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THE VILLAGE Watercolor; 11” x 8.5”
By student Subarnarekha Mandal, Butler Elementary School, Arlington, Texas.
See “Young Artist” page 17.

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The colorfully roofed houses seen on this month’s cover make us wonder where this exotic place might be, and make us yearn to learn more about this little village. Yes, the effect of art often makes us want to learn more about what is in the picture. The way we look at it, that is a very good thing—especially if it leads to learning more about cultures around the world. That is why this month, we are traveling the world through art.

Let us start with “Architecture in the Art Room,” The Mosque Project: Collective Drawings (page 20), a project that was developed by Douglas B. Erwin, “... with the hope of enhancing cultural tolerance and understanding.” He continues, “Authentic teaching of diversity is a challenge for every teacher, no matter the grade level or subject area,” and sums up his project with, “At best, I feel this exercise merely scratches the surface in the effort to teach respect for world cultures. It is the collaboration of such efforts that can make a difference, no matter how small the contribution.”

After taking part in a teacher-exchange program in New Zealand, Cynthia Henn developed the project, “Maori-Inspired Masks” (page 22). In her article, she writes, “For me, one of the more interesting aspects of New Zealand was its indigenous culture, the Maori.” Her lesson introduces the unique art of the Ta Moko, much to students’ fascination. At the conclusion of all of her projects, she asks students, “What’s the point? Is our project meaningful? Why?” Perhaps her favorite student answer for “Maori-Inspired Masks” was, “So we can understand each other more.” (Note: This project ties in well with this month’s Clip & Save Art Print Feature, which follows it on page 23.)

Art-lesson Inspiration arrives from many sources and, according to middle-school teacher Matt Mazur, “Amate Bark Designs” (page 29) was inspired by a gift he received from a student. The project he developed was especially meaningful to his students with Mexican ancestry—and the whole class gained new understanding of the visual arts in relation to history and cultures.

It is difficult to deny—art has the power to spur a desire within us to learn about the varied cultures and people across our wonderful planet, inspiring us to travel the world through art.

Maryellen Bridge, Editor and Publisher
ed@artsandactivities.com
Yikes! The deadline is here for a free subscription* to Arts & Activities!

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She hated publicity and considered herself “a lucky person.” Georgia O’Keeffe certainly was that, living a long and marvelous life. Most of us are familiar with her iconic paintings of large flowers and the Southwest, but most of us don’t know the story as told here. Too, we may remember her appearance as an older woman, although the serious-looking portrait of a Wisconsin farm girl in this little book surely will stay with us.

It is just 6.5" x 8.25" and only 112 pages long, and this reviewer read the book cover-to-cover, feasting on the full-color reproductions and the fascinating vignettes from another time. To use a non-word, it was un-put-downable.

The title is taken from a quotation of the artist herself, and the story comes to riveting life with recollections in her own words and those of many others. One striking example: O’Keeffe vividly relates her first meeting with Alfred Stieglitz.

O’Keeffe was a mischievous young girl, which presaged scandalous behavior to come. She was an unusual creature, unique, original, even ascetic. As was her work. Beginning with images you may never have seen—personal family photos and early drawings—the book details the artist’s first exhibit, her career as an art teacher, and her transformation into a beloved and important painter.

The hardcover can be enjoyed by anyone aged 9 and up. Its author, Susan Goldman Rubin, has written numerous nonfiction books for children.–P.G.

www.chroniclebooks.com


This biographical picture book about Tyree Guyton, an urban environmental artist, addresses community pride, recycling and green politics in addition to telling the story of a visionary artist. Young readers ages 6-9 will enjoy the mixed-media collage art as well as the inspiring tale of Guyton, who founded the Heidelberg Project in Detroit, Mich., in 1986. (See more about this ongoing art installation at www.heidelberg.org.)

Guyton grew up on Heidelberg Street in the 1950s, learning to fashion his own imaginative toys from trash. His house-painting grandfather also encouraged him to paint cast-offs in bright colors. By the mid-’80s, Guyton’s neighborhood was ramshackle and dilapidated. He wanted to wake people up and save his street, and he did so through art and activism.

Themes of the 32-page hardcover book include such valuable topics as joining forces, affecting action and the power of art. Heidelberg Street is now an interactive sculpture park. Guyton’s signature style features bright, clashing polka dots. He paints found objects, throws them into trees, and nails stuffed animals and dolls to abandoned houses as memorials.

Elocuently, Guyton’s favorite quote is, “Stick and stay, and it will pay.”–P.G.

www.charlesbridge.com


This is an impressive publication celebrating an important artist. The text describes her lifetime struggle with pain and emotional travail. Frida Kahlo had a long, undiagnosed spinal illness that caused constant pain. She later experienced a terrible bus accident that necessitated repeated operations. Added to this was a strained relationship with her husband, Diego Rivera, and the pain and disappointment in not being able to have a child.

There is much in this text that would be inappropriate for elementary-school see REVIEWS on page 43
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In every January and June-Summer issue, Arts & Activities magazine publishes a Volume Index. The Index lists, by category and author, the articles that ran during a particular five-issue volume. We recommend that you keep the Volume Indexes in a binder or file for reference when looking for articles and information dealing with a particular topic, medium, artist, art technique, and so on.

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The Book Creator app runs on iOS 4.0 or higher on the iPad.

Dr. Cris Guenter is a graduate coordinator in the School of Education of California State University, Chico, and serves on the Editorial Advisory Board of Arts & Activities.
Choice-Based Art

classrooms are working studios where students learn through authentic art making. Control shifts from teacher to learner as students explore ideas and interests in art media of their choice. This concept supports multiple modes of learning to meet the diverse needs of our students.

WHAT IS A CENTER?

BY NAN E. HATHAWAY

A choice-based art program, the studio-classroom is arranged into various media “centers.” A center contains tools and materials, general directions and references for students to use independently. A center can be thought of as a silent lesson plan because it contains all the information a student needs to create art using any given medium.

