

ART START COLLAGE

1 videocassette 22 minutes

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OBJECTIVES

- To explore the possibilities of paper as a medium.
- To learn to visualize shapes without drawing them.
- To see how line (edge) emphasizes the nature of an object.

TIME ALLOTMENT

• Preparation	None
• Video Media Exploration	13 1/2 min.
• Video Project Explanation	7 min.
• Set Up - Pass out supplies	5 min.
• Student Media Exploration	10 min.
• Student Project	15-20 min.
• Clean Up	5 min.

TOTAL 55 -60 Min.

- I suggest that the "Young and Reckless" watch the video media exploration, and do the exploration, then return to video for project explanation and do the project.

SUPPLIES PER STUDENT

- One piece 9" x 12" construction paper for ground.
- Construction paper in various colors for cutting and tearing
- Q-tip for applying glue.
- One quarter paper plate or scrap paper to hold glue.
- Scissors
- Glue

CAUTIONS

- The students will want to draw the objects. The point of

the lesson is to visualize. Discourage them from drawing the objects.

- Encourage them to work big. Have the collage cover the whole page.
- Pass out the glue after the students have arranged their work and have looked at it upside down, rearranging it for balance.
- Using Q-tips to apply the glue will help prevent sticky fingers.
- Advise the students to use one dab of glue to hold each piece to the ground. More glue can be applied to larger pieces later.

MEDIA EXPLORATION AS SEEN ON THE VIDEO

Instructions for the class:

Torn Edges

- Tear paper, holding it down with one hand and pulling up with the other. Try to use the hand holding the paper down as a guide, and tear a straight line. Try to tear a curved line.
- Tear the paper while holding it in the air. Try tearing both straight and curved lines.
- Try to tear identical edges. How many different edges can you tear?
- Try tearing the paper fast. Is it straighter?
- Tear a hole in the paper.
- Fold and crease the paper to tear a straighter line.
- Poke a hole in the paper - hold one finger against the paper on the table and pull the paper up.

Cut Edges

- Cut two straight lines (strips) that are exactly the same.

Do not draw it out or use the first line as a guide. Visualize it.

- Cut a spiral with the paper in the air, turning it as you go.

Make the longest curve you can.

- Try other kinds of cuts. *Zigzag*. Fringe.
- Cut out a flower, visualizing it first - no drawing.
- Compare the edges of the torn and cut pieces.

PROJECT

- The project is to make a collage with a circus theme.

Although not all of the students may have seen a circus, they can imagine lion tamers, dancing bears, etc. Have the students discuss the images of a circus and pick the image they want to create. They are to use either torn or cut lines (edges) to emphasize the nature of the selected object and are asked to exaggerate it - make it dramatic. The collages can be 3D if they wish. After they have assembled their pieces on the white paper ground, have them turn their collages upside down so they can check for balance by looking for holes or large empty areas. Can something be rearranged to fill a gap? Does it all go together? Are the tiny pieces all in one area? Is the red all on one side? Some will not want to alter their pieces I think that's OK, it's their work. They should be able to see and be aware of balance and unity. Once they're happy with their collages, pass out the glue. They should dip the Q-tips in the glue and dab the glue on the white ground where the torn or cut piece is to go, then setting the piece on top. This method will help keep the glue off their fingers.

EVALUATION

- Students should select the edge that best describes the nature of the object they are exaggerating in the collage.

They are also asked to balance their collages by turning them upside down.

- Hang all the finished collages from the ceiling or taped to the edges of the desks. It is important to display everyone's work.

VOCABULARY

- **BALANCE** - Harmonious proportion, the equilibrium of the various elements like line and color. Balance is often easier to see if the piece is turned upside down or sideways so that the focus is on the design rather than on the object.

- **COLLAGE** - From the French word meaning to tear, collage is an ancient technique found in cultures worldwide. Collage is created by assembling various pieces of flat material and pasting them together.

- **CONTRAST** - The difference between things being compared such as color, line, value, texture or space. Adding straight lines will increase the contrast in a composition made of mainly curved lines. In this lesson, contrast will be used to increase the emphasized aspect of the circus image.

- **EMPHASIS** - Special attention. Students are asked to stress the textural aspect of their subjects.

