

The background of the cover is a vibrant, abstract artwork. It features a large, central, stylized sun or flower-like shape in shades of red, orange, and yellow, with a thick, textured border. Surrounding this central element are various other shapes and colors, including green, blue, purple, and pink, creating a rich, layered composition. The overall style is reminiscent of folk art or a child's drawing.

# arts & activities

54 / SEPT. 13

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SEPTEMBER 2013

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## ON THE COVER

LEAVES (detail) *Watercolor and oil pastel; 9" x 9". Artwork created in grade 3.*  
*By Katherine Lemke, student at Mill Creek Elementary School, Geneva, Illinois.*  
*See "Young Artist," page 15.*

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26



28



25

*In September, greet your students with great art projects! This month's issue helps with that goal. From preschool to high school, creative activities for all levels are here for the taking.*

*If you teach young children and need to gauge their capabilities and what they already know, take a look at Tammie Clark's "Color Cube: Assessing Kindergartners' Skills" (page 17). Then, turn to "Emotive Faces" (page 26), which details how Claire A. Phillips raises her preschoolers' awareness of how people communicate emotions through facial expressions.*

*"Don't just paint out of the tube!" is Susan Gilbertson's favorite expression. In her "Valued Paintings" color investigation (page 25), she shares how her middle-school students experimented with color mixing and ultimately created monochromatic, non-objective, abstract, color-field paintings—a la Mark Rothko and Josef Albers.*

*"Swagger Silhouettes" describes how Zerric Clinton tapped into the teenage psyche by challenging his students to compose visual statements about the phenomenon of "swagger" (page 30). Writes Clinton, "Students were excited about this project because it allowed them to visually present personalized renditions of what swagger meant to them." Sounds like an interesting way for high-school students (and you) to get acquainted.*

*With this issue, please greet our new Contributing Editors—Glenda Lubiner, Heidi O'Hanley and Irv Osterer. Glenda teaches art at Franklin Academy Charter School in Pembroke Pines, Fla., and is a Fine Arts adjunct professor at Broward College. Since September 2009, she has been compiling and writing our "Tried & True Tips for Art Teachers" column.*

*Heidi writes our "Stepping Stones" column, where each month she shares ideas and advice for art-on-a-cart teachers and those with art rooms. An art educator for Indian Springs School District #109 in the Greater Chicago Area, she was 2012 Illinois Art Education Association Early Professional of the Year.*

*Irv is Department Head of Fine Arts and Technology at Merivale High School in Ottawa, Canada. He has received many awards for his contributions to art education, the most recent being the Marjorie Loughrey Lifetime Achievement Award in Arts Education from the Ottawa-Carleton District School Board. Since the 1990s, he has written over 50 articles for us and looks forward to contributing more.*



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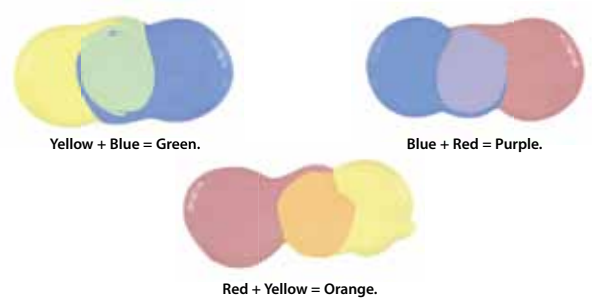
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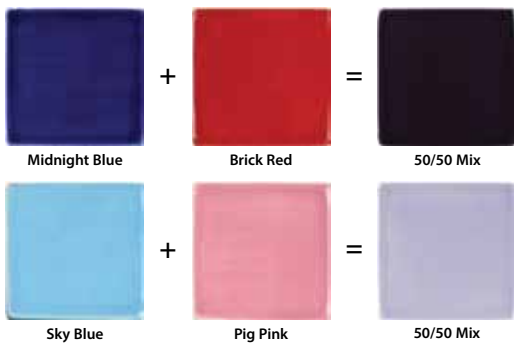
Mix together two of the three **primary** colors (yellow, blue, red) to create **secondary** colors (green, purple, orange).



Mix a primary color (yellow) and a secondary color (green) to create a **tertiary** color (yellow-green).



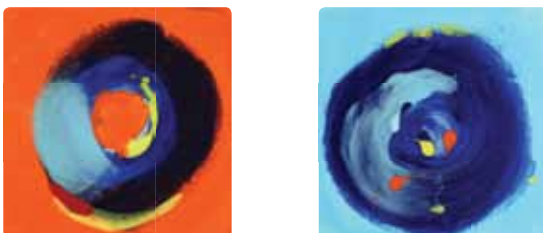
Add white or black to any color to create a **tint** or **shade**.



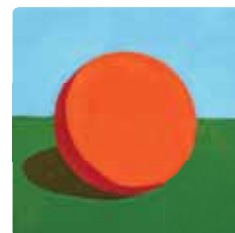
Mix tints or shades of primary colors to affect the **hue values** of their secondary colors.



**Opacity** is also a characteristic of color that you can explore in glaze. One coat of glaze makes **transparent** color that you can see through. (Three coats of glaze makes a solid opaque color.)

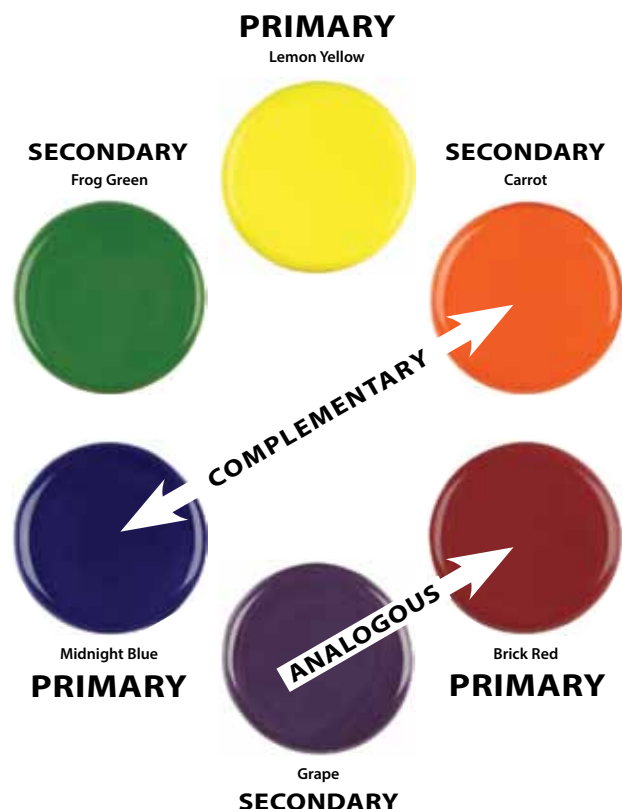


Yellow to red colors are considered **warm** and appear to move forward from the background. Green to purple colors are regarded as **cool** and appear to recede.



Mixing two complementary colors creates a **neutral** color. That neutral creates the illusion of a shadow between the two complementary colors.

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Colors farther apart on the color wheel call attention to each other. (Which yellow inside the bowl do you notice more?)

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## media reviews

AUDIOVISUAL BOOK/PRINT

Paula Guhin • Jerome J. Hausman

### ART EDUCATION IN A CLIMATE OF REFORM: The Need for Measurable Goals in Art Instruction (2008; \$29.95), by Charles Dorn and Penelope Orr. Rowman & Littlefield Publishers.

Charles Dorn was a personal friend. He served as a leader in the National Art Education Association, and then as a professor in higher education. He died in 2006. In the waning years of his life, he was deeply concerned with the developments in the field of Art Education. As he noted, *"art teachers today are advised by visual culture theorists that they should abandon the current emphasis on art making and accept that art is a product of intellect, a social construction requiring the analysis of images."*

Written with Penelope Orr, a colleague at Florida State University, this book seeks *"to help art educators, administrators, and consumers of art education understand the nature of current changes in art education, and to explore the accom-*

*ppanying diversity of goals that are stressing the art teaching profession today."*

The book begins with a brief and excellent discussion of Thomas Kuhn's *The Structure of Scientific Revolutions*—followed by an overview of social theory: multiple views. This is followed by a summary of "changes in art education K–12 and higher education." The authors then discuss the development of the sociology discipline, the evolution of post-modern theory in sociology, and the social theorists' view of the arts. The concluding chapters deal with art as language, form and social enterprise.

It was moving for me to read Chuck Dorn's "Open Letters to Members of the Education Field." His is a call for a disciplined unity: *"... it is time for a change in the field, especially considering the current lack of agreement on our goals and the absence of a consensus of where our profession is heading."* Even in death, Charles Dorn's voice is still being heard for its good sense.—J.J.H.

[www.rowman.com](http://www.rowman.com)

### ART: The Groundbreaking Moments (2012; \$19.95), by Florian Heine. Prestel Publishing.

Growth of any kind occurs only with change, of course. As a shark must keep moving to live, so must art transform and evolve. *Art: The Groundbreaking Moments* is all about those key instances in which pioneering artwork was generated. It's an engaging, enlightening book.

Some of the examples of early artistic influence are famous moments and others are less well-known but interesting nonetheless.

Heine organized the chapters by concept: shadow, the nude, speed, dreams and 20 more high points. He sees to the leading-edge artist first, following that with later exemplars. For instance, in the Self-Portrait chapter, the author gives Jan van Eyck the distinction of being foremost, or *"one of the first."* He follows up with Dürer, Rembrandt, van Gogh, Max Beckmann and two women

see **REVIEWS** on page 14



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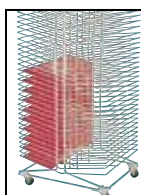
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Pam Stephens & Jim McNeill

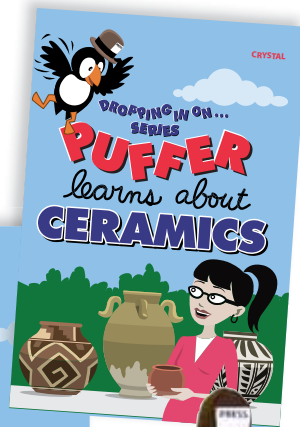
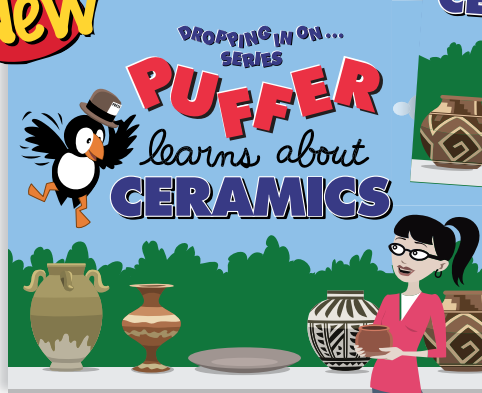
Puffer the reporter learns about ceramics when he visits his friend Polly who is having a show at her Clay Club. They visit a studio where she demonstrates how clay becomes ceramic art.

