

Pro forma Scheme Plan

Scheme: Through the use of wire, create figurines to create an installation based on the Nutcracker Ballet	No. Of Lessons: 6 doubles, 12 singles Total Time: 6 weeks (40 min classes)	Group: 1st Year No. of Pupils: 22
Aims To help pupils to: <ul style="list-style-type: none">▪ Source inspiration in an alternative primary source such as a ballet like the Nutcracker through the characters and scenes in the productions▪ Design an installation which will be curated and planned for an area in the school through surveying and consideration to surroundings▪ Become aware of sculptor artists such as Alexander Calder as well as public art who use stories as inspiration such as Finland artist Wellini▪ Observe movements of the body through observation drawings and transform them into simple line drawings▪ Use wire to construct characters and scenes from the ballet The Nutcracker		
Overall Learning Outcomes for the Scheme On completion pupils should be able to: <ul style="list-style-type: none">▪ Abstract characters and scenes from video examples of renditions of The Nutcracker through observational drawings▪ Create movement through drawing observations and translate them into line drawings which will be developed into a design for wire sculptures▪ Manipulate wire to construct their wire design from their development sheets▪ Curate an installation for a site specific space taking consideration to the possible safety hazards that may be of concern for the school grounds▪ Work collaboratively with classmates in order to set up installation		
Investigating/Exploring/Creating (include illustrations, especially your own art work): Subject matter: The Nutcracker The story of the nutcracker is broken into 5 main scenes (http://www.nutcrackerballet.net/html/nutcracker_story.html): The party scene, the fight scene, the land of snow, the land of sweets and the dream end. Each scene offers various characters to the students to be inspired about and to create. The settings for each scene offer a multitude of possibilities such as the land of snow and the dance of the snowflakes along with the land of sweets, which could provide opportunity to expand the installation to various parts of the school. Investigating <ul style="list-style-type: none">▪ Students will watch the story of the Nutcracker via YouTube and then selected scenes to get a sense of the movement in the ballet▪ Students will dissecting and analyse the scenes and selecting characters / scenes to work towards		

- Working with screenshots of the videos, students will investigate how they can create similar movements in their drawings

QUESTIONS

What strikes you when you watch this video? What character appeals to you? Why? Describe the movement of the characters in this scene? How do you think we could use this in an installation? What is an installation? Have you been involved in one before? Have you ever seen one? Why do you like/dislike about them? What materials do you think we could use to portray this kind of movement for an installation?

Exploring

- Students will explore the movement of the characters through drawings of stills of the different scenes and life drawings in class. Students may also use mannequins to depict the different movements of the characters
- Line Drawings will be explored through the use of continual drawings taking inspirations from Matisse and Calder
- Students will explore how to construct a design by creating snowflakes out of pipe cleaners. This will prepare them for the possibilities of the manipulation of wire
- Students will explore different wire techniques such as bending, shaping, joining etc.
- Curating the installation – deciding where; surveying the area

QUESTIONS

What is a line drawing? Do you know any artists who use line in their work? What does it portray? Do you like it? What do you like/dislike about them? Do they look difficult or easy to create? Do you think your design portrays the movement of the character? How/Why? Can you describe the movement in this piece? What do you need to be mindful of what planning to install an art piece in a space? What safety hazards might there be? What about permission?

Creating

- Students will create snowflakes out of pipe cleaners to prepare them for working with wire
- Students will construct paper Marquette's by rolling up paper as a means of problem solving before working with wire
- Students will construct wire figurines portraying a likeness to a character from the Nutcracker for a collaborative installation
- As a class, students will curate and decide where best to install their installation with proposals of selective places within the school

QUESTIONS

How are you finding working with the pipe cleaners/wire? Why do you think we began with pipe cleaners? Do you think it helped with working with wire? What problems have you come across? What advice can you give to others? How are you going to solve it? Where would this piece fit best in the installation?

History and Critical Studies (include illustrations):

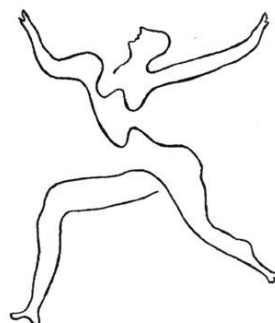
The Nutcracker:

The origin of the Nutcracker, a classic Christmas Story, is a fairy tale ballet in two acts centered on a family's Christmas Eve celebration. Alexandre Dumas Père's adaptation of the story by E.T.A. Hoffmann was set to music by Tchaikovsky and originally choreographed by Marius Petipa.



