

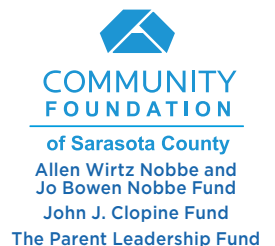


ARTWORKS FOR SCHOOLTIME

2024-25 Learning Module Series 2 to accompany the Van Wezel Schooltime Performance of



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EXPLORING FUSION ART

Classical Ballet Dance vs. Hip Hop Dance

By Monessa Salley



ABOUT BLACK VIOLIN:

You might not expect a pair of classically-trained musicians to record with a DJ or play regularly with hip hop artists and rock stars, but *Black Violin* is all about up-ending expectations and breaking down barriers.

Black Violin features Kevin Sylvester and Wilmer Baptiste, doing it all in the name of unity, to shine a light on what connects people rather than divides them. Using the stage name Kev Marcus, Sylvester plays a blistering violin and Baptiste, or Will B, keeps pace on the viola.



INTRODUCTION:

Black Violin is renown for their unique musical fusion of classical and hip hop and breaking the stereotypes that surround them.

Black Violin Quote: "We are fluent in both languages of classical and hip-hop music," says Kev Marcus, violinist of the genre-bending duo *Black Violin*. "We try to make sure that when we're fusing the [two styles] together, that we're giving equal doses of both sides so we're not losing anyone."

This lesson explores the concept of genre-bending, translating the concept of musical fusion to dance fusion, or fusion dance — making parallels from classical music to classical ballet AND hip hop music to hip hop dance. Both music and dance, as well as other art forms, have the power to fuse styles together and blend genres, creating new and innovative styles of expression.

GRADES 4-12 STANDARDS:

ELA.8.C.2.1 Present information orally, in a logical sequence, supporting the central idea with credible evidence.

ELA.8.V.1.1 Integrate academic vocabulary appropriate to grade level in speaking and writing.

DA.4.C.2.1 Apply knowledge of the basic elements of dance to suggest changes in a movement piece.

DA.4.C.2.2 Demonstrate the ability to participate in objective feedback sessions as a means of evaluating one's own and others' work.

DA.4.S.1.4 Change isolations, level, direction, or tempo to explore movement choices.

DA.4.S.2.1 Display attention, cooperation, and focus during class and performance.

DA.4.H.1.1 Perform dances from different cultures, emulating the essential movement characteristics and traditions.



DA.4.H.3.1 Create a dance with student-selected components from other content areas and/or personal interests.

DA.68.C.2.1 Solve challenges in technique and composition by visualizing and applying creative solutions.

DA.68.H.3.4 Create or perform a dance piece using ideas and principles common to dance and another art form.

DA.912.C.1.3 Develop and articulate criteria for use in critiquing dance, drawing on background knowledge and personal experience, to show independence in one's response.

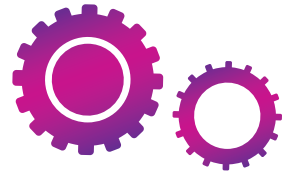
DA.912.C.2.1 Analyze movement from varying perspectives and experiment with a variety of creative solutions to solve technical or choreographic challenges.

DA.912.H.2.2 Explore how perceptions of gender, race, age, and physical ability have challenged dance artists in various cultures, and how changing perceptions have affected dance as an art form.

STUDENT LEARNING INTENTIONS AND SUCCESS CRITERIA:

Today I will...

- ✿ Assess my prior knowledge of classical ballet and hip hop dance.
- ✿ Compare and contrast classical ballet and hip hop dance genres using The Elements of Dance.
- ✿ Learn basic ballet and hip hop movements.
- ✿ Collaborate to choreograph a short dance sequence fusing classical ballet and hip hop dance.



I know I am successful when...

- ✿ I can compare and contrast classical ballet and hip hop dance, identifying characteristics of both genres.
- ✿ I have embodied basic ballet and hip hop movements.
- ✿ Collaborated with my peers to choreograph a short movement sequence incorporating ballet and hip hop movements, styles, and qualities to create a fusion dance.

GOALS:

Students will...

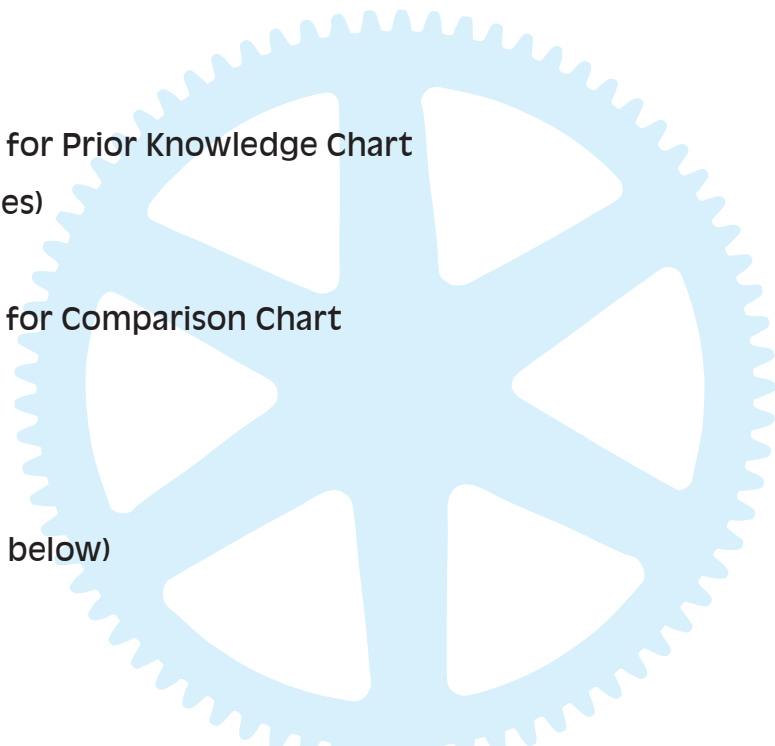
- ✿ Engage in critical thinking and comparative analysis of classical ballet and hip hop dance, to establish connections between art and fusion art.
- ✿ Analyze and appreciate the training required to master different art genres.
- ✿ Embody basic classical ballet steps and movement qualities.
- ✿ Embody basic hip hop steps and movement qualities.
- ✿ Choreograph a short movement sequence fusing the dance genres of classical ballet and hip hop dance.

- ✿ Recognize and draw upon their prior knowledge, personal dance experiences, and cultural heritage.
- ✿ Develop effective communication and teamwork skills necessary to choreograph collaboratively.

MATERIALS:



- ✿ Resource Attachments
 - **Attachment #1:** Prior Knowledge Chart
 - **Attachment #2:** Supplemental Responses for Prior Knowledge Chart
 - **Attachment #3:** Elements of Dance (2 pages)
 - **Attachment #4:** Comparison Chart
 - **Attachment #5:** Supplemental Responses for Comparison Chart
- ✿ Technology to show video links
- ✿ Video links
- ✿ Stereo/Speaker
- ✿ *Black Violin* musical tracks (see suggestions below)
- ✿ Space to dance freely



VOCABULARY:

- ✿ **Genre** — A style, especially in the arts, that involves a particular set of characteristics
- ✿ **Fusion** — Refers to the combination of different styles or ideas to form something new
- ✿ **Fusion Dance** — Refers to the integration and blending of different dance styles and techniques into a new form of dance expression
- ✿ **Choreography** — a set sequence of steps and movements in dance
- ✿ **Classical Ballet** — - A style of dance performed to classical music that emphasizes fluid, graceful movements, and long lines, along with strict adherence to correct form and technique, especially turn-out of the legs
 - A system of dance based on formalized movements and positions of the arms, feet, and body designed to enable the dancer to move with the greatest possible agility, control, speed, lightness, and grace
 - Ballet originated in the Italian renaissance courts of the 15th century. However, in the late 19th century, classical ballet came to be when a ballet master by the name of Marius Petipa took Romantic ballet and combined it with different aspects of Russian ballet techniques.
 - Classical Ballet includes any of the traditional, formal styles of ballet that exclusively employ classical ballet technique.

