

INSPIRED BY	Paul Klee	PRESENTED BY	Kylie Wickham
LEVELS	MIDDLE PRIMARY	Created: April 2018	Last Updated: April 2020

### MODULE 2: SENECIO SCULPTURE

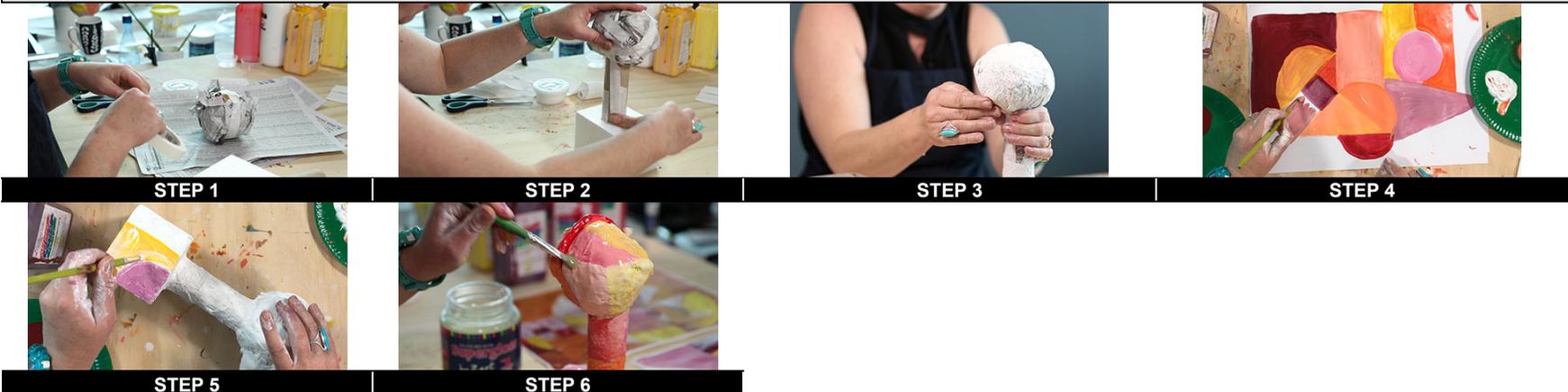
#### OVERVIEW

In this activity students will explore sculptural materials and joining techniques. Considering elements such as weight, balance and form; students will construct an armature to create a 3D bust (sculpture) based on Paul Klee's 2D portrait painting 'Senecio'.



Student sample artwork

Thinking / Links / References: Music can be played during art making.



Resources, Materials and IT Requirements	ART Elements and Principles	Artist/Consultant Workshop Plan	Zart DREAMER Steps			
			Discuss & Research/ Experiment	Art Making	Exhibit	Response
			Victorian Curriculum Strands			
MODULE 2:			Explore & Express	Visuals Art Practices	Present & Perform	Respond & Interpret
	<ul style="list-style-type: none"> <li>• Shape</li> <li>• Form</li> <li>• Line</li> <li>• Colour</li> <li>• Tone</li> </ul>	<p><b>LEARNING OBJECTIVES</b></p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• Define the term sculpture and discuss why a sculpture is a 3D alternative to a 2D portrait.</li> <li>• Examine an example of Klee's <i>Senecio</i> painting.</li> <li>• Use joining methods, combining different media and materials in their own mixed media sculptures.</li> <li>• Reflect on and share the creative process and expressive choices they made when creating their artwork.</li> </ul> <p><b>ARTWORK</b></p>  <p>Senecio, 1922 by <b>Paul Klee</b></p>				

	<p><b>DISCUSS</b></p> <p>Completed in 1922, <i>Senecio</i> is a manifestation of Paul's sense of humor and African culture. The simple colors and shapes, Paul makes use of various shades of orange, red, and yellow to reveal portrait of an old man. Artistic use of shapes gives the false impression that one eye brow is raised. His left eye brow is represented by a triangle while the other one is made of a simple curved line. The portrait is also called <i>Head of a Man Going Senile</i> and intentionally mimics children's artwork by using ambiguous shapes and forms with minimal facial details.</p> <p>Discuss Klee's <i>Senecio</i>.</p> <ol style="list-style-type: none"> <li>1. What colours, tones patterns and line can be seen? What shapes?</li> <li>2. Discuss construction of armature: Joining methods, weight, balance, and combining different media and materials.</li> </ol> <p>Develop questions to ask students. For example:</p> <ol style="list-style-type: none"> <li>1. How was it made? (material &amp; process/what did you do?)</li> <li>2. What do you see? (art language: art principles &amp; elements)</li> <li>3. What does it mean? (deeper/higher order thinking)</li> <li>4. Is it good/do you like it? Why? (Personal response)</li> </ol>				
<p><b>EQUIPMENT</b></p> <ul style="list-style-type: none"> <li>• Cardboard Tubes Assorted 60's (CB260)</li> <li>• Masking Tape 50m x 18mm (AT518)</li> <li>• Modroc Plaster Bandages 10kg (or Papier Mache)</li> <li>• Vipond Gloss Paint (choose warm colours)</li> <li>• Supergloss by Zart 1lt</li> <li>• Posca Marker Bullet Black</li> <li>• Poly Blocks Assorted</li> <li>• Magiclay (optional)</li> <li>• Bulk Taklon Brushes Assorted 32's</li> <li>• Newspaper</li> </ul>	<p><b>MAKE:</b></p> <p><b>STEP 1</b> – Make a ball with newspaper and masking tape around it.  <b>STEP 2</b> – Tape ball to top of cardboard tube, then tape the bottom to a poly block.  <b>STEP 3</b> – Take strips of modroc, wet and plaster over the head, tube, and poly block.  <b>STEP 4</b> – Creatively paint using tone and colour skills. Use lines and shapes to guide you.  <b>STEP 5</b> – Make sure to paint subtle facial features into the sculptures head.</p> <p><b>EXHIBIT:</b>  <b>STEP 6</b> – For extra gloss to make the colours pop and protection of your sculpture coat with Zart super gloss. Display free standing sculptures.</p>				

