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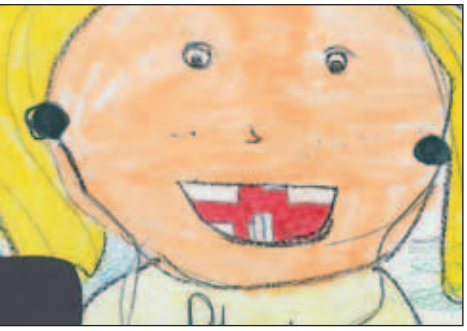

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BLENDING PASTELS *Brice uses a tissue to blend his pastel sky. Second-grade student at Inman Elementary School in Inman, South Carolina. See "Reflecting on Monet," page 27.*

SUBSCRIPTIONS: (858) 605-0251; subs@artsandactivities.com. **AD SALES:** (888) 651-7567; ads@artsandactivities.com. **AD PRODUCTION:** production@artsandactivities.com. **EDITORIAL:** (858) 605-0242; ed@artsandactivities.com. **FAX:** (858) 605-0247. **WEBSITE:** www.artsandactivities.com. **ADDRESS:** 12345 World Trade Dr., San Diego, CA 92128.

Arts & Activities® (ISSN 0004-3931) is published monthly, except July and August, by Publishers' Development Corp., 12345 World Trade Dr., San Diego, CA 92128. Subscriptions: one year, $17; two years, $30; three years, $37. Foreign subscriptions, add $35 per year for postage. Single copy, $4. Title to this magazine passes to subscriber only on delivery to his or her address. Change of address requires at least four weeks' notice. Send old address and new address. Periodical postage paid at San Diego, Calif., and at additional mailing offices. Printing by Democrat Printing, Little Rock, Ark.

POSTMASTER: Send address changes to: *Arts & Activities*®, 12345 World Trade Drive, San Diego, CA 92128.

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Photo: A young artist and an instructor at SAY Sí, a multidisciplinary arts program located in San Antonio, Texas, with a history of long-term participation by middle school and high school students. Photo courtesy of SAY Sí.

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editor's note

Isn't it great to be off and running with a new year of creating, presenting, responding to and connecting with art? We certainly think so! And, to supplement the plans you have for your students, we are offering an assortment of lessons that art teachers from all over the country have sent to us so we could share them with you. Generous souls, don't you think? You will note that each project features the new National Visual Arts Standards, unveiled this spring. The new standards are the result of many months of collaborative work. Included in their goals is identifying "the learning that we want for all of our students" and exploring "the full scope of what it means to be an artistically literate citizen." Visit www.nationalartsstandards.org to learn more.

There are eight lesson plans in this issue, along with our monthly "Stepping Stones" and "Tried & True Tips for Art Teachers" columns, where seasoned art teachers share their advice and experience. And, this month's "Ready-to-Use Resources" include a laughing self-portrait by Rembrandt and American artist John Sloan's "Women Drying Their Hair." Both full-color art prints are meant to be removed from the magazine, laminated and used in your art room.

This issue, we welcome new Contributing Editor, Don Massee. For 14 years, Don has been teaching art in San Diego County, several as an adjunct professor at a number of community colleges. Since 2001, he has taught at Zamorano Fine Arts Academy, a public elementary school in the San Diego Unified School District with a visual-arts focus. In 2008 and 2011, Don was named the school's Teacher of the Year. Don strongly believes in introducing the work of contemporary, living artists to students in order to illustrate how the visual-art content that the children are learning is being applied in real-world situations. Don also serves on the board of the San Diego County Art Education Association, and writes about his art-room experiences on his blog, www.zamoranoarts.blogspot.com.

Your students are eager to create, present, respond to and connect with art, and we know you have a great year of activities planned to help them become artistically literate citizens. Your work is important, and Arts & Activities is here to lend you support throughout the year. Go for it!

Maryellen

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Manuscripts Subjects dealing with art-education practice at the elementary and secondary levels, teacher education and uses of community resources, are invited. Materials are handled with care; however, publisher assumes no responsibility for loss or damage. Unsolicited material must be accompanied by a self-addressed, stamped envelope. For Writer's Guidelines, visit **www.artsandactivities.com/WritersGuides**. Address all materials to the attention of the Editor. Simultaneous submissions will not be considered or accepted.

Indexes Articles are indexed in January and June issues. Issues of *Arts & Activities* are available on microfilm and photocopies from: ProQuest Information and Learning, P.O. Box 1346, 300 N. Zeeb Rd., Ann Arbor, MI 48106. (Issues beginning with January 1977 are available in microfiche.) The full text of *Arts & Activities* is also available in the electronic versions of the Education Index.

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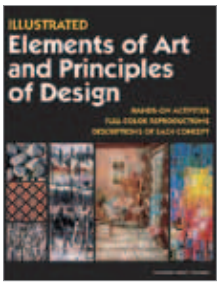
AN EYE FOR ART: Focusing on Great Artists and Their Work, by The National Gallery of Art. Chicago Review Press, $19.95.

Written for ages 7–12, this impressive book features 53 artists from Giotto to Goldsworthy. Any offering by the Educational Division of the National Gallery of Art is bound to be good, and this doesn't disappoint. Many of the color illustrations are deliciously full-page. The chapters are themed, such as *Telling Stories* or *Examining Portraits*. *Try This* includes sculpting, drawing, painting, photomontage and collage projects, and writing or story-telling. Pertinent quotations are scattered throughout the book, such as Leonardo da Vinci's, "A face is not well done unless it expresses a state of mind." The authors have posed excellent questions as well, such as "What subjects would reflect your daily life?" A timeline is to be found on a back page.–P.G.

ILLUSTRATED ELEMENTS OF ART AND PRINCIPLES OF DESIGN, Gerald F. Brommer, Consultant. Crystal Productions, $19.95.

If you buy just one basic art book this year, make it this. Gerald Brommer has impressive credentials, and comes through with flying colors on this best-selling book—previously released under a different title. Numerous photos and images of artwork are impressive. Many of the paintings are inspiring watercolors done by Brommer himself. Examples of excellent student art are scattered throughout the book as well.

The information on each element or principle is followed by one page of six to eight assignments befitting that term. The activities would have been enhanced by finished exemplars.



Reproducibles include a word-finder game, templates, worksheets, and a glossary. Educators lacking in training in the visual arts will find this book to be extremely advantageous. Best for middle-school students or beginners in high school, since the activities are uncomplicated and the material is geared toward the younger novice.–P.G.

JUST DRAW IT!: The Dynamic Drawing Course For Anyone With A Pencil & Paper, by Sam Piyasena and Beverly Philp. Barron's Educational Series, Inc., $18.99.

This is not your typical drawing book. To start with, the title is an imperative that may be slightly misleading, since several of the activities might seem—at first glance—incompatible with a drawing book. Impressing clay or making rubbings certainly do fit in the Pattern and Texture chapter, however. There are six chapters in all, and one of the shortest (Movement and Gesture) is one of the most excellent.

Take your pick of drawing tools with this book: pencils, ink pens, charcoal, and so on. And begin with line, of course, as the very basis of drawing itself. You'll find useful exercises on every page spread, such as the absorbing "Decompose" project or the engaging "Magnify" exercise. Middle school kids and those even younger can also try the fascinating "Deface" activity involving the modification of a magazine page. That's not to say that beginners at college level and above

see **REVIEWS** *on page 18*

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Stepping Stones

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 new teachers, art-on-a-cart teachers and those with art rooms.

STARTING FRESH IN THE NEW SCHOOL YEAR

BY HEIDI O'HANLEY

There's nothing like that excited feeling you get when you walk into your new classroom for the first time. Your mind is racing with so many possibilities with displays, organization and materials, and sometimes it's hard to know where to start!

For the first time, this school year I will be teaching at just one school. Previously, I traveled to three schools, some years pushing a cart, or teaching out of a cafeteria, or even sharing a classroom. I will now be entering my new room with a clean slate. Many of you may be entering into new situations (such as having a classroom, cart or temporary space) but all of you will be starting fresh for the school year.

I've gathered some tips to help you organize your mind while entering into your new spaces. With so much to do in so little time, it's best to be as prepared as you can before meeting the students!

1 **TAKE AN INVENTORY OF YOUR SPACE.** If you have a classroom, explore your cabinets, shelves and display spaces so you know what you have. If you're on a cart or in a temporary space, search through your storage, your carts, and any spaces allotted to you. Knowing what you have will help you to better plan your curriculum for the year (plus any supplies you may need to order). Also, if you are on a cart, take a tour of your classrooms. Introduce yourself and don't be afraid to ask questions about outlet usage, space for materials, or if they can give temporary storage for projects when you need it.

2 **GATHER A LIST OF QUESTIONS YOU MAY HAVE.** When new to a school, you may not know where the mailboxes, copy machine, or teacher resource room are located. When setting up for the school year, you will find that you need guidance in locating the things you need while setting up your spaces. Once you've gathered a list, discuss with your administrator what you need. You may also be set up with a mentor to help guide you and answer any inquiries you may have.

3 **FIND A MENTOR.** If you've been teaching for one year or 12, anyone in a new building will need a little guidance to get started. Some districts will have a mentorship program in place for you, but if you don't have a mentor, ask your principal for suggestions in your school. Mentors can assist you with things you may not think about, such as school procedures, grading systems, and teacher resources.

4 **BEGIN ORGANIZING YOUR CLASSROOM (OR CARTS).** Now that you know what you have, arrange your space to suit your and your students' needs. Keep safety in mind for your space, such as drying rack locations or sink usage. If you're on a cart, I found it useful to prepare bins for materials that I can change out throughout the year.

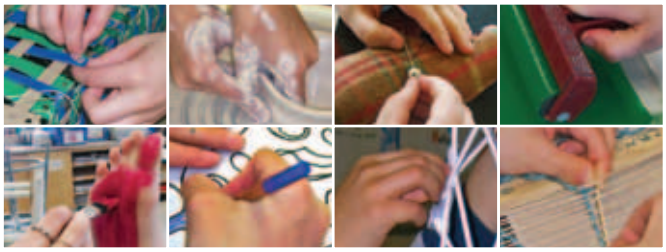
5 **DESIGN YOUR RULES AND PROCEDURES.** From the first day the students walk into your space (or you enter theirs), students should understand the rules you set in place for your art class. Having your procedures set from day one shows the students that you have expectations for them to follow and that you will be consistent with them. In return, you can give students ownership as well by having them design their own goals in your class. If you teach pre-K through first grade, share with the students what goals they can set to be great artists.

6 **START PLANNING YOUR CURRICULUM.** Some districts may have a pacing guide already in place for you to follow, but many times you may need to plan your own with only the standards as your guide. Start by making a list of what goals you want students to achieve at each grade level. What are your objectives? How will you measure student growth? How will students reflect on their work? Throughout the year, you may be making many changes as you reflect upon your own instruction and your students' habits.

7 **CREATE EXAMPLES OF ALL YOUR PROJECTS.** By creating finished examples, students can see what your expectations are and, in the process, you will learn the steps to show in creating the projects. If you are in your first year, you will be creating examples as the weeks fly by, but as the years progress, you will be making fewer examples since the previous ones are saved. Find a good portfolio to save your examples for each grade level, and a sturdy bin for your three-dimensional examples.