For instance, the painting center, located near the sink, has palettes, brushes, aprons, water containers, a selection of paint, and paper in various sizes.

Displayed in the painting center are “set-up” and “clean-up” posters, an annotated color wheel, reproductions of paintings by both adult and child artists, related vocabulary, and suggestions to try various techniques, such as applying a wash, scratching through a layers of paint with the end of a brush (called sgraffito) or drawing first with oil pastels for an oil resist.

At the collage center students sort through a row of clear plastic tubs, set up in rainbow order and filled with the scraps and treasures brought from home. Today there is a new supply of green raffle tickets from a left-over roll, donated by the PTO. There are wallpaper sample books and a collection of magazines.

Scissors, glue, tape and staples are lined up next to the hole-punches and paper trimmer. A Romare Bearden reproduction is tacked up beside a collage left behind by a student who must love horses. There are books about paper art and a note card announcing “Ready-Set-Glue!”

STUDENT AUTONOMY

Carefully designed and maintained centers provide autonomy for students. “I love how I can see and get everything I need,” remarks a student who joined a choice-based art classroom mid-year.

Another student declares, “We have so many more materials than we did before!” The teacher knows that the materials available are the same as she always had, but instead of being carefully stored under lock and key, they are now emancipated and arranged for efficient student access.

In fact, it is no longer necessary to have a class set of wash brushes for watercolor painting or brayers for printmaking because now only a few students use each center at one time. Now there is a little extra in the budget to buy paints from the other centers opened on previous days. Six are allowed to work in the clay center at one time, but there is room for eight in the sculpture center.

Students returning to their choice-based classroom after summer vacation may already know what they plan to do on the first day of art. Students planning for their work in this way are practicing the authentic work of artists in a community studio.

By providing inspirational, well-designed centers, teachers guide children to become autonomous learners and to transform from student to artist. For more information visit teachingforartisticbehavior.org

Nan E. Hathaway is a middle school art teacher in Vermont. She is a member of Teaching for Artistic Behavior, Inc. and authors studio-learning.blogspot.com. She is co-editor, with Diane Jaquith, of a new release, “The Learner-Directed Classroom: Developing Creative Thinking Skills Through Art” published by Teachers College Press.


**Stepping Stones**

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**BEING AN ART ADVOCATE WHILE TRAVELING**

**BY HEIDI O’HANLEY**

If you’re traveling or stationary, you are one of the advocates for the arts in your school district—even if you feel tired after a day of pushing the art cart. There are many ways to promote art within your school, and I would like to offer a few ideas to help encourage creative thinking with your students, co-workers and community. Even if your load feels heavy, you can still promote your curriculum in many ways.

1 **CROSS-CURRICULAR LESSONS** It’s a wonderful partnership when you combine lessons with another teacher. In doing so, you are reinforcing the objectives of the lesson, and students have fun in the process. One example I used was with 2nd grade. The school’s reading night’s theme was “oceans,” and the students were learning about ocean life prior to the special night.

   During the study of ocean life, I introduced different kinds of fish to the students and had them create different types of them that were made three-dimensional. When finished, the fish decorated the gym while students and parents enjoyed the ocean life decorations during reading night.

   Another way to integrate is to create lessons inspired by the social studies curriculum. Prehistoric, Egyptian, Greek and Renaissance history provide a rich amount of knowledge for the students in the general and creative environment.

   With the common core standards, districts are encouraging more cross-curricular projects and integration with the arts. My suggestion is to read through the language arts and math common core standards and pinpoint areas you know you enforce in your own curriculum. For example, if you read a book to younger grades, utilize the language arts standards by having discussions about the book. I love to use books to inspire projects, and many times the students find the book on their own to read again!

2 **SHARE YOUR PROFESSIONAL DEVELOPMENT WITH THE ADMINISTRATION** If you’ve recently attended a state or national conference, try to squeeze in writing a report about what you visited and what you plan to include in your curriculum. In doing so, you are showing your willingness to improve your methods of teaching, as well as staying on top of recent trends in art education.

   As an overachiever, I knew that I would be busy once I returned from the Seattle conference last year, so I typed a report on the plane! Another way to share your recent adventures is by creating new lessons to share with the students inspired by presentations attended, and adapting your lessons to your traveling or cart situation.

3 **PROMOTE THE ARTS WITH PARENTS AND GUARDIANS** This can be tricky, especially when you’re not at the same school every day. I like to begin the school year by creating a “wish list” of items parents and guardians can donate from home. Each homeroom teacher has their own list, but not every school has a supply list for art. In my wish list, I request simple things I overuse, such as paper plates, handi-wipes, and newspaper. Throughout the school year, I can receive items from parents, and it’s been a HUGE help.

   During open house time, I also created a flier that can be given to parents at all three schools. Within the flier, I give an introduction to myself, the art curriculum, and Elliott Eisner’s “Top 10 List” of what the arts teach. Every year, more and more parents come into the art room to say hello and visit the displays, and more compliments are given from the schools I travel to.

   Another way to promote the arts is by inviting them to your space. If you have any after school art activities, throw a mini art show for an hour after school. It’s easy to set up, quick to take down, and parents love the visit!

4 **WAYS TO AMAZE THE COMMUNITY** Are there local businesses that would love to display student work? How about the village hall? With networking, you can easily stop by a local business to create a little display of student work for the community.

   During the school district board meetings, ask if you can display your student’s work. The meetings are public, and attendees love to see the student work! It’s also another boost of recognition by the board members.

   Make room in your curriculum for local art contests. In doing so, you are sharing your student’s talents with the community!

   Press releases are another way to promote what you’re doing with your classroom. If your school sends out a monthly newsletter, ask if you can send in a quick two-sentence description of a project with a picture of the students at work.

   Everything above requires a little extra work, but it’s well worth it in the end. The more work that is displayed, the more the community recognize the hard work that you and your students do.

