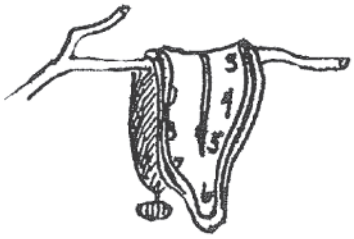
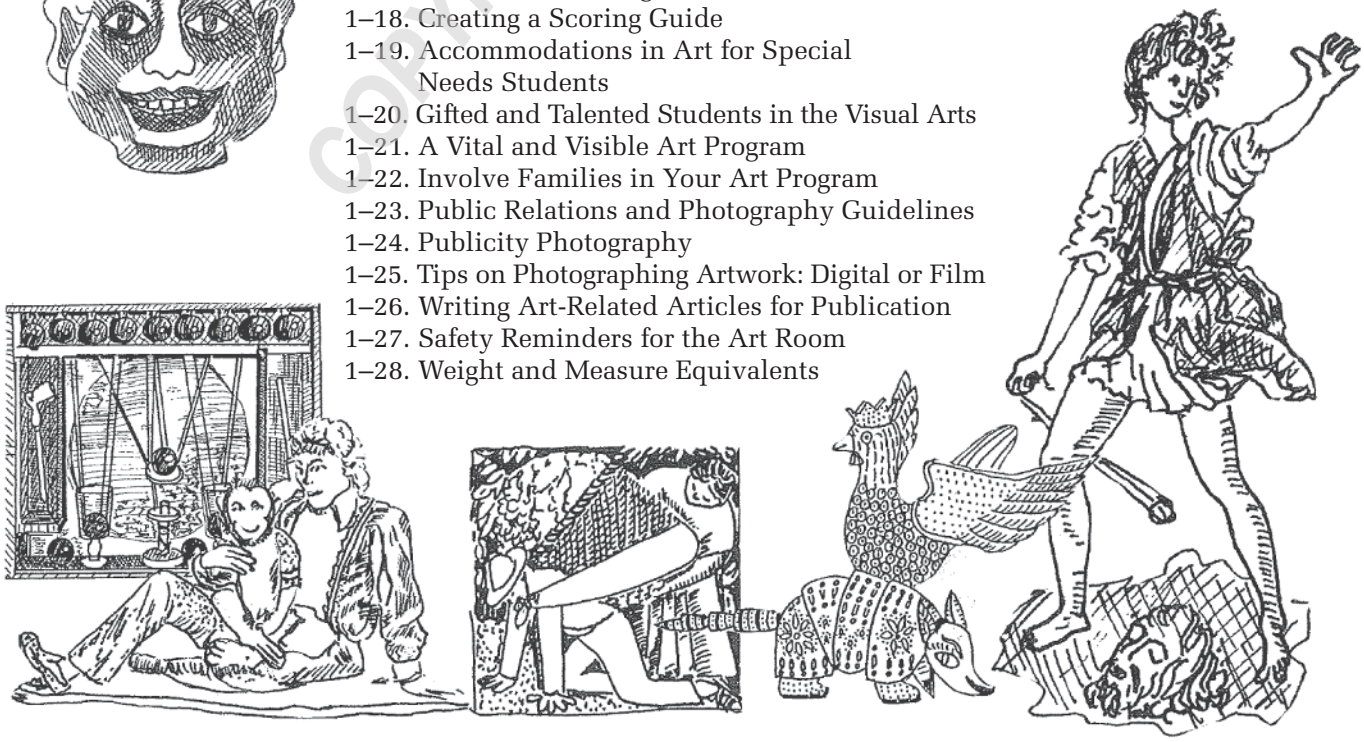
CHAPTER 1
BASIC INFORMATION FOR THE ART TEACHER





1–1. Quotations About Art for the Classroom

Students pay attention to art-related quotes hung in a classroom! Print them large, have them laminated, and put up fresh ones frequently (a quotation of the day or week could be a student responsibility). You do not always have to know who said it. One favorite for an art classroom is "Use Your Mistakes!"

"Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep."
SCOTT ADAMS, *1957, AMERICAN CARTOONIST (DILBERT)*

"Talent! What they call talent is nothing but the capacity for doing continuous work in the right way."
WINSLOW HOMER, *1836–1910, AMERICAN ARTIST*

"The way to get started is to quit talking and begin doing."
AUTHOR UNKNOWN

"Only those who attempt the absurd will achieve the impossible. I think it's in my basement . . . let me go upstairs and check."
M.C. ESCHER, *1898–1972, DUTCH GRAPHIC ARTIST*

"Artists who seek perfection in everything are those who cannot attain it in anything."
EUGENE DELACROIX, *1798–1863, FRENCH ARTIST*

"To an engineer, good enough means perfect. With an artist, there's no such thing as perfect."
ALEXANDER CALDER, *1898–1976, AMERICAN SCULPTOR*

"I'd asked around 10 or 15 people for suggestions. Finally one lady friend asked the right question, 'Well, what do you love most?' That's how I started painting money."
ANDY WARHOL, *1930–1987, AMERICAN PAINTER (POP ART)*

"I am always doing that which I cannot do, in order that I may learn how to do it."
PABLO PICASSO, *1881–1973, SPANISH ARTIST*

"I begin with an idea and then it becomes something else."
PABLO PICASSO, *1881–1973, SPANISH ARTIST*

"A teacher affects eternity: he can never tell where his influence stops."
HANS HOFMANN, *1880–1966, AMERICAN ABSTRACTIONIST*

"How important are the visual arts in our society? I feel strongly that the visual arts are of vast and incalculable importance. Of course, I could be prejudiced. I am a visual art."
KERMIT THE FROG

"[Art is] a product of the untalented, sold by the unprincipled to the utterly bewildered."
AL CAPP, *1909–1979, CARTOONIST, SPEAKING ON ABSTRACT ART*

"The best things in life are silly."
SCOTT ADAMS, *1957, AMERICAN CARTOONIST (DILBERT)*

1–2. Websites Especially for the Art Teacher

Because websites change browsers and addresses from time to time, no effort has been made to include all art-related websites. The institutional sites listed here could also be accessed by simply typing in the name on a search engine.

National Art Education Association (NAEA) 1916 Association Drive Reston, VA 20191–1590 (703-860-8000) (800-299-8321)	www.naea-reston.org www.arteducators.org
Art & Creative Materials Institute, Inc. (ACMI) and Ask Art Council for Art Education Youth Art Month, c/o ACMI	www.acminet.org
Artcyclopedia (browse artists alphabetically by name)	www.artcyclopedia.com
ArtLex (Art dictionary, definitions)	www.artlex.com
Artnet (Auction and gallery information)	www.artnet.com
ArtsConnectEd2 Walker Art Center and Minneapolis Museum of Art	www.artsconnected.org
ARTSEDGE (Kennedy Center lesson plans for K–12)	www.artsedge.kennedy-center.org/teach
ArtsEdNet (Getty Education Institute for the Arts)	www.getty.edu/artsednet
Artsonia ("thousands of art project lesson plans submitted by teachers")	www.artsonia.com
AskArt (lists of artists and their work)	www.askart.com
Crayola® Lesson Plans (integrate language arts, science, math, and social studies)	www.crayola.com/lesson-plans
ERIC (Education Resources Information Center–U.S.A. Government)	www.eric.ed.gov:80
U.S.A. Department of Education's Teacher Site	www.Teachers@westat.com
Google Images (treasure trove of websites and images)	www.google.com/Top/Arts/Art_History
KinderArt (art lessons, art education)	www.kinderart.com
Kodak Education, Art	www.kodak.com/global
NASAD (National Association of Schools of Art and Design)	www.nasad.arts-accredit.org
Princeton Educational Site	www.princetonol.com/groups/iad
The Arts Education Partnership (AEP)	www.aep-arts.org

1–3. Acronyms for the Art Teacher

As art teachers, we certainly encounter these initials all the time, and probably have a good idea what they mean, but sometimes you want to know *exactly* what they mean. Labeling students with initials has become a convenient shorthand for teachers, but we must remember that the label is not the person.

ADA	Americans with Disabilities Act
AFT	American Federation of Teachers
AP	Advanced Placement
AP	approved product
CL	cautionary labeling seal
CP	Certified Product
DBAE	Discipline-Based Art Education
DEN	Discovery Education Network
E & Ps	Elements of Art and Principles of Design
EATS	Electronic Alignment Tool
Eric	Educational Resources Information Center
ESL	English as a Second Language
ETS	Educational Testing Service
FERPA	Family Educational Rights and Privacy Act
GED	General Education Development Test
GLEs	Grade Level Expectations
IDEA	Individuals with Disabilities Education Act
IEP	Individualized Educational Plan (or Individualized Education Program)
LHAMA	Labeling of Hazardous Art Materials Act
LRE	Least Restrictive Environment
MSDS	Material Safety Data Sheets
NAEA	National Art Education Association
NBCAT	National Board Certified Art Teacher
NBCT	National Board Certified Teacher
OSHA	Occupational Safety and Health Administration
PBS	Positive Support System
PSAT	Preliminary Scholastic Aptitude Test
PTA	Parent–Teacher Association
PTO	Parent–Teacher Organization
SAT	Scholastic Aptitude Test
SCANS	The Secretary's Commission on Achieving Necessary Skills
UDL	Universal Design Learning
VTS	Visual Thinking Strategies

SHORTHAND FOR DIVERSITY AMONG STUDENTS

ADD	Attention Deficit Disorder
ADHD	Attention Deficit Hyperactivity Disorder
ASD	Autism Spectrum Disorder
BD	Behavior Disorder
EMH	Educable Mentally Handicapped
GT	Gifted
HI	Hearing Impaired
LD	Learning Disabled
MD	Multiple Disabilities
PI	Physically Impaired
PMH	Profoundly Mentally Handicapped
SED	Severely Emotionally Disabled
SLI	Speech and Language Impaired
VI	Visually Impaired

DISABILITY SPECIALISTS

OT	Occupational Therapist
PT	Physical Therapist
SLP	Speech and Language Pathologist
SPED	Special Education Staff

1–4. Art Definitions

ART HISTORY PERIODS

- **Abstract Expressionism.** A New York 1940s painting movement that rarely featured a subject; sometimes called action painting
- **Armory Show.** An exhibit in New York in 1913 that introduced Paris-based Modernism to America
- **Art Deco.** Applied design from the 1920s and 1930s derived from French, African, Aztec, and Chinese motifs; especially notable for architecture and crafts
- **Art Nouveau.** An 1890s asymmetrical decorative style featuring sinuous forms based on objects found in nature
- **Arts and Crafts Movement.** During the 1930s, a return to the hand-made decorative arts
- **Ashcan School.** Paintings of everyday life in the city done by a group of painters of realism
- **Barbizon School.** French landscape artists who worked near Barbizon, France, c. 1840s
- **Baroque.** Detailed, swirling composition, diagonal lines, unusual viewpoints; period from mid-16th to mid-18th centuries
- **Bauhaus.** A design school that existed in Weimar, Germany, from 1919 to 1933 until it was closed by the Nazis
- **Beaux-Arts.** A tradition of the 19th and 20th centuries following principles of the French Academy
- **Byzantine.** Stylized religious art of the Eastern Roman Empire from AD 323–1453
- **Celtic Art.** Art produced from c. 450 BC to c. 700 AD by the Celts; mostly portable objects
- **Constructivists.** A Russian group of artists who wished to reflect modern machinery and technology working c. 1913
- **Contemporary Art.** Generally defined as art produced during the second half of the 20th century onward; artists are usually living
- **Cubism.** Natural forms changed by geometrical reduction
- **Der Blaue Reiter (The Blue Rider).** A group of avant-garde German Expressionists
- **Die Brücke (The Bridge).** German Expressionist painters from Dresden working c. 1905
- **Expressionism.** The painting of feelings, sometimes with recognizable images, often totally abstract
- **Futurism.** An Italian art movement that tries to show the rapid movement of machinery
- **Gothic.** All Medieval art produced during the period between mid-12th and early 15th centuries
- **Impressionism.** An outdoor painting technique that shows the changing effects of light and color
- **Italian Renaissance.** Revival of classical art, literature, and learning based on humanism
- **Pop Art.** Objects from commercial art and the popular culture transformed into artworks

