

C.U.S.D. ART MASTERPIECE MANUAL



Education Through Art!

**Chandler Unified School District #80
Art Masterpiece Department**

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Art Masterpiece Program



Art Masterpiece is a successful volunteer based, art enrichment and education program operating in the Chandler Unified School District. It is based solely upon volunteers, as there is currently no funding for art education in our schools. To rectify this, Art Masterpiece volunteer “Art Guides” visit the classroom on a monthly basis to promote art literacy in children from kindergarten to sixth grade.

Art Masterpiece lessons are pre-planned, last approximately 30 minutes to an hour and include a “hands-on” art activity. The purpose is not to teach various art/craft techniques, but rather to increase the child’s awareness of art. We accomplish this by introducing the students to various elements of art and principles of design in fun ways the students can easily grasp.

Why is art education important? Studies prove that art enhances a child’s overall education. Art encourages cognitive, analytical and creative thinking skills. It strengthens physical coordination, and develops self-discipline. As children increase their awareness of art, they are more able to recognize, interpret and value the art they encounter in their everyday world.

ART MASTERPIECE LESSON GOALS

1. Introduce students to an Artist and Art Style (2-4 min)
 - A. Artist biographical info. (Photo of Artist)
 - B. Historical info about the era.
 - C. The story behind the painting, if known.
 - D. Explain the style of art (i.e.: impressionism, pop art, etc).
2. Highlight an Element of Art or Principle of Design (8-10 min)

CLASS DISCUSSION / QUESTIONS

- A. Show how the element and/or principle is illustrated in the print.
 - B. Introduce keywords for lesson.
 - C. Review and build upon previous months key words.
 - D. Mention examples of the element or principle in other contexts – patterns in clothing, rhythm in music, balance in physics, color, shapes, lines they can see in their world.
3. Conduct a “hands-on” experiment or project that reinforces the lesson and allows the students to practice the element, principle and/or “style”. (30-45 min)
 - A. The main goal is for the students to practice what was discussed in the lesson and to re-enforce the elements and style. It’s about the experience – not the end product.
 - B. Vary the type of activity for the project portion of the lesson. Try to incorporate movement, background music, an outdoor setting if applicable.
 - C. Let the students explore a variety of artistic media. Minimize the use of crayons.

How an Art Education Helps Children Develop and Grow:

Why is art so important? Is it really integral to a comprehensive education? The following are ways in which an art education helps students develop and grow.

- *Develops creative thinking.**
- *Provides means of self-expression and communication.**
- *Serves as an emotional release.**
- *Strengthens a student's self-esteem and confidence.**
- *Increases self-understanding.**
- *Heightens aesthetic awareness and sensitivity.**
- *Enhances the ability to visualize.**
- *Encourages creative problem-solving and decision-making.**
- *Develops appreciation for the individuality of others.**
- *Leads to the integration of the individual.**
- *Serves as a balance to classroom activities.**
- *Aids physical coordination.**
- *Develops work habits and a sense of responsibility.**
- *Aids the adult in understanding and helping the child.**
- *Generates joy.**

VOLUNTEER CODE OF ETHICS

- **A volunteer keeps confidences. Conduct yourself in a professional manner and do not discuss a child with anyone other than the teacher.**
- **A volunteer is reliable and prompt. The school depends on you. Please notify the school if you need to be absent on your assigned day.**
- **A volunteer is neat in appearance and sets a good example for the students.**
- **A volunteer is patient with the students and realizes that he or she is there to help the children.**
- **A volunteer is friendly and shows personal concern for the students with whom he or she works.**
- **A volunteer recognizes the teacher as the person in charge and the one to whom the students owe their primary attention.**

GUIDELINES TO TEACHING ART MASTERPIECE

GETTING READY

- 1) Attend mandatory “Art Guide” training. There you will meet the Art Masterpiece Coordinator for your school. They will tell you:
 - a. Where the lessons, prints or transparencies, and art supplies are kept.
 - b. How to schedule your lesson in the Art Masterpiece Calendar and how to “check out” the materials you’ll need.In addition, there will be a training presentation on how to teach an Art Masterpiece class and activity.
- 2) Once you are assigned to a class, contact the teacher and schedule the date and time of your monthly lesson. Pick up your copy of the lesson in the designated area.

PREPARING LESSON

- 1) When preparing your lesson, use the same three-part format every time:
 - a. **Short Artist Bio/ talk about Art Style** - Prepare the bio and information on the art style using your, lesson, manual or other resources.
 - b. **Keywords and Questions-** Determine how the picture illustrates elements of art or principles of design listed in many of the key words of the lesson. Use questions to engage the students in talking about these key words. Be sure to write them on the board.
 - c. **Conduct a Hands-On Activity-** Do the pre-planned activity ahead of time so you can demonstrate it more effectively and have an example to show the students.