Polly continues her demonstrations to introduce other ceramic art processes: slab construction; pinch pots; coil-built pots; wheel-thrown pottery; functional pottery, and decorative pottery; and shows artists' examples.

Polly also tells Puffer how clay is made in nature and briefly discusses its history.

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### ON AIR VIDEO

The DVD, *Color Mixology: How to See and Mix the Color You Really Want*, was created for artists who want to know more about the theory and practice of color mixing. Art expert Sharyn Pak addresses the four most important characteristics of any color: hue, value, intensity and color bias, and demonstrates how to control those characteristics for the best results.

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# iPonder the iPad

With the many art apps available for the iPad, how do you know which ones to choose? In each column, Cris Guenter will review an app appropriate for art education or an iPad accessory. Cris will be highlighting key features and sharing useful tips, all to help you as make your art app choices.

## READY, "ART SET," GO!

BY CRIS GUENTER

>> **ART SET** LOFOPI, Ltd. The *Art Set* app allows the beginner through advanced artist to begin sketching, drawing or painting immediately.

There are five basic icons along the bottom for easy navigation. Tapping the paintbrush icon reveals the tools you can select to use: oil paint, colored pencil, crayon, oil pastel, mechanical pencil, broad marker, fine marker, eraser, sponge, paper towel, water, blending stump, and tortillon.

You cannot change the width or sizes of the marks from these tools. The tools are not sensitive to pressure either. However, these limits

are not necessarily a deterrent. Other than the oil paint, you cannot change the size of the tools when using them in actual settings. And when beginning to learn about digital tools, pressure is not the first skill that is typically acquired.

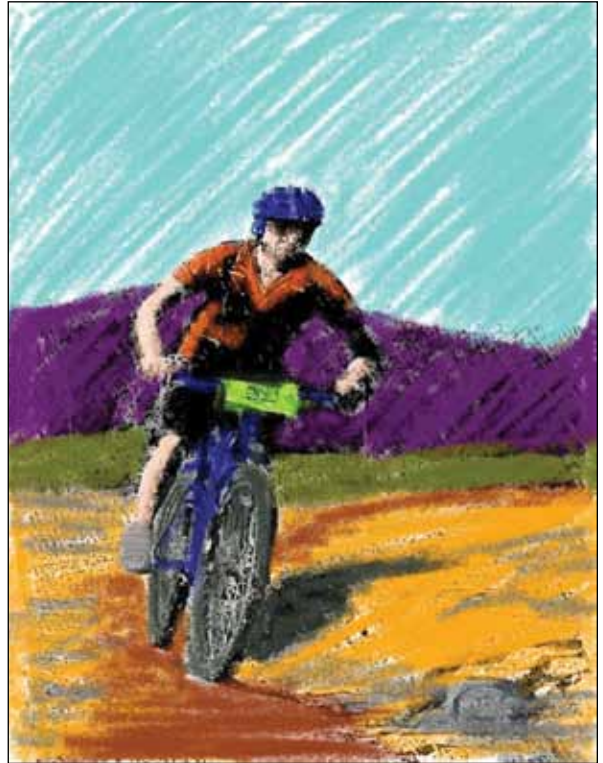
The palette icon allows you to choose from a wide range of colors, including some fluorescent selections. The drawer icon opens to reveal the tools in specific colors that you have recently been using.

There are "undo" and "redo" arrow icons. The frame icon takes you to your gallery where

your artwork is saved. Within your gallery you do have some other options. There is an "Art Set – Quick Guide" that reviews in text and images, how to use this app.

You can select a painting and send it directly to Photos on your iPad or you can import images from Photos. You can also duplicate your painting or delete it. By clicking on the "+" sign in the gallery, you can select papers of different colors and textures.

No words needed. The navigation is visual and efficient for young

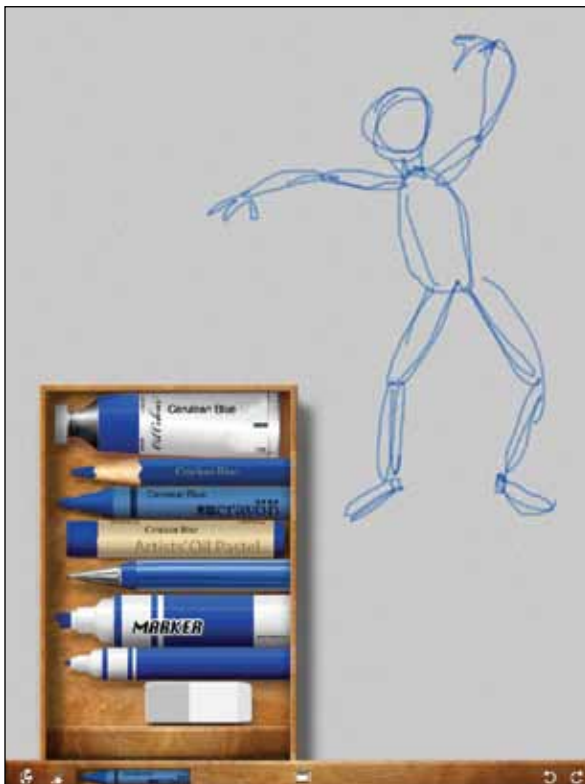


I used mixed media for this little painting—pencils, crayons and oil pastels.

and old, across multiple languages. This app is worth the 99 cents for the selection of tools and color choices. The five blending tools and eraser work, but not instantly—a bit at a time. Just as with an actual drawing or painting you have to learn to use the tools.

Because there are no settings to adjust, the focus remains on the art creation. *Art Set* by LOFOPI, Ltd. is a handy, well-organized art app. It is available at the iTunes Store for 99 cents. There is a mobile version called *Art Set – Pocket Version*, also for 99 cents, that is available for the iPhone and iPod Touch. ■

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



The range of tools includes oil paint, pencil, crayon, oil pastel, mechanical pencil, markers, and eraser





Stepping Stones is a monthly column that breaks down seemingly daunting tasks into simple, manageable “steps” that any art educator can take and apply directly to their classroom. Stepping Stones will explore a variety of topics and share advice for both art-on-a-cart teachers and those with art rooms.

---

## STARTING THE YEAR OFF WITH A SMILE

---

BY HEIDI O'HANLEY

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**B**efore a new school year begins, teachers spend weeks setting up their classrooms. They are posters to hang, charts to fill out, materials to purchase and unpack, and shelves, cupboards and storage rooms to organize.

Our grade books contain the names of 200 or more students, and our space needs to be prepared so they can be safe and responsible while participating in art class. We also spend time at home arranging and fine-tuning our curriculum and planning projects for the months ahead.

If you are on a cart, you likely are saved from much of the work that goes with setting up a entire classroom all your own, but that certainly doesn't mean you have nothing to do! Wherever your materials are stored, you must organize that space, plan your projects, and set up your cart for materials that will need to be pushed from room to room.

You may need to set up an extra cart for technology or as a paint cart, if the rooms do not have sinks. If your materials and supplies are stored in boxes, check to make sure they are accessible and properly labeled for future use. In many cases, you also need to spend time setting up those grade books and adjusting your curriculum.

Teachers who travel from school to school have additional spaces to set up, which takes more time. Those same teachers also have carts and classrooms to arrange, which is no easy task. Basically, we *all* have a ton of work to do.

Some teachers who work from a cart have said they feel out of sorts because there's no space of their own. They want to have posters to display, places to store the artwork and most of all, a place to call the “art room.”

Often, traveling teachers may not have a sense of belonging. With going from school to school, they feel out of place and apart from the school community. In a few cases, art teachers with a room feel disconnected from the other teachers because they may be in their own rooms the entire time setting up materials for projects or all over the school setting up displays, leaving them disconnected from their co-workers.

No matter which teaching scenario is yours, we must always look at the bright side. All situations have their ups and downs. The number-one thing to remember is that *you* are the person bringing the art to the kids. Even with challenges in the way, you need to give the students what they need to be creative thinkers.

As you start the new school year, remember these key elements, which will help make it even more successful.

**1 YOU HAVE THE POWER TO BRIGHTEN** your students' days with art. As the art teacher, you are giving your students a chance to speak their thoughts and emotions in ways they cannot say in words. Having this outlet helps them to be creative thinkers and inventors in their *own* way. You are giving them that outlet.

**2 YOU HAVE THE ABILITY TO ENHANCE** student learning through art. You bring history, culture, literature and math into your classroom. You show them how to problem solve in order to work through mistakes, and how manipulating materials can make wonderful creations and how we need art in our everyday lives.

**3 YOU HAVE THE ABILITY TO CHANGE** your situation. If you struggle with teaching from a cart you're not alone. Many teachers in your situation communicate and share ideas and solutions through groups on the Internet.

Are you feeling disconnected from the others on your school staff? Invite them to your room, or start a conversation when you visit *their* room. There are ways to make your situation more positive. Even if it takes some work, persistence pays off.

**4 YOU ARE THE ADVOCATE FOR THE ARTS** in your school, district, local, state and national community. Believe it or not, you are the spokesperson for the arts wherever you work. If you carry a negative attitude about your situation, you will reflect that in your practice. Show your passion for the arts in each project you teach and the displays you create. Be proud of your students' work and show it off whenever you can.

**5 REACH OUT TO OTHERS IN YOUR FIELD** if you feel overwhelmed or burnt out. Seek out other art teachers at conferences and social networks who are willing to listen to your concerns and challenges, offer advice, and applaud your accomplishments and honors.

