The Arts of Indonesia

An Honors Thesis (HON 499)

by

Angie Riley

Thesis Advisor
Dr. Mike Prater

Ball State University
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Abstract of Thesis

This project covers three types of Indonesian art: Javanese wayang puppets, Nias ancestor figures, and Balinese painting. Along with a presentation of background information involving Indonesia and these specific arts, there is also a unit plan consisting of four activities dedicated to each art form. There is a summary unit plan called “Making Connections” that ties in the arts to each other and the tradition of depicting people in the form of portraiture, self-portraiture, and genre. The unit plans are directed toward grades 3-5. Finally, there are examples of the projects that are created in the production activities as well as any worksheets and packets necessary for carrying out the units. These units explore these three forms of Indonesian art and compares them to the art of other cultures, especially Western culture.
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The subject of art is a vast one, with many topics and a long history. Therefore, when one takes an art class, that person could expect to learn about any number of things. There will also be a vast amount of art and art topics that will be left out. There is simply too much information to be included; one could spend a lifetime studying art and still not learn all there is to know. The question then arises: What should be included in the art curriculum?

An effective art curriculum will do more than teach students how to create. It will give students a greater understanding of the rich history that art has had, the symbiotic relationship of art and society, and the wide variety of art that has been made. In order to do this, the curriculum must be multicultural; it must show art from many different cultures and discuss how art is affected by the culture in which it exists.

The curriculum should also be discipline-based. It should not only teach children production, but also criticism, history, and aesthetics. This is in accord with the DBAE (Discipline Based Art Education) model of curriculum development. By learning art through the four disciplines, students gain a broader perspective of what exactly art is, and how it relates to our lives.

These discipline-based units deal with the arts of Indonesia. They are by no means a complete curriculum, nor do they explore all the arts
in Indonesia. Rather, they give an overview of Indonesian art that befits an effective art curriculum. By learning about the arts of Indonesia, students gain a greater multicultural awareness as well as further their knowledge of the eclectic nature of art and its history.

**Indonesia**

![Map of Indonesia](image)

**Geography.** The Republic of Indonesia is the world’s largest archipelago, or group of islands. This part of southeast Asia is comprised of 13,667 islands, of which about 6,000 are inhabited. The national language is Bahasa Indonesia, but there are over 300 ethnic languages. While Indonesia’s constitution allows freedom of religion, the country is predominantly Muslim. (anonymous, 1997).
Indonesia is on the opposite side of the world from the United States. It has a population of about 150 million (McNally, 1994), and a good portion of the people reside in about 7% of the land area (Taylor, 1991). Exactly what percentage of the people are concentrated on the islands of Java, Madura, and Bali. is uncertain. Most sources place it between 58-63%.

Indonesia has a large amount of rain forest area, and also has the most active volcanoes in the world. In the last 10,000 years, there have been 132 volcanic eruptions. The United States is a distant second with 55 eruptions in the same amount of time. The fact that 33% of the world’s known fatal eruptions occurred in Indonesia does not keep people from living there. In fact, volcanoes probably draw people to the islands since the ash revitalizes the soil, making agriculture more productive. As a result, the areas of high volcanic activity are the most densely populated (Taylor, 1991).

**History.** Indonesia’s islands went by many names until the 19th century, when Adolf Bastian, a German ethnologist, used the term “Indonesia” to designate the archipelago, and the name was accepted (Bodrogi, 1972). The Indonesians are thought to have first migrated from south China between 2500 and 1500 B.C. Since then, the islands have experienced extremely diverse cultural influences due to the heavy migration of other people through the islands. Some of these influences
have included Dong-Son, Hinduism, Buddhism, Islam, Chinese, and Western. “Thus there is hardly any other area in the whole world which has experienced so many cultural and religious impulses of such diverse kind and force and of such enduring effect” (Wagner, 1959, p.10).

Because of the central role the Indonesian artists play within their own societies, the Indonesian aesthetic criterion is very intertwined with their society’s ethics and morals. There are two main aspects of Indonesian aesthetics: moral connotation and accuracy of duplication. Beauty and morality tend to be verbally interchangeable in many of the Indonesian languages. There are also certain traditional procedures that must be followed in art otherwise it is unacceptable, immoral, and not useful. These procedures vary. They can be the use of certain colors, the ceremonies involved, or the size of object made, just to name a few examples. (Taylor, 1991).

**Indonesian Art**

The art and artistic styles of Indonesia vary from culture to culture. Each culture, with its religion and traditions, adds an element of individuality to the art that is produced by its people. The types of art that is created depends on the interests of the culture and its people. Three of these cultures and their art are: the Javanese and wayang
puppets, the Nias and ancestor figures, and the Balinese and their paintings.

**Javanese wayang puppets.** The wayang puppets from Java are one of the oldest and most withstanding art forms in Indonesia. These puppets are used in the traditional wayang puppet plays common on the island of Java. While the origin of wayang is unknown, it is known to have become popular by about 1000 A.D. It is not known how long before then the puppet plays existed. The fact that wayang puppet plays have survived up to the present day, with little change, is remarkable considering the numerous religious and cultural changes the people involved in wayang have undergone (Wagner, 1959).

There are two basic functions of a wayang puppet play. The first is the traditional function of religion. It is used in exorcisms, propitiations, purifications, and fertility rituals. The wayang puppet plays, which are based on ancient Hindu mythology, were at one time considered true by the people. The second, and more modern function, is secular. The plays are used as a form of entertainment, and they can even be heard over the radio (Holt, 1967). Wayang is also performed at important events like births and weddings.

There are three different types of wayang, and three different types of puppets to go with them. These are wayang purwa, wayang kalitik, and wayang golek. There are some common qualities to the puppets.
These include:

- exaggerated shape of Javanese human form
- profile image
- distinct visual differences between good and bad characters

**Wayang purwa** is the oldest form of wayang. According to Wagner (1959), it “represents an abstract world in which ideas become figures and imagination becomes reality” (p. 120). The plays deal with “old history,” or pre-Indonesian mythology, and last from sundown to sunrise. They usually deal with the heroic poem *Mahabharata* or the *Ramayana*. Both deal with battles between gods or god-like creatures. During the puppet show the *dalang*, or storyteller, sits in front of a *kelar* (cotton screen) and manipulates the puppets while performing the many duties of a dalang. There is a lamp (*bientjong*) that casts shadows onto the kelar (hence the name “shadow puppet”). Traditionally, the women sit behind the screen while the men sit in the front, where the dalang and puppets are visible. Nowadays, one can sit on either side of the screen (The Art Institute of Chicago, 1948).
The wayang purwa are open-work, polychrome puppets made out of buffalo hide and with unnaturally long arms attached. The designs of the puppets are painted in an exaggerated and colorful fashion that complies with the personality of the character being represented.

The other two types of Wayang are performed during the day without a screen, and therefore are technically not shadow puppets. Wayang kalitik are slightly more three-dimensional. They are made of flat pieces of wood with movable leather arms. The wood is carved in relief and painted. The wayang golek, which is the youngest and most secular form of wayang, is entirely three-dimensional. The puppets are made of carved wood and are both painted and costumed. They are realistic except for the demon figures, and average 18in. in height. The puppets are manipulated with rods, which move the head and the arms at the shoulders and elbows. A long batik skirt hides the dalang's hand which holds the puppet's central rod (Holt, 1967).
**Nias ancestor figures.** According to tradition, the custom of creating ancestor figures in Nias was started by Silewe Zazarata, a major god to the Nias. Ancestors were considered very important to the people of Nias. The spirit of an ancestor was thought to have contact with the material world and especially that spirit’s descendants. They were thought to have control over the lives of their descendants, and that they would protect their descendants as long as the descendants provided offerings to the ancestors and followed traditional cultural rules. The spirit of the ancestor is thought to reside in the *adu*, or the ancestor figure, a freestanding wood sculpture of a human figure. Through the adu, people were able to keep in contact with their ancestors (Bodrogi, 1972).