The beginning of the year can be incredibly overwhelming, but with organization, motivation, and time management, you will have an amazing space to deliver your instruction. Good luck with the beginning of the school year! ■

Arts & Activities 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.



Choice-Based Art

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. Learn more at teachingforartisticbehavior.org.

TALKING WITH YOUR ADMINISTRATOR ABOUT CHOICE-BASED ART

BY JULIE TOOLE

When I decided to transform my art program into a choice-based classroom, I knew that I would need the support of my principal in order for it to be a success.

His first reaction was *"Why?"* From his point of view, I had built a thriving art program beloved by students and parents alike, and the walls and halls were filled with beautiful student art. So why would I want to change?

We had a frank and open conversation where he challenged me to think deeply about this pedagogy.

Here is what we discussed: What was working and what were the limitations of my current program? Where was I headed? What could go wrong and how I would address these issues? What would be my indicators of success, and how could administration and staff help support me in this transition?

Through this conversation, I was able to share my thoughts and frustrations about my current program and my desire to shift to a choice-based art classroom.

This was not something I rushed into. I had been researching, planning and dreaming about this type of classroom for over a year. Energized by meeting many other like-minded art educators at the National Art Education Convention gave me the final push to make this dream a reality.

Here are six tips to consider when approaching your administration and preparing for that meeting.

1. MAKE AN APPOINTMENT. You want to have their full attention and give it the time and focus it deserves. Discussing when passing in the hallway or during a break at a meeting will not lead to the deep discussion this topic warrants. Allow an hour so there is ample time for discussion and questions. Have an agenda, define your goals and lead the conversation.

2. BE PREPARED. You need to come in as the expert that you are. Read everything you can about Choice-Based Art, join the various social media groups focused on this approach, and, if possible, go visit a choice-based classroom in action. Bring a copy of your resources and offer to share them. Talk about the developmental stages in art, differentiated learning, metacognition, and intrinsic motivation, all of which are deeply nurtured with this pedagogy. Have a specific plan for how you will structure your time with students and how you will organize your studio space so that your administration can visualize how it will look.

3. MAKE IT FIT WHERE YOU ARE. There is a wide continuum and many variations on how a choice-based classroom can be structured. You have to be mindful of your school community, space issues, personal teaching style, budgetary constraints and administrative demands. Look for natural connections to what your school is already doing. Does your school do Writer's Workshop, Genius Hour, centers, project-based learning, or STEM/STEAM? There are many ways to explain the similarities between what your school is already doing and a choice-based classroom. This will provide a grounding context.

4. SPEAK WITH PASSION. Sharing your personal journey that led you to a choice-based pedagogy is a compelling story. Allow your enthusiasm and joy to come through. This will speak volumes. What administrator would not support someone who is willing to take risks, do in-depth personal reflection and grow in their field?

5. SHIFT THE PARADIGM. Remember that most administrators (and parents) have a very specific idea of what an art classroom should look like, and the type of products that will come out of it, based upon personal experiences. Clearly explain the differences between an adult's and a child's aesthetic of art. Describe what authentic student art might look like and how it will be displayed and shared. Highlight the importance of process over product, but reassure them that the creative process will be nurtured and refined so that the level of skill and craftsmanship will improve over time.

6. CONNECT THE ASSESSMENT DOTS. Be transparent about how you will measure student growth. In this age of hyper focus on accountability and testing, it is vital to be able to demonstrate student growth in a choice-based classroom. Whether you are connecting to State Goals, Student Learning Outcomes or Common Core, develop and share your formative and summative assessment strategies.

Even with my administration's support, there still were many challenges during my transition to a choice-based classroom. Having their support and understanding gave me the confidence and time to figure things out and create the thriving artists' studio I had envisioned. ■

Julie Toole is a National Board Certified Choice-Based art teacher. She teaches 1st-8th grade in an independent school in Wilmette, IL and is a member of the Teaching for Artistic Behavior (TAB) Leadership Team. She authors choosingchoice.blogspot.com.

REVIEWS

continued from page 10

won't also enjoy the book. They'll also be amused by word play with the subheads: "Sign on the Blotted Line," "Qué Seurat, Seurat," and "Drainspotting" are just three of many.

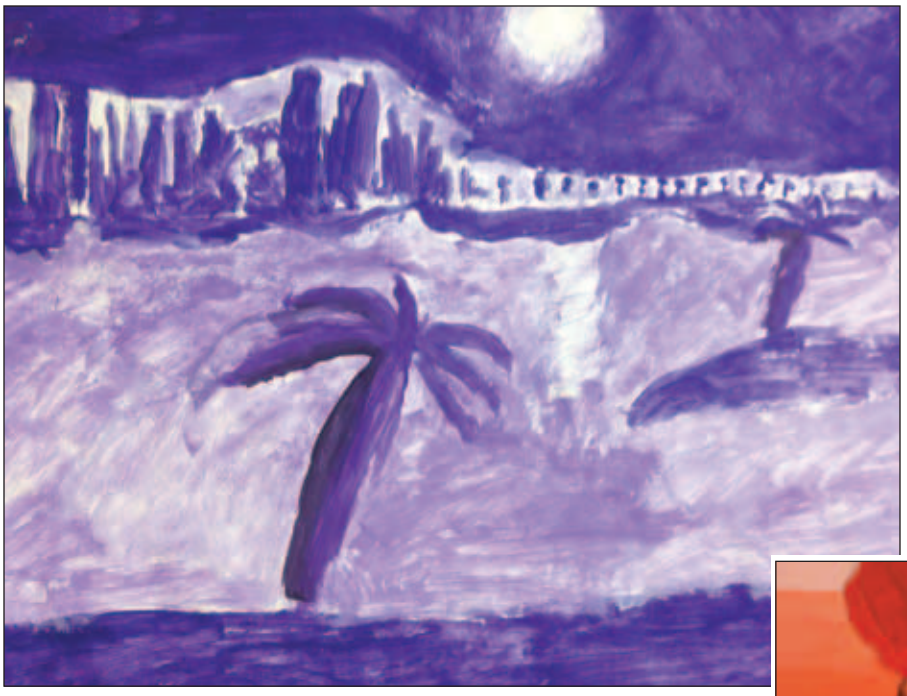
Both authors are professional illustrators who recognize the merit of artistic license and of drawing without fear. They incorporate plentiful art-related historical and cultural references. Each chapter features numerous sidebars called "Look Up," with artist's names and their artworks befitting that chapter. The sturdy book-board cover sports a clever cut-out effect that's very appealing. In fact, the entire book is not only witty but also valuable.–P.G.

MONET: Masters of Art, by Simona Bartolina. Prestel Publishing, $12.95.

This is a small, relatively inexpensive book that is well documented and beautifully written about the artist generally recognized as the "father of French Impressionism" and a magician of light and color. It would be an excellent text for secondary-school students. Indeed, it could be used with all students to provide a sense for the technique and skill of a great painter.

Given the widespread recognition and praise now given to Monet's paintings, it is hard to understand how the initial use of the term "Impressionism" was not intended as praise. Historians and writers have later written extensively about the quality and creativity in Monet's paintings. Of particular interest is a brief section in the book excerpting writings by Émile Zola, Guy de Maupassant, Clement Greenberg and others.

But, the most powerful and persuasive reasons for the use of the book can be found in the images themselves: *Rouen Cathedral, Sunset* (1894); *Lady with Parasol and Child* (1875); *Garden in Sainte-Adresse* (1867); *Terrace at Sainte-Adresse* (1867); *Impression Sunrise* (1872); *Madame Monet in Japanese Costume* (1876); and *Haystack, Late Summer in Giverny* (1892). These images and the text can be inspirational for our students!–J.J.H. ■



< A great painting with many values, high and low. This student did an exceptional job of creating depth, and showing the reflection of the sun/moon on the water.

> This student attempted to use many values in this painting; but there is evidence that some colors were mixed using black, white and green. There is some depth, it still appears a bit flat.

> This painting shows depth (foreground, middle ground, and background) and value. The attempt of showing value was done more like bands in a rainbow, but because the values are so close it does appear that there is a nice blending action taking place.

Understanding by Design

A Unit on Color Theory

by Glenda Lubiner

While recently taking a university course, I learned a new way to assess elementary art students. The unit was adapted from Grant P. Wiggins and Jay McTighe's book, *Understanding by Design* (ASCD; 2005). It started with the planning of an in-depth lesson for my fifth-graders—a unit on color theory, divided into three stages.

In developing the unit, the first planning stage was to identify the desired results—what I wanted students to know, learn and be able to apply. The second was to determine acceptable evidence, in which students reviewed, practiced and set goals leading up to the final assignment. The third and final stage was to plan the learning experiences and the "WHERETO"* (see sidebar, "Color Unit WHERETO").

MY FIFTH-GRADE COLOR UNIT began with an essential, overarching question: *How do artists use their creative skills, talents and ideas to influence the way we view our world and surroundings?* Starting with a general question without a yes or no answer started the kids thinking.

Then I asked more focused, topical questions: *How can a realistic piece of art affect you differently than an abstract piece of art? How could you alter a color scheme in a piece of artwork?* As we talked about these concepts, I showed pictures on my smartboard, so students could see a visual as I gave them information.

In my presentation, I told students, *"In the late 1800s, Vincent van Gogh made several paintings, predominantly using tints and shades of one color. In 1901, Pablo Picasso, in his deep depression, started painting with tints and shades of blue. This time later became known as his 'Blue Period.'*

"Many artists have used tints and shades of one color to express emotion and others paint monochromatic paintings because they prefer the variation of values as opposed to variation of colors."

I then gave the assignment: *"Using your prior knowledge of color and the use of the color wheel, your goal is to first create a value scale using one hue, and tints and shades of that color. Once you have created at least 10 tints and 10 shades, you are to create a monochromatic landscape painting, using at least 10 tints and 10 shades. Your painting must show a foreground, a middle ground and a background and have exceptional craftsmanship."*

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

THE SECOND STAGE of the project was when we learned more about color theory and practiced what we were learning. Students completed a value scale using at least 10 tints and 10 shades of a selected color in a 1" x 10" rectangle for light values and dark values. I also

This student was clearly influenced by Picasso's Blue Period. For those familiar with Picasso, many of his paintings from this period have very few light values. ^

Having previously completed a unit on O'Keeffe, this student was obviously influenced by her work. The low, or dark values are wonderfully mixed, but there could be more high values. v

gave a color-theory quiz to the students as a pre-test and a post-test.

Before starting the final painting, students created a color wheel, and named the primary, secondary, tertiary, warm, cool and complementary colors. The students and I observed and discussed the work in progress and the end product.

When this part of the unit was completed, students were asked to compare and contrast the artwork of Picasso's "Blue Period" (1901–1904) with that of Brazilian Pop artist, Romero Britto:

"When looking at The Old Guitarist, *by Picasso, and Britto's* Children of the World, *what elements of art and/or principles of design do you see that are similar or different? Compare and contrast*

see **COLOR** *on page 42*

LEARNING OBJECTIVES

Elementary students will ...