We wish you the best of luck as you set up your classroom or cart for the new school year. No matter what your situation is, start things off with a smile. ■

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*A&A Contributing Editor Heidi O'Hanley (NBCT) teaches elementary art for Indian Springs School District #109, in the Greater Chicago Area. Visit her blog at [www.talesfromthetravellingartteacher.blogspot.com](http://www.talesfromthetravellingartteacher.blogspot.com).*

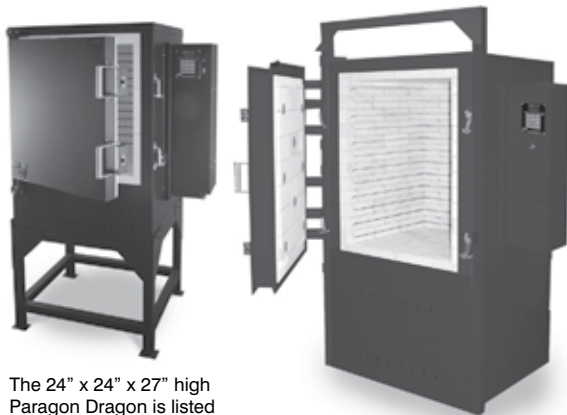
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**REVIEWS** painters. A timeline runs along the top of each page, naming and dating important events and influences. The book concludes with "Art and Trademarks," a discussion of fairly recent liberations, niches and advances in the art world.

What should be noted is that the book's focus is on painting alone, with the emphasis on the 14th through the 20th centuries. Paintings fill the majority of pages, although woodcuts, lithography and photography make up a small portion. The Prestel catalog list includes at least four other books in the "Ground-breaking Moments" series, such as those on architecture and design.

This book is sure to help high-school students (and beyond) understand and value the forerunners, whose originality and "newness" revolutionized the direction of artistic advancement.—P.G.

[www.prestel-usa.com](http://www.prestel-usa.com)

**DRAWING AND RENDERING THE FIGURE IN BLACK AND WHITE AND COLOUR: A Student Guide** (2011; \$24.95), by Doug White. Vantage Press, Inc.

Doug White has composed a well-structured handbook that is informative and attractive. Every spread bears at least one image, not to mention the four-page gallery of paintings and pencil drawings near the back of the book.

This instructive guidebook is a sensible, lesson-driven course of study in itself. The author throws in a few architectural renderings, still-life examples and other non-human drawings to boot. He presents 43 exercises (practices with lighting, drapery and more). He provides five or six step-by-step sequences as well, in clearly written, easily understood language. Wisely, White encourages readers to interpret his suggestions to make the process their own.

Aside from the drawing tools discussed early in the paperback book, the painting media addressed are water-based paints, inks and oil pastels. High-school educators should use their own discretion regarding the nudity in the book. That said, it is attractively illustrated and is sure to generate enthusiasm for drawing the figure.—P.G.

[www.vantagepress.com](http://www.vantagepress.com)

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Collage; 18" x 12". Grade 2.

I like making art because I can do it freely. It's not like a sport, where you are instructed all the time. I can just sit down, brainstorm and then draw/paint/sculpt it!

If I don't have lots of time, I can draw a simple thing like an animal. I can also put something in front of me and draw it. I have a tendency to draw realistically. When I create art, I choose colors that bring focus to the the picture.

Art is something I try to do every day. My art tells others something about me. Art makes me feel happy and free inside.



Katherine

Katherine Lemke  
Mill Creek Elementary School  
Geneva, Illinois  
Sarah Brady, Art Teacher



Tempera and crayon; 8" x 13.5". Grade 2.

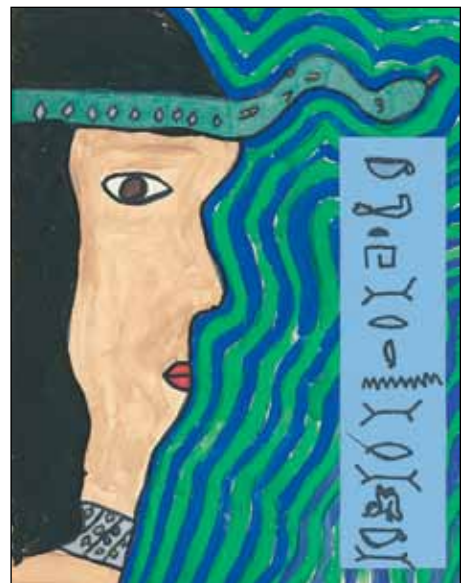
Young  
ARTIST



Watercolor and oil pastel; 9" x 9". Grade 3.



Colored pencil, marker and crayon; 12" x 18". Grade 1.



Tempera and marker; 11" x 8.5". Grade 2.

# The POWER of the ANT



## HOW TO LOOK, HOW TO DRAW

by Ted Barlag

**N**ow, just look, concentrate, focus your attention,” we tell our students when teaching them to draw. “But I *am* looking—I just can’t draw!” a frustrated student might reply. “Well then, look harder!” we say. Do you recognize some of this frustration, in your students and in yourself?

How can we teach students to draw? More importantly, how can we teach them to actually look, to really see, to look *harder*? If we can do that, the drawing

will come naturally.

Paul Klee held the kernel to the answer in one sentence: “A line is a dot that went for a walk.”

Probably the single most important idea I ever used in teaching young artists to draw was changing one word in that statement: “A line is an *ant* that went for a walk.”

I have found this technique to work at all age levels. But, an experience I had with a first-grader convinced me there really was something to this.

When drawing from life, it helps to pay attention to the edges of things (inside and outside contours). I tell my students to pretend there is an ant crawling along all the edges. Pay attention to nothing else, don’t even think about what the object is—just slowly follow the ant on its journey and let your pen do the same. (Two key words: *slowly* and *pen*. It encourages looking and discourages erasing.)

I had set up a still life for my first-grade class and asked my students to concentrate on one object of their choice, one that would make an interesting journey for their ant.

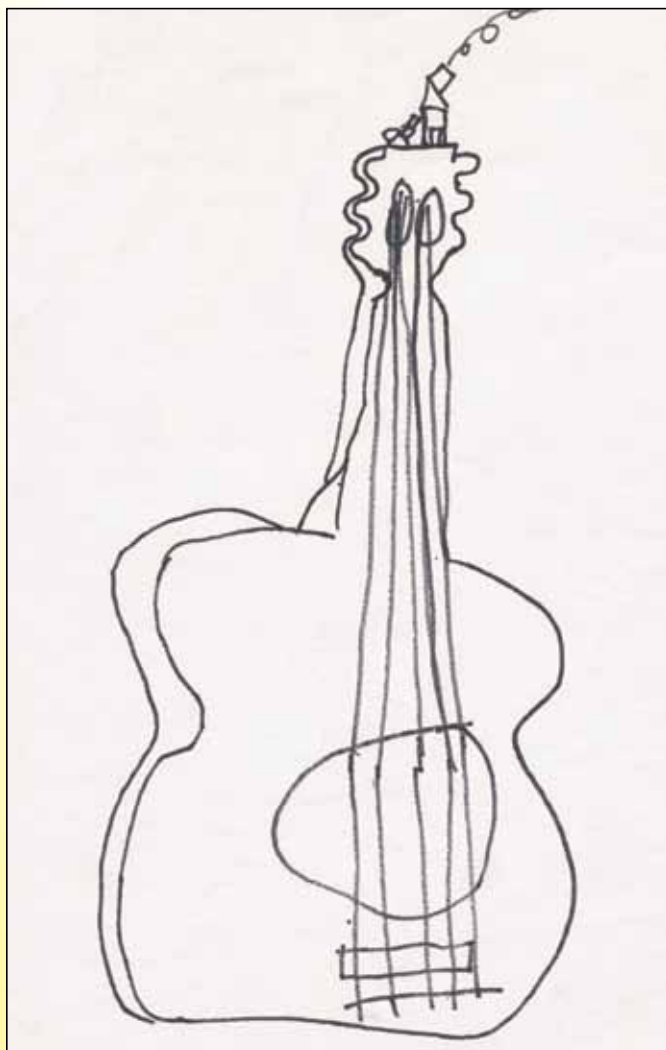
At the end of the class, an excited first-grader came up to me. She had finished a wonderful drawing of a guitar—not an easy task for a young artist, especially when drawn from a three-quarter view.

Before I could compliment her on the fine drawing, the words came tumbling out of her mouth: “Teacher, look where my ant went for a picnic! It went down this highway and that one, then came to a curvy road, and then another one, and around that lake ...” She gave me a few details about the picnic, but finally her ant made its way home. In the drawing was the ant itself, sitting on top of the guitar, along with its little house and smoke coming out of the chimney.

Apparently, the guitar was the last thing on her mind, but her story illustrates how effective the “ant” can be in helping students to “abstract” the object just enough to see it only as a series of edges or paths along which the ant takes its journey.

This first-grader’s drawing has always been a reminder to me of the power of the “ant.” ■

*Now retired, Ted Barlag taught first- through sixth-grade art at the Saudi Arabian International School in Riyadh.*



When drawing from life, it helps to look at the edges of things.



**K**indergartners ...what shall we do with them at the beginning of the year? Can they color? Can they cut? Have they ever seen a bottle of glue? Sometimes the answer is yes, but oftentimes it's no.

So, how do I know their capabilities? I came up with this project nearly 10 years ago when I first started teaching art. Through it, I can simultaneously gauge fine-motor skills, assess cognitive skills and introduce art elements.

I begin this lesson with a picture book on primary and secondary colors. My favorites are *Mouse Paint* by Ellen Stoll Walsh (Sandpiper; 1995) and *Color Dance* by Ann Jonas (HarperCollins; 1989). I've been known to break out colored scarves, allowing students to have a color dance of their own. What a great way to engage kinesthetic students.

I use an Ellison 3-D cube die-cut, but you could photocopy one found from a website or textbook. Sitting around on the carpet in our classroom, we take one crayon at a time, coloring the squares, first with the primary colors, then secondary. I see kindergartners know each color if they've picked up the correct crayon; I can assess coloring skills, as well as spatial and shape recognition; I can reassess knowledge by asking how they would make green, orange or purple, and I can see how well they follow directions.

I treat it like a game, and students love to play along. After we finish coloring, I can see who has mastered writing their names, giving me a glimpse of line recognition and future drawing skills.