The fact that there were adu made for people without children, and even for children themselves, can be explained by the Indonesian attitude toward family. Indonesians regard sisters and brothers of parents as “parents” and those of grandparents as “grandparents”. Therefore, one did not need to have any children in order to be an “ancestor” upon death. In this manner, even infants were venerated as ancestors when they died, and all potential ancestors were considered. Children were often depicted as sticks or rudely carved pieces of wood, though, since their individuality did not have the chance to develop and therefore could not be depicted in the adu (Taylor, 1991).
Upon death, a person’s spirit must enter the adu that has been crafted by a special sculptor. After a person is buried, a priest puts rice and clothing on the grave of the deceased, whereupon everyone waits for the soul to show up in the form of a four-legged spider. When the spider shows up (and the priest must point out the extra legs as hairs) it is taken to the adu and set free. The soul is then thought to enter the adu. If a crack ever appears, then the soul has left and the process has to be repeated with a new adu (The Art Institute of Chicago, 1948).

Stylistic emphasis on ancestor figures was not on the physical characteristics, but rather the social class of the deceased. Evidence of high social class would be indicated by use of elaborate headdresses, heavy necklaces, jewelry, offering cups, and other things either carved into the figure or as actual additions that were owned by the deceased (Taylor, 1991). Nias people would depict ancestor lineage in two ways:

- the adu would bear a headdress with small ancestor images tied into it
- ancestor images of family members would be tied together and displayed in the home of the family

Sometime before WWII French Catholic and German Protestant missionaries arrived on the island of Nias and persuaded the majority of the population to convert to Christianity. This impacted Nias art negatively. Since ancestor worship is now discouraged by missionaries, most ancestor figures have been either destroyed or deported. Today,
adu are rarely seen in public and increasingly fewer people remember their use and meaning. (Taylor, 1991).

**Balinese painting.** Balinese painting has a very interesting history. There are two major periods in Balinese painting: traditional and contemporary. Traditional Balinese painting is characterized by elements that are common in much of Indonesian art:

- religious theme, often depicting legends told in wayang
- entire surface covered with images and designs
- good and evil figures portrayed very differently
- figures shown in 2/3 profile
- definite contour to images

"These paintings are two-dimensional in conception, with the same person sometimes being represented in various situations simultaneously" (Wagner, 1959, p.199). There were also two types of traditional painting surfaces. There was the *ider-ider*, which is an elongated strip of cloth hung under the roof of a house or temple for special occasions, and the *langse*, which is a large canvas that is hung on a wall or used as a curtain. Traditional paintings were not framed or stretched (Bodrogi, 1972).

Bali is one exception to the normal deterioration of native art as a result of Western contact. Particularly in painting, the style was positively influenced by Western painting, specifically by the German
when he moved to the island in the 1930’s. Painting in Bali was thus “rejuvenated and developed a new yet typically Balinese style” (The Art Institute painter Walter Spies, who brought the Western painting style to Bali of Chicago, 1948). Spies’ main influence was Rousseau, but he was also influenced by the French artist Bonnet.

The sudden and prominent influence by Spies on Balinese artists was a result of the introduction of many Western ideas. The introduction of pre-cut paper and “the novel idea of framing a picture, something the Balinese had never done for themselves” (Holt, 1967, p.180) caused not only a limit in picture size, but also a gradual change in subject as well
as format and technique. Scenes of myths, which took up a lot of space, were abandoned in favor of scenes of everyday life, which the Balinese portrayed as extremely grand due to the remnants of the magical atmosphere of mythological paintings. The specific aspects that remained unchanged were the ornamental depiction of things like trees and flowers, and the habit of creating “coloring book images”, in which there is a distinct linear design that has been filled in with color (Holt, 1967).

In accord with the Western aesthetic, images become more three-dimensional in form and were more realistic, especially in the anatomy of the human figure. There was also an individualization of the images. Artists were no longer recreating common myths, rather they were painting their own visual experiences. This was quite a change, since previously it was quite normal and acceptable to copy the works of others. The idea was that an artwork was the property of the community, not the artist. When the Balinese painters advanced to the contemporary, and therefore, individual style, they lost in security what they gained in inspiration. According to Wagner (1959), “the artist had abandoned the religion- and tradition- bound community within which art had hitherto developed...” (p.229). Artists were therefore forced to use agents to sell work outside of Bali, and therefore only received a portion of the proceeds.
In the Classroom

The three types of Indonesian art that have been discussed here-wayang puppets from Java, Nias ancestor figures, and Balinese paintings, are the focus of the following unit plans. Also included is a follow-up activity called "Making Connections". It explores the Indonesian art forms that were studied in the context of people as subject and explores three different ways in which people can be the subject of art: portraiture, self-portraiture, and genre. The plans are directed toward 3rd-5th graders, and are a positive step towards realizing some of the goals of art education. They increase the students' multicultural awareness and further their knowledge of the eclectic nature of Art and its history. While the arts of Indonesia are not a comprehensive element of either art history or of art in and of itself, it is nonetheless an important aspect, without which Art and its history cannot fully be understood or appreciated.
Bibliography


Glossary of Terms

adu - nias ancestor figure; a freestanding wooden sculpture of a human form

bienjong - lamp
dalang - wayang storyteller
golek - round
ider-ider - in traditional Balinese painting, an elongated strip of cloth hung under roofs of houses and temples for special occasions.

kalitik - small
kelar - cloth screen used in wayang purwa
kulit - leather
lakon - story
langse - in traditional Balinese painting, a long canvas hung on a wall or used as a curtain
purwa - old
wayang - shadow

Pronunciation Guide

<table>
<thead>
<tr>
<th>Indonesian</th>
<th>English</th>
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<tbody>
<tr>
<td>j...........</td>
<td>y (yellow)</td>
</tr>
<tr>
<td>dj...........</td>
<td>j (jelly)</td>
</tr>
<tr>
<td>a/o..........</td>
<td>a (father)</td>
</tr>
<tr>
<td>u/oe..........</td>
<td>oo (foot)</td>
</tr>
<tr>
<td>i...............</td>
<td>i (see or pit, not ice)</td>
</tr>
<tr>
<td>ng...............</td>
<td>ng (sing, bring)</td>
</tr>
</tbody>
</table>
List of Illustrations

3. Scroll painting, detail. (Height of painted figure 28 cm.).
11. Male image, called “adu nuwu”; carved in the shape of a seated figure, wearing a ceremonial headdress, the “Ring of the Brave”, one earring, and a heavy double conical bracelet. (Nias, Sumatra). (height 19½ in.) The Art Institute of Chicago, 1948.
12. Group of figures (Nias, Sumatra). Ancestor figures were often tied together and displayed in the home in remembrance of a family’s collective ancestry. Taylor, 1991.
CORE CONTENT:
This unit covers the wayang puppets from the island of Java. It is comprised of four lessons and covers a span of about five days. Students learn about the wayang tradition and make a tagboard puppet.

OBJECTIVES:
Art History: The students will identify the three types of wayang puppets through research of the Javanese tradition of wayang plays.
Aesthetics: The students will form an opinion as to whether or not wayang puppets are art and why.
Production: The students will make a puppet out of card stock in representation of themselves.

Art Criticism: The students will perform a small group critique of a wayang puppet.
PREPARATION:
1. Create a puppet exemplar
2. Gather resources
3. Make bulletin boards

RESOURCES:
- images of wayang purwa, kalitik, and golek puppets
- images and/or actual examples of American puppets
- puppet collector activity (included)
- art criticism worksheet (included)
- map of Indonesia
- red dot sticker
- one sheet each red and green construction paper
- bucket

VOCABULARY:
WAYANG
JAVANESE
PUPPET
GOLEK
PURWA
KALITIK
CRITIQUE
SCULPTURE
IN-THE-ROUND
RELIEF
PATTERN

MATERIALS

*9"x12" CARD STOCK
*MASKING TAPE
*CRAFT STICK
*8 1/2"x11" SKETCH PAPER
NEWSPAPERS
*PAINT CUP
PAPER TOWELS
*LINED PAPER

VARIETY OF COLORS OF ACRYLIC PAINT
*PENCIL
*SCISSORS
*PAINTBRUSH
4 BRASS FASTENERS PER STUDENT

*one per student
Lesson One: Art History

Javanese Wayang Puppets

CORE CONTENT:
The three styles of wayang puppets from Java and their uses.