⚙️ Hip Hop Dance —

- A style of street dance that evolved from hip hop culture, including hip hop music and fashion. It borrows elements from a number of different styles like African dance, Latin dance, tap, jazz, ballet, and swing.
- Hip hop dance technique often involves rhythm, body isolations, complex footwork, high energy, personal style and attitude, versatility, along with various points of improvisation, especially during dance battles or freestyle competitions.
- Hip hop began as a freestyle dance performed in the streets by the community and dance crews and includes an array of styles. Today, hip hop may involve choreography and can be seen on the stage and television.
- Hip hop is a combination of several styles of street dance.

SKILL BUILDING:

Assess Student's Prior Knowledge — Classroom Discussion & Prior Knowledge Chart

**** Note: For younger students, complete the chart together as a class discussion. You can utilize the teaching strategy "Think, Pair, Share" for each question before receiving student responses. For older students, you can also complete the chart together, or have them complete the chart individually or in small groups.*

- ⚙️ Ask students if they have had experience in classical ballet dance or hip hop dance? If so, what is their experience? Have they taken dance classes, seen a performance, or watched something on television or social media?
- ⚙️ Ask students the following questions for each dance genre and, together, fill in the Prior Knowledge Chart, Attachment #1.
 - Overarching Question: What do you know about each genre of dance, classical ballet and hip hop?
 - **Guiding Questions:**
 1. What does the movement look like?
 2. What is the quality of the movements? How would you describe how the moves are performed?
 3. Do you know any technical terms from the genre?
 4. What type of clothing do the dancers wear?
 5. What type of shoes?
 6. What other equipment might they they need or use?
 7. What type of music do they dance to?
 8. Where do they dance?
 9. How do classical ballet dancers/hip hop dancers train?
 10. What else do you know about classical ballet and hip hop dance?

- ⚙️ Refer to *Supplemental Responses* for Prior Knowledge Chart: Attachment #2 for supplemental responses to the guiding questions.

**** Note: Keep the student generated Prior Knowledge Chart: Attachment #1 on display and in view. Continue to refer to the Prior Knowledge Chart in the next activity as necessary because some information will crossover.*

View and Respond — Compare and Contrast Classical Ballet and Hip Hop Dance Genres using The Elements of Dance

**** Note: For younger students, complete the chart together as a class discussion. You can utilize the teaching strategy “Think, Pair, Share” for each question before receiving student responses. For older students, you can also complete the chart together, or have them complete the chart individually or in small groups.*

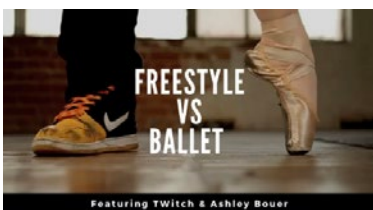
- ⚙ Introduce the lesson vocabulary word “Genre.” Explain to students that they will be watching a video that displays examples of the classical ballet dance genre and the hip hop dance genre.
- ⚙ Explain to students that they will be utilizing the Elements of Dance to evaluate movement qualities of classical ballet and hip hop dance.
 - “Although classical ballet and hip hop are very different dance genres/styles, there are a few characteristics that all dance forms have in common: Body, Energy, Action, Space, and Time. They are called the Elements of Dance.”
 - Elements of Dance: (B.E.A.S.T.) — Attachment #3
 1. Body — body parts, whole body, isolated body parts, breath, on/off balance
 2. Energy — light/heavy, sharp/smooth, bound/free
 3. Action — locomotor (traveling)/nonlocomotor (in place); action verbs - push/ pull, kick, turn, spin, jump, leap, hop, roll, skip, gallop, walk/run, slide, fall/rise, reach, extend, bend, twist, swing, punch, expand/contract, freeze, pose, etc.
 4. Space — high/medium/low, small/big, pathways, formations
 5. Time — beat/pulse, tempo (slow/fast), rhythm/counts, musical accompaniment, duration (length of a movement)

**** Additional Resource: You can utilize this link for further explanation of the Elements of Dance. You can ask students if they recognized any of the various dance genres presented in the video. Can they name any? Have them identify where they see classical ballet and hip hop dance in the video. How do they recognize the genres?*



<https://www.youtube.com/watch?v=UGuD9Geeb2k>

- ⚙ Watch the following video of Classical Ballet vs. Hip Hop. Feel free to show **Video Link**:



<https://www.youtube.com/watch?v=6aspJD9LeNI>

**** Feel free to show other approved examples of ballet and hip hop.*

- ✿ Afterwards, discuss and list the characteristics and qualities of the movement for each genre, classical ballet and hip hop. Document student responses in the **Comparison Chart: Attachment #4**. Refer to the student generated **Prior Knowledge Chart: Attachment #1** as students' prior knowledge is recognized, confirmed, and/or validated.

- Guiding Questions: (Post Discussion)

1. How are the two genres similar?
2. How are they different?
3. What would it look like if both genres were fused/blended together?
4. What would this new style be called?
5. What type of music would this new style be performed to?

- ✿ Introduce the lesson vocabulary for "Classical Ballet" and "Hip Hop Dance" to summarize the class discussion.

**** Note: Keep the student generated Prior Knowledge Chart: Attachment #1 and the Comparison Chart: Attachment #4 on display and in view during the remaining activities.*

MAIN ACTIVITY:

Choreograph a Fusion Dance, Blending Classical Ballet and Hip Hop Dance —

"Genre-bending and blending are the name of the game. *Black Violin* does more than mix classical music with hip hop – they add in jazz, R & B, funk, and even a taste of pop. Their music references include Mozart, Burt Bacharach, Michael Jackson, Bach, and more."

Black Violin Quote: "...as an artist we feel like that's what you're supposed to do. You're supposed to stretch the envelope. You're supposed to do things that are very uncommon. You're supposed to do things that are not the ordinary. You're supposed to push the boundaries. That's what artistic expression is." ~ Wil Baptiste (Wil B.) of *Black Violin*

**** Note: You can choreograph as a class to create a class/group dance, or place students in small groups of 3-5 to collaborate and choreograph together.*

Learn Basic Classical Ballet Movements —

Video Links: <https://www.youtube.com/@ti-and-me>



<https://www.youtube.com/watch?v=JWLy4IKgd1M>



<https://www.youtube.com/watch?v=Uy67yin1yI>



<https://www.youtube.com/watch?v=1IUbLK-Z6yg>

Learn Basic Hip Hop Dance Movement —

Video Links: <https://www.youtube.com/@mihrantv>



<https://www.youtube.com/watch?v=ujREEgxEP7g>



<https://www.youtube.com/watch?v=NM-2XSQc2q0>



<https://www.youtube.com/watch?v=sofG3xQkLCo>

✿ As a class, or in small groups, choreograph 4 eight counts of movement that fuses (blends) the classical ballet genre and the hip hop genre. Introduce the vocabulary for “fusion,” fusion dance,” and “choreography.”

- **Cultural Inclusion & Diversity:** Ask students to share additional dance styles from their personal experiences and/or cultural heritage. Although focus of the lesson is on classical ballet and hip hop, encourage students to incorporate those influences into their dance as well.

✿ The goal is to create a routine that fuses varying dance styles together. Students should be required to demonstrate and explain how they specifically used ballet and hip hop influences to directly correlate to the themes and inspiration from *Black Violin*. However, students can also incorporate dances from their cultural heritage or other dance styles they have experience in.