- **LINE** - Border of boundary, an edge. In this project, line is used to emphasize or exaggerate the nature of the object. Line is also used to add texture, another element.

- **SPACE** - The distance or interval between or within things. In this project, the 3D aspect, or depth, is depicted by the size and overlap of the pieces.

- **SPIRAL** - A helix or coil. A continually circling line (or cut) that increases or decreases in breadth.
- **TEXTURE** - Surface interest and the arrangement of the parts. A structural quality determined by the use of the medium. Created by the choice of line used-cut or torn.
- **UNITY** - Coherence, oneness or harmony. Students are asked to seek a pleasing combination. Does it all go together?
- **VARIETY** - Assortment, collection of different things. The different types of edges add interest to the collages.

MEDIA INFORMATION

- The first paper was made by the Egyptians around 4000 BC from the reeds of the papyrus plant. The reeds were stripped and pieces of the inner bark were laid crosswise on each other. The material was soaked in water which caused the pieces to stick together. The material was then hammered flat and dried.
- During the Middle Ages, writing material was usually made from the skins of animals like goats and sheep. These skins, called vellum or parchment, were cleaned, softened by soaking in water, and then stretched on a smooth surface.
- Paper made of linen fibers was first seen in the 13th Century. Although most modern papers are made of wood fibers, linen and other rags are still used in specialty papers.
- Millions of trees are harvested every year just to make paper. One tree is needed for every 400 copies of a 40 page

tabloid newspaper.

- The first paper making machine was invented by Nicolas Louis Robert in 1798, and was improved by Sealy Fourdrinier. These huge machines can be 4000 feet long and 75 feet wide, and are the largest machines used in any industry. Cut trees are made into pulp either mechanically or chemically. This pulp, suspended in water, is fed into the machine and onto a wire or plastic mesh where the water is drained off. The pulp is then pressed between giant rollers to remove more water. The continuous sheet or web then goes to the drying section where it passes through up to 60 drying cylinders, and is wound on huge reels.
- The finish of the paper is determined by the additives or processes used. Additives include china clay, used to make the paper opaque, and rosin and alum, which are used as sizing, to make the paper water resistant. The process of hot pressing is used to make smooth textured paper.

Cold pressed paper has a rougher, coarser texture than paper that has been hot pressed.

- Papers are classified by weight per ream. A ream is 500 sheets of 8-1/2" x 11" paper. Typical Xerox paper weighs 18-20 pounds per ream. Art papers usually begin around 60 lb. and increase in weight as the paper becomes thicker. Very substantial paper can be as heavy as 400-500 lb. per ream.

ART HISTORY/BAROQUE

- The first hundred years following the Renaissance is called the Baroque period. The flamboyant, sensual, dramatic art of this 17th Century period began in Italy and

spread throughout Europe.

- Baroque artists used rich colors, strong movement and ornate embellishments to involve the spectator and to illicit an emotional response. These artists, noted for their technical skills, frequently use false perspective and strong opposites to achieve their goals.

- This impressive style was used effectively by the Catholic Church to spread the word of its power and glory, in architecture as well as in painting. Two of the best known Baroque artists, Rubens (1577-1640) and Bernini (1598-1680) were devout Catholics. Other noted artists of the period are Carravaggio, Rembrandt and Velasquez.

ARTIST MENTIONED IN THE VIDEO

- Henri Matisse (1869 -1954)

Henri Matisse was born in France and planned to become a lawyer until he was stricken with a major illness. While recuperating he took up painting to help pass the time and his life's goal changed. Matisse continued to study art as he regained his health and he discovered an overwhelming love of color. Matisse was one of the artists involved in the Fauve movement and is acknowledged for his keen understanding of color. He is also known as the "Master of Omission" for his ability to see the essence of objects and to render them in a minimal way without losing any of their meaning. He worked in a variety of mediums, finally settling on "cut-outs" as his health began to fade in later life. He had assistants paint paper to the exact color he wanted and he "drew with scissors." I especially like his quote "*Exactitude is not truth.*"