OBJECTIVE:
The students will identify the three types of wayang puppets through research of the Javanese tradition of wayang plays.

PREPARATION:
1. Make one copy of the puppet collector activity for every three children in class (see attached activity)
2. Create a bulletin board depicting images of wayang puppets, leaving a line below the images.
3. Predetermine student groups, taking care not to make any group homogenous.
4. Set up classroom so that it is conducive to group work.
5. Display map of Indonesia in a prominent area of the room.
PROCEDURE:

1. Explain to students that today they are going to play a game. They have been hired by a rich puppet collector and their job is to find out what type of puppet the collector has. She has supplied a picture and information on puppets from Java.

2. Direct attention to the map of Indonesia. Ask a student to go to the map and put a sticker on the island of Java. Tell students that the puppet is from this island.

3. Tell students the collector has written a letter explaining what she knows, and you have made copies for the class. You are going to put them into groups and give them the letters, so they can find out what type of puppet the collector has.

4. Put the students into predetermined groups. Direct one student to pass out a picture of a wayang puppet to each group while you pass out the packets containing three letters.

5. Tell students that they are receiving information with which to solve the problem and that it is very important that they discuss the problem with the other members of the group.

6. While the groups are working, go around the room and make sure that no group is too lost. Give helpful hints when necessary.

7. When everyone has finished, ask each group to show their puppet to the class and explain what style they decided their puppet was and why.

8. Direct attention to the bulletin board. Ask students to identify the types of puppets based on what they now

RESOURCES:
- PUPPET COLLECTOR ACTIVITY (SEE ATTACHED)
- RED DOT STICKER
- MAP OF INDONESIA
- IMAGES OF WAYANG PURWA, KALITIK, AND GOLEK PUPPETS

MATERIALS:
- PENCILS (ONE PER STUDENT)
know. Write answers on line below images. Review the three types of wayang puppets.

9. Tell students that next class they are going to be looking at wayang puppets some more and discussing how they work as art objects.

EVALUATION:

• Did the students accurately identify the style of the wayang puppet in the activity?
• Were students able to apply this knowledge towards identifying the bulletin board puppets?

Write a letter to the art collector informing her as to what style of wayang puppet she has. Explain how you came to this conclusion. Also include any other information you have discovered about the wayang tradition.

EXTENSIONS:

CONTINUATION: Have students write a play that could be used with wayang puppets.

GRADE UP: Put more information in puppet collector activity.

GRADE DOWN: Only pass out images. Work through activity with class as a whole.
Dear art historians,

I have just returned from the island of Java in Indonesia. While there, I bought a puppet. Silly me, I didn't ask the seller what kind of puppet it is. Now I need to know, and I would like you to find out for me.

I do know a few things about the puppet. It is used in wayang plays. The puppets are behind a screen, and a light is shone on them. All you see is the shadows on the other side. Wayang means shadow.

There are three types of wayang puppets. The second type is the wayang kahitik. The oldest type is make of leather, and is completely flat. The arms are separate pieces connected to rods so they can move. The leather is painted to look like a person. Wayang puppets all have exaggerated features.

Thank you for your time,

Mrs. Puppe et' Collector
Dear art historians,

I have just returned from the island of Java in Indonesia. While there, I bought a puppet. Silly me, I didn’t ask the seller what kind of puppet it is. Now I need to know, and I would like you to find out for me.

I do know a few things about the puppet. It is used in wayang plays. The puppets are behind a screen, and a light is shone on them. All you see is the shadows on the other side. Wayang means shadow. There are three types of wayang puppets. The oldest type is the wayang purwa. The newest type of puppet is 3-dimensional. It is made of wood, and the features are both carved in and painted on. This type of puppet has two things the others don’t: it wears clothes and it can move its head.

Thank you for your time,

Mrs. Puppe et’ Collector

Javanese wayang puppets: lesson one
Dear art historians,

I have just returned from the island of Java in Indonesia. While there, I bought a puppet. Silly me, I didn’t ask the seller what kind of puppet it is. Now I need to know, and I would like you to find out for me.

I do know a few things about the puppet. It is used in wayang plays. The puppets are behind a screen, and a light is shone on them. All you see is the shadows on the other side. Wayang means shadow. There are three types of wayang puppets. The newest type is the wayang golek. The second type is flat, but has some carving in it. It is made of wood. The arms are made of leather and can move. The puppet has features and clothes painted on.

Thank you for your time,

Mrs. Puppe et’ Collector

Javanese wayang puppets: lesson one
Lesson Two: Aesthetics

Javanese Wayang Puppets

CORE CONTENT:
Consideration of wayang puppets in context of Art.

OBJECTIVE:
The students will form an opinion as to whether or not wayang puppets are art and why.

PREPARATION:
1. Gather images and/or examples of puppets
2. Write “What is art?” on the chalkboard, leaving plenty of space underneath.

PROCEDURE:
1. Ask students what they think art is. Have each student give one word that comes to their mind when they hear the word “art”. Write their responses on the chalkboard.
2. Split students up into small groups of three and tell them that they are to come up with a definition of art based on what they said.
3. Pass out a sheet of paper and a pencil to each group. Tell them that one of them should write their group definition on the paper.

4. When each group has a definition, have one person from each group write their definition on the chalkboard. Discuss similarities and differences briefly.

5. Remind students of their previous lesson on wayang puppets. Tell them these puppets are considered to be art by many people. Show examples of the wayang puppets.

6. Tell students to get back into their groups and discuss whether or not these puppets are art according to their definition. If not, do they need to re-define art?

7. As a class, discuss how students responded to the puppets. Has their definition changed? Do they consider the wayang puppets art?

8. Show puppets from our culture. Ask if these should be considered art; do they fit the definition they made up? Discuss whether there is a difference between the wayang puppets and the American puppets.

9. Based on all the information, come up with a class definition of art.

10. Tell students that next class they will be critiquing a puppet.

**EVALUATION:**
- Did students demonstrate an understanding of art through their definitions?

**RESOURCES:**
- IMAGES OF WAYANG Puppets
- IMAGES AND/OR EXAMPLES OF AMERICAN PUPPETS

**MATERIALS:**
- LINED PAPER (ONE SHEET FOR EVERY THREE STUDENTS)
- PENCILS (ONE FOR EVERY THREE STUDENTS)
Write a paragraph exploring the nature of art. How does the dictionary define it? How would you define it? Are puppets art?

EXTENSIONS:

CONTINUATION: 
Continue the discussion by applying the class's idea of art to objects in the room (chair, desk, etc.)

GRADE UP: 
Have students come up with examples of art and examples of items that aren't art.

GRADE DOWN: 
Get rid of the small group discussions. Just focus on ideas about art. Offer examples and ask for student opinions.
Lesson Three: Art Criticism

CORE CONTENT:

Formal critique of a wayang puppet

OBJECTIVE:

The students will perform a small group critique of a wayang puppet.

PREPARATION:

1. Make a copy of the art criticism worksheet for every student (see attached worksheet)
2. Make red construction paper cards and write the name of one element of design on each card. Using green, do the same for the principles of design. Put the cards into a bucket.
3. Predetermine groups of three for the critiques.

PROCEDURE:

1. Tell students that now that we have determined whether or not the puppets are art, we are going to see how they conform to the elements and principles of design.
2. Tell students that first, though, they are going to play a game to help
them remember the elements and principles.

3. Bring out the bucket of cards. Explain to students that the cards in the bucket are the elements and principles. Someone will draw a card and will have to try to explain to the class what is on it without saying the actual word.

4. First, you are going to draw the first card and demonstrate what you mean. Draw a card, and give the definition of the card title. If this doesn’t help, begin giving other clues.

5. The first student to answer correctly gets to draw the next card and give the clues.

6. Repeat procedure until all cards are drawn.

7. Break class into predetermined groups of three. Tell them that now they are going to critique a puppet based on these elements and principles.