In a following class, we go on a "magazine scavenger hunt." Can they cut? In this part, the children have to look for something in the magazine that matches each colored square. It reassesses color recognition and asks the children to apply that knowledge through collage. I ask them to find anything that matches the color: a red picture, red backgrounds, or red words or letters. They just have to cut the item small enough so that it won't cover up their beautiful coloring (i.e. spatial recognition).

Can kindergartners use glue? If they can't, they get their first lesson that day. I love glue as much as the next art teacher, but I despise globs! Whoever came up with "Dot, dot, not a lot" was brilliant. I love to borrow good ideas. So we learn how to use glue, using the "Dot, dot, not a lot" chant. I usually glue the cubes together at the seam and allow the students to fold them into cubes after a little drying time. I create classroom mobiles with the cubes using wire hangers and paper clips tied on to long lengths of yarn.

Voilà! A fun and engaging lesson, chock-full of assessment tools, fine-motor skill use, and an emphasis on the art elements, revealing what these wonderful children know! ■

*Tammie Clark (NBCT) is an art teacher at Somerville Road and Decatur Elementary Schools in Decatur, Alabama*



**This lesson is chock-full of ways to assess what your young students know.**



# COLOR CUBES

## Assessing Kindergartners' Skills

*by Tammie Clark*

### LEARNING OBJECTIVES

**Kindergarten students will ...**

- exercise and grow their fine motor skills.
- be introduced to basic art elements.

### MATERIALS

- White drawing paper
- Die-cut 3-D cube or pattern
- Crayons
- Magazines
- Children's safety scissors

# Animals in Art

by Colleen Carroll

**A**nimals have been running, leaping, prowling and soaring through the history of art for millennia. They have moved in herds on prehistoric cave walls, kept watch over temples and citadels, adorned the mosaic floors of ancient Greece and Rome, illuminated the pages of medieval bestiaries and been carved into Renaissance marble.

Mammals, birds, fish, reptiles, amphibians and insects have been stitched into textiles, painted in oil, pastel and watercolor, chiseled into and from stone, clipped into elaborate topiary and dangled from ceilings. Nearly every culture and civilization on every habitable continent has looked to animals as subject matter.

Artists' fascination with animal imagery continues to this day: consider Jeff Koons' *Puppy* (1992) or the popular *Blue Dog* imagery of George Rodrigue, one of which will be featured in the upcoming April 2014 issue.

*"Animal imagery has always been prominent in the visual arts, from cave-paintings to Damien Hirst's [\$18.6 million] The Golden Calf. Animals populate prehistoric European, Asian and African art, as well as the canon of Classical art; animals gathered powerful symbolic force in the art of the Middle Ages and throughout the Renaissance; and subsequently societies' cultural development made use of animal imagery in a variety of ways throughout the modern and postmodern periods."* ([www.aah.org.uk](http://www.aah.org.uk))

This year's Art Print series looks at the fascinating and diverse theme of animals. Beginning with an iconic example of cave art and concluding with a delicately rendered painting of butterflies by French Post-Impressionist painter Odilon Redon (1840–1916), your students will encounter a visual menagerie representing 10 examples of how artists depict animals.

Animal imagery in prehistoric and/or ancient caves has been found in Africa, Asia, Australia, and North and South America. Nearly 41,000 years ago, Paleolithic artists painted animal imagery on cave walls in what is now Northern Spain. The meanings of these masterpieces continue to baffle archaeologists and art historians, yet the animals that appear on these walls must have been significant to these early artists in some deep way.

They remain the earliest examples of visual expression thus discovered. *"This was one of the key moments of the history of art, as seen for example in the polychrome figures of Altamira and El Castillo, the combination of engraving and painting, the use of the rock forms*

*themselves, and realistic detail in the animal figures ... "* ([whc.unesco.org/en/list/310](http://whc.unesco.org/en/list/310))

Ancient Egyptian art abounds with animal imagery. Crocodiles, baboons, hippopotamuses, ibis and other Northern African animals were sacred to the ancient Egyptians, whose pantheon of gods feature animal-headed deities, such as Ra (falcon) and Anubis (jackal).

Egyptian animal motifs migrated toward Greece, visible in the hybrid forms that appear in Greek art, such as the sphinx and the griffon. In the Roman empire, animal imagery can be found in all forms of decorative arts, such as ceramics and silverware. The hunt theme, gruesomely real in the gladiatorial arena, remained a popular subject in ancient Roman art through the seventh century.

In medieval Europe, animals appear widely in both sacred and decorative art. *"Animals, both real and fantastic, occupied an important place in medieval art and thought. Deluxe Bibles and gospel books often make use of animal designs to enliven the sacred text. Animal forms were employed to imbue utilitarian objects with majesty and even humor. In addition to providing intriguing interpretations of animals, bestiaries offered tales about the existence of bizarre and loathsome creatures, many of which appeared in medieval art."* ([metmuseum.org](http://metmuseum.org))

Both Northern and Italian Renaissance artists displayed their interest in life study, observation and realism in exquisite examples of animals, such as Da Vinci's *Lady with an Ermine* (c. 1489–90) and *Rhinoceros* (1515), by Dürer (1471–1528). From the Baroque period through the mid-19th century, animals were featured very much alive, as in the exotic hunt imagery of Rubens and Delacroix, or stone dead, as in Flemish still-life.

Into the 20th century, animals continued to be a rich source of subject matter for artists who were seeing and depicting the world through modernist eyes. Consider the work of Franz Marc (1880–1916), whose color-saturated animals remain a hallmark of Expressionism, or the playful animal sculptures of Leo Sewell (b. 1945), who uses found objects to build his whimsical creatures.

Which brings us to today and the remarkable series of animals that await your students in this year's A&A Art Print series. It's going to be a wild visual safari they will not soon forget! ■

*Colleen Carroll is an Arts & Activities Contributing Editor, a curriculum writer and author of the award-winning children's book series, "How Artists See" (Abbeville Press).*

## Using the ART PRINTS

- Display the monthly A&A Art Prints and direct student attention to them.
- Laminate the prints, especially if students will be handling them.
- Alternatively, mat the prints for wall display, with copies of the notes beside them for students to read.
- Ask students questions about the images, with answers derived from the accompanying notes. Allow time for some preparatory thought, then encourage students to participate in discussions about the works, which should help them gain confidence when defending their opinions.
- Use this series of prints to form a nucleus of images featuring the artistic portrayal of animals. Ask students to find images to add to this nucleus, thereby extending their knowledge and appreciation of the art topic.



Go to [artsandactivities.com](http://artsandactivities.com) for resources related to this article.



## Polychrome Ceiling, The Altamira Cave

### PRIMARY

Present the A&A Art Print to students and determine what prior knowledge they have about prehistoric cave painting. Explain that this is a reproduction of an actual cave painting in Spain. Show students a map of Northern Spain at this point, and relate this location to your own.

Give students time to study the image, then ask them to identify the animal species they see. (Point out that the cave painters often used black charcoal to make outlines of the animals, and filled in the space with earth tones, such as red, orange and brown, made from other natural materials). Show students these outlines by tracing your finger around one of the bison located in the upper left or upper center of the Art Print.

Next, give students scrap drawing paper and time to draw a few different animals using only a black crayon. Model for students how to draw the outline of an animal's shape, followed by the details, such as eyes, horns and whiskers.

After students feel comfortable with this step, give them a pre-soaked and crinkled piece of paper made from brown grocery bags. (This treated paper will simulate the look and feel of a cave wall). Instruct students to pick an animal or grouping of animals from their earlier practice work to re-create on the brown paper. After outlining is completed, give students chalk pastels or crayons to lay in color. Display the children's finished work alongside the A&A Art Print.

### ELEMENTARY

Share the Art Print with students and begin a short discussion about the Altamira cave and the process by which these earliest artists created the paintings found on its walls. Explain that although little is known about *why* the cave artists chose to paint various species, these animals (bison, horses, boars and deer) certainly held a significant degree of importance in the artists' lives. Ask students to offer opinions as to what the paintings mean and/or why the cave artists painted them.

In another class session, give students an opportunity to experience drawing and painting on stone. Bring in small pieces of slate or flagstone (ask a local home-improvement store, quarry or stone yard to donate pieces that are too small to sell or slightly damaged). Give each student a piece of stone, and with white chalk, have them draw a favorite animal. If they are unhappy with their drawing, they can simply erase it with a damp cloth and begin again.

After experimenting, students can decide on a final design to draw. Using a wide-tip permanent black marker, have students carefully trace over the chalk outline. After the ink

is dry, students should gently remove the remaining chalk residue with a paper towel or dry cloth. Have students lay in color with diluted tempera paints in a variety of earth tones.

### MIDDLE SCHOOL

Share the A&A Art Print with students and place the Altamira cave paintings in historical context by showing students a timeline of 14,000 years ago: 9,000 years before the dawn of the ancient Egyptian civilization. In addition to the Art Print, share online images of additional cave art from Altamira to give students a rich visual repository from which to draw.

Inform students that they will be creating a "cave wall" as a group project. Students will draw a variety of animals in the style of the Altamira cave paintings on a 10- to 15-foot length of brown butcher paper, creating a class mural. To capture the essence of the actual cave paintings, encourage students to vary the sizes and direction the images face.

To re-create the Polychrome Ceiling, display the mural on a ceiling in one of the school's public spaces.

### HIGH SCHOOL

Share the Art Print with students and discuss important historical and stylistic information relating to the Altamira cave paintings. Challenge students to research Altamira, as well as other important Paleolithic sites that feature cave art. After the research phase, students will create an original work of art informed by their research.

### RESOURCES

#### Web pages

1. [museodealtamira.mcu.es/web/docs/Altamira\\_Adoranten.pdf](http://museodealtamira.mcu.es/web/docs/Altamira_Adoranten.pdf)
2. [www.writing.upenn.edu/~afilreis/88/altamira-caves.html](http://www.writing.upenn.edu/~afilreis/88/altamira-caves.html)

#### Videos

1. [whc.unesco.org/en/list/310/video](http://whc.unesco.org/en/list/310/video)
2. [www.bbc.co.uk/arts/0/21387738](http://www.bbc.co.uk/arts/0/21387738)

#### Lesson plans

1. "The ABCs of Art: The Letter C – Cave Art Etchings" (Nov 2011, p. 14) and "Cave Art and Stick Paintings," by Debi West (both available at: [www.artsandactivities.com/ABCs1109.html](http://www.artsandactivities.com/ABCs1109.html)).
2. "Come to Our Cave," by Joan Cassidy (Jan 2001, p. 29).
3. "Cave Kids: Pecos-River Style Art," by Sylvia T. Clark (Jan 2003, p. 32).