*** *Note: Remind students that it takes years of training to master these styles of dance and perfection is not expected! Encourage students to have fun with this exercise!*

✿ Here are some *Black Violin* song selections you can utilize while students create, rehearse, and perform:

- “Brandenburg” (medium tempo)
- “Jammin” (fast tempo)
- “Dirty Orchestra” (medium tempo)
- “Fanfare” (medium tempo)
- “Opus” (medium tempo)
- “Rhapsody” (fast tempo)
- “Stereotypes” (medium tempo)



*** *Note: For cohesion purposes, you can choose one song to utilize for class and/or group choreography. As a class, listen to the song and discuss the classical and hip hop elements of the music. Then identify the steady beat, so that everyone understands the tempo and how to count the music. Four 8 counts in dance refers to counting to 8 four times on a steady beat, to create a 32 count dance phrase.*

Share, Observe, & Respond —

✿ If you created as a class, perform the choreography together a few times for practice and clarify movement intentions. Then perform the choreography in small groups for each other, so that other students can become audience members and observe their classmates and choreography.

- ✿ If you created in small groups, allow students to practice a few times, then allow each group to present/perform their choreography for their peers to observe.
- ✿ Student choreography should include the following:
 - Four 8 counts of movement (minimum)
 - Classical ballet influence
 - Hip Hop dance influence
 - Extra: Influence from other dance styles relative to students' culture and experiences
- After sharing, engage the class in an objective feedback session.
 - **Guiding Questions:**
 1. What elements of classical ballet did you observe?
 2. What elements of hip hop dance did you observe?
 3. What other dance styles from your personal experiences and/or cultural heritage were implemented?
 4. What was it like fusing the different styles dance together?
 5. What were some challenges that you faced during this activity? How did you overcome them?

REFLECTIONS/EXTENSIONS:

Stereotypes —

Black Violin is all about up-ending expectations, breaking down barriers, and bursting stereotypes. What are stereotypes? Have a class discussion about the stereotypes that may be associated with ballet dance/dancers and hip hop dance/dancers? Do they agree or disagree with the stereotypes presented?

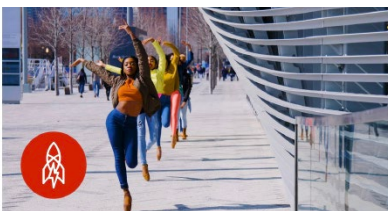
Example of Genre Blending in Dance —

Hiplet (hip-lay) is a ballet group that fuses classical pointe technique with Hip-Hop and urban dance styles. Their classical technique fused with new steps can be danced in pointe shoes.

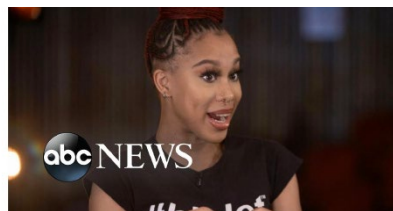
The Hiplet Ballerinas are the brain child of Artistic Director Homer Bryant started at the CMDC the only contemporary ballet school in the world that teaches Hiplet, a ballet class that fuses classical pointe technique with Hip-Hop and urban dance styles. Their classical technique fused with new steps can be danced in pointe shoes. Often these steps are misjudged by classical Ballet purists to be incorrect technique. However the steps are carefully thought out to ensure that they are done in a way that is not injurious or detrimental to the student. For example Hip Hop dance is very earthy and requires a lot of bent knees and movements low to the ground. Translated into Hiplet, dancers execute a lot of movement fully on pointe with bent knees and undulating torsos.

Video Links:

<https://www.hipletballerinas.com/>



<https://www.youtube.com/watch?v=lxvUfgAKZi8>



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



<https://www.youtube.com/watch?v=creFTOsKD2c>

ATTACHMENT 1

Prior Knowledge Chart

Prior Knowledge Chart:	Classical Ballet Dance	Hip Hop Dance
1. What does the movement look like?		
2. What is the quality of the movements? How would you describe how the moves are performed?		
3. Do you know any technical terms from the genre?		
4. What type of clothing do the dancers wear?		
5. What type of shoes?		
6. What other equipment might they need or use?		
7. What type of music do they dance to?		
8. Where do they dance and/or perform?		
9. How do classical ballet dancers/hip hop dancers train?		

ATTACHMENT 2

Supplemental Responses for Prior Knowledge Chart

Prior Knowledge Chart:	Classical Ballet Dance	Hip Hop Dance
1. What does the movement look like?	beautiful/pretty, elegant, precise, long lines, angular shapes, flexible, agile, feet/legs turned out, controlled, easy/difficult	energetic, rhythmic, funky, groovy, hard-hitting, acrobatic, quick footwork, isolations, floor work, fun, stylish, street/urban, bold, easy/difficult
2. What is the quality of the movements? Describe how the moves are performed.	fluid, graceful movements, long lines, soft/delicate, strong, smooth, sustained, floaty, balanced, precise, slow/fast, small/big, etc.	rhythmic, dynamic, strong, upbeat, bouncy, gestural, precise, direct, smooth, slow/fast, small/big, etc.
3. Do you know any technical terms from the genre?	positions of the arms and legs (first, second, third, fourth, and fifth), pli�, tendu, battlement, pirouette, grande jet�, etc.	popping, locking, crumping, breaking, break dancing, tutting, freestyle, etc.
4. What type of clothing do the dancers wear?	leotard, tutu, tights, ballet skirt, leg warmers, etc.	street clothes, sporty tops, low and wide pants or shorts, baggy clothes, hat, etc.
5. What type of shoes?	ballet slippers, pointe shoes	sneakers, boots
6. What equipment might they need or use?	ballet barres, mirrors, props, etc.	music/beat, props, etc.
7. What type of music do they dance to?	classical music	hip hop music, instrumental hip hop beats
8. Where do they dance and/or perform?	studio, stage	streets, studio, stage, parties, dance battles
9. How do classical ballet dancers/hip hop dancers train?	technique class, years of training from a master ballet teacher developing skills over time; strength and conditioning in class and on their own (developing strong core, balance, stability, flexibility, & control); pilates; cardio training for stamina and endurance; learn ballet vocabulary	learned through cultural experiences; studio training, technique class; personal training and practice, training in spare time; dancing with and learning from others (cyphers and dance battles); studying and understanding rhythm and applying dynamics; learn hip hop vocabulary

ATTACHMENT 3

The Elements of Dance Explained (B.E.A.S.T.)

Body — Who Dances? The Dancer!

Dance is an art form of and by the human body. A dancer's tool is their body. A dancer uses all of the parts of their body- arms, hand, legs, feet, torso, head, and even their breath. Dancers manipulate their bodies to create lines, forms, and shapes.

Energy — How? The Dancer Moves Through Space and Time with Energy!

Energy is about how the movement happens. Energy helps describe the quality of the dancer's movement. The dancer can be moving forcefully or gracefully. Energy also helps us identify the emotions or the intention of the dance. A dancer can use light and delicate movements to convey a message or they may use hard, fast, jerky movements to convey a different message. Energy may change in an instant, and several types of energy may be used at once.

Action — The Dancer Does What? Moves!

Any movement of the body is an action. These can include leaping, walking, partner lifts, hand gestures, and facial expressions. Dance is made up of streams of movement and pauses, so action refers not only to steps and sequences but also to the pauses and moments of stillness. Actions can be done in two ways.

- The body in one place- Stretching, bending and twisting can be done with the body in one place.
- The body in movement- Running, rolling, and twirling are done as the body is moving.

Dancers movements can be choreographed- planned and taught by a teacher. Or they can be improvised- made up "on the spot."

Space — Where Does the Dancer Move? Through Space!