EXTENSIONS AND INTEGRATION IDEAS

- Divide the bulletin board into two sections, natural and manmade, and have students cut or tear images to fit into either category.
- Have the class make paper. Collect fibers, leaves, stems, or grass and pulverize them, or run wet newspaper through the blender. Pour the pulp out onto a screen, squeeze out the extra water and spread it out flat to dry. You can add color, add starch for sizing, form it or iron it when it's dry. Be creative!
- Use collage to depict scenes from history or to illustrate topics in science like food chains.
- Discuss recycling and alternate uses for used paper, giftwrap, newspapers, etc.
- The perforations on continuous computer paper are a variation of an ancient Japanese collage technique in which tiny holes were poked where the paper was to tear. Perforations can also be used to create a design. Poke holes with a pin to create star formations or constellations that can be backlit with a flashlight.
- Use colored paper cut-outs to make a relief map.
- Create a diorama style map of the neighborhood, showing distance by overlapping upright objects.
- Have students create seasonal collages, save them and assemble into a book at the end of the year.

FOOD FOR THOUGHT

"The job of the artist is always to deepen the mystery"

Francis Bacon

"It is better to paint from memory, for thus your work will be your own; your sensation, your intelligence, and your soul will triumph over the eye of the amateur."

Paul Gauguin

"To get a full objectivity, to have an entirely new view of a particular work, to study its expressiveness and see if the color elements are as sharp as I want them.. Looking at work upside down often provides the final happy surprise."

Fernando Botero

"Experience, even for a painter, is not exclusively visual."

Walter Meigs

SCRIPT

Nancy: Okay. The medium we're going to work with today is paper. We've worked with paint, pencils, charcoal, pastels. What we're doing today is just paper.

Okay. This is a sheet of papyrus paper. Do you want to feel it? Papyrus.

Student: Ugh, weird.

Student: It's like tape.

Student: Like tamales.

Nancy Like tamales. Yeah, corn husk. Okay. Can

you see how it was made?
Here's a strip.

Student: It's like a weave.

Nancy: It's a strip of a- - it is woven. Okay. They beat it together. Okay. Paper was made like this since 4,000 years before Christ. This was the first kind of paper that they made.

Student: Can you write on this with pen?

Nancy: You can write on it.

Student: See how it's kind of lined paper? I could write my name in between the lines and that would provide, like, separation.

Nancy: Lined paper?

Student: Yeah.

Nancy: Yes. Is this wide ruled or college ruled? What do you think?

Student: Ugh, I think it is wide ruled.

Nancy: Okay. That was the first paper This is a modern day version of vellum. I got it with the pink because I thought that looked pretty.

Student: Vellum?

Nancy: This is called vellum.

Student: It's a soft plastic, like cups. Like this.

Nancy: They started making vellum in the Middle Ages and it was made from animal skins.

Students: Ugh.

Nancy: This is made from cotton. These days they make it from cotton. But you see it has a different feel than regular paper. Okay. Map makers use vellum a lot. You can trace through it. You can see through it but it's stronger than tracing paper

Student: How did you get the, umm - -?

Nancy: That's dyed on. When they make the paper they put in some dye and just kind of model it

Okay. Here's another kind of paper for you. This is called bark paper. You can see it's made from bark.

Student: Oh, it's smooth.

Student: It feels like glass kind of.

Nancy: Okay. And here's another side.

Student: Oh, this is like hide. This is like deer hide.

Student: This is like rough and this is soft.

Student: This looks like wood.

Nancy: It is from wood. Okay. Most of the paper that you use is made from wood.

Student: Yeah. But it doesn't look like that.

Nancy: It's wood pulp.

Student: It's washed.

Nancy: This hasn't been dyed. This is the natural color and this is the natural color. This pink has been dyed.

Student: So when they make our kind of paper they wash it, don't they?

Nancy: They bleach it. They bleach it and the fibers are quite a bit thinner. Okay. They pulp it; they mash it down to more of a smooth finish.

Nancy: Okay. They made paper by hand for centuries. In 1798 they developed a machine to make paper and it's huge. The smallest one's about 1,000 feet long and they have made them as long as 4,000 feet. Okay. It's just giant sheets of paper. They roll the pulp out between felt and it presses the water out. It goes through presses; it goes through irons. It's a long process. So each one of these goes through this huge machine.

Okay. Being colored; that's dying it. That's

a whole separate process.