8. Pass out art criticism worksheet and pencils. Go over worksheet with them, pointing out the three sections. Have a student read the directions out loud. Ask another student to explain what the directions said, to make sure they really understand.

9. Display an image of a wayang puppet so that all the students can see it well. Tell students that this is what they are to critique.

10. While the class is working, go around the room and make sure there are no problems and answer any questions.

RESOURCES:
- ART CRITICISM WORKSHEET (SEE ATTACHED)
- IMAGE OF EACH: WAYANG PURWA, WAYANG KALITIK, AND WAYANG GOLEK PUPPET
- ONE SHEET EACH RED AND GREEN CONSTRUCTION PAPER
- BUCKET

MATERIALS:
- PENCILS (ONE PER STUDENT)
11. When everyone is finished, have each group share their results with the class. Point out any similarities and differences between group results. Make sure the groups explain why they decided what they did.

12. Inform students that next class they will be making puppets resembling themselves.

**EVALUATION:**
- Did students recognize the elements and principles in the game?
- Did they use and identify them properly in the critique of the wayang puppet?

**FORMAL PROPERTIES**

<table>
<thead>
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<td>REPETITION</td>
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<td>VALUE</td>
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<td>BALANCE</td>
<td>VARIETY</td>
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</tbody>
</table>

Using the art criticism worksheet as a guideline, write a paragraph about the wayang puppet you critiqued.

**EXTENSIONS:**

<table>
<thead>
<tr>
<th>CONTINUATION:</th>
<th>GRADE UP:</th>
<th>GRADE DOWN:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compare and contrast the three types of puppets. Which ones are strongest in certain areas? Weakest?</td>
<td>Put both elements and principles on the same worksheet.</td>
<td>Instead of worksheets, have the students tape the cards to the image where they see the particular card title depicted.</td>
</tr>
</tbody>
</table>
# Art Criticism Worksheet

**ARTWORK**

**DATE**

**NAME**

**CLASS**

Place a check next to the words that describe this artwork.

## Elements of Design

1. **Line:** What kind of lines do you see?
   - [ ] Sharp
   - [ ] Thick
   - [ ] Jagged
   - [ ] Vertical
   - [ ] Horizontal
   - [ ] Diagonal
   - [ ] Straight
   - [ ] Smooth
   - [ ] Thin
   - [ ] Curvy

2. **Shape:** What kind of shapes do you see?
   - [ ] Circles
   - [ ] Squares
   - [ ] Triangles
   - [ ] Rectangles
   - [ ] Curvy
   - [ ] Angular
   - [ ] Hard-Edged
   - [ ] Soft-Edged

3. **Color:** What kinds of colors do you see?
   - [ ] Bright
   - [ ] Soft
   - [ ] Dark
   - [ ] Light
   - [ ] Warm Colors
   - [ ] Cool Colors
   - [ ] Neutral Colors
   - [ ] Reds
   - [ ] Blues
   - [ ] Browns
   - [ ] Greens
   - [ ] Greys
   - [ ] Yellows
   - [ ] Violts
   - [ ] Whites

## Principles of Design

1. **Emphasis:** What is the first thing that you see when you look at the artwork?

2. **Repetition:** What do you see repeated in the artwork?
   - [ ] Lines
   - [ ] Shapes
   - [ ] Colors
   - [ ] Nothing

3. **Proportion:** What do you see that is bigger or smaller than it is in real life?

## Conclusion

1. What formal properties are most present in this artwork?

2. Are the formal properties used well in this artwork?
Lesson Four: Production

CORE CONTENT:
Creation of a puppet from card stock and acrylic paints.

OBJECTIVE:
The students will make a puppet out of card stock in representation of themselves.

PREPARATION:
1. Gather materials and set aside.
2. Create puppet exemplar.
3. Set up demonstration table with materials needed for demonstration.
4. Create bulletin board outlining the steps for making a puppet.
5. List the requirements for the puppet on board: Must be self-portrait, must have at least one exaggerated feature, must be painted, no less that 8” tall, must incorporate pattern.

PROCEDURE:
1. Gather students around demonstration table.
2. Explain what they will be doing while showing the steps. Direct
RESOURCES

*8 ½” x 11” SKETCH PAPER
*PAINT CUP
NEWSPAPERS
PAPER TOWELS
VARIETY OF COLORS OF
ACRYLIC PAINT
*PENCILS
*SCISSORS
*PAINTBRUSH

PER STUDENT

*one per student

attention to the requirements on the board and go over them.

3. The first step is to make a sketch of what the puppet will look like. Use pencils to draw the design, and colored pencils to add color. Point out the ways the Indonesians exaggerated the features and elongated the arms. This was so that the shadow would be more recognizable from a distance.

4. Show exemplar, and demonstrate how it is put together and used.

5. The next step is to draw the pieces on card stock. The size of the puppet should be almost as tall as the longest side of the card stock. Emphasize the separate pieces and how they will fit together.

6. Paint the pieces of the puppet. Be sure there is newspaper down and a water cup and paper towels at hand.

7. Cut out the pieces. Explain that at this point the students need to have you poke holes in the pieces for the brass fasteners. An Exacto knife works well.

8. The students each get four brass fasteners with which to put together their puppet.

9. Attach wires to the back of hands and craft sticks to the back of body with thin strips of masking tape.

10. Send students to their tables to work. Have one student pass out sketch paper, one pencils, and one colored pencils.
11. Remind students of requirements on the board, and point out the directions bulletin board.

12. Tell students that they need to get their sketch approved before they move on to the card stock.

13. Allow for plenty of time for clean-up. Have students place puppets aside to dry.

14. Set up finished puppets and gather students around. Discuss what worked and what didn’t. Don’t speak of individual puppets, but just in general. Ask students how they felt about their puppets. Ask what they learned about wayang puppets.

Write a story in which your puppet is the main character.

What other kinds of puppets does it meet?

What does your puppet do in a normal day?

EXTENSIONS:

CONTINUATION: Get together in groups or pairs and put on a play with the puppets. Design a set for them, and get a spotlight for the true shadow puppet experience.

GRADE UP: Make the puppets out of cardboard or wood.

GRADE DOWN: Cut the puppet shapes out for the students and allow them to draw and paint on them.
Nias Ancestor Figures

3rd - 5th grade appropriate

CORE CONTENT:
This unit covers the ancestor figures from the island of Nias. It is comprised of four lessons and covers a span of about five days. Students learn about the Nias beliefs and create a clay figurine.

OBJECTIVES:

Art History: Based on descriptions of the Nias culture, the students will be able to identify a Nias ancestor figure.

Aesthetics: The students will discuss the importance of artistic intent as it relates to Nias ancestor figures.

Production: The students will make a clay figurine to represent someone in their family.

Art Criticism: The students will determine what aesthetic theory/theories Nias ancestor figures fall into by completing a worksheet and through class discussion.

Figure 9. Nias ancestor figure

N-1
PREPARATION:
1. Create an ancestor figure exemplar
2. Gather resources
3. Make bulletin boards
4. Put together discovery game

RESOURCES:
- images of Nias ancestor figures
- images of other figures in variety of styles and media.
- discovery game (included)
- aesthetic theories worksheet (included)
- map of Indonesia
- aesthetics theory labels
- four Western artworks, each corresponding to a different aesthetic theory

VOCABULARY:
NIAS
ANCESTOR
FIGURE
WEDGE
FIRE
KILN
ARTISTIC INTENT
CRITIQUE
SCULPTURE
IN-THE-ROUND
TEXTURE
SLIP
SCORE

MATERIALS
*8 ½"x11" SKETCH PAPER
*WOOD SLAB
*PLASTIC BAG
ASSORTED CLAY TOOLS
*RED PEN

*PENCIL
NEWSPAPER
*SMALL CUP
*2 LB. LOW-FIRE CLAY
*4x7 NOTECARDS (3 PER STUDENT)

*one per student
Lesson One: Art Criticism

CORE CONTENT:
Critique of Nias ancestor figures based on aesthetic theories.