PAINTING TERMS

- **Acrylic.** Pigment in a plastic binder medium; water-based paint that adheres to most surfaces
- **Aerial perspective.** The effect of distance or atmosphere shown through haziness or changes in color
- **Alla prima.** Paint applied to canvas in one coat instead of applied layer by layer
- **Atmospheric perspective (in painting).** The change in color of objects in the distance
- **Breakfast piece.** 17th century Dutch still life that showed an interrupted meal
- **Chiaroscuro.** The use of light and shadow to create a focal point or mood
- **Easel.** A support for an artist's canvas during painting
- **Encaustic.** Pigment is mixed with melted wax and resin, then the hot mixture is painted
- **Fresco.** The technique of painting into freshly laid plaster (for example, Michelangelo's *The Sistine Chapel*)
- **Gesso.** An under-painting medium made of glue, plaster of Paris, or chalk and water
- **Gouache.** A watercolor medium made more brilliant by the addition of finely ground white pigment
- **Grisaille (literally gray).** A painting in shades of gray, sometimes on the outside panels of an altarpiece
- **Horizon line.** The distant view where sky meets water or land at the artist's eye level
- **Illumination.** The decoration of manuscript pages, often with gold leaf and brilliant colors
- **Impasto.** The thick, textured build-up of a picture's surface through repeated applications of paint

1–4. Continued

- **Odalisque.** Term used to refer to a painted reclining woman, from the word for a Turkish harem slave
- **Oil paint.** A powdered pigment held together with oil
- **Palette.** A board on which an artist mixes paints; certain colors used by a specific artist
- **Romanticism.** A type of painting that idealizes images, often with surrealistic or imaginative compositions
- **Sfumato.** A soft, smoky, hazy appearance with blurred images
- **Still life (nature morte).** A composition featuring inanimate objects such as food or flowers and vases
- **Tempera.** Painting pigment, mixed with water or egg yolk to apply
- **Tenebrism.** An effect such as chiaroscuro, with most figures in shadow, yet others in a shaft of light
- **Triptych.** A painting done in three sections hinged together
- **Trompe l'oeil (fool the eye).** A painting so real that you want to touch the objects
- **Wash.** Pigment diluted with water and applied to a painting surface to give a translucent effect
- **Watercolor.** Pigment mixed with a binder and applied with water to give a transparent effect

GENERAL ART DEFINITIONS

- **Abstract.** Not realistic, although often based on an actual subject
- **Academic art.** Traditional art teaching that follows proscribed rules; not experimental
- **Aesthetic.** The science of the beautiful in art; defined by visual, moral, social, and contemporary standards
- **Altarpiece.** A religious work of art placed behind the altar of a church
- **Analogous colors.** Colors closely related on a color wheel, e.g. red, red-orange, yellow
- **Applied art.** Design principles applied to functional objects such as clothing and fine crafts
- **Arabesque.** Decorative technique that uses curving plant forms; frequently used in Islamic art
- **Artifact.** Hand-made object that represents a particular culture or period
- **Asymmetrical.** Different on either side of a central axis
- **Avant garde.** At the forefront of new developments in art
- **Balance.** Equilibrium in a composition, either symmetrical or asymmetrical
- **Bas-relief.** Low-relief sculpture that projects slightly from a background
- **Batik.** Dyed textile or paper that has a wax resist pattern applied with molten wax
- **Biomorphic.** Art based on irregular abstract forms found in nature
- **Blockbook.** 15th century books in which the text and illustration were cut from the same block of wood
- **Book of Hours.** Illuminated Medieval books with prayers for specific times of the day
- **Book of the Dead.** Painting and hieroglyphics on a papyrus scroll, placed in an Egyptian tomb
- **Bronze.** An alloy of copper and tin used for sculpture
- **Burnish.** To polish or rub to make something shiny
- **Calligraphy.** Fine handwriting in ink with a quill, reed pen, or brush; follows specific rules or designs
- **Camera obscura (dark room).** A darkened box used as a drawing aid in the 16th century
- **Caricature.** Character studies that usually exaggerate one or more features
- **Cartoon.** Full-scale drawing for tapestry or wall painting or a humorous or satirical drawing
- **Cartouche.** A vertical oblong lozenge shape that surrounds Egyptian names or a frame of the same shape
- **Carving.** A subtractive method of sculpture; taking away wood or stone
- **Casting.** Reproducing, in plaster, bronze, or plastic, an original piece of sculpture made of clay or a similar material
- **Center-of-interest.** The largest, lightest, darkest, or most important part of a composition
- **Ceramic.** Any object made of clay and fired
- **Chalk.** Calcium carbonate, used in gesso, mixed with colored pigment to make pastels
- **Classical.** Originating in Greece and Rome; represents unadorned beauty
- **Cloisonné.** An Asian technique for fusing ground glass to a metal surface decorated with thin metal strips

1–4. Continued

- **Codex.** Cut-sheet manuscript rather than a scroll; bound into book form
- **Collage.** A grouping of different textures, objects, and materials glued down
- **Color wheel.** A system of organizing hues in a circle that demonstrates primary, secondary, tertiary, analogous, complementary, and split complement color schemes
- **Complementary colors.** Colors at the opposite sides of a color wheel, such as red/green or yellow/violet
- **Composition.** The manner in which the forms, lines, and colors of an artwork are arranged
- **Conté.** A chalk stick available in black, gray, white, bistre (brown), sepia (dark yellowish brown), and sanguine (red)
- **Contour.** An outline drawing of a form or object
- **Contrapposto.** An S-curve or twist of the human figure caused by placing the weight on one foot
- **Cromlech.** A circle of upright stones (dolmens) such as *Stonehenge*
- **Crosshatch.** To create differences in value through a crossed series of parallel lines
- **Cuneiform.** Characters written on clay tablets by the Mesopotamians; preceded hieroglyphics
- **Design.** The organization of line, form, color, value, texture, and space in an eye-pleasing arrangement
- **Diptych.** Two painted panels that are usually hinged together
- **Donor.** A client or patron of an artist who donates an artwork to an institution; in altarpieces the donor and family were often included in the painting
- **Drawing.** Usually a work in pen, pencil, or charcoal on paper
- **Earthworks.** An artist-designed change in natural topography; a deliberate moving of earth
- **Easel.** A support for an artist's canvas during painting
- **Eclecticism.** The borrowing and combining of a variety of styles from different sources
- **Element.** Artistic design considerations such as color, line, value, texture, shape or form, and space
- **Elongated.** The deliberate vertical distortion of a figure; a form of stylization
- **Emphasis.** A design principle that gives dominance to a particular area through color, size, or repetition
- **Enamel.** Glass powder is fused to a metal surface through heating at high temperatures until it has permanently hardened
- **Figure.** The human or animal form used in creating art, such as figure drawing
- **Foreshortening.** The technique of distortion in perspective (for example, of the human figure) in order for the subject to appear three-dimensional
- **Frottage.** Textural rubbing on paper done with crayon, oil, or pencil
- **Genre.** A form of realistic painting of people that depicts ordinary events of the day; not religious, historical, or mythological
- **Gilt.** A thin coat of gold leaf applied to the surface of a painting, frame, or architecture
- **Glaze.** In ceramics, a glass-like coating that makes ceramics waterproof; in painting, to build up transparent layers of paint
- **Golden section.** A proportion (in painting) of roughly 8 to 13 that was considered by Renaissance masters to express perfect visual harmony
- **Highlight.** A light area that represents the reflection of light (as in the eye of a model)
- **Hue.** Pure color (such as red, blue, or yellow), a tint or shade of mixed colors
- **Illustration.** An artwork developed to accompany a story, advertisement, or written text
- **Intaglio.** Damp paper pressed into the inked etched or engraved lines of a metal printing plate
- **Kitsch.** Artwork, often mass-produced, that goes beyond good taste
- **Kore.** Stiffly standing archaic Greek female sculpture, clothed
- **Kouros.** Archaic Greek male figure, unclothed
- **Landscape.** A scenery painting; might also be a cityscape or seascape
- **Linear perspective.** A technical system that allows depth to be shown on a two-dimensional surface

1–4. Continued

- **Lithography.** A printmaking method in which a metal plate or stone is drawn on with an oily crayon that resists water, yet holds the ink for printing
- **Lost-wax (cire perdue).** A method of creating a wax mold of a sculpture; the mold is heated to melt out the wax, which is replaced with molten metal
- **Maquette.** A small three-dimensional model for a larger piece of sculpture
- **Mandorla.** An almond-shaped background, enclosing a sacred figure
- **Medium.** The material that is used in an artwork such as watercolor, oil, or pastel
- **Megalith.** A huge block of natural stone, such as those in *Stonehenge*, sometimes arranged in lines or circles
- **Mobile/stabile.** Terms coined to describe work created by Alexander Calder; the mobile is a hanging, movable sculpture; the stabile rests on the ground, but may also have moving parts
- **Modeling.** In sculpture, transforming clay or wax into a form; in painting, varying the colors to suggest a three-dimensional quality
- **Monochromatic.** A color scheme that involves different values of a single color
- **Mosaic.** Design or picture created by imbedding stones or pieces of glass on a floor, vault, or wall
- **Mural.** A continuous painting made to fill a wall
- **Naturalism.** Reality-based painting
- **Nonobjective.** An abstract artwork not based on anything in reality
- **Papyrus.** Marsh plant from which paper was first made in Egypt; a scroll painted on this material
- **Parchment.** Thin tanned animal hide (often kid or lamb), used for illuminated manuscripts
- **Pastel.** Pigment held together with a binder and pressed into stick form (dry or oil-pastel)
- **Perspective.** A formal method of creating a three-dimensional effect on a two-dimensional surface
- **Pigment.** Powdered earth, minerals, and chemicals, ground and mixed with a binder such as oil
- **Plein air.** Loose, fluid painting done outdoors, capturing effects of light and air
- **Pointillism (divisionism).** The application of pure color in small dots, allowing the eye to mix (such as red and blue dots side-by-side, which the eye sees as violet)
- **Polychrome.** Many-colored
- **Polyptych.** A painting that consists of more than three panels hinged together
- **Primary colors.** Red, yellow, and blue; may be mixed to make other colors but cannot themselves be mixed from other colors
- **Print.** A work of art (usually on paper) created from a "plate" that has been transformed through a technique such as engraving, etching, or woodcut and then inked and transferred to paper
- **Psalter.** A book of Psalms (thought to have been written by King David)
- **Putti.** Nude male infants, often with wings, used in Classical and Renaissance painting
- **Realism.** An artist's attempt to portray a subject as accurately as possible
- **Romanticism.** A type of painting that idealizes images; often with surrealistic or imaginative compositions
- **Saturated color.** Hues undiluted with white, consequently deep and intense
- **Secondary colors.** Green, violet, and orange; the colors obtained by mixing primary colors
- **Sfumato.** A soft, smoky, hazy appearance with blurred images
- **Stenciling.** Applying paint to a wall or cloth surface through holes cut in metal or oiled cardboard
- **Still-life.** A composition featuring inanimate objects such as food or flowers and vases
- **Stylize.** To abstract a form, leaving it with less detail, yet recognizable
- **Texture.** The tactile quality of the surface, real or implied
- **Tone.** Harmony in colors and values in an artwork
- **Values.** Differences in the lightness or darkness of a hue
- **Vanishing point.** A term used in perspective; all lines lead to this point, which may be on or off the canvas
- **Vellum.** Thinned calf hide, prepared for writing

1–5. Pronunciation Guide

Every attempt has been made to pronounce these names the way they would be in the artist's own language. The bold letters signify the accented syllable, when all the syllables are pronounced quickly.