Dancers interact with and occupy space in a variety of ways. They can use a small amount of space. Or they can occupy a large area of space with their bodies and movement. Dancers can engage with space in different levels- they can be high, medium, or low. Dancers can move forward and backward, side to side, or diagonally through space. The lines that dancers use can be straight or curved; they can also be small lines or large extended lines.

Time — How Does the Body Move in Relation to Time?

Dance can have structured rhythms and pulse that are important to time or be free from any specific rhythm. Dance is naturally rhythmic in that it can alternate between movement and rest.

Dance movements may show different timing relationships:

- fast or slow speed
- rhythm (with or without music)
- dance can be brief or long
- dance has a beginning, middle, and an end

ATTACHMENT 3

The Elements of Dance Listed (B.E.A.S.T.)

Body	Energy	Action	Space	Time
Parts Head Shoulders Arms Elbows Hands Torso Hip Legs Knees Feet Whole Body Shapes Curved/Round Straight/Linear Angular Twisted Symmetrical Asymmetrical Upside down/ inverted On balance/off balance	Qualities Smooth/Sharp Strong/Weak Heavy/Light Freeze/Melt Bound/Free Vibratory Jerky Bouncy Percussive Stillness Emotional Energy Happy Sad Excited Anxious Afraid Shy/Timid Angry Frustrated	Pause/ Moment of Stillness Gestures Non-locomotor/ In place Reach Bend Twist Expand Contract Push/Pull Rise/Fall Jump Spin Explode/Burst Flick Swing Kick Wiggle Shake Bounce Locomotor/ Traveling Walk Run Skip Crawl Roll Slide Gallop Hop Leap Turning Grapevine Tumble	Positive Space Negative Space Level Low/Medium/High Direction Forward Backward Sideways Diagonal Up/Down Place Personal Space General Space Orientation... Various Facings Pathway Straight Curved Zig-Zag Random Size Big/Small Relationship to Others Near/Far In front of Beside Behind Over/ Under Alone Connected Groupings Formations Scattered	Speed/Tempo Fast/slow Sudden/Sustained Start/Stop Rhythm Steady Beat/Pulse Accented Syncopated With Music No Music Musical Time Signature

ATTACHMENT 4

Comparison Chart

Comparison Chart:	Classical Ballet Dance	Hip Hop Dance
BODY		
ENERGY		
ACTION		
SPACE		
TIME		

ATTACHMENT 5

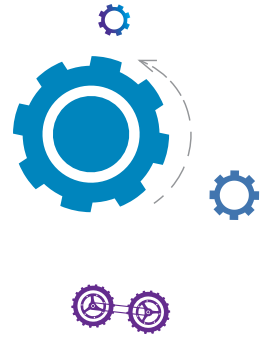
Supplemental Responses for Comparison Chart

Comparison Chart:	Classical Ballet Dance	Hip Hop Dance
BODY	Positions of the feet, arms, and head turn-out of the feet/legs, articulation of body parts (especially the feet), leg and arm movements, upright posture, balance, long lines, symmetry, flexible, strong	Isolations of body parts (head, chest, arms, hands, hips, legs, and feet, curved spine, bent knees/ grounded, flexible, strong
ENERGY	fluid, flowing, graceful, light, soft, delicate, smooth, sustained, floaty, sharp, strong, balanced, ethereal quality, elegant	Heavy, strong, grounded, sharp, accents, freeze, bouncy, vibratory, jerky, smooth, high energy
ACTION	Point, extend, kick, bend, reach, turn/spin, hop, leap, jump, extensions of the arms and legs, ballet technique (plié, relevé, tendu, pirouette, grand battement, chassé, grande jeté, etc.), gestures	Popping, locking, jerking, krumping, breaking/break dancing, tutting, rock, up rock, top rock, punch, kick, spin, glide, slide, reach, bend, twist, bounce, jump, hop, squat, roll, tumble/flip, footwork, freestyle, stillness/freeze, gestures
SPACE	Levels (high space), small and big movements, small and big space	Levels (low space), floor work, small and big movements, small and big space
TIME	Rhythmic, slow (adagio), sustained, quick (allegro)	Rhythmic, beat/pulse, sudden, sustained, fast



ALL ABOUT VIBRATIONS: Exploring Sound through Stringed Instruments

by Katelyn McKelley



STANDARDS:

SC.K.P.10.1: Observe that things that make sound vibrate.

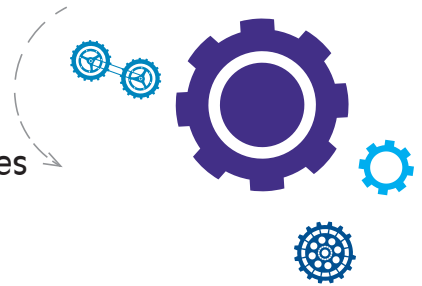
MU.4.C.1.3: Classify orchestral and band instruments as strings, woodwinds, brass, percussion, or keyboard.

SC.4.P.10.3: Investigate and explain that sound is produced by vibrating objects and that pitch depends on how fast or slow the object vibrates.

STUDENT LEARNING INTENTIONS AND SUCCESS CRITERIA:

Today I will...

- ✿ recognize that sound is a type of energy made by vibrations.
- ✿ explore the science of sound waves and how they travel.
- ✿ investigate how stringed instruments produce sound.
- ✿ discover how sound is manipulated, thus creating various pitches and ultimately music.

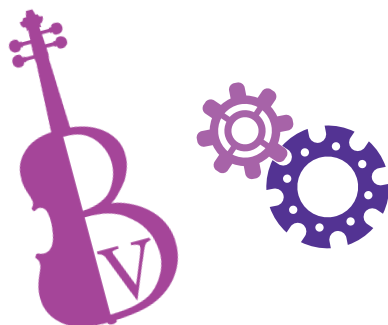


I will know I am successful when I can...

- ✿ articulate what sound is and how it is produced
- ✿ create different sound waves using different utensils and lengths of string
- ✿ construct a simple stringed instrument and manipulate the sounds produced

GOALS:

Students will understand that sound is produced by vibrations and will be able to describe how sound waves travel. Students will make their own handmade stringed instruments and will explore how musicians create different types of sound and variants in pitch on these types of instruments.

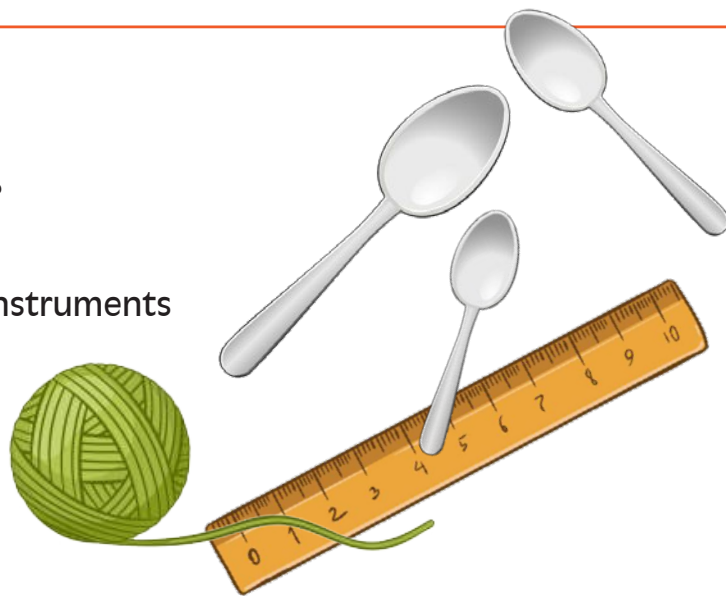


MATERIALS:

- ✿ Attachment 1 – What is sound?
- ✿ Attachment 2 – What is a stringed instrument?
- ✿ Attachment 3 – Making a Stringed Instrument
- ✿ Attachment 4 – Examples of various stringed instruments

SKILL BUILDING EXERCISE -

- ✿ A ruler (wooden or heavy plastic work best)
- ✿ At least two different sized metal spoons (may also try metal forks for comparison)
- ✿ Approximately 4 feet of string or yarn



MAIN ACTIVITY

Version 1:

- ✿ A cardboard box (i.e.: shoebox, tissue box, cereal box, etc.) or an emptied recyclable bottle or container (i.e.: laundry detergent bottle)
- ✿ A paper towel roll (or paint stick)
- ✿ Tape (or glue)
- ✿ 4-6 rubber bands of varying size
- ✿ Decorating materials (i.e.: stickers, paints, markers, etc.)