FIRST DAY OF CLASS

- 1) Come 15 minutes before your teaching time to check out your print and get any art supplies you may need. (Teachers may already have some supplies in their classroom.)
- 2) When you enter the classroom. Intro self, art masterpiece, difference between reproduction and original. On the blackboard write the artist’s name, birth and death dates and the actual size of the artwork.
- 3) Introduce your artist in a 5 to 10 minute bio. Generally this is a brief description of their life, education, and work.
- 4) Present art masterpiece (print or transparency)
- 5) Discuss piece in a manner that introduces the lessons’ keywords and concepts to the kids. Ask them questions!!
- 6) Give them the instructions on how to do the activity.
- 7) Pass out activity supplies.
- 8) Have the kids start the activity while you walk around the room to help them follow the instructions and encourage them.
- 9) When activity is completed, have the class help clean up.
- 10) Return remaining supplies, print or transparency to designated area.

PREPARATION FOR NEXT LESSON

- 1) Pick up new lesson at the beginning of the month.
- 2) Contact your teacher to schedule that month’s lesson.
- 3) Be sure to note the date and time of your lesson in the Art Masterpiece Calendar.

Teaching Tips for Your Art Masterpiece Lessons

First Visit

- Be sure to introduce yourself and the Art Masterpiece program to the students. Let them know they will be learning about art-appreciation and elements of art. Be clear that it is not a “how to draw” or “arts and crafts” class.
- Discuss the difference between a reproduction and an original. Many times students think you are holding the actual masterpiece in your hands.

Throughout the Year

- Be on time as the teachers are on a set schedule and going over your allotted time may affect the rest of their day.
- Be prepared but stay flexible in your lesson.
- Write the artists’ name and key words on the board as you teach your class.
- Place the date of the artwork in a historical era appropriate for the grade level. (i.e. This was painted around the time of the civil war...)
- Talk to the children on a level appropriate for their age.
- When you discuss the artist bio, touch upon interesting facts. A complete biography is too much information. The students are interested in when the artist lived and died, any unusual facts about their life or information on the artist’s childhood.
- Talk about the art medium used (i.e. oils, watercolors, charcoal etc.)
- Be responsible in handling the print or transparency. Make sure you return it and any supplies at the end of your lesson.
- If you cannot teach a lesson, be sure to let your teacher or school coordinator know.

Philosophy

- Be cheerful and enthusiastic, if you’re having fun they will too!
- Asking questions about the artwork will help students share their feelings, use their imagination and stimulate conversation.
- Do more listening than talking. Use open-ended questions with “How” and “Why” to promote their answers.
- To keep the children involved, write their answers on the board to reinforce the lesson and give the kids a sense of accomplishment and inclusion.
- When a child gives an answer, avoid saying “No, that’s not right”. Say something like, “I hadn’t thought about it that way” and then sway the dialogue to the correct answer.
- Be objective. Don’t project your like or dislike of an artistic style or piece.
- Accept the children’s right to like or dislike a picture. Don’t take anything personally.
- Personalize the lesson by adding your own touch. Add information that will help stimulate interest in the artwork. Props like books, prints, music, costumes and art media are just a few examples.
- Don’t be afraid to tell the kids “I don’t know”. If you’re not sure of a fact tell them you’ll find out and be sure to give them the answer.
- Finish lesson and begin activity while interest is still high.
- Give activity instructions prior to handing out supplies.
- During the activity, walk around the classroom to give praise and clarify directions.
- Be sure to clean up at the end of your activity.
- Reinforce the idea that all students can be artists.

Seeing Questions

Describe it:

What kinds of things do you see in this painting? What else do you see?
What words would you use to describe this painting to someone who could not see it?
Does the painting tell a story? What is the story?
How would you describe the lines, shapes and colors in this painting?
Describe the people in the painting, are they like you?
What does the background tell you? (Location, season)?
Describe the place depicted in the painting.
If you were to touch this painting, how would it feel? Why do you think that?
What media did the artist use?

Relate it:

What does this painting remind you of?
What things do you recognize in this painting? What things seem new to you?
What interests you the most about this particular painting?
How is this picture different from real life?

Analyze it:

Can you tell what style the painting is? (Realistic, Abstract, Impressionism)
Which objects seem closer to you? Further away?
What can you tell me about the colors in this painting?
Does the artist use them to set the mood? Does it look cold, hot, happy or dreary?
What color is used the most?
What is the artist trying to achieve by repeating certain colors throughout the painting? (Leading the eye, the path the eye takes).
What is the difference between transparent and opaque?
What do you think is the most important part of the painting? How does the artist draw your eye to the center of attraction?
Does the painting show movement? How did the artist create this effect?
Does the painting show perspective?

Interpret it:

What do you think the title is?
What title would you give the painting? Why?
What type of sounds or music would come from this painting if it were real?
What do you think is going on in the picture? Why?
Why do you suppose the artist made this painting? What could have inspired it?

Evaluate it:

Does this painting have good balance? How does the artist achieve it?
Did the artist do a good or bad job? Why do you think so?
What grade would you give this artist for this work? Why that particular grade?
What questions would you ask the artist about this piece of work?
What do you think is good about this painting? What is not so good?
Do you think others should see this art? Why?
Would you own this art? Where would you hang it?
What is worth remembering about this work of art?