Reproduction of the Altamira Cave Polychrome Ceiling,  
located in the Cantabria Province of Spain. Museo  
del Mamut (Mammoth Museum), Barcelona, Spain.  
Photograph © 2011 Thom Quine.

# Animals in Art

by Colleen Carroll

## ABOUT THE ALTAMIRA CAVE PAINTINGS

It is a brand-new school year and another year of the *Arts & Activities* Art Print Series, so it is only fitting to start at the beginning: with the earliest known examples of visual expression.

Often called the Sistine Chapel of Paleolithic art, the famous Altamira cave at Santillana del Mar in Cantabria Province—near the Northern coast of Spain and northwest of Bilbao—is a prehistoric gallery of delicately and ingeniously rendered images of mammals, some dating back nearly 40,000 years.

Close to 300 meters in length, its passages and chambers reveal the Stone Age artists' exquisite renderings of deer, bison, horses and other animals, some long extinct, coexisting in a setting that defies imagination and asks far more questions about the creative impulse than can be answered.

*"The cave of Altamira is the epitome of humankind's creative spirit. All the essential features of art converge at Altamira par excellence. Artistic techniques (drawing, painting, engraving), the treatment of shape and use of the medium, large formats and three dimensionality, naturalism and abstraction, symbolism: it's all here at Altamira."* (en.museodealtamira)

The way in which the cave paintings were discovered could easily be the stuff of fiction. In 1879, amateur archaeologist Manelino Sanz de Sautuola and his young daughter, Maria, were in the field searching through caves, looking for relics and artifacts of scientific interest. While her father was examining bones scattered on the cave floor, Maria looked up and uttered her famous line, *"Papa, look. Oxen."*

The rest is history, although it wasn't until 1902 that the paintings were officially authenticated as examples of Paleolithic art. In 1985, the Altamira caves were named a World Heritage site by UNESCO. Unfortunately, due to deterioration caused by bacteria and other microbes found in human exhalation, the caves are now closed to the public.

Not far from the actual cave is the Museo de

Altamira, which houses the "Neocave," a near-exact replica of the actual caves and their wondrous works of art. This month's Art Print—a detail from the 19-foot Polychrome Ceiling—is a reproduction of the original.

## ABOUT THE ART PRINT

Approximately 15 meters from the entrance to the Altamira cave is one of the most mysterious and breathtaking works of art ever created: the Polychrome Ceiling. This month's Art Print shows a detail from the ceiling, featuring bison, deer and a wild boar. *"The roof of the chamber is covered with paintings, chiefly of bison, executed in a magnificent, vivid polychrome of red, black, and violet tones."* (www.writing.upenn.edu)

Painted on limestone using pigments made from charcoal, ochre and hematite (a principal form of iron ore, producing red tones), the Paleolithic artists used outline and flat wash to create images of stunning realism.

One of the most remarkable aspects of the paintings is how the artists' utilized the natural contours, lines and fissures of the stone to create a three dimensionality that not only heightens the naturalism of the images, but displays a

*"... it ran against the popularized Darwinian version of Paleolithic man as a stunted savage who only hunted, ate, slept and procreated."*

spatial sophistication that made the first scientists who studied the caves skeptical that such skill could possibly exist in prehistoric humans. *"... the artistic sensibility behind those graceful lines of bison and wild boar was too highly refined; it ran against the popularized Darwinian version of Paleolithic man as a stunted savage who only hunted, ate, slept and procreated."* (www.nytimes.com/1983/09/13/science/the-splendid-cave-in-altamira-suffers-from-its-popularity.html)

Although the cave paintings have been studied by archaeologists and art historians for over 100 years, their meanings remain a mystery. Theories that have been postulated over the years include that the art represents symbols specific to hunting rituals, totemism, and/or shamanism. But, it is the *not knowing why* these artists, over a span of 20,000 years, continued to draw, paint and engrave images of animals deep inside the walls of rock that contributes to the allure and fascination of these works of art. To read about the Altamira caves in more detail, go to: [museodealtamira.mcu.es/web/docs/Altamira\\_Adoranten.pdf](http://museodealtamira.mcu.es/web/docs/Altamira_Adoranten.pdf)



Go to [artsandactivities.com](http://artsandactivities.com) for resources related to this article.



# LOGOS ... with a Personal Twist

by Irv Osterer

**G**raphic designers are often asked to create striking logotypes—which incorporate text into the logo design—that are infused with color and can be recognized at a glance from a great distance by the consumer.

One only has to take a short drive to a concentrated shopping area to realize how much competition there is for the consumer. Any edge, especially a visual one, is deemed critical by business interests.

Merivale High School in Ottawa, Canada, is situated in the middle of what has evolved into an enormous shopping district with malls, outlet stores, fast-food places and chain stores within easy access.

My graphic-design class discussed what they thought were the most creative retail signs. Students agreed, a combination of distinct letter forms and identifiable colors made the most successful graphics. There were many of these logotypes that students could easily draw quite well from memory—



Arnone/Sunoco



Michelle/McDonald's



Esther/Tommy Hilfiger

Michael/Harley-Davidson



attesting to the power of well-designed corporate signage.

Students were then asked to choose a logotype of a particular business or service and re-create it in large format, but instead of using the name of the business or service in question, they were to substitute their own names.

With so many samples to choose from, students had an enjoyable but difficult time narrowing down their selections. They were encouraged to supply roughs in their sketchbook of at least three different ideas, and then to choose the one they felt would be the best solution to the problem.

Some students used the signs on the mall as their departure point, while others used high-fashion logotypes and a variety of other retail sources.

After preliminary sketches and studies, all work was carefully rendered first in 4H pencil and then painted with Pelican Designer's Gouache.

The results proved to be one of the most successful projects of the year.

For enrichment, a few of the students who completed their project had their artwork digitized and with the use of Photoshop, dropped their logo into a photo, creating a very convincing image.

When the finished projects were displayed, fellow students, staff and others admired the work and had fun connecting to the source of the design. ■

## LEARNING OBJECTIVES

### High-school students will ...

- act in the role of graphic designers by creating logotypes.
- derive inspiration from retail signs and figure out what elements make the most creative logo.

## MATERIALS

- Sketchbooks and pencils
- 4H pencil
- Gouache
- Computers equipped with Adobe® Photoshop® (optional)

*Arts & Activities Contributing Editor Irv Osterer is the Department Head—Fine Arts and Technology at Merivale High School in Ottawa, Ontario, Canada.*

# LITERACY + ART = HIGH-LEVEL THINKING

by Carrie Nethery

**G**iving our students ways to express themselves and communicate their ideas through visual arts opens doors to success for all. The “graffiti” or “written conversation” process gives us a chance to use literacy to deepen our students’ thinking in the arts. Making meaningful connections is a key not just to memory, but to also help new or complicated ideas make sense.

This activity provides a platform on which to plant seeds of thought. It also allows peers to model their reflection and mental-attack processes. I use the graffiti technique, which examines quotes by an artist before looking at his or her work.

**SELECT FOUR TO SIX ARTIST QUOTES** that will each challenge your students in various ways. They might have new vocabulary, a complicated metaphor or obscure references. Write each quote in black permanent ink at the center of a separate 18" x 24" paper, leaving plenty of room for students to add their thoughts. Place one page face down on each group table.

Choose a marker color for each group. Count the markers and divide them evenly for your class. For example, if you have 24 students and you chose six quotes, use six colors and put four of each into a bag. As students enter the room, have them pull a marker from the bag, then go to the group table designated by that color.

The colors and coinciding quote are randomly selected, as are the groups. Make the selection process more directed, though, if that would better facilitate your class’ success.

Inform the class they will be reading and commenting on quotes by Picasso (or other artist). Explain that they

might not understand what he was saying when they read the quote, but that this process will help them not only understand what he said and thought, but how their classmates think as well.

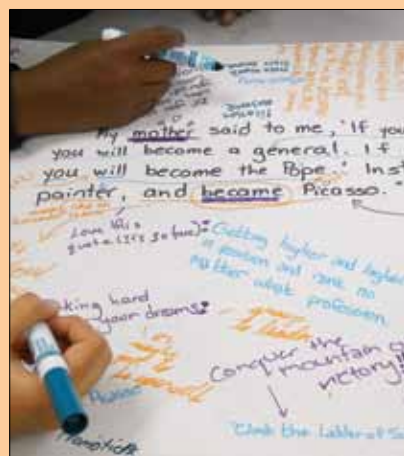
Tell them that they will read the quote, but not discuss it with their group. When ready, they can write anywhere on the page. They can use all the tools they’ve learned in their literacy studies to attack the quote and must write down everything they think, question or learn. (A list of literacy study tools is available online.)

After five minutes, students stop, then rotate to the next table, keeping their markers with them and repeating the process for the next quote. This time, however, they can also read their classmates’ offerings and comment on those. They may also begin discussing within their group but they are still to add any comments whether their group questions them or not.

**THIS IS WHERE THE TRUE POWER** of the process begins. The activity becomes a silent discussion where each student’s thoughts, methods of attack and questions are left as a trail for the rest of the class. Not only do your students gain access to the artist’s thoughts, but also to the thought processes of classmates. All of this is modeled on the page for the students to reflect on and use. Students who had no idea what the first quote was really about can now access the next quote through their classmates’ writing. They might see a pronoun identified that triggers their understanding. Analysis of a difficult word by someone else might remove a stumbling block. The explanation of a reference might also help.

Written debates begin, with students challenging or agreeing with each other’s

see **THINK** on page 33



Students used literacy skills to attack artist quotes, writing down everything they thought, questioned or learned.

