

## **Positive/Negative Designs Inspired by Haitian Steel Drum Sculpture**

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**3<sup>rd</sup>-6<sup>th</sup> grade**

**Length of Time: 115 minutes**

**Enduring Understanding:** Nature

### **Overview:**

The elements most frequently seen in the Haitian designs are people and all forms of nature. These are sometimes an integration of plant, animal, and human forms that seem to express a joyful closeness to nature. When choosing similar themes think of them as symbolic of the interdependence of all forms of life (Shuman, p. 214).

### **Concept Objectives:**

1. Students will analyze and discuss examples of Haitian steel drum sculptures.
2. Students will learn the history and early masters of steel drum sculptures.

### **Skill Objectives:**

1. Students will abstract natural forms.
2. Students will identify positive and negative space.
3. Students will create a patinated surface.
4. Students will learn or review cutting techniques with different tools.

### **Vocabulary:**

Silhouette

Fer Découpé

Abstraction

Patinated

Hatching & Cross Hatching

### **Materials:**

Tag board 11 x 11

Pencils

Erasers

Scissors

Exacto knives

Cardboard for cutting on

Masking tape

Acrylic paint

Sponges

Black construction paper 12 x 12

Glue or glue sticks

Newspapers for tables

### **Procedure:**

1. Participants will learn about the history, development, and major artists of Haitian steel drum sculpture.
2. Reflection questions: How are people dependent on nature? How are you close to nature? Is your relationship with nature joyful?
3. Show examples of the lesson

4. Introduce the lesson
5. Review influences, inspirations, and concepts
6. Discuss abstracting natural forms and what that means for the students image choices.
7. Discuss how the forms must touch the border and each other
8. Students will decide if their design will be square or circular design.
9. The students will first work out their designs a thumbnail sketches
10. After consulting with the teacher the students will then redraw one of their designs on the tag board
11. The teacher demonstrates redrawing the sketch.
12. First draw the border
13. Redraw the objects inside the border making sure they connect at some point to the border and other objects in the design.
14. After the students have redrawn their designs the teacher will demonstrate how to block out the negative space by cross-hatching. This helps the students identify the positive and negative spaces they are creating.
15. The teacher and students need to check that everything is connected to see that all the parts of the design need to be connected and that the connecting parts must be thick enough so that they do not break when cutting.
16. When the penciled design is ready demonstrate and review cutting. Large areas will be cut out with scissors.
17. Pass out scissors
18. If the students accidentally cut the tag board during the cutting process masking tape can mend the piece.
19. When large areas are cut out speak about and demonstrate using the Exacto knives.
20. Students cut out small areas with the Exacto knives
21. Teacher reviews patintated surfaces and talks about simulating the patina
22. Teacher demonstrates creating a patintated surface
23. First sponge on the orange acrylic paint
24. Then sponge on burnt umber paint.
25. Variations in the sponging will create different surfaces that look more like rusted steel or using silver and black will create a darker steel surface that looks more contemporary.
26. Students will create a patintated surface.
27. Teacher demonstrates how to mount the designs on black construction paper using glue.
28. Teacher reviews how to use glue by demonstrating little drops around the edges.
29. The student glues and mount their design
30. Teacher monitors the process.
31. Critiques

**Cross Curricular Integration:** Social Studies, Geography, World Religions, and if you focus on Symmetry the lesson integrates with math.

**Bibliography:** Shuman's Art From Many Hands

*Fer Decoupe: Haitian Steel Drum Sculpture and More.* Exhibition catalogue, Tarble Arts Center, Eastern Illinois University, 2010.

Images from the exhibition at Tarble Arts Center curated by Laurie Beasley