	<p><b>PRESENT AND REFLECT</b></p> <p>Students show their 3D sculptures and explain:</p> <ul style="list-style-type: none"><li>• Which colours and shapes did you choose from for your sculpture and why did you choose them?</li><li>• Which part of the activity was the most enjoyable?</li><li>• Describe your sculpture in one word.</li><li>• How did Paul Klee's portrait of the old man inspire the creation of your sculpture?</li></ul>				
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## Mapping to the Victorian Curriculum

### Visual Arts Strands: Levels 3 & 4

**Explore & Express ideas:** Explore ideas and artworks from different cultures and times as inspiration to create visual artworks (VCAVAE025)

**Visual Arts Practices:** Explore visual conventions and use materials, techniques, technologies and processes specific to particular art forms, and to make artworks (VCAVAV026)

**Present and Perform:** Explore different ways of displaying artworks to enhance their meaning for an audience (VCAVAP027)

**Respond & Interpret:** Identify and discuss how ideas are expressed in artworks from a range of places, times and cultures, including artworks by Aboriginal and Torres Strait Islander peoples (VCAVAR028)

### The DREAMER Steps®

The step-by-step instructions in this document are offered to you – the teacher – as a guide, but if they are delivered word by word to your students, the outcome would be very uncreative. It is in this context that we introduce to you the DREAMER Steps® to teaching art. DREAMER stands for Discussion, Research, Experiment, Art Making, Exhibit and Response. DREAMER is our initiative to create a common language among teachers in art education. We hope it will stand the test of time and we would like to encourage you to use it in your art making classes.

The DREAMER Steps® should be undertaken with thoughtfully directed questions, so that the teacher challenges thinking and harnesses creative outcomes from each individual. "Teacher talk" – or more precisely "teacher questioning technique", plays a huge role in determining how students are encouraged to achieve their individual potential. Some activities are more challenging than others and so the teacher must know the students' skill levels and interests when choosing an activity to ensure teaching and learning is differentiated. Moreover, assessment should be ongoing throughout the learning experience, rather than just an evaluation of the final artwork.

Discussion	Research	Experiment	Art Making	Exhibit	Response
Discussion is the first DREAMER Step and it is initiated through questions that will encourage students to share their knowledge of a particular story or theme in response to the artist's artwork. Students share what they know and raise questions about what they want to know. E.g., What media did the artist use? What did the artist base the artwork on? This information will be used to create an artwork in response, along with the students' visual interpretation of the artist's work.	At this step, students find out answers to the questions they have asked. In the process of research, students may delve into other aspects of that topic. Students discover more about it and associated links that may take them in a completely different direction. They research and collate information about the artist and artwork, through library books, magazines and the Internet. Family and friends are sometimes a great resource to gain knowledge from. Based on their research, students build up a record of elements that might be incorporated into their own artworks.	Art making can be a multimedia exploration and there are techniques, skills and processes that have to be learned, such as, colour mixing, joining techniques of different media, printmaking, collage and construction, to achieve the desired results. Allow students time to experiment with a variety of media that are relevant to the artist's artwork.	The steps taken prior to Art Making will allow the students to make informed decisions about their artwork and provide them with the confidence to create a unique work of art. They must remember to respect the work of the artist, but the desired effect and the overall impression are in their hands. A technique, media and/or element is chosen. Students will present their own interpretations of what they see and know, and they will use their skills to convey this in their own work.	Exhibiting the artworks may take on a whole new meaning if the results of discussion, research and media experimentation are included. Visual Journals may record their findings and be worthy of viewing alongside the finished artwork. Some thought needs to be given to the exhibition space and the type of audience anticipated, for example, can the exhibition space be enhanced with draped fabric or boxes of varying heights on which to place any three-dimensional work? What information does the audience need to know? Should the artist's artwork, that the work is based on, be included in the display? Should acknowledgements be made of the artist?	Response to the student artwork should take on some form of self-assessment. The process should be discussed and through exchange of ideas and opinions, students may learn from their peers. Students might send images of their artwork to the artist or a gallery.

