



MOCA JACKSONVILLE
A CULTURAL INSTITUTE OF UNF



School Tour Curriculum 2023-2024

Fourth & Fifth Grade: Form & Proportion



© David Montgomery, *Untitled*, 1990. Scrap metal, 27 x 45 inches. Gift of Donald and Maria Cox, 2016.04.38.

Welcome to the Museum of Contemporary Art Jacksonville School Tour Program. We are very excited that you will be joining us for a tour of the Museum.

This packet is intended to enhance your students' experience with MOCA. MOCA's education department believes art crosses curriculum boundaries and through this packet, encourages teachers to incorporate art in the classroom. The packet structure includes information about your upcoming tour as well as pre- and post-tour activities.

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School Tour Information

Your visit to MOCA consists of two parts: **(1)** guided museum tour of MOCA's galleries and **(2)** a hands-on art activity in the studio workshops.

(1) Guided Museum Tour

- The Museum tour will navigate your class through select pieces from MOCA's Project Atrium, permanent collection, or featured exhibitions. Each tour is customized to meet the grade level standards.
- During the tour, students are challenged to understand how artists use the basic elements of art for both objective and non-objective purposes.
- Students will be asked various questions to encourage the understanding of the objects they encounter. Museum educators will continually encourage students to listen, observe, and articulate their ideas.
- We ask that teachers and chaperones to always stay with their students to assist with group management.

(2) Art Activity in Studio Workshops

- The hands-on art project will be created in MOCA's studio classrooms. Here, students incorporate themes related to the tour with visual art techniques to produce their own piece of art.

Museum Etiquette

We want you to have fun at our museum so please review the following rules before your trip:

- Do not touch the art, and always stand at least an arm's length way from it.
- Leave bags, backpacks, large purses, and coats on the bus.
- No water, drinks, gum, or food in the galleries.
- Use quiet, inside voices and please raise your hand to speak.
- Use only pencils in the galleries.
- Walk, don't run.
- Students must stay with their tour group.
- Photography is encouraged, but please no flash or video recording.
- Arrange a restroom stop prior to your arrival.



Fourth & Fifth Grade // Form & Proportion

Students visiting MOCA will learn an introduction to the elements and principles of art. The elements and principles of art are the concepts or ideas that artists use to organize their artwork. The Fourth-Fifth Grade tour focuses on the connections between form and proportion in art.

Forms are created either sculpturally, by shaping or assembling objects like clay, wood, or metal, or visually, with the use of color, value, and shading to give dimension to 2-D shapes. The most obvious example of a form is often seen in sculptures. Sculptures are art forms that can be viewed and even touched from all sides. Forms can also be created in 2-D artwork by using value or shading techniques which give visual dimension. A form in 2-D artwork, such as a drawing or painting, will visually look as if it is 3-D and often makes artwork look more realistic.



Example artwork, *Man Sitting on Pennies*, 1990 by Tom Otterness

Proportion in art is important because it visually shows us how large or small something is when compared to something else. Artists can use proportion in realistic or abstract ways. In the example image from MOCA's permanent collection, *Man Sitting on Pennies*, the artist Tom Otterness, used proportion to exaggerate the pennies that the man is sitting on. Since the pennies are so large compared to the man, it visually makes us think that either the man is very tiny, or the pennies are extremely large. If the artist wanted this form to have realistic proportions, he would have shrunk or scaled down the size of the pennies because in real life, pennies are much smaller than a person. A change in proportion is going to change the way we look at things.

Show your students the example artwork from the front of this curriculum guide and above that show form and proportion. You can also show students a variety of other artwork and discuss form and proportion by asking the following questions:

- Are the proportions of the *Untitled* artwork by David Montgomery real or exaggerated?
- Would you consider David Montgomery's scrap metal sculpture to be realistic or abstract and why?
- What seems out of proportion in Tom Otterness' artwork, *Man Sitting on Pennies*, and what would you do as an artist to make the proportion more realistic?
- Do you think the *Untitled* artwork is a form? Why or why not?
- What are some visual clues we can look for in our artwork to help us understand the proportion of an artwork?
- What can we do as artists if we want to show real or exaggerated proportions?
- What can we do to create forms in 2-D artwork such as drawing and painting?