- understand that using a monochromatic color scheme alters the feel of picture.
- understand that by adding white (tints) or black (shades) to a pure hue, colors will change.
- understand that having only one color in a painting (monochromatic) offers the viewer a chance to make his own interpretations.
- be able to identify all the color schemes on the color wheel.
- be able to explain how color schemes can be used and apply them in a painting.
- be able to self-assess their artwork.

NATIONAL ART STANDARDS

- CREATING: Conceiving and developing new artistic ideas and work.
- PRESENTING: Interpreting and sharing artistic work.

REFERENCES

- Video/DVD: *Getting to Know Color in Art.* (Getting to Know, Inc.; 2004)
- Wiggins, G. & McTighe, J. *Understanding by Design.* (ASCD; 2005)

COLOR UNIT WHERETO*

W – The students should understand WHERE the unit is headed and WHY: *We will discuss the essential questions of how we see and feel about art that will lead to the final monochromatic landscape painting.*

H – Entry question. HOOK the students and HOLD their attention: *I will inform them they will be creating a piece of art that could land them the job of a lifetime—being a designer and traveling the world.*

E – EQUIP the students with the tools, knowledge and know-how in order to meet the performance goals: *(1) Students will look at and discuss monochromatic paintings by various artists. (2) We will review the color wheel by watching the movie "Getting to Know Color." Then, select students will be asked to use the smartboard and fill in the colors on the color wheel, list the primary, secondary, tertiary, analogous, complementary, and warm and cool colors. (3) Students will mix tints and shades and create a value chart.*

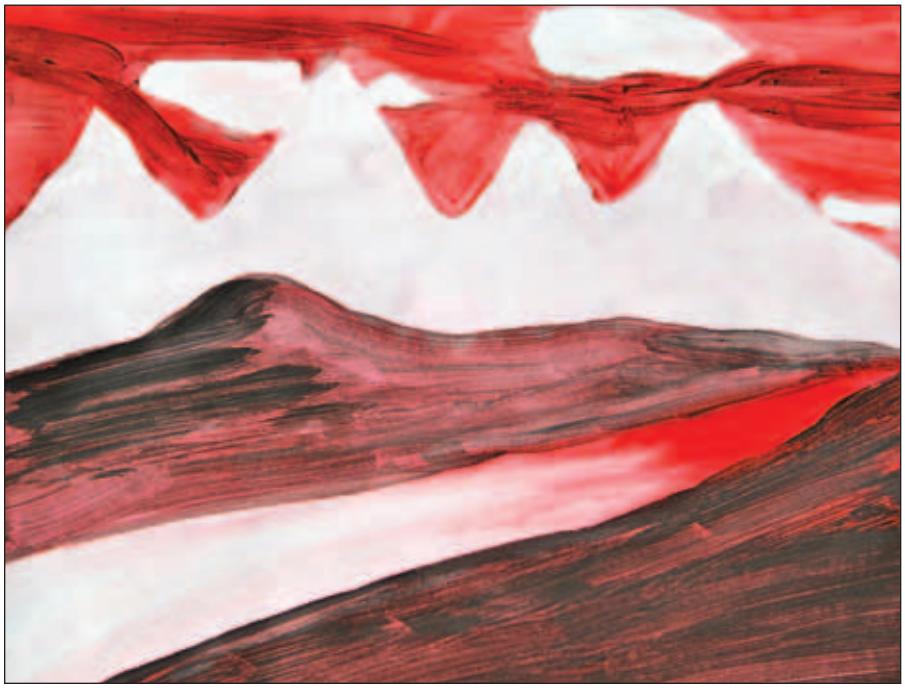
R – Provide students the opportunity to RETHINK, REFLECT and REVISE: *1) Class critique of the value charts and give them time to revise their mixing techniques. (2) Have them reflect on their final product, and revise if necessary. Have students set goals for the project.*

E – Have students EVALUATE and self-assess: *(1) Take a pre-test on color. (2) Write an artist's statement about the process and final product.*

T – Be TAILORED to reflect individual styles, interests and needs: *Each student will create a landscape design of a place they have seen or would like to visit.*

O – Be ORGANIZED: *(1) Have students mix tints and shades and create a value chart. (2) They will work at their own pace within an acceptable time frame of two weeks.*

* Adopted and abbreviated from *Understanding by Design*, by Wiggins & McTighe, 2005



Feelings in Art

by Colleen Carroll

Human emotions—what are they and how people show them—have fascinated and frustrated great thinkers for centuries. Greek philosopher Aristotle determined there to be 14 distinct feelings. American psychologist Paul Ekman's "atlas of emotions" describes over 10,000 microexpressions, and, recently, researchers from the University of Ohio published findings that reveal 21 "combination" emotions.

Fascinating science? Indeed. Yet artists have been depicting the spectrum of emotion for millennia, placing a mirror before humanity's pre-frontal cortex to help us understand who we are as emotional beings. This year's Art Print series, "Feelings in Art," celebrates this remarkable ability to visually describe human emotion.

GREEK SCULPTORS FIRST BEGAN showing emotion in the Hellenistic Period (323–31 B.C.)—best expressed in *The Laocoön Group*—to convey human suffering, or pathos. The austerity of Christian art during the Middle Ages nearly abandoned emotion altogether, although there are subjects, such as *The Lamentation,* that suffer without it. Giotto's Late Gothic Arena Chapel fresco cycle (1305–06) heralded a new paradigm. In *The Lamentation*, frenetic angels wing above of the dead Christ, wailing in sorrow.

The 14th-century wooden Pietà (Provinzialmuseum, Bonn), with its profound expression of grief and exaggerated realism, has a modern quality that foreshadows 20th-century German Expressionism.

Early Renaissance artists, inspired by the resurgence of ancient ideals, began to embrace a more realistic style in both Christian and secular subject matter. One important early example is *The Expulsion from the Garden* (1526), by Masaccio. Banished from paradise, Eve throws her head back in despair, covering her body in shame. Adam weeps into his hands, fully experiencing the loss that has befallen him.

DURING THE ITALIAN BAROQUE PERIOD, Caravaggio and Bernini were masters of facial expression. In Northern Europe, Rembrandt was the quintessential renderer of feeling. From the mirth of his early self-portraits to the sadness of his later examples, perhaps no other artist in the history of western art so honestly portrayed his emotional experience.

Go to artsandactivities.com for resources related to this article.

The 18th and 19th centuries and their various "isms" continued the tradition and challenge of depicting human emotion. The Romantic *Watson and the Shark* (1778), by John Singleton Copley, displays the emotional terror of an imminent shark attack 200 years before Steven Spielberg's *Jaws*. Eugene Delacroix, Jacques Louis David, and Theodore Gericault combined facial expression and dramatic subject matter to pack an emotional wallop.

IMPRESSIONIST EDGAR DEGAS was a genius at depicting human emotion. In *The Glass of Absinthe* (1876) the woman's isolation and despair are palpable. Post-Impressionists Vincent van Gogh, James Ensor, and Edvard Munch brilliantly conveyed emotions, both subtle and overt. Munch's *The Scream* (1893), is perhaps the most powerful example of fear that has ever been painted.

> *"The artist who paints the emotions creates an enclosed world ... the picture ... which, like a book, has the same interest no matter where it happens to be."* — Pierre Bonnard

In the early 20th century Pablo Picasso's Blue Period is a study of human suffering, loneliness and despair. English artist Francis Bacon depicted subjects with a nightmarish quality that taps into mankind's most primal fears. Pop Artist Roy Lichtenstein's comic-inspired paintings employ imagery with text to convey the subject's emotional state, as in the iconic *Drowning Girl* (1963). In this painting, a beautiful brunette, eyes brimming with tears, appears to be sinking as a thought bubble proclaims: *"I don't care! I'd rather sink—than call Brad for help."*

The examples of art that depict human emotion are as varied as there are definitions of happiness. This year's selection of Art Prints are excellent examples that convey many aspects of human emotions: joy and despair; melancholy and glee; desperation and surprise. All are sure to generate curiosity into this most human of subjects. ■

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).

Feelings in Art

by Colleen Carroll

ABOUT THE ARTIST

Rembrandt is considered the most innovative and influential painter of the Golden Age of Dutch painting. Born Rembrandt Harmenszoon van Rijn in Leiden, Netherlands, the young Rembrandt spent time in elementary and secondary school, before embarking on his first apprenticeship with Jacob van Swanenburgh (1571–1638), a Leiden painter known for dramatic scenes of hellfire and damnation. His second apprenticeship was in Amsterdam under the tutelage of history painter Pieter Lastman (1583–1633).

In 1625 Rembrandt returned to Leiden and began his career as a master in his own right. His works from this period include small-scale paintings, mostly of religious and allegorical themes. In addition to painting, Rembrandt produced his first graphic works of art and began to create self-portraits, a genre he returned to throughout his life.

"Rembrandt painted, drew, and etched so many self-portraits that changes in his appearance invite us to gauge his moods by comparing one to the other; we read these images biographically because the artist forces us to do so by confronting us directly." (www.nga.gov) This month's Art Print, *Rembrandt Laughing,* is a self-portrait from this early phase of his career.

Rembrandt moved to Amsterdam in 1631 and entered into a business partnership with the art dealer Hendrick van Uylenburgh, an association that would continue until Van Uylenburgh's death. This period in the artist's career is marked by large-scale biblical and mythological scenes characterized by a dramatic use of light and shadow. Rembrandt's painterly brushwork and ability to depict emotion and psychological tension set him apart from his contemporaries.

Rembrandt's fame and wealth grew through the 1630s, buoyed by the popularity of his etchings, engravings, and demand as a portraitist. *"Rembrandt immediately became the most prominent painter of portraits, introducing greater subtlety, presence and animation to the genre, as well as innovative group portraits."* (www.getty.edu)

> *"By means of a wonderful ability to fix an idea in his mind, [Rembrandt] knew how to capture the momentary appearances of emotion whenever they appeared in the face before him."*
>
> — Arnold Houbraken,
> From *The Great Theater of Dutch Painters (1718–21)*

Financial struggles plagued the artist through the 1640s, until his death in 1669, although his creativity remained strong. He continued to paint up until his death, including self-portraits that reflect an emotional honesty that resonates to this day.

ABOUT THE ARTWORK

Rembrandt produced approximately 80 self-portraits over the course of his career: paintings, etchings, and engravings. This month's Art Print, *Rembrandt Laughing,* was initially thought to have been the work of one of Rembrandt's many students, but was re-attributed to the master in 2007/2008. The young artist conveys what the Dutch call "tronie," which is a combination of one's character and emotional state. Rembrandt costumed himself as a soldier for this lively self-portrait. Staring directly at the viewer (which is a hallmark of his body of self-portraiture), one can almost hear the infectious laugh.