ARTISTS' NAMES

Albers, Josef, josef **al** burrs
Bosch, Hieronymus, her **on** e mus bosh
Botticelli, Sandro, **sahn** dro bot tuh **chel** lee
Boucher, Francois, frahn swah boo **shay**
Braque, Georges, zhorzh brock
Brueghel, Pieter, peter **broy** ghel
Caravaggio, Michelangelo, my kel **an** jel o car a **vod** jo
Cezanne, Paul, paul say **zahn**
Chagall, Marc, mark shah **gall**
Chardin, Jean Baptiste, zhon bahteese shar **dan**
Chirico, Giorgio de, georgee-o dee **kee** ree co
Dali, Salvador, sal va dor **dah** lee
Daumier, Honore, on o ray dough mee eh
David, Jacques Louis, zhock loo ee dah **veed**
Degas, Edgar, ed gar day **gah**,
Delacroix, Eugene, U-gen della crwah
Dufy, Raoul, rah ool doo **fee**
Durer, Albrecht, al brekt **dur** er
Eyck, Jan van, yon van **ike**
Fragonard, Jean Honore, zhan on o ray frag o nar
Gauguin, Paul, Paul go **ganh**
Gericault, Jean Louis, zhon loo ee **zhay** ree co
Giorgeone, jor jee **oh** nay
Giotto di Bondone, **jot** toe dee bon **doe** nee
Gogh, Vincent van, vin cent van **go**
Goya, Francisco de, frahn cees co day **goy** ah
Greco, El, ell **greck** o
Gris, Juan, whahn greece
Grunewald, Mathis, mah tis **grewn** vahlt
Holbein, Hans, hahns **hole** byne
Ingres, **ang**'r
Klee, Paul, Paul clay
Kokoschka, Oskar, oh-scar ko **kosh** ka
Kollwitz, Käthe, kat y **call** vits
Leonardo da Vinci, lay o **nar** doe da **vin** chee
Leyster, Judith, judith **lie** ster
Manet, Edouard, aid wahr **mah** nay
Mantegna, Andrea, an dray a mon **tane** ya
Martini, Simone, see **mon** ee mar tee nee
Massaccio, ma **sot** cho
Matisse, Henri, on ree mah **teess**
Medici, Giuliano de, jool **yah** no de **may** de chee
Medici, **may** dee chee
Michelangelo (Buonarotti), my kel **an** jel o bwoe na **rot** tee
Millet, Jean Francois, zhahn frahn swah mill **ay**
Mondrian, Piet, peet **moan** dree ahn
Monet, Claude, clowd mo **nay**
Munch, Edvard, ed vard **moohnk**
Picasso, Pablo, pab lo pea **kass** o
Pollaiuolo, Antonio, an tone ee o pal eye oo woe lo
Poussin, Nicolas, neek o lahs poos **an**
Raphael, **raph** ay ul
Redon, Odilon, o dee lawn r'dawn
Renoir, Pierre-Auguste, pee air oh **goost** ren **wahr**
Rivera, Diego, dee **ay** go ree **vay** ra
Rouault, Georges, zhorzh roo **oh**
Rousseau, Henri, on **ree** roo **sew**
Ruisdael, Jakob van, yah cob ryes **doll**
Seurat, Georges, zhorgh sir **ah**
Toulouse Lautrec, Henri de, on **ree** de too **looze** low trek
Velazquez, Diego. dee **ay** go vay **las** kez
Vermeer, Jan, yahn ver **mere**
Warhol, Andy, and ee **wohr** hohl
Watteau, Jean Antoine, zhon on twon wah **toe**

TECHNIQUES

casein, case-een
chine collé, sheen cole ay
gesso, jess o
gouache, gwahsh
intaglio. in **towl** yo

MISCELLANEOUS

Art Nouveau, ar **nu** vo
Bauhaus, **bough** house
Beaux-Art, bows are
Champs Elysees, shahns eh lee **zay**
chiaroscuro, key **are** o skoo ro
cloisonné, cloy zon **nay**
douanier, **dwahn** yay
fauve, fove
genre, **jahn** reh
magi, **may**-jigh
Notre-Dame, **no-**treh dahm
objet d'art, obe **zhay** d ar
plein air, plen-**air**
putti, **put** ti
Savonarola, sahv on a roll a
sfumato, sfoo-**mah-**to
triptych, **trip** tick
trompe l'oeil, trome **p'loil**
Uffizi, you **feet** zee

TITLES OF PAINTINGS

Der Blaue Reiter, dehr blah way **right** er
Grand Jatte, La, grahnd **jhot**
Guernica, **gwere** nee ka
Icarus, **ik** are us
Lascaux, lass **ko**
Las Meñinas, lahs men **yeen** ahs
Les Demoiselles d'Avignon, lay **dem** wah zel **dahv** een yone
Mona Lisa, moan a **lees** a
Montefeltro, Federigo, fay day **ree** go dah moan te **fell** tro
Mont Sainte-Victoire, mawn sant veek twah
Moulin Rouge, moo lan **roozh**
Pieta, pea ay **tah**
Primavera, La, lah pree ma **vay** ra
Sabine, **say** byne

1–6. Artists' Birthdays

Students enjoy identifying with artists who were born in the same day or month as they were. When the opportunity arises, have a birthday party for an artist, dividing a class into groups and putting students in charge of planning appropriate clothing (party hats?), decorations, food, and activities.

JANUARY

1. Bartolomé Murillo, 1618; Paul Revere, 1735
2. Ernst Barlach, 1870
4. Marsden Hartley, 1877
5. Yves Tanguy, 1900
6. Gustave Doré, 1832
7. Albert Bierstadt, 1830
10. Barbara Hepworth, 1903
11. Alexander Calder, 1870
12. John Singer Sargent, 1856; Jusepe Ribera, 1588
13. Jan van Goyen, 1596
14. Berthe Morisot, 1841
15. Jaune Quick-to-See Smith, 1940
19. Paul Cezanne, 1839; Cindy Sherman, 1954
23. Edouard Manet, 1832
24. Robert Motherwell, 1915
26. Barbara Kruger, 1945
28. Jackson Pollock, 1912; Claes Oldenburg, 1929
29. Barnett Newman, 1905
30. Bernardo Bellotto, 1720
31. Max Pechstein, 1881

FEBRUARY

1. Thomas Cole, 1801
3. Norman Rockwell, 1894
4. Fernand Leger, 1881; Manuael Alvarez Bravo, 1902
5. Alison Saar, 1956
8. Franz Marc, 1880
12. Max Beckmann, 1884; Eugene Atget, 1857
13. Grant Wood, 1892
17. Raphaele Peale, 1774
18. Louis Comfort Tiffany, 1848
20. Elie Nadelman, 1882; Ansel Adams, 1902
21. Constantin Brancusi, 1876
22. Rembrandt Peale, 1778; Horace Pippin, 1888
23. Tom Wesselmann, 1931
24. Winslow Homer, 1836
25. Pierre A. Renoir, 1841
26. Honoré Daumier, 1808
27. Joaquin Sorolla, 1863
29. Balthus, 1908

MARCH

1. Oscar Kokoschka, 1886; August Saint-Gaudens, 1848
4. Sir Henry Raeburn, 1756
5. Giovanni Battista Tiepolo, 1696
6. Michelangelo Buonarotti, 1475
7. Piet Mondrian, 1872; Milton Avery, 1893
9. David Smith, 1906
12. Elaine de Kooning, 1920
13. Alexej von Jawlensky, 1864
14. Reginald Marsh, 1898; Diane Arbus, 1923
16. Rosa Bonheur, 1822
17. Kate Greenaway, 1846
19. Josef Albers, 1888; Georges de La Tour, 1593
20. George C. Bingham, 1811
21. Hans Hofmann, 1880
22. Anthony van Dyck, 1599
23. Juan Gris, 1887
24. John Smibert, 1688; Edward Weston, 1886
25. Gutzon Borglum, 1867
27. Ludwig Mies van der Rohe, 1886; Edward Steichen, 1879
28. Grace Hartigan, 1922
30. Francisco de Goya, 1746; Vincent van Gogh, 1853
31. John La Farge, 1835

APRIL

2. Max Ernst, 1891
4. Edward Hicks, 1780
5. Jean Honoré Fragonard, 1732
6. Raphael, 1483; René Lalique, 1860
7. Gerard Dou, 1613
9. Eadweard Muybridge, 1830; Victor Vasarely, 1908
10. Kenneth Noland, 1924
12. Robert Delaunay, 1885; Imogen Cunningham, 1883
13. James Ensor, 1860
15. Leonardo da Vinci, 1452; Elizabeth Catlett, 1919; Charles Willson Peale, 1841
16. Elisabeth Vigée-Le Brun, 1755
18. Max Weber, 1881
20. Joan Miró, 1893
22. Odilon Redon, 1840
23. J.M.W. Turner, 1775
24. Willem de Kooning, 1904; Bridget Riley, 1931; John T. Biggers, 1924
25. Karel Appel, 1921; Cy Twombly, 1928
26. Eugene Delacroix, 1798; Dorothea Lange, 1895
27. Samuel F.B. Morse, 1791

MAY

1. George Inness, 1825
4. Frederic Edwin Church, 1826; Keith Haring, 1958
7. Deborah Butterfield, 1949
11. Salvador Dalí, 1904
13. Georges Braque, 1882
15. Jasper Johns, 1930
18. Walter Gropius, 1883; Janet Fish, 1938
19. Jacob Jordaens, 1593; Gaston Lachaise, 1886
21. Albrecht Durer, 1471; Henri Rousseau, 1844
22. Mary Cassatt, 1844
23. Franz Kline, 1910
24. Philip Pearlstein, 1924
27. Georges Rouault, 1871
30. Alexander Archipenko, 1887
31. Ellsworth Kelly, 1923

1–6. Continued

JUNE

1. Red Grooms, 1937
3. Raoul Dufy, 1877
5. Thomas Chippendale, 1718
6. Diego Velasquez, 1599
7. Paul Gauguin, 1848; Damien Hirst, 1965
8. Sir John Everett Millais, 1829; Frank Lloyd Wright, 1867
9. Pieter Saenredam, 1597; Meta Warwick Fuller, 1877
10. Gustave Courbet, 1819; André Derain, 1880
11. John Constable, 1776; Julia Margaret Cameron, 1815
12. Annie Albers, 1899
13. Christo, 1935
14. Margaret Bourke-White, 1906
16. Jim Dine, 1935
17. Charles Eames, 1907; M.C. Escher, 1889
21. Henry Ossawa Tanner, 1859
23. Carl Milles, 1875
24. Robert Henri, 1865
25. Sam Francis, 1923; Antonio Gaudi, 1852
27. Philip Guston, 1913
28. Peter Paul Rubens, 1577
29. Robert Laurent, 1890
30. Allan Houser, 1914

