



## **Unit Name:** Food

**Description:** Students will examine the aesthetic and nutritional qualities of their favorite foods. They will compare culture traditions of food and eating together. We will end in creating a group “feast” out of paper mache.

### **Lesson 1:** Food Texture Collage Drawing

Each artist will make a series of oil pastel rubbings using textures that they find around him or her. They will then cut up their textures and reassemble them into a collage drawing with a food theme.

**Materials:** oil pastels, tracing paper, construction paper, scissors, glue or glue sticks, pencils and erasers, sketching paper.

**Vocabulary:** collage, texture, texture rubbings, and oil pastel

**Process: (Session1-2)** T will introduce the project by asking, “What is texture?” and then by showing examples and describe the process. T will lead the class in a discussion of their favorite foods, and have them plan which food they wish to draw. Ss will sketch out their food on the sketch paper and think about what colors and textures they will use. After a teacher demonstration, Ss will create several sheets of rubbings from object around the area. T will remind them to collect the colors and textures they will need for their collage.

Ss will collect their textures for 15-20 minutes. T will then demonstrate how to outline and cut out their collage shapes, and how to paste them into a collage drawing.

**Time:** 1-2 hours depending on complexity of the design and amount of time spent collecting rubbings.

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### **Standards Addressed:**

**Grade 2-** 2.1 Demonstrate beginning skill in the use of basic tools and art-making processes, such as printing, crayon rubbings, collage, and stencils. 1.3 Identify the elements of art in objects in nature, the environment, and works of art, emphasizing line, color, shape/form, texture, and space.

**Grade 5 -2.5** Assemble a found object sculpture (as assemblage) or a mixed media two-dimensional composition that reflects unity and harmony and communicates a theme.

**Perception & Response:** Awareness of how artists use creative strategies to make create new images. Awareness of how artists use “found” materials in contemporary art practices.

**Visual Arts Heritage:** Pop Art, collage, still life ; Wayne Thiebaud, Chardin, etc.

**Aesthetic Valuing:** Ss will appreciate the power of texture in two-dimensional work.

**Creative Expression:** Ss will learn to make an inventive drawing with collage techniques to explore favorite cultural and personal favorite foods.

**Connections:** Nutrition, Social Studies (comparable food customs), Art History (Pop Art, collage or still life)

**Closure:**

- Students will make an artwork label with their name, title, and medium. Students will describe their challenges on the label.
- The class will have a “gallery walk” in which we will look at the work of the entire class. Ss will describe the challenges they faced with the medium, and why they chose their specific food.

**Extension:**

- Ss can turn their collage into a poster promoting their food, or make restaurant menus
- Creation of a 3-Dimensional version of their food in fabric, paper, or paper mache

## **Lesson 2: Clay Bowls**

Each artist will make a vessel out of air-dry clay using the pinch-pot technique. Once the pots are dry, they will be painted using glossy, bright colors and jewel tones. Ss will then make a favorite family food out of clay or paper to fill their bowl.

**Materials:** air-dry clay, a Ziplock-type baggie for each student labeled with their name, a clay wire, clay tools for each student, small water containers, trays for storing student work, variety of tempera paint, paint brushes, water cups.

**Vocabulary:** pinch pot, coil, score, slip

**Process: (Session1-2)** T will introduce the project by asking, “What foods do you like to eat from a bowl? What meaning does this food have to you?” and then get student responses. T will ask students to choose a favorite food and to create a bowl for it, though this bowl will just be decorative, since the clay will not be vitrified. T will then guide students through the process of making a pinch pot. More advanced students can make handles and lids after a demonstration of slipping and scoring

and coiling. Students should mark their names clearly on the bottom of their piece, as well as on a slip of paper placed into the opening of their vessel.

**(Session3-4)** After a week of drying time, students will paint their vessels. They may also adorn them with found objects. Students will then make a paper or fabric version of their food to place inside of the bowl.

**Time:** 1 hour to 2 hours to make the bowl, a week of drying time, 1-2 hours to paint and adorn.

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### **Standards Addressed:**

**Grade 1- 2.3** Demonstrate beginning skill in the manipulation and use of sculptural materials (clay, paper, and paper maché) to create form and texture in works of art.

**Grade 4 -2.3** Use additive and subtractive processes in making simple sculptural forms

**Perception & Response:** Describe how techniques such as pinch pot and coil are used to manipulate clay.

**Visual Arts Heritage:** Pop Art, decorative ancient pottery from China, Korea, Greece; comparative explorations of contemporary food containers such as take-out boxes

**Aesthetic Valuing:** Ss will appreciate the power of form and color in turning an everyday object into a decorative work of art

**Creative Expression:** Ss will learn to use clay to express their cultural and individual food preferences, and the personal meaning that food has for them.

**Connections:** Nutrition, Social Studies (comparable food customs), Art History (Pop Art, ancient decorative vessels)

### **Closure:**

- Students will make an artwork label with their name, title, and medium. Students will describe their challenges on the label.
- The class will have a “gallery walk” in which we will look at the work of the entire class. Ss will describe the challenges they faced with the medium, and why they chose their specific food.