Getty paintings curator, Anne Woollett, noted, *"Rembrandt Laughing is remarkable in that it's a physical evocation of a laugh. You really feel the whole body laughing, and that is reflected in the face with his creased eyes and big smile...mirth is a very difficult emotion to portray, particularly if you're trying to accomplish it by looking in a mirror to make a self-portrait. It's fascinating to think about how Rembrandt painted this fleeting moment—the tipped-back body, the tilted head, and the belly laugh."* (blogs.getty.edu) The loose strokes of pink paint on the face, highlighting the eyes and cheekbones, further lend a lighthearted mood to this jovial image.

Rembrandt Harmenszoon van Rijn (Dutch; 1606–1669). *Rembrandt Laughing,* c. 1628. Oil on copper; 8.75" x 6.75" (unframed). The J. Paul Getty Museum, Los Angeles.

arts & activities®
SEPTEMBER 2014

Clip & Save Instructions: The monthly Art Print is meant to be removed from the center of the magazine, laminated or matted, and used as a resource in your art room.–Editor

Rembrandt Laughing, Rembrandt van Rijn

PRIMARY

Share the Art Print with students and its title: *Rembrandt Laughing.* Briefly explain who Rembrandt was and that he is well known for creating many self-portraits over the course of his lifetime. Ask students: Why would the artist choose to portray himself laughing? What might he be laughing at or about? Next, ask students to close their eyes and imagine something that makes them laugh. Next, pass out drawing paper, pencils and crayons, and have students make a self-portrait that reflects happiness or laughter. Give students time to share their work. Create a gallery alongside the Art Print.

ELEMENTARY

Display the Art Print to students. Ask for volunteers to define the term "self-portrait." Inform students that Rembrandt presents himself in costume as a soldier. Ask students for their thoughts on why the artist might have chosen to make a picture of himself dressed as someone else. Give students time to respond, and then ask them to imagine what costume they might choose to wear if they were making their own self-portrait. Ask students to offer responses.

Share with students that they will have a chance to do just that over the next few class sessions. Instruct students to bring in a costume to the next class, and inform them that you will be taking their picture in costume. (Costumes do not have to be elaborate: a soccer uniform, old Halloween costume, or something put together from various pieces of clothing and accessories). Emphasis to students that they should feel positive about the costume in some way.

Set up a stool near a light source. Take a picture of each student in costume with the right side toward the light source. Print out these pictures for use in the next class session. Distribute the portraits. Give students time to study the image. Spend a brief amount of time comparing the student portraits to the Art Print. How are they alike? How are they different?

Next, give students drawing paper and pencils. Challenge them to create a drawing based on the printed photograph. Students can lay in color with colored pencils or chalk pastels after the drawing phase is complete. Display finished portraits (printed and drawn) with the Art Print.

MIDDLE SCHOOL

In the Art Print, *Rembrandt Laughing,* the artist most likely sat before a mirror and "practiced" laughing in order to capture the expression that he ultimately painted in this image. In this activity, students will attempt to depict the emotion of mirth. As any non-thespian knows, feigning laughter is not an easy thing to do, but Rembrandt makes it look simple. Place students in pairs, giving each pair a digital camera. Allow students to photograph each other "laughing." Upload the images into a slide show and screen it during the next class session. Print out the images and help the students create a class collage/quilt. Display the finished piece alongside the Art Print.

HIGH SCHOOL

Use the Art Print to kick off a unit or yearlong study of emotional expression through self-portraiture. Use the Art Print to generate an initial discussion. Have students describe the emotional impact of the work. Present students with a slide show of Rembrandt's self-portraiture and the various emotions he depicted, from his youthful gaiety to his reflectiveness as an old man (an excellent one may be found at: *http://youtu.be/go0feRWIz90*).

Give students time to research self-portraiture within a period of time or have a particular artist, such as Vincent van Gogh. As students research the art historical aspects of self-portraiture, they can also develop their own original piece or pieces. Give students time at the end of the unit period to present their research and art work.

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

Reflecting on Monet

by Gigi D'Ambrosio

Children love flowers, and my K–3 students love to paint them even more. Claude Monet also loved to paint flowers and gardens, once saying, "I am following Nature without being able to grasp her, I perhaps owe having become a painter to flowers."

After receiving a state grant some years ago, we built a "Monet's Water and Plant Garden" just outside the art-room window. From day one, this garden has created the perfect ambiance for painting a flower-reflection landscape in the style of Monet, and inspired many a project, such as this one I share now.

"WHO'S THAT MAN, MRS. D.?" As they entered, my students were excited to see a figure sitting in the back of the art room—a human form constructed out of newspaper, sitting on an antique chair and wearing a man's hat. It was a hit! The longer it sat there, the more my students' curiosity was piqued.

Several weeks passed, and the time finally came to reveal who it was going to be: Claude Monet. The children soon learned that they were going to help construct this famous and important artist in papier-mâché. So started this inspirational unit in which we created Monet-style reflections.

Addyline >

Our papier-mâché Monet served as an exceptional motivator for this project. v

I believe in setting the mood for a class by reading related stories before my students make art. Books can be an ideal springboard and inspiration. So, I began this lesson by reading to the class, *Linnea in Monet's Garden,* by Christina Bjørk—a story told from the perspective of a little girl who sees paintings by Claude Monet and other Impressionists in Paris. Linnea also travels to Monet's home in Giverny, where she learned about him and enjoyed the gardens that inspired many of his paintings.

I then projected a variety of paintings by Monet that featured reflections in water, and asked the children to describe what they saw. They responded with "bright colors," "dabs of paint," "wind," "fog," "sunshine," "mist" and "flowers."

Monet was painting in a new and different way, I told them, using bright colors with dabs of paint visible when

LEARNING OBJECTIVES

Primary students will ...

- learn about the art and life of Monet.
- apply and expand their critical-thinking skills in a creative process.
- learn to use chalk pastels.
- draw a flower landscape reflected in water and further their understanding of shapes in nature.
- learn how to make reflections in water.
- learn how to mix colors with white to create "tints."
- learn how to mix two colors next to each other on the color wheel to create "intermediate colors."
- learn how to apply papier-mâché.

< **Taquel**
V **Danil**

viewing a painting up close. As a viewer moved away from his paintings, the clearer the subject would become.

On the second day of class, I read *Getting to Know the World's Greatest Artists: Monet,* written and illustrated by Mike Venezia. This is an entertaining book about Monet's life and painting technique that is illustrated in a cartoon style. The children loved it.

I TOLD THE CLASS WE WERE GOING TO PAINT LIKE MONET by creating flower reflections in water, adding that if they worked very hard every week, they could apply strips of newspaper and wheat paste onto the "man" form that they were all so curious about. Once they adequately covered the form with papier-mâché, and the eyes, nose, ears and mouth were formed with tissue paper, we would allow it time to dry.

Our very own Monet figure would then come to life after we painted him and added hair and eyebrows made of cotton. A second-hand suit Monet himself might have picked out would be the final touch, along with a pair of old, round eyeglasses. "Monet" served as an exceptional motivator.

To get the art making started, I demonstrated how to draw flowers reflecting in water. They were excited to hear that they could add birds or insects, if they wished. In order to be able to draw nice, tall flowers and still have room for the water at the bottom, of our artworks, I explained that we needed to turn our paper "tall-ways" (vertical/portrait format). We folded our paper up from the bottom, the length of a hand. When the paper was opened, the water would be situated below this fold.

A variety of real and artificial flowers had been placed on each table for the children to study as they drew. To simplify the task of drawing them, I asked, "What shapes do you see in your flowers?" With this in mind, students started to draw their flowers upwards from the folded line, much like how flowers grow from the earth.

Demonstrating how to "overlap" flowers, I drew one and, as I drew another, said, "Make sure you don't go through the first flower as you draw the next. Go around the petals, around the stems, and around the leaves." As they drew, I was pleased with the number of students who did an outstanding job at overlapping their flowers.

I then projected Monet's painting,

NATIONAL ART STANDARDS

- CREATING: Conceiving and developing new artistic ideas and work.
- PRESENTING: Interpreting and sharing artistic work.
- CONNECTING: Relating artistic ideas and work with personal meaning and external context.

MATERIALS

- Color-wheel poster
- 18" x 12" white drawing paper
- Pencils, pastels
- Tempera paint, paintbrushes, plastic plates
- Scissors
- Real or artificial flowers
- Newspaper, tissue, wheat paste
- Cotton, old clothes, eye glasses

< To transfer "reflections" of their flowers onto the water area of their paper, the children folded their papers and rubbed with scissor handles.

V Before painting, the transferred reflections were reinforced with an outline of chalk pastel.

For the sky, two pastel colors were lightly applied and blended together with tissue.

Brice

The Four Trees, to show students how he used small dabs and strokes of color between the trees. Doing so created a horizontal line of plant life, which represented the riverbank. Without this, it would look like his trees were growing directly out of the water, making it nearly impossible to tell them apart from their reflections!

I then demonstrated on my paper how to draw grass blades and small flowers between my taller flowers to create the look of flowers growing on a riverbank.

During the next class, we traced over our flowers with chalk pastel (any color) so we could transfer them onto the water area of our papers. This was done by refolding our papers and then rubbing the backs with the handles of our scissors. The children giggled when I said "Abracadabra, make my art magic" and slowly unfolded my paper to reveal flowers "reflected" in the water area.

MY STUDENTS GET EXCITED about painting, especially when they learn a new technique. For this project, they would be learning how to mix colors with white to make "tints." Performing another "magic trick," on a plastic plate, I mixed red with white tempera to make pink, and orange with white to make peach. The students were intrigued and inspired to see how adding white can make a completely different color.

see **MONET** *on page 43*

LEARNING OBJECTIVES

Upper-elementary and middle-school students will ...

