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# Junior Division

# Sculpture Unit

**Wire Sculpture Self**

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Resource to Support the 2009 Revised Ontario Arts Curriculum Policy Document

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OSEA - Ontario Society for Education through Art - 2010

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**Visual Arts Unit Overview**  
**Wire Sculpture Self**  
**Grade 5**

**Explanation for creating this unit:**

The human figure has been rendered repeatedly throughout the history of art in every culture. Junior students have an increasing interest in having the knowledge and skill to accurately draw the human form. This unit of study will engage students in both observation and simple drawing of the human form in standard proportion.

Students will create a figurative sculpture as a culminating activity. After lots of investigation and debate around how a figure can express something about self identity, students will choose how they want to tell viewers something about their interests, personality and/or aspirations through an expressive figurative wire sculpture that 'plays' with proportion.

**Curriculum: What will students learn?**

**Context:**

In this visual arts unit students will study a standard of human proportion and learn and engage in a variety of gesture and contour drawings.

Students will have the opportunity to draw from observation and to use a variety of materials, tools and techniques.

Students will engage in activities to explore their identity and sense of self and will use wire to create a figure that expresses an aspect of their own identity.

Students will look at figurative line drawings by artists like Picasso and Matisse as well as wire sculpture by artists like Naomi Grossman and Alexander Calder.

In order to build safe classroom practices while working with wire, it is recommended that this unit be taught in term two or at a time when safety routines have been well established and mastered.

**Students will learn:**

- a standard for human body proportion
- drawing from observation
- about art tools, materials, and the process and techniques involved in gesture drawing, contour drawing and figurative wire sculpture.

Students will investigate work by artists such as Henry Moore, Alberto Giacometti and will examine how the elements and principles of design are used in sculpture.

**Summary:**

This unit is intended to have students engage in figure studies such as gesture drawing with an understanding of a "standard" for body proportions.

Students will begin to critique a selection of artwork and will recognize how some artists (such as Giacometti) choose to alter the 'standard' proportion for an intended, expressive purpose.

Students will also explore some aspects of their own identity through looking at various roles they play in society.

Following several self reflection activities students will experiment with ways to manipulate wire in expressive ways and will create a figurative wire sculpture.

They may choose to exaggerate, modify or alter proportion and are invited to integrate a found or constructed object into their final piece in order to communicate a message about themselves.

**Visual Arts Overall and Specific Expectations for Grade 5:**

**D1: Creating and Presenting:** apply the creative process (see pages 19–22 of The Arts Curriculum document) to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings;

- D1.1: create two- and three-dimensional art works that express feelings and ideas inspired by their own and others' points of view
- D1.2: demonstrate an understanding of composition, using selected principles of design to create narrative art works or art works on a theme or topic
- D1.4: use a variety of materials, tools, and techniques to determine solutions to design challenges

**D2: Reflecting, Responding, and Analysing:** apply the critical analysis process (see pages 23–28 of The Arts Curriculum document) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences;

- D2.1: interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey
- D2.4: identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art

**D3: Exploring Forms and Cultural Contexts:** demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their sociocultural and historical contexts;

- D3.1: describe how forms and styles of visual and media arts represent various messages and contexts in the past and present.

**Unit Guiding Questions:**

How can I render the human form in various actions and poses using gesture drawings and contour drawings?

What is a common standard proportion for a human adult?

What are some ways artists have expressed feelings, thoughts or ideas in figurative sculpture by choosing and manipulating the elements and principles of design?

How can I express something of my identity through a figurative wire sculpture?

**Lesson Guiding Questions:**

Lesson 1: What roles do I play? What are a few of my strengths and weaknesses? How do others see me? How do I define my identity?

Lesson 2: How can one draw the human form in gesture and in contour drawing using a variety of media and techniques?

Lesson 3: What is one standard use of proportion that can be applied when drawing an adult figure?

Lesson 4: How have artists used form and line in figurative sculpture to convey a particular thought, feeling or idea?

Lesson 5: What are the limitations and capabilities of working with wire?

How can wire sculpture be used to express the human form and something about personal identity?

## Assessment and Evaluation: How will students demonstrate their learning?

### Assessment Culminating Performance Activity

**of Learning:** Students will be evaluated using a rubric on a culminating activity that consists of three parts.

1. Students will write an artist's statement that reflects their creative process and describes the intention for their final wire figurative sculpture.
2. Students will produce a plan that is a draft for their final work. It is essential for the students to have feedback on their plan from both the teacher and classmates.
3. Students create a figurative wire sculpture that shows their understanding of human proportion and/or manipulation of proportion for expressive purposes. Students will explain their reasons behind their manipulation of standard proportion, if they chose to do this, in a written reflection.

### Assessment for Learning

#### Lesson 1:

Teacher will provide verbal feedback on the effectiveness of students' choices as each group presents their visual representation of a learning style. Students will also create an individual drawing in a sketchbook or art journal to represent another 'role' that they play, to which the teacher could provide written feedback.

The teacher will observe and respond orally to this draft work.

#### Lesson 2:

Students will complete the sentence stem, "I liked....because....I didn't like....because..." with either a verbal or written response. This will serve as 'ticket out the door'. Students will choose a style for drawing the figure and a tool used (pencil, crayon, marker, etc.) and will explain what their choices.

#### Lesson 3:

Teachers will provide verbal feedback and guidance about how proportion is represented in drawings through teacher/student conferences. After the lesson, students will write about their learning in a journal entry and will name one thing that they have felt success with so far in the unit, and one thing that they need assistance or practise with.

#### Lesson 4:

Teachers will provide verbal feedback and guidance as students discuss figurative line drawings and figurative wire sculptures. Students will share their thoughts on these artworks and will engage in constructing a co-operative group figurative sculpture using a collection of linear materials. The teacher will assess understanding during this lesson through asking questions orally and through observation.

#### Lesson 5:

Teachers provide a "Wire Sculpture Checklist" which is a self-assessment checklist that students should follow as a guide. Teachers reviews student wire sculpture plans to check for understanding and provides written and oral feedback.