OBJECTIVE:
The students will determine what aesthetic theory/theories Nias ancestor figures fall into by completing a worksheet and through class discussion.

PREPARATION:
1. Make enough copies of the aesthetic theories worksheet for each student (see attached).
2. Make bulletin board describing the aesthetic theories, leaving spaces for images.
3. Hang the map of Indonesia.
4. Obtain image of Nias ancestor figure.
5. Create labels of the aesthetic theories, one per student.
6. Obtain four Western artworks corresponding to the aesthetic theories.
PROCEDURE:

1. Ask students to think about why people make art. Once they have an idea, they are to raise their hand and explain. List their answers on the board.

2. Bread down this list into the aesthetic theories, if possible. If not, throw them in.

3. Direct attention to the bulletin board explaining the aesthetic theories. Explain that the reasons people make art usually fall into one of the four categories. These categories are the aesthetic theories.

4. Go over the aesthetic theories, then show four artworks that correspond to the theories. Ask students which goes where on the bulletin board, and allow students who answer correctly to tape the image onto the correct spot on the bulletin board.

5. Tell students that sometimes we don’t know the purpose of the artwork, and we can only guess. Now, the students are going to get the chance to guess about an artwork.

6. Show a Nias ancestor figure. While a student is passing out worksheets, explain that this figure is from the island of Nias. Have a student find Nias on the map and put a red dot sticker on it. Explain the worksheet to the students. They are to write in the box for each theory anything about the figure that matches that theory. If the figure goes well, circle the number closer to the ☼, and if it is
not like that theory, circle a number that is closer to the $\circ$.
8. Break students up into groups of four. Give a theory label to each member of the group. Explain that they are to look for clues for their theory and evaluate it. Then they are to discuss with the group who’s theory best suits the figure.
9. Pass out pencils to the students.
10. While the students are working, walk around the room and make sure everyone knows what they are doing.
11. When everyone is finished, have each group relay their findings and explain how they came to that conclusion.
12. Come up with a class consensus as to which theory the ancestor figures best represent.

EVALUATION:
- Were the students able to explain how they came up with their aesthetic theory decision in an intelligent way?

Write a story about the origins of the Nias ancestor figure. Where did it come from? What is it used for?

EXTENSIONS:

CONTINUATION:
Look around at other things in the class and determine what aesthetic theory they represent.

GRADE UP:
Don’t use the theory labels. Have the group as a whole discuss each theory.

GRADE DOWN:
Just give the students a rate scale. Assign theories to students, but don’t discuss in small groups.
AESTHETIC THEORIES WORKSHEET

ARTWORK ___________________________________ NAME _______________________
DATE _______________________________ CLASS _____________________________

WRITE IN THE BOXES REASONS WHY THE ARTWORK MIGHT BE THE THEORY IN THE
BOX. RATE EACH THEORY (😊 FOR LOTS OF REASONS AND 😞 FOR FEW REASONS)
AND CHOOSE THE ONE YOU THINK MOST FITS THIS ARTWORK.

<table>
<thead>
<tr>
<th>1. IMITATIONAL- COPIES NATURE</th>
<th>2. FORMAL- EMPHASIZES ELEMENTS AND PRINCIPLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>🙃 1 2 3 4 😊</td>
<td>🙃 1 2 3 4 😊</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3. EMOTIONAL- MAKES YOU FEEL A CERTAIN WAY</th>
<th>4. FUNCTIONAL- IS USED FOR SOMETHING</th>
</tr>
</thead>
<tbody>
<tr>
<td>🙃 1 2 3 4 😊</td>
<td>🙃 1 2 3 4 😊</td>
</tr>
</tbody>
</table>

5. CHOOSE THEORY __________________________

Nias ancestor figures: lesson one
Lesson Two: Art History

Core Content:
Physical characteristics of Nias ancestor figures.

Objective:
Based on descriptions of the Nias culture, the students will be able to identify a Nias ancestor figure.

Preparation:
1. Create bulletin board listing valuable aspects of Nias culture (clues for game), leaving spaces for images.
2. Make sufficient copies of mystery packet for each group of three (see attached packet).
3. Predetermine heterogeneous groups of three.
4. Make one copy of attached certificate for each student and put their names on them.

Procedure:
1. Set the stage for the activity. Tell students that the art museum was broken into and the figurines got mixed up (script attached). The
RESOURCES:
- MYSTERY PACKET (SEE ATTACHED)
- CERTIFICATE (SEE ATTACHED)
- COPY OF IMAGES OF WAYANG PUPPETS USED IN PACKET FOR BULLETIN BOARD

4. While students are working, go around the room and monitor their progress. If any group is totally stumped, give them a clue. If the entire class is stumped, stop class with the announcement that the police have uncovered more evidence, and present another clue.

5. When everyone is finished, have each group present their findings. Tape copies of the correct Nias images to the bulletin board.

6. Pass out certificates.

EVALUATION:
- Did the groups correctly pick out the Nias figures from the selection?

EXTENSIONS:

CONTINUATION:
Tell students more about Nias culture.

GRADE UP:
Add more information to the clue list.

GRADE DOWN:
Guide the mystery game all the way rather than let students work in groups.
THE CASE OF THE MIXED UP ARTIFACTS!!!!!!


THE POLICE CAUGHT THEM, BUT THE BURGLARS ARE NOT TALKING AS TO WHAT ITEMS THEY TOOK. BUT OH NO!!!! THE MUSEUM IS OPENING IN 35 MINUTES AND ALL THEIR RECORDS WERE WIRED OFF THE COMPUTER WITH THE SECURITY SYSTEM. THE MUSEUM CURATOR WHO PUT THE DISPLAYS UP IS STILL AT THE POLICE STATION ANSWERING QUESTIONS. THE MUSEUM NEEDS YOU TO LOOK THROUGH THESE PICTURES OF NIAS ANCESTOR FIGURES AND MAYA FIGURINES: THEN FIGURE OUT WHICH ONES ARE WHICH SO THE MUSEUM GUARDS CAN PUT THE DISPLAY CASES BACK TOGETHER!!

THEY ARE COUNTING ON YOU AND YOUR TEAM TO SAVE THE EXHIBIT!!
TELL THE TEACHER WHEN YOU THINK YOU HAVE FOUND THE NIAS ANCESTOR FIGURES.

Nias ancestor figures: lesson two
Example of images for mystery packet

Nias Ancestor figures

Maya Jaina figurines
Certificate of Achievement

awarded to

for solving the mystery of the Nias ancestor figures

Mr. Art de' Museum

Mr. Art de' Museum
Lesson Three: Aesthetics

CORE CONTENT:
Tradition behind Nias ancestor figures.

OBJECTIVE:
The students will discuss the importance of artistic intent as it relates to Nias ancestor figures.

PREPARATION:
1. Gather images of Nias ancestor figures and of well-known Western art.
2. Make rating cards, numbered 1-3, out of 4x7 notecards.

PROCEDURE:
1. Review what has been learned about Nias ancestor figures so far. What does a Nias ancestor figure look like? What aesthetic theory/theories did the class decide they belong to?
2. Pass back aesthetic theories worksheet from lesson one and a set of rating cards per student.
3. Show images of ancestor figures interspersed with well-known
Western art. Ask students to use the cards to rate the figures, basing their ratings solely on how they fit the aesthetic theory they chose on the worksheet. They hold up a 3 for good, 2 for average, and 1 for bad.

4. Explain to students that you are going to tell them a story that will explain even more about the figures.

5. Tell class about the funeral rites of the Nias. Be sure to emphasize the fact that the ancestor figure is believed to house the soul of a person.

6. Break students up into the groups they were in for the criticism lesson. Pass out red pens.

7. Have students re-examine the ancestor figures based on this new information. Does their original conclusion still hold? They should make any changes on the worksheet with the red pen.

8. Display an image of an ancestor figure for reference.

9. When the class is finished, have the groups share their ideas with the rest of the class. Make sure they talk about why they did or didn’t make any changes.