Optional Lesson Ideas

- **Have the students draw pictures using only shapes.**
- **Show the color wheel.**
- **Bring more examples of the same artist.**
- **Have the teacher be the model in front of the class for the students to draw or paint.**
- **Draw without looking at the paper.**
- **Color experiments – mix watercolors.**
- **Paint a picture to music – let arm flow freely.**
- **Go on a nature walk to observe the world around them for color.**
- **Bring a box of textures to feel.**
- **Bring artist equipment.**
- **Have an art show.**
- **Set up a still life and have the students paint as is or abstractly.**
- **Have the students act out the scene in the painting – showing movement, feelings, etc.**
- **Start one painting and have each student add to it.**
- **Have the students write a poem about their artwork.**
- **Dress up like the artist or someone in the painting.**

ART MASTERPIECE BASICS



Elements of Art

The Elements of Art are the tools that are used together to create a single effect. They include:

Line
Shape
Space
Form
Color
Texture

Principles of Design

The Principles of Design are how the artist uses the elements to create the effect and support the desired art concept. They are:

Balance
Movement/Rhythm
Repetition
Emphasis
Unity

ELEMENTS OF ART

LINE

LINE - an outline or boundary of a figure or space. Artists almost invariably begin their works with lines. Lines, by themselves, can convey moods and feeling, express ideas like action, joy, anger, divide areas or suggest peace; vertical lines indicate growth; diagonal lines indicate change, excitement and movement; horizontal is quiet. Line quality is its thinness or thickness, roughness or smoothness.

Look for lines in – Railroad tracks, telephone poles, wires.
Faces, sorrow, strength, laughter.
Cracks of wood, paint or cement.
Flowers, leaves, branches.

Try this – Use string to make a continuous line design. Experiment with different tools and objects to see what kind of lines they make. Do a fast scribble drawing of someone in action – jumping, bending or dancing. Use sticks and wire to make a three-dimensional line sculpture of an animal.

SHAPE

SHAPE or FORM – An area which stands out from the space next to or around because of a defined boundary (line) or because of a difference of value, color or texture. Two-dimensional shapes exist only in a drawing or painting since the artist draws or paints on the surface only.

Three-dimensional (actual) – is employed chiefly in sculpture and architecture.

Three-dimensional (simulated) – since the painter works on a flat surface, his creations have no actual depth or third dimension. If he wants a third dimension he must create it using the technique of perspective.

Basic Geometric Shapes - Squares, circles, rectangles, triangles.
Organic Shapes – Irregular shapes of freely-developed curves resembling those found in living organisms.

Abstract Shapes – created by the artist but derived from actual objects or experiences. Usually involves a simplification.

Non-Objective Shapes – entirely personal, imaginative – they are not derived from anything in the artist's environment.

Look for shapes in – buildings around you, through a microscope, in a tree trunk, advertisements, pots, pans, knives and forks.

Discussing shapes in artwork – What shapes do you see? Has the artist used mostly geometric or organic shapes? Has the artist repeated shapes to create rhythm or patterns?

Try this – Use colored tissue paper and experiment with creating shapes by overlapping. Pick one shape, cut it out and repeat it many times on a piece of paper, vary only the size. Project shapes of bolts, nuts, jars or cut out shapes, on an overhead projector and rearrange the forms.

SPACE and FORM

SPACE – the element that “surrounds” us. **FORM** has substance and occupies space. This occupied space is called positive space. Unoccupied space is called negative space. Space is continuous, infinite and ever-present. Actual space may be two-dimensional (decorative) or three-dimensional (real).

A sculpture or three-dimensional object is a form. They have substance and occupy positive space. The areas between and around the forms create interesting negative space.

In the creation of artwork, the artist will consider the negative space as well as the positive. Negative areas play a part as important to the total design as the positive space.

Look at - the negative space around a sculpture, a tree.
the form (positive space) of a crumpled piece of paper.
the buildings, arches, doorways, stairs.

COLOR

COLOR – has three attributes:

Hue – another word for color.

Intensity – the brightness or dullness of a color.

Value – the lightness or darkness of a color.

Primary Colors – Red, yellow and blue. The primary colors cannot be produced by mixing any other colors.

Secondary Colors – colors that are mixed from two primary colors. Orange, green and purple.

Intermediate Colors – made by mixing a primary and a secondary color. There are six intermediate colors. One is yellow-green.

Complimentary Colors – colors that are opposite on the color wheel and contrast with each other. Orange is compliment of blue.

We can change the **value** of a color by adding black or white. When white is added to a color, the result is called a **tint**. When black is added, it is called a **shade**.

We can change the **intensity** of color by adding its opposite or compliment.

Colors are sometimes grouped into warm and cool families:

Warm Colors – remind us of warm things. Red, yellow and orange.

Cool Colors – remind us of cool things. Blue, green, violet.

Look at – the colors of fruits and vegetables.

colors that clash or harmonize.

colors that have weathered.

the color of morning, rain, dusk, etc.