<b>Unit Lessons: How will assessment and instruction be organized for learning? (Draft)</b>		<b>Approx. Duration</b>
Lesson 1	<p><b>Concepts of Identity</b></p> <p>Through questionnaires, discussions, and various activities, students will begin to explore the concepts of identity and role. They will examine multiple intelligences, character traits and attributes, as well as personal, familial, and community roles and ask, "What role(s) do I play?"</p>	2 classes
Lesson 2	<p><b>Figure Drawing</b></p> <p>Students will learn gesture and contour drawing techniques using a variety of media.</p>	1-2 classes
Lesson 3	<p><b>Proportions of the Human Figure</b></p> <p>Students will be introduced to the concept of proportion and will examine one application of proportion to the human figure.</p>	1 class
Lesson 4	<p><b>Looking at Art</b></p> <p>Students will look at both line drawings and wire sculpture of the human figure. Students will share what emotion, thought or idea they believe the artwork to express and will also build a co-operative figurative sculpture using linear materials.</p>	2 classes
Lesson 5	<p><b>Wire Sculpture</b></p> <p>Students will be given time to experiment with manipulating wire. They will be given a demonstration as to how to begin creating a wire figurative sculpture. Students will be given the task of creating a figure sculpture from wire that signifies something of their personal identity. Students will think, pair, share ideas for their sculpture. Independently they will then be asked to complete an organizer which includes thumbnail sketches.</p> <p>At this point students will begin their sculpture starting with shared practise where the students follow the initial steps as the teacher demonstrates. The steps will be posted as an anchor chart in the room.</p>	5 classes

Critical Learning

Guiding Questions

**Concepts of Identity**

Through questionnaires, discussions, and various activities, students will begin to explore the concept of identity and roles that people fulfill.

They will become aware of multiple intelligences, character traits and attributes, as well as personal, familial, and community roles and will reflect on the question,

"What role(s) do I play in my everyday life?"

Note: Teachers should be careful to steer students away from stereotyping. Teachers will need to include the issue of stereotyping in the class discussions. It is critical to emphasize the fact that individuals may identify themselves in a variety of ways, and no one should be 'pigeon-holed' into only one role or be described in only one way. Also, point out to students that people's personalities and identity change and evolve throughout their lives.

Depending on available time, this lesson can be broken into two classes. During the first class, do the Minds On and Action Part A. During the second class, begin by recapping what happened last class, then continue on with Action Part B and Consolidation.

What is a role?

What roles do I play?

What roles do people play in groups (friends, family)?

What roles do I play in the classroom (helpful, class clown, leader, etc.)?

What are multiple intelligences?

What are my favourite subjects? In which ways am I smart?

How do I see myself and continue to define my identity?

Curriculum Expectations

**D1: Creating and Presenting:** apply the creative process (see pages 19–22 of The Arts Curriculum document) to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings;

- D1.1: create two- and three-dimensional art works that express feelings and ideas inspired by their own and others' points of view

**Learning Goals  
(Unpacked Expectations)**

By the end of the lesson students will be able to:

-identify and feel proud of some of their strengths

-respect the wide range of strengths that we all possess

-discuss and form opinions about various roles that people in their lives play

-begin thinking about how this new information about roles may be communicated through a work of art

-begin to use symbols and pictures to communicate feelings and ideas

## Instructional Components

### Prior Knowledge and Skills

- experience working cooperatively in groups
- possibly some prior knowledge of multiple intelligences theory (although not absolutely necessary)
- think-pair-share strategy

### Terminology

- multiple intelligences
- learning styles
- strengths
- attributes
- abilities
- roles
- classify
- identity

### Materials

Multiple Intelligences Survey:  
Due to the unpredictable nature of websites this survey is suggested but is not critical to the success of this unit.

<http://www.lauracandler.com/filecabinet/misc/smartsurvey.pdf>  
(teachers should complete this before having the students use it to ensure that they are able to give accurate instructions)

Note: There are many Multiple Intelligence Surveys available to educators on line. Teachers are encouraged to use one in their classroom.

chart paper  
markers  
role cards (Appendix J.S.L.1.1)

**In Pairs:**

Think-Pair-Share: What does it mean to be smart?

Discuss responses as a whole class.

Guiding questions: Are there different kinds of smart?

What subjects are students good at?

What role in their family and circle of friends do students play?

What activities do students enjoy and feel successful doing?

(e.g. hiking, swimming, role playing, drawing, singing etc.)

Organize the ideas generated by the students into Gardiner's Multiple Intelligences (Musical, Artistic, Linguistic, Mathematical, Kinesthetic, Interpersonal, Intrapersonal, Naturalist).

Personality traits such as being good humoured also come into play.

**Individual Work:** Teacher will distribute Multiple Intelligences Survey and read through questions aloud as students record their individual responses.

**Whole Class:**

Take up survey and allow students to tally responses. For the following activity, students will focus on the form of intelligence that they align most with. Teacher will read aloud scenarios of fictitious students. The class is to discuss ways to label that person's identity.

**Modeling:**

Teacher may choose to discuss the roles that they play, the personality traits they possess.

They may wish to share how their identity has changed over time. This can also be done through telling a story of a real or imagine friend or family member.

**Shared Practice:**

Teacher will provide explicit instructions and feedback as the students participate in the small group activities

**(AfL) Assessment for Learning: Checkpoint #1/ Lesson 1:**

(During **Action** and

**Consolidation)**

Teacher will provide verbal feedback on the effectiveness of students' choices as each group presents their visual representation of a learning style. Students will also create an individual drawing in a sketchbook or art journal to represent a 'role' that they play, to which the teacher could provide written feedback.