Ever since I could hold a pencil in my hand, I have loved to draw. When I was little, I scribbled and drew shapes. As I grew, I started using paints and charcoal to make my pictures prettier.

I always feel that I can do anything in art. I like all types of art because each one is different and unique. Sometimes I make a story without any words, yet the pictures show what is happening. It’s like a movie playing with no words!

Many things come and go, but art will stay with me forever!

Subarnarekha
Subarnarekha “Subarna” Mandal
Butler Elementary School
Arlington, Texas
Lana Ogden, Art Teacher

Watercolor; 11" x 8.5". Grade 4.

Acrylic mixed with gel medium and copper wire; 15" x 11". Grade 3.

Clay; 4 inches high. Grade 3.

Acrylic on canvas board; 8" x 10". Grade 4.

Watercolor; 11" x 8.5". Grade 4.

Watercolor; 11" x 8.5". Grade 4.

Black print over watercolor background; 12" x 7.75". Grade 4.

Tissue paper collage; 11.5" x 15". Grade 1.

Charcoal; 11" x 8.5". Grade 4.
After reaching the Stanley Cup final in 2007 and many successful seasons, 2011–12 was a rebuilding year for our NHL team, the Ottawa Senators. They asked for patience and continued support while management evaluated its younger, less experienced players.

Watching the Olympics’ opening ceremonies and seeing how event planners were able to mobilize the crowd, it occurred to me that it might be possible to stage an interactive presentation at Scotia Bank Place with our students. It would be a way Merivale High School could do our part to help the team.

It was crucial for us to secure a seat configuration in the arena of four consecutive rows, with six seats in each. My idea was for students to each hold a segment of a large artwork that when held together on cue, would form the whole image. With this in mind, I contacted the Ottawa Senators office, where Kirk Manson and Jade Fair made the necessary arrangements.

Several senior graphic-design students agreed to take a leadership role with the project. We knew the features on these artworks had to be bold to be seen across an NHL arena. We decided to focus on the head and shoulders, and use the Senators’ team colors, all in a strong horizontal orientation.

The students were keen to participate, as much of what they create in school does not reach a wide audience and is confined to in-house displays and art shows visited by family and friends. This was a unique opportunity to see how one’s artwork would interact with the world in a very public way.
The Alfie, Erik and Spezza images were projected and carefully traced onto 24 pieces of heavy-gauge nine-ply Bristol board, which had been arranged on a wall. A team of students helped paint all of the images.

**PERFORMANCE ART** Although we knew the paintings would have an enormous impact, we had to have a dry run with people holding the artwork pieces to see if they would work in an arena setting. The bleachers in our school gymnasium proved to be a perfect spot to field test our project.

On game night, our School’s Dixieland Band warmed up the crowd by playing at the front entrance of the arena. Our principal, Patrick McCarthy, generously provided a school bus to transport our musicians, artists and students to the game and came with us to participate in the festivities.

Each artist had the responsibility of managing his or her mural. All the pieces were color-coded and numbered, so orienting the artwork properly was not a problem. We determined that we feature a different player for every period. The Ottawa Senators asked us to also show our work during television timeouts, which were clearly indicated by a red light at the penalty box.

When our first opportunity came, students held up their pieces in unison. The crowd erupted as the painting of “Alfie” slowly came to life. Our images were recorded and projected on the arena’s high-resolution scoreboard. Each period, we repeated the process to louder and louder applause.

**THE REACTION** Other students at the game reported through text messages and social media that our project was being profiled in the media. A few of our students “tweeted” some of the players, who reported that they saw and appreciated our work. The Ottawa Sun’s Don Brennan lauded our efforts in his Sports column and the Senators have included one of our images on their website.

It was a terrific time for all involved. And, the home team not only beat the New York Rangers that night, they qualified for a spot in the 2011–12 NHL playoffs.

One of the reasons that this project proved so successful, is that my students knew that the stage they would be performing on was real, and that their product was not going to wind up in a portfolio. Today’s youth are inextricably connected to popular culture through social media; they get excited about sharing virtual experiences and the idea of bringing their art work outside the school to a real venue was a challenge they all enjoyed. My students knew that at least 18,000 people would see their work.

The Ottawa Senators were expecting pedestrian high-school fare, certainly not a hot band, a series of carefully choreographed performance-art pieces—and the incredible reaction from the crowd. Anyone watching our three-period art show left the arena knowing that motivated high-school art students are capable of great things.

It is my experience that people are happy to take an active part in the educational process—it is just a matter of being flexible and thinking outside the box to arrive at a vehicle that will take care of curriculum expectations, and be visible and interactive in a public space. It is the kind of thing that art teachers do best!

What we try to do in high school is make our kids responsible citizens and these kinds of projects give our art students an opportunity to contribute to their community in a creative, dynamic way. We hope to reprise the event during this season.

Irving Osterer is “Department Head — Fine Arts and Technology, Communication and Design FOCUS Program/SHSM Coordinator” at Merivale High School in Ottawa, Canada.
In December 2010 and the early months of 2011, the world watched events taking place in the Middle East and North Africa. In what has become known as the “Arab Spring,” Tunisia and Egypt were evolving into free democratic countries, while citizens of a number of other Muslim states were demanding a greater stake in free governance of their lives, with democracy being the prize goal.

For much of my teaching career, cultural diversity has been at the center of my curriculum and planning. During the late 1980s and early ‘90s, I spent time in the Middle East teaching peace and tolerance through the visual arts. In Israel I worked with Christian, Jewish and Islamic teachers and students in schools, civic centers, summer camps, kibbutz—even bomb shelters—often requiring interpreters. The Bible, the Quran and the Torah all represent cultures whose ranks are considered to be “People of the Book.”