JULY

2. André Kertesz, 1894
3. John Singleton Copley, 1738
6. Frida Kahlo, 1907
7. Marc Chagall, 1887
8. Käthe Kollwitz, 1867; Artemisia Gentileschi, 1593
9. David Hockney, 1937
10. Camille Pissarro, 1830; J.A.M. Whistler, 1834
12. Amedeo Modigliani, 1884; Andrew Wyeth, 1917
14. Gustav Klimt, 1862; Edmonia Lewis, 1845
15. Rembrandt van Rijn, 1606
16. Sir Joshua Reynolds, 1723
17. Camille Corot, 1796; Berenice Abbott, 1898
18. Gertrude Kasebier, 1852
19. Edgar Degas, 1834
20. Lazló Moholy-Nagy, 1895; Nam June Paik, 1932; Judy Chicago, 1939
22. Edward Hopper, 1882; Alexander Calder, 1898
24. Alex Katz, 1927
25. Thomas Eakins, 1844
26. George Catlin, 1796
28. Beatrix Potter, 1866; Marcel Duchamp, 1887
29. Jenny Holzer, 1950
30. Giorgio Vasari, 1511; Henry Moore, 1898; Betye Saar, 1926
31. Jean Dubuffet, 1901

AUGUST

2. John Sloan, 1871; Arthur Dove, 1880
4. John Twachtman, 1853
5. George Tooker, 1920
6. Andy Warhol, 1928
7. Emile Nolde, 1867
10. William M. Harnett, 1848
11. Martin Johnson Heade, 1819
12. George Bellows, 1882
13. George Luks, 1867
17. Larry Rivers, 1923
19. Gustave Caillebotte, 1848
20. Eliel Saarinen, 1873; Eero Saarinen, 1910
21. Aubrey Beardsley, 1872
22. Jacques Lipchitz, 1891; Henri Cartier-Bresson, 1908
24. George Stubbs, 1724; Alphonse Mucha, 1860
26. Hale Woodruff, 1900
27. Man Ray, 1890
28. Morris Graves, 1910
29. J.A.D. Ingres, 1780
30. Jacques Louis David, 1748
31. Georg Jensen, 1866

SEPTEMBER

1. Yasuo Kuniyoshi, 1893
2. Romare Bearden, 1911
3. Louis Sullivan, 1856
7. Grandma Moses, 1860; Jacob Lawrence, 1917
10. Sir John Soane, 1753
12. Ben Shahn, 1898; Richard Hunt, 1935
13. Robert Indiana, 1928
15. Antoine Louis Barye, 1795
16. Jean Arp, 1887; Carl Andre, 1935
18. Mark de Suvero, 1933
21. Hans Hartung, 1904
23. Paul Delvaux, 1897; Louise Nevelson, 1899
25. Francesco Borromini, 1599; Mark Rothko, 1903
26. Theodore Gericault, 1791; Lewis W. Hine, 1874
28. Caravaggio, 1573
29. François Boucher, 1703

OCTOBER

1. Larry Poons, 1937
3. Pierre Bonnard, 1867
4. Giovanni Battista Piranesi, 1720; Jean François Millet, 1814; Frederick Remington, 1861
5. Maya Lin, 1959
8. Faith Ringgold, 1930
10. Antoine Watteau, 1684; Benjamin West, 1738; Alberto Giacometti, 1901
12. Al Held, 1928
17. Childe Hassam, 1859
18. Canaletto, 1697
19. Umberto Boccioni, 1882
20. Aelbert Cuyp, 1620; Sir Christopher Wren, 1632
21. Katsushika Hokusai, 1760
22. Robert Rauschenberg, 1925
25. Pablo Picasso, 1881; Arshile Gorky, 1904

OCTOBER (cont.)

27. Roy Lichtenstein, 1923
28. Andrea della Robbia, 1435; Francis Bacon, 1909
30. Alfred Sisley, 1839
31. Johannes (Jan) Vermeer, 1632; Meindert Hobbema, 1638; Richard Morris Hunt, 1827

NOVEMBER

1. Benvenuto Cellini, 1500
3. Walker Evans, 1903
4. Gerrit van Honthorst, 1590
5. Philips Koninck, 1619; Washington Allston, 1779; Raymond Duchamp-Villon, 1876
7. Francisco de Zurbaran, 1598
8. Charles Demuth, 1883
10. William Hogarth, 1697; Sir Jacob Epstein, 1880
11. Paul Signac, 1863; Edouard Vuillard, 1868
12. Auguste Rodin, 1840
14. Claude Monet, 1840; John Steuart Curry, 1897
15. Georgia O'Keeffe, 1887; Wayne Thiebaud, 1920
17. Agnolo Bronzino, 1503; Isamu Noguchi, 1904
18. Louis Daguerre, 1787
21. René Magritte, 1898
23. José Orozco, 1883
24. Henri de Toulouse-Lautrec, 1864; Cass Gilbert, 1859
26. George Segal, 1924
27. José de Creeft, 1884
29. James Rosenquist, 1933
30. Andrea Palladio, 1508; Adriaen van de Velde, 1636; Sam Gilliam, 1938

DECEMBER

2. Georges Seurat, 1859
3. Gilbert Stuart, 1755
4. Wassily Kandinsky, 1866
5. Walt Disney, 1901
6. Frederic Bazille, 1841
7. Gian Lorenzo Bernini, 1598; Stuart Davis, 1894
8. Aristide Maillol, 1861; Diego Rivera, 1886
9. Roy deCarava, 1919
10. Adriaen van Ostade, 1610
12. Edvard Munch, 1863; Helen Frankenthaler, 1928
15. David Teniers II, 1610
17. Paul Cadmus, 1904
18. Paul Klee, 1879
20. Pieter de Hooch, 1629
21. Masaccio, 1401
22. Jean Michel Basquiat, 1960
23. John Marin, 1870
24. Joseph Cornell, 1903; Ad Reinhardt, 1913
25. Raphael Soyer, 1899; Louise Bourgeois, 1911
29. David A. Sequeiros, 1896
30. W. Eugene Smith, 1918
31. Henri Matisse, 1869

1–7. Elements of Art

Line

Line is the path of a moving point. Following are some variations in line.

vertical horizontal diagonal curved angular zig zag bent

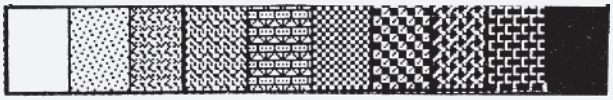
straight interrupted thick thin parallel cross-hatched spiral

Form: 3-D: height, width, and depth.
Shape: 2-D: is the area enclosed by an outline

realistic.
geometric
abstract form
idealized form
naturalistic
nonrepresentational
amorphous form
biomorphic

Value

Value: differences in a hue or neutral ranging from the lightest to darkest, for example, white to black.



Space

Space organizes elements in a composition:

shallow space. little perspective

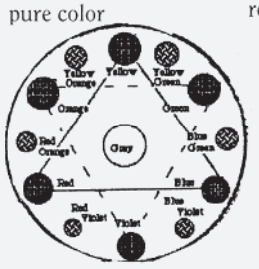
actual space. control of size, color, overlapping *positive/negative.*

Texture

Real textures: those which can be felt
Implied textures: painted or drawn textures
slick, smooth, rough, velvety, satiny, bumpy

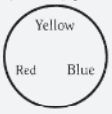
Color

Hue
pure color



Color Wheel

primary colors
red, blue, yellow



secondary colors
violet, orange, green

complementary colors
opposites on color wheel

analogous colors
side by side

cool colors
violet, green, blue

warm colors
red, yellow, orange

neutral colors
gray, black, white, brown

monochromatic
variations of one hue

Tone
grayed color

Shade
hue plus black

Tint
hue plus white

1–8. Principles of Design

According to National Visual Arts Standards, the standards of design are repetition, balance, emphasis, contrast, and unity.

Repetition

Repetition is the use of line, color, or a motif, in more than one place in a composition.
Pattern is created through a repetitious use of the same element to create an overall design.

Rhythm is the repeated use of similar elements such as color, line, or shape—the smooth transition from one part to another.

Balance

Balance is the equilibrium of various elements in the work of art.
Symmetrical or formal balance: equal balance on each side of an imaginary middle line
Asymmetrical or informal balance: balance achieved through unequal distribution on each side of an imaginary middle line

Emphasis

Emphasis is given to a center of interest, which might be the largest, brightest, or lightest subject.

Contrast

Contrast shows differences between the elements of art, which are line, color, shape, value, space, and texture.

Unity

Unity is the harmony of all the visual elements in a composition.
Proportion is the pleasing relationship of all parts to each other and to the whole of the design.
Variety consists of differences in scale, surface, line, value, and shape that give interest to a composition.

1–9. National Visual Arts Standards (K–4)*

The *National Visual Arts Standards* apply to three different age groupings of students. The Standards are goals designed to help students achieve visual literacy and develop new skills through varied experiences. These Standards were developed by and for art teachers and are living, vital guidelines, as applicable today as when they were created.

CONTENT STANDARD #1: UNDERSTANDING AND APPLYING MEDIA, TECHNIQUES, AND PROCESSES

Achievement Standards:

- Students know the differences between materials, techniques, and processes.
- Students describe how different materials, techniques, and processes cause different responses.
- Students use different media, techniques, and processes to communicate ideas, experiences, and stories.
- Students use art materials and tools in a safe and responsible manner.

CONTENT STANDARD #2: USING KNOWLEDGE OF STRUCTURES AND FUNCTIONS

Achievement Standards:

- Students know the differences among visual characteristics and purposes of art in order to convey ideas.
- Students describe how different expressive features and organizational principles cause different responses.
- Students use visual structures and functions of art to communicate ideas.

CONTENT STANDARD #3: CHOOSING AND EVALUATING A RANGE OF SUBJECT MATTER, SYMBOLS, AND IDEAS

Achievement Standards:

- Students explore and understand prospective content for works of art.
- Students select and use subject matter, symbols, and ideas to communicate meaning.

CONTENT STANDARD #4: UNDERSTANDING THE VISUAL ARTS IN RELATION TO HISTORY AND CULTURES

Achievement Standards:

- Students know that the visual arts have both a history and specific relationships to various cultures.
- Students identify specific works of art as belonging to particular cultures, times, and places.
- Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

CONTENT STANDARD #5: REFLECTING UPON AND ASSESSING THE CHARACTERISTICS AND MERITS OF THEIR WORK AND THE WORK OF OTHERS

Achievement Standards:

- Students understand there are various purposes for creating works of visual art.
- Students describe how people's experiences influence the development of specific artworks.
- Students understand there are different responses to specific artworks.

CONTENT STANDARD #6: MAKING CONNECTIONS BETWEEN VISUAL ARTS AND OTHER DISCIPLINES

Achievement Standards:

- Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines.
- Students identify connections between the visual arts and other disciplines in the curriculum.

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1–10. National Visual Arts Standards (5–8)*

CONTENT STANDARD #1: UNDERSTANDING AND APPLYING MEDIA, TECHNIQUES, AND PROCESSES

Achievement Standards:

- Students select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices.
- Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.

CONTENT STANDARD #2: USING KNOWLEDGE OF STRUCTURES AND FUNCTIONS

Achievement Standards:

- Students generalize about the effects of visual structures and functions and reflect upon these effects in their own work.
- Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas.
- Students select and use the qualities of structures and functions of art to improve communication of their ideas.