Action! minutes	Approximately 30-40	Sample guiding questions and prompts:
<p>Part A:</p> <p><b>Whole Class:</b> Have each group of desks or area of the room labeled with one of the multiple intelligences.</p> <p>Ask students to relocate to the group or area of the room that they aligned with most according to the survey. If any students are by themselves at an area, have them move to the second-most intelligence that they aligned with.</p> <p><b>Small Groups:</b> Give each intelligence group a large piece of chart paper with a pre-drawn stick figure, and a few markers. Ask each group to use the markers to add symbols or objects to the drawing to represent that form of intelligence. For example, the Musical Intelligence group may add music notes or instruments to their stick figure drawing.</p> <p><b>Whole Class:</b> Teacher will collect and post drawings. Quickly number each drawing.</p> <p>Students listen as the teacher reads hypothetical scenarios that apply to one of the intelligences (but not the name - also make sure that students are not referring to their surveys to identify the learning style, but instead trying to identify using the clues in each drawing). After each is read, students will 'vote' by holding up their finger(s) on which drawing depicts that type of intelligence. Repeat these steps until all drawings are identified. Discuss as a class the clues that are present in each drawing as well as the effectiveness of representational objects/symbols.</p> <p>Continue the discussion into other ways of identifying ourselves, asking questions such as, "How else can you identify yourself? Who are you?"</p>		<p><b>During Minds On:</b> What does it mean to be smart? Are there different kinds of smart? How do you know? Provide examples. Teacher could model ways to add symbols or objects (apple, book, etc.) to a stick figure drawing to represent a role (for example: teacher, father, long distance runner) What objects or symbols can be added that will represent that style of learning? How can you classify (sort) the role cards? Is there another way that you could sort the role cards?</p>
<p>Part B:</p> <p>Photocopy 6 to 8 copies (approx. one per 4 students) of role card sheet (see appendix )and have cut apart ahead of time.</p> <p><b>Small Groups:</b>Give each group of students a set of the role cards (you may want students to form new groups). Tell the students that on each card is the name of a 'role'. Each group must find a way to sort and group the 'roles'. If some groups finish early, ask them if they can come up with their own definition for 'role', or have them add some of their own cards, or a whole new grouping of roles.</p> <p>When groups are finished sorting the cards, have them rotate clockwise to the next group, where they will try to figure out how that group decided to sort the cards.</p> <p><b>Whole Class:</b> Each group will report their findings to the class, with input from the previous groups that actually sorted the cards. Continue to ask guiding questions to lead the discussion.</p>		<p><b>During Consolidation:</b> Which role cards best describe you? Are there other roles that are not on the cards that apply to you? What symbols or objects will you add to your stick figure drawing to represent that role?</p>

**Consolidation****Approximately 10-15 minutes**

Have students choose a role card, or come up with their own role that they feel applies to them. In their sketchbook or art journal, have students create an individual figure drawing to represent themselves.  
(similar to the ones they created in groups during Part A).

Also during the consolidation of the first lesson, take the opportunity to introduce the rubric for the culminating task called, *A Wire Sculpture Self*, and explicitly explain to students that through the next few lessons they will be building knowledge and skills required to successfully complete this final task.

**Next Lesson Connection**

This lesson will prepare students to begin thinking about how they will identify themselves in their final sculpture. They will be continuing to use symbols and images to communicate meaning and ideas around how they see themselves.

**Critical Learning**    **Guiding Questions**

**Lesson 2: Figure Drawing**

Students will learn, through exploration, a variety of ways to draw the human figure and to capture gesture. Students will complete gesture and contour drawings from the model showing the figure in action using various lines, shapes and media.

How can line be used to capture the human figure in action?

How can line be varied to express an action. (example: a heavy solid line could be used on a leg carrying most of the body's weight. A thin, curved line might be used to show a ballerina's hand).

Can I find shapes within the forms created by poses of the human body?

(example: a figure sitting and hugging their knees forms a circle shape).

**Curriculum Expectations**    **Learning Goals (Unpacked Expectations)**

**D1: Creating and Presenting:** apply the creative process (see pages 19–22 of The Arts Curriculum document) to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings;

- D1.4: use a variety of materials, tools, and techniques to determine solutions to design challenges

By the end of the lesson students will be able to:

-draw the human figure in a variety of ways

-use familiar elements (shapes, lines) to draw the human figure

-use pencil, crayon, marker, and other available tools to draw the human figure

**Instructional Components**

<b>Prior Knowledge and Skills</b>	<b>Terminology</b>	<b>Materials</b>
<p>**It is very important for this lesson that an environment of trust has been established. Students need to feel safe and comfortable in order to 'model' for their peers.</p> <p>-students should have some experience using the elements of line and shape</p>	<p>-figure -form -gesture drawing -shape -line -model -pose -contour drawing -blind contour drawing</p>	<p>-music (cd player)</p> <p>-large newsprint paper (or 8 1/2 x 11 if all that is available)</p> <p>-pencils (no erasers) -crayons -markers -pastel -charcoal -black crayon taped onto a ruler</p>

**Whole Class:** Freeze Game!

Instruct students to move around the classroom in a certain way, and to freeze in action when the music stops.

Some suggestions for movements would be: Walking, skipping, jumping, hopping on one foot, doing jumping jacks, crawling, playing tennis, throwing a javelin, taking a lay up shot in basketball, etc.

If possible use a larger room such as the gym, outdoor playground (in good weather) or a wide hallway. Call out a number and instruct students to freeze into groups of this number. Usually fours, threes or twos work best. Save posing individually as an option and for later on. Ask students to focus and do this in silence so that they can hear the number called and focus on the movement.

Teachers may also want to give a length of time that students need to keep still in certain poses. This will prepare them for when they are volunteering to pose while the other students draw. They will find that some poses are easier to hold than others. Try having them hold a couple poses for one minute - they will be surprised at how long one minute really is!

This activity gets the students up, moving around, and warms them up. It also created more trust and students interact in ways they may not be accustomed to. It will also help to prepare students who may be willing to 'model' for their peers.

**Examples:**  
**Modeling**

Teacher will model a variety of movements, freezing in action and drawing strategies that students will be asked to try. During the drawing period, the teacher should model a few possible poses where arms and legs are away from the core.

**Shared Practice**

Teacher will circulate and provide oral feedback as students are drawing the 'model'.

**(AfL) Assesment for Learning:**

While circulating, the teacher will assess through observation, and provide oral feedback and further suggestions to the students. Teacher may also want to provide written feedback to the students regarding their personal reflection during the consolidation.

**Action!**  
**minutes**

**Approximately 20**

Sample guiding questions and prompts:

**Whole Class:**

1. For this lesson, desks should be pushed into a 'U' shape around the edge of the classroom, leaving a large open space in the middle. If you have drawing boards for students, you could even conduct this lesson outside in nice weather (however, you may want to give each student a stapled package of several pages so you don't have them flying away!)

Assuming the lesson is inside, have students sit around the outside edges of the room. It is easiest at the beginning for students to sit in a U-shape, that way none of them will be behind the model. You can have one row of students sitting with chairs at desks, and another row sitting and working on the floor in front of the desks.

During **Minds On**: How many different ways can you move around the room?

Which poses are easier to 'hold' than others?

Which poses are very difficult to 'hold'?

2. Distribute several sheets of newsprint to each student, as well as one drawing tool per student. Students may choose from a variety of pencil crayons, markers, crayons, pencils, in an assortment of colours.

What kind of action might a thick line be most suitable? What about a thin line?