Across the Curriculum: Full STEAM Ahead

Form and proportion are not just concepts found in Art. Most Science, Technology, Engineering, and Math (STEM) fields use form and proportion every day. The biological and medical science use form and proportion when dealing with life and the human body. In Mathematics and Engineering, form and proportion are pivotal for understanding the way things work such as:

planes, trains, automobiles, architecture, and modern-day technology. Fourth and fifth grade students visiting MOCA will discover the interconnections among form, proportion, and the STEM subjects. In fact, the integration of Art into STEM subjects is often referred to as STEAM. Students will be introduced to artwork that incorporates STEAM concepts during the museum tours, and additional enrichment can be integrated across the curriculum in the following ways:

- Reading & Language Arts – Write an essay about your favorite planet, include a drawing of the solar system, and use value (range of light to dark color) to give your planets form.
- Math – Practice using Legos or building blocks to practice ratio and proportion by figuring out the ratio of red to blue bricks. Also practice building figures and then increase the proportion with additional blocks.
- Science – Learn about the human form and the correct proportions of the body by drawing and labeling a human skeleton.

Vocabulary

- **ABSTRACT ART** // imagery which does not show representational accuracy but instead, focuses on color, shapes, and lines.
- **BALANCE**// showing visual weight.
- **EMPHASIS**// grabbing attention visually in artwork.
- **EXAGGERATED** // enlarging something beyond normal proportions.
- **FORM** // is a three-dimensional shape. A form can be measured three ways: height, length, and width.
- **PROPORTION** // showing size relationships. How large or small something should be compared to something else in the artwork.
- **REALISM** // imagery that shows representational accuracy.
- **SCULPTURE** // making or representing a 3-D form made by carving wood or clay, or other shaping materials.
- **SURREALISM** // seeming dreamlike, illogical, or out of place; but not completely abstract.
- **THREE-DIMENSIONAL** // having height, width, and depth.
- **TWO-DIMENSIONAL** // a flat shape that can only be measured by length and width.
- **UNITY** // joining parts of the artwork together.
- **VALUE** // the range of light to dark.
- **VARIETY** // showing different types.

Before you and your students visit MOCA, consider using these activities and lessons in conjunction with other curricula. All activities use common classroom supplies or simple art materials.

Recommended Pre-Tour Discussion Activity // How do form and proportion work together?

Form and proportion have historically worked together in art to create realism. If an artist wants to create a human form that looks realistic, not only does the artist need to incorporate value, different shades of shadows, highlights, and color - that range from light to dark, but the proportions of areas of the body must be the correct also. If proportions are not correct, the subjects in artwork can look distorted or even abstract. For example, a human head would be much smaller than the body and the eyes are placed in the center of the face rather than the top forehead area. The arms, hands, feet, and legs of a human form also must be considered in artwork to ensure that it looks realistic.

You might be thinking – What if I don't want my art to look realistic? Do I still need to know about form and proportion? Yes! Artists must first learn the rules to break them. In other words, it is important to understand how form and proportion work together to make something look realistic, so that you know how to change them if you wanted to create abstract art with unrealistic forms or exaggerated proportions.

Recommended Pre-Tour Art Activity // Exaggerated Foil Forms

SUPPLIES

- 8 x 10" white paper, 1 sheet.
- Pencils
- Foil Sheets, 2 sheets (approx. 8x10 each)
- Black Sharpies or permanent markers
- Sharpies or permanent markers of various colors
- Tempera paint (optional)

INSTRUCTIONS

Have your students look at the artwork by David Montgomery, *Untitled*, on the cover of this curriculum guide and explain to them that these are realistic proportions. Ask your students - what might it look like if some of the "missing pieces" such as the head, hands, or feet were not the correct proportion? How would it look if the head or a foot were exaggerated when compared to the rest of the human form?

Explain to students that they will be creating a foil sculpture resembling a human or animal form that will have some over exaggerated component to it. It might be the head, arm, leg, foot. Further explain that by exaggerating only one aspect, each student will be creating emphasis in that area in their sculptures. For example, a student may create a human form that resembles a football player and decide to exaggerate an arm or hand, by making it exceptionally large, to emphasize that the figure is very good at throwing or catching. Most of the form should appear to have normal proportions. Students will emphasize the area of their foil sculpture forms by using value – a variation of light to dark with/in the same color and consider ways to unify an exaggerated form using texture and additional color. Give each student 2 sheets of foil (or approx. 2 8x10 pieces)