### **Extension:**

- Ss can make more advanced clay forms using the pinch-pot techniques
- Ss can make contemporary clay food containers
- Ss can make a useable bowl with vitrified clay and glaze

## **Lesson 3: Feast Table Drawing**

The artists will draw a long table using the technique of one-point perspective. Each artist will then decide which foods they would include in their ideal feast and draw them in using marker and colored pencil.

**Materials:** 11"x14" paper, pencils, erasers, sharpeners, markers, colored pencils, long rulers, found materials and glue, dry erase or blackboard for demo.

**Vocabulary:** perspective drawing, vanishing point, horizon, relative size, realism

**Process: (Session1-2)** T will start by asking the following questions and having students respond in writing and/or by sharing their responses verbally: On what occasions do your family and/or friends get together to feast? If you planned a feast, what foods would you have? Who would you invite?

T will then introduce the project, and introduce the concept of one-point perspective. Students will then follow along as the teacher leads them through the process of drawing a long table in perspective. T will show students how to mark the areas where they will draw their table objects using relative perspective. Students will draw the rest of their table scene on their own, including food and table settings, and guests using pencil, markers, and small found objects.

**Time:** about 2 hours

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### **Standards Addressed:**

**Grade 2-** 2.3 Depict the illusion of depth (space) in a work of art, using overlapping shapes, relative size, and placement within the picture.

**Grade 5** -2.1 Use one-point perspective to create the illusion of space.

**Perception & Response:** Perceive and describe how artists use the techniques of perspective to add realism to their images

**Visual Arts Heritage:** Pop Art food, development of perspective from ancient and Renaissance techniques

**Aesthetic Valuing:** Ss will compare ideas expressed through their feast drawings with ideas expressed in the work of others.

**Creative Expression:** Ss will learn to use clay to express their cultural and individual food preferences, and the personal meaning that food has for them.

**Connections:** Nutrition, Social Studies (comparable food customs), Art History (Pop Art, perspective)

### **Closure:**

- Students will make an artwork label with their name, title, and medium.  
Students will describe their challenges on the label.
- We will have a "gallery walk" in which we will look at the work of the entire class. Ss will describe the challenges they faced with the medium, and why they chose

their specific food.

**Extension:**

- Ss can turn their drawings into paintings
- Ss can make a 3d version of their drawing using paper or found objects
- Ss can draw other images such as landscapes using 1-pt. perspective
- Advanced ss can learn 2pt. perspective

**Lesson 4: The Feast**

Each artist will decide what sort of meal they wanted to represent them at our classroom faux feast, and then they will render this meal in paper mache and tempera paint. They will also decorate paper plates, and make table runners to decorate the table. This project will end in a group installation.

**Materials:** for paper mache: newspaper strips, wallpaper paste or other medium, water and buckets for every 4 or 5 students, masking tape, cardboard, tag board, balloons; tempera or acrylic paint, brushes, water cups, paper plate palettes, paper plates, markers, table-length sheets of kraft paper.

**Vocabulary:** paper mache, armature, form, realism

**Process: (Session 1-2)** T will start by asking the following questions: “Which food represents your culture the most? Your family? Yourself? What food is your favorite? If you were to bring one food to a feast, what would it be?” Students will respond in writing and/or by sharing their responses verbally. T will then introduce the project and have ss choose their food item to sculpt. T will demonstrate several methods for building an armature depending on the form, and each ss will decide which method will be the most appropriate for their form. Students will then build their armature.

**(Session 2-5)** T will demonstrate how to correctly apply the paper mache. Students will apply 3-4 layers of paper mache to their form, making the last layer a layer of plain paper towel to make the sculpture stronger and easier to paint.

**(Session 5-7)** Students will paint and adorn their sculpture, and decorate a paper plate to put their food sculpture on. Students may also paint tablecloths or table runners out of kraft paper to decorate the table.

**Time:** about 1 hour to plan and build armatures, 30-50 minutes to apply each layer of paper mache, at least one day drying time in between each layer, 1-2 hours to paint

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**Standards Addressed:**

**Grade 1- 2.3** Demonstrate beginning skill in the manipulation and use of sculptural materials (clay, paper, and paper maché) to create form and texture in works of art.

**Grade 4 - 2.3** Use additive and subtractive processes in making simple sculptural forms.

**Perception & Response:** Perception of how artists use armatures, texture, form, and color to give sculptures greater realism.

**Visual Arts Heritage:** Pop Art food, Claus Oldenberg

**Aesthetic Valuing:** Ss will be able to describe how and why they made a their food, focusing on the technique they used.

**Creative Expression:** Ss will learn to use paper mache to express their cultural and individual food preferences, and the personal meaning that food has for them.

**Connections:** Nutrition, Social Studies (comparable food customs), Art History (Pop Art)

**Closure:**

- Students will make an artwork label with their name, title, and medium.  
Students will describe their challenges on the label.
- Students will set their work up on a table or tables, adding linens and utensils to create the illusion of a feast for display. We will then examine and discuss the display.

**Extension:**

- Ss can learn how to light and photograph or make a digital video their installation, turning their images into a book or movie
- Ss can make new paper mache sculptures developing their own armatures