CONTENT STANDARD #3: CHOOSING AND EVALUATING A RANGE OF SUBJECT MATTER, SYMBOLS, AND IDEAS

Achievement Standards:

- Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks.
- Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks.

CONTENT STANDARD #4: UNDERSTANDING THE VISUAL ARTS IN RELATION TO HISTORY AND CULTURES

Achievement Standards:

- Students know and compare the characteristics of artworks in various eras and cultures.
- Students describe and place a variety of art objects in historical and cultural contexts.
- Students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art.

CONTENT STANDARD #5: REFLECTING UPON AND ASSESSING THE CHARACTERISTICS AND MERITS OF THEIR WORK AND THE WORK OF OTHERS

Achievement Standards:

- Students compare multiple purposes for creating works of art.
- Students analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry.
- Students describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures.

CONTENT STANDARD #6: MAKING CONNECTIONS BETWEEN VISUAL ARTS AND OTHER DISCIPLINES

Achievement Standards:

- Students compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context.
- Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts.

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1–11. National Visual Arts Standards (9–12)*

CONTENT STANDARD #1: UNDERSTANDING AND APPLYING MEDIA, TECHNIQUES, AND PROCESSES

Achievement Standard, Proficient:

- Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks.
- Students conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use.

Achievement Standard, Advanced:

- Students communicate ideas regularly at a high level of effectiveness in at least one visual arts medium.
- Students initiate, define, and solve challenging visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation.

CONTENT STANDARD #2: USING KNOWLEDGE OF STRUCTURES AND FUNCTIONS

Achievement Standard, Proficient:

- Students demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art.
- Students evaluate the effectiveness of artworks in terms of organizational structures and functions.
- Students create artworks that use organizational principles and functions to solve specific visual arts problems.

Achievement Standard, Advanced:

- Students demonstrate the ability to compare two or more perspectives about the use of organizational principles and functions in artwork and to defend personal evaluations of these perspectives.
- Students create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions.

CONTENT STANDARD #3: CHOOSING AND EVALUATING A RANGE OF SUBJECT MATTER, SYMBOLS, AND IDEAS

Achievement Standard, Proficient:

- Students reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture.
- Students apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life.

Achievement Standard, Advanced:

- Students describe the origins of specific images and ideas and explain why they are of value in their artwork and in the work of others.
- Students evaluate and defend the validity of sources for content and the manner in which subject matter, symbols, and images are used in the students' works and in significant works by others.

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1–11. Continued

CONTENT STANDARD #4: UNDERSTANDING THE VISUAL ARTS IN RELATION TO HISTORY AND CULTURES

Achievement Standard, Proficient:

- Students differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art.
- Students describe the function and explore the meaning of specific art objects within varied cultures, times, and places. Students analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making.

Achievement Standard, Advanced:

- Students analyze and interpret artworks for relationships among form, context, purposes, and critical models, showing understanding of the work of critics, historians, aestheticians, and artists.
- Students analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning.

CONTENT STANDARD #5: REFLECTING UPON AND ASSESSING THE CHARACTERISTICS AND MERITS OF THEIR WORK AND THE WORK OF OTHERS

Achievement Standard, Proficient:

- Students identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works.
- Students describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts.
- Students reflect analytically on various interpretations as a means for understanding and evaluating works of visual art.

Achievement Standard, Advanced:

- Students correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions.

CONTENT STANDARD #6: MAKING CONNECTIONS BETWEEN VISUAL ARTS AND OTHER DISCIPLINES

Achievement Standard, Proficient:

- Students compare the materials, technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis.
- Students compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences.

Achievement Standard, Advanced:

- Students synthesize the creative and analytical principles and techniques of the visual arts and selected other arts disciplines, the humanities, or the sciences.

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1–12. Selected Glossary from the National Visual Arts Standards*

- **Aesthetics.** A branch of philosophy that focuses on the nature of beauty, the nature and value of art, and the inquiry processes and human responses associated with those topics.
- **Analysis.** Identifying and examining separate parts as they function independently and together in creative works and studies of the visual arts.
- **Art criticism.** Describing and evaluating the media, processes, and meanings of works of visual arts, and making comparative judgments.
- **Art elements.** Visual arts components, such as line, texture, color, form, value, and space.
- **Art history.** A record of the visual arts, incorporating information, interpretations, and judgments about art objects, artists, and conceptual influences on developments in the visual arts.
- **Art materials.** Resources used in the creation and study of visual art, such as paint, clay, cardboard, canvas, film, videotape, models, watercolors, wood, and plastic.
- **Art media.** Broad categories for grouping works of visual art according to the art materials used.
- **Assess.** To analyze and determine the nature and quality of achievement through means appropriate to the subject.
- **Context.** A set of interrelated conditions (such as social, economic, political) in the visual arts that influence and give meaning to the development and reception of thoughts, ideas, or concepts and that define specific cultures and eras.
- **Create.** To produce works of visual art using materials, techniques, processes, elements, and analysis; the flexible and fluent generation of unique, complex, or elaborate ideas.
- **Expressive features.** Elements evoking affects such as joy, sadness, or anger.
- **Expression.** A process of conveying ideas, feelings, and meanings through selective use of the communicative possibilities of the visual arts.
- **Ideas.** A formulated thought, opinion, or concept that can be represented in visual or verbal form.
- **Organizational principles.** Underlying characteristics in the visual arts, such as repetition, balance, emphasis, contrast, and unity.
- **Perception.** Visual and sensory awareness, discrimination, and integration of impressions, conditions, and relationships with regard to objects, images, and feelings.
- **Process.** A complex operation involving a number of methods or techniques, such as the addition and subtraction processes in sculpture, the etching and intaglio processes in printmaking, or the casting or constructing processes in making jewelry.
- **Structures.** Means of organizing the components of a work into a cohesive and meaningful whole, such as sensory qualities, organizational principles, expressive features, and functions of art.
- **Techniques.** Specific methods or approaches used in a larger process; for example, gradation of value or hue in painting or conveying linear perspective through overlapping, shading or varying size or color.
- **Technologies.** Complex machines used in the study and creation of art, such as lathes, presses, computers, lasers, and video equipment.
- **Tools.** Instruments and equipment used by students to create and learn about art., such as brushes, scissors, brayers, easels, knives, kilns, and cameras.
- **Visual arts.** A broad category that includes the traditional fine arts such as drawing, painting, printmaking, sculpture; communication and design arts such as film, television, graphics, product design; architecture and environmental arts such as urban, interior, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials.
- **Visual arts problems.** Specific challenges based in thinking about and using visual arts components.

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1–13. The Big Idea

A "Big Idea" is a challenge to your students to go beyond learning the *foundation* of art (elements, principles, safety, art history and appreciation, and use of tools and materials). These essentials of the curriculum are useful tools that students *apply* as they investigate a larger concept.

A Big Idea could be a semester or year-long commitment. It could be a school-wide investigation, with classroom teachers or specialists assisting as students write, read, report, and discuss their findings. This list includes some possibilities for a temporary or ongoing emphasis in your art curriculum.

Architectural spaces
Conflict
Differing religious or political beliefs
Ecology
Environmental concerns
Family and cultural influence
Folk art
Gender
Global awareness
Heroes
Identity
Nature of art
Nature of beauty
People in underdeveloped countries
Personal experiences
Place and time
Pop culture
Population explosion
Relationships
School and community
Stereotypes
Symbolism
Tolerance
Universal need for power
Visual culture
Why people make art

1–14. DBAE: Discipline-Based Art Education

Discipline-Based Art Education (DBAE) was a revolutionary change in art education that began in the early 1990s under the guidance of educators across the country and The Getty Institute. Art education today continues to include art production, art history, aesthetics, and criticism/analysis. The four components are seldom in equal parts and may not be present in every lesson. In place of those formal terms, author Eldon Katter, former editor of *School Arts*, uses the terms "production," "valuing traditions," "perception," and "critical reflection" in his article "Why Kids Need Art" (*School Arts*, April 2009, p. 18.)

Art production continues to be the dominant one of these four components, and it is of special importance for elementary students. It introduces concepts, problem solving, and a proper introduction of tools and materials. The materials and techniques vary, but some art lessons remain standard because they teach children important things about themselves and their surroundings. Cross-discipline connections in art are sometimes included, but art also has its own curriculum, and is an important component of a well-rounded education.

Art history is normally introduced as part of a studio lesson. Concepts that can be built in are the who, what, where, when, why, and how of an art piece (styles, themes, symbolism, time periods, media, techniques, and the culture in which the artwork originated). Students will see cultural differences and learn about outside influences on art such as literature, patronage, religion, government, and technology.

Aesthetics is the philosophy of art. Aesthetic conversations help students formulate their own ideas of what they consider beautiful. In some cultures there is not even a concept that functional, well-designed, useful objects could be considered "art," yet they are aesthetically pleasing. Helping students define what they consider art, to talk or write about it, and perhaps defend their ideas, enhances their appreciation of personal choice.

Criticism/analysis (reflection is the portion of a lesson that could be hurtful if done with an "I like it/I don't like it attitude.") Encourage conversations about students' own work, that of their classmates, or that of professional artists, to make analysis a wonderful experience for everyone. They can learn to compare and contrast historical images, or simply begin with a description of what they see: the subject, *formal* properties (elements, principles) of an artwork; and also the *expressive* qualities, the intangibles that an artist is able to show through the work that might make it appeal to a viewer. Sometimes it necessitates asking students to write before they share.

1–14. Continued

Discipline-based art education easily fits within a standard lesson plan format. The art history/cultural component is part of the motivation or input such as visual images that are shown or placed around a room.

The art production portion of DBAE in also included as motivation. Creative expression occurs naturally when you encourage students to come up with unusual solutions within an assignment.

Aesthetics and criticism/analysis seem to naturally fall into the assessment portion of a lesson. Assessment isn't always something that occurs at the end of a lesson, but may be ongoing as you discuss with students what they intend to do next. Analysis is one form of closure to a lesson.

The lesson plan in List 1–16 may be helpful as a guide as you compose lesson plans on a computer. The lesson may take several pages, but these are the basic components.

1–15. Tips on Writing Art Lesson Plans

Naturally, lesson plans vary from one district or state to another, and lesson plans are adapted to fit within a district's format. Fortunately, most good art projects automatically meet the *National Art Education Standards* and their state's *Grade Level Expectations* (GLEs). The one-page lesson plan example in List 1–16 gives a standard format that could simply be filled in by hand, or the headings could be used for a computer-generated lesson.

Information and lesson plan ideas are readily available on the Internet. The many art education and museum websites, and your own state's art network are invaluable resources.

Objectives/Goals: The student will be able to (select one or two of these): analyze, apply, arrange, choose compare, construct, contrast, create, define, demonstrate, depict, describe, develop, discover, discuss, draw, emphasize, experiment, explain, express, identify, illustrate, interpret, judge, list, make connections, manipulate, produce, recognize, select, show, solve, use, utilize, verbalize,

Standards: *State Grade Level Expectations* or *National Standards*

Teacher Preparation (notes to yourself as to materials needed or experiments you might need to conduct)

1. *Anticipatory set:* questions, posters, photos, slides, quotations on board, riddles
2. *Objectives and evaluation criteria:* stated or written on the board; unit vocabulary: discussed, written on board, handout for journals; art history/aesthetic discussions

Art History/Cultural Connection: Not every lesson will have such a connection, but the most effective generally do.