ASPECTS OF ISLAMIC ARCHITECTURE

Mosque/Masjid: A meeting place for community
Mihrab: An architectural alcove or niche that faces the direction of Mecca, the focal point in all mosques
Mecca: The most holy site, with sacred buildings and monuments, located in Saudi Arabia
Minaret: A tower for holding the Muezzin, the person who calls the faithful to prayer five times a day
Kaaba: The most sacred site in Islam, located in the Al-Haram Mosque in Mecca. The cube-shaped structure is said to have been built by Abraham and his son Ishmael.
Minbar: Pulpit in a Mosque, often created with precious woods or stone with great detail taken in their construction.

LEARNING OBJECTIVES

Upper-elementary students will...
• study Islamic architecture and art, both past and present.
• focus on mosques and the function of their specific aspects that support the Islamic religion with the aid of pictures of Islamic architecture.
• draw selected segments of mosques, which eventually come together as a collective, collaborative whole.
• learn about the basic tenets of Islam.

VOCABULARY

Background Balance
Contrast Floating images
Foreground Harmony
Middle ground Overlapping
All teach non-violence. The God of Abraham is the same God worshipped by Muslims, Christians and Jews. The challenge is for us to educate ourselves in order to enable our students to discern fact from fiction.

**THE DISCUSSION AND THE PROJECT**

Teaching my fifth-graders about Islam through art was a challenge. Remembering a colleague’s “Collective Architecture” project, I reworked the concept using mosque architecture as the basis for a new project. The goal was to introduce Islam and its basic tenets using the visual arts, with the hope of enhancing cultural tolerance and understanding.

To start, the students and I discussed differences and similarities in churches, mosques and synagogues. All three are used for worship, each is considered to be holy by those who use them and all are places of safety and comfort.

Students then studied photos of mosques with brief descriptions and information about each. Using white paper, thin black permanent markers and photocopies of pictures of mosques, students selected a portion of an image that interested them and drew it on their paper.

The children were so intrigued with the pictures and drawing their selections, they moaned and groaned when, after 5 minutes, they were instructed to pass the photos to the person on their right. This process continued, as the drawings became more elaborate and creative.

As the students worked in silence, I explained the five pillars of Islam and their importance to Muslims. Special care is necessary to ensure time for student questions. I am by no means an expert on this subject, so further research was needed to provide some answers during the next class. An alternative would be to assign researching their questions as homework.

Authentic teaching of diversity is a challenge for every teacher, no matter the grade level or subject area. At best, I feel this exercise merely scratches the surface in the effort to teach respect for world cultures. It is the collaboration of such efforts that can make a difference, no matter how small the contribution.

Now retired after 37 years of teaching, Douglas B. Erwin was most recently head of the primary-school art department at San Domenico School in San Anselmo, California.
During a recent summer, I participated in a Hands Across the Water Teacher Exchange Program to New Zealand. This experience gave me the opportunity to see how people in a different country live on a day-to-day basis. For me, one of the more interesting aspects of New Zealand was its indigenous culture, the Māori.

BACKGROUND In more populated Māori areas such as Te Kuiti, parents have the option to have their child’s education taught in English or the Māori language. Cultural traditions are observed and taught in the schools—including students taking their shoes off before entering the school building. Removing one’s shoes in a community meeting place is a sign of respect.

The Māori culture’s traditional Tā Moko tattoos are fascinating. Often worn on the face and other selected areas of the body, each Tā Moko design is specific to a particular tribe.

To wear the tattoo, one must first ask permission from the tribal leaders. Customarily, high-ranking members of the tribe wore the Tā Moko. Originally, the Moko tattoo designs were created to intimidate enemies and when paired with a contorted facial expression, the male warriors would do their best to frighten the enemy.

Men’s Moko designs cover the face and radiate from the center, while women’s most often appear between the chin and the lower lip. I did not see anyone wearing a Moko during my three-week stay in New Zealand (but I did see a man with one in New York City’s Central Park earlier this year).

THE STUDIO PROJECT Instead of painting our faces with designs, we opted to create them on a mask form we made. First, we folded an 8.5” x 11” piece of oak tag in half vertically. We then drew half of an oval on one side and cut it out. After opening the paper, we very lightly drew lower case “i” in pencil. These served as our guidelines.

We created two small dash lines—one as a midpoint between the chin and the horizontal guideline for the nose, and one as the midpoint between the nose and the chin, for the mouth. We then drew the one eye on the top guideline with the paper folded about an inch from the center.

Drawing the nose was tricky. Keeping the paper folded, we extended the center dash out about three-quarters of an inch and then brought the line up to the bridge of the nose, angling the line slightly toward the middle as we came to the top horizontal line.

I reminded students not to let the line for the bridge of the nose touch the center fold. Some students assume the nose ends below the eyes, so to help them better understand placement, I had students touch their noses, starting with the tip and moving up along the bridge to the eyebrows. After the nose was drawn, they drew the mouth with the option of it being closed or an open mouth that can be cut out.

Keeping the paper folded, we first cut out the mouth. I then demonstrated how to cut out the nose, being very careful not to cut on the fold on the bridge. This was our procedure:

NATIONAL ART STANDARDS

• Understand the visual arts in relation to history and culture.
• Understand and apply media, techniques and processes.

LEARNING OBJECTIVES

Elementary students will ...
• develop an understanding and appreciation for Maori tribal designs (Moko).
• gain skills in line design.
• obtain a better understanding of balance in the composition of a mask.
• learn new techniques in the creation of a mask.

MATERIALS

• 8.5” x 11” oak-tag paper
• Scissors and hole-punchers
• Pencils, black permanent markers, colored markers including silver
• Raffia and white glue

Go to artsandactivities.com and click on this button for links to resources related to this article.
Chisel marks produce grooves in the skin’s surface. Moko are considered sacred, containing ancestral and tribal messages that are unique to the wearer, and represented the wearer’s place within the society.