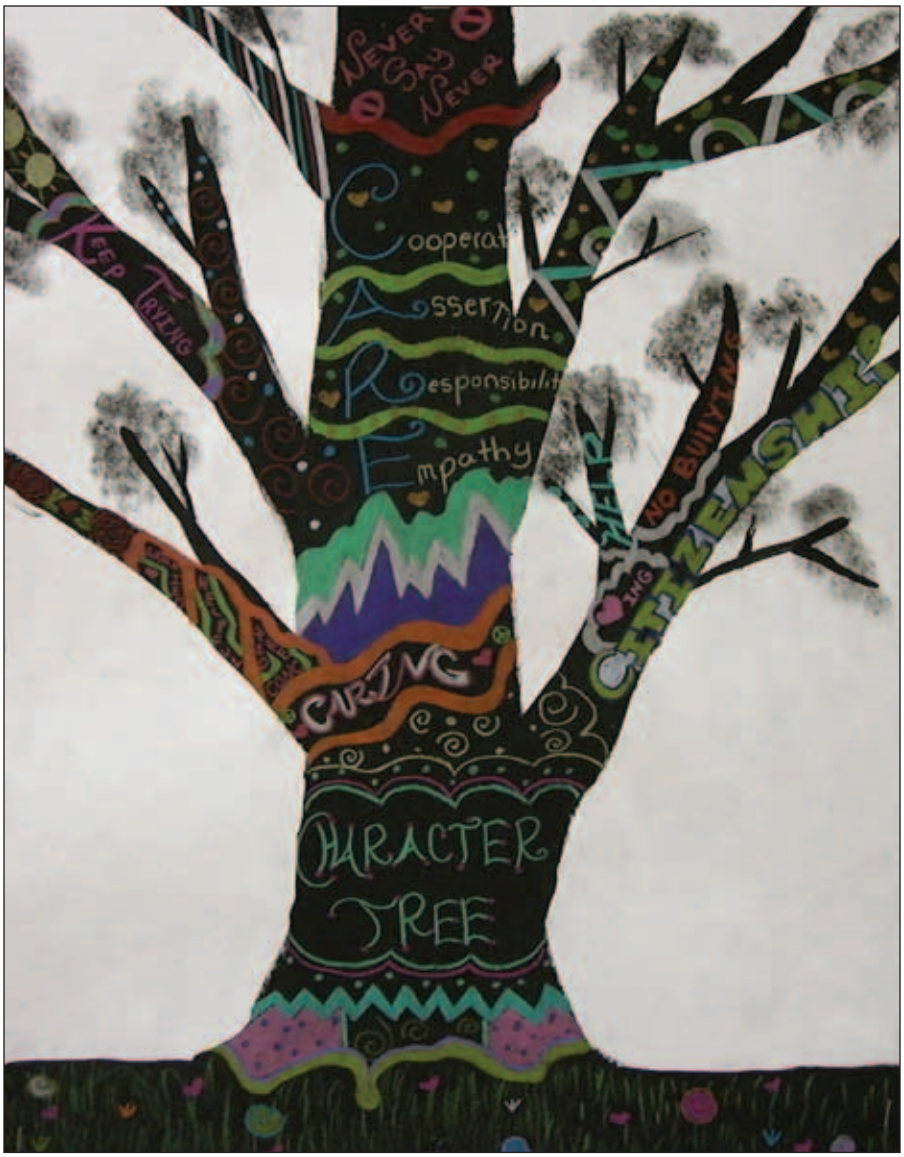
- learn to paint a deciduous tree with "stippled" leaves.
- identify, define and discuss positive character traits.
- emblazon their trees with attributes and thoughts using the elements and principles of design.
- solve a problem using writing and creativity.

NATIONAL ART STANDARDS

- CREATING: Conceiving and developing new artistic ideas and work.
- PRESENTING: Interpreting and sharing artistic work.
- RESPONDING: Understanding and evaluating how the arts convey meaning.
- CONNECTING: Relating artistic ideas and work with personal meaning and external context.

MATERIALS

- 18" x 24" white paper
- Black tempera and brushes
- Prismacolor ™ pencils



Kylee

Character

Who left a dirty paintbrush in the sink? Why did you say that hurtful thing to your classmate? How did that puddle of water get on the counter? Many teachers are familiar with the blank stares that usually meet such questions.

It's not always easy to admit one's mistakes, I explain to students, but it's a sign of good character when one takes responsibility for his or her actions. A student occasionally comes forward to make amends but, for the class to move forward, the event usually ends up being attributed to the art-room gremlin. I'm never happy about it.

Many school districts across the country—including ours—have initiated Character Education programs to address some of these issues to bring awareness to our students about how character traits can make us better individuals and help make the world a better place.

DECIDING TO USE ART AS A FORUM for these ideas, I posed this question to my fourth-graders: *"How can we use our school's good character attributes to create a work of art that delivers a message and expresses our own experience in a visually pleasing way?"*

Our district's character education "logo" is a very simple tree with the traits written on the branches and trunk, so we decided to paint our own trees in silhouette and use them as a canvas for our ideas about chartacter.

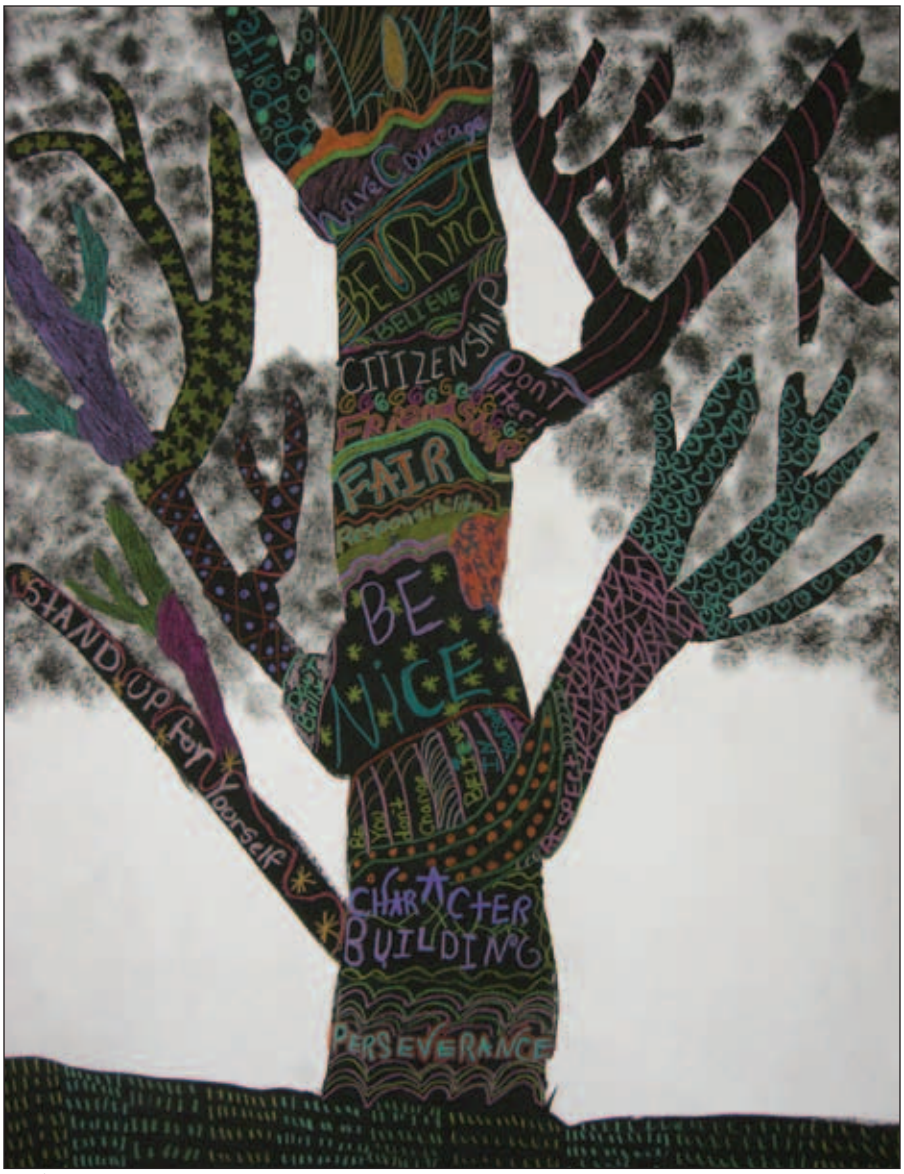
Students viewed the trees outside the art-room window and were asked to look closely at the variety of deciduous trees. At the time of this lesson, the branches were almost bare so students could really see the bare bones of the trees. They noticed that some split low to the ground, while others grew straight up with branches coming out from the main trunk. They also remarked that no two trees were exactly alike, just like people.

I then demonstrated how to "grow" a tree from the ground up with black tempera paint on 18" x 24" white paper. Because our trees would be all black, I reminded them not to overlap branches for this particular lesson.

I also showed students how to stipple a cluster of leaves with a fairly dry stiff brush. This was magical to them, as the simple technique really gave the impression of leaves. Once students began painting, their trees grew rapidly and most were finished by the end of the first art class.

Jenna

Jack



Justine

Trees

by Vicki Sheskin

THE NEXT CLASS BEGAN WITH A DISCUSSION of the good character traits highlighted by our district—caring, perseverance, trustworthiness, citizenship, respect and responsibility. To my delight, a spirited discussion ensued.

It was important for students to not only know the meaning of such words but to understand how these traits are actually demonstrated in life. Students shared personal anecdotes and it was a wonderful opportunity to talk about things that don't often get said.

Students were eager to relate stories that showed their positive traits. One child told of how his soccer team was losing badly, but they never gave up. Another told of how she helps care for her ill grandmother.

At first, the discussion centered on positive examples, but as students got more involved, some interesting things came up. In a discussion about empathy, a few realized that they themselves had been a bully on occasion. They thought they were just having fun but realized through the discussion that the other person wasn't having fun at all.

When we spoke of citizenship, the importance of being a good neighbor came up. One child told of a neighbor who was a poor example because he mowed his lawn late at night while the boy tried to sleep.

After the discussion, students started writing down their own ideas about building good character. Once they had many ideas, they began incorporating them into the design of their trees. We reviewed principles and elements of good design, focusing on line, color, shape, pattern, contrast and emphasis.

We also talked about *drawing* words instead of simply writing them. From their computer experience, students were familiar with font choices and many challenged themselves to create their own lettering style. The room was surprisingly silent, with students completely engaged in their work.

The final trees were filled with words, color, lines, designs and a wonderful message to all. The students shared their work with the school community, which prompted more discussion of a very important topic. ■

Vicki Sheskin is the art teacher at Hawley School in Newtown, Connecticut.

Color "Change Up"

by Sandi Pippin

How do you change up the project to teach the same concepts? Teaching and reviewing color theory so students become totally familiar with the concepts is always an art teacher's challenge. Getting the students to "speak the language" is also challenging. This project is one that is specific to test the student's knowledge of the concepts and gets them to speak the language of color.

STUDENTS BEGAN by brainstorming familiar shapes in their sketchbooks. They made two columns: one for geometric shapes and the other for organic. After 15 minutes, students each selected one shape, which they drew in three sizes.

Next, they cut the shapes out and arranged them on 9" x 12" sulfite paper. Students traced the shapes at least 10 times on the paper, as I encouraged them to touch all four sides with their shapes.

Students then designed the interiors of their shapes with patterns or designs. For ideas, we looked around the room at patterns or designs occurring in clothing, accessories, wood, wallpapers, packaging, and so on.

For the background, students applied black Prismacolor* soft-core colored pencil to the negative space, then added Indigo Blue and Tuscan Red, in that order. All three of the colors blended to made a rich background for the shapes.

THERE WERE 10 COLOR SCHEMES students could use for their shapes; if there were more, some could be repeated as long as they were balanced throughout the composition.

1. PRIMARY Students used yellow, red and blue colored pencils to fill in the positive space of their first shape. If there are more than 10 shapes in the composition, the primary color scheme could be repeated in another shape.

2. SECONDARY Students filled in the positive space of their second shape using the secondary colors: green, orange and violet. I teach this by having the students remember the abbreviation for the word "governor" (GOV). If there are more than 10 shapes the colors can be repeated

3. INTERMEDIATE The students used Prismacolor pencils to mix yellow-orange, yellow-green, red-orange, red-violet, blue-green and blue-violet within the third shape. Learning there are two colors that start with red, two that start with blue and two that start with yellow, and that the primary color comes first and then the secondary color is added to

the name helped students retain this information. There had to be enough patterns in this shape to hold all six colors.