## PABLO PICASSO QUOTES

*“I am always doing that which I cannot do, in order that I may learn how to do it.”*

*“My mother said to me, ‘If you are a soldier, you will become a general. If you are a monk, you will become the Pope.’ Instead, I was a painter, and became Picasso.”*

*“Who sees the human face correctly: the photographer, the mirror, or the painter?”*

*“Art is a lie that makes us realize truth.”*



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# VALUED

## paintings

by Susan Gilbertson

### LEARNING OBJECTIVES

#### Middle-school students will ...

- recognize, explore and create a work of art demonstrating the use of color value.
- identify and use analogous, complementary and monochromatic color relationships in works of art.
- describe personal responses to the visual qualities of a work of art.

### NATIONAL ART STANDARDS

- Understanding and applying media, techniques and processes.
- Reflecting upon and assessing the characteristics and merits of their work and the work of others.

### MATERIALS

- 6" x 8" tag board
- Red, yellow, blue, black and white tempera or acrylic paint
- Paintbrushes
- Examples of color-field paintings



Maria

One of the things I always stress to my art students is that you can create many variations of a color by mixing tints and shades. My favorite expression? "Don't just paint out of the tube!"

When we began this painting and color-theory unit (adaptable to many grade levels), I supplied my seventh-grade students with only black and white paint. With that, each student learned how to create a value scale ranging from white to black, understanding that just a small amount of a darker color could alter a color drastically. After the demonstration, each student got busy and made their own value scales. When everyone was an "expert" at creating a value scale, we moved on to the fun stuff: color!

By supplying students with only red, yellow, blue, black and white paint, of course I heard, "Where is the pink?" "Where



Imani



Andrew

investigation was to apply what we had learned in the creation of our very own monochromatic non-objective, abstract color-field painting. On 6" x 8" tag board, students used either a primary or secondary color, and all of the possible tints and shades they could mix.

For further enrichment, students wrote brief descriptions of their paintings. ■

*Susan Gilbertson teaches art at Beville Middle School in Woodbridge, Virginia.*



Patricia

is the green?" We gathered for a demonstration and we reviewed how to make the secondary colors and then learned how to lighten and darken each of the primary and secondary colors. The students learned that with only black, white and the primary colors, we have an endless possibility of color choices.

Later, we viewed several artworks by color-field painters Mark Rothko and Josef Albers. We examined the colors the artists used and discussed how they may have created them. We also talked about how the colors and compositions made us feel, and if the art reminded us of anything and, if so, what. The students became aware that just a mark or a particular use of color can evoke a feeling or resemble something, and that not all art has to be a perfect illustration of something real.

The next step in our color-theory investigation was to apply what we had learned in the creation of our very own monochromatic non-objective, abstract color-field painting. On 6" x 8" tag board, students used either a primary or secondary color, and all of the possible tints and shades they could mix.

For further enrichment, students wrote brief descriptions of their paintings. ■

*Susan Gilbertson teaches art at Beville Middle School in Woodbridge, Virginia.*

# Emotive Faces

by Claire A. Phillips

Over the years, I have watched young children struggle with explaining emotions and experiences for which they had no words. I had wished for an art lesson to help them investigate and articulate intense feelings.

Serendipitously, looking at Wassily Kandinsky's *Color Study: Squares with Concentric Circles* (c. 1913) inspired me to create this fun and safe lesson about communicating visually.

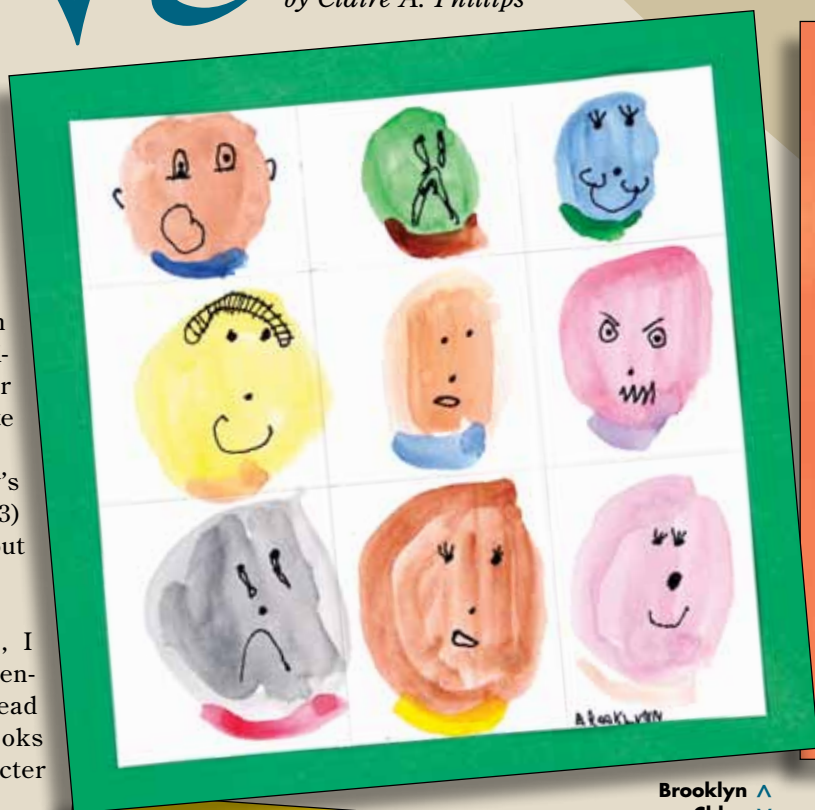
**ENGAGING STUDENTS** To introduce the lesson, I asked students to listen and look carefully to identify the protagonist's different emotions as I read Mercer Mayer's *Just for You* (Random House Books for Young Readers), a book that takes a character through many experiences.

The children enjoyed how the character's facial features changed to show feelings, such as a crinkled forehead to convey anger or upraised eyebrows and rounded eyes to reveal delight. After we finished the book, students play-acted emotions with one another to observe the variations.

**PLAYING WITH COLOR THEORY** This lesson provided older students an opportunity to introduce or review monochromatic, analogous and complementary color schemes. We discussed how the play and vibrancy of complementary colors draw our attention, create tension or elicit energy.

To illustrate, I asked students to name the local football team's colors. When they responded "orange and blue," we looked at their placement on the color wheel to gain familiarity. They saw that when complementary colors are placed next to one another, the effects are dramatic and draw attention. In the case of their team's jerseys, the complementary colors help fans spot players faraway on the field.

see **FACES** on page 34



Brooklyn ^  
Chloe v



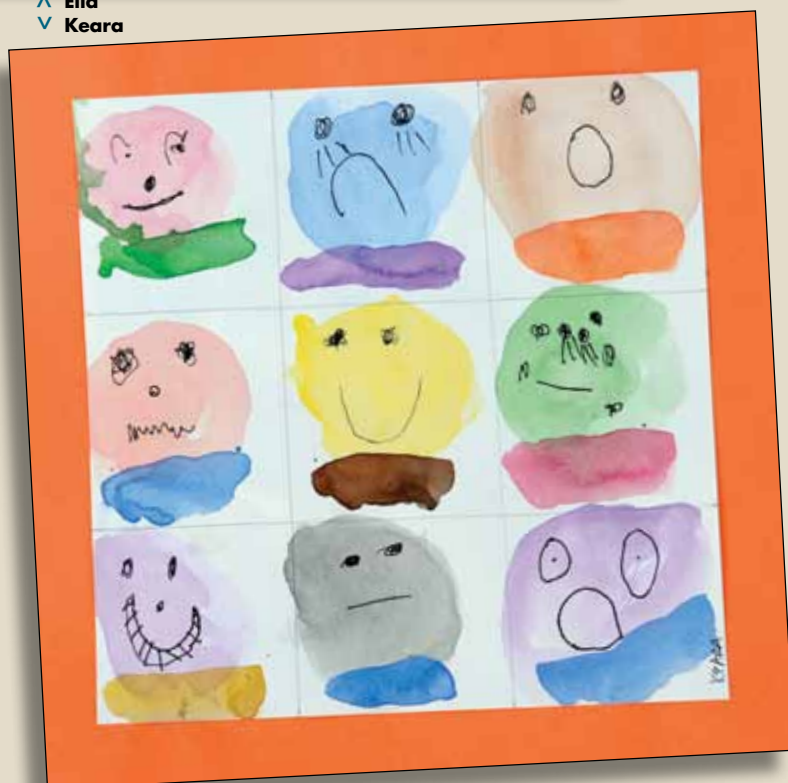




^ Ella  
v Keara



^ Charles



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## LEARNING OBJECTIVES

### Preschool and primary students will...

- become aware of how we communicate emotions through facial expressions.
- learn and apply principles of design and art elements.
- experiment hands-on with color theory, to create two-dimensional artworks.

## NATIONAL STANDARDS

- Understanding and applying media, techniques and processes.
- Using knowledge of structures and functions.
- Choosing and evaluating a range of subject matter, symbols, and ideas.

## MATERIALS

- Color wheel
- Heavy watercolor paper
- Watercolors, paintbrushes, water dishes
- Black fine-point permanent markers
- Rulers, pencils
- Newspapers



Karsten ^  
John >

I like projects that reinforce the use of the color wheel. Actually being able to use it lets students know that it is more than just a decoration that hangs on the wall of most art rooms. When a visual serves a purpose, it becomes a useful tool.

My fifth-graders were ready to learn how to use the color wheel. The first step was to choose a topic. I have many still-life objects in my room, as well as a variety of plastic animals. I had not used the reptiles very much and the kids were more than ready to try to draw what they saw!

They picked numbers out of a hat and took turns going to select which object they wanted—I had some pretty realistic turtles and lizards, so sometimes the choice was difficult. With selections made, we started the task of *really looking* at the animals. I reminded them to draw what they *see*, not what they know or *think* they see. We talked about shape, details and patterns. As a group, we decided to draw the animal from a bird's-eye view because it would fill the space better. Now the drawing could begin.

