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HIPPOMENES (1712). Marble; 51.57” high x 49.2” wide x 23.6” deep. Guillaume Coustou the Elder (French; 1677–1746). Louvre, Paris, France/Giraudon/The Bridgeman Art Library. See “Movement in Art,” page 23.
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To be in a position to enrich students’ lives with art is a privilege. By helping them view, understand and appreciate art, they come to value it as an important part of society.

Art broadens us as human beings and has reflected the hopes, beliefs, concerns and issues of each historical period—from ancient petroglyphs to Renaissance paintings, from Op and Pop art of the 20th-century, to the art of today. This month’s issue focuses on helping you enrich the lives of your students with art appreciation.

In “Portrait Face-Off: Gilbert Stuart vs. Peter Max” (page 16) Cheryl Crumpecker asks her elementary students to compare and contrast artist Peter Max’s Pop-art portraits with the realistic style of Gilbert Stuart’s presidential portraits. After a discussion of what a portrait is, the young artists create colorful portraits of presidents—in both artist’s styles.

Viewing time spent on art history as time well spent in the art room can sometimes be a challenge for students. “Likewise,” writes Jennifer Snyder, “art teachers struggle with how to keep interest in their classrooms high when the subject turns to history.” “Art History in 3-D” (page 18) is one way she gives students a solid experience in art history and production.

“Fear of embarrassment… often inhibits… attempts at drawing realistically,” writes Susan Lane. To address this problem, she developed “Anonymity Builds Artistic Confidence” (page 20), a collaborative project designed to lessen middle- and high-school students’ anxiety and nurture an appreciation for art as a process and experience.

Middle- and high-school students learn to discriminate between preference and judgment when analyzing artworks, use art vocabulary to support their judgment and collaborate to assess the effectiveness of an artwork in Alexandra Overby’s “The Class Critique: Get Beginning Art Students to Talk About Art” (page 22).

Jenny Knappenberger’s “Romero Britto Stopped by Our Art Room” (page 28) introduces elementary students to contemporary artist Romero Britto. Children explore the ideas of Pop art through a living, current, relevant artist, then plan and create Britto-inspired original work.

The lesson plans described above are only a beginning. This issue contains other creative projects and classroom-tested ideas written by art-education professionals, designed to help you enrich your students’ lives with art and art appreciation.
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The very word “muses,” from which the term “museum” is derived, is related to a range of disciplines: history, science and the arts. Taken as a whole, it is the function of museums to collect, preserve, exhibit and interpret prime examples of objects and forms that embody significant ideas and achievements.

Art museums exist to illuminate and inform their visitors through the presentation of art forms. In more recent years, we have witnessed the dramatic growth of museum education departments. Increasingly, museums have required larger segments of public understanding and support. There needs to be a mutually supportive relationship between museums and their publics.

Teaching in the Art Museum investigates the mission, history, theory, practice and future prospects of museum education. Written by two experienced museum educators, Rika Burnham and Elliot Kai-Kee, the book offers valuable insights into guided interpretation in gallery teaching, the use of questioning skills and the fostering of dialogue based on works of art. In an age when our students are bombarded with images of virtual reality, it is so important that we develop insights into encountering real things!

This is an excellent resource book for museum educators, curators and, most important, teachers and curriculum writers seeking to engage students with works of art.—J.J.H.

www.getty.edu/museum/publications


The National Gallery in London was established in 1824 to give every person in the country the opportunity to experience great works of visual art. The Gallery houses the nation’s collection of Western European paintings of all schools of art from the late 13th to the early 20th century.

From the beginning, the Gallery was intended to be open to “artists and copyists,” as well as the public at large. The exhibitions are divided into four sections, organized as chronological groupings: paintings from 1250–1500 in the Sainsbury Wing; paintings from 1500–1600 in the West Wing; paintings from 1600–1700 in the North Wing; and paintings from 1700–1900 in the East Wing.

This book offers small-scale reproductions and excellent summary descriptions of individual works. Students and teachers wishing to learn more of specific works—such as Jan van Eyck’s The Arnolfini Portrait; or Hans Holbein the Younger’s The Virgin of the Rocks; or Paolo Uccello’s The Battle of San Romano; or Sandro Botticelli’s Venus and Mars; or Vincent van Gogh’s Sunflowers—can be introduced to one of the finest collections in Europe.

At a time when our students are overloaded with commercial images via television and the Internet, it is well that they be reminded of other times and places in which art and artists played an important role in people’s lives.—J.J.H.

www.nationalgallery.co.uk


Each of these beautiful softcover books in Barron’s Art Portfolios Series is oversized to accommodate 24 substantial reproductions of the artist’s work. Both also feature useful, instructive introductions. For instance, did you know that in the (just over) two months before he died, van Gogh averaged about a painting a day? Or that the youthful Monet first
drew caricatures?

The impressive, full-color paintings are admirably reproduced from the museum’s collection, and are appropriate for all ages. *Monet* includes such memorable works as *The Houses of Parliament (Effect of Fog)* and *Landscape at the Parc Monceau*.

Amongst Vincent van Gogh’s works in the book are *Wheat Field with Cypresses* and *Self-Portrait with Straw Hat*. The images on quality paper are framable, and can be easily removed from the books.—PG.

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**DROPPING IN ON RENAISSANCE ARTISTS.** DVD/20 minutes/$29.95/ accompanying hardcover book, $15.95/ both, $41. Level: Elementary. Crystal Productions.