- Student: Is it okay if we tear it to see if it tears like our paper?
- Nancy: Sure. Go ahead and tear it. Try and tear it.
- Student: Whoa!
- Nancy: You can try that one.
- Student: Oh, gosh. You don't even touch it and it tears.
- Nancy: And how about this?
- Student: This one's hard. This is
- Student: like - -Tearing wood. It's,
- Nancy: like, beef jerky.
- Student: Don't eat it! Somebody's getting hungry.
- Nancy: Okay. Here's a sheet of parchment. You've heard of parchment?
- Nancy: It's like wallpaper.
- Student: It looks like wallpaper. Okay. This has a pattern on it. You can get it with
- Nancy:

different kinds of patterns. Try to tear the edge of this. This is a little bit more like paper.

Student: It's sort of like this stuff.

Nancy: Okay. Well, we're going to experiment with paper today and we're going to start out by tearing it. Okay. You've all torn paper, usually by accident. This is intentional. Okay. There's different ways to tear paper. Okay. Start out - - let's try putting your hand on top and then pulling it up. Use your hand as a guide and try and pull up a straight line. See how straight, while you're pulling the paper up. Your hand comes toward you.

Oops.

Student: That's okay. Just experiment. See how you can do.

Nancy: It's not very straight.

Student: Okay. Try and tear a curvy line. A real curvy line. See how good you do with that. You could pick it up and use two hands. See how many different kinds of edges you can get. Try tearing it fast and see if you get a straighter edge.

Student: Yeah, you do.

Student: You do. Okay.

Nancy: Even though it's not like straight down it's a straight edge.

Student: That's okay. I just wanted you to experiment. Okay, that's curvy.

Nancy: Now, try and do the exact same curve. Follow this line and see if you can make it exactly the same.

Student: you can make it exactly the same.

Nancy: Oh yeah, right.

Student: Give it a try. Give it a try.

Student: Like this?

Nancy: A Reebok.

Nancy: A Reebok? Okay. Now, tear beneath it. Come down here and try and tear the same contours. Well, that did pretty good.

Student: it. Come down here and try and tear the same contours. Well, that did pretty good.

Nancy: All right. Tear a hole.

Student: A hole?

Nancy: A hole. There's a hole. Okay. Did you poke it?

Student: Yeah. I

Student: bent it.

Nancy: You bent it. Okay. Try folding it over, crease it. Now, tear along the crease.

Student: Oops. Okay. So you can get it to tear where you want it if you crease it first,

Nancy: right?

Yeah.

Student: You can get a closer straight edge.

Nancy: Okay. Try and tear a hole, Ali. Let's see you poke a hole.

Student: I can't poke one.

Nancy: Try putting your finger through. You hold it down. Okay. Put your finger down here on the table. Pull it up right next to your finger

I got it.

Okay. You can also tear in and tear a hole, and when you glue it down you just glue this shut. Okay. That'll work also. Okay. So you've got some straight lines, some jagged lines, you've been able to tear a hole. Let's see how well you can cut.

Student: Don't we need another sheet of

paper?

Nancy: Do you need some more paper? Do the cut lines in yellow so you can see the difference. Okay. Hold on to these because you're going to need them. Hold on to what you've got. Okay.

Start cutting anything?

Student: Well, let's try cutting straight lines.

Nancy: See if you can cut two that are exactly the same size?

Exactly?

Student: Exactly the same size.

Nancy: Same shape and everything?

Student: Yeah. They don't have to be the whole

Nancy: length of the paper. Just try and get two by eying it. Don't lay them on top

Student: of each other.

Nancy: Oh, darn. I was going to fold it.

Student: Just eye it. See how good you are with your eye. Try and cut two that are exactly the same.

Student: It's hard. It's not easy.

Student: I don't think so.

Nancy: Well, lay them down. See how you did.

Nancy: Okay. One's a little skinnier Oh, that's a skinny one. Okay. Can you do another real skinny one?

Well, those are close. Okay. Let's try a curve, a spiral where you'll keep curling inside of itself. Okay. Yeah. Oh, those are close. Good.

Okay. Put the paper up in one hand and keep turning the paper. Keeping your scissors still, keep turning the paper. Make this the longest curve. Around, and around, and around, and around.