Version 2*:

- ✿ A paper bowl
- ✿ A paper plate (the same size as the paper bowl)
- ✿ A tongue depressor or wooden ruler
- ✿ Tape (or glue)
- ✿ 4-6 rubber bands of varying size
- ✿ Decorating materials (i.e.: stickers, paints, markers, etc.)



GUIDING QUESTION(S):

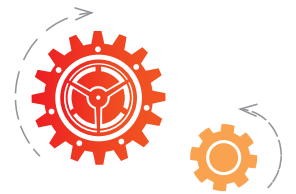
1. On a stringed instrument like the violin or the banjo, how do musicians change the sound produced by the strings?
2. The strings on instruments like the banjo and the guitar are typically plucked, whereas the violin and the cello produce sound when the bow is moved across the strings. How do the sounds they produce compare?
3. A cello has a much deeper sound than the violin – why do you think this is the case?

SKILL BUILDING AND PROCEDURE FOR LESSON:

Prior to and throughout the skill building exercise, use Attachment 1 to introduce and discuss sound waves. This exercise will provide students an understanding as to how vibrations produce the sounds we experience.

WHAT YOU DO:

- ⚙️ Create a loop in the middle of the yarn/string and insert the handle of the spoon
- ⚙️ Pull tightly so that the spoon hangs in the center of the yarn/string and you have two long pieces of approximately equal length on each side
- ⚙️ Take each string and wrap once or twice around your pointer finger on each hand
- ⚙️ Push the string against the opening of each ear (do not insert into the ear; just press to the opening as if you were to plug your ears)
- ⚙️ Allow spoon to hang just below your waistline once both ends of the yarn/string are placed in position near your ears for this first test (Note: you do not have to use the end of each piece of yarn/string; holding it anywhere along the length of each side is fine. Try adjusting how high or low the spoon hangs to see if it changes the sound.)
- ⚙️ With yarn/string pushed against ear opening, ask someone to gently tap the ruler against the round part of the spoon.
- ⚙️ Variations to explore: try using different sized forks rather than spoons; you can also experiment with different types of yarn and string



MAIN ACTIVITY:

Now that the students have some background knowledge regarding sound and vibrations, they will be creating their own homemade stringed instrument using recycled materials. The instruments they create will most resemble the guitar, banjo, or ukulele (based on their use and appearance) Use Attachments 2 and 3 to identify some examples of stringed instruments, how they function, and how musicians create different/specific sounds.

**Two versions of this activity are provided, as there is room for variation depending on materials readily available.*

WHAT YOU DO:

Version 1 -

- ⚙️ The body of the instrument will be made out of the cardboard box. The easiest item to use is a tissue box, as there is an existing cutout. If using a solid sided box, you will need to cut a hole into the side of the box the rubber bands will lay across. The size and shape of this hole might be a fun variant to explore for the students – does the size and/or shape of the hole affect the sound produced?
- ⚙️ Next, attach the cardboard tube (or paint stick) to the top of the box to serve as the neck of the instrument. This can be done by using strong adhering tape or a few dots of super glue or hot glue (tape would be ideal for students to use without assistance from an adult).
- ⚙️ At this point, students can decorate their instruments as they see fit, using whatever art materials are available (paints, markers, stickers, images from magazines to create a collage work, etc.).



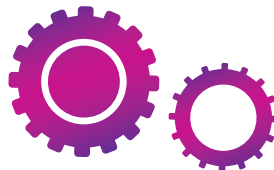
- ⚙️ Once their instrument is artistically complete, it is time to add the rubber bands. Carefully stretch the rubber bands lengthwise across the cardboard box, so that they stretch over the cutout. The number and size of rubber bands will vary, depending on how large the body of the instrument is.
 - This can be an exploration in itself. Encourage students to try ordering the rubber bands across their instruments in accordance with their size (thinnest to thickest or shortest/tightest to longest/loosest) or in no particular order and ask the students how the sounds produced vary.

Version 2 –

- ⚙️ Glue or securely tape one end of the tongue depressor (paint stick or wooden ruler) to the rim of the bowl, so that it juts out away from the bowl. • Glue or securely tape the plate to the top of the bowl, so that a hollow space is created between them and the tongue depressor (the neck of the instrument) is sandwiched between the two.
- ⚙️ Allow students time to decorate their instruments as they see fit, using whatever art materials are available (paints, markers, stickers, images from magazines to create a collage work, etc.). Encourage them to decorate both the body and the neck of their instruments.
- ⚙️ Once their instrument is artistically complete, it is time to add the rubber bands. Carefully stretch the rubber bands lengthwise across plate and around the bottom of the bowl on either side of the neck of the instrument. (Note: the curvatures of the plate and bowl creates the hollow space for the sound to resonate and cutting a hole in the body of the instrument is not necessary; however, it is also an option to cut a hole into the plate so there is even more of a space for resonance. Be sure then to make sure the rubber bands stretch across the hole lengthwise). Based on the size of average paper plates and bowls, 4 rubber bands (two on each side of the neck) fit well.
 - Encourage students to try ordering the rubber bands across their instruments in accordance with their size (thinnest to thickest or shortest/tightest to longest/loosest) or in no particular order and ask the students how the sounds produced vary.

REFLECTION QUESTIONS (EXIT TICKET):

1. How is sound produced? How do strings on an instrument produce sound?
2. What creates a low pitch? A high pitch?
3. How would your homemade instrument change in sound if the body of the instrument was larger? Smaller? What if the strings were different sizes?
4. Do you think all vibrations produce sound?



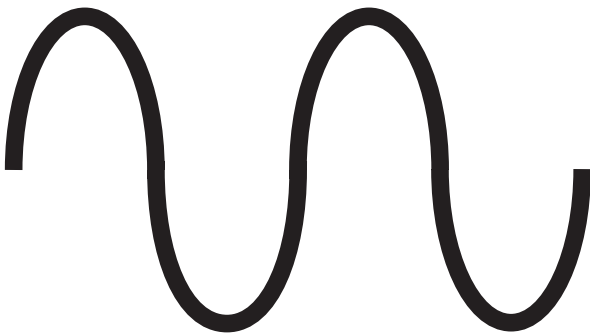
ATTACHMENT 1: What is sound?

Sound is a type of energy made by vibrations. A vibrating object makes tiny, very fast back-and-forth movements, like when a musician strums guitar strings. The vibrations move the surrounding air and produce waves of sound.

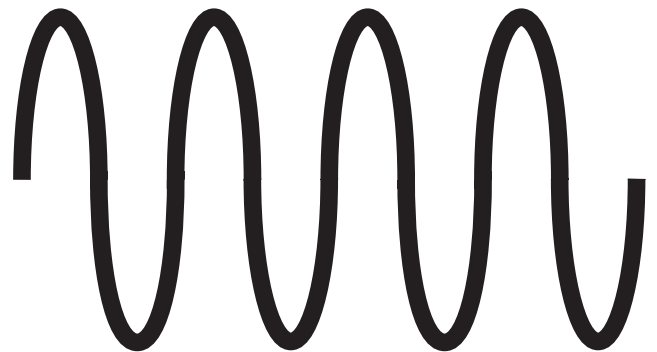
The sound waves then pass into a medium (a medium is any substance through which the sound waves can travel, including air, water, and solid objects). Sound waves pass through mediums in all directions.