In 1769, the explorer Captain James Cook wrote of Tā Moko, The marks in general are spirals drawn with great nicety and even elegance. One side corresponds with the other. The marks on the body resemble foliage in old chased ornaments, convolutions of filigree work, but in these they have a luxury of forms that at first appeared exactly the same no two were formed alike on close examinations.” (Tattoo History Museum; www.vanishingtattoo.com)

Indeed, no two Moko designs were or are alike. Males would commonly have Moko on the face, buttocks and thighs. The head, as the most sacred body part, was reserved for the most intricate designs.

In this month’s Clip & Save Art Print, we look at another creation myth, this time from the Māori people of New Zealand. In the print we see the face of Ranginui, father sky. According to legend, the earth emerged from a shell. Papatuanuku, the mother of the earth and all living things, formed the shell’s bottom; Rangi the top. Papa and Rangi loved each other deeply. They lay together and refused to separate.

They had many children, who lay between them. It was dark for many ages; there was no light. They lay together, the earth and the sky, lay together.

In the beginning there was darkness.

—in National Library of New Zealand

No world with its bright light.

It was dark for many ages; there was no light. They had many children, who lay between them. The earth and the sky lay together.

In the beginning there was darkness.

—from National Library of New Zealand
Close-up of "Papa & Rangi" sculpture by Brian Woodward and Ken Blum. Moko (Maori tattoo) design carved by John Motu, master carver from the Motueka Marae. Located opposite the entrance to Abel Tasman National Park, Marahau, Tasman Region, New Zealand.
Begin the activity for older elementary students as in the primary activity above. Instead of having students create self-portraits on paper, distribute to each student a paper mask that they will spend time decorating with paints and small objects.

A week or so before beginning this project, ask students to bring small objects from home, which can be used to embellish their mask. Draw a mask that is representative of their face. Explain the significance of Māori body art known as Tā Moko. (Pass out the designs to students so that they can refer to them during the hands-on portion of the lesson.) Next, pass out foam blocks and pencils. Challenge students to create a face that is decorated with Tā Moko designs.

On another day, photograph each student with a digital camera. Download the images onto a computer, making a print of each one. Share the Art Print with students. Show students how to ink the foam plate with black ink. Next, set up inking and printing stations. Show students how to ink the foam plate with black ink. Next, pass out foam blocks and pencils. Challenge students to create a face that is decorated with Tā Moko designs.

Students can certainly choose to incorporate Māori designs such as spirals and concentric circles into their work. Some students will choose to use materials such as beads or rhinestones to decorate their masks. Other students will choose to use traditional Māori techniques such as carving or painting.

A week or so before beginning this project, pass out foam blocks and pencils. Challenge students to create a face that is decorated with Tā Moko designs. Do not have students incorporate Māori designs into their work. Any simple shapes will do. Show students how to ink the foam plate with black ink. Next, set up inking and printing stations. Show students how to ink the foam plate with black ink. Next, pass out foam blocks and pencils. Challenge students to create a face that is decorated with Tā Moko designs.

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Space in a painting or drawing is the distance between objects or places. Artists give us the illusion of depth of the flat surface of the picture; that is, they show three dimensions on a two-dimensional surface.

They accomplish this by overlapping figures and objects, diminishing sizes of figures and objects that are farther away, and lower placement of figures and objects that are closer to the viewer. Colors and details that are closer to the viewer are more intense. Artists also use perspective, in which horizontal parallel lines converge at a vanishing point on the horizon.

In 1876, the Impressionist artist Pierre Auguste Renoir (French; 1841-1919) painted these Parisians enjoying themselves at an outdoor café called “Le Moulin de la Galette.” This was a popular place where working-class people spent Sunday afternoons and ate the galettes (sweet thin wafers) served there. Renoir included a number of his friends in this painting.

Being an Impressionist, he captured the sunlight filtering through the trees and flickering on the people’s clothes and faces. He painted shadows and coats dark blue. Can you find the eye level line? The faces in the foreground are quite distinct while those in the background are less detailed. Some of the people are shown larger than others because they are closer to the viewer, and details of texture and pattern are distinct. There is a great deal of overlapping.

The composition is much like a candid photograph; that is the people are shown unposed. Renoir had a sunny, friendly personality. He painted beautiful women, flowers, pretty children, and sunny outdoor scenes full of people and fun. He loved to paint and, when he was confined to a wheelchair late in his life he painted with a brush strapped to his wrist.

This excerpt is adapted from Barbara Herberholz’s digital Art Docent Program. For elementary classrooms, each lesson presents six famous artworks to show to the class on whiteboards, with theme-related studio art activities. Learn more at: artdocentprogram.com.
Motivation

On a flat, two-dimensional surface, artists create the illusion of space by making things that are far away very small, which is known as “diminishing sizes.” They create the illusion of depth by placing things that are closest to us lowest on the paper or canvas. And, things that are farther away are placed higher.

You will be making a mixed-media picture that has three of the same kind of figure in it, in large, medium and small sizes. You will choose which figure you want to create.

Materials

- 12” x 18” white and colored paper for background
- Assorted colored paper, multicultural colored paper
- Assorted felt and fabric scraps, assorted patterned and textured paper
- Scissors, glue sticks
- Oil pastels, colored markers, crayons

Vocabulary

| Depth | Illusion
|------|----------
| Diminishing sizes | Mixed media
| Environment | Space

In the Studio

1. To illustrate the concept of diminishing size and elevated placement of figures, three students pose on the playground while the rest of the class observes. One student stands 10 feet away from the group, another 20 feet and the third, 30 feet. Those observing close one eye and hold a pencil vertically at arm’s length to compare heights of the three students.
2. Back in the classroom, lightly draw three curving or straight lines horizontally across a background paper. Then, from colored paper and a variety of scrap materials, create three of one of the following characters: singers, cowboys, dancers, mermaids, scarecrows, robots-making one large, one medium and one, small in size. Alternatively, three of the same animal can be made-elephants, camels, alligators, peacocks, giraffes, etc.-in diminishing sizes.
3. Place the three figures onto the paper, with the large one on the lowest line, the medium-sized figure on the middle line, and the smallest figure on the line highest up. Make tiny marks on the paper to help you to remember where to paste the figures later.
4. Use oil pastels, crayons or colored markers to draw an appropriate environment for your figures. Bear down hard with oil pastels to make strong, vibrant colors; a newspaper pad beneath your paper will help you do this.
5. Glue your three figures in place. Like Renoir, you have successfully shown the illusion of close, medium and deep space!
Inspired by a beautiful bookmark one of my students made for me as a gift, I began a lesson exploring the vibrant bark paintings popular all over Mexico.