Nancy: Keep going. Oh, you took your eyes off it. That's Okay. You've got a spiral there.

Colleen, how are you doing?

Student: I have a spring.

Nancy: Okay. You have a spring. Try some other cuts. What other kind of lines can you make? How about zigzag. Okay. Like a lightening bolt. Do a *zigzag*, lightening bolt. Okay. Josh, stay with us. We're doing

zigzags. Okay. Good. Let's see you do a zigzag.

Student: Everything's smoother with scissors.

Nancy: It's a different kind of edge isn't it? Different kind of line. Okay. You've

Student: got *zigzag*. How about fringe? How would you cut fringe?

Nancy: Little snips.

Nancy: Little snips.

Okay. Little snips. Okay. There was an artist named Henri Matisse that did a lot of cutouts. He would use scissors on paper that he had painted so it was exactly the color he wanted and he called them cutouts and he called it drawing with scissors. He said that this was the quickest most direct way to achieve a line and color. So, instead of painting or drawing a line and painting it in, he would just cut the shape out with his scissors. So you have to try and visualize what you think you're going to have or what you're after and then use your scissors to cut it out.

Nancy: Umm, let's cut out a flower That's pretty easy. It can be all kinds of edges. Okay. Don't draw it out first. Just go ahead and cut a flower.

There's your zigzag. Okay. Let's see you do a flower. Any kind of flower you want. Cut it out. Visualize what it's looking like and draw it out with your scissors. Just like Matisse would have done.

Nancy: Okay. Try and visualize it first so you plan it out. So you don't wind up with all of your petals falling off one edge.

Okay. Do you turn the paper with your hand or do you turn your scissors or do you do both? Let's see your flower.

Okay. You've got a flower. A tulip. That's like a tulip.

Nancy: Not exactly.

Student: Good. Do you have a flower for us?

Nancy: I don't know. It's kind of a sorry flower.

Student: Okay. That's all right, we'll put it in the bouquet. It'll look fine. And we'll use Kevin's stems. Good, okay. Laura, do you have a flower for us?

Nancy: Almost.

Student: Almost.

There. I need another flower.

Student: This can be a flower.

Nancy: Okay. Now, look at one that we'll
make out of the torn paper. Tear a

Student: flower out of this. We're going to
compare the edges.

Nancy: Should it be the same kind?

Student: No, any kind. Have fun. Do
whatever you want.

Nancy: This doesn't tear exactly.

Student: So you have more control with the
scissors, right? Okay. There's a
flower. Let's see, we're going to need
some stems.

Nancy: Uh, I don't really have a big enough
one.

Okay. I want an orange - - well,
all right, we'll put yours there.
Here's the stem.

Okay. Torn flowers? Any torn
flowers? That has a straight edge.
We'll have to hide that straight edge.
Okay. Colleen, you've got one? Okay.

Student: Half of a flower.

Nancy: All right.

Nancy: See how different they look?

Students: Yes.

Nancy: Okay. That's what we're going to work on today is collage. Collage is a French word. It means to tear. You can make collages out of cutting, also.

Okay. We have examples back here of collages. There are cut and torn lines in each one.

Nancy: Can you see how they look different? The flowers are torn but the vase and the leaves have been cut. The sail and the boat and the waves have been cut. Just the foam on the waves is torn and the sun's torn.

Student: How do they get such straight lines?

Nancy: With a ruler. Okay. Look at King Kong, he's torn. That was Fay Wray. Okay. She's cut. The building is cut. See how that is a different edge. It gives you a completely different feeling? Okay. Look at the spaceship. Okay. The type of edge it has, the type of lines, emphasizes the

quality of whatever that object is.

Okay. The giraffe, even though it's an animal, has been cut because it's such a long straight neck. But the spots that are on it have been torn. Okay. To emphasize the texture of his fur.

Nancy: Okay. The project that we're going to do today is going to be a collage and it's going to be a circus theme.

Circus?

Student:

A circus theme. So let's talk about the possibilities; what you can do. I want you to think about the cutting and tearing. How that's going to make an edge. Yes?

Nancy:

A clown?

Student:

A clown. Okay. If you do a clown what part would you tear?

Nancy:

Umm, the hair?