3. *Input:* art history, or motivation

Procedure/Motivation: Instructions: procedure, directions

4. Demonstration, modeling behavior
5. Check for understanding
6. Guided practice
7. Independent practice (might include homework)

Closure

8. Analysis, written critique, homework assignment
9. Assessment criteria (relate back to instructional objectives)
10. Criticism/analysis discussion
11. Aesthetic questions

Teacher Reflection

State GLE's or National Visual Arts Standards may be included at the end of the lesson or grouped with the goals

Alternative project

Modifications/adaptations

Cross-disciplinary connections

1–16. Sample Art Lesson Plan

Lesson Title:
Medium:
Grade Level:

Content Connections: (circle one) Language Arts, Mathematics, Science, Social Studies

Time Needed:

Materials and Resources:

Objectives/Goals (The student will be able to . . .)

State or National Visual Arts Standards

Teacher Preparation:

Art History/Cultural Connection:

Elements of Art (choose those that apply: line, color, value, space, shape/form, texture)

Principles of Design (choose those that apply: repetition, balance, emphasis, contrast, unity)

Vocabulary

PROCEDURE/MOTIVATION*

1. Anticipatory set
2. Objectives
3. Input: art history, instructions
4. Demonstration, modeling behavior
5. Check for understanding
6. Guided practice
7. Independent practice
8. Closure

*This format is based on the Madeline Hunter model.

Assessment Criteria (Relate Back to Instructional Objectives):

Critical Analysis (Might Be Used During Closure/Assessment):

Aesthetic Questions to Ask:

Alternative Project:

Modifications/Adaptations:

Teacher Reflection:

1–17. Assessment Strategies

Statewide tests in the visual arts are being developed in most states. Teachers are generally well aware of expectations of what a student is expected to know and do at each grade level. In addition to the *National Standards for the Visual Arts*, states have developed Grade Level Expectations that serve as excellent guidelines for teachers when they are planning a curriculum.

- **Assessment Standards.** Build standards into the lesson so the students can see the relationship between the objectives and how well they met those objectives (authentic assessment).
- **The Portfolio.** Encourage students from their earliest grades to select their best two or three artworks to keep in a special folder (work could be also photographed and also kept in a digital folder). As they become older, suggest they keep some preliminary sketches. Personal discussion with students about their portfolios is ideal, but if there is not time for this, students can do a written evaluation of their coursework.
- **Self-Assessment.** Students could compare work done early in the course with that done later and select one work of art and write one thing they think is good about one work of art and one thing they might do to improve it.

  Have students describe the medium they used (paint, clay, oil pastel), and identify and describe how they used at least one element in the artwork. Students could review what they did in this project, step-by-step, as if they were telling a friend how to do it also. Which part of the process did they think was the most fun?
- **Sketchbook/Journals.** Give students the opportunity to react to art through writing (three-ring loose-leaf binders work well). The journal could include a daily log, free writing, sketches, and discussion of ideas they would like to try.
- **Written tests.** Students can demonstrate their knowledge of the fundamentals of art through writing answers on a worksheet rather than a multiple choice test.
- **Class Discussion or Written Critiques.** Have them critique their own work or that of others. Remind students that a written critique is an opportunity to include comments about an area in an artwork that works well or that might need a little further development. This critique could be done by Post-it Notes put directly underneath work that has been taped on the wall. Or the artwork with a piece of paper paper-clipped on top, could be passed to several people with each "critique" folded under before passing it to the next person.
- **Interviews.** Students and teachers talk about completed work and work-in-progress. Students could also share their ideas with each other in small cooperative learning groups.
- **Scoring Guide/Rubric.** Scoring guides vary depending on the weight given various components. Included might be the ability to follow instructions; preparation/preliminary work; class participation, cooperation, and involvement in discussions; design, craftsmanship, attention to detail; creativity/originality/quality/imagination/individuality/expression; effort, learning, and progress; use of higher-order thinking skills and problem solving; attitude, respect for materials, and time management.

1–18. Creating a Scoring Guide

SCORING GUIDE FOR GRADING ART

100 95 90 percent	89 85 80 percent	79 75 70 percent	69 65 60 percent	59 55 50 percent
A	B	C	D	F
Excellent	Above Average	Average	Below Average	Unsatisfactory
Outstanding	Very Good	Good	Needs Improvement	Poor
Exemplary	Acceptable	Not Yet Acceptable	Barely Acceptable	Unacceptable

USE OF ELEMENTS OF DESIGN: LINE, TEXTURE, COLOR, LINE, SHAPE/FORM, VALUE, SPACE; USE OF PRINCIPLES OF DESIGN: REPETITION, BALANCE, EMPHASIS, CONTRAST, AND UNITY

A. Planned carefully, made several sketches, and showed an awareness of the elements and principles of design; chose color scheme carefully, used space effectively.
B. The artwork shows that the student applied the principles of design while using one or more elements effectively; showed an awareness of filling the space adequately.
C. The student did the assignment adequately, yet it shows lack of pre-planning and little evidence that an overall composition was planned.
D. The assignment was completed and turned in, but showed little evidence of any understanding of the elements and principles of art; no evidence of planning.
F. The student did the minimum or the artwork was never completed.

CREATIVITY/ORIGINALITY

A. The student explored several choices before selecting one; generated many ideas; tried unusual combinations or changes on several ideas; made connections to previous knowledge; demonstrated outstanding problem solving skills.
B. The student tried a few ideas before selecting one; or based his or her work on someone else's idea; made decisions after referring to one source; solved the problem in a logical way.
C. The student tried one idea and carried it out adequately, but it lacked originality; substituted "symbols" for personal observation; might have copied work.
D. The student fulfilled the assignment, but gave no evidence of trying anything unusual.
F. The student showed no evidence of original thought.

EFFORT/PERSEVERANCE

A. The project was continued until it was as complete as the student could make it; gave effort far beyond that required; took pride in going well beyond the requirement.
B. The student worked hard and completed the project, but with a little more effort it might have been outstanding.
C. The student finished the project, but it could have been improved with more effort; adequate interpretation of the assignment, but lacking finish; chose an easy project and did it indifferently.
D. The project was completed with minimum effort.
F. The student did not finish the work adequately.

1–18. Continued

CRAFTSMANSHIP/SKILL/CONSISTENCY

A. The artwork was beautifully and patiently done; it was as good as hard work could make it.
B. With a little more effort, the work could have been outstanding; lacks the finishing touches.
C. The student showed average craftsmanship; adequate, but not as good as it could have been, a bit careless.
D. The student showed below average craftsmanship, lack of pride in finished artwork.
F. The student showed poor craftsmanship; evidence of laziness, or total lack of understanding.

GROUP COOPERATION/ATTITUDE

A. The student worked toward group goals, effectively performs a variety of roles in group work, follows through on commitments, is sensitive to the feelings and knowledge level of others, willingly participates in necessary preparation or work for classroom.
B. The student participated enthusiastically, followed through on commitments, performed more than adequately, assists in preparation and cleanup.
C. The student mostly allowed others in the group to make all the decisions, did his or her share of work adequately, assisted in preparation and cleanup when asked.
D. The student allowed others to do most of the work, did participate minimally, did the minimum amount.
F. The student was part of the group, but did almost nothing toward group goals, did a minimal amount of work.

1–19. Accommodations in Art for Special Needs Students

This list is the result of contributions from St. Louis Special District Art Specialists, personal experience, art specialist Kathryn Rulien-Bareis, classroom observation at all levels, and input from my Fontbonne University classes for special education majors. Equipment and materials are available from manufacturers. Modifications have been developed by experts to increase your sensitivity and help you vary your teaching methods.

Allow all students to select special tools if they wish. It helps them appreciate the benefits of such tools and encourages personal decision making.

TOOLS FOR SPECIAL NEEDS STUDENTS

- Squizzors
- Dual-control training scissors for student and teacher
- Self-opening scissors
- Adapt-A-Cut® and Adapt-A-Hold® scissors
- Continuous loop plastic scissors
- Square or triangular crayons (they won't roll off the table)
- Brushes: shaving, chubby brushes, easy-grip, adaptive grip
- Drawing: large chalk, crayons, pencils, and oil pastels
- Glue sticks and extra wide roll-on glue
- Large poster markers
- Chalk in an art mobility tool that allows a wheelchair-using student to draw on a sidewalk
- Pencil grips to fit over crayons, colored pencils, crayons, and brushes

1–19. Continued

GENERAL SUGGESTIONS FOR WORKING WITH SPECIAL NEEDS STUDENTS

- Teach for various learning styles (*all* students have them): write on the board, use pictures, give verbal directions, demonstrate, and help with hands-on experience.
- Read the student's IEP (Individualized Education Program) to achieve personal goals.
- State expectations clearly, and give praise when the expectations are met.
- Music or headphones may help the student to focus.
- Give help when needed, but allow the student to do what he or she is able to do.
- Break activities into shorter tasks, building on earlier experience or knowledge.
- If a student is having difficulty focusing, a "time-out table" might occasionally be helpful.
- Be flexible when assigning media. Pastels might be easier than watercolor, for example.
- Draw a line where glue might be applied or paper might be cut.
- Allow more time if needed for testing.
- Encourage students to be buddies, to help someone who might be having difficulty.
- Arrange the room to accommodate a wheelchair or make it easier for a student with motor impairment to move around.

FOR THE STUDENT WITH BEHAVIORAL DISABILITIES

- Appoint the student as your special assistant.
- Use materials that offer resistance (clay, linocuts, carving).
- Help the student to calm down by counting backward from five.
- Move the student to a quieter place to work.
- Offer a change of pace, or break the project into a number of smaller tasks.

FOR THE STUDENT WITH DEVELOPMENTAL DISABILITIES

- Select projects that are appropriate for the ability of this student. Or substitute a similar project that will offer success.
- Over-teach! Encourage completing one stage before beginning the next. Explain each task in separate steps.
- Write steps on the board or a poster board so the student may check the procedure.

FOR THE STUDENT WITH IMPAIRED HEARING

- Get the student's attention by touching his or her arm.
- Face the student when you give instructions.
- Check that the student understands. Repeat or write the steps.

FOR THE STUDENT WITH MOTOR IMPAIRMENT

- Special tools are available (scissors and other tools listed at the beginning of this list).
- Tape paper in place to keep it from moving around.
- Use a template to trace around.
- Substitute materials freely (torn colored paper or markers instead of paint).

FOR THE STUDENT WITH VISUAL IMPAIRMENT

- Let the student know when you approach and when you leave.
- Allow the student to touch your hands as you are demonstrating.
- Use tactile materials: clay, wire, fingerpaint, cardboard.
- Place supplies within a *frame* taped to a table (a box lid or masking-tape roll).
- Encourage the student to feel an object while drawing it (your ear or a twig).
- Color code crayons by using a different number of rubber bands on each color, and arrange by spectrum.
- Tape screen wire to cardboard. Crayon drawings leave a texture the student can feel.
- Three-dimensional projects are especially appropriate, as the student truly can "see" the artwork.
- Add sand to paint to give it texture.

1–20. Gifted and Talented Students in the Visual Arts

In my opinion, all students are gifted and talented. Some draw better than others, and those who draw well may take a while to understand photography or sculpture, but every student has the innate capability to do well in art. Remind them that they cannot expect to sit at a piano and compose a sonata without practice. Or that they couldn't become baseball or basketball players without training. It is a process that is built up over time, and drawing can be taught! Encourage students to maintain a portfolio at home from elementary school onward (real and/or digital). It might include work created in and outside the classroom, and photographs of large designs or three-dimensional work. Naturally they *edit* the portfolio from time to time, keeping only the best.