Puffer the Puffin takes flight for the ninth time in this very well-made introduction to the Renaissance and some of its famous artists. This engaging story, created in a delightful style of animation, finds our inquisitive narrator, Puffer, meeting up with Polly, a knowledgeable art-history student. Through Polly’s explanations and their back-and-forth conversation, Polly gives viewers, or readers, a very clear picture of this pivotal period in art history.

Drawing on the genius of Leonardo da Vinci, Michelangelo and Raphael, Polly describes the context of their lives and the specifics of their contributions to the world of art. Her explanations are very well presented with a nicely balanced combination of general and specific information.

Interspersed with the animation and the story are accurate reproductions of numerous examples of art created by the featured artists. The style of the animation in this presentation will certainly engage young students, while there is enough detailed information to captivate older students.

The DVD comes with a very helpful see REVIEWS on page 43
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PCS BOOKS

Over the Rainbow—Art with Junior Classes (grades K–2) and Over the Moon—Art in the Primary School (grades 3–6) are the result of New Zealander Philippa Stichbury-Cooper’s two decades of teaching elementary art and in-service teaching training, and her involvement in specialist art education. Each book facilitates sequential development of art knowledge and art skills, along with organizational routines to be used when working with students. Written with easy to follow step-by-step directions, the lessons can be adapted to a variety of topics and themes.

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In every January and June-Summer issue, Arts & Activities magazine publishes a Volume Index. We recommend that you photocopy the Volume Indexes and keep them in a binder for reference when looking for articles and information dealing with a particular topic, medium, artist, art technique, etc.

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Five Ways to Increase Craftsmanship in the Art Room

by Jessica Balsley

A “craftsman” is defined as: “One who creates or performs with skill or dexterity, especially in the manual arts.”

Art educators consistently strive to coach and model good craftsmanship to their students. Sure, teachers can check to ensure students are understanding the art concepts, test them on the vocabulary or even assess students on their color mixing strategies. If these art standards are performed in a sloppy manner (i.e.: lacking craftsmanship), however, the project can go from fab to drab in a matter of minutes.

It’s easy to enforce careful work habits in the art room, which will ensure both the process and the product is a source of pride for you and your students.

1 CHECK IN One really simple way to monitor whether students are using good craftsmanship in the art room is to have them check in with the teacher before they can move on to the next step. If the teacher is able to “catch” students in the middle of the project, and give constructive and helpful feedback, the student can use that feedback to make changes to their artwork and ensure they are working with care.

2 SHOW EXAMPLES Some may think showing examples, especially the teacher’s example, can be quite intimidating for students. However, showing any type of example that visually displays the quality you are looking for in the finished project can be a source of inspiration for a student.

Show another student’s example if you don’t want to show your own. Lift it up and brag to the class about the great craftsmanship you see. Students thrive on a little healthy competition. This is a great way to build peer confidence, as well. Without a target to see and shoot for, students will often miss.

3 SHOW NON-EXAMPLES Showing non-examples to students may be an even more effective strategy than showing examples. When the teacher demonstrates painting in a very sloppy manner, students cringe. If you make a big production (at any grade level) of what not to do, adding in a little comedy and drama to make it memorable, students are sure to remember to watch for those things in their own art. It only takes a few minutes during your demonstration, and it is so worth it!

4 EXPLAIN YOUR DISPLAY PLANS One trick I have used in the past is to explain to students my display plans ahead of time. I will tell them, “This project is definitely going up in the hall,” or “This is the project I will be choosing a few pieces from to put in the art show.” It may seem like bribery, but if a student knows their work will be on display for all eyes to see, they may think twice about rushing through.

5 USE SELF-REFLECTION Sometimes students are so focused on what they think the teacher wants to see from their work, they can easily forget to be their own best critic when it comes to craftsmanship. Have students honestly evaluate themselves using a self-reflection form on the back of their artwork. (I’ve done this with students as young as first grade!) Allow them to share how they think they’ve done in terms of careful work habits. You’d be surprised at how honest kids are. Self-reflection helps students define their own learning targets, and helps them improve their work habits for the next project.

Self-reflection helps students define their own learning targets, and helps them improve their work habits for the next project.

As much as teachers care about student process and creativity in the arts, at some point, we must also be focused on the end product by ensuring our students are taking pride and care in the artwork they have spent so much time on. By focusing on both process and good craftsmanship, your students are bound to have successes in the art room.

Jessica Balsley is a K–5 art educator and the founder of the website www.theartofed.com, which offers a wide range of services designed just for art teachers.
Doubtless, it is the passage of time and my own growing older that has made me more conscious of art teachers I have known. This becomes especially acute when an old friend dies. Such was the case when I learned of the August 2011 passing of Leven Leatherbury.

It was about 60 years ago that I first met Leven. He had earned his BFA degree from the Maryland Institute of Art, had been teaching all levels of art in the Baltimore public schools and was enrolled in the art-education graduate program at Teachers College, Columbia University, New York. That program, at the time, was our field’s most prestigious graduate institution. Its faculty included Edwin Ziegfeld, Mildred Fairchild, Arthur Young and Jack Arends. Students enrolled in the program included Edmund Feldman and Ralph Smith.

Following receipt of his M.A. and Ed.D. degrees, Leven, his wife Katherine (Kay) and their two young sons Leven Jr. and Charles (Chuck), moved to San Diego where, for 26 years, he served as Curriculum Specialist for Art Education for the San Diego Unified School District.

What I shall always remember about Leven was his charm and good humor. He was the kind of person who cared deeply about the teaching of art. Moreover, Leven had a sense for the importance of professional organizations such as the California Art Education Association (CAEA) and the National Art Education Association (NAEA), that could muster support for the work we do.