The movement of these sound waves keep going until they run out of energy. Sound waves enter some kind of receiver (like a person's ear). The ear changes the sound waves into signals that travel to the brain, and then the brain in turn interprets these signals as sound.

When the vibrations of an object are fast, you hear a higher pitch; when they are slow, it creates a lower pitch.



Low Frequency Wave



High Frequency Wave

ATTACHMENT 2: What is a Stringed Instrument?

- ✿ A stringed instrument is a musical instrument that makes sound through the vibration of its strings.
- ✿ The strings are plucked or bowed to create these vibrations. - Each string creates a different sound that can then be further altered when the musician applies pressure (holding the strings against the neck of the instrument with their fingers).
- ✿ Pressing the strings on the neck of the instrument changes the strings' length, causing them to emit different sounds. Shortening a string creates a higher pitch.
- ✿ Strings also produce different sounds depending on their thickness and initial length that varies based on how long the instrument itself is.

ATTACHMENT 3: Making a Stringed Instrument: Example Images



ATTACHMENT 3: Making a Stringed Instrument: Example Images



ATTACHMENT 4: Examples of Stringed Instruments



Violin



Cello



Banjo



Electric Bass



Double Bass



Acoustic Guitar



Harp



Viola



Ukulele

Mandolin





“WHAT INSPIRES YOU?”

by Kat Sjogren



STANDARDS

VA.K.C.2.1: Describe personal choices made in the creation of artwork.

VA.K.H.1.3: Explain how art-making can help people express ideas and feelings.

VA.1.C.1.1: Create and discuss works of art that convey personal interests.

VA.1.H.1.3: Describe ways in which artists use their work to share knowledge and life experiences.

VA.1.S.1.1: Experiment with art processes and media to express ideas.

VA.2.C.1.1: Use the art-making process to communicate personal interests and selfexpression.

VA.3.F.1.1: Manipulate art media and incorporate a variety of subject matter to create imaginative artwork.

GOAL

Students will examine and experience the essential tools necessary for artists to share their inspiration with their audience. They will experience the building blocks of drawing, visual interpretation of “written word”, music, and abstract painting.

GUIDING QUESTIONS

- What inspires artists?
- How does a strong foundation help artists develop new ideas?

PRIOR KNOWLEDGE AND PREPARATION

- Play the NPR interview of Black Violin:

<https://livesessions.npr.org/artists/black-violin>



MATERIALS



For Skill Building:

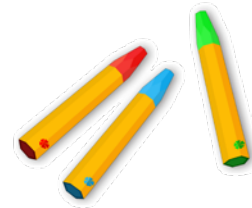
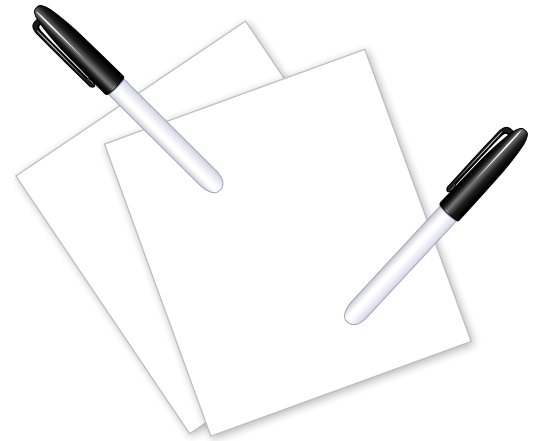
- ✿ Attachment 1: What Inspired the Creation of Black Violin
- ✿ The Noisy Paintbox by Barb Rosenstock
- ✿ Attachment 2: The “Art Alphabet” (Elements of Design)
- ✿ Attachment 3: Art Alphabet Worksheet
- ✿ Black Sharpie markers (fine point)

For Learning Activity:

- ✿ Attachment 4: Kandinsky’s Paintings
- ✿ Play the music video “Dreamer” by Black Violin:
<https://www.youtube.com/watch?v=jol1da3hjxg>



- ✿ Attachment 5: Inspiration Worksheet
- ✿ White drawing paper or watercolor paper (approximately 9” x 12”)
- ✿ Oil Pastels (please see note under Art Tips)
- ✿ Attachment 6: Color wheel
- ✿ Attachment 7: Sample Inspiration Artwork



SKILL BUILDING ACTIVITY

Procedure:

Explain to the students that visual artists and musicians alike must learn the basics before they can share “what inspires them” with an audience. Read, or have students read, “The Noisy Paintbox”.

Have students discuss:

- ✿ What inspired Kandinsky?
- ✿ How did learning the “basics” or a strong foundation help Kandinsky create his work?
- ✿ Do you know other artists who were inspired to create new styles of art?

Explain to students they will learn about musicians who learned classical violin and viola, but who then created their own style of music.

Share information about/listen to Black Violin:

Wil-B and Kev Marcus of Black Violin were both trained in classical music. During class and practice time they developed firm classic techniques and in their free time, listened to hip hop, rhythm, and blues. They were also inspired by violinist Stug Smith (**Attachment 1**). Today, they perform worldwide sharing their unique blend of classical music and hip hop.

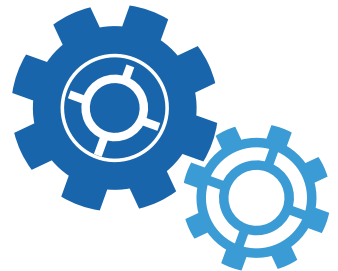
Explain to the students that they are going to begin their Inspired Artistic Journey by exploring the 5 basic elements of drawing also known as The Art Alphabet (**Attachment 2**). These shapes are used by artist/illustrators to depict emotions in illustrations, paintings, and drawings. These same shapes, when assembled in different combinations, are how artists draw recognizable pictures.

Each student will be given a worksheet (**Attachment 3**) and a black sharpie marker. They will work in any of the 5 blank boxes they choose.

Explain to the students that they may choose any of the 5 boxes to draw their shape. For example, when drawing the various circles, they must be drawn in only one box. Then, they may choose any box for the next shape, etc.

Demonstrate on the worksheet the various ways that a circle may be drawn. Large, tiny, elongated, kidney-shaped. Allow students time to draw their own circles. Repeat this process with each of the shapes until the students have filled up all 5 squares.

- ⚙ **The Dot:** different from a circle because it is always filled in.
- ⚙ **Curved Lines:** smooth, flowing (no sharp edges) like a “roller coaster”.
- ⚙ **Angle Lines:** sharp edges, like teeth on a zipper or bolts of lightning.
- ⚙ **Straight Lines:** these lines never connect but they can crisscross; like buildings, fences, plaid designs.



Please note: curved, angle, and straight lines can be thick or thin.

Discussion/Show Work –

Have the students hold up their completed work so that they can see the great variety of work created by the whole class. Emphasize the “differences” and how exciting it is to see such a great variety of shapes.

Note: Remind students that, just like our handwriting, everyone’s work is different even though the students were all given the same set of instructions.

REFLECTION QUESTIONS:

How can these basic shapes help artists create new work? Where do we see these shapes in the world? In art?

Learning Activity –

Inspired Painting Kandinsky-Style

“Of all the arts, abstract painting is the most difficult. It demands that you know how to draw well, that you have a heightened sensitivity for composition and for colors, and that you be a true poet. This last is essential.” – Kandinsky

Explain to the students that they will watch the music video “Dreamer” by Black Violin. They will answer questions and jot down thoughts and observations on the handout “What Inspires Me” during the showing. These notes will be used to create an abstract painting in the style of Kandinsky.

