opinion, or bring an idea to the public eye. Many types of comics exist to express ideas. This includes the Sunday funnies, but also satirical, and political cartooning as well.

- View the art of Robert Arneson, especially *Model of 'George and Mona'* (see Transparency One).
- Students discuss and agree, as a whole, on a theme, idea or opinion.
- Form groups.
- Find cartoons, comics from newspapers, magazines, journals, or books for examples.
- Groups create a three to five scene comic series expressing the theme, idea, or opinion the class agreed on.
- Develop wording to create the comic.

Respond

- How can the idea or opinion be expressed?
- What kind of characters should be used?
- How can black and white, or color be used to emphasize the point?

Reflect

- As a group students present their work to the class and explain their comic
- What do you think the artists are trying to say?
- Did they effectively use media, and images to display their intentions?

Outcome

- Students develop communication skills while learning to seek agreement and solutions through discussion as a group member
- Students use the arts in combination with everyday subject matter to create a more holistic experience of life in our culture

Rapid Character Sketch

Teaching Process: School Educator

- Introduces the art of Robert Arneson
- Students evaluate image and action to create and present quality work
- Students work together cooperatively to develop a concept and style appropriate to the intended audience while using the writing process

Materials: newsprint, or typing paper, pencils, markers, or any media that is smooth and flowing for easy control of line, also drawing or sketching books depicting character sketching

Learning Process: Students

A rapid character sketch is a unique way to capture an initial image of a person or object. This technique is often used in life drawing classes to allow the brain to take over and record an image without involving too much thought. Just as Robert Arneson often used maquettes as a “practice” model for his final sculpture, character sketches can be used as a practice for a final piece. Character sketches are usually done in 10, 15, or 30-second intervals as the subject holds one pose and moves on to the next. Limbs are typically drawn with one line while the pencil or marker is left on the paper in one continuous line (it is important to emphasize not to pick up the pencil but to make one line).

- View art of Robert Arneson, especially *Grouping of Maquettes*, various years (see Transparency Two)
- Allow students to find examples of character sketches in magazines or in drawing or art books
- Students volunteer to pose for the class in odd ways (remove bulky coats or sweaters for a more even line)
- Students should experiment with different types of media to make interesting pictures

Respond:

- Have students choose their best pieces to be used as either individual or as a whole class writing assignment
- Students create a silly story using their character sketches
- Mount the story with the pictures and display on classroom or hallway walls

Outcome:

- Students incorporate the writing process with their developing communications skills
- Students develop art skills and techniques to solve problems and express ideas

The Art of Portrayal

Teaching Process: School Educator

- Introduces the art of Robert Arneson
- Combines artistic skills with thinking logically, analytically, and creatively to produce art using human facial proportions
- Takes the scientific measurements of typical facial proportions and applies them to art concepts and vocabulary using the senses to process the information

Materials: A) newspaper, paper, drawing materials such as pencils and erasers, and mirrors; B) clay, sculpture tools, mirrors, access to a kiln and glazes (Educator, choose either option A or B depending on what your facilities allow), also books on drawing people

Learning Process: Students

- View art of Robert Arneson, especially *Model for 'California Artist'* (see Transparency Three)
- Students work independently to create a self-portrait in either clay or as a drawing
- Using examples of self-portraits from art or drawing books, students become familiar with proportions of the human face
- Give students time to begin project; if 'A' was chosen, practice with rapid character sketches using a mirror (see Lesson Two for details), If 'B' was chosen, demonstrate ways of molding clay

Reflect:

- Does the self-portrait have to look exactly like you, or can it have characteristics of you?
- Everybody's face is different and no one has the exact facial proportions as anyone else. Can that help you to make your drawing or sculpture unique?
- What is the hardest thing about making a self-portrait?

Outcome:

- Students learn to accept their own unique body and to appreciate the differences between us all
- Becoming aware of diversity while understanding that we are all part of the human race gives students a more global approach to life

Self-Portrait Through Objects

Teaching Process: School Educator

- Introduces the art of Robert Arneson
- Students use the writing process to express clearly and effectively a written body of

work

- Students apply the idea of writing for different purposes with artistic vocabulary to express ideas involving creativity and imagination

Materials: pencils, markers, paint, various types of paper, or other media chosen by students to help express themselves, also drawing books containing information about shading and shadows

Learning Process: Students

Robert Arneson chose Jackson Pollock's boots to represent a portrait of the artist; to Robert Arneson, those boots mean Jackson Pollock. A self-portrait does not have to be of a face or body; sometimes it can just be an object. Objects, or a particular item, are just as effective to demonstrate the portrait of a person as seeing a photo of that person. Items that a person wears or uses can express something about someone's personality. That object was chosen because of color, shape, texture, or design and has become an integral part of that person's life.

- View art of Robert Arneson, especially *Boots of J.P.* (See Transparency Four)
- Students create a representational self-portrait using an item that reflects their personality. The object could be a backpack or a notebook that has a lot of decorations or doodles; it could also represent activity or sport, like a soccer ball that represents a student's love of playing soccer.
- Guide students in making sketches of the item while helping with proportions and dimensions

Respond:

- Write a brief description of how the chosen object represents you as a person.
- Does it have special meaning to you?
- Was it hard to find an object that represents you, why or why not?

Outcome:

- Students develop skills for writing for different audiences and purposes
- Students learn to recognize that art contains underlying meanings, or representational images, rather than seeing only the literal image or meaning

Image Credits for Big Idea: The Art of Robert Arneson

Transparency One



Robert Arneson*
Model for 'George and Mona', 1976
Glazed ceramic
6 x 7 x 3 inches

Transparency Two



Robert Arneson*
Grouping of Maquettes, various years
Glazed ceramics
various sizes

Transparency Three



Robert Arneson*
Model for California Artist', 1982
Glazed ceramic
12 1/4 x 4 3/4 x 3 3/4 inches

Transparency Four



Robert Arneson*
Boots of J.P., 1987
Collage/mixed media/paper
32 x 48 inches

*All pieces property of the Estate of Robert Arneson, Licensed by VAGA, New York, NY
Courtesy of the Palo Alto Art Center, City of Palo Alto, Palo Alto, CA