In the fall of 1964, Leven and other state art-education “pioneers” participated in meetings to activate the CAEA and get it moving. In 1965, when the CAEA was ultimately organized, Leven became charter president and served in that role for two years. He was active in the development of the first State Framework for Art Education in California, and in the adoption of State Instructional Materials in art.

Leven was also quite actively involved in the National Art Education Association (NAEA). He was a past Vice President and, in 1973, he worked as the local coordinator for the NAEA National Conference when it was held in San Diego. In 1982, Leven was the National Director of the NAEA’s Supervision/Administration Division, and was named “Art Educator of the Year.”

It was in 1983 that Leven, as one of our field’s leaders, worked to create the Distinguished Fellows of the NAEA. Even in his state of retirement, Leven continued as an active participant in the NAEA. I always took such delight in seeing him and his wife Katherine at our national meetings. What impressed me was his willingness to entertain new ideas while maintaining a sense for our rich traditions.

Of course, I shall always be grateful to him for having involved me as a member of the Arts & Activities magazine Advisory Board. He had served as the publication’s editor from 1979 through the June 1993 issue. “Jerry, you will enjoy doing it,” he said. And, indeed, I have.

I had always associated Leven with so many other leaders in art education (many about whom I have already written in this column: Ed Ziegfeld, Marion Dix, Viktor Lowenfeld, Manny Barkan, and others). Their words and deeds have provided me with a kind of inspiration—they are people who I strive to emulate.

Jerome J. Hausman is a visiting professor at The School of The Art Institute of Chicago and serves on the Arts & Activities Editorial Advisory Board.
Don’t you love a project that can teach a plethora of information? When art classes are short and infrequent, it is always a challenge to meet required state and national standards.

A unit comparing and contrasting Peter Max’s Pop art portraits with the realistic style of Gilbert Stuart’s presidential portraits provides an opportunity to address a huge number of these requirements. Your focus can change with the age of your students. I have my “big kids” (third-graders) do this project, so we keep it fairly simple.

ARTIST BIOGRAPHIES The unit begins with a PowerPoint presentation that includes a brief biography of each artist and many examples of their work.

Here are some of the facts included in my presentation on Peter Max:
• He is best known for his paintings of the Statue of Liberty and popular icons of contemporary American culture.
• Born in Germany in 1937, he traveled the world, always dreaming of coming to America, where he then immigrated to in 1955.
• Initially, Max studied realistic painting, but eventually he began using strong black lines and bold colors.

Creating the Portraits After a discussion of what a portrait is and what it can tell us about a person, students are given portrait line drawings of the Statue of Liberty, U.S. presidents and other historical figures, and a piece of heavy drawing paper. To tap into the right side of their brains, students are instructed to draw a copy of their chosen portrait with permanent markers—while observing it upside down.

When their drawing is completed, it is traced onto acetate with permanent marker, as well as traced onto watercolor.

PORTRAIT FACE-OFF
Gilbert Stuart vs. Peter Max
by Cheryl Crumpecker

In 1976, he began a tradition of painting annual Fourth of July Statue of Liberty portraits. He also painted many popular icons and U.S. presidential portraits, including Ford, Carter, Reagan, Bush Sr., Clinton and Obama.

Facts about Gilbert Stuart included:
• He is best known for realistic portraits of notable Americans. The portrait of George Washington on the one dollar bill is based on a painting by Stuart.
• He was born in Rhode Island in 1755.
• Stuart emphasized facial features in his portraiture by painting backgrounds in dark, neutral colors.
LEARNING OBJECTIVES

Elementary students will ...  
• define “portrait” and discuss what a portrait can tell us about a person.  
• compare and contrast Peter Max’s portraits with Gilbert Stuart’s portraits.  
• copy a line drawing while viewing it upside down.  
• create a Pop art portrait in the style of Peter Max.  
• draw and render with markers a realistic Gilbert Stuart-style portrait.  

MATERIALS

• Handouts of line drawings of the Statue of Liberty, U.S. presidents and other historical figures.
• 9” x 12” heavy drawing paper, watercolor paper and sheets of acetate
• Black permanent markers
• Tempera paints
• Painting supplies (brushes, paper towels, water cups)
• Water-based markers
• 12.5” x 15” manila paper
• Black mat board
• Light boxes or windows
• Pencils
Students often have a hard time equating time spent on art history as time well spent in the art room.

Likewise, art teachers struggle with how to keep interest in their classrooms high when the subject turns to history. Some teachers show endless videos, with the students nodding sleepily along to the narrator. Others try to incorporate small history lessons with production projects, often with varying degrees of success.

With my pre-service educators, I try a variety of approaches regarding the teaching of history. My aim is to stress the importance of history for today’s students, while still making projects fun and worthwhile studio experiences.

My students are often confused about how to implement all of their newfound knowledge in the classroom, so I try to give them some concrete examples. The following project is just one of the ways I aim to give my students a solid experience in both art history and production.

Students are asked to choose a two-dimensional work of art that has a strong focal point. They are then told they will be re-creating that focal point in three-dimensional form. I have my pre-service educators work in Sculpey, although regular clay would be fine if you have access to a kiln. Upon building their sculpture, students then paint their works, mimicking the original painting as closely as possible.

In addition to creating the three-dimensional reproduction, students must complete a color copy of the original work, and write a short essay about the artist and the work they chose. In the kindergarten through twelfth-grade classroom, I would create a list of artists the students could choose from to prevent students choosing inappropriate subject matter. Teachers could also create a worksheet for students to complete, rather than an essay, if time is an issue.

Traditionally, there are a variety of solutions to this assignment. Some students choose very intricate artworks, and are often surprised at the difficulty in creating the focal point to their satisfaction.