10. Ask students why or why not they rated the ancestor figures differently after knowing about the funeral rites and the purpose the Nias have for the ancestor figures. Ask them if it matters what the artist intended the art to be used for. What if the artist meant for something to be used as something to house souls, but someone else uses it as a good example of the formal properties? Can we really appreciate a work

RESOURCES:
- IMAGES OF NIAS ANCESTOR FIGURES
- IMAGES OF WELL-KNOWN WESTERN ART (SAME IMAGES FROM LESSON ONE)
- COMPLETED AESTHETIC THEORIES WORKSHEETS FROM LESSON ONE

MATERIALS:
- RED PENS (ONE PER STUDENT)
- 4x7 NOTE CARDS (THREE PER STUDENT)
when we don’t know or understand
the artist’s intent for it?
11. Ask students if any of them liked it
better when they didn’t know the
artistic intent. Why or why not?

**EVALUATION:**
- Were students able to explain their
final decisions about the aesthetic
theory of the figure in an intelligent
way?

**EXTENSIONS:**

**CONTINUATION:**
Have the students
consider the artistic
intent of one of the
Western works of art.
What do they think is
the story behind the
artwork?

**GRADE UP:**
Instead of simply
rating the art,
discuss why they
got the ratings they
did.

**GRADE DOWN:**
Use a smaller number of
images; two each of
Nias and Western.
That they will need to make the sketch before they start on the clay.

4. Demonstrate how to sketch a figure so that it shows what it will look like in 3D form.

5. Tell students that once their sketches are approved, they will start working with the clay. Demonstrate methods of making a figurine; additive vs. subtractive techniques. Make sure to use all the clay tools and explain how they work.

6. Direct attention to the helpful hints. Go over them with the students and explain why they are important.

7. Send students to tables. Have one students pass out sketch paper while another passes out pencils. Remind students that they need to get their sketch approved before they get their clay.

8. Move around room, helping students. When one is ready for clay, get materials for student. Again point out helpful hints.

9. Allow ample time for clean-up.

10. Allow about two weeks for the figures to dry before firing.

11. Display figures in a central location and gather students around.

Informally critique the figures, focusing on how they turned out after firing, and any general problems and successes the students had. Get student input on the figurines. Are they generally happy with how they turned out? What, if anything, would they do differently the next time?

**EVALUATION:**

- Is the construction of the figures sound?
- Did the students create an aesthetically pleasing figurine?

Write about the family member whom your figurine represents.

How are you related to this person? Do you do a lot of stuff together? What is your favorite memory of this person?
A FEW HELPFUL HINTS

• CHECK THE CLAY FOR HOLES BY SPLITTING APART AND RUNNING THUMB OVER INSIDE
• WHEN ADDING A PIECE ONTO ANOTHER, SCORE THE PIECES AND USE A SLIP FOR BETTER ATTACHMENT
• DON'T MAKE ANY PIECES TOO THIN OR TOO POTRUDING
• KEEP THE SIZE RELATIVELY UNIFORM, SO IT WILL DRY EVENLY
• USE A WOOD SLAB UNDER THE CLAY TO KEEP IT FROM STICKING

RESOURCES:

CLAY FIGURINE EXEMPLAR
SKETCH EXEMPLAR

MATERIALS:

*8 ½”x11” SKETCH PAPER
*PLASTIC BAG
ASSORTED CLAY TOOLS
NEWSPAPER

*PENCIL
*2 LB. LOW-FIRE CLAY
*WOOD SLAB
*SMALL CUP

*one per student
Lesson Four: Production

CORE CONTENT:

Creation of a figurine from low-fire clay.

OBJECTIVE:

The students will make a clay figurine to represent someone in their family.

PREPARATION:

1. Gather materials and set aside. Sort clay tools into containers.
2. Set up demonstration table with materials needed for demonstration.
3. Create bulletin board explaining the steps in making a clay figurine
4. List helpful hints on board.
5. Create figurine exemplar and sketch exemplar
6. Wedge 2 lbs. Of clay for each student. Sort into plastic bags and tie tightly.

PROCEDURE:

1. Gather students around demonstration table.
2. Explain process for making figurine while showing the steps.
3. Show exemplars, pointing out important aspects of them. Explain

Figure 13. ancestor figure exemplar
PREPARATION:
1. Create a painting exemplar.
2. Gather resources.
3. Make bulletin boards.

RESOURCES:
- images of traditional and contemporary Balinese paintings
- images of Western paintings
- art criticism worksheet (included)
- map of Indonesia
- bucket
- descriptive phrases of painting styles (included)

VOCABULARY:
BALI
BALINESE
TRADITIONAL
CONTEMPORARY
LINE
SHADING
PERSPECTIVE
CRITIQUE
PATTERN
AESTHETICS
TEXTURE

MATERIALS
* 8 ½"x11" SKETCH PAPER
* PENCIL
* HEAVY PAPER
* PAINTER'S MASKING TAPE
* PAINT CUP
* PAINT PAPERS
* PAPER TOWELS

VARIETY OF COLORS OF ACRYLIC PAINT
NEWSPAPERS
* PAINTBRUSHES
* PALETTE

*one per student
Balinese Painting

CORE CONTENT:
This unit covers traditional and contemporary painting from the island of Bali. It is comprised of four lessons and covers a span of about five days. Students learn about major Balinese painting styles and create an acrylic painting.

OBJECTIVES:

Art History: The students will discuss the recent changes in Balinese painting and how they came about.

Aesthetics: The students will compare Indonesian aesthetics to Western aesthetics.

Production: The students will make a painting in acrylics of their family involved in some sort of activity.

Figure 14. modern Balinese painting

Art Criticism: The students will formally critique both traditional and contemporary Balinese paintings based on their formal properties, and will compare the results.
**PREPARATION:**

1. Gather images of both Balinese and Western paintings.
2. Create bulletin board with images and labeled as Western, traditional Bali, or contemporary Bali. Cover the labels.
3. Make copies of the descriptive tags (see attached), making the Balinese style descriptions red and the Western style descriptions green. Put them in a bucket.

**PROCEDURE:**

1. Direct attention to the bulletin board. Tell students that the paintings are from Europe and Bali. The problem is that they are all mixed up, and the labels are covered. The students are to figure out which ones are from Bali and which ones aren’t.
2. But where is Bali? Ask a student to find the island on the map and place a red dot sticker on it.
3. Get out the bucket of descriptive statements.
4. Have a student draw one from the bucket and place it on a painting that fits the statement.
5. No students are allowed to object to any placement of a statement until all are up.
6. Keep having students draw statements and place them on the paintings.
7. Once all the labels are up, ask for any students who object to a statement’s placement to raise their hand and offer a correction. Discuss the label move, and move if necessary.

**RESOURCES:**

- MAP OF INDONESIA
- DESCRIPTIVE PHRASES (SEE ATTACHED)
- IMAGES OF TRADITIONAL AND CONTEMPORARY BALINESE PAINTINGS
- IMAGES OF WESTERN PAINTINGS
- RED DOT STICKER
8. Examine the color distribution of the labels. Tell students that the red labels are characteristics of Balinese paintings and the green labels are characteristics of Western paintings.

9. The ones that are green, therefore, should be Western, and those that are red should be Balinese. Reveal the labels.

10. Ask students why they think some paintings are almost totally green but are Balinese, and why some are so mixed?

11. Tell students about the arrival of Walter Spies in Bali in the 1930's. Explain the process by which the Balinese picked up on Western aesthetics from Spies.

12. Go back to the bulletin board and point out the traditional Balinese paintings and the contemporary Balinese paintings. Point out ways in which they have changed as a direct result of Spies' visit.

13. Ask students if they thought it was possible for one person to have such an immense effect on an entire culture.

EVALUATION:
- Did students place the labels on the correct images?
- Were students able to distinguish traditional from contemporary Balinese paintings?

EXTENSIONS:

CONTINUATION:
What do you think happened when Walter Spies came to Bali? Pretend you are in Bali and Spies has just arrived. Write a letter to a friend describing what has happened.

GRADE UP:
Rather than using the statement labels, have students make their own statements about the style of the paintings.