3. Ask students for a volunteer to pose at the top of the U while the other students draw them. Model some appropriate poses that they may want to choose from, keeping arms and legs away from the core (which makes drawing the figure much easier for students). They may wish to be seated on a chair for their first pose. Warn the volunteer that they will be keeping that pose for one minute.

Begin with several non-threatening drawing strategies that focus on looking and not on capturing an accurate representation. For example, students could be asked to draw with their non-dominant hand or to draw for two minutes and then pass their drawing board to the left creating a more collaborative drawing and trusting atmosphere. The line drawings will overlap or students may add to the lines that their peer has created.

Is it better to work on drawing one specific area of the figure or all over?

Do you have time for details?

What materials/tools do you prefer using? Why?

4. Teachers should practice gesture drawing before demonstrating this approach to students.

During **Consolidation**: What other methods could you use to draw the human figure?

Make sure that you are 'thinking out loud', pointing out certain things, like using the full size of the paper, working quickly to capture the 'essence' of the person's position. Use quick sketch-like strokes of the crayon or pencil, instead of trying to draw slow, precise continuous lines, and do not include any details like clothing, hair, facial features. Students will want to do this, so you will have to explicitly instruct them not to. They are to focus only on capturing the action of the pose.

5. Choose a different volunteer and have them pose for one minute as students try out the method you just modeled. After one minute, have the volunteer go back to

their seat. Students will probably say that they're not finished, however, instruct them that that is okay, and that they will be working up to completing a drawing in one minute.

6. Repeat step 5 several times, instructing (and sometimes modeling) a new technique each time. After each one-minute drawing period, the students will naturally want to share with those around them. Allow them 30 seconds to do this if they wish. Also after each one-minute drawing period, when the new volunteer is going up, have the students pass their drawing tool clockwise to the next person. This will allow them to use a different tool (and/or colour) for each of their drawings. Students can layer their drawings on top of each other and may choose to draw on coloured construction paper as well.

These quick drawings emphasizing movement or action are called gesture drawings. Students will complete a series of gesture drawings and will make a series of contour drawings as well.

Draw the figure using:

Gesture with only thin lines

Gesture with only thick lines

Gesture with both thin and thick to show strength, delicateness

Gesture with only circles and ovals

Gesture using the side of the pastel.

Ask students to complete a series of blind contour drawings using one continuous line, without looking at your paper. Imagine that a little ant is dragging a paint brush loaded with paint and leaving a trail as he walks all over the figure. This line left behind is a contour line.

Ask students to complete:

-a contour drawing with one continuous line

-a contour drawing with white pastel on white paper that can later to be painted with a wash of colour allowing the pastel to resist the paint

### **Definitions Expanded:**

A gesture drawing is, "a drawing done quickly to capture the action and movement of the subject. It is most concerned with the essence of the pose and economy of means of representing it rather than careful depiction of anatomy and form." The Arts, page 193.

Gesture drawings encourage re-drawing lines to improve them rather than erasing.

A contour drawing is "an outline drawing that represents the edge of a form.

In blind contour drawing, the artist slowly draws each bump and curve on the edges of an

object without looking at the paper". The Arts Page 193.

Features and details "inside" the outer contour are created by dragging the line inside and then back out to the contour without lifting the drawing tool.

**Consolidation****Approximately 20 minutes**

Lead the class in a discussion to evaluate the gesture and contour drawing experiences and drawing tools used. Ask students to share what they liked/didn't like and why.

**In Pairs:** Students will work in partners and draw each other in their sketchbook using their own chosen method and tool.

**Individually:** Each student will individually write a reflection on that page (or the next) explaining why they chose that drawing method and that specific tool.

**Next Lesson Connection**

This lesson serves as an introduction to figure drawing and emphasizes careful looking. It will lead to further exploration of the figure where students will learn one approach to proportion of the human figure. Students will also, through this lesson, begin to think about different actions and poses that they may want to use for their wire sculpture in lesson 5.

**Lesson 3: Proportions of the Human Figure**

Students will be introduced to the concept of proportion and will examine the application of proportion to the human figure.

They will also explore how the proportions can be skewed or exaggerated for various purposes.

Remind students of their culminating task at the end of this unit, which is a wire self portrait with an emphasis on expression of personal qualities and identity as opposed to correct proportion.

What does *proportion* mean?

What are the standard proportions for drawing an adult figure?

When proportions are changed, the viewer is influenced.

Do artists intentionally modify, exaggerate or skew proportion? Can you identify examples of this?

What have fashion photographers done to proportion?

What do comic book artists do to proportion?

**Curriculum Expectations**

**D1: Creating and Presenting:** apply the creative process (see pages 19–22 of The Arts Curriculum document) to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings;

- D1.2: demonstrate an understanding of composition, using selected principles of design to create narrative art works or art works on a theme or topic

**Learning Goals  
(Unpacked Expectations)**

By the end of this lesson students will be able to:  
demonstrate an understanding of proportion as a principle of design

identify and explain how human proportions can be expressed

measure and draw the adult human figure using fractions as an approach to understanding proportion.

alter human proportions to draw figures of varying ages and sizes and to express meaning

demonstrate ways to emphasize different parts of the figure to express an idea



## Instructional Components

### Prior Knowledge and Skills

- experience with figure drawing (from previous lesson)
- understanding of fractions

### Terminology

- proportion
- compare
- fractions

### Materials

- scissors
- glue
- J.S.L.3.1 BLM Shapes Sheet
- J.S.L. 3.2 BLM Adult Proportions Sheet
- J.S.L.3.3 BLM Fraction Sheet
- J.S.L.3.4 BLM Human Proportions Sheet

- age appropriate graphic novels and/or examples of animated characters

**In Pairs:** Distribute BLM 3.1 Shapes Sheet and BLM 3.2 Adult Proportions Sheet (one of each per pair). Students will carefully cut the shapes out and try to match and assemble them like the example on BLM 3.2. Once satisfied with their figure, they can glue the pieces down beside the example.

**Whole Class:** Lead the class in a discussion about the steps they took to put the figure together. Ask guiding questions such as, "What steps did you take to make sure your figure matched up correctly?".

Tell the students that they will be learning about *proportion* in this lesson. You may add proportions to a class word wall, and/or have them add a definition in their sketchbook or journal.

*proportion* - the relationship between the parts to the whole which involves the comparison of size.