Almost universally, students have a new appreciation for clay and the skill involved in trying to accurately create something three dimensional. The difficulty of the problem presented to the students forces them to think in a new way about the work they chose, resulting in a true appreciation for the artist they picked.

My students, who grumble a lot when this project is assigned, almost always wind up picking this project as their favorite for the semester.

Dr. Jennifer Snyder is assistant professor of art education at Austin Peay State University in Clarksville, Tenn.

Art History

by Jennifer Snyder
LEARNING OBJECTIVES

Elementary, middle- and high-school students will ...

- learn what art history is, and how artists use art history to inform their own works.
- learn about focal points in a representational artwork.
- learn the techniques for using clay or a clay product.
- create a three-dimensional representation of the focal point of a two-dimensional work of art.
- develop an appreciation for the artist they chose to emulate.

MATERIALS

- Clay
- Acrylic paint
- Armature materials
- Color copies of artwork
- Paintbrushes and water bowls
- Art history textbooks or computer access

Go to artsandactivities.com and click on this button for links to websites related to and mentioned in this article.
The fear of embarrassment in middle- and high-school students often inhibits their attempts at drawing realistically. Many find it difficult to reproduce what they see accurately, and as a result, complain, act out or refuse to do the task in order to save face.

This lesson does three things: it attempts to teach students the skills they need to draw accurately, decrease anxiety and nurture an appreciation for art as a process and experience.

Artists, who are able to represent an image accurately in a drawing, share an ability to focus on specific elements and compare them to one another. This characteristic is not shared with all middle- and high-school students.

Many students see the image they are trying to represent as a whole unit. Viewing it this way provides too much information and makes it difficult to decide where to begin; as a result, students become easily frustrated.

An important step to developing drawing skills is to teach students to see as an artist does—to get students to stop looking at the subject as a whole and instead focus on individual elements like line, shape, value and space, comparing their relationships to one another.

To begin this process, I chose Leonardo da Vinci’s Mona Lisa as the subject for my students’ drawings. I simplified the Mona Lisa by converting the image to grayscale, and applied “Cut Out,” a Photoshop filter. If you don’t have Photoshop, Microsoft Word works as an alternative to simplify the image. To do this, convert the image to grayscale and increase the contrast. For teachers who do not have access to a computer, an art-history book and a photocopier will work, too.

Once the image was converted, I enlarged it to fit, as closely as possible, an 8.5” x 11” sheet of paper. I printed out two copies, one for students and one to be used as an answer key.

I divided one print into 30 equal sections using a ruler and marker. I numbered each section as if you

**LEARNING OBJECTIVES**

Middle- and high-school students will ... 

- reproduce the proportions and spacing contained in a portion of a whole artwork.
- compare and contrast the values in the original image to reproduce them accurately.
- apply varying pressure and layers with pencil to create a variety of values.
- assemble the sections of the image to form a whole work of art.
- identify the title of the work of art created.

**MATERIALS**

- Reproduction of a famous work of art
- Pencils
- White drawing paper
- Scissors
- Ruler

The completed Mona Lisa, re-created by students.
ing numbering the row until six was in the top left section. The row below was numbered the same way, beginning with seven at the right and ending with 12 on the left. Once all sections were numbered on this print, I cut up the pieces and stored them in an envelope for safekeeping.

Students needed paper on which to draw their section of the image. To determine the size of drawing paper, I doubled the dimensions of the original image's section, which measured 1" x 2". The resulting dimension of the drawing paper measured 2" x 4". Each student received a piece of this paper.

Because my students are visual learners, I demonstrated the method of enlarging an image. I selected a section of the original image and folded it in half lengthwise and horizontally. I did the same to the drawing paper. I explained that these folds represent the halfway points.

Halfway points can be used to compare the spacing of lines and shapes on the original image, and make it easier to reproduce those lines and shapes in the same proportions on the drawing paper. Outside edges of the paper could be used as well. I also demonstrated how to apply varying pressure with the pencil to achieve light, medium and dark values.

Following the demonstration, I handed out one section of the Mona Lisa and one piece of 2" x 4" drawing paper to each student. I did not tell them what famous work of art their section was a part of. They would discover that later.

Together, we folded both the original image section and a copy of the drawing paper in half, and then in half again. I reminded students to use the midpoints created by these folds, as well as the sides of the paper, to compare and contrast the relationships of the lines and shapes, as they are drawing what they see. As students worked, I observed their progress and redirected their focus to enable them to be more accurate.

Once the drawings were complete, students wrote the number found on the back of the reference onto the back of their drawing. To preserve anonymity, students were asked not to sign their work.

See builds on page 45
Tired of hearing grumbling and moaning when it is time for critiques? Have you had to “pull teeth” to get students to participate?

It has been my experience that students do not do well in critiques because of two main things: being shy about displaying their work, and not knowing the right vocabulary to use to support their like (or dislike) of others’ work.

Here are a few ideas I have used with my beginning photography students that can make these experiences successful and fun, no matter the art medium!

APPROACH #1 An easy way to look at everyone’s work is to have the students lay their images on the tables. It may even be helpful to have the students place their work in a spot where they don’t normally sit, to keep the work more anonymous.

First, I review the assignment guidelines with the students. What were they asked to do in this assignment? What techniques and skills are we looking for? What components make up a strong photograph? I write these key objectives on the board and make sure to include art terms we covered in the lesson. Then, the students are asked to walk around the room and look at everyone’s work—without talking. This is the hard part!

