

# LESSON PLAN



A MOTION IN TIME

## DESCRIPTION

In this lesson, students will explore the idea of movement in artworks found at the Akron Art Museum. After discussion and activities, students will collaborate to create stop-motion scenes about their everyday lives. This can be a simple one day lesson, or as elaborate as a few weeks.

## STUDENT AGE/GRADE

K-3, but can be altered for any age, K-12

## OBJECTIVE

Upon completing the lesson, students will understand the techniques artists use to convey movement in artworks. Students will use this knowledge to collaborate on their own stop-motion image of what they see in their everyday lives.

## STANDARDS

Ohio Department of Education Visual Standards

	Perceiving/Knowing	Producing/Performing	Responding/Reflecting
K	2 PE, 7PE	2 PR, 5 PR	3 RE
Grade 1	6 PE	6 PR	4 RE
Grade 2	7 PE	3 PR	3 RE
Grade 3	5 PE	6 PR	1 RE

## RELATED EXHIBITION/TOUR/ARTIST

Nam June Paik's *Family of Robot: High Tech Child*  
Yinka Shonibare's *Gentleman Walking a Tightrope*  
Richard Estes' *Food City*

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## RELATED WORKS



### Discussion

- What did Paik use to create this sculpture? (TVs)
- What do you usually use a television for? (Watching shows, cartoons)
- How were those shows created? (People acting, performing, moving)

### Action

- Have the students compare how actors move on TV to how the TV robot might move, then have the students pretend to be the robot, posing and walking like machines

Nam June Paik

Born 1932, Seoul, Korea; died 2006, Miami, Florida

*Family of Robot: High Tech Child, 1987*

Color televisions in aluminum frame on 1950's RCA table model cabinet with paint and video, 79.5 in. X 44.5 in X 26 in.

Paik, considered the father of video art, recognized the tremendous impact television has had on the human perception of the world and saw it as a tool of great artistic potential. His humorous but telling representation of the child of the future- or perhaps the present- has its roots in a past, both technological and artistic. The younger generation robot made of sleek metal television sets stands on a more dated wooden model, suggesting the medium's history. His pose plays off the characteristic stance of early classical Greek sculptures of young men. Paik also raises the timeless issue of a younger generation emerging from, and eventually supplanting, parents.

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Yinka Shonibare  
London, England, 1962-  
*Gentleman Walking a Tightrope*, 2006  
Mannequin, Dutch wax printed cotton textile,  
rope, 89.5 in. X 122 in. X 45.25 in.

Shonibare's figures are typically headless, removing direct reference to their race. Their garments are historic and European in style and made with richly patterned "Dutch wax" textiles. Inspired by Indonesian batiks, these fabrics are manufactured in England and Holland for export to Africa and serve as indicators of African identity. In his unsteady position, *Gentleman Walking a Tightrope* depicts the challenging balancing act that confronts the subject.

### Discussion

- What is this gentleman doing? (Walking on a tightrope)
- Where do you think he is? Does his outfit give you any ideas? (Circus, party, etc.)

### Action

- Have the students pretend to be tightrope walkers. Have them imagine how high off the ground they might be, or how much balance it would take to stay on the rope.

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Richard Estes  
Kewanee, Illinois, 1932-  
*Food City*, 1967  
Oil, acrylic and graphite on fiberboard

From a distance, Estes' painting looks remarkably true-to-life, but on closer inspection, one discovers how artificially constructed the image really is. As the artist described, *Food City* combines realism and abstraction because multiple, disconnected forms are "floating around on a flat surface." The artist built up different layers of pigment to convey the depth of space and reflective surfaces one sees when looking through a shop window.

## Discussion

- What's going on in this artwork? (Grocery shoppers, traffic)
- How often do you and your family go grocery shopping? (Every week, often)

## Action

- Have the students imagine they are grocery shopping and act out the motions of putting items in their carts and moving around the store.

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### MATERIALS

- Supplies for students to create props (paper, tape, cardboard, markers, etc.)
- Digital camera
- Optional:
  - Clothing or costumes
  - Found objects
  - Large paper to create backdrop, or a projection scene for background imagery

### STUDIO

- Divide students into groups (4-5)
- Students are to:
  - Brainstorm an everyday activity to recreate (like grocery shopping, walking down the hallway, sporting event)
  - Create poses that apply to the scene (Have them imagine that their characters are paused on a TV screen)
  - Create props, background scenery, outfits to make their scene more realistic
  - When their props and poses are ready, students pose for a picture to be taken
- Pictures are taken and printed for a class discussion on how successful their images turned out, and what they could do to improve capturing motion.



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## FINISHED STUDIO EXAMPLE



Students created a scene of a basketball game within the classroom. They used construction paper, pipe cleaners, poster board, tape, and a stapler for their props.

## PUSHING THE STUDIO

Instead of creating just one image per group, have the entire class collaborate on a stop-motion film. Students will have to think critically on how to take several images to capture one simple movement, and how their set will be altered as a result. The students could continue on the theme of the everyday, or create a narrative to their film. They could assign jobs within their teams to reflect a movie set, with costume designers, set designers, and directors. If your school offers televised morning announcements, the students could then seek permission to show it to the rest of the school.