Ask students, "In math class, what are we studying when we are looking at the parts of the whole?"  
(students will likely say 'fractions')

Tell the students that in the next part of the lesson, they will be recalling some of their knowledge of fractions to help them learn about *proportions*.

**Examples:  
Modeling**

Teacher will model drawing the figures as students follow along on their pages.

**Shared Practice**

Teacher will provide guiding feedback as students are drawing. Teacher will circulate and provide oral feedback as students are making decisions about and drawing the figure.

**(AFL) Assessment for Learning:**

Assess and provide oral feedback on effectiveness of students' choices for their individual drawings during the consolidation. Collect the drawings and provide written feedback to the students regarding their choices.

**Action!**  
**minutes**

**Approximately 30**

Distribute BLM 3.3 Fraction Sheet (one per student).

**Whole Class:**

1. Model drawing each part of the adult figure as the students follow along on their page. Teachers can do this with an overhead, or with a large version of the fraction sheet on chart paper. Students will have the page from the previous activity to reference.

As you are modelling, talk about the shapes that you are using and point out that the adult human figure is usually 8 'heads' tall.

2. Ask students to use the head as a unit of measure, and to 'measure' some of the other parts of the figure, such as the upper arm, lower leg, etc. Have students raise their hands to contribute ideas, as teacher models writing some of the measurements directly on the figure drawn. For example, *upper arm = 1 1/2 heads*. Note: these are only approximate measurements.

3. Next, model drawing a 3 year-old child, which is approximately 5 'heads' tall (see BLM 3.4 Human Proportions Sheet). Students will follow along on their page, also drawing the child.

4. Have students repeat step 2, now for the child, **in pairs**. Take up some of their observations as a whole class. Ask students to offer any other observations about the child figure (for example, the head is rounder than the adult).

5. With a partner, have them try to draw a teenage figure, trying to keep all parts in proportion with the whole (each of them working on their own page - you will probably have to hand out more copies of BLM 3.3 Fraction Sheet). Give them a start by telling them that the average teenage figure is 7 heads tall.

6. Have one partner leave their drawing at their work station. Have the other partner take theirs around with the pair as they rotate around the class to view others' drawings of the teenage figure. Have them spend about 1-2 minutes looking at each drawing. With their partner, they will make observations regarding the similarities and differences between their drawing and the one they are viewing. They may choose to make changes to their drawing as they view others', or they may choose to leave it the way it is.

Sample guiding questions and prompts:

**During Minds On:**

How were you able to put your figure together to match the example?

What steps did you take to make sure your figure matched up correctly?

**During Action:**

How many 'heads' make up each portion of the adult figure?

How many 'heads' make up each portion of the child figure?

What are some similarities and differences between the adult and child figures?

What are some similarities between your teenage figure drawing and the one you are viewing?

Did you and your partner make any changes to your drawing after looking at other examples? What changes did you make and why?

**During Consolidation:**

What changes could you make to the proportions of your figure?

How can you change the proportions of the figure to represent a particular role or personality trait?

## Consolidation

Approximately 10 minutes

Ask the students:

How can you change the proportions of the figure to represent a particular role? What object could be included with the figure to further support the role and/or character traits of the figure?

Re-examine some animation drawings where a figure has been exaggerated to illustrate a quality or role

Have the students create a drawing in their sketchbook or art journal, altering the proportions of the figure to create a certain effect and representing a specific role. Ask them to add an object to represent a role or interest.

For example, you may want to make the size of the hands much larger for someone that makes a lot of art and place a paint brush in the hand. Another example could be of someone that is a fast runner. The feet could be exaggerated and the legs could be holding a posture that exaggerates the motion of running. This figure could be holding a baton or a stop watch.

Students may want to refer back to some of the roles discussed during lesson. In some cases students need to consider a more conceptual way of showing role. An older brother, for instance, might be holding out a hand (for helping) or might be shown as extremely tall to symbolize how the younger sibling looks up to them.

Through student/teacher conferences, these decisions will be discussed and supported.

### Next Lesson Connection

This lesson will provide students with the knowledge of one standard for human proportion and the necessary drawing skills to create their plan for their final work. They will continue to explore the idea of altering the proportions in order to send a message about the figure represented.

<b>Title of Unit</b> <b>Lesson 4</b>	<b>Figurative Wire Sculpture</b>	<b>Grade 5</b>	<b>Visual Arts</b>
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**Critical Learning**

Depiction of the human figure is universal throughout art history. One common standard for drawing the human form in proportion is the focus of this lesson. Artist's choose to use or vary this standard depending on what they are trying to express. In this unit of study, students will look at a variety of artistic renderings of the human figure in line drawing and in wire.

**Guiding Questions**

Open-ended questions for deeper thinking.

1. How have some artists used, and manipulated, line and form, to depict the human figure in an expressive way.

2. What does sculpture in the round mean and can you identify it in sculpture?

3. What does negative space mean and can you identify it in sculpture?

**Unit Guiding Questions:**

How have artist's expressed a feeling, thought or idea with figurative sculpture by manipulating line, form and proportion?

**Lesson Guiding Questions:**

What is meant by sculpture in the round? Additive sculpture?

Subtractive Sculpture?

How have artists such as Henry Moore, Pablo Picasso, Kathe Kollowitz, Egon Schiele, Gustav Klimt and Henri Matisse drawn the human figure using line for expressive purposes?

How have wire sculptors such as Alberto Giacometti, Naomi Grossman, and Alexander Calder, Corrine Okada or Elizabeth Berrin manipulated line, space and form in their art work and to what effect? How does it make you feel?

## Curriculum Expectations

List overall and specific expectations that are addressed.

### Learning Goals

#### **D2: Reflecting, Responding, and Analysing:**

- D2.1: interpret a variety of art works and identify the feelings that they convey
- D2.4: identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art

#### **D3: Exploring Forms and Cultural Contexts:**

demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their sociocultural and historical contexts;

- D3.1: describe how forms and styles of visual and media arts represent various messages

By the end of the lesson students will be able to:

demonstrate an understanding of how artists alter the proportion for expressive purposes.

begin to express individual interpretations in the application of the critical analysis process

apply the creative process when using wire to create sculpture with expressive negative space

## Instructional Components

### Prior Knowledge and Skills

Students should have prior knowledge of the elements of design and some understanding of principles of design.

Consider the analogy of composition like a recipe. The elements are the ingredients and the principles are the guidelines to follow for the recipe to be successful. For example, in order to create a sense of "movement", (a principle), an artist needs to consider how they may use "line", (an element), to direct the viewer's eye. Review the elements and principles of design with all students.