After everyone has viewed the pieces, we use the lesson’s objectives to create three awards; these typically include “most creative,” “best technical” and “best of show.” Starting with the first award, the students stand by the photograph they think fits the award best. Then, I start with the image that has the most students standing by it and talk about why it was chosen. The critique stays positive and students can reflect on what made particular images more successful over others.

APPROACH #2 Another approach is to conduct a critique by having everyone look at the images and then breaking them into groups of three to four students. The groups each receive a worksheet and are asked to analyze five projects in the class. They may not critique a project of someone in their own group.

Worksheet questions include: “What compositional rule did he/she use?” “What is the strongest aspect of the piece?” and “What could have been done better?”

Then, the groups of students are asked to pick one of the photos they critiqued as a strong example of the project guidelines and present the findings using the key terminology of the lesson. The critique stays positive, and the class can look through the worksheet findings on their project at a later date to get suggestions for their future work.

APPROACH #3 Finally, we have critiques with work displayed on the bulletin boards. After having the students view all the work and review the goals of the project, I pass out three sticky notes to each student. Once they write their names on the notes, they may then choose the three images they think are the strongest examples of the lesson and place a sticky note by the image.

When all the sticky notes are on the board, we then analyze the photographs that received the most “votes.” It is easy to include everyone in the critique since you know who placed the votes by the image.

COMFORTABLE WITH CRITIQUES By the end of the year, we move on to looking at everyone’s images and learning how to include constructive criticism when analyzing other’s work. We use two principles when suggesting ways to improve a student’s project. One, always precede a negative point with a positive one, and two, criticism should always be based on art principles, not personal opinion.

To help keep the critique moving, I use a tally sheet to track the amount of comments each student contributes. Usually, I ask each student to speak three times, depending on the size of the class.

I find that by the end of the school year, most students feel comfortable being in a critique. They have learned that saying “I like/dislike it” is never enough, and are skilled in using art terminology to defend their evaluation. Because of their experience, those last few critiques of the year run themselves, and I can enjoy being a part of the conversation instead of forcing students to speak!

Alexandra Overby is a photography teacher at Gilbert (Ariz.) High School.

LEARNING OBJECTIVES

Middle- and high-school students will ...

• discriminate between personal preference and judgment when analyzing artworks.
• use art vocabulary to support their judgments about artworks.
• evaluate art work based on the objectives of the lesson.
• collaborate to assess the effectiveness of an artwork.

NATIONAL ART STANDARD

Identify intentions of those creating artworks, explore the implications of various purposes and justify their analyses of purposes in particular works.

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Clip & Save Art Print

by Colleen Carroll

Movement in art

ART NOTES
Guillaume Coustou the Elder (French; 1677–1746). Hippomenes, 1712. Marble; 51.57" high x 49.2" wide x 23.6" deep. Louvre, Paris, France/Giraudon/The Bridgeman Art Library.
Introduce the Art Print and tell the class the story of Hippomenes, Guillaume Coustou the Elder.

**CLASSROOM USE**

Clip & Save Art Print

The monthly Art Print is meant to be removed from the center of the magazine. Laminate or mat, and use as a resource in your art room. Shoot students in pairs, flipping each pair a different page in the classroom. Give each pair a digital camera to take photos and instruct students to photograph each other while running. Back in the classroom, give the students the Art Print and have them place the photograph of their running pose next to the Art Print. Discuss why Contestant chose to depict this dramatic moment.
Last month, we arrived at an important destination: self-confidence. As you know, self-confidence is crucial to creating good artwork. In that article, we reviewed three ways to strengthen self-confidence: (1) Learn the fundamentals of painting; (2) Establish an art routine; and (3) Do a preliminary study. This month, we’re exploring two more confidence-building techniques, both borrowed from performance experts who are well known in Olympic and professional sports.

In his book The Simple Art of Winning, former world-champion archer Rick McKinney emphasizes the importance of developing self-confidence. His key point is this: “...your subconscious doesn’t know the difference between reality and imagination.” So whatever it hears you consistently saying or thinking about yourself—good or bad—your subconscious will eventually believe and act accordingly.

McKinney continues: “If you can break that nasty habit of thinking pessimistic thoughts and comments (even in jest) and start commenting with positive statements and thinking positive thoughts, you will increase your game, not only in archery, but in everything you do. Don’t forget—when you think positive thoughts or make positive statements, they trigger positive pictures, which trigger positive feelings, which develop positive attitudes and positive self-image!”

As you know, each article in this 10-part series is designed as a self-directed lesson, and makes it easy for your students to get involved for extra credit or as a homework assignment.

Here’s how it works: For teachers, each month a lesson overview and the answers to the current quiz are printed here in the magazine for your eyes only. Your students can go online to our special student Web page at www.artsandactivities.com, then click “Sailing the Seven C’s,” where they’ll spend a few minutes learning about that month’s topic. Next, they’ll print out the “Quiz Me!” sheet, write in their answers to three short questions, then hand it in to you. (The following month, the answers to the previous month’s quiz will be shared online with students.)

Thank you for encouraging your students to participate.


MUSEUM CONNECTION When looking at art in a museum, modern and contemporary art can present particular challenges. Abstract works that look like spots and dots of paint sometimes give rise to questions like: Why is this art? What does it mean? I could do that—why is it in a museum? How can you look confidently and make sense of what you are seeing? Turn these challenging questions into opportunities to open your eyes to a new way of seeing. Looking at art stretches your mind, and shows you that there multiple ways of interpreting ideas. A mechanic takes a car apart to see how it works—same with art! Try to take a work of art apart in your mind. Think about why the artist used a particular color, scale, texture or material. Don’t worry about what you don’t know, and have confidence in your ability to “see” a work of art.