I had prepared drawing paper that was already divided into six sections; by making a master and running them through the copy machine. This was a huge time saver, since this was not part of what I was teaching. If your lesson was cross-curricular and you were working with the math department, however, you might add a lesson on the use of

# “CRAZY

## LEARNING OBJECTIVES

### Upper-elementary students will ...

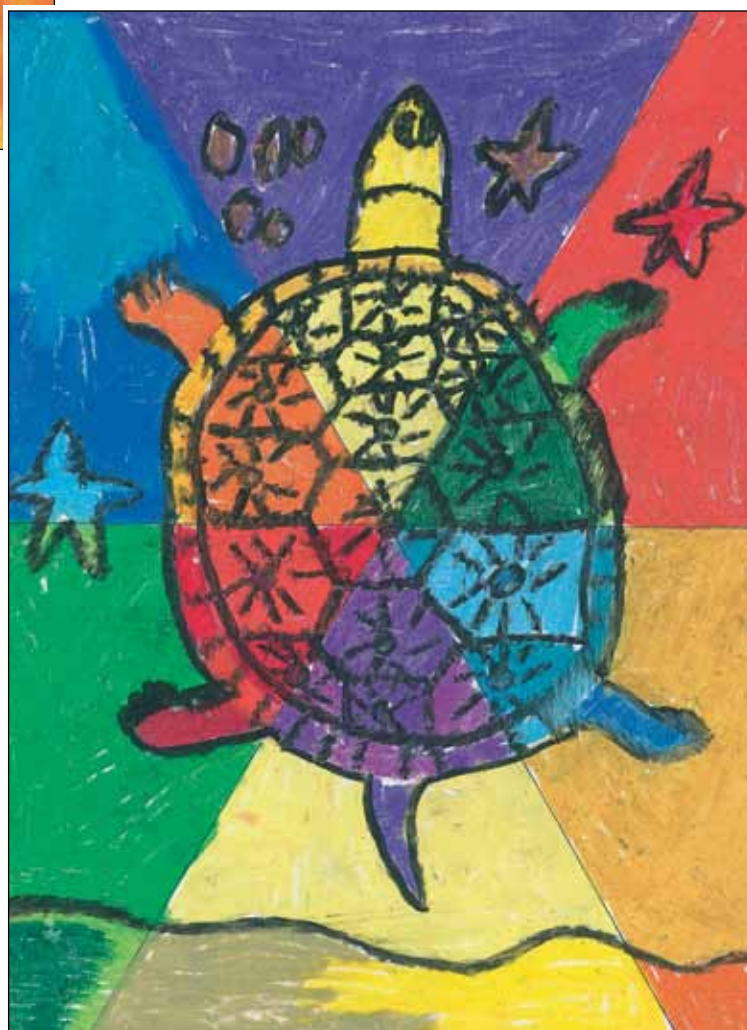
- draw an animal from observation.
- be able to render with oil pastels.
- be able to place colors in the order of the color wheel.
- be able to place colors with the complementary color.

## NATIONAL ART STANDARDS

- Understanding and applying media, techniques and processes.
- Reflecting upon and assessing the characteristics and merits of their work and the work of others.

## MATERIALS

- Color-wheel wall chart
- Oil pastels
- Paper
- Blending stumps







# COLOR WHEEL

by Shirley Laird



Jade ^  
Monty >

a protractor and/or ruler.

I asked students to look carefully and to fill the space. They were to make certain that some part of the animal was in all six of the color-wheel sections. They could add some appropriate details if there was too much empty space around the animal. Many added things like scales or plates of the turtle shell along with other features that would give realistic appearance.

When the drawings were finished, the next step was to add color. Oil pastels were the medium because there are many colors from which to choose and they easily blend. I asked my students to work on the animal first and for now, not to touch the background. They could start on any section of the animal and start anywhere on the color wheel. The only caution was they **MUST** place the colors in the order that they are on the wheel. Skipping around is dangerous

and one can easily get confused. I wanted them to use more than one color in a section so, for example, they could use any of the oranges and not be limited to only one orange.

When the animals were finished, students were to render the background. The only trick was that they must use the complementary color for that part. It didn't take them very long to discover they didn't even need to look at the color wheel, they could look at their own drawing and the color they needed was straight across from the piece they were working on! It was so much fun watching them discover they had all of the information that they needed. The use of the complements also made the colors just pop.

This "crazy" project really helped my students realize that the visuals in the art room actually had a use. ■

---

*Shirley Laird teaches fourth- through eighth-grade art at St. Paul's Episcopal Day School in Kansas City, Missouri.*



# Swagger Silho

by Zerric Clinton

**M**y students enjoy creating works of art that incorporate things that have meaning to them. With this in mind, I developed an assignment centered around “swagger,” a popular high-school term, as in: “He has swagger,” “Work on your swagger” and “Her swagger is tight.” I am told “swagger” refers to an individual’s style.

As a high-school educator, I’ve observed new slang terms come and go, but *swagger* seems to be hanging around. So, I decided to see what kinds of artworks my students would develop to show what “swagger” looks like.

To gain a better understanding, I asked students to write what the term *swagger* means to them, and to create small sketches of things that would show *swagger*. The responses were varied—some described it as something pop-culture icons and musicians had. Others identified it as something that *they* had, attributed mostly to the ways they wear their clothes or style their hair. Students were excited about this project because it allowed them to visually present personalized renditions of what *swagger* meant to them.

**TO START THINGS OFF**, students made a list of their favorite music icons or other people they deemed as being popular. Next, they listed the things these icons possessed that constituted *swagger*. In an effort to learn about the connection between the students and their favorite icon, I had them describe how their individual styles were related to those of their favorite icons. I specifically asked, “Is there something you wear or do that resembles the *swagger* of your favorite icon?”

Next, I explained that for this assignment, students would use a silhouette of themselves as the background on which to arrange images they believe constituted *swagger*. I told them to have fun with the pose, but that it should say something about their “*swagger*,” which they say refers to their style. Words could be used sporadically, but the majority should comprise images.



High-school students used silhouettes of themselves as the background upon which they arranged images they believed said something about their personal “*swagger*.”

**TO CREATE THE SILHOUETTES**, students taped butcher paper on the wall and used the light from an overhead projector to highlight the area. As one student posed in front of the lighted butcher paper, a classmate traced their silhouette. Some students decided to place the butcher paper on the floor and allow their classmate to trace their silhouette. Either method works well and, for the sake of time, both methods could be used.

With the silhouettes completed, students then



# u e t t e s



## VOCABULARY

Background  
Color Scheme  
Composition  
Dominant Element

Foreground  
Overlapping  
Proportion  
Repetition

Silhouette  
Subordinate Element  
Swagger  
Theme

drew several small sketches of silhouettes to help them organize images and words they might incorporate into their compositions. Planning compositions helps save time. It is a terrible thing for a student to work on his or her project for days and then decide it isn't working. With only 50 minutes per day, this puts them far behind. The small sketches help greatly in these situations.

The sketches also provide an opportunity for students to experiment with color schemes. As a result, they become more comfortable and sure about how  
*see **SWAGGER** on page 32*

## LEARNING OBJECTIVES

### High-school students will ...

- create large silhouettes on butcher paper.
- incorporate into their artwork illustrations and images that show "swagger."
- use photos and magazine cutouts to show their definitions of "swagger."
- develop a focal point within their compositions.

## NATIONAL ART STANDARDS

- Understanding and applying media, techniques and processes.
- Choosing and evaluating a range of subject matter, symbols and ideas.
- Reflecting upon and assessing the characteristics and merits of their work and the work of others.

## MATERIALS

- Paper, glue
- Photos, magazine cutouts
- Graphite and colored pencils
- Tempera Paint

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**SWAGGER** their project  
continued from page 31 will look upon  
completion.

**ONCE STUDENTS SELECT** their versions to use, we discuss ways to create focal points, such as making one particular object larger or creating contrast. Proportion in a composition is also important, as it gives the appearance of objects being close or distant on the picture plane.

Other ways to create contrast is to juxtapose complementary colors, or making sure very dark areas are adjacent to very light areas. I stress that medium values are also needed, to lend a three-dimensional appearance. And, I talk about rhythm,

*Students were  
excited about this project  
because it allowed them  
to visually present  
personalized renditions  
of what swagger meant  
to them.*

explaining that elements of art have to be incorporated in such a way that the viewer sees continuity between the symbolic imagery.

As the students organized their compositions on the large silhouettes, they quickly realized that planning the compositions on a small scale first made the process go smoothly. Once the small version is complete the students are able to create focal points using the elements and principles of art.

This was a very personal project to students. Their compositions reflected things that were important to them, in terms of their individual style. They also exercised their critical-thinking skills to depict a variety of value changes and intensities of color, and used both negative and positive space to construct an artwork that was both rhythmic and harmonious. ■

*Zerric Clinton, Ph.D., teaches art at  
Cairo High School in Cairo, Ga.*

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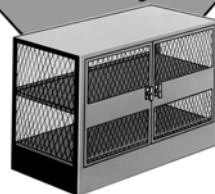
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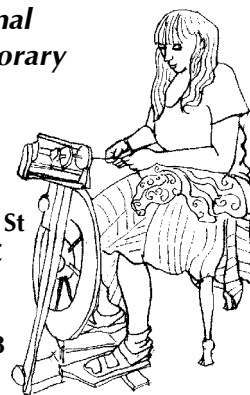
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## THINK

continued from page 24

thoughts. Because the initial comments are anonymous, this can be freeing and remove power issues that can exist in an eighth-grade class.

This process repeats until every group has experienced every quote and returns to their original quote. Students are very excited to get back to their original quote and see what others thought.

Each group then spends several minutes examining what others added to their "home" quote. The discussion helps students who didn't understand the quote at first to consolidate or reorganize their thinking, and share their excitement as they now invariably—no matter the reading level—understand.

**THIS ACTIVITY PROVIDES A DEEP** collection of prior knowledge the class can share and access, which is exciting as we move through a unit that incorporates the artists' work. You can see how and where students use what their peers have written to awaken, deepen and broaden their understanding of the artist's words.

When the activity ends, the graffiti pages immediately become the centerpiece of a bulletin board where subsequent work in the unit will be displayed. A separate color of marker is left out also, so students can continue to add to the pages as long as the display is up.

**DEPENDING ON HOW EXHAUSTED** the students are after the activity (it's 30-plus minutes of intense thinking and writing) or where I'm planning on going next, I sometimes may have no further spoken discussion. Other times, class discussion revolves around such questions as "Are there any quotes that still confuse you? Can anyone explain it?" (analysis) and "What do you predict we will see in Picasso's work from a particular quote?" (synthesis).