The majority of my students have Mexican ancestry, so exploring the arts of Mexico is always popular and well received. Amate paintings can also be a great way to introduce the geography and cultures of South and Central America.

WHAT IS AMATE? Amate is a paper made from the pulp of fig and mulberry trees. The amate paintings provide a great source of income for many small Mexican villages. The subject matter for these paintings is typically flowers, birds, plants and animals.

GET THINGS STARTED We begin by looking at examples of Amate paintings. We discuss the common subject matter—exotic and colorful flowers and Mexico's native birds and animals.

We also compare and contrast regular drawing paper to the bark paper that is used in these artworks. Texture is a key concept here, and the students are always very eager to feel the roughness of the Amate paper. I provide the students with lots of examples from pictures, but having an authentic Amate painting is much more intriguing.

We use tea to color our paper, giving it a more primitive look. My favored method for this is to place the paper on the baking sheet and then pour the tea on top. If you touch the paper often it will dry with more lines, water spots, and dark areas. The students decide if they want the paper evenly colored or more stained.

Creating the Design Students begin by making a sketch that includes the three required elements: some type of flower or nature, an animal, and a border on at least one edge of the page.

As reference, handouts that contain examples of native animal symbols are made available. Students must choose whether they prefer realistic animals, more abstracted symbol-like animals or ones similar to the Amate painting examples.

Once the sketch is completed, students can begin drawing it out large on the stained paper. I always remind the students to think of the elements of design: particularly balance and emphasis to create more visual interest.

Vibrant Color The final phase of the project involves coloring in the designs with markers. Remind the students not to color the background, which would cover up the beautiful stain wash. Once the coloring is complete, students crumble up the papers to give them that rough, primitive texture. Students should crumble the paper three to four times, being careful not to rip or tear the edges.

Students then bring me their papers to be ironed out. This keeps the paper relatively flat, but keeps the texture consistent with the authentic Amate papers of Mexico.

For students who finished early, they may add some dots with white paint as a simple embellishment.

Matt Mazur is an Art Specialist at G.B. Dealey Montessori Vanguard and International Academy in Dallas, Texas.

NATIONAL ART STANDARDS
• Understand and apply media, techniques and processes.
• Understand the visual arts in relation to history and cultures.

LEARNING OBJECTIVES Middle-school students will ...
• learn the process of making Amate paper and its use in the Latin American culture.
• learn the style and imagery used in Amate and create a similarly styled artwork.
• demonstrate a strong understanding of texture and color.

MATERIALS
• Examples of Amate paintings
• 12" x 18" paper
• Black tea
• Baking sheets
• Pencils, markers, erasers
• White paint, brushes
• Iron

Elvina

Brady

Leslie

Matt Mazur

www.artsandactivities.com | 80 YEARS + January 2013
Teaching elementary-level art in the Pacific Northwest makes it natural for me to develop a lesson based on Native American art of the area. The designs of the Northwest Indians can sometimes be a bit too sophisticated for the students to grasp, however, and it can be frustrating when developing such a project.

We have used worksheets for drawing ovoids, S-curves and U-shapes, and used the smart board as a class to come up with combinations. The fifth-graders understand the limited use of color and the creativity of the stylized, flattened three-dimensional animals, fish or birds.

This project had been on the back burner for quite some time. I refined it each year, hoping this time they would get it. Unfortunately, the students usually re-create what they see from my personal collection of native art I share with them, with no true creative problem solving of their own.

**THE SOLUTION** Over a Labor Day weekend, my husband and I traveled aboard Amtrak to Glacier National Park. At a trading post there, I came across some note cards by artist Jessie Hummingbird, a Cherokee Indian. His designs were bold, colorful, both geometric and amorphous in shape, and his lines were varied. It was clear to me that this was the solution for my Native American art project dilemma.

Back in the classroom, I shared four of the note cards with students and a website featuring Hummingbird’s artworks. As they carefully studied them, I wrote on the board what students identified in the art. I then took those key words and related them to the elements and principles of design, which are posted on my classroom wall—something I do with every project.

On the first day, students used felt markers on copier paper to draw a stylized human form, with Hummingbird’s art as inspiration. With markers there is no erasing, so I reminded them to take their time. We reviewed the proportions of the human body, and the importance of drawing large so the areas for color would be of adequate size, much like a stained-glass window.

Three students at a time came to a painting table I had set up and selected...
one of three shaded colors of tempera. They used brayers to paint a large sheet of paper, which would serve as the background (one color per brayer). I stood by the table, encouraging them to move quickly and be spontaneous in creating the background color. I have found that using brayers is an efficient way for students to get paint onto paper, and it dries within 15 minutes.

ON THE SECOND DAY, students used colored markers to fill in the sections of their human forms, and then used thin black permanent markers to add details and capture a variety of line. Meanwhile, students came three at a time to a table I had set up and lightly sponged one of three tints over the background paper they had prepared on day one, being careful to allow the background color to peek through the sponged texture. During the week between classes, I made three color photocopies of each student’s figures.

ON THE FINAL DAY of the project, students cut out their figures from their three colored copies, and then stamp over the sponged background. If the stamp didn’t come out perfectly, it was just fine.

The rest of the period was spent assembling the project. The wet paint helped hold down the images and the patterned borders, until students could reinforce the hold with white glue. This was a full class and the children were excited about the effects and pulling it together. I had their full cooperation.