—Smithsonian American Art Museum Education Department

TEACHER’S ANSWERS TO THIS MONTH’S STUDENT QUESTIONS

1Q In what sport was Rick McKinney the world champion? 1A Archery. McKinney won numerous collegiate, national and world championship titles and two Olympic silver medals.

2Q How many days should one practice with an Affirmation Card? 2A Twenty-one straight days.

3Q What caused Winslow Homer to gain confidence and become a better painter? 3A Around 1860, he began studying the principles of color harmony and gradually applied them to his art work.
W ell, maybe Romero Britto didn’t come by in person, but he certainly did in spirit! My eighth-grade art students became immersed in his vision of color, pattern and cheerful subject matter when they created their own Romero Britto-inspired Pop art paintings.

As art teachers, we often get stuck teaching students about “classical” artists who lived over 500 years ago. As art enthusiasts, we may be very interested in their importance, but children might be wondering why they have to learn about yet another dead artist.

So, when I recalled a Super Bowl pre-game show featuring a collaboration of Britto’s Pop art and Cirque du Soleil™, I knew our students needed to learn about this current, contemporary Pop artist: Romero Britto. I knew this artist was relevant to their lives, and this project quickly became a favorite.

For each art lesson, I follow a system of four steps: Look, Plan, Create and Share. Each part of my Britto lesson is introduced to my students this way.

**LOOK** Who is Romero Britto, and what does his work mean to me? I started this lesson by introducing Britto to my class. When students entered the classroom on the first day of this assignment, there were many examples of his work spread out on tables. I printed several of his newsletters from his website for the students to use as well.

Students broke up into four groups, and discussed the common themes they found in Britto’s work. I asked them to define his signature techniques, and generate art words to describe his work. Their lists included: bright colors, patterns, cheerful themes, divisions with thick black lines and popular objects and/or subject matter.

We then took this a step further, and had a discussion about “popular,” or everyday, objects. I asked them to think like an artist. If they were hired by Romero Britto to create the next popular painting, what subject matter would they choose to depict? We came up with a list that included Starbucks cups, water bottles, iPods and Wii play systems.

**PLAN** What is your Britto Pop art going to look like? We now had an idea of who this artist is, what kind of art he makes and what popular objects are, which brought us to an essential step of making art in my classroom: a well-thought-out plan. I always have students work out their ideas before beginning, just like they write rough drafts of their papers in English class.

Not only does planning teach
them to think ahead, it also creates a dialogue between the teacher and student, wherein the teacher can give constructive comments before the work has begun with final materials. Students are much more open to making changes and improvements and taking chances with their ideas when they know they don’t have to start their work over if they make a mistake.

**CREATE** Let’s get started on your final artwork! Students first draw their idea, outline it with permanent black marker, and then paint with bright acrylics. They put different types of patterns in each division separated by black lines, which is something discussed frequently during the planning stage. As a final touch, they retrace their original black lines. Student art tends to curl on the edges from the acrylic paint, so I have them create a 1-inch border on the back of their art with an “x” that crosses the entire sheet, which keeps the paper from curling up.

**SHARE** What went well, and what would you change? As students finish their work, they display it on the “Art Line,” which runs the length of my room. As a classroom community of artists, we have a final critique at the end of each lesson. Students ask two questions: “What worked well?” and “What would you do differently if you could do it all over again?” This keeps students from being negatively critical, and encourages them to be specific.

I always initiate a discussion with students about saying they “like” or “dislike” something about someone’s art. I explain that neither adjective helps the student grow as an artist. They must be specific.

For example, a student could say, “I like the way he/she divided the coffee cup into three triangles, and used complementary colors for contrast.” This naturally encourages the use of art vocabulary and discussions.

**EXTENSIONS** What may I do if I finish early? When students finish early, I have them write a short essay in their sketchbook about this project. What did they find was successful about their project? What would they improve upon if done over again? This gets them thinking about their own art critically before the formal critique with the entire class. Students may also read some printed material about Romero Britto, and make notes in their sketchbook.

**ASSESSMENT** I give students a formative assessment during the planning stage of the project. We have a dialogue about choices they are making, and I encourage them to push out of their comfort zone and take chances.

Then, I use an art rubric to formally grade their artworks. They can leave comments, and they also receive comments from me about their work. I model constructive critiquing by never telling them they did a “good job,” but instead tell them what they did specifically that qualified as “good.”

I do the same thing with suggestions—never giving them my opinion, but suggesting specific things that would make them stronger artists.

Based on a wonderful article, “Japanese Tea Bowls” by Sara Grove Macaulay, which appeared in the February 2003 issue of Arts & Activities, our fourth-graders enjoyed making ceramic tea cups and learning about the Japanese Tea Ceremony.

As we waited to glaze the cups, we discussed some of the other elements of the ceremony: the tools, bowls, pots and decorations for the room, including flowers, pictures and scrolls. My plan was not to re-create the actual ceremony, but to infuse some East Asian concepts and art into our students’ minds and embrace this graceful culture.

After our tea bowls were completed, we viewed pictures of Chinese and Japanese scrolls. We listed the subject matter and decided on a theme: nature. We discussed how Asian cultures demonstrate respect for nature through their art.

Next, I demonstrated several brush techniques, explaining the style of painting called “Sumi-e,” which employs a block of black ink and bamboo brushes. I did invest in a class set of bamboo brushes, but if that is not possible, medium-sized watercolor brushes will suffice. We used black block tempera to substitute for the Sumi-e ink, since the tempera is washable, easy to use and mimics the authentic ink perfectly.