4. COMPLEMENTARY Students learned this term by remembering there is an O and a P in the word "complementary" and there is an O and a P in the word "opposite." I teach this term by looking at the color wheel and have the students see the six pairs of colors that are complements. The students selected one pair of complements for the fourth shape.

5. MONOCHROMATIC To teach this, we dissect the word: "mono" means one; "chroma" means color. Students selected one color from the color wheel and added three tints and three shades to it. A minimum of seven colors for this shape was required.

6. ANALOGOUS By emphasizing the "n" in "analogous" to equate with the "n" in the word "neighbors," students learned this term. They chose any three colors next to each other on the color wheel, and added three tints and three shades to each. When done, the students will have mixed 21 colors. (Keep in mind that the shape needs to have enough spaces for 21 colors.)

This project gets students to "speak the language" of color and tests their knowledge of color-theory concepts.

LEARNING OBJECTIVES

High-school students will ...

- become familiar with the color wheel and use color schemes.
- use terminology relating to the color wheel.
- become familiar with geometric and organic shapes.
- become familiar with positive and negative space.

NATIONAL ART STANDARDS

- CREATING: Conceiving and developing new artistic ideas and work.
- PRESENTING: Interpreting and sharing artistic work.
- RESPONDING: Understanding and evaluating how the arts convey meaning.
- CONNECTING: Relating artistic ideas and work with personal meaning and external context.

MATERIALS

- 9" x 12" sulfite paper
- Scissors, rulers
- Graphite pencils, erasers, colored pencils (Prismacolor)

7. TINTS Students learn this by remembering there is an "i" in the word "tint" and an "i" in the word "white." The students chose five colors, to which they added white to achieve three different tints of each of the five colors. This resulted in 15 different colors.

8. SHADES For this term, students remember that there is an "a" in the word "shade" and an "a" in the word "black." They choose five colors and add touches of black to make three shades of each, adding up to 15 colors total.

9. WARM Anything that resembles sunshine is considered a warm color. Yellow, yellow-orange, orange, red-orange and red are considered warm colors. The students will have five colors on this shape.

10. COOL Any colors that resemble water (e.g. a lake or ocean) is considered to be a cool color. Blue, blue-green, green, blue-violet, and violet are the cool colors. The students will have five colors on this shape.

QUICK TIP While the students are working on the shapes they will find the Prismacolor pencils will cause little specks of color on the surface of their drawing. A great remedy for this is for them to use a piece of rolled masking tape to pick these up off their paper as they are working.

A display of completed projects would always follow, providing students an opportunity to share their color knowledge with viewers. This is a great project for beginners, but can act as a review for more advanced students. ■

Sandi Pippin of Houston, Texas, recently retired after a 38-year career in art education.

The Me

Carly: "My hobbies make me unique."

After teaching art for 30 years, the addition o new visual art state standard for reading and writing ha challenged me to find nev and exciting ways to incor- porate language arts into my art curriculum. Students war to create art when they come to class, and it is not natural for them to connect reading and writing to their art. T language arts are also a creat gift that needs nurturing, just visual art talents do.

New rules and mandates by recent education legislat not mean creativity should Because students learn from sion of their teachers, I for on to foster that creativity in the elementary art studio. Throughout these changing times, I have found ways to incorporate reading and writing skills into the wonderful and exciting world of visual art. Portraits and poems are one way I have brought writing into the art room.

This project began with a reading of *Me I Am!* by Jack Prelutsky (Farrar, Straus and Giroux; 2007). Literature is a favorite way I inspire and motivate art activities, and this book prompted students to think about their individual differences/similarities and unique qualities. Most children love to talk about themselves, and this book was a springboard for their ideas and energy as they discussed and shared how, even though we have many similarities, we are also uniquely different—especially evident in on our likes and dislikes.

AFTER OUR DISCUSSION, students returned to their seats and made a list in their sketchbooks of all the unique qualities that make them special. To help encourage them, I redirected the activity by having them focus on the things they liked and disliked. In my art room, the children sit in groups at large tables, so this activity really got them talking and sharing with each other, which is always a great way to encourage and inspir rich visual art

Many o the students picked up on the rhythm of *Me I An* patterned the ends with a poem, which provided a natural connection to poetry writing for the students. Those who finished their list were to begin drawing a picture of themselves on the next page in their sketchbook. They used their list of qualities to add details to their drawing, so we would easily recognize them simply from their drawing.

THE NEXT CLASS FOCUSED ON PORTRAITURE. Students viewed portraits by Vincent van Gogh, Mary Cassatt and Leonardo Da Vinci, and learned about portrait types, artist styles, backgrounds and composition. I then explained they would be creating self-portraits, which were to incorporate objects or actions that described them personally. Their sketchbook lists would be helpful here.

Students were intrigued to learn that their portraits would be displayed *inside* their silhouettes, which would serve to emphasize their uniqueness and enhance the finished artwork. I demonstrated how I'd capture and draw their silhouettes using the light from the overhead projector as it created a shadow of a student standing in front of black paper

see **INSIDE** *on page 40*

LEARNING OBJECTIVES

Lower-elementary students will ...

- use words and phrases from a story to help guide the creation of a self-portrait.
- create rough drafts and final, edited versions of their poems.
- communicate ideas, experience and stories through drawings.
- combine visual art with poetry.

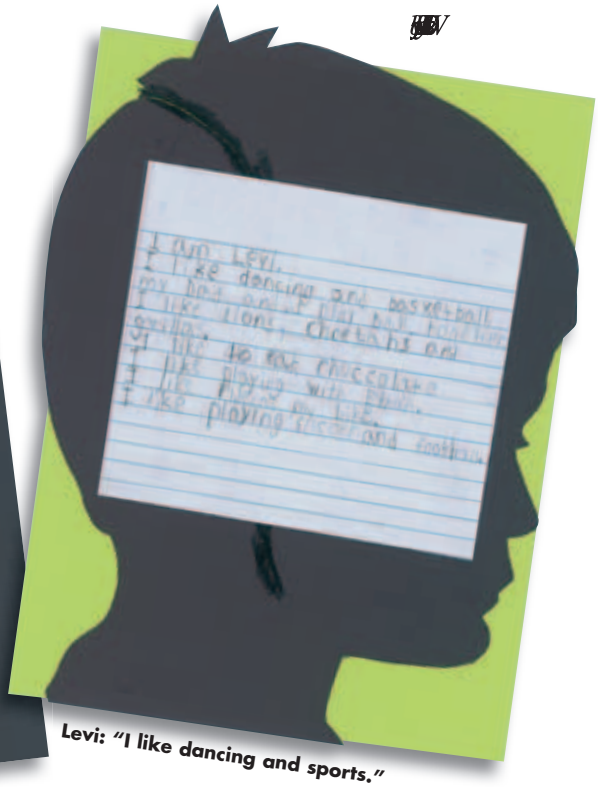
NATIONAL ART STANDARDS

- CREATING: Conceiving and developing new artistic ideas and work.
- PRESENTING: Interpreting and sharing artistic work.
- RESPONDING: Understanding and evaluating how the arts convey meaning.
- CONNECTING: Relating artistic ideas and work with personal meaning and external context.

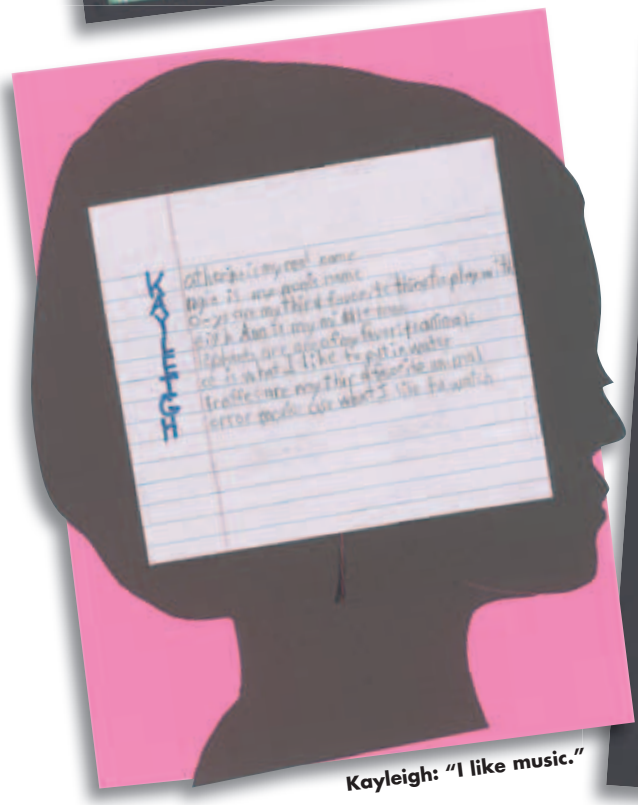
MATERIALS

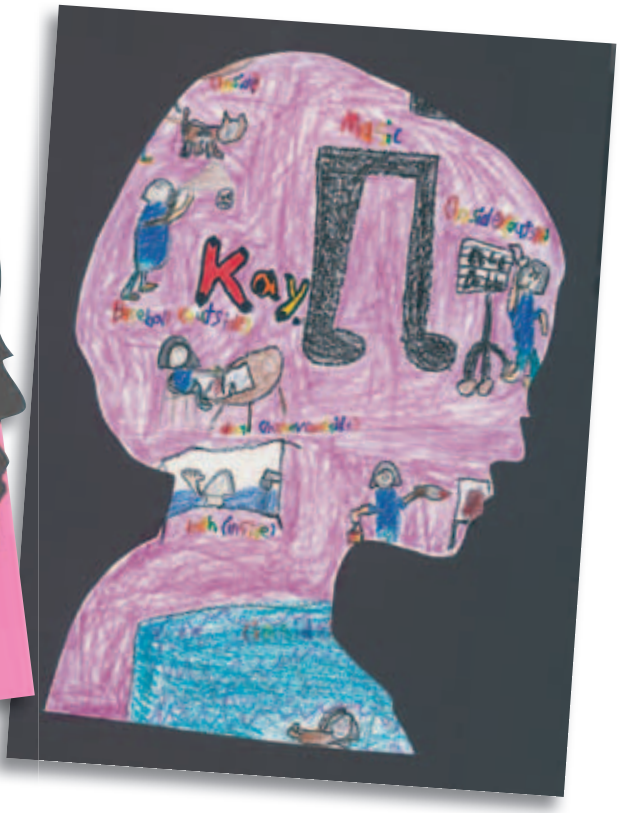
- Prelutsky, Jack, *Me I Am!* Farrar, Straus and Giroux; 2007.
- White 12" x 18" drawing paper
- Black 12" x 18" construction paper
- Sketchbooks
- Lined writing paper
- Graphite and colored pencils, markers, crayons
- Glue, scissors

Inside Myself: Visual Art Meets Reading, Writing and Beyond



Levi: "I like dancing and sports."





Kayleigh: "I like music."