1. Give each student a piece of drawing paper or ask them to use a piece of notebook paper to create 3 or 4 quick gestural (30 sec. to 1 min.) drawings of a form they would be interested in creating. Will it be more human like or animal like?
2. Students will decide what kind of form they will be making based on the quick gestural sketches they did.
3. Next, students will manipulate the foil with their hands to bend and shape it into various positions to create their form.
4. Students will decide on a part of their form to exaggerate. In other words, some part of the form will be out of proportion and will appear to be much larger or longer than it normally would be.
5. Once students have completed their exaggerated foil forms, students can use sharpie markers or other permanent markers to emphasize the form. This can be done by applying color value and shading techniques directly onto the foil form.
6. To create shading/value onto the foil forms, students should use a black sharpie/permanent marker as the shadows (darkest value), another sharpie or permanent marker color (as the middle value or true color), and then the foil can be left alone when needed as the highlight (lightest value).
7. Next, students should consider how texture and color might unify a form that is exaggerated. This can be done by creating a similar texture with their fingers or even a pencil directly on the foil and all over the sculpture (including the exaggerated portion).
8. Finally, student can use a light wash of tempera paint to create unity with color. This can go on top of the permanent marker and any texture that was created on the form.
9. The foil sculptures may need to be set aside to dry when students are finished.

After your students visit MOCA, consider using these lessons in conjunction with other curricula. All activities use common classroom supplies or simple art materials.

Recommended Post-Tour Discussion Activity // Do proportions Have to be Realistic?

Recap the tour experience and remind students that they saw artwork that were realistic but also more abstract or surreal. What did they notice about the variety of proportions from one artwork to the next? They probably noticed that realistic paintings and sculptures tended to also have realistic proportions -none of the forms or landscape items seemed exaggerated or dreamlike. In contrast, artwork that seemed more surreal or abstract had proportions that would not be authentic representation in the real world. Proportion is a very important principle of art and artists will make judgments on whether proportions should be realistic depending on the artists vision or concept for his or her artwork. Here are additional questions to ask your students:

- How do you think artists consider proportion when choosing a style such as realism or surrealism?
- Do you think all proportions need to be realistic? Why or why not?
- How can proportion effect items in the background?
- If some of the forms in your artwork have realistic proportions and others do not, what style or movement do you think the finish product would fit into?

Recommended Post-Tour Art Activity // Art in Wonderland Mixed Media Collages

SUPPLIES

- 9 x 12" white or manilla paper, one sheet.
- Pencils
- Color Pencils
- Images from *Alice in Wonderland* or the book
- Various magazines or old encyclopedias
- Scissors
- Glue

INSTRUCTIONS

Discuss how proportion changes the way we see things in our artwork. Use *Alice in Wonderland* as an example to describe the scenes where Alice would eat something that either made her very large or very small. Ask the students to look at images of

Alice in Wonderland or *Alice Through the Looking Glass* and find visual clues that help us know whether she should be proportionally larger or smaller than the objects or characters around her. For example, Alice standing on top of a mushroom visually tells the viewer that she must have shrunk down to be very small. Students can also look at other artwork, books, photographs, or magazines to find clues that would help us know how large or small something is compared to something else in the same scene or setting. Students will create a form that will either be very large or very small based on the setting created for it using magazine cut-outs.

1. Give each student one sheet of white paper and pencils and have them write their name on the back.
2. Next, students should have various magazines available to look through for inspiration for their scene.
3. At this point, students need to decide if they will create a scene that makes their form large or small.
4. Students will cut out and include 10-15 magazine images to make their form appear to be very large or very small based on the proportions of those images.
5. It is important to have students cut out images as exact as possible so that there is not any extra paper or background remaining on the images.
6. Students will draw and include a form using shading and value with a pencil to include in their collages. The form can be anything the students want. It can be real or make-believe. It can be a human or animal form. It can even be a simple bubble-like figure as in the example by Tom Otterness, *Man Sitting on Pennies*.
7. Students should arrange their magazine cut-out images on their paper first before they glue them all down to make sure it's exactly the way they want it.
8. When students are finished, it should be obvious that the form is very large or very small based on the setting or scene they created.
9. Students can include additional forms in their artwork if they have the time and space to do that. The additional form(s) should have the same proportions as the original form.
10. Have students share their artwork and let other students describe whether the form is small or large and what visual evidence do they have to support their answer?

School Tour Curriculum Standards

English Language Arts B.E.S.T. Standards

Strand: Communication

ELA.5.C.2.1	Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.
ELA.5.C.5.1	Arrange multimedia elements to create emphasis in oral or written tasks. Multimedia elements may include, but are not limited to, drawings, pictures, artifacts, and audio or digital representation. At this grade level, students are using more than one element.