Brushstrokes may be vertical, horizontal or diagonal, from right to left or left to right and vary from thin to thick. Tints are obtained by mixing water with the tempera. The first session, I demonstrated and students practiced brush techniques, creating simple plants, flowers and insects.

Next session, we reviewed and discussed the scroll—a portable work of art that can be rolled up and easily transported. I then demonstrated how to use the techniques we learned to create an interesting composition limited to four elements. Bamboo is always a favorite, and adding a few contrasting details made it pop. Stress the idea of “less is more,” and advise students to leave some space open.

During the third session, students drew designs for the borders on black cardboard strips using metallic gel markers. Glue sticks were used to attach the strips to the top and bottom of the scrolls, and a yarn hanger was added to the top with tape.
Asian Style
by Joan Sterling

LEARNING OBJECTIVES
Upper-elementary students will ... 
• demonstrate an appreciation and respect for Asian culture.
• use Asian brush techniques and designs to create scrolls.
• write Haiku poetry.

MATERIALS
• 9" x 12" practice paper and 10" x 18" heavy white or gray drawing paper
• Practice papers of Sumi-e lines
• Bamboo brushes or medium-sized watercolor brushes
• Black block tempera paints
• Water containers
• Black cardboard strips, 1.5" x 12"
• 14-inch pieces of yarn or ribbon,
• Metallic gel or other opaque pens
• Small rubber stamps (animals or designs)
• Red ink pads
• Haiku writing paper

In East Asian culture, a stamp—called a “chop”—is used as a signature. Typically printed in red, the location where it is placed often adds to the beauty of the picture as a whole. We used small, rubber animal stamps and printed one in an open space.

Next, we discussed Haiku, a three-line form of poetry that uses a pattern of syllables. The first line has five syllables, the second line contains seven, and the third line again has five syllables. A pattern of three syllables, then five, and then three can also be used. We practiced counting syllables together by clapping them out, and wrote some Haiku based on sample scrolls. Students then wrote their own using an outline I created.

At last, we were ready for the culmination. Food allergies are a consideration in our school, so I did not serve tea. Instead, I created a special atmosphere by covering the tables with red and black paper, dimming the lights, and having the children’s home-room teachers and our principal join us.

Students were given their creations—tea cups, scrolls and Haiku—to arrange in a pleasing way on their tables. We then took a stroll around the room, looking, reading and discussing. When students got back to their seats, they were asked to share their Haiku with the class. We celebrated our achievements and enjoyed the time together. It was a relaxing, yet energizing, celebration.

Now retired, Joan Sterling taught art at Hickory Woods Elementary in Walled Lake (Mich.) Consolidated Schools, and is coauthor of “Art by the Book,” published by Pieces of Learning (piecesoflearning.com).
I have found that storytelling has been an important aspect of my life so far. In childhood, it has helped me escape reality and enter a world of wonder and pure imagination.

To this day, stories still hold their place in my heart, and have also helped me form my own personal story as the years have gone by. To share it, I have come to rely on the magic of images to help me.

With paint, canvas and a romanticized outlook, I can allow the viewer to delve into the deepest fathoms of a world of my own special creation. It is a world shrouded in myth and fantasy that touches upon the psyche and collective unconscious of humanity. It isn’t fully developed, since it presently consists of random thoughts and ideas, but hopefully, in the future, I can find out what it all means.

John Simeon, grade 12
Mira Loma High School
Sacramento, Calif.
Allison Stiles-Roberts, Art Teacher

“Teyanis (The Spirit of the Dionysian).” Acrylic on canvas; 50 x 100 cm.

“From the Dust of the Ground.” Acrylic on canvas; 16” x 20”.

“The Dream of White Flowers.” Lightbulbs, wire and stretched fabric; each flower about 30 inches in diameter.

“I Will Sing You My Sweetest Song.” Colored pencil on paper on ballet shoes; approximately 3” x 9”.

“Does Blood Stain Red Dresses?” Acrylic on wood; 10” x 13”.

“The Burden of Man.” Oil on canvas; 11” x 14”.

“Minature: Canis Lupus.” Gouache and gold on paper; 5” x 3”.

“ARTIST”}

Young

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Students often measure their artistic skills. One might measure the importance of giving one's final weaving from a combination of years of learning. The students experienced some difficulty crossing the strings. To be approved before moving on to the final draft was not always easy. Some cut off corners, others cut out an opening in the center and so on. Many did combinations of a block program, it might also be an opening for the eighth-grade students. The students were weaving a circular weaving. Students are weaving. If you need to address many standards in a short amount of time, consider giving a little comparing and contrasting a try!

Cheryl Crumpecker is a K–3 art teacher at St. Paul’s Episcopal Day School in Kansas City, Mo.
THE ANCIENT GREEKS: Their Lives and Their World (2010; $17.95), by Alexandra Villing, Getty Publications.

This is a book written for students aged 12 and older. It can serve as a general introductory text: it is clearly written, well researched and beautifully illustrated. In today’s world, Greece is seen as a relatively small nation, dwarfed by larger economic and political forces. It is, however, important to grasp the rich store of ideas and images that can be seen as major influences on contemporary life.

Through this book, students can come to know the people of ancient Greece, learn how the ancient Greek lived and worked, and see the wide range of art forms they created. Written by Alexandra Villing, curator of Greek antiquities at the British Museum, The Ancient Greeks: Their Lives and Their World can serve as an important introduction to a society that has left a significant legacy to Western civilization.