The following list includes theories of many art educators for identifying a "gifted and talented" art student.

THE GIFTED AND TALENTED VISUAL ART STUDENT

- Often begins drawing at a young age
- Stays with a task longer than many students, displaying greater than average persistence
- Often recalls or imagines things in photographic detail
- Draws more detail than average
- Demonstrates originality within a given assignment
- Develops a personal style in early grades of school
- Demonstrates mastery of advanced drawing techniques
- Creates artwork with greater skill than other children of the same age
- Frequently has a higher than average IQ
- Demonstrates the ability to think of many ideas
- Has the ability to look at things from several different aspects
- Has information about the subject or idea that is being shown
- May be inspired by others' artwork, but does not copy
- Can discuss the meaning of his or her own art or that of others
- Combines elements and principles of design and considers questions of aesthetics
- Has the interest, motivation, and desire to do art
- Is able to create and analyze space in art (spatial relationships)
- Is multi-dimensional and uses a variety of media with skill
- Is technically skilled when compared with children of the same age
- Makes art that means something personally

1–21. A Vital and Visible Art Program

SHOWCASE YOUR STUDENTS AND KEEP IT CURRENT

- Give some assignments that are applicable to the real world.
- Discuss careers in art with your students. When a student shows an exceptional interest in art, give special encouragement to that student. Try to stay in contact with those of your students who do go on to careers in art.
- Have an "Art Student of the Week, Month, or Year." Display the student's name with one or more examples of his or her artwork on an easel or bulletin board near the office. Make an announcement in the school newsletter, and present a fancy certificate.
- Participate in a yearly exhibition in a local business or place where the general public will see it. If you can persuade the sponsor to give prizes, send photos to a local paper featuring the winners and their work (and the sponsor).
- Exhibit your students' work outside the school at public locations within the community such as a business lobby, a large recreational complex, an indoor shopping mall, an art museum lobby, the local library, or school district administrative offices and meeting rooms.
- Participate in your annual regional Congressional High School Competition.
- Participate in Youth Art Month (March) in your state, or have a local Youth Art Month celebration.
- Feature student work on your school's web page, or develop a website for your art program. National websites often welcome student artwork.
- You will be overwhelmed with many opportunities for your students to participate in a competition. Many offer worthwhile learning opportunities for students, as well as recognition for those whose work is accepted. If the competition fits into the curriculum and the students can learn something from it, probably no harm is done.
- Send an article about a student or your program to a magazine such as *School Arts* and *Arts & Activities* (see List 1–26 for writing such an article).
- Time an exhibit for when parents will be in the building for another purpose (such as enrollment).
- Work with students to make a monumental artwork for a big wall using tiles of ceramic, found-object sculpture, or tapestry, or have students paint a mural.
- Take your classes on field trips.
- Invite guest speakers to your classes.
- Involve parents as helpers or resource persons.
- Involve your students in evaluating their own art.
- Provide opportunities for students to work in a group.
- Start an art club or National Art Honor Society (junior and senior high). Contact the NAEA about further information.
- Consider fundraisers to earn enough to give an annual art scholarship or to purchase some special piece of equipment for your department.
- Encourage your students to tutor an art class of younger students or to help in an after-school art program.

1–21. Continued

ACT AS A RESOURCE PERSON TO YOUR COLLEAGUES

- Help your librarian select outstanding art resources by giving suggestions on current art books or videos.
- Develop an interdisciplinary lesson with a colleague.
- Establish a *Principal's Collection*, selecting one piece of artwork a year. Have it beautifully framed, complete with brass plaque with the student's name, grade, and year.
- Offer teachers, administrators, and counselors leftover artwork for their classrooms or offices. Maintain a rotating student exhibition in the main office and halls.
- Art teachers sometimes team up with classroom teachers or specialists to do an interdisciplinary presentation at a convention or district meeting.

PERSONAL GROWTH

- Join your National Art Education Association. Attend a state or national art conference; it is a great way to meet fellow art-educators. Consider presenting something related to your program at the convention.
- Get on regional museum mailing lists. Most provide special programs for teachers.
- Use the Internet as a resource. Museum and art education websites are amazing.
- Keep up with the advances in materials and equipment appropriate to what you teach.
- Subscribe to art magazines, or check them out from the library.
- Become aware of gender and cultural issues, making sure you treat all students equally.
- Create a personal work of art that is not just a "sample." Be an "artist who teaches" *and* an art teacher. Talk with your students about your own experiences in creating art.
- Gear your departmental philosophy to the reality of the modern classroom, students, and facilities.
- Join a local arts organization, or organize one! If you have an interest in art, it will provide you with a lifelong joy and purpose.

1–22. Involve Families in Your Art Program

Art is important in students' lives! Let families know what you are doing and why. Any time a student has work on display outside the school, inform the family by e-mail or letter when and where it can be seen.

THE ART NEWSLETTER

- The art newsletter can be posted on a school's website, sent home with students, or combined with the principal's newsletter.
- Find appropriate quotes about art to include.
- Include jokes or cartoons about art, art-related crossword puzzles, and games.
- Post information about art student interests or achievements.
- Publish a student-written report each month about a specific artist.
- Be specific about where students can take outside art lessons.
- Inform families about projects and goals for each specific grade level.
- Invite parents to your once or twice yearly school exhibitions.
- Mention museum exhibitions and include e-mail address for museums in nearby large cities.
- Talk about the artistic achievements of your school's graduates.

Many family members enjoy making time to occasionally volunteer. When you are involved in a school-wide project such as a mural or paper-making, send home a request asking families to schedule just one hour of work, and you will find mothers, fathers, and grandparents who might be willing to come and help.

PARENT VOLUNTEERS

Here are some other ideas for involving families. They can:

- Do public relations: you may have a parent whose business or interests are in public relations
- Photograph artwork for publicity
- Videotape an exciting process from beginning-to-end for reuse in another class
- Create a PowerPoint program
- Mat artwork for display
- Arrange bulletin boards on a routine basis
- Remove and hang art displays monthly
- Do woodworking: make display boards, scissors and brush holders, boxes for storage of posters or portfolios
- Escort a field trip: accompany you on an art field trip to a gallery or museum (or perhaps just the neighborhood grocery store, to sketch nearby houses, or to go on a drawing excursion in a field or farm)
- Assist at an art open house
- Cut or trim paper (to vary size of artwork, or make scrap paper manageable)
- Be a picture person (to teach students [perhaps once a month] about a culture or an individual artist)
- Arrange a professional artist visit: a parent might be able to organize such a visit
- Act as judges to help you select one picture a year to be beautifully framed to add to the Principal's Collection for the office

1–23. Public Relations and Photography Guidelines

Check first with the school principal, who would probably inform the district's public relations or communications department. Some school districts encourage each school to have its own parent-ambassador committee, but these also must notify the district office before information is released. One large school district has a central communications committee that divides responsibility for websites, newspapers, and television.

WHAT IS NEWSWORTHY? WHAT MAKES A UNIQUE STORY?

If you are writing about an event, the most important information should be in the first paragraph. Here are a few newsworthy suggestions:

- Special news about a student's achievement, such as winning a statewide art competition
- Art students creating something special
- Students doing a service project with retired individuals
- Students participating in an exhibit at the state capitol during Youth Art Month
- Cooperative art partnership/exchange with a school from a different district
- A local angle to a national story (students creating art from recycled materials from a local store?)
- Students at work; dramatic action

POSSIBLE PLACES TO PUBLISH

- **A district newsletter** that contains student art from all the schools in the district could be a joint effort between parents, art teachers in all the schools and the Public Relations Department.
- **School's web page** featuring one grade level per month, displaying student artwork and discussing what was learned from it. Or post on national websites. These are of special interest to teachers, featuring art projects and displays of student work.
- **Write a blog** to demonstrate how to create something the children know how to do such as origami, so they could re-create it at home. Or you can have an art exhibit of selected paintings.
- **Local newspaper or TV station.** If you are doing something that is special (a mural, an off-campus display, a monumental work of art, an unusual technique, sponsoring a visiting artist), this might be of interest to your local newspaper or TV station. Sometimes a local newspaper will send out a photographer or the television station will send a crew to film it. Give them adequate notice. More often you will find that if you take photos and send in pertinent information to the newspaper, eventually the photo will find its way into print. Many now prefer to receive them online.
- **Professional art magazines or journals.** Sometimes you and your students have done a project with an unusual and exciting result that might be surprising even to you. Share it with your fellow art teachers. Art publications such as *School Arts*, *Arts & Activities,* and *Art Education* (the journal of the National Art Education Association) welcome articles with quality photographs. Your students will be thrilled to see their artwork in a magazine.

1–24. Publicity Photography

Photographs draw people into the story. Even in a caption, describe in detail what is happening in the photo; when and where it was taken; identify every person in the photo from left to right, with accurately spelled names (the five Ws and H—Who, What, Where, When, Why, and How). State whether the public is invited to an event. Include the date an event might happen, the name and address of your school, and a contact person with phone number and e-mail address.

Check with your school office to make sure there is no student in the photo whose name is on the Do Not Photograph (FERPA/Family Education Rights and Privacy Act) list. One district allows only the use of children's first names in a photograph to be published. Otherwise, use correctly spelled full names of people and places. If faculty members are included in a photo, also give the title of the person (fifth-grade teacher, principal, school nurse). If in doubt include a written permission signed by the parents of a child whose photo is used.

DIGITAL IMAGES

- Use a high resolution camera (5 to 8 megapixel minimum).
- The picture should be of reproduction quality, 300 ppi (pixels per inch), and may be reprinted CMYK (cyan/magenta/yellow/black) or black and white.
- Take the largest picture you can take and the finest quality (then when the publisher reduces it in size, the result will be better).
- Inkjet or desktop printed photos may be of poor quality, and images taken on camera/phones are not of print quality.
- If sent by e-mail, the photo should not be larger than five megabytes. If in doubt, call the newspaper and ask their guidelines. Formats generally preferred are jpeg (use maximum quality) and tiff.
- Traditional glossy photos from either a digital or a 35mm film camera should be at least 4-by-6 inches. Assume it will not be returned to you.

1–25. Tips on Photographing Artwork: Digital or Film

With the advent of the digital camera, photographing artwork is much simpler than it was. After taking a picture, you can check the exposure to see if it was correct, or if it is sharp enough. If you must expose at slower than 1/30th of a second, use a tripod to avoid camera shake.

SETTING UP ARTWORK TO PHOTOGRAPH

- **Natural Light.** Photograph artwork in natural light to record the color as faithfully as possible. Ideally you have natural daylight behind you to provide light. Pin the artwork to a neutral backdrop and work closely enough to the artwork that it fills the frame of the viewfinder, eliminating distracting borders.
- **Outdoors.** Do this on a calm day in a spot that is sheltered from the sun. A cloudy bright day is ideal.
- **Avoid Distortion.** If the finished photograph is distorted or needs to be cropped, some of your problems can be adjusted in a computer program such as PhotoShop, although most magazines prefer to do their own corrections.
- **For 3-Dimensional Art.** Hang neutral roll paper on the wall and allow it to spill onto the tabletop. Place the artwork on the paper. This eliminates a line behind the artwork. Take shots from several angles: eye-level, from above looking down, from below.
- **Indoors with Flash.** Check in the viewfinder to see whether the lighting is even. If it is not, you may find it necessary to use the flash. If you are using an automatic camera with a flash, stand approximately 6 to 10 feet back and use the telephoto function to frame the artwork properly. If you are too close with the flash, the colors will be washed out.