Familiarity with the stages of the Critical Analysis process and practice applying it will benefit students.

### Terminology

positive/negative space  
sculpture in the round  
form

additive sculpture

subtractive sculpture

### Materials

images of expressive figurative wire sculpture and figurative line drawings

sticky notes

paper/pencil

List of suggested artists of figurative wire sculpture and figurative line drawings

## Part 1: Small Group

**Looking at Art**

Tape images of expressive figurative drawings and/or wire sculpture on the walls of your classroom. Ten or so would suffice. Give students sticky notes and a pencil and invite them in silence to wander from art card to art card and recording what feeling each of the art images evokes. Remind them that this should be intuitive and that there is no one 'right' answer.

Have them write the feeling on a sticky note and place this beside the corresponding art image. If they have trouble identifying a feeling, have them write a descriptive word or two about the drawing or sculpture. They should record their initial response.

When students appear to be finished this task, call them back to their seats. Have a volunteer stand near one of the images and read the stickies for the piece. Do this for each image and de-brief some of what is shared.

Have students go back to the art cards and choose three to redraw in simple line. Before they begin, have them discuss with a partner the type of lines the artist has used.

Does the type of line create a certain feeling or mood?

This activity is intended to get students looking closely at the artists use of line. It will also help with the culminating task where they are to create a wire figurative sculpture and need to consider how to manipulate and "wrap" the wire to create form.

**Examples:****Modeling**

The teacher should be part of this activity visiting groups and sharing ideas.

**Shared Practice**

The teacher should provide encouragement and feedback as the teacher walks students through the Action activities.

**(AfL) Assessment for Learning:**

What sorts of poses have the artists used to show expression?  
Consider the types of lines in each artwork and what each these lines help to suggest.



**Action!**  
**minutes**

**Approximately 30**

**Part 2: Whole Class**

**Playing With Line**

Select a variety of music. Play only 30 seconds or so of each song. This could include heavy metal, classical music, a light hearted pop song, etc. Avoid using music where the lyrics dominate. Have students draw line during each sampling of music that shows the emotion that the musical sample evokes. Provide a range of drawing materials and encourage students to layer these musical representations of line.

What feeling can be expressed with jagged lines, curved lines, repeated lines?

How can feeling be expressed in the pose?

Give table groups a variety of linear material such as wire, wool, spaghetti, pipe cleaners, straws, stir sticks, masking tape, twisted newspaper, popsicle sticks and/or other found materials that are straight. Include flexible and rigid materials. Students will need scissors, wire cutters and a hot glue gun.

Can an actual pose create line?

Challenge students to use these materials to show angry lines, soft lines, graceful lines, cheerful lines etc.

Have groups co-operatively construct a "quick" figure sculpture using these materials. Afterwards, students should draw a selection of these into their sketchbooks before or after they are displayed. Invite them to use gesture and contour line.

Take a few minutes to discuss line in sculpture. Remind students that line is not just literal and may be suggested by placement of an outstretched arm or the direction of one's glance.

## Consolidation

Approximately 10 minutes

Display these figure sculptures in the room. Ask one spokesperson from each group to share their some information about these collaborative figurative sculptures. The groups should first discuss and reach consensus about the range of emotions it expresses, and how the choice of materials impacts the effectiveness of the final work.

Display these group sculptures and the art images used for this lesson's "Looking at Art" component for students to view as they begin their expressive figurative sculpture in Lesson five. Discuss some of the questions that the Appendix suggests so students become increasingly familiar with this vocabulary.

Teachers may wish to make a word wall of art vocabulary for this unit.

### Next Lesson Connection

Students have examined how artist's depict the human form in line drawing and in wire sculpture and have learned how lines can be expressive. This prepares students to now gather specific ideas for their own figurative wire sculpture.

Appendix J.S.L.4.1

### Looking At Art

Some questions to ponder when viewing figurative sculpture:

1. What is your intital reaction?  
(this should be intuitive and in point form; how does the work Make you feel? What do I like or dislike?)
2. Is this a sculpture in the round?
3. Is it additive or subtractive sculpture?
4. Where is the negative space? Where is the positive space?
5. How has the artist used line? What are some words that can be used to describe the line(s) used by the artist? (e.g. curved, jagged, repeated, crossed, wavy, gentle etc.)
6. Does the drawing have lines that overlap?
7. Does the sculpture have openings?
8. Is the pose a closed or open pose?

**Critical Learning**

In this last lesson, students will discuss ideas, plan and construct a wire figurative sculpture. They will also use their imagination and understanding of "self" to express one or more aspects of themselves in this sculpture. Students may choose to alter the standard for human proportion for expressive purposes. They may wish, and are encouraged to add a constructed or found object to their creation.

**Guiding Questions**

1. What qualities and/or interests do I possess that I want to communicate in my sculpture?
2. What roles do I play in society and how can I depict these in an expressive figurative wire sculpture.
3. What object should be included in my sculpture to support the message I want to send?

**Curriculum Expectations**

D1: Creating and Presenting: apply the creative process (see pages 19–22 of The Arts Curriculum document) to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings;

- D1.1: create two- and three-dimensional art works that express feelings and ideas inspired by their own and others' points of view
- D1.2: demonstrate an understanding of composition, using selected principles of design to create narrative art works or art works on a theme or topic
- D1.4: use a variety of materials, tools, and techniques to determine solutions to design challenges

**Learning Goals  
(Unpacked Expectations)**

By the end of the lesson students will be able to:

- apply the creative process as it applies to the creation of a wire figurative sculpture
- integrate an object into their sculpture to represent something about themselves
- reflect on the meaning of their creative work and that of others.

## Instructional Components

### Prior Knowledge and Skills

Students should be aware of one standard for human proportion. They should have experience viewing a variety of figurative sculptures and will know that many artists manipulate proportion in order to express something with their work.

Before starting this lesson students should reflect on their draft work and see the stages of a thoughtful creative process.

Because of the added safety considerations when working with wire, expected studio practises need to have been established previous to this unit.

Students need to know that a thumbnail sketch is a small (approximately 2" x2") quick sketch used record the 'essence' of a subject.

Developing an idea with thumbnail sketches is visual brainstorming. It encourages imagination, generating of a wide variety of ideas and discourages students from going with their first idea.