Show the samples of work created by Kandinsky (**Attachment 4**) Emphasizing how his work moved from realistic to abstract as he developed as an artist. Ask the students where they see the “Art Alphabet” in his work: How does Kandinsky’s shapes and colors influence the structure of the painting?

Ask students to notice Kandinsky’s use of shape, line, and color. How does his use of warm and cool colors further enhance the paintings (**Attachment 6**). Ask the students point out details and what they observe.

Explain to the students that they will be creating an abstract painting inspired by the song “Dreamer” by Black Violin. Play the video and have students discuss the following:

The Music:

- ✿ Where do you see classical foundation/skill in Black Violin’s song?
- ✿ Where do you see new ideas/their inspiration?

The Theme:

- ✿ Why do you think Black Violin wrote this song?
- ✿ What is a “dreamer”?
- ✿ Why is it important to dream?
- ✿ How do we accomplish or dreams?
- ✿ How did the images in the video support the theme?
- ✿ What shapes, colors (warm and/or cool) and textures come to mind as you listened?

Themselves:

- ✿ What is a “dream” they have? What is something they would like to accomplish?
- ✿ What skills must they learn first?
- ✿ What inspires them to accomplish their “dream”?
- ✿ What images, shapes, colors, etc. come to mind when discussing your dream?
- ✿ Ask students to jot down ideas from their brainstorm into their Inspiration Worksheet (**Attachment 5**).

Working from their knowledge of the “Art Alphabet” they will use these shapes to create an abstract painting using oil pastels (refer to “Art Tips” for additional information on using oil pastels). Encourage students to take their paintings a step further by blending words and some recognizable objects to further define their artwork. Emphasize the impactful way that they can use color to create emotion.

When complete, have the students share their paintings with a table partner and identify/explain the details of their artwork. (Or have a table tour of the paintings so the class may see everyone’s work).



REFLECTION QUESTIONS:

- ⚙️ Does your painting reflect what inspires you/your dream?
- ⚙️ How did the “Art Alphabet” help you create your inspired work?
- ⚙️ Are you inspired to continue your artistic journey?

*Art Tips – Using Oil Pastels

Explain to the students that oil pastels are actually paint (even though they look like crayons); the only difference is that you don't use a brush. When students use pencils, remind them to draw large otherwise they will have difficulty using the broad tip oil pastels. For this reason, it's better to sketch using an oil pastel. Demonstrate to the students that oil pastels are meant to be blended. They should press firmly so that the result looks more painting-like. Otherwise, the result will look like a drawing lightly filled in with crayon. The color results when working on colored paper will create different outcomes than when they worked on white paper. It's helpful to let the students experiment with the oil pastels on scraps of various types of paper before beginning the project.



ATTACHMENT 1: What Inspired the Creation of Black Violin



To most people, jazz, hip-hop, funk, and classical are musical genres. But to revolutionary music group Black Violin; they're nothing but ingredients.

Combining a daunting array of musical styles and influences to produce a signature sound that is not quite maestro, not quite emcee, this group of two classically trained violinists and their DJ is redefining the music world-one string at a time. With influences ranging from Shostakovich and Bach to Nas and Jay-Z, Black Violin breaks all the rules, blending the classical with the modern to create sound that nobody has ever heard, but that everybody wants to feel.

When the members of Black Violin first learned to play their signature instruments—Wil B at the viola 14 years old and Kev Marcus the violin at the tender age of 9—neither could have foreseen that it would become their livelihood, though it was already becoming their passion. The two Florida natives first met while attending the Dillard High School of Performing Arts in Fort Lauderdale, a school whose exceptional music programs served to nurture their already budding talents. But it was not until the two were exposed to the work of legendary violinist Stuff Smith that the seeds that would one day become Black Violin were truly planted. Smith, born in Portsmouth, Ohio in 1909, was one of preeminent jazz violinists of the swing era, who went onto perform with names like Alphonse Trent, Coleman Hawkins, Charlie Parker, Dizzy Gillespie and Sun Ra. His final album and most soulful, entitled “Black Violin,” so inspired and influenced the young Kev Marcus and Wil B that they would eventually name their band in honor of the man who had shown them that there were no limits to what the violin could do.

After graduating from high school, both Wil and Kev were granted full music scholarships to college, Florida State and Florida International University respectively

Source: <http://www.kidsentertainment.net/2011-2012/roster/black-violin/docs/BV-Biography.pdf>

ATTACHMENT 2: Art Alphabet



ATTACHMENT 3: Art Alphabet Worksheet

ATTACHMENT 4: Kandinsky's Paintings



Self Portrait



Houses in Munich (notice pure color and shape)

1908

ATTACHMENT 4: Kandinsky's Paintings



Improvisation VII

1913

ATTACHMENT 5: Inspiration Worksheet

What is your “dream”?

What inspires you to accomplish your dream?

What skills must you learn first/what steps will help you accomplish your dream?

What shapes, colors, and images come to mind when you think about your dream?

ATTACHMENT 6: Color Wheel

WARM COLORS

COOL COLORS



ASK students what emotions they think of when looking at **warm colors**.

ASK students where they see these colors in nature.

ASK students what emotions they think of when looking at **cool colors**.

ASK students where they see these colors in nature.

ATTACHMENT 7: Sample Inspiration Artwork





MUSIC AND MOOD COLLAGES

by Freda Williams



STANDARDS

VA.K.C.2.1: Describe personal choices made in the creation of artwork.

VA.K.H.1.3: Explain how art-making can help people express ideas and feelings.

VA.1.C.1.1: Create and discuss works of art that convey personal interests.

VA.1.H.1.3: Describe ways in which artists use their work to share knowledge and life experiences.

VA.1.C.2.1: Describe visual imagery used to complete artwork.

VA.1.S.1.1: Experiment with art processes and media to express ideas.

VA.2.C.1.1: Use the art-making process to communicate personal interests and self-expression.

VA.3.F.1.1: Manipulate art media and incorporate a variety of subject matter to create imaginative artwork.

GUIDING QUESTIONS

Can music affect mood? How? Consider music you enjoy listening to; what kinds of moods does it put you in? Are there any specific types of music you choose to listen to when you are feeling any particular way?

GOAL

Today we will listen to a selection of Black Violin music so that we can identify the mood of the piece. We will know we are successful when we can identify different moods using color and line as well as discuss textual evidence from lyrics that support our choices in the creation of our mood collages.

MATERIALS

- Sheets of vellum pre-folded into fourths
- Coloring utensils (markers, crayons, etc.)
- Pre-cut shapes, images, or words from magazines
- Variety of stickers
- Glue
- Sheets of cardstock



SKILL BUILDING

Read aloud *The Man with the Violin*.

Compare the reactions of the man playing violin; how did the child's reaction differ from the adults?

Did you have any feelings as you heard the story? What did you feel? Did you have any images come to your mind? Share your thoughts with a partner.

LEARNING ACTIVITY

STEP 1

Pass out pre-folded vellum, markers, and crayons. Number each square 1-4. Tell the students that they will listen to a variety of music selections (**Attachment 1**) and without saying anything, they will doodle colors, lines, and shapes that match the "feeling" they get from the specific music selection playing.

After the selection are played and everyone has had time to sketch, discuss Mood – how the reader or listener feels after reading or listening to music or text.

✿ What are some moods conveyed in the sketches?