Starting with a map of Greece and a timeline dating from 3200 to 31 B.C., the book is organized into general headings: Kings and Tyrants, Democrats and Citizens, Gods and Goddesses, Heroes and Heroines, Priests and Priestesses, Families and Children, Craftsmen and Artists, Farmers, Slaves, Writers, Thinkers and Doctors, Entertainers, Athletes, Soldiers and, finally, Traders and Travelers. Students will be introduced to major figures in Greek history, such as Aristotle, Homer, Plato, Socrates and Zeus.–J.J.H.

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Some students worked more quickly than others. Those students who finished their first section early were given a second section to reproduce, until all the sections of the \textit{Mona Lisa} were completed. At the end of the class, I collected both the drawings and original pieces and placed them in envelopes.

As students entered the room for the next class session, I randomly handed back the \textit{Mona Lisa} section drawings. This is also to preserve anonymity. Some students received more than one section due to the fact that there were more sections than students. Students sat down and waited for their next instructions.

In the front of the room hung a 12" x 18" piece of paper, coated with spray glue and displayed sticky-side out so we could adhere the drawn sections of the \textit{Mona Lisa} to the paper.

I began the lesson by asking, “What famous work of art do these sections create?” To solve this puzzle, I asked the student who had section number one to bring the drawing up and stick it to the paper in the upper right corner.

I then requested piece number two be brought up and pasted to its left. Piece number three was pasted, and the process was repeated until all the sections were in place. Not all sections were drawn as accurately as others. I held an answer key in order to make slight adjustments so the pieces fit together.

Once the pieces were put together, students discovered their individual efforts produced a reproduction of the \textit{Mona Lisa}. Students were surprised at how well their drawings worked together, creating an interesting and exciting new version of a classic.

The anonymity of this activity provided a safe environment to foster perceptual skills, and therefore boost confidence. Students realized that even though there was a variety of drawing abilities, the process of comparing proportions of basic elements enabled them to represent the images well enough to piece together an exciting work of art.

Susan L. Lane is a high-school art teacher at Clyde-Savannah Junior/Senior High School in Clyde, N.Y.
Make It a Happy New Year

Fla., always has LEGOS®, craft sticks, lanyards, books, art games, blocks, clay, “how-to-draw” books, art word search, graph paper and origami paper at her centers for students to use when they finish early.

**tip #1**

**I’M DONE ALREADY!** We have all heard that from our students, young and old. Kelli Wilke from Crete (Neb.) Middle School always has an “I’m done, now what?” bulletin board up. This has seven or eight ideas on the board to serve as reminders of what they can do when they finish a project early. If they ask that question, she just points to the bulletin board. Ideas include: drawing in their sketchbook, playing an art game, reading a book or working on a puzzle. All of these activities can be linked to the history of art and/or multicultural projects.

To piggyback onto Kelli’s great idea, Eileen Kuchinsky, from Coral Springs, Fla., always has LEGOS®.

**tip #2**

**THEY DIDN’T HAVE WHAT??** Brett Thomas of Franklin Academy in Pembroke Pines, Fla., teaches his middle-school students art history by having them compare and contrast the cultures and time periods of a piece of art with today’s culture. He finds that when they better understand the differences, (e.g., teenagers didn’t always have mobile phones, cars and other amenities many take for granted today), the students start to better understand the relationship between the artwork and the period. He says that it also helps with discussion of the artwork.

**tip #3**

**MULTICULTURAL MONTHS** Many school districts print a Multicultural Calendar at the start of the school year. For each month, you can address an artist, type of art, country or culture. For October you can talk about Italian/Hispanic Heritage month and mention such artists as Francisco Goya, Salvador Dali, Pablo Picasso, Frida Kahlo and numerous others.

You can also discuss Mexico and Dia de los Muertos (Day of the Dead). Native American legends and myths can be read, and students can learn about and discuss the cultural significance of totem poles, Kachina dolls and sand paintings.

Adinkra cloth, Kente cloth and Senoufo drawings—all traditional art from Africa—can be made in February for Black History month. Get together with your music teacher and do a combo lesson comprising jazz music and the Harlem Renaissance artists and musicians.

**tip #4**

**TIME LINE ON A CLOTHESLINE** This project can be done with any grade level. Divide the school year into periods of art, highlighting the main artists and styles. Have students re-create a period’s artworks. Hang them across your room on a clothesline.

Middle- and high-school students can do this in a few weeks. Divide the class into periods of art. Have each student research a specific artist and have them re-create a work of art. One great way to do this is by making the artwork three-dimensional. Have the students draw their chosen piece on corrugated cardboard or cut up boxes.

Once the piece is sketched, the students will add pieces of cardboard to give it three-dimensional look. I would suggest no more than four layers of cardboard. When the glue is dry, have them paint it with acrylic paint. The end result is beautiful.

**tip #5**

**VISUALIZE THIS** Since artists are visual people, use many visual aids to teach art history. Posters or reproductions are always great. For a high-tech approach, create PowerPoint presentations with music from the era, use smart boards, or make a simulated movie using avatars as the artists and have them tell their life stories.

Dress up! Even in high school it’s OK to entertain the students, especially when it helps them better remember the lesson. I have been Frida Kahlo, Vincent van Gogh, Georgia O’Keeffe and even a cave woman. Come up with some funny or weird facts about the artist you are teaching. Students will remember the lesson better and want to learn more. Sometimes I play a Jeopardy-type game with my students. If they’re having fun, they will learn and they will remember the facts.

Happy birthday this month to Paul Cézanne, Édouard Manet, Berthe Morisot and Jackson Pollock. And, thank you Kelli, Eileen and Brett for these great tips for the new year.

Glenda Lubiner teaches elementary art at Franklin Academy Charter School in Pembroke Pines, Fla. She is also an adjunct professor at Broward College, and coaches an after-school musical theater/drama club and art club.
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