Try this – cut out a bright green from a magazine, look at it for 60 seconds then look at a blank piece of white paper. You will see the compliment of green – red. Using one color and white, see how many tints of that color you can mix. Do the same with black to mix shades. This is called a value chart.

TEXTURE

TEXTURE - the surface quality of a work of art – smooth, rough, dull, glossy. Texture can be observed visually with our sense of sight as well as our sense of touch.

Actual Texture – the natural texture of a surface, the feel of wood, glass or a feather. In painting, pigment laid on thickly and roughly will have a different impact on the eye than one that is laid on smoothly.

Simulated Texture – gives the appearance of texture, yet the painting will be smooth to the touch. If you could touch this painting how would it feel? When creating a simulated texture with pen or pencil, it is usually necessary to repeat the line over and over to create the illusion of texture.

Look at – texture in the sky and on the ground, in a woven basket, a feather, wood, shells, clothing.

Feel – the smoothness of an apple, silk, glass.

the dryness of potato skin, popcorn, a piece of burlap.

the roughness of tree bark, woolen cloth.

the softness of bread, velvet, cotton balls, fur.

Try this – with a crayon, make “rubbings” or various surfaces. Press objects repeatedly into clay to create a texture. List as many words as you can think of that describe texture.

PRINCIPLES OF DESIGN

BALANCE

Balance is a sense of stability when applied to visual forces. A tightrope walker who is slightly off balance gives us a feeling of uneasiness. We search for balance in art as well as in our environment.

Symmetrical or formal balance - A design which is divided in half so that one side of a center line is identical to the opposite side. Where do we see symmetrical balance?

Asymmetrical or informal - There is no center line. Design elements are balanced visually but not symmetrically. Most magazine advertisements and signs are asymmetrically balanced.

Radial balance - The design elements radiate from a center point as in the spokes of a wheel. What things in nature might have a radial balance?

Balance achieved **informally** creates a more dynamic design. Opposing forces and tensions are balanced for increased interest.

The **position of a shape** helps create balance. Placed in the exact center, a shape has perfect equilibrium and is at rest. Moving it off center will increase its importance and attract more attention.

MOVEMENT/RHYTHM

Motion may be slow or swift, flowing or jerky, ascending or descending, or it may have other qualities. We can call this movement RHYTHM.

The path that our eyes follow as we look at a work of art is known as MOVEMENT. If the artist has created a Rhythmic flow, then our eyes are easily led from one place to another.

By arranging the design elements, the artist controls the movement of our eyes and our attention is drawn to the area of greatest interest and then around and through the rest of the work.

REPETITION

Repetition occurs when elements (lines, shapes, colors) are repeated regularly or irregularly. Sometimes this creates rhythm; it can also help unify and create balance.

Repeating identical regular lines and shapes at equal intervals tends to unify a surface, but usually we vary the size or the interval to avoid monotony.

When the same color is repeated in a different area or areas of a picture, its power is increased. If placed strategically, it increases visual balance and unifies elements.

EMPHASIS

Emphasis calls attention to an important area or areas of a design and subdues other elements in the piece. By placing emphasis on certain areas, an artist creates a center of interest and causes our eye to return again and again.

Emphasis can be created by:

1. Bold detail
2. Unusual texture
3. Bright colors
4. Shocking subject
5. Positioning on the paper
6. Size
7. Any combination of these

No matter what is chosen for emphasis, it should never demand all of the attention. Emphasis is necessary, but all elements need to work together for a unified effect.

UNITY

Unity means oneness, consistency or integration. Unity happens when all the elements in a design work together harmoniously.

An artist arrives at unity by the use of imagination, reasoning and design judgments. He is constantly looking at the work while it is in progress. This way he can determine if the design is scattered and confusing or if all the elements are purposeful and work with the whole.

Unity is strongly influenced by the quality of the materials used as well as by the artist's personal vitality.

HOW TO STUDY A PAINTING



Artists paint to express their ideas and feelings that words sometimes cannot explain. Art is a language and we do not all have to speak the same words to enjoy and appreciate art objects.

We can look at each work of art by asking four main questions:

- 1. WHAT DO YOU SEE? (subject) Describe the subject matter of the work. Do you see people, flowers, animals, etc. Sometimes only shapes are recognizable such as circles, squares, or color like patches of yellow, splashes of green or lines that could be thick, thin, straight, diagonal, etc. Allow the students to express every FACT that they see!**
- 2. HOW IS THE WORK ORGANIZED? (analysis) Form is the way the artist uses the elements of art and media to organize the subject. The students are still collecting facts, however your questions now center more around the elements of art, and the media used. For example: what color did you see first? Can you see any shapes in this work?**
- 3. WHAT IS HAPPENING? And/or WHAT IS THE ARTIST TRYING TO SAY? (interpretation) Content is what the painting is really about. It is the message the artist is trying to communicate using the language of art. It could be an idea or theme such as family, or religion or an emotion like fear or love. Ask the students to use their imagination to answer the questions. As the students answer, you may interject and elaborate with actual information about the work of art.**
- 4. WHAT DO YOU THINK ABOUT THIS WORK OF ART? (judgement) Have the students give their opinions about whether they like or dislike the painting and why. Be open to their answers and encourage them to justify their ideas.**