Next Generation Sunshine State Standards: Visual Arts Standards

Big Idea: Critical Thinking and Reflection

VA.5.C.1	Cognition and reflection are required to appreciate, interpret and create with artistic intent.
VA.5.C.1.2	Use prior knowledge and observation skills to reflect on, analyze, and interpret exemplary works of art.
VA.5.C.1.3	Examine and discuss exemplary works of art to distinguish which qualities may be used to evaluate personal works.
VA.5.C.3	The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.
VA.5.C.3.1	Use the structural elements of art and organizational principles of design when engaged in art criticism.
VA.5.C.3.2	Use art-criticism processes to form a hypothesis about an artist's or designer's intent when creating artworks and/or utilitarian objects.
VA.5.C.3.3	Critique works of art to understand the content and make connections with other content areas.

Big Idea: Historical and Global Connections

VA.5.H.1	Through study in the arts, we learn about and honor others and the worlds in which they live(d).
VA.5.H.1.1	Examine historical and cultural influences that inspire artists and their work.
VA.5.H.1.2	Use suitable behavior as a member of an art audience.
VA.5.H.1.4	Explain the importance of artwork to show why respect is or should be given to the work of peer or specified professional artists.
VA.5.H.2	The arts reflect and document cultural trends and historical events and help explain how new directions in the arts have emerged.
VA.5.H.2.1	Compare works of art on the basis of style, culture, or artist across time to identify visual differences.
VA.5.H.2.3	Discuss artworks found in public venues to identify the significance of the work within the community.

Big Idea: Innovation, Technology, and the Future

VA.5.F.2	Careers in and related to the arts significantly and positively impact local and global economies.
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VA.5.F.2.1	Describe the knowledge and skills necessary for art-making and art-related careers.
VA.5.F.2.3	Discuss contributions that artists make to society.

Big Idea: Organizational Structure

VA.5.O.1	Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.
VA.5.O.1.3	Explain how creative and technical ability is used to produce a work of art.

Big Idea: Skills, Techniques, and Processes

VA.5.S.1	The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
VA.5.S.1.4	Use accurate art vocabulary to communicate about works of art and artistic and creative processes.

Mathematics B.E.S.T. Standards

Strand: Mathematical Thinking & Reasoning

MA.K12.MTR.5.1	Use patterns and structures to help understand and connect mathematical concepts.
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Pre- and Post-Tour Art Activities Curriculum Standards

English Language Arts B.E.S.T. Standards

Strand: Communication

ELA.5.C.2.1	Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.
ELA.5.C.5.1	Arrange multimedia elements to create emphasis in oral or written tasks. Multimedia elements may include, but are not limited to, drawings, pictures, artifacts, and audio or digital representation. At this grade level, students are using more than one element.

Next Generation Sunshine State Standards: Visual Arts Standards

Big Idea: Innovation, Technology, and the Future

VA.5.F.1	Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.
VA.5.F.1.1	Examine and experiment with traditional or non-traditional uses of media to apply imaginative techniques in two- and/or three-dimensional artworks.
VA.5.F.3	The 21-st century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.

VA.5.F.3.4	Follow directions and complete artwork in the timeframe allotted to show development of 21 st -century skills.
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Big Idea: Organizational Structure

VA.5.O.1	Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.
VA.5.O.1.1	Use structural elements of art and organizational principles of design to develop content in artwork.
VA.5.O.3	Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.
VA.5.O.3.1	Create meaningful and unique works of art to effectively communicate and document a personal voice.

Big Idea: Skills, Techniques, and Processes

VA.5.S.1	Development of skills, techniques, and processes in the arts strengthen our ability to remember, focus on, process, and sequence information.
VA.5.S.2.2	Identify sequential procedures to engage in art production.
VA.5.S.2.3	Visualize the end product to justify artistic choices of tools, techniques, and processes.
VA.5.S.3	Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.
VA.5.S.3.1	Use materials, tools, techniques, and processes to achieve expected results in two- and/or three-dimensional artworks.
VA.5.S.3.3	Use tools, media, techniques, and processes in a safe and responsible manner.

Mathematics B.E.S.T. Standards

Strand: Mathematical Thinking & Reasoning

MA.K12.MTR.5.1	Use patterns and structures to help understand and connect mathematical concepts.
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