### Terminology

proportion  
base  
balance  
visual weight  
mixed media  
gauge of wire-(increasing gauge number means a decrease in diameter, ex. zero is the thickest)

### Materials

Safety goggles  
Different gauges of wire  
Pliers with a cutting blade  
Coloured wire  
'beautiful' stuff (i.e. found objects such as old toy parts, hardware, beads etc.)  
Bristol board or cardboard  
markers  
wooden blocks for sculpture base  
Nails (U shaped nails work best)  
Masking tape

### Appendices (BLM)

J.S.L.5.1  
Plan for Figurative Sculpture

J.S.L.5.2  
Wire Sculpture Self-Assessment Checklist

J.S.L.5.3  
Reflection Questions Handout

J.S.L.5.4  
Rubric for Final Sculpture

J.S.L.5.5  
How to Make a Wire Sculpture

J.S.L.5.6  
Using Wire

Sculpting in Wire (Basics of Sculpting)  
By: Cathy Miles  
ISBN-10:0713688874  
ISBN-13:978-073688870

Suggested Artists:  
Alberto Giacometti  
Corrine Okada  
Elizabeth Berrien  
Alexander Calder  
-see Calder's circus figures at [www.whitney.org](http://www.whitney.org)  
-[www.rolandcollection.com](http://www.rolandcollection.com), The Roland Collection of Films on Art has a 9 minute film on Calder's Circus

Unit Title	Grade 5 Visual Art	
Minds On	Approximately 20 minutes	Pause and Ponder
<p>Begin with shared practise, students are given wire, safety glasses and cutters and are asked to experiment by manipulating the wire safely. If possible, different gauges of wire should be made available. After a few minutes the teacher asks, "What are the characteristics of wire?" Is it easy to bend, fold, twist etc. See if students can crimp wire (bend it back and forth to make a wiggly line).</p>		<p>The teacher models all steps in creating a wire figurative sculpture. Each step should be on an anchor chart posted in the room.</p>
<p>What happens when the gauge of the wire is higher? What gauge would be best for manipulating? What gauge is ideal for supporting other pieces of wire?</p>		<p>Students are given their materials and every member follows step by step teacher instructions until they have gotten their figure well underway.</p>
<p>A list of character traits, roles, expressive qualities should be posted as a word web in the room. In small groups students should generate a list or mind map of how each of these roles could be illustrated in a figurative sculpture. What might be added, changed or manipulated to express this role? What type of lines should be combined? An example might be a guitarist who has very large hands or someone who is very talkative and social who has an open and very wide mouth.</p>		<p>Teachers need to ensure that the correct size base has been chosen. (e.g. a reclining figure will require a wider base)</p>
<p>Teacher will model step by step how to construct a wire figurative sculpture. Teacher will show their plan, their steps (on an anchor chart) as they build their sculpture. Recall the images of wire sculpture by professional artists such as Alexander Calder and Elizabeth Berrien. If available images or actual student samples (from previous years) should be shared with the class. Students should see what a level 4 includes. The rubric for marking should also be shared with students.</p>		<p>The teacher needs to check that students have secured wire to the nail loop securely. Also, teacher can look for and solve problems such as when the wire is looped on but is not twisted tightly and it spins on the base.</p>
<p>Students will begin creating a series of drawing thumbnail sketches on a planning handout. Students may want to base these sketches on a drawing already completed in Lesson 2.</p>		

**Action!** **Approximately minutes**

These are all the activities (e.g., creating, reflecting and revising) that the student would engage in to build the understanding and skills to meet the expectations and learning goals.

Students were asked to think of and finalize a plan around how they could represent something of themselves in their sculpture. Students will Think Pair Share with a neighbour and discuss their ideas. Students will be given a handout organizer to record their ideas and begin to plan their figurative wire sculpture.

Knowing the limitations and properties of wire is important before planning. Students should draw a minimum of five thumbnail sketches illustrating a variety of ideas for their wire sculpture assignment. From the five thumbnails, they are to select one. This selection process is often helpful to do with the teacher. The teacher has an important role in the student's creative process. Positive reinforcement and feedback and essential. Students share thumbnails with peers. Students revise idea into another quick sketch if necessary.

Wooden blocks are required for a base. If the figure sculpture is standing the blocks can be 3"X3"X1". If the figure is sprawled or reclining, a wider base will be needed. With adult assistance, students should knock a U-shaped nail into this wood block. The position of the U-nail is important as it can act as a leg for the figure sculpture and the figure needs to be centred on the base.

Students should take a straight length of hanger wire (this refers to the wire for suspended ceilings not coathanger) and make a loop to represent a head. The students must check that the head size is the proportion they want in relation to the straight "body" of wire. The wire should then come back down and be secured under the U-nail and the U-nail should be hammered in tightly to the base so no movement of the wire can occur.

Using softer more easily manipulated wire for the rest of the figure sculpture is recommended. To add a second leg take wire twist it tightly around the "waist" and secure it to the base paying close attention to its placement as this should be in keeping with the planned "pose".

Encourage students to add wire bulk or form to their figure. After the legs add a piece that crosses the chest to create shoulders and arms. Extra wire may be required to secure the arms in place and prevent wire spinning around on wire.

At arm level use wire to create arms crossing over the torso at the correct height. Twist the wire tightly here to secure it. Pose the stick figure. Begin then wrapping the wire around the stick figure to create bulk areas such as chest, hips, thighs, etc. The wire is visible and the movements made with it as it is wrapped create line. Be thoughtful as to how your wrap the stick wire figure.

Students have a basic figure but need to work how to include the expressive component of the assignment. Besides working out an expressive pose, the students are asked to decide on an object to add that reflects something of their personality. This may be one or more found objects or something they construct such as a small drawing or collage of words/images)

Some found objects may be too heavy for the figure to support. Students will need to experiment with this. In that case where a found object is unavailable or too heavy, students can use cardboard and markers to construct an object to add to their figure

How will you balance your sculpture?  
Will there be a feeling of movement or a static quality?

Have you considered negative and positive space?

Will colour be added (if any) to the sculpture in terms of a found object or the addition of coloured wire?

How can I adjust or improve on my plan?

Students are encouraged to make pause, invite feedback and make adjustments to the sculpture as they create it. The limitations of wire and/or a change in idea can lead to a student moving in a direction different than the original plan. This should be noted as an important part of the creative process.