Not knowing what their end result was going to be really led to an exciting final day for the students. I think part of the success of this project was limiting the use of colors and having students move quickly when using the paints so that everyone could complete theirs. In doing so, there was a level of spontaneity.

While the student art was on display in the hallway, it received more compliments than any other project in the past. The diversity of each one really was exciting!

At the time of this project, Susie B. Jensen was an art specialist at Sacred Heart School in Bellevue, Washington.

LEARNING OBJECTIVES
Elementary students will...
• be introduced to Native American art and contrast the Pacific Northwest art with that of other tribes and nations.
• draw correct human proportions.
• integrate a complex variety of elements and principles of art.

NATIONAL ART STANDARDS
• Understand and apply media, techniques, and processes.
• Understand the visual arts in relation to history and cultures.

MATERIALS
• Examples of Northwest Indian art
• Black permanent markers
• Colored markers
• 8.5" x 11" copier paper
• 18" x 24" multimedia paper
• Tempera paint
• Brayers, sponges and sponge daubers
• Wood blocks for stamping

Visit artsandactivities.com and click on this button for resources related to this article.
In the Puerto Rican Carnivale, a traditional figure seen in many parades is the "vejigante," a clown-like character who wears a colorful mask. My kindergarteners were learning about Carnivale in Spanish class, so making vejigante masks of their own in art class was a great idea—and an opportunity to teach them papier-mâché skills and painting techniques.

To start the lesson, we viewed photographs of vejigante masks and discussed the various emotions they conveyed. Some masks are meant to scare the crowd, others make them laugh and nearly all of them amaze people with their elaborate designs. The students enjoyed the colorful and eye-catching masks and tried to guess how they were made.

Next, each student was given a plastic face mold with his or her name on the back. Plaster papier-mâché strips were placed in the middle of each table and the children each had a small container of water. (Flour and water with newspaper strips could also be used, but the pre-glued papier-mâché is nice for younger artists and dries very strong.)

I demonstrated how to wet the papier-mâché strips and use "scissor fingers" to squeeze off extra water before applying them to the face molds. After each strip is applied, it must be rubbed smooth until all the little holes disappear.

At this juncture, the students decided whether to make a wearable mask with eye openings or to cover the eyes, for a decorative mask.

On day two, we looked at the mask examples again and discussed how the artists used color and shape to create emotions in the faces. As I passed out the children's masks, the children were amazed at how hard the dried papier-mâché had become were excited to add facial expressions and other details.

I demonstrated how to roll the strips into snakes and balls, and manipulate them into eyebrows, lips and eyes. Horns could be made with corks, and many of the students built long horns by stacking the corks on top of each other.

As the children worked, I stressed the importance of preparing the surface with that day's layer of papier-mâché because the next class would be time to paint.

When the papier-mâché was dry, we reviewed warm and cool color families. Students then chose one palette to work with for their first layer of paint, based on the

**NATIONAL ART STANDARDS**

- Understand and apply media, techniques and processes.
- Use knowledge of structures and functions.
- Understand the visual arts in relation to history and cultures.
- Make connections between visual arts and other disciplines.

**LEARNING OBJECTIVES**

Kindergarten students will...

- use papier-mâché to reflect their impressions of vejigante masks.
- work on their 3-D building skills, as well as their 2-D representation.

**MATERIALS**

- Plastic face molds and newspaper
- Papier-mâché strips and water containers
- Tempera paint and paintbrushes
- Hotglue gun and glue (for teacher use only)
- Sequins, feathers, beads, ribbons, corks, etc.
- Markers and white drawing paper

**Bryan's mask and observational drawing.**

**Natalie's mask and drawing.**

**Anna's mask and drawing.**

**Go to artsandactivities.com and click on this button for links to resources related to this article.**

See **MASKS** on page 42
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859-281-6031  
www.aaee.net

**American Ceramic Supply Co.**
866-535-2651  
www.americanceramics.com

**Amon Carter Museum**
817-989-5067  
www.cartermuseum.org

**Arts Education**
866-347-6876  
www.arteducation.bu.edu

**Artsonia**
800-869-9974  
www.artsonia.com

**Belvedere Ceramic Arts**
970-264-1049  
www.belvedeceramicarts.com

**Big Ceramic Store**
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www.bigceramicstore.com

**Birdcage Books**
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www.birdcagebooks.com

**Bisque Imports**
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**Blick Art Materials**
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**Bracker’s Good Earth Clays, Inc**
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www.brackers.com

**Capital Ceramics**
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www.capitalceramics.com

**Carbondale Clay Center**
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www.carbondaleclay.org

**California Clay Connection**
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www.carolinaclay.com

**Carson-Dellosa Publishing**
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www.carsondellosa.com

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emotion their mask was to express. In their sketchbooks, students planned how they might paint their first layer, which allowed me to see whether they understood the warm and cool color families. It also gave me time to prepare the correct number of palettes of each color grouping.

Once the students began painting, they were encouraged to fully cover the masks with tempera. It didn’t matter whether they followed their original plan or came up with a new design.

Students began the final day of the project, by applying another layer of tempera paint to their masks, again choosing a color palette to complement their designs. They were advised to not cover up all of their hard work from the first day of painting.

Students next added sequins, ribbons, feathers, glow-in-the-dark beads and more. Sometimes the children can go a little crazy with decorations, so I reminded them to allow their designs. They were advised to not cover up all of their hard work from the first day of painting.

Students viewed Māori symbols for inspiration, we then started to illustrate our symmetrical designs, beginning with the center of the face and radiating outward.

After each mask was entirely illustrated, I presented the color choices: black, silver or white, and one other color of their choice. (Traditional Māori colors are red, white and black.) When the coloring was completed, some students added raffia “hair” to add more interest.

Students punched holes a half-inch from the edge, then added raffia by folding a long strand, putting the center loop through the hole and inserting the raffia ends through the center loop. Students were instructed to pull very carefully as not to rip the oak tag. Some students chose to braid the raffia hair, which was quite effective.