1–25. Continued

INDOORS WITH PHOTO FLOODLIGHTS

- Take the photographs some distance from windows, with no overhead lights.
- Position photo floodlights on standards at a 45-degree angle, approximately 3 feet in front of the artwork and between the camera and the artwork.
- If you have an adjustment for white balance on a digital camera, adjust it for indoor photography.
- **Avoid glare.** If you see it in the viewfinder, it will show in the photograph. If this occurs, you may have to move the photo floodlights to a 90-degree angle to the artwork.

USING FILM FOR SLIDES

- If you are using slide film, it should be for tungsten lighting, or use a blue filter to avoid a yellow tinge.
- If you still have need for print or slide film, you will get true colors by using a gray card (available at photo stores). Hold the gray card directly in front of the artwork, walk forward and fill the lens with the gray card, and "take a reading." Step back to make the exposure at that reading.
- **Bracket exposures.** To bracket, make an exact exposure according to the gray card. Then overexpose one or two stops and underexpose one or two stops. If taking many artworks, it may cost less to retake the pictures. The lower the film ISO number, the finer the grain will be. The higher the aperture number (smaller lens openings), the greater depth of field (and therefore sharpness) you will have.

PHOTOGRAPHING ARTWORK IN PROCESS

- This means taking pictures of students doing art, or with their artwork. Depending on the final use of the photograph (whether it is simply for a record, or to use for publicity), you may take it differently.
- As mentioned previously in Public Relations Guidelines, some students will be on a Do Not Photograph list in the office. If you do use students' photographs for publicity, your district's policy will guide you as to whether to use their names. Likely the district will have publicity releases that will be signed by the student's parents. That being said, it is still wonderful to show students at work, and the more pictures you can take, the better.

1–26. Writing Art-Related Articles for Publication

Art teachers share theories, concepts, and projects with each other through writing for the *National Art Education Journal* and other professional magazines such as *Arts & Activities* or *School Arts.* To find an appropriate spot for your article, review past copies of such magazines to see how the photographs and text work together. Suggestions here are from 2009 brochures about writing from *Arts & Activities* and *School Arts.*

THE MANUSCRIPT

- **Format.** Although these change over time, these are the currently accepted formats for three journals.
  - *ART, The Journal of the National Art Education* wants three double-spaced copies.
  - *Arts & Activities*. One hard copy, a CD-ROM with the manuscript and digital photos.
  - *School Arts.* A CD-Rom with the article and photographs.
- Submit an article to only one magazine at a time.
- Include a cover page with the title of the article, your name, school, school phone and e-mail address, and your home address, phone number and e-mail.
- Captions, handouts, National Standards, materials, resources (websites, books, videos) may be on a separate page. Number the captions to correspond with the number on the back of the photo.
- Your manuscript may be written in a conversational manner—one colleague to another. The article could be between 500 to 1,500 words for *Arts & Activities,* and 800 words for *School Arts.*
- For return of an unused manuscript and materials, include a self-addressed, stamped envelope of the appropriate size.
- Check spelling on the computer, and have a colleague read the article before it is sent.
- Use gender-free terms such as student(s) or craftsperson(s) as much as possible.
- If you are using hazardous materials or equipment, include safety reminders.
- Use brand names only if you find a specific brand important to the project.
- Adaptations to different grade levels might be included.

PHOTOGRAPHS

- Small, flat artwork may be sent, but digital photos are preferred to printed photos or slides.
- Do not write on the backs of photographs; use self-adhesive labels instead.
- Photograph against a neutral background, eliminating unnecessary clutter in front of or behind.
- Keep the photos simple, one or two students, one artwork, clear and sharply focused.
- If you think the photo might be used for a cover, allow space around the artwork for the magazine's logo.
- If students' faces are shown, include a release form signed by the student and parents for any student under 18.
- Even lighting is very important. If using a flash, stand far enough away to avoid having a washed-out appearance to the artwork. Outdoors in cloudy bright sun gives good results.
- Use the best setting on a digital camera. Each publication has different standards for the photos they receive (digital, slides, prints), so check first on the website before sending them.
- The websites are given here if you would like to request a brochure about writing for publication in a specific magazine:

ART, The Journal of the National Art Education Association	www.arteducators.org
Arts & Activities	www.artsandactivities.com
School Arts	www.schoolartsonline.com

1–27. Safety Reminders for the Art Room

For the students' protection and your own, always instruct students in the safe use of tools and materials, reinforcing frequently. It is crucial that you take responsibility for making the environment in your art classroom safe for yourself and your students.

GENERAL GUIDELINES

- Use AP (approved product) or CP (certified product) seal that is given by the Art and Craft Materials Institute. Dispose of materials that do not have this.
- Use materials that state on the label "Conforms to ASTM D–4236." Some art materials also come with Material Safety Data Sheets (MSDS).
- Be aware that students under twelve are particularly vulnerable to substances that older students might use such as rubber cement and fixative.
- Wipe up spills immediately.
- Be aware of current safety procedures and basic first aid.
- Have adequate ventilation, or work outdoors (in season).
- Wash hands.
- Store materials properly (lids closed, oily rags in proper storage can).
- When working with electrical tools of any type, no jewelry, hair tied back, sleeves rolled above elbows.
- Make sure your fire extinguisher is routinely inspected and/or replaced.

WORKING WITH CLAY

- For a healthy environment, your kiln should be in a separate room or at least separated by a screen. If this is simply not possible, consider using wet, premixed talc-free clays, or paint the fired clay with acrylic paint rather than using glazes.
- Have students wipe the tables with damp sponges after working with clay and dry them.
- Ideally, have your floor mopped nightly rather than swept to avoid dust in the air.
- Many teachers allow the kiln to fire overnight to avoid an unpleasant atmosphere in the classroom.

CARE OF CUTTING TOOLS

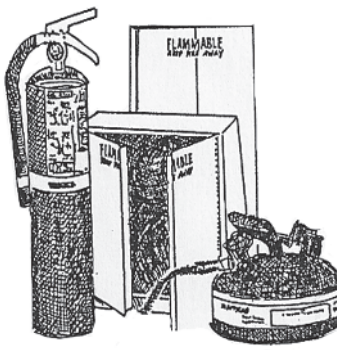
- Be aware of age-appropriate use of certain tools. Give frequent instructions on safe practices with scissors and such cutting tools as lino-tools, snips, or cutting knives.
- Sharp cutting knives and lino-cutters are wonderful tools, but should not be used by anyone younger than fourth or fifth grade (and then only with very specific safety instructions).
- Cutting knives or lino-tools should be kept in a cabinet, counted before distribution, and again at the end of class.
- Have students use bench hooks when doing lino-cuts and instruct them to always keep the knife facing forward, while keeping the other hand behind the knife. For curved cuts, show students how to revolve the material rather than the cutter.

EQUIPMENT

- If you must use extension cords, they should be three-pronged and rated for the appropriate wattage for the purpose. Make every effort to run them around the side of the room or even up and over the top of a door rather than across a floor. If necessary, tape them down on the floor.
- Staple guns should be off-limits to students. Students of all ages cannot resist trying to see if they work by aiming them straight forward.
- Have electrical equipment (kiln, electric drill) inspected for proper operation on a regular basis.
- Use a sturdy ladder and stepstool rather than climbing on stools, chairs, or tables.
- The paper-cutter guard must always be in place. If you allow older students to help you cut paper on the paper cutter, give them careful instructions on its use, and always be in the room while they are working.
- Wear safety glasses or goggles when sanding, chipping, or working with material that might get into eyes.

RECOMMENDED MATERIALS

- CP or AP pencils, watercolors, tempera, acrylic, oil sticks, crayons, chalks, and colored pencils
- CP or AP water-based inks instead of oil-based inks
- CP or AP pastes for papier mâché or CP or AP cellulose papier mâché
- CP or AP clear acrylic emulsion can be used to fix drawings
- CP or AP lead-free glazes for ceramics
- Water-based markers rather than permanent markers
- Mineral spirits or Turpenoid® (a turpentine substitute) instead of turpentine or kerosene
- Glue sticks, white glue, or polymer medium rather than rubber cement
- Shellac containing denatured alcohol
- Food or vegetable dyes (onion skins, tea) in place of procion dyes



1–28. Weight and Measure Equivalents

LIQUID MEASURE EQUIVALENTS

Fluid Ounces	Cup	Pint	Quart	Liter	Gallon
128 oz	16 C	8 pt	4 qt	3.75 l	1 ga
34 oz	4.23 C	2.11 pt	1.06 qt	1 l	.26 ga
32 oz	4 C	2 pt	1 qt	.95 l	.25 ga
16 oz	2 C	1 pt	.5 qt	.47 l	.13 ga
8 oz	1 C	.5 pt	.25 qt	.24 l	.06 ga

1 gallon of water weighs 8 ⅓ pounds
1 pint of water weighs +/– 1 pound

DRY MEASURE EQUIVALENTS

Dry Measure	Fluid Ounces	Tablespoon	Teaspoon	Milliliter
1 C	8 oz	16 Tbsp	48 tsp	237 ml
¾ C	6 oz	12 Tbsp	36 tsp	177 ml
½ C	4 oz	8 Tbsp	24 tsp	118 ml
¼ C	2 oz	4 Tbsp	12 tsp	59 ml
1/16 C	.5 oz	1 Tbsp	3 tsp	15 ml

2 pints = 1 quart 8 quarts = 1 peck 4 pecks = 1 bushel

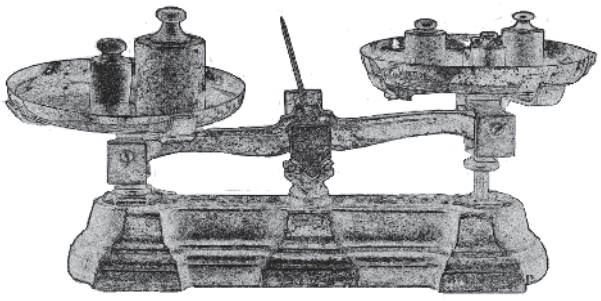
LENGTH/DISTANCE EQUIVALENTS

American System	Metric	Equivalent
12 inches = 1 foot	10 millimeters = 1 centimeter	2.54 centimeter = 1 inch
3 feet = 1 yard	100 centimeter = 1 meter	0.9144 meters = 1 yard
5,280 feet = 1 mile	1000 meters = 1 kilometer	1.609 kilometers = 1 mile

AREA

144 square inches = 1 square ft	10,000 square centimeters = 1 square meter
9 square feet = 1 square yard	10,000 square meters = 1 hectare
43,560 square feet = 1 acre	100 hectares = 1 square kilometer

640 acres = 1 square mile
6,452 square centimeters = 1 square inch
10,759 square feet = 1 square meter
1,196 square yards = 1 square meter
2.47 acres = 1 hectare
2.59 square kilometers = 1 square mile



WEIGHT (OR MASS)

16 ounces = 1 pound	1,000 milligrams = 1 gram	28.35 grams = 1 ounce
2,000 pounds = 1 ton	1,000 grams = 1 kilogram	2.205 pounds = 1 kilogram
1,000 kilograms = 1 metric ton	1,102 tons = 1 metric ton	

TEMPERATURE CONVERSION

To Convert Centigrade to Fahrenheit	To Convert Fahrenheit to Centigrade
multiply by 9, divide by 5, and add 32	subtract 32, multiply by 5, and divide by 9