GRADE DOWN:
Focus on just the traditional and contemporary paintings. Omit the Western images.
## Descriptive Tags

**Balinese**

<table>
<thead>
<tr>
<th>Subject of painting based on Hindu religion or mythology</th>
<th>Images are 2-dimensional</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colors are bright and bold</td>
<td>Images don’t look real-life</td>
</tr>
</tbody>
</table>

**Western**

<table>
<thead>
<tr>
<th>Subject of painting scenes from real life</th>
<th>Images are 3-dimensional</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colors are earth-tones and dark</td>
<td>Images look real</td>
</tr>
</tbody>
</table>
Lesson One: Art History

Balinese Painting

Figure 15. Traditional Balinese painting

CORE CONTENT:
Traditional and contemporary styles of painting in Bali.

OBJECTIVE:
The students will discuss the recent changes in Balinese painting and how they came about.
2. Ask students whether or not they think the two cultures also have different ideas about determining a painting's value, and whether that determination is made for paintings in general or on an individual basis.

3. Before we can compare the Balinese tradition to that of Western society, we must first understand Western society's tradition.

4. Look at the Western images on the bulletin board. Briefly talk about the images, focusing on the subject, the reason the painting was created, and any other information that might be relevant.

5. Pass out aesthetics worksheet to class. Tell students that they are going to look at both traditional and contemporary Balinese painting and decide based on what they have already learned how the paintings are monetarily, intrinsically, religiously, and socially valuable. They will then come to a conclusion as to where the value lies most.

6. Pass out pencils. Tell students that when they have completed the worksheet to find someone else who is finished and discuss their answers.

7. While they are working, walk around the room and make sure that everyone knows what they are doing, and answering any questions.

8. Convene as a class and discuss the worksheet. Write on the board the students' answers, discussing answers that some members of the class don't agree with or that could be better. Discuss differences and similarities between traditional and contemporary art's values. When the entire class is finished, in Bali.

9. Ask for students to explain the Western ideas for determining an
artwork’s value. Ask the same about Bali. Referring back to the bulletin board, tie these ideas back into the paintings.

**EVALUATION:**

- Did student worksheets convey an understanding of Balinese and Western painting styles?
- Did they convey a final understanding of how the different cultures determine the value of a work of art?

You have now looked at how two different cultures determine an artwork’s value. Pretend you are an art critic. How would you determine an artwork’s value? Does your criteria match that of the Western or Balinese cultures, or is it completely different?

**EXTENTIONS:**

**CONTINUATION:**
Pick a work of art that is neither Western or Indonesian and evaluate it according to the Western and Indonesian aesthetics.

**GRADE UP:**
Rather that tell students about the Western paintings before they do the worksheets, have them tell you.

**GRADE DOWN:**
Rather than have students fill out a worksheet, use a blank one on an overhead and fill it out together.
WHAT IS THE VALUE OF ART?

WRITE IN THE BOXES REASONS WHY THE ARTWORK MIGHT BE VALUABLE IN EACH OF THE FOUR WAYS. RATE EACH VALUE (☆☆☆☆☆ FOR LOTS OF REASONS AND ☆☆☆ FOR FEW REASONS) AND CHOOSE THE ONE YOU THINK MOST FITS THIS ARTWORK.

1. MONETARY- $$$$$$  
2. INTRINSIC- HOW IT MAKES YOU FEEL
3. RELIGIOUS- IT IS IMPORTANT TO SOME RELIGION  
4. SOCIAL- PEOPLE LIKE IT

5. BEST VALUE

Balinese painting: lesson two
Lesson Two: Aesthetics

CORE CONTENT:
Comparison of Indonesian aesthetics to Western aesthetics.

OBJECTIVE:
The students will examine how the Balinese determine the value of a painting compared to how Western society determines a painting's value.

PREPARATION:
1. Hang bulletin board from lesson one.
2. Make sufficient copies of the aesthetics worksheet for each student (see attached).

PROCEDURE:
1. Review Balinese painting styles, paying special attention to those unique to Bali and those influenced by Western styles.
PROCEDURE:
1. Tell students that today they are going to have a debate: Traditional Bali vs. Contemporary Bali. Before any good debate, the opposing teams must gather information to support their cause. In this case, the quality of a painting style. The students will do this by doing a formal critique of their painting.
2. Put the overhead of the worksheet up. Tell students that you are going to do a practice critique of a Western painting to get the idea.
3. Go through each step with the students, asking them what the proper responses would be and writing them down if they are right.
4. Break students up into two groups, and assign a group leader to each.
5. Give the students a worksheet and pencil to take notes. Tell the students that as a team, they are to critique their assigned painting, and everyone must fill out the worksheet.
6. Assign each team to a painting and let them begin. Monitor the progress of the teams, giving help when necessary.
7. When both teams are done, have them sit on opposite sides of the room, facing each other.
8. Go over the rules of the debate. Each team has one minute to argue each aspect of the painting, taking turns. They can opt to take less than one minute if necessary. Only one student on each team can talk at a time.
9. Begin the debate with an opening remark from each group before getting into the formal properties. Time the groups so that they each get one minute every time.

RESOURCES:
- ART CRITICISM WORKSHEET (SEE ATTACHED)
- OVERHEAD COPY OF WORKSHEET
- IMAGE OF TRADITIONAL AND CONTEMPORARY BALINESE PAINTING
- IMAGE OF WESTERN PAINTING

MATERIALS:
- PENCILS (ONE PER STUDENT)
10. Keep score based on who argues the best for a specific property. Tabulate the points at the end to see which team's painting won. (If it doesn't happen on its own, rig the debate so that the teams tie.)

11. Tell the teams that they both won the debate. Ask them why they think that is.

12. Explain if no one knows that it is because both painting styles are equally valid. In some aspects, the traditional wins, but in others, the contemporary wins. And in the end, they come up even. Different does not necessarily mean better, and if we took a vote as to personal preference, it may very well be that one style does win, but both styles work as paintings.

**EVALUATION:**
- Did student worksheets and debate show that students knew the formal properties and how to apply them to a painting?

**EXTENSIONS:**

**CONTINUATION:**
Have teams switch paintings and critique the other one.

**GRADE UP:**
Include all the Aesthetic properties in the critique, not just formalism.

**GRADE DOWN:**
Have the class debate an imaginary person, who always has something flawed in his argument. Entire class counters arguments.

Do you like the traditional or the contemporary style better? Write a paragraph explaining which you prefer and give at least three reasons why. Describe the style to readers who might not have seen it before.
ART CRITICISM WORKSHEET

ARTWORK ___________________________ NAME ___________________________
DATE ___________________________ CLASS ___________________________

PLACE A CHECK NEXT TO THE WORDS THAT DESCRIBE THIS ARTWORK.

1. LINE- WHAT KIND OF LINES DO YOU SEE?
   □ SHARP   □ THICK   □ JAGGED   □ VERTICAL   □ HORIZONTAL
   □ DIAGONAL   □ STRAIGHT   □ SMOOTH   □ THIN   □ CURVY

2. SHAPE- WHAT KIND OF SHAPES DO YOU SEE?
   □ CIRCLES   □ SQUARES   □ TRIANGLES   □ RECTANGLES
   □ CURVY   □ ANGULAR   □ HARD-EDGED   □ SOFT-EDGED

3. COLOR- WHAT KINDS OF COLORS DO YOU SEE?
   □ BRIGHT   □ SOFT   □ DARK   □ LIGHT
   WARM COLORS:   COOL COLORS:   NEUTRAL COLORS:
   □ REDS   □ BLUES   □ BROWNS
   □ ORANGES   □ GREENS   □ GREYS
   □ YELLOWS   □ VIOLETS   □ WHITES

2. PRINCIPLES OF DESIGN

1. EMPHASIS- WHAT IS THE FIRST THING THAT YOU SEE WHEN YOU LOOK AT THE
   ARTWORK? ________________________________________

2. REPETITION- WHAT DO YOU SEE REPEATED IN THE ARTWORK?
   □ LINES   □ SHAPES   □ COLORS   □ NOTHING

3. PROPORTION- WHAT DO YOU SEE THAT IS BIGGER OR SMALLER THAN IT IS IN
   REAL LIFE? ________________________________________

3. CONCLUSION

1. WHAT FORMAL PROPERTIES ARE MOST PRESENT IN THIS ARTWORK?
   ________________________________________________________

2. ARE THE FORMAL PROPERTIES USED WELL IN THIS ARTWORK?
   ________________________________________________________

Balinese Painting: lesson three
Lesson Three: Art Criticism

Balinese Painting

CORE CONTENT:
Critique of traditional and contemporary Balinese paintings.