Picasso

Pablo Picasso was the most dominant and influential artist of the first half of the twentieth century. Associated most of all with pioneering Cubism, alongside Georges Braque, he also invented collage and made major contributions to Symbolism and Surrealism. He saw himself above all as a painter, yet his sculpture was greatly influential, and he explored areas as diverse as printmaking and ceramics. Finally, he was a famously charismatic personality; his many relationships with women not only filtered into his art but also may have directed its course, and his behavior has come to embody that of the bohemian modern artist in the popular imagination.



Joy

Alexander Calder
 Website: Calder.org

American artist Alexander Calder redefined sculpture by introducing the element of movement, first through performances of his mechanical *Calder's Circus* and later with motorized works, and, finally,

with hanging works called "mobiles." In addition to his abstract mobiles, Calder also created static sculptures, called "stables," as well as paintings, jewelry, theater sets, and costumes.

Many artists made contour line drawings on paper, but Calder was the first to use wire to create three-dimensional line "drawings" of people, animals, and objects. These "linear sculptures" introduced line into sculpture as an element unto itself.

Calder shifted from figurative linear sculptures in wire to abstract forms in motion by creating the first mobiles. Composed of pivoting lengths of wire counterbalanced with thin metal fins, the appearance of the entire piece was randomly arranged and rearranged in space by chance simply by the air moving the individual parts. <http://www.theartstory.org/artist-calder-alexander.htm>

Cirque Calder <https://www.youtube.com/watch?v=t6jwnu8lzy0>





Walleni

A beautiful public exhibition held in Helsinki showing beautiful craftsmanship of wirework. The delicacy of these pieces will be shown to the students to identify the craftsmanship.



Walleni, Helsinki , 2016

<http://walleni.us/lux-helsinki-upeampana-kuin-koskaan/>

Teaching/Learning Strategies:

Discussion

Each class will begin and end with discussion to ensure that all students are aware of where they left off in the previous class and what direction they are going towards. Throughout the project, discussion will be key in ensuring that everyone knows what he or she is doing. It will also be one of the main forms of formative assessment along with questioning.

Questioning

Questioning will be used to determine prior knowledge of creating an installation and the processes that the

students may already be aware of. Questions will be directed throughout the project to track their progress and understanding of the task at hand. During discussions, questions will be directed to frame the discussion as well as using them as an opportunity to introduce higher tiered questioning.

Demonstration

Demonstrations will be used to show how to manipulate the wire into creating the figures
Demonstrations will also be used to show how you can develop an idea from something like a movie and create something out of it in relation to the design process

Kinaesthetic

Students will feel the wire to get a sense of its movement in order to portray their chosen character. Designing for a specific place as well will incorporate kinaesthetic learning

Use of Digital Media:

Video: Nutcracker via YouTube (see resources for links)

PowerPoint presentation: Artists

Light Sources: Adding light to the installations

Differentiation:

- Carefully planned seating system to help students learn from each others abilities
- Vary the teaching approach such as whole class, small groups and individual activities
- Demonstrations to take place near students who may have difficulties
- Hand-outs to be prepared including printouts of presentations for note taking
- Individual sketchbooks to ensure everything is kept together
- Reflection and goal setting for students to promote further learning and to encourage self critiquing
- Simple language used throughout

Core: Students will abstract characters and shapes with observational drawings and design and construct figures for an installation piece; Students will use wire to portray the movement in their drawings; Students will prepare for an installation piece in the school

Modified: If wire is too difficult to manipulate, pipe cleaners may be used; Basic shapes will form the basis of their construction; Student may focus on the setting instead creating a figure out of wire

Extension: Students will move forward with the set design of the installation; Students will create different aspects for the installations such as cut outs, multiple figures and snowflakes etc.; Students will experiment with the prospect of light in the installation; Students will help peer teach other students; Students will help begin the installation of the piece; Students will be involved in the photographing and documentation of the piece

Literacy:

Visual: Students will watch and dissect scenes from the Nutcracker for inspiration for a Christmas installation. This will entice them to look further at the scenes than they usually would in order to portray a likeness for the school reception or another area of the school. Students will be depicting the different movements of the characters for their drawings.