While this lesson ends here, its contribution to our work has just begun. It is satisfying for me to hear the quotes and student-written comments referred to in future discussions, written work and class chit-chat. Having prior knowledge that facilitates deep connections as students work through their art projects opens access to high-level thinking for all. ■

Carrie Nethery teaches K-8 art at Jean Little Public School in Guelph, Ont., Canada.

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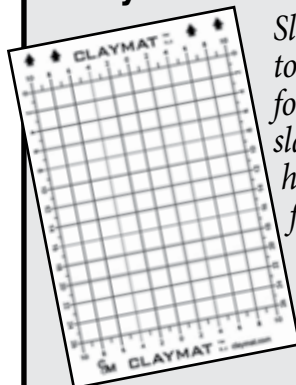
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## FACES

continued from page 27

To illustrate how monochromatic and analogous blues, greens and purples create harmony, I asked students to describe how they feel when they go to the beach or lay in the grass watching the clouds. They shared stories of feeling relaxed and happy. With these simple examples, students easily recognized the correlation between emotions and color schemes.

Younger students explored warm and cool colors, as I asked them how they felt doing various activities or showed them different paintings. I asked them to compare how they felt when looking at Helen Frankenthaler's *Tales of Genji III* (1998) versus Giovanna Garzoni's *Still Life with Bowl of Citrons* (late 1640s).

### VOCABULARY

Analogous  
Complementary  
Diagonal  
Expressive  
Horizontal lines

Monochromatic  
Tertiary  
Vertical  
Warm and cool colors

Students described how the colors in Frankenthaler's work reminded them of a heavy, cold rain; whereas, Garzoni's reminded them of a sunny summer day.

**FACES** Each student received a square piece of heavy, quality watercolor paper, on which I had lightly drawn nine equal squares in pencil. (Older students might draw the squares themselves, as a brief math exercise.)

Students were to paint a circle in each square, preferably of a different color. Before the younger ones began, I demonstrated how to paint a circle by first painting a "C" and asking them, "What letter did I just paint?" Next, I painted a backwards C to close the circle and asked them to name the letter, which they recognized as "O." I then filled in the O with paint to create a *solid* circle. The preschoolers' and kindergartners' success rate in making circles increased dramatically with this demonstration.

The students' interest heightened

as we created tertiary hues and neutrals by mixing colors. I found that students developed a personal connection with colors when they mixed their own.

After the paint dried, we drew facial features on the circles with black fine-point permanent markers. We reviewed how line direction suggests different emotions, such as an upward curved line makes a smile for happiness or straight, sharp, diagonal lines for eyebrows reveal discontent.

Students considered the feeling they associated with a particular color to help determine the best emotion for each colored circle. Some made rather unorthodox connections, which I allowed as long as they could explain their reasoning. Some of them surprised and educated me with interesting and thoughtful explanations. One student used blue for mischievous because he likes the color and likes to tease. Another selected gray for happiness because she loves rainy days. And a third used red for sadness because his face gets red when he cries.



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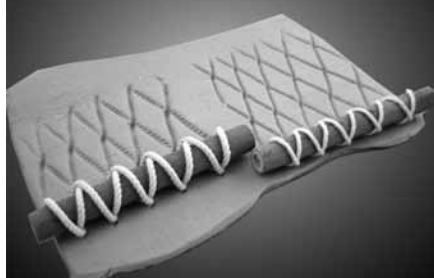
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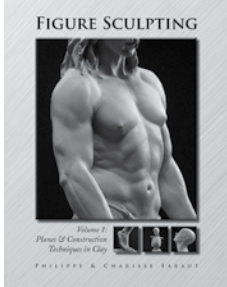
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## FACES

continued from opposite page

To further review lines, we jumped up and stretched—arms up for vertical, arms out for horizontal, arms at an angle for diagonal. While we moved, we compared the different types of lines our arms made to lines in our environment and in their artwork. After the exercise, we painted horizontal lines under the faces to make shirts.

I suggested students use only one or two colors per shirt to create harmony. They could repeat the same color for all the shirts or vary the color scheme, as long as they limited the colors.

Youngsters who struggled with painting excluded the shirts. They

*Serendipitously,  
looking at Kandinsky's  
"Color Study: Squares  
with Concentric Circles"  
inspired me to create  
this lesson about  
communicating  
visually.*

instead spent their energy expressing themselves on the circles and facial expressions. Continuing to paint the shirts seemed superfluous with all they had already learned and expressed.

**CONCLUSION** This lesson helped the children gain confidence in expressing themselves and engaging in the creative process rather than focusing on the final product. In this very simple exercise, students communicated otherwise unexpressed experiences and feelings. In the days that followed, it was not unusual to hear them share comments like, "I am feeling green today."

*Claire A. Phillips is the art educator at the Arvada Center and for Cherry Creek Public Schools' Inside Out Program in Denver, Colorado. Photographs by Lincoln Ramsey Phillips.*

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Michelangelo Merisi da Caravaggio (Italian; 1571– 1610). *Narcissus*, 1594–96.  
Oil on canvas; 43.3" x 36.2". National Gallery of Ancient Art, Rome.

**W**elcome back to another great year of school. The summer always seems to go so quickly and now it's time to start sharing our knowledge, skills and expertise with a new group of students.

## tip #1

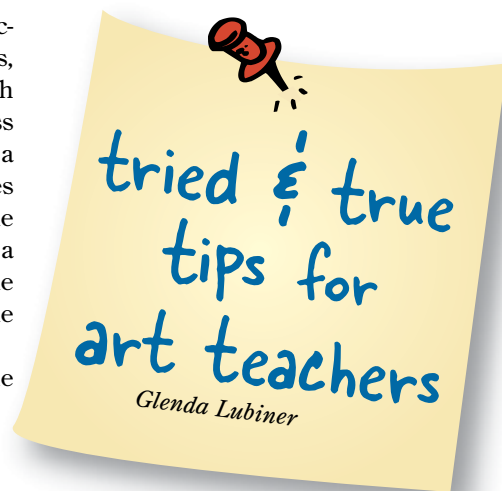
**RULES OR AGREEMENTS?** Try brainstorming the rules with your students, especially the older ones (fourth through 12th grade). This gives them some autonomy and rules they can all live by; make sure to add that *you* make the final decision on the rules, according to school policy. If you call them "agreements," you have a better chance of the upper-level students following them. You can also have them sign a form with the agreements/rules listed, that says they will abide by them and

paper towels, clean pizza boxes, plastic-foam trays, cartons, take-out boxes, plastic coffee containers, etc. Each piece counts for one point. The class that receives the most points gets a popcorn and soda party. Vickie states that she is the big winner because she is stocked for the year. Clean up is a breeze: depending on its condition, she either throws it in the recycle bin or the trash when she is done.

This can be done at every grade from K–12. Ask each level to bring in a different item and you, too, will be stocked for the year!

## tip #4

**ORGANIZED SPACES** Color-coding and labeling containers always makes it easier when it is time to put away supplies. For things like tools, permanent



## tip #6

**TIME-SAVING STAPLES** Suze Peace from Heathrow Elementary in Lake Mary, Fla., shares a tip for displaying student art work. When displaying the art on bulletin boards, save time when removing it (and save your fingernails), by using her "diagonal" stapling technique: Open the stapler wide and press down on only one side. This gives you a staple that sticks out a bit on one end, making it easy to quickly remove.

## tip #7

**BRAIN BREAKS** It doesn't matter if you are teaching 5-year-olds or 50-year-olds, we all need a break! If I notice my kiddos are getting too noisy or are not on target, I stop the class and either have them do jumping jacks or tell them a really silly joke. This usually takes about a minute and then they refocus and are ready to work again.

**HAPPY BIRTHDAY** to Romare Bearden (Sept. 2, 1911), Robert Indiana (Sept. 17, 1928), Dale Chihuly (Sept. 20, 1941) and Caravaggio (Sept. 29, 1571). Be sure to check out the *Artist of the Month* study print on page 37.

Thank you Michele, Vickie and Suze for those great tips! We wish you all a wonderful and creative school year. ■

*A&A Contributing Editor Glenda Lubiner (NBCT) teaches art at Franklin Academy Charter School in Pembroke Pines, Fla., and is an adjunct professor at Broward College.*

# September Sharing

understand your expectations. Always set your expectations high ... students will always rise to those expectations!

## tip #2

**SING A SONG** When working with her elementary students, Michele Parris who teaches at two Florida schools, Connerton Elementary in Land O'Lakes and Denham Oaks in Lutz, uses rhyme or song to encourage them to write their names on their artwork. She recites "Put your name at the top, and then please stop" for her kindergarten and first-grade students. For her older students, to the tune of "If You're Happy and You Know It," she sings "The first thing that I do is put my name, the first thing that I do is put my name! First I put my name, and then I put my grade, and finally I put my teacher's name!"

## tip #3

**CONSERVATION CONTEST** Vickie also holds a contest at the beginning of the school year for all of her fourth-grade classes. The students are asked to bring in cardboard rolls from toilet paper and

markers, craft knives—and anything else you need to keep count of—cut or drill holes in either Styrofoam® or wood blocks, in which to place the items. Number the holes and tools. At the end of each class you will immediately know if anything's missing. Having students sign out tools also helps, as you will know who has not returned them.

## tip #5

**EASIER EXHIBITS** Mount art on colored paper specific for a class. Vickie Robinson from Wellsville (Missouri) Middle-town Elementary uses this technique. It saves time writing a class code on the back and makes it easier to redistribute the artwork. Often she will give one class a choice of three different colors to mount the art. She feels this gives the students more say in the final look of the artwork.

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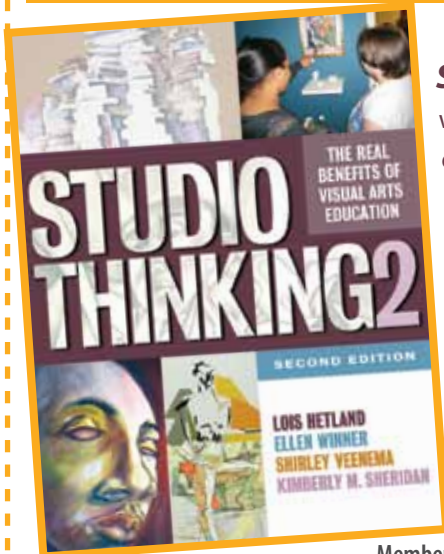
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