Whimsical Sculptures

Teaching art to ESE* and early elementary students is a daily adventure. One must re-teach, demonstrate, and modify lessons as roadblocks occur. With these roadblocks, however, one also experiences creativity, freedom and humorous situations—such as using a watercolor box as a piano, paintbrushes as microphones, or sliding crayons down paper towel–tube "chutes." Once, I caught an ESE student take a bite out of a red crayon. He said it was delicious!

One day during an ESE class, a student put a paper bowl over her head. It fit perfectly—like a cute little bowler hat. I didn't think anything of it at the time but, as often happens with my creative process, this was lodged in the recesses of my mind to possibly be brought forth later.

This image came back to mind as I was brainstorming age-approriate sculpting mediums other than clay that would enhance the children's fine motor skills. Eureka! I would affix Styrofoam™ blocks to paper bowls, to serve as bases on which students would sculpt with toothpicks, pipe cleaners, and bits of wire.

ON THE FIRST DAY of the project, we explored primary colors and how they make up all the colors. While students were in the gathering area, I demonstrated how they would color on their bowls. Back at their tables, the children scribbled on their hats with blue and red crayons as I moved from table to table, asking them what new colors they had created. The children then painted the bowls with watery yellow tempera, which allowed the scribbled crayon to show through.

At the end of class, I read *Mouse Paint* by Ellen Stoll Walsh, which helped highlight, at an appropriate level, what the children had learned about the primary colors.

DAY TWO, we reviewed the primary colors and learned a new art term: "collage." Students were given three 1" x 12" paper strips and bits of yarn in primary colors. They ripped the paper, or cut it with safety scissors, then applied glue to the surface of their hats using pots of glue and cotton swabs or with glue bottles, according to their ability level. With some groups I used the "hand over hand" technique—they held the glue bottle with me and we both squeezed it onto the surface of the bowl. The student's motions directed the motion of the glue bottle.

Students then collaged the glued surface with the yarn and paper. As an extra element, students could shake a bit of red glitter onto their hats. I set the glitter dispenser to the smallest opening, and demonstrated how to shake it vigorously. The students really enjoyed applying the glitter themselves.

At the end of day two, we reviewed the primary colors, and read Sarah L. Schuette's books, *Blue*, *Red* and *Yellow* series of books (Capstone Press; 2002). These easy-to-read books have a rhyming text, large pictures, and there are color-mixing lessons at the end of the books.

The night before day three, I glued 3" x 3" squares of Styrofoam to the tops of the hats, forming the base for the students' sculptures.

ON THE THIRD DAY of class, we reviewed the terms "primary colors" and "collage," then learned another term: "sculpture." Because students would be sculpting with pipe cleaners and wire, I showed them pictures of Alexander Calder's wire sculptures, .

Each student then
of pipe cleaner and wi
picks. (Contact your s
cian or IT office, or a
to request wire remn
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The children beg
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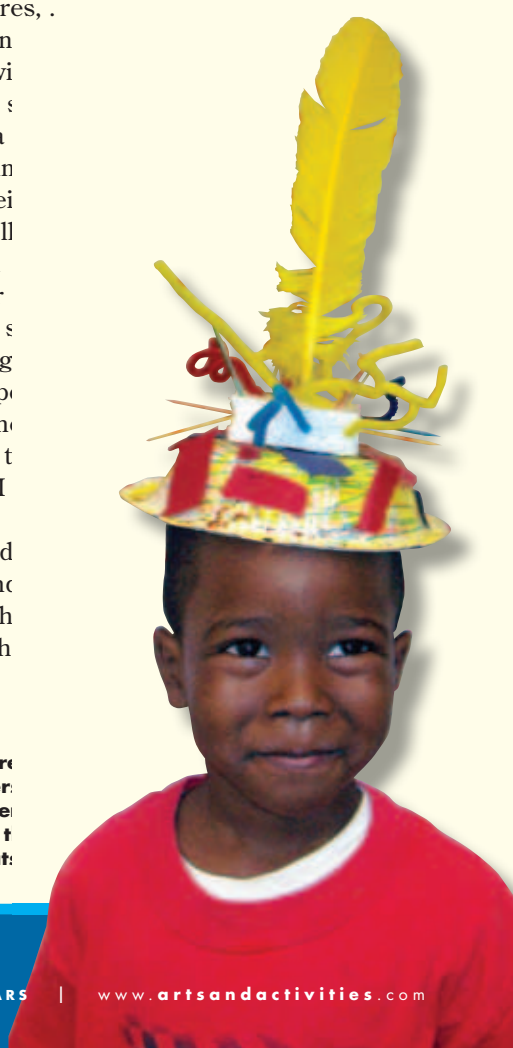

**The childr
pressing feather
Styrofoam the "che
top," while making t
"primary-color hat**

* Exceptional Student Education

Making Hats with ESE and Primary Students

by Nora A. Rieger

pressing their feathers into the Styrofoam.

If desired, the ends of elastic, string or ribbon can be stapled to the brims of the hats so they will stay on your students' heads.

When the hats were finished, the children enjoyed putting them on and looking at themselves in the mirror. They also had lots of fun marching around the room with their hats on their heads.

To add height and visual interest to the hats, shish-kabob skewers could be pushed into the centers of the Styrofoam blocks (done by the teacher only!). Students might then glue 1" x 4" strips of paper to the skewer by making a folded tab. These tabs could also be attached to the ends of toothpicks to make flags that can be stuck into the Styrofoam.

Another variation is the "fish hat." Here, the bottom of the hat represents a seaweed habitat for the fish. First, students drew and/or painted a colors, and dry. Next, their hats with crayons in yellows blues and greens, then applied llow, blue, int to the

ollaged the yarn, then d attached abob skewers Then they cleaners or surface of n, forming ." y like this culpted hat orporates a

ts" involves ing, cutting, sculpture.

LEARNING OBJECTIVES

Primary and ESE students will...

- become familiar with the primary colors, collage and sculpture.
- be introduced to Alexander Calder's wire sculptures.
- increase fine motor skills by sculpting with wire, pipe cleaners and toothpicks.

NATIONAL ART STANDARD

- CREATING: Conceiving and developing new artistic ideas and work.
- PRESENTING: Interpreting and sharing artistic work.

MATERIALS

- Paper bowls, collage papers, glue, tape
- Crayons, thinned tempera or watercolor paints, paintbrushes
- Photos of Alexander Calder's wire sculptures
- Yarn, feathers, pipe cleaners, wire, toothpicks, shish-kabob skewers

RESOURCES

- Schuette, Sarah. Book series: *Red, Seeing Red All Around Us; Yellow, Seeing Yellow All Around Us; Blue, Seeing Blue All Around Us.* Capstone Press; 2002.
- Walsh, Ellen Stoll. *Mouse Paint.* HMH Books for Young Readers; 1995.

number of art skills: drawing, painting, cutting, collage and sculpture, all in one project!

STUDENTS LOVE THEIR WHIMSICAL, humorous hats, and they are sure to elicit laughter from parents and the other teachers at your school.

Sculpted hats are a fun and age-appropriate way to spark students' sculpting abilities. Additionally, the hats can be tailored to suit your needs. Need to teach complementary colors, neutral colors or cool colors? Simply change the color of the hat. Need to teach about shapes or lines? Change what students draw and attach to the shish-kabob skewer.

Let creativity run loose in your classroom with magnificent, multifarious sculpted hats! ■

Nora A. Rieger is an art teacher at Merrill Road Elementary School in Jacksonville, Florida.

SUITCASE SELF-PORTRAITS

by Karen Skophammer

"Branching Out."

The self-portrait discloses something about the artist's personality, and often tell a story about the artist. Vincent van Gogh is a good example. When we look at the many self-portraits he painted, we can see the stories he told throughout his short life.

I wanted my middle-school students to delve deeper into the self-portrait, to creatively reveal parts of their personalities that perhaps we didn't see on a day-to-day basis. themselves up with their art.

At a weekend garage sale, I came across some hard-sided suitcases. The idea suddenly hit me! We'd make "Suitcase Self-Portraits." Students would embellish the outside of the suitcases, incorporating themes that would reveal something about themselves. They would then reveal themselves further by opening the suitcases and carrying out their themes inside the suitcases.

For example, one student might think of himself as a tree, and from that tree falls many leaves. Each of the leaves represents another facet of the student's personality or interests, such as sports, drama, art, dance, etc. The outside of the case might be designed with overlapping leaves or even a tree in full bloom. The inside may reveal leaves with photos representing the student engaged in different activities or events during his lifetime.

Once this example was shared, the students' imaginations took off. They had to formulate their theme for the case on white paper, and include a plan on how the theme would be executed on the inside and outside of the case.

I rounded up 22 hard-sided suitcases from garage sales and thrift stores, which cost anywhere from $1 to $5, and I gave the students a choice of cases.

Next, students could decide if they wanted to paint the outside, use tissue paper and gloss to form a collage, use photo montage or use a combination of all these techniques.

The designs inside the cases were to be a continuation of the outside design, but was to reveal *more* of each student's personality through pictures, dimensional items or a combination of the two.

The outside and inside of the case were to relate to one another, with the outside representing the student's outer self or body, and the inside representing the student's inner self or feelings about himself, including his or her interests, likes and dislikes, times shared with family and more.

A variety of cases were designed, and they were a success. At the conclusion of the project, I thought the objectives had been met and the concept understood. And, I knew my students a little bit better. ■

"The Wanderer."

Now retired after 31 years, Karen Skophammer was an art instructor for Manson Northwest Webster Schools in Barnum and Manson, Iowa.

ING OBJECTIVES

Middle-school students will ...

- understand that self-portraits can be a revelation of self.
- express who they are through a theme.

NATIONAL ART STANDARDS

- RESPONDING: Understanding and evaluating how the arts convey meaning.
- CONNECTING: Relating artistic ideas and work with personal meaning and external context.

MATERIALS

- White paper and pencil
- Assorted hard-sided suitcases
- Various found materials
- Tissue paper, gloss medium, brushes

NAME GAME

A High-School Lettering Exercise

by Irv Osterer

Samples of creative word play are an important part of any high-school design portfolio. Sometimes, in the rush to find new exciting directions to pursue, some of the most creative and fun solutions are right at hand.

In this exercise, students were asked to arrive at a visual compromise that would see them use a few letters and an image in a composition that would suggest their first name. For many of the popular names we have given our children born toward the end of the 20th century, these visual solutions often require some thought.

Students had to determine what sequence of images and letters would allow one to communicate. Often conventional hyphenated breaks gave way to combinations of single letters and pictures to suggest the correct phonetic sequence.

The class enjoyed the challenge and most took advantage of characters in popular art and culture to "spell" their names visually. The final projects were rendered in Pelican Designer's Gouache on 10" x 13" sheets of Mayfair cover stock. The group did an outstanding job with their illustrations and rendered the necessary typographic elements with a great deal of sophistication.

The series of "name-glyphs" was quite successful and was a big hit at our annual art show! ■

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

LEARNING OBJECTIVES

High-school students will ...

- communicate through a visual compromise.
- use minimal letters and images to create a composition that suggests their first name.
- render their final projects on cover stock using gouache.

