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| INSPIRED BY | Joan Miro | PRESENTED BY | Kylie Wickham |
| LEVELS | UPPER PRIMARY | Created: April 2018 | Last Updated: April 2020 |
| MODULE 3: MIRO SCULPTURES | | | |
| OVERVIEW | | | |
| In this activity students will explore simple modelling and joining techniques and create a sculpture using Miro's shapes and symbols as inspiration. | | | |



Thinking / Links / References: Sculpture by other artists of Miro's time.



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5

| Resources, Materials and IT Requirements | ART Elements and Principles | Artist/Consultant Workshop Plan | Zart DREAMER Steps | | | |
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| | | | Discuss & Research/ Experiment | Art Making | Exhibit | Response |
| | | | Victorian Curriculum Strands | | | |
| Explore & Express | Visual Arts Practices | Present & Perform | Respond & Interpret | | | |
| MODULE 3: | | | | | | |
| | <ul style="list-style-type: none"> • Shape • Colour • Form | <p>LEARNING INTENTIONS</p> <p>Students will:</p> <ul style="list-style-type: none"> • Examine the use of symbols in Miro's work. • Explore simple modelling (sculpture) techniques such as pinch, pull, squeeze, add, take away, sculpt, shape. • Create a sculpture using Miro's shapes and symbols as inspiration. • Reflect and share the creative process and expressive choices they made when creating their artwork. <p>RELATED ARTWORK</p>  <p>Woman and Bird by Joan Miro</p> | | | | |

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| <p>EQUIPMENT</p> <ul style="list-style-type: none"> • Poly halves • Straws • Wooden skewers • Magiclay | <p>DISCUSS</p> <p>Develop questions to ask students.</p> <p>For example:</p> <ol style="list-style-type: none"> 1. How was it made? (material & process/what did you do?) 2. What do you see? (art language: art principles & elements) 3. What does it mean? (deeper/higher order thinking) 4. Is it good/do you like it? Why? (Personal response) 5. What is a sculpture? 6. What do you notice about Miro's work? Why do you think the artist chose to present their work in this way? 7. Which colours and shapes do you see in the work? Why do you think the artist chose these colours and shapes for their work? 8. What kind of personality do you think Miro had? <p>Students use previous drawings or photographs of Miro's work as a starting point. Students will need a reference or starting point even if they go off on their own tangent.</p> <p>PROCESS</p> <p>STEP 1 – Firstly, students need to secure straw into a standing position. Use a skewer to help assist students to poke a hole first for the straw.</p> <p>STEP 2 – Cut straws to different lengths.</p> <p>STEP 3 – Secure a straw to a poly ball half using Magiclay.</p> <p>STEP 4 – Use Magiclay to make little shapes. Colour the polyballs by adding Magiclay over the surface. Focus on primary colours. Alternatively use primary and secondary colour combinations.</p> <p>STEP 5 – A Miro sculpture will emerge.</p> <p>PRESENT</p> <p>STEP 6 - Create display of 3D work. Discuss possibilities of how the work is to be presented during construction phase.</p> <p>STEP 7 – Don't forget your art language when using sculptural technique adjectives such as pinch, pull, squeeze, add, take away, sculpt, shape.</p> | | | | |
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| | <p>REFLECT</p> <p>Students can work as individuals or students can work collaboratively to present and explain:</p> <ul style="list-style-type: none">• Which colours and shapes did you choose for your 3D sculpture and why did you choose them?• Which part of the activity did you find most enjoyable?• Describe your collage in one word.• How did Miro's work inspire the creation of your own 3D sculpture? | | | | |
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Mapping to the Victorian Curriculum

Visual Arts Strands: Levels 5 & 6

Explore and Express Ideas: Explore visual arts practices as inspiration to create artworks that express different ideas and beliefs ([VCAVAE029](#))

Visual Arts Practices: Select and apply visual conventions, materials, techniques, technologies and processes specific to different art forms when making artworks ([VCAVAV030](#))

Present and Perform: Create and display artwork considering how ideas can be expressed to an audience ([VCAVAP031](#))

Respond and Interpret: Identify and describe how ideas are expressed in artworks by comparing artworks from different contemporary, historical and cultural contexts, including artworks by Aboriginal and Torres Strait Islander peoples ([VCAVAR032](#))

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 |
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| 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. |