Art History Timeline

Era	Artist	Style	Media	World
B.C.				
15,000	Cave paintings	Ancient	Charcoal Dirt	
5000		Ancient	Pictographic writing Pottery wheel Early paints	Civilizations of: -Mesopotamia -Egypt -Minoan
1000	Dipylon vase	Egyptian	Papyrus	Jerusalem founded
400	Acropolis Grecian urns	Greek		Greece's Golden Age Alexander the Great
200	Nike of Samothrace	Roman	Chinese invent paper Quill pen	Rome dominates Near East
100	Pompeii wall art	Roman		Peak of Roman Empire
A.D.				
400	Pantheon	Byzantine		Rome falls
600	Lindisfarne Gospels	Byzantine	Papermaking introduced from China	Charlemagne
1000	Bayeux Tapestry	Romanesque	Paper first manufactured in Europe Tempera Fresco Ink	Normans invade England
1250	Chartres master builder Giotto Lorenzetti	Gothic	Revival of paintmaking	Magna Carta
1400	Botticelli da Vinci Piero Lippi	Early Renaissance	Printing press Oil paint Pastel	Holy Roman Empire de Medici rules Florence Columbus reaches Americas
1500	Michelangelo Raphael	High Renaissance Northern Renaissance	First use of canvas	Elizabeth I Magellan circles

	Titian El Greco Bruegel <u>Arcimboldo</u>			globe
1600	Rubens <u>Rembrandt</u> Poussin <u>Leyster</u>	<u>Baroque</u>	<u>Modern pencil</u> <u>invented</u>	Galileo British colonize America
1700	<u>Boucher</u> Watteau Hogarth	<u>Rococo</u>		Steam engine invented Franklin experiments with electricity
1750	<u>Fragonard</u> David	<u>Neoclassism</u>		American Revolution French Revolution
1800	Goya Ingres Constable	<u>Romanticism</u> <u>Realism</u>	<u>Photography</u> Watercolors	Louisiana Purchase Queen Victoria Irish famine Railroads spread
1850	<u>Bierstadt</u>	<u>Pre-Raphaelites</u>	Tube paints <u>Fountain pen</u>	U.S. Civil War Evolution theory <u>Sanford founded</u>
1875	<u>Cassatt</u> <u>Gauguin</u> <u>Van Gogh</u> <u>Monet</u> <u>Morisot</u> <u>Seurat</u>	<u>Impressionism</u> <u>Post-Impressionism</u>	<u>Ballpoint pen</u>	Colonialism peaks Telephone invented Light bulb invented Automobile invented
1900	<u>Hartley</u> <u>MacDonald-</u> <u>Wright</u> Dalí <u>Lange</u>	<u>Abstraction</u> <u>Fauvism</u> <u>Cubism</u> <u>Futurism</u> <u>Dada</u> <u>Surrealism</u>	<u>Acrylic paint</u> <u>Crayon</u>	Airplane invented World War I Theory of Relativity <u>Great Depression</u> World War II Atomic bomb
1950	<u>Albers</u> Pollock de Kooning Rothko Stella <u>Warhol</u>	Abstract Expressionism <u>Pop Art</u> <u>Op Art</u>		Vietnam War Apollo moon landings Fall of Soviet Union AIDS virus
2000				

Styles of Art

Artists used many styles in their paintings and drawings. Here are some of the more common styles of art. Learn about each style and how to identify it. Next time you look at a painting, try to figure out what style it is!

THE STYLES	ABOUT THE STYLES	THE ARTISTS
Abstract	Abstract artists felt that paintings did not have to show only things that were recognizable. In their paintings they did not try to show people, animals, or places exactly as they appeared in the real world. They mainly used color and shape in their paintings to show emotions. Some Abstract art is also called Non-objective art. In non-objective art, you do not see specific objects. It is not painted to look like something specific.	Sonia Delaunay Jackson Pollock
Cubism	Cubism is modern art made up mostly of paintings. The paintings are not supposed to look real The artist uses geometric shapes to show what he is trying to paint. Early cubists used mainly grays, browns, greens, and yellows. After 1914, Cubists started to use brighter colors. Cubism was the beginning of the Abstract and Non-objective art styles.	<u>Pablo Picasso</u> <u>Marc Chagall</u> Georges Braque
Expressionism	In Expressionist Art, the artist tries to express certain feelings about some thing. The artists that painted in this style were more concerned with having their paintings express a feeling than in making the painting look exactly like what they were painting.	<u>Marc Chagall</u> Wassily Kandinsky Ludwig Kirchner