NATIONAL ART STANDARDS

- CREATING: Conceiving and developing new artistic ideas and work.
- PRESENTING: Interpreting and sharing artistic work.
- RESPONDING: Understanding and evaluating how the arts convey meaning.
- CONNECTING: Relating artistic ideas and work with personal meaning and external context.

MATERIALS

- Graphite pencils
- Designer gouache, paintbrushes
- 10" x 13" Mayfair cover stock
- Sketch paper

INSIDE

continued from page 35

taped on the wall. They couldn't *wait* for their turn in front of the light and see how I would transform the 12" x 18" black paper into the image of their profile. It was a challenge, but I was able to trace each child as the others worked on their portraits.

To add color to their images, they could use crayons, colored pencils and markers. To conserve ink, however, they could not use markers for background coloring.

Each artwork was as unique as each student. Some drew one image of themselves, while others drew multiple smaller images doing different actions and/or activities. The unique twist of the silhouette frame motivated them to work even harder on their portraits.

Projects often evolve or expand while I'm working with a group; sometimes it's a student comment or interaction, while other times it's my own thought process. This project inspired such a moment: As I was cutting out each negtive silhouette frame, I realized that the positive silhouettes would make excellent backgrounds for the students' poems. The children glued them onto sheets of paper in their favorite colors. Being flexible and fluid throughout the creative process can be inspiring for students, and promote more creative results.

The final step of the project was to glue the silhouette frames on top of the students' portraits, followed by the poems being glued onto the positive silhouette, which were displayed together with pride. This lesson not only allowed students to celebrate their uniqueness, it also helped them enjoy writing in art class and enjoy each other's poems.

There are many ways to incorporate reading and writing standards into your art curriculum. Open your mind and let your imagination create the bridge. In doing so, you are giving students the tools they will need to create bridges on their own in the future. The beauty of art is that it *does* encompass many disciplines and, as art educators, we have the privilege of leading students on the adventure of reading and writing in the art studio. ■

Judy D. Wells is an art instructor at Whiteland (Indiana) Elementary School.

ad index

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MEDIA REVIEWS/SHOP TALK

COLOR
continued from page 21

these two works of art, including your opinions on the color, the value, the texture, and space within the work itself. Please make sure to include any contrasts in elements that you see.

"Your last paragraph should be your interpretation of each artwork. You may use such words as 'simplicity,' 'excitement,' 'strength,' 'confusion,' 'happiness,' and 'truth.' These are only suggestions, please use any words you feel are appropriate to describe these two works of art. Make sure to write one thing that you really like about one of the paintings and one thing that you would change in one of the paintings."

AFTER PAINTING, TAKING A QUIZ, and writing about color, the kids were ready for the final project. I knew I had to hook them with something that would truly rouse their interest:

"You are interviewing for the job of color technician at a well-known paint company (sold at the local hardware and design stores). This job can potentially become the dream job of a lifetime, one that will include designing the inside and the outside of airplanes. This job will also entail traveling to exotic countries to learn about cultural color schemes in architecture, food, and art.

"Your assignment is to create a monochromatic landscape painting. You must remember that in order to get this job, your color values must be mixed correctly; white and black must never be mixed together. The company would also like to know that you can plan, be organized in your planning, and have good craftsmanship—they would like to be able to see a foreground, back ground, and middle ground in your painting."

The kids were so excited about this "job" and became quite competitive, but in a good way. They were trying their best to "get the job," but still helped their classmates. I told them that other students designated as "interviewers" for the paint company would critique their work.

When the paintings were completed, students self-assessed their final work using a teacher-made rubric, and reflected on how the color of their paintings made them feel. I also asked them to consider whether, if they changed the color scheme to a

see **JUMP** *on page 44*

MONET

continued from page 29

I then demonstrated how Monet might dab his paint onto his canvas without blending his colors. Young children naturally paint with dabs of paint, so their work almost automatically becomes Monet-like.

Comparing the flowers reflected in the water with looking into a mirror, I asked, "If you have on a yellow shirt, will it be purple in the mirror?" If they had a yellow-green stem, the reflection would also be yellow-green. Students understood the point, and made sure that the reflections matched.

Pointing to a large color wheel on the wall, students were told that they may want to mix colors that are next to each other on the color wheel, and talked about intermediate colors.

WE DISCUSSED HOW MONET would go out to paint at different times of the day and in different weather conditions. When I asked the children how the sky might look to him at any given time, they shouted. "Foggy," "yellow" and "pink skies, purple skies!"

To create the sky, I showed how to lightly apply a combination of two chalk pastels, using their sides, and go around the flowers, leaves, birds and insects. They were told to make sure the white paper would still show through. (If I don't tell them this, they tend to use up way too many pastels.) Then, they watched in amazement as I demonstrated how to use a tissue to blend the two pastel colors together and achieve a smooth texture.

The same two pastel colors were then used in the water and, this time, students were instructed to go over the flowers reflected in the water. A little blue and white were added so there would be a noticeable difference between the sky and water—which they learned is called "contrast."

Students were told that it would be like icing on the cake if there were some little wavy lines in the water, which they added with white pastel. They then outlined their flowers again with the pastel so their details could be seen. The children beamed with accomplishment when they finished their flower reflections.

My students get excited about painting, especially when they learn a new technique.

This project always produces amazing results and brightens our school hallways and businesses in our rural town. The children create a magical, poetic, dreamlike world. ■

RESOURCES

- Bjork, Christina. *Linnea in Monet's Garden*. R & S Books; 1987.
- Venezia, Mike. *Monet*. Children's Press Chicago; 1990.

VOCABULARY

- Contrast
- Horizontal Line
- Intermediate Color
- Reflection
- Texture
- Tint
- Wavy Line

Gigi D'Ambrosio, NBCT, teaches art at Inman Elementary and Mabry Middle School in Inman, S.C.

COLOR

continued from page 42

different monochromatic color or a full tonal color scheme, it would make them feel any different.

When the assessments were completed, we hung the paintings in the hallway outside the art room. We engaged in a class critique and had each student critique their own work and one other in the class. The students were very courteous when critiquing the work, but also offered helpful constructive criticism.

I let the paintings hang in the hallway for a couple of days before we went back and looked at them again and had a second critique. It was interesting that some of the students felt differently about their art, and commented about how they should have painted them a different color. Other students thought lighter colors would have made their work look happier, while a few said they were very happy with their results.

... the kids were ready for the final project. I knew I had to hook them with something that would truly rouse their interest ...

The middle schoolers mentioned that they loved hearing positive comments about their artwork from other students and teachers. Although the theme of the project was very simple—a monochromatic landscape painting—each student's artwork had its own unique character and flair about it.

When this unit was completed, many of the students wanted to know what their next "job" was going to be. They loved the idea of a little competition in the classroom. ■

Arts & Activities Contributing Editor Glenda Lubiner (NBCT) teaches art at Franklin Academy Charter School in Pembroke Pines, Fla. She is also an adjunct professor at Broward College.

arts & activities®
STUDY PRINT

John Sloan (American; 1871–1951). *Sunday, Women Drying Their Hair,* 1912. Oil on canvas; 26.125" x 32.125". Addison Gallery of American Art, Phillips Academy, Andover, Mass., Museum Purchase.

From the heART

tried & true tips for art teachers

Glenda Lubiner

"The best teachers teach from the heART, not from the book."
— Author Unknown

Welcome back! I hope you had a restful summer and are ready to start fresh with new students, new ideas, and revived visions for exciting and innovative lessons. Let's get started with some new tips and ideas to help veteran teachers, and especially *new* teachers be ready to take on the art world!

tip #1

LAY OUT THE WELCOME MAT The new year is starting and it's time to welcome not only your students, but to also extend a welcome to new art teachers in your district. We all remember how it felt being a lonely island in a sea of classroom teachers (especially at the elementary level).

When I started teaching, I was so fortunate that a very special art teacher welcomed me with open arms, gave me lesson plans and offered to come to my school to teach me how to use our kiln. I was overwhelmed, but excited at the same time that someone would take the time to welcome me with smiles, hugs, and a great attitude. I try to do the same when I hear a new art teacher has started in our district. It sets the tone for them and for you to have a great year.

A few quick tips to start off the year: make sure to explain to your students from day one that they must clean up after themselves; create teams, a list, or whatever will work in your classroom; use your local resources—the other art teachers in your district. Try and find your local organization or just reach out to other art teachers—it is always great to share your ideas and, when needed, materials.

tip #2

THE GATEWAY TO GREATNESS Each year, Maryann Craig from Harmony Elementary in Gwinnett County, Ga., likes to think of a creative and artsy door decoration. Her door decoration is something students at her school look forward to seeing each year. She laminates these door decorations so they will last a good part of the year.

She also makes a new paper banner every year—an artist quote, an inspirational saying, or a welcome-back greeting. She laminates these as well, and uses them year after year. Before the school year begins, she strategically hangs them throughout the school so "artwork is hanging in the school on the first day." She keeps the banners up until she has student artwork ready for displaying.

tip #3

REFLECT TO CONNECT A very dear friend and former author of this column, Geri Greenman, suggested that this is a good time to reflect upon your lessons from the past school year: what worked well and what could be improved—some might need to be tweaked a little, some thrown out, or maybe just designed a little differently. Modification, like changing a medium for a project, might be just the right thing. I know that most art teachers like to change their projects from year to year depending on the personalities and capabilities of their students.

tip #4

TAKE IT FROM THE PRO Veteran teacher Kim Foster, from Kirkwood High School in St. Louis, Mo., has a few incredible tips to share with our readers. The Missouri Art Education Association organized a video contest to share how veteran art teachers organize their classrooms. Here is her video of some of the minor things she does to organize her supplies: *http://youtu.be/Rc5uaR7QKAc*

No matter what grade level, it is important to organize your supplies, keep track of inventory, and create a system for reordering. When teachers say they don't have enough money for supplies, they probably are telling the truth. But if you can make your supplies last for years, instead of always having to purchase the expendables, a teacher could use those funds to slowly purchase classroom sets off their wish list!

When in need, trade your excess supplies with other art teachers from your district or even neighboring districts for supplies you do need. We have a yearly art supply swap meeting! I'm currently sitting on 288 pairs of nice scissors from an ordering mistake last year. I now have a great trade item!

HAPPY BIRTHDAY to Romare Bearden (Sept. 2, 1911), Caspar David Friedrich (Sept. 5, 1774), Jacob Lawrence (Sept. 7, 1917), Leo Sewell (Sept. 7, 1945), Robert Indiana (Sept. 13, 1928), and Jean Arp (Sept. 16, 1887). (*Leo Sewell's "Pig" graced both the cover and centerspread of our May 2014 issue!–Editor*)

Thank you Maryann, Geri and Kim for those great tips to start us off in the new year. I wish everyone a successful and creative year! ■

ATTENTION READERS
If you would like to share some of your teaching tips, email them to:
triedandtrue@artsandactivities.com

Arts & Activities Contributing Editor Glenda Lubiner (NBCT) teaches art at Franklin Academy Charter School in Pembroke Pines, Fla. She is also an adjunct professor at Broward College.

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Step 2: After the slab has stiffened slightly, roll it into a cone shape. Score and add slip to seal the seam.

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