**Consolidation****Approximately minutes**

A written reflection explaining why the students chose to express themselves in that particular way is the final task in this assignment. This should be handed in to the teacher.

A display of student sculpture and a gallery walk is recommended. Students are encouraged to comment on each others work and to write an artist statement that describes some of the process and the message intended in their own work. Each sculpture should be given a title and displayed, along with their artist statement, somewhere in the school.

**Next Lesson Connection**

Students may not work again in wire this school year. They will, however, have a better understanding of human proportion and of form. On assignments that include drawing the human form, students will bring their experience and understanding.

### Plan for Wire Sculpture

Students should use their sketchbooks or this handout to record their responds to the following:

1. Brainstorm as many descriptive words as you can that capture things about your interests, personality, etc.

--

2. Images, symbols or objects to illustrate these words. Select a range of words from the first question and individually or with a partner begin to imagine what these words might look like?

--

3. With some of the descriptive words in mind, and your understanding of proportion so far, begin to brainstorm into a series of small drawings (thumbnails), what your figure might look like.

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4. Choose one thumbnail and redraw it. Add more detail and refine the lines and shapes to represent what your sculpture may look like. You may alter your original idea if you wish.

- How will you personalize your figure?
- What pose will you choose?
- Will you exaggerate or manipulate a body part?
- What will you add to make it reflect something about you and one of the many roles that you play in your life?
- Will colour be used if any?

Use your sketchbook or a larger paper to complete question 4.

J.S.L.5.2

Wire Sculpture Self-Assessment Checklist

Name: \_\_\_\_\_

**Wire Sculpture  
Self-Assessment Checklist**

- I have selected a base that will fit the position of my finished sculpture (ex. standing, reclining, sitting).
- I have hammered my U-nail only partway into the base.
- I have threaded a long piece of wire into the U-nail space and hammered down the nail.
- I made my wire stand up and twisted the excess at the bottom back onto itself.
- I have made a head loop making sure it is the right size or smaller proportionately, to ensure that I can add more wire to it later.
- I have used wire to make a second leg and twisted it on the vertical tightly.
- I secured the second foot.
- I have added arms at the right height and twisted them tightly around the vertical wire.
- I have bent the body into position.
- I have built up the body to create form.
- I have added found objects, words, etc. to express something of myself.
- I have painted the base.

Name: \_\_\_\_\_

**Wire Sculpture Reflection Questions**

1. What role, personality and/or interests did you chose to highlight for your expressive figurative sculpture?  
Explain why you made these choices.

---

2. How did you visually express something about yourself?  
Example: Did you use a found object; Did you exaggerate a part of the figure?

---

3. What did you do with the figure's proportion? Did you alter it or keep it standard?  
Are any proportions unintentionally off? Explain.

---

4. What went well with this assignment? What was challenging? What did not go so well?

---

5. Draw a diagram of your finished sculpture. Look at your plan. Are the two drawings much different?

**Figurative Sculpture Rubric**

Categories	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding Figurative sculpture	demonstrates limited knowledge of content	demonstrates some knowledge of content	demonstrates considerable knowledge of content	demonstrates thorough knowledge of content
Thinking Use of planner Exploring a variety of ideas Revising plans Solving Design problems	uses planning skills with limited effectiveness	uses planning skills with some effectiveness	uses planning skills with considerable effectiveness	uses planning skills with a high degree of effectiveness
Communication Written Reflection Does Creative work communicate a personal quality of the artist, or role, to the viewer?	expresses and organizes ideas and understanding with limited effectiveness	expresses and organizes ideas and understanding with some effectiveness	expresses and organizes ideas and understanding with considerable effectiveness	expresses and organizes ideas and understanding with a high degree of effectiveness
Application proper techniques to build wire sculpture are used; creative use of proportion is included	applies knowledge and skills with limited effectiveness	applies knowledge and skills with some effectiveness	applies knowledge and skills with considerable effectiveness	applies knowledge and skills with a high degree of effectiveness

Overall Mark \_\_\_\_\_

Comments:

## **How to Make a Wire Figurative Sculpture**

1. Start with a base. Wood works best. Check that the size is suitable for the pose of the figure you plan to make. (ie. a reclining figure will require a larger base.)
2. Hammer in a U-nail part way into the base.
3. Thread a long piece of wire under the U-nail with a significant length on one side to act as the height of the figure sculpture and enough extra for twisting. Hammer the U-nail in fully and push the wire in an erect position. Twist the excess around itself.
4. Make a loop at the top of the wire for a head.
5. Attach a cross section of wire at chest level to act as arms. Secure this with a twist from an extra piece of wire. Use pliers to help attach wire to wire and pull tightly otherwise it tends to swing.
6. The vertical already secured can act as a body and a leg. Add a second piece of wire to be the second leg. Both legs will have to be built out a bit with twists of wire to create hips, thighs and some form.
7. Manipulate the figures position. In this case it has been pushed over to the left a bit. Secure the second foot into position.
8. Wrap the wire vertically and horizontally around the frame to add form to the body making it less like a stick figure. Add found objects, paint the base, add words, symbols and signs, to express something of yourself.

**Junior: Sculpture**  
**Working with Wire, Information for Teachers**

Wire is measured by gauge. For sculpting, a gauge of 16 to 18 is good. Something called “hanger wire” purchased at the hardware store (actually used for hanging suspended ceilings) is useful and inexpensive if you need a stiff support. Craft stores sell wire for jewelry making which can be decorative. Coated wire is also very decorative and useful for this type of sculpture.

A good idea is to bend the end of the wire over before beginning your sculpture to ensure that it doesn't have a sharp point whipping around.

Safety glasses and pliers are needed to work with wire. Some experts suggest having students work with shorter pieces of wire such as 12 inches or less to start.

It is very difficult to work with very short pieces. It is best to use a longer piece and cut the extra off after attachment. To attach wire to wire the most successful method is twisting two pieces very tightly together. If they are not tightly twisted, a loop will be made and this will allow a frustrating swing to occur of one piece of wire on the other.

Some students may not want to use a base and may prefer their work to be free standing.

Students may want to experiment with wrapping wire around their pencil for a corkscrew shape, or over a ruler to make a sharp point. Students will need to try bending wire in various ways and wrapping wire to create form.

This lesson does suggest that the students begin with thumbnail sketches and a plan before starting. With limited experience sculpting in wire, students may need to stray from their plan due to limitations of the materials or merely a change in the direction of their original idea. Encourage students to discuss these changes with the teacher.