The end results were stunning. Students developed unique bold designs and used raffia to create innovative hairdos. Students were excited about the idea of creating a tattoo design, which seemed very cool and hip to them.

At the end of all of our projects, I asked “What’s the point? Is our project meaningful? Why?” My favorite answer was, “So we can see that other people are not so different than us, and we can understand each other more.”

Cynthia Henn-Percarpio is Lead Elementary Art Teacher for the Millburn Township Schools in Millburn, N.J.
students. Yet for more mature students, there is much that would enrich and extend understanding of life’s pain and suffering. Kahlo was active in the Communist party. She enjoyed important friendships with leaders in the Surrealist movement. Through it all, her work serves as a remarkable chronicle of dreams, fears, pains and hope.

The book contains excellent reproductions of Kahlo’s paintings and drawings. The essays are organized under broad, cross-disciplinary themes: Frida Kahlo, Poet; Pain as Life; Human Landscape. There are wonderful photographs that tell the story of her life, and an excellent biographical timeline. Overall, this book would be a rich addition to a secondary school or college library.–J.J.H.


A good-sized picture book with moving, lyrical writing, this hardcover is delightfully illustrated as well. One caveat is that the 14 reproductions of Vincent van Gogh’s paintings are very small. Inspired by van Gogh’s letters to his brother Theo, the story is that of a love of nature and, of course, brotherly love. The book carries an excellent message of following one’s passion, and it’s plainspoken when relating the deaths of both Vincent and Theo van Gogh.

While the publisher intended this book for viewers no younger than 7 years old, its tone may be more suitable for precocious upper elementary youngsters or middle school students. Some vocabulary words (lucidity, tormented, suffocating and anguish, for example) are quite sophisticated.

The book is 34 pages in length and large at 8.75” x 12.25”. Vibrant, full color illustrations (in a style that recalls that of van Gogh) enchant the reader throughout.–P.G.

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John Singer Sargent (American; 1856–1925). *Carnation, Lily, Lily, Rose*, c. 1885. Oil on canvas; 68.5" x 60.5". Tate Britain, London.

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Happy New Year to all! Having a little break is always refreshing and I know that now you are ready to get back to work and make some incredible art. This month we will focus on art history, art appreciation and multicultural art.

**tip #1**

SHARING IS CARING Joyce Dorian from Puckets Mill Elementary and Maryann Craig from Harmony Elementary, both in Gwinnett County, Ga., are not only friends, but also colleagues who plan lessons together. When studying an artist or a time period in art, both teachers make a fact sheet listing five to 10 facts about the artist or period of art they are teaching for that art lesson.

Each student gets a half-page fact sheet and glues it into their sketchbook. The student’s sketchbook becomes a reference book, as well. By exchanging fact sheets, they each now have a library of artists’ facts. They also make up and use word searches about artists and art history that students can use when they finish a project early or even for use with a substitute teacher.

**tip #2**

ART APPRECIATION & ART CRITIQUES Maryann sends this tip to us as well. She starts her students talking about their artwork and others’ artwork at a young age. She teaches them to use kind and helpful words when talking about art. It’s always a little scary talking about your art in front of the class, but she encourages positive words in all of the discussions. Positive words can make even the shyest student talk about art.

**tip #3**

ART HISTORY LEARNING STOOLS! Students learn about the art that documents our world via art history, genres and master artists. Debi West from North Gwinnett High School in Gwinnett County, Ga., has her students select an era or artist who inspires them, research it and create an artwork using collage, painting and drawing skills.

After choosing their artist, students research and write a paragraph to share with the class. Students then create an art history circle based on their research and add a drawing, a painting and a collage to create a full representational composition incorporating the name of the research into the artwork.

When completed the students glue their circles onto their stools and paint a color around the rim of the stool. Sealing with an epoxy varnish and adhering the research under the stool with hot glue complete the stool. The lesson is important to her students’ overall art knowledge base, so extra circles now hang from the ceiling with the research affixed creatively to the back.

Another fun extension to this lesson, is to do the “Art History Ceiling Tiles.” Says Debi, “We have 16 tiles painted and displayed on our ceilings that chronologically and visually take us through the history of the world.”

**tip #4**

FINALLY FOCUSED Amber Mintert teaches an art-history class as a dual credit class through Crowder College at Webb City (Missouri) High School. One of the best things she does to keep the students focused is guided visual notes. After each main point, she stops to do an activity that includes a sketch, a chart, a diagram or a drawing that deals with the information. She usually has them divide a piece of paper into four sections at the beginning of class, so that they are able to do four activities. It allows them to take a break from the lecture, process the information, and see it using a different multiple intelligence. She also gives them a study guide at the beginning of the chapter so they can focus on key terms and concepts from the lecture. This helps them to focus on noting important information.

**tip #5**

MULTICULTURAL PAPER CUTOUTS The art of paper cutting crosses many borders. The artwork has similar attributes, but every country has a different name for this intricate work.

It is believed that paper cutting originated in China. In China, most of the cutouts are flat; there is no folding like in Japanese Kirigami. Kirigami is a combination of kiri-e, paper cutting, and origami, paper folding.

In Germany, paper cutting is called Scherenschnitte and in Poland, it is known as Wycinanki, usually created in the spring for Easter. Amate paper cut-outs are found in Mexico. They are based on folk art and use the concept of symmetry.

HAPPY BIRTHDAY to Berthe Morisot (Jan. 14, 1841), Paul Cézanne (Jan. 19, 1839), Edouard Manet (Jan. 23, 1832) and Jackson Pollock (Jan. 28, 1912). Thank you Joyce, Maryann, Debi and Amber for sharing your tips!

Glenda Lubiner teaches elementary art at Franklin Academy Charter School in Pembroke Pines, Fla. She is also an adjunct professor at Broward College.

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