Student:

Tear his hair. How about his nose? Would you cut it or tear it?

Nancy:

Tear it.

Student:

Cut it.

Students:

Nancy: Probably, cut it.

Student: How about the ruffle around his neck?

Nancy: You could tear his collar. Okay. Yes?

Student: The lion tamer.

Nancy: Okay. How about, like, a lion tamer? Okay, a lion. Would you tear or cut the lion?

Student: Tear its hair.

Nancy: Tear its hair. How about if you cut its teeth?

Student: Yeah.

Nancy: That would really emphasize that its teeth were real sharp and real different than its fur.

Student: You can make an elephant.

Nancy: You could do an elephant.

Student: You can do a bear.

Nancy: You could do - - well, yes, there's what, dancing bears?

Student: Yeah, there's bears or seals.

Seals, okay. You could even do, like, the circus tent. If you were doing the red and white stripes would you cut those or tear those?

Cut those. Cut

those.

Okay. There's lots of possibilities. I want you to think about the edges and how that makes a difference if it's cut or if it's torn. Most man-made things tend to be very straight. You would cut. Okay. Most natural things are not straight edged. You can get away with tearing it better, but rules are always meant to be broken so you're free to go. Okay. So think of one aspect of the circus.

Okay. It can be a clown, it can be a bear, a lion.

We don't have any pencils.

You're not going to draw it first. You're going to visualize what you think it is and start cutting or tearing. You can keep adding to it. Okay. I'm going to give you a piece of white paper. That will be your ground. By ground I mean that's what you're going to work upon. Okay. The pieces that are cut or torn, set them

on your paper. You can either go vertical or horizontal. Feel free to move the pieces around. You're not going to glue until we're completely done.

Student: Just one thing?

Nancy: Okay. There was a period of art after the Renaissance called Baroque. Okay. We've talked about the Renaissance. It was very controlled, very intellectual, lots of rules were developed. A lot of great things happened during the Renaissance but afterwards came Baroque. People were tired of things being so well mannered, so controlled. So the Baroque period came around and art became a lot more expressive. It became very dramatic; everything was very exaggerated. That's what I want you to do in your collage. When you think of a clown look at how he exaggerates his mouth. He has a huge mouth all the way across his face. Okay. If you think of the lion, a big furry lion with big sharp cut teeth. Okay. The circus is a perfect place to exaggerate. So whatever you decide to do, just do it to the hilt.

If you were doing, like, a tight-rope walker, okay, would you, since it is a

Student:

natural thing would you tear it or would you cut it since he's wearing clothes and that's man made?

Nancy:

You can cut it. It doesn't have to have both. I just want you to think about the possibilities and use what's closest to emphasize it. If you really want to emphasize a tight-rope walker, okay, if you stretch a cord across you can stretch it tight. The longer the distance, the cord starts to drag. You know how it sags in the middle. So if you wanted to emphasize a tight rope walker way up there, because you're exaggerating every thing, way up there, have this cord have a bend to it and it will look like it's twice as long. You could have a tiny little person at this end and maybe just the side of a head and a shoulder real big in the foreground. Like you're looking at it and that gives you a point of perspective. This person that you only see the side of their head is close and big and it'll make that person at the end of the tight-rope look really tiny.

Okay. Remember, this white sheet is the background. That's what size your picture's going to be. So feel free to work big. You know, fill it up.

Nancy:

Okay. When you have the pieces

down and you have turned your page around, upside down, so you can see how it works out designwise.

Nancy:

Remember we talked about the Fauves, how they worked with bright colors that didn't necessarily represent the objects? Okay. If you turn your paper upside down, then you'll see if there's too much red in one side or all the action is right down in one corner and you'll be able to balance it out. When you turn it back and you have it just how you like it, I'll put some glue on to this for you. You'll dip your Q-Tip into glue and just put one dot underneath each piece of paper. Okay. One dot is all you're going to need to hold it down. This way your hands will stay clean and your paper won't stick to your hand.

Nancy:

Okay. Don't worry about getting too exact too quick. You can keep refining it as you go along. What you want is basic shape and you'll keep working more and more detail as you go. Don't forget to exaggerate it. There isn't a wrong way to do this so don't worry about making a mistake. You just need to go for it.

Close:music and credits