<p>Fauvism</p>	<p>Fauvism was an art style that lasted only four years, beginning in 1905. The leader of this movement was Henri Matisse. The word Fauvism is french for "wild beasts". It got this name because the paintings had bright and unusual colors. The subjects in the paintings were shown in a simple way, and the colors and patterns were bright and wild.</p>	<p><u>Henri Matisse</u></p>
<p>Impressionism</p>	<p>Impressionism was developed in France during the late 19th and early 20th centuries. These pieces of art were painted as if someone just took a quick look at the subject of the painting. The paintings were usually in bold colors and did not have a lot of detail. The paintings in this style were usually outdoor scenes like landscapes. The pictures were painted to look like they were shimmering.</p>	<p><u>Claude Monet</u></p> <p>Mary Cassatt</p> <p><u>Pierre Auguste Renoir</u></p> <p>Camille Pissaro</p>
<p>Pointillism</p>	<p>In Pointillism, the artist uses small dots or strokes of paint to make up the pictures. From far away, these dots blend together to form the picture and give the impression of different colors as they blend together.</p>	<p>Paul Seurat</p> <p>Paul Signac</p>
<p>Pop Art</p>	<p>Pop art can be any every day item that is drawn in a brash and colorful way. Pop Art is short for Popular Art. It is inspired by comic strips, advertising, and popular entertainment.</p>	<p><u>Andy Warhol</u></p> <p>Roy Lichtenstein</p> <p>Claes Oldenberg</p> <p>David Hockney</p>

Postimpressionism	Postimpressionism began in the 19th century. It was mainly still lifes and landscapes. The postimpressionists liked to use lots of colors and shadows.	<u>Vincent Van Gogh</u> <u>Henri de Toulouse-Lautrec</u> Paul Gauguin Paul Cezanne
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Primitivism	Primitive Art looks like art that is done by a child. Usually the picture is painted very simply, and the subjects are "flat", or two-dimensional.	<u>Paul Klee</u> <u>Henri Matisse</u>
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Realism	Realism is a type of art that shows things exactly as they appear in life. It began in the 18th century, but the greatest Realist era was in the mid-19th century. Most Realists were from France, but there were some famous American painters who were Realists also.	<u>Henri de Toulouse-Lautrec</u> <u>Leonardo Da Vinci</u> Gustave Courbet Honore Daumier Thomas Eakins John Singleton Copley
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Surrealism	Surrealists paintings were generally based on dreams. Their paintings were filled with familiar objects which were painted to look strange or mysterious. They hoped their odd paintings would make people look at things in a different way and change the way they felt about things. They thought that their paintings might stir up feelings in the back of peoples minds.	<u>Salvador Dali</u> <u>Henri Rousseau</u> Max Ernst Rene Magritte
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“ART” Internet Sites

www.google.com - a good starting place.

www.phxart.org - Phoenix Art Museum.

www.artcyclopedia.com – Fine Art search engine

www.artist-show.com – Art link site

www.arttalk.com – online art newsletter

www.artchive.com – easy ways to find art topics.

www.contemporaryart.about.com – Contemporary Art.

www.askart.com - American artist bios

www.saxarts.com – Sax Arts & Crafts catalog

www.naea-reston.org/publications-list.html

www.icom.org/vlmp/galleries.html

www.davis-art.com - Davis Publications (Adventures In Art Kits)

<http://www.nga.gov/education/derdesc.htm> - Teaching Resources

<http://www.Sanford-artadventures.com> - great lesson ideas, art products & resources

<http://www.kidsart.com/> - art activities for children

www.artlex.com - dictionary of art terms

www.artsednet.getty.edu/ - lesson plans, galleries, publications, museum highlights, search engine

www.artsedge.kennedy-center.org - teaching materials

www.brain-juice.com - selected 20th century artist bios

www.ibiblio.org/um/paint/auth/ - Webmuseum, Paris artist Index

www.metmuseum.org - Metropolitan Museum of Art, ed. Resources

<http://vlmp.museophile.com/> - Directory of online museums

www.kinderart.com/ - art news, resources, lessons plans, library

Glossary of Art Terms

Abstract – a style of art in which shapes, designs, textures and colors are presented in a way that may look unrealistic but that emphasizes moods or feelings. Abstract art is characterized by the use of geometric lines and shapes and bright, bold colors.

Aesthetic – pertaining to the artistic and beautiful, a perception that something is pleasing to the eye.

Analogous Colors – colors that are closely related. For example, blue, blue-violet and violet all have the color blue in common.

Asymmetrical – having a kind of balance in which the two sides of an artwork are not exactly alike, but still look balanced.

Background – the parts of an artwork that lie in the distance and appear to be behind objects in the foreground.

Balance – a principle of design. The arrangement of elements in a work of art (including size and number of objects) that achieves a sense of equality.

Bird's Eye View - a scene shown from high up in the air as a bird in flight might see it.

Brushstroke – a line, shape or texture created by applying paint to a surface with a paintbrush in a particular way.

Calligraphy – The art of writing letters and words in an ornamental style using brushes or pens.

Collage – work of art created by gluing bits of paper, fabric, scraps, photographs or other materials to a flat surface.

Color – an element of art. The hue, value and intensity of an object. The primary colors are red, blue and yellow: every color except white can be created from various blending of these three colors.

Color Wheel – a circle divided into sections of different colors. It shows how colors can be mixed or used together.