Brainstorm a list of words associated with mood: gloomy, inspired, energized, uncertain, relaxed, tense, satisfied, etc. (**Attachment 2**)

✿ What types of lines did you draw that associated with the mood of the music? Brainstorm a list and add the following accordingly: curvy, bold, thin, thick, etc. (**Attachment 3**)

✿ What are some shapes that were inspired by the mood of the music? Brainstorm a list: circles, squares, cylinders, etc. (**Attachment 4**)

STEP 2

What is a collage? Show images of collages by famous artists (**Attachment 5**). Students are going to make their own collages, exploring mood. When viewing the sample collages, have students discuss what the mood is and how the artists show it.

We are going to create a Mood Collage to match some selections from *Black Violin* to accompany the audio with a visual. You can use the shapes that are pre-cut, stickers, crayons, markers, sharpies, and other mixed media.

STEP 3

Listen to some songs from *Black Violin*. Pick one that speaks to you. Use (**Attachment 1**) for examples. Brainstorm a list of moods that you experience when you listen to the piece. Use the music to help decide which shapes, colors, and lines to use in your artwork.

Sketch out ideas for your collage on some scratch paper and think about the colors, shapes, and lines that you would like to include.

Sketch and glue all the parts of your collage to your sheet of cardstock. Be thinking about your artist's statement.

STEP 4

Write your artist's statement including the title of your piece, words that inspired you, and describe the mood of your creation. In your statement, explain the colors, shapes, and images as they relate to the mood of the piece of music.

Step 5

Take a Gallery Walk around the room to see everyone's creations.

EXIT TICKET

- ⚙️ How can artists convey mood in their artwork?
- ⚙️ Does music convey mood? What shapes/lines/colors, do you associate with specific moods?



ATTACHMENT 1:

Music Selections from YOUTUBE

Fantasia 1940

(example of artists using music to create images)

<https://youtu.be/5lmg7Xn57c0>

Fantasia 2000

(another example of artists using music to create images)

<https://youtu.be/gKfFDgwKFmM>

Irish Violin

<https://youtu.be/-Z7Q9HQ8Mao>

Carnivale of the Animals

<https://youtu.be/-RW8uQbUR2I>

Pomp and Circumstance

<https://youtu.be/uUvFGQB0kwl>

Country Fiddle

<https://youtu.be/bSQZ6iD07BI>

Dumbledore's Farewell

<https://youtu.be/3H6Knqf9kP0>

Marion's Theme

(John Williams Raiders of the Lost Ark)

<https://youtu.be/Jd3oEjZmLk8>

Lindsey Stirling

(contemporary violinist)

<https://youtu.be/0RkSy6EINIY>

Jurassic Park Theme Song

<https://youtu.be/zHalXjs0cDA>

BLACK VIOLIN for MAIN Lesson

A Flat <https://youtu.be/gEIVzWCRSg8>

Dirty Orchestra

<https://youtu.be/WFEKupATxss>

Stereotypes

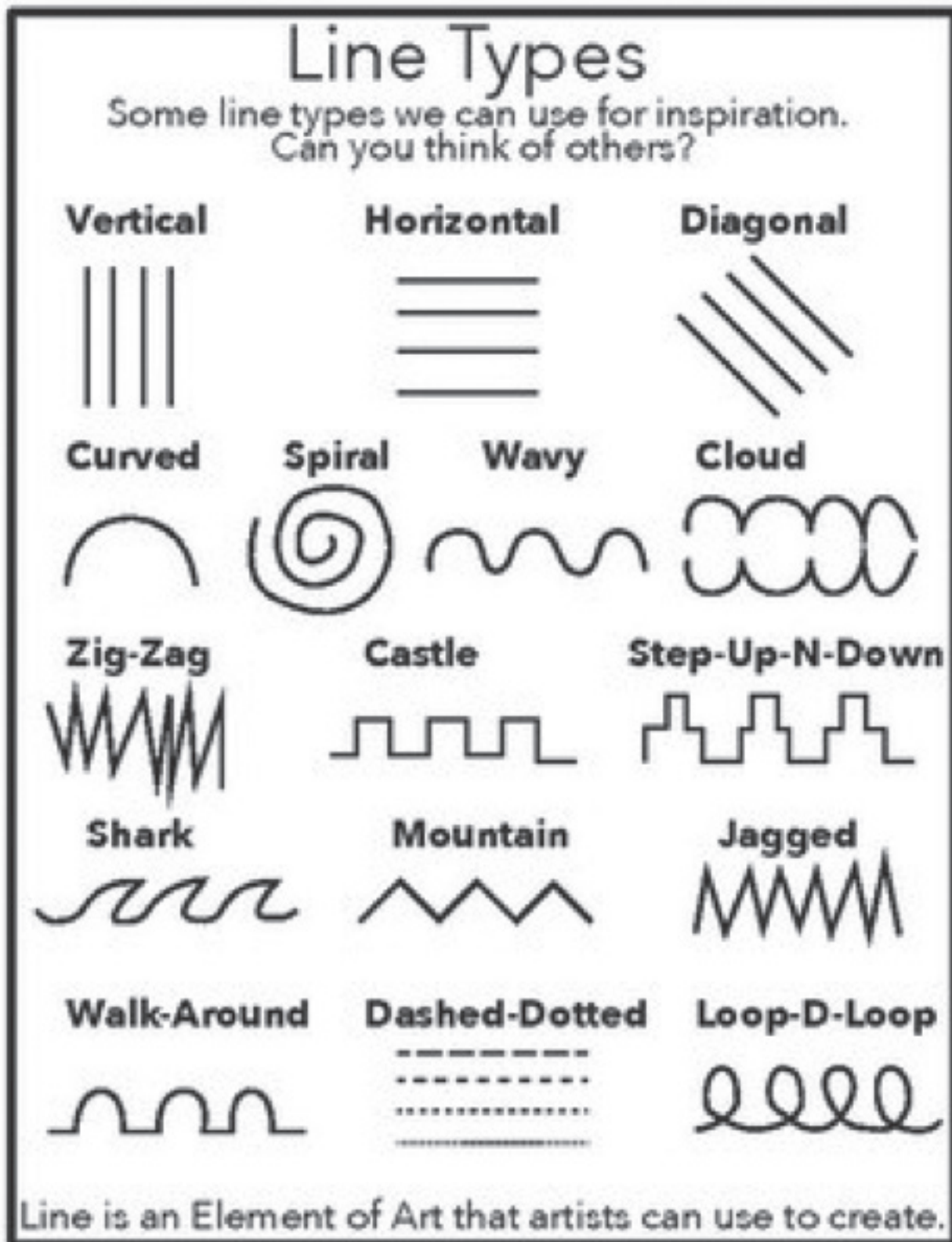
<https://youtu.be/WYerKidQGcc>

**ATTACHMENT 2:
Mood Words**

Literary Moods

angry	friendly	peaceful
anxious	fearful	pessimistic
bored	frustrated	playful
calm	funny	proud
carefree	gloomy	relaxed
careful	happy	resentful
cautious	hopeful	sad
cheerful	humorous	serious
cautious	jealous	scared
cheerful	joyful	shocked
daring	lonely	silly
explayful	mad	suspicious
proud	mischievous	terrified
relaxed	optimistic	thoughtful
resentful	overwhelmed	upbeat
cited	patriotic	worried

ATTACHMENT 3: Line Types



ATTACHMENT 4: Shapes

The ABCs of Art By M.C.Gillis

SHAPE AND FORM

(forma y forma)



LARGE (largo)
and (y)

□ SMALL (pequeño)

GEOMETRIC (geometrica)



ORGANIC / FREE FORM / NATURAL

(orgánico)

(forma libre)

(natural)



CLOUD
(nube)



LEAF
(hoja)

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ATTACHMENT 5: Sample Collages



ATTACHMENT 5: Sample Collages



ATTACHMENT 5: Sample Collages