OBJECTIVE:
The students will formally critique both traditional and contemporary Balinese paintings based on their formal properties, and will compare the results.

PREPARATION:
1. Obtain one example of traditional Balinese painting, one example of contemporary Balinese painting, and one example of Western painting.
2. Display the images in a prominent area, but separate from each other, with the Western painting in front of the class.

3. Make one hard copy of the art criticism worksheet for each student and one overhead copy (see attached).

Figure 17. modern Balinese painting

B-9
Lesson Four: Production

**CORE CONTENT:**
Creation of an acrylic painting of a family activity.

**OBJECTIVE:**
The students will create a paintings in acrylics of their family involved in some sort of activity.

**PREPARATION:**
1. Gather materials and set aside.
2. Set up demonstration table with materials necessary for demonstration.
3. Create painting exemplar and set of exemplar thumbnail sketches.
4. Write requirements on the board.
5. Create bulletin board listing the steps in making a painting.
6. Make one copy of assignment for each student.

Figure 18. painting exemplar
RESOURCES:  
PAINTING EXEMPLAR  

MATERIALS:  
* 8 ½ "x11" SKETCH PAPER  
PENCIL  
*HEAVY PAPER  
PAINTER'S MASKING TAPE  

*PAINT CUP  
PAPER TOWELS  
VARIETY OF COLORS OF  
ACRYLIC PAINT  
NEWSPAPERS  
*PAINTBRUSH  
*PALETTE  

*one per student

PROCEDURE:  

1. Tell students to think about the  
things they do with their family.  
Pass out a sheet of paper and a pencil  
to the students.

2. Have the students write down as  
many things they can think of that  
they do with their families. You are  
going to give them 60 seconds to  
brainstorm. Tell them to think about  
not just things they do every day, but  
special events, too, like family get-  
togethers and holiday parties.

3. After one minute, have some  
students to share with the class a few  
things on the list.

4. Explain that they are going to pick  
one thing and make a painting of that  
activity, just like the Balinese  
paintings are often of people doing  
something together. (If any student  
can't think of anything worthy of  
painting, tell them that they can paint  
something that they would like to do  
with their family. Also, if any  
students don't have a family, they  
can do a painting of them with their  
friends.)

5. Direct students to the demonstration  
table. Show them the thumbnail and  
painting exemplars. Point out the  
aspects of the painting that are  
required in theirs (use of line, use
more than three colors, use of pattern, and must cover the entire page.)

7. Go over and demonstrate steps with students.

8. First they are to decide on an activity. Once they have the activity, they must do 3-5 thumbnail sketches on sketch paper. The sketches don’t have to be detailed, and can be small.

9. Before going on to the painting, the final image must be approved. Only then will the teacher allow the students to begin painting.

10. Draw the image onto the paper before painting. The drawing doesn’t have to include every detail, but the major forms should be blocked in.

11. When painting, be sure to lay down plenty of newspaper so that the tables won’t get paint on them. Also be sure to get plenty of paper towels, and wear a smock to protect clothing.

12. Pass out sketch paper and pencils to the students for them to work on their thumbnails.

13. While students are working, monitor their progress, helping those who need it and approving sketches. Get materials for those who need it.


15. As each person finishes, have them begin on the writing assignment. Give them assignment paper and pencil.

16. Display the paintings and have the students gather around. Tell them that you are going to read some of the writing assignments, leaving out the name, and the students are to guess which painting the paper is referring to. The creator of said painting must keep quiet and not reveal the answer.

17. Read a paper and have students guess which painting it refers to. If they are right, tell them, but if they are wrong, have more guesses until someone chooses the right one.

18. Continue until all the paintings have been identified. Ask students what
they see that is similar to Balinese paintings.

**EVALUATION:**

- Did students fulfill the requirements?
- Are the paintings aesthetically pleasing? Executed skillfully?

Write a paragraph about your painting. Who is in it? Where is it set? What are you doing in it?

**EXTENTIONS:**

**CONTINUATION:**

Make another painting, this time depicting what you think a family on another planet would do together.

**GRADE UP:**

Make it a requirement that the students must make at least three mixed colors for their painting.

**GRADE DOWN:**

Don't worry about thumbnails or blocking out the image before painting.
Making Connections

CORE CONTENT:
This activity makes connections between the wayang puppets, the Nias ancestor figures, and the Balinese paintings by relating them to the ideas of human depiction in artwork.

OBJECTIVE:
The students will be able to explain the different ways in which people are depicted in art and why by looking at the Indonesian and Western art and by discussing the history of making art about people.

PREPARATION:
1. Gather resources and pile them off to the side of the room.

RESOURCES:
- PHOTOCOPIES OF WAYANG PUPPETS, NIAS ANCESTOR FIGURES, AND BALINESE PAINTINGS
- PHOTOCOPIES OF WESTERN PORTRAITS, SELF-PORTRAITS, AND GENRE SCENES

2. Create bulletin board, separating three sections and writing portrait, self-portrait, and genre across the top and leaving the rest empty.

VOCABULARY:
PORTRAIT
SELF-PORTRAIT
GENRE
PROCEDURE:

1. Remind students of the three projects they did. Go over images of each style of art or show examples of student work to boost their memory. Ask students what is similar about all the projects.

2. Explain to students that all the projects had people in them. Tell them that putting people in art is a common thing to do, and has been since people started making art.

3. Tell students a little about the history of people in art. There were people depicted in cave paintings, and sculptures, like the Venus figurines, way back in the beginning of art. People had artists paint pictures of them later for mementos, and royalty would sometimes have portraits done of their children and send them off to other kingdoms looking for a spouse for the child. When photography came about, people had their picture taken that way, and it was much easier, so artists weren't used as much. Artists still often painted pictures of themselves—where else would they find such an agreeable model? They also like to paint pictures of people doing things, like laundry and working. Often these are political, and the artist is trying to direct attention to some aspect of society, like the poor.

4. Point out the bulletin board. Ask students if they know what the three words mean, and if they do to give an example from Indonesian art.

5. Give the definitions of the three types of art and take an image from the pile. Ask students to identify where it would go on the bulletin board. Allow the one who answers correctly to place it on the board.

6. Break students up into groups of three and hand each group a set of images. Tell them to sort out which images would fall into which category.

7. Have each group take turns taping their images to the bulletin board.

8. When all images are up, review the results, looking for images that would go in another section. There will probably be many that are mixed up between portrait and self-portrait, and tell the students that this
is quite acceptable, and it is hard, if not impossible, to know without knowing the artist.

9. Send students back to their seats. Going through each type of Indonesian art, ask if they remember why the art was made. Discuss other possible reasons people might make such art.

10. Go over the images of Western art. Tell students to think about why each of those might have been made. Have them share their ideas.

11. Discuss how the three categories apply to both Indonesian and Western art. How are they alike in other ways?

EVALUATION:

- Did students place the images in the proper sections of the bulletin board?
- Did students recall the purposes of making the Indonesian art forms they had previously learned?

Write a story about one of the images. Who painted it? Who is in the painting. What do you think life is like for these people?

CONTINUATION:

EXTENSIONS:

- Have students create a portrait of a classmate. Take students on a field trip to the local art museum and search for portraits, etc.

GRADE UP:

- Have students come up with their own examples of Western portraits, etc. Have them look through art books for examples.

GRADE DOWN:

- Guide the entire activity with the bulletin board. Let the students decide as a group the individual image’s classification.