Complementary Colors – colors that are opposite on the color wheel and contrast with each other. For example, orange is the complement blue, yellow of purple and red of green.

Composition – arrangement or design of elements of an artwork to achieve balance, contrast, rhythm, emphasis and unity to make an effective expression of an artist's idea. The term also refers generally to any work of art.

Contrast – a large difference between two things; for example, warm and cool, yellow and purple, light and shadow. Contrasting values, colors and textures add excitement, emphasis and interest to a work of art.

Cool Colors – the family of related or analogous colors ranging from the greens through the blues and violets. They remind people of cool places, things and feelings.

Depth – the apparent distance from front to back or near to far in a work of art. Techniques of perspective are used to create the illusion of depth in a two dimensional painting.

Design – to plan and arrange all the parts of an artwork. Also, an organized and creative arrangement of the elements in a work of art.

Detail – a distinctive feature of an object or scene which can be seen most clearly close up. Also, a small part of a work of art, enlarged to show a close-up of its features.

Dominant – the part of a design that is the most important, powerful or has the most influence. A certain color can be dominant, and so can an object, line, shape or texture.

Elements of Art – basic components which are put together to make a visual work of art. They are color, line, shape, texture, space, form and value. All works of art are composed of these basic elements.

Emphasis – the use of sizes, shapes, colors, textures and other elements and principles of design to draw attention to certain areas or objects in a work of art.

Focal Point – the most important part or area in a work of art. All other parts should center around, provide background for, or draw attention to the focal point. It is also called the center of interest.

Foreground – the part of a work of art that appears to be in the front, nearest to the viewer, usually in the lower part of the picture.

Foreshortening – perspective applied to a single object.

Form – an element of art; the three dimensional structure of an object. In two-dimensions, a form is represented as a shape.

Fresco – painting done with water-based paint on fresh plaster so that as it dries, the colors are absorbed into the wall.

Frieze – a horizontal band of decorative or narrative art, often part of the decoration of a building.

Genre – paintings that depict scenes or events from everyday life, usually realistically.

Geometric – design based on simple shapes, such as triangles, squares, rectangles and circles.

Gouache – an opaque watercolor paint similar to poster paint. It is often used in making studies for oil paintings because the results are similar.

Graphic Art – type of visual art made for commercial purposes. Examples are posters, advertisements, signs, book and magazine illustrations.

Horizon Line – actual or imaginary line in a work of art representing the point at which water or land seems to end and the sky begins.

Hue – another word for color.

Illustrate – to create designs and pictures for books or magazines to explain or show what happens in a story.

Impasto – the application of paint so thickly that it stands out in relief.

Implied Lines – lines you cannot see. Implied lines are hidden.

Intensity – relative brightness or dullness of a color.

Intermediate Color – a color made by mixing a secondary color with a primary color. Examples are blue-green, yellow-orange and red-violet.

Kinetic – expressing motion.

Landscape – a painting or drawing showing a scene from nature, often including mountains, trees, rivers, fields and other outdoor scenery.

Line – an element of art; a continuous path of a point as it moves across a surface. A line can vary in length, width, direction, curvature or color.

Linear Perspective – way of showing depth and distance in a picture with converging lines. Lines that are parallel get closer together and objects get smaller in the distance.

Medium (plural - media) – material that an artist uses, such as oil, pen and ink, chalk, watercolor; the technique such as painting, sculpture or collage, used with these materials.

Middle Ground – the part of the artwork that lies between the foreground and the background.

Mixed Media – work of art formed from a combination of more than one medium, often in an unusual combination of unrelated materials such as wood, clay, paint and fabric.

Model – a person who poses for an artist. Also, a small-sized copy or image that represents a larger object.

Montage – a special kind of collage, made from pieces of other pictures.

Mood – the feeling or emotion suggested or created in the viewer by a work of art.

Mosaic – a picture or design made by fitting small pieces of colored stone, glass, paper or tile together.

Motif – element or combination of elements repeated often enough in a composition to become a dominant feature.

Movement – the arrangement of the parts of a design to create a sense of motion by using lines that cause the eye to move over the work. Also,- a tendency or trend by artists during a period to use certain techniques or methods.

Mural – a large painting that covers a wall or painted directly on to a wall.

Negative Space – the empty space surrounding shapes or forms in a work of art.

Neutral Colors – colors that blend or combine with all other colors to alter their value or intensity, and are not part of the color wheel. Black, white, brown and gray are considered neutral colors.

One-Point Perspective – a form of linear perspective in which all lines appear to meet at a single point on the horizon.

Opaque – something that does not let light in and cannot be seen through.

Organic – utilizes shapes and forms that are related to or developed from plant and animal forms.

Outline – a line that shows or creates the outer edges of a shape of form, also sometimes called the contour.

Overlap - to extend over or rest on top of something and partly cover it up.

Pattern – the repetition of shapes, lines or colors in a design.

Perspective – a technique of representing three-dimensional scenes or objects on a flat, two-dimensional surface. Perspective is achieved by creating the illusion of depth and distance. (linear and atmospheric)

Portrait – any work of art showing a person, several people or an animal. Portraits usually emphasize just the face but can include part or all of the body.