Oral: Discussions about the ballet using descriptive words to determine movements will help the students to draw what they are observing in the videos. Students will be encouraged to discuss their opinions about artists and their work giving feedback to others and reflecting on their own practice

Written: Descriptive words will be used to describe their work, which will be found in their sketchbooks. A key word section will be found in their sketchbook and on the board throughout the project

Kinaesthetic: Students will be physically making what they see in the movies through the use of wire. Students will feel the wire to get a sense of its movement in order to portray their chosen character. Students will be placing their work as an installation in the school bringing purpose and more hand on approach to the art room

Numeracy:

- Students will select a scene and a character that appeals to them
- Dimensions of the area of the school we are working with will need to be considered
- Students will have to factor in the size of their art piece
- Students will be asked to make multiples of large and small snowflakes for the installation
- Students will manipulate the wire in order to translate their drawings into 3D

Materials/Resources/Facilitates:

Resources:

Nutcracker Video:

<https://www.youtube.com/watch?v=HEdNd2mTVWQ>

Waltz of the Snowflake

https://www.youtube.com/watch?v=E8_4DIS3dPc

Battle with the Rat King

<https://www.youtube.com/watch?v=7js5rNfDeyc&list=PLFNAa60Eh-sD0P2NkgIFQkIRSlAYTW-iL>

Materials:

Paper; wire; pipe cleaners; light source; scissors

Facilities:

Projector; computer; cutting tools; drawing boards

Safety Precautions:

Handling wire – students must be wary of cutting the wire and the sharp ends it may have
Installation of piece – constant supervision

Timeline/Sequence of Lessons:

7 weeks – One Double; Two Singles

(Christmas exams end of November / first week in December

Installation needs to be installed prior to the last week brings making to 5 weeks)

Week 1

- Introduce scheme with discussion about movement and what the project aims are overall: ie. Installation
- Watch ballet – discuss the movement, characters, scenes: what might work for a Christmas installation in the school
- Select Characters and stills from movie
- Draw characters (choose at least three poses)
- Select scenes in which characters are performing: Snow scene/candy land (one at a time start with snow and if time work towards candy land for another place in the school?) Start creating back drops like snowflakes with wire to prepare them for their figurine constructions (*demonstration)

Week 2

- Line drawing from initial drawings to portray movement– Matisse & Calder

- Wire making

Week 3

- Wire making of figures

Week 4

- Prepare for installation: Survey of possible areas Curate

Week 5

- Installation of figurines to site

Week 6

- Photographing of installation; Creating a advertisement for installation; Reflection on project

Assessment Rubric:

Understanding: 20%

- Ability to examine a scene of ballet and analysis it through form and movement of the characters
- Ability to discuss the techniques involved in manipulating wire to create a wire figure
- Identify keys terms such as line drawing, wire manipulation, construction, curating, installation etc. as well as installation and sculpture artists

Evidence

- Can clearly describe and discuss the characters movements in the ballet using descriptive words and use these words to describe their own observational drawings and designs
- Can clearly articulate and describe the processes and techniques involved in designing a wire figure, investigate, design, and translating design into 3D wire through experimentation with paper Marquettes and pipe cleaners
- Can discuss and identify the works of artists Picasso and Alexander Calder

Development: 35%

- Ability to select ballet characters from a scene of their choosing and portray their movements through drawings
- Ability to display movements through line drawings in response to their initial observational drawings
- Participates in group work to design the backdrop scenes for the installation
- Ability to construct wire of figures out of proposed design of their chosen character
- Participate in the proposal for the installation to be installed on the school grounds

Evidence

- Student selects ballet characters from a scene of their choosing and uses observational studies to depict their movements
- Student creates line drawings of their movements in response to their initial observational drawings
- Student is involved in the creation of the scene by constructing backdrops for the scene with pipe cleaners
- Student constructs wire of figures out of proposed design for a figurine of their chosen character
- Student is involved in the proposal for installation on the school grounds

Technical Skills: 25%

- Ability to design a character from a scene of a ballet and manipulate the design into 3D using the demonstrated wire techniques
- Ability to portray a movement from the ballet through the use of wire
- Displays attention to detail when installing the installation

Evidence

- Student shows appropriate use of wire to construct design of their figure with preparation using pipe cleaners for the set design and rolled paper Marquette's for the wire figurine sculpture
- Student uses the wire effectively to portray movement in their character figurine design depicting the essence of the ballet through the flow of the wire
- Student shows excellent special awareness when planning the installation of the classwork as a group

Attitude: 20%

- Shows a willingness to participate in class activities throughout the project
- Displays an interest in learning how to the different processes in creating and curating an installation
- Acknowledges the rules of the classroom especially regarding clean up and safety with tools

Evidence

- Demonstrate enthusiasm to all aspects of the project, cooperate well with others and work to the best of their ability
- Effective use of class time with a demonstration of commitment and effort into the development of the idea and learning of the processes of creating and curating an installation
- Student abides by the classroom rules and leaves the classroom in a clean state with all tools and equipment in their rightful place before leaving the classroom