Positive Space – the space of a work of art that is filled with something, such as lines, shapes, colors or designs. (See also negative space).

Primary Colors – the hues red, yellow and blue. The primary colors cannot be produced by mixing any other colors. All other colors are made from these colors.

Principles of Design – guidelines that aid in arranging and composing attractive designs. These include balance, contrast, pattern, variety, rhythm and emphasis.

Print – a kind of artwork in which ink or paint is put onto a block (wood, linoleum, etc) which has a design carved into it. The block is then pressed onto paper to make a print (copy) of the design.

Proportion – the size, location or amount of something as compared to something else; the relationship of the parts to the whole.

Radial – lines or shapes that spread out from a central point.

Realistic – the true appearance of people, objects or scenes as seen by the human eye. Realistic art attempts to re-create the colors, textures, shapes and arrangements of actual objects.

Related Colors – colors that are next to each other on the color wheel.

Relief – a type of sculpture in which figures are raised above the surface or from a background that is flat or has hollowed out parts.

Repetition – a design that has parts that are used over and over again in a pleasing way.

Rhythm – regular repetition of lines, shapes, colors or patterns. The arrangement of parts of an artwork that make it seem to have a special beat or repeated movement.

Rubbing – an artwork in which a copy of a textured surface is made by rubbing the edge of a crayon, pastel or other drawing tool over a piece of paper which rests on its surface.

Scale – the ration of the size of the parts in a drawing or artwork to their size in the original. If a picture is drawn to scale, all of its parts are equally smaller or larger than the original.

Sculpture – carving, model or other three-dimensional piece of art.

Secondary Colors – colors that are mixed from two of the primary colors. The secondary colors are orange, green and purple.

Shade – a color that has been darkened by adding black to it. Navy blue is a shade of blue.

Shape – an element of art. The outline, edge or flat surface of a form as a circle or a square.

Sketch – a simple, quick, rough drawing done without a lot of detail but catching the chief features and a general impression of an object or scene.

Space – an empty place (negative) or area in which something exists (positive).

Still Life – a drawing or painting of an arrangement of non-moving, non-living objects such as fruit, flowers, bottles, etc. The arrangement is usually set indoors and includes at least on manufactured object, such as a bowl or vase.

Style – artistic technique, an artist’s special way of creating art.

Symbol – something that stands for something else, especially a letter, figure or sign that represents a real object or an idea.

Symmetry – parts arranged the same way on both sides. A face is usually symmetrical.

Technique – the way an artist uses tools and media.

Texture – an element of art. The way an object looks as though it feels, such as rough or smooth.

Three-dimensional – artwork that can be measured three ways, height, width and depth.

Tint – a color that has been lightened by adding white to it. Pink is a tint of red.

Two-dimensional – artwork that can be measured two ways, height and width. Artwork that is flat.

Unity – the quality of having all the parts look as if they belong together.

Value – the lightness or darkness of a color. Pink is a light value of red, navy is a dark value of blue.

Vanishing Point – in linear perspective, the place on the horizon where parallel lines appear to meet or converge.

Vantage Point – the place the artist seems to have been standing as he or she created the work of art.

Warm Colors – colors that remind people of warm things, colors with red or yellow in them, such as red, yellow, orange and pink.

Wash – background of a watercolor picture, prepared by using thin, watery paint applied quickly with large, sweeping brush strokes.

Woodcut – wooden surface on which a picture or design has been cut to form a relief used for printing.

Art Media

Drawing Media

Pencil
Charcoal
Ink
Pastel

Painting Media

Fresco
Tempera
Oil
Watercolor
Acrylic
Collage
Gouache

Crafts

Fibers
Glass
Clay
Furniture
Mosaics
Metalwork

Printmaking Media

Woodcut
Intaglio
Linocut
Lithograph
Serigraph

Sculpture Media

Bronze
Steel
Wood
Marble
Plastic

Pronunciation of Artist's Names

Arcimboldo, Giuseppe	- Ar-cheem- <u>bowl</u> -doh, Gee-you- <u>seh</u> -pay
Arp, Hans (Jean)	- Arp as in harp, Hahnss
Ashevak, Kenojuak	- <u>Ash</u> -ah-vak, <u>Ken</u> -o-wak
Beardon, Romare	- <u>Beer</u> -don, Ro- <u>mar</u> -ay
Bierstadt, Albert	- <u>Beer</u> -stah
Bonnard, Pierre	- Bo- <u>nahr</u> , Pee- <u>ehr</u>
Botticelli, Sandro	- <u>Bought</u> -tea- <u>chell</u> -ee, <u>San</u> -droh
Braque, Goerges	- Brahk, Zhorzh
Bronzino, Il	- Bron- <u>tsee</u> -noh, Eel
Bruegel, Pieter	- <u>Broy</u> -gel, <u>Pea</u> -t'r
Cassatt, Mary	- Cah- <u>saht</u>
Cezanne, Paul	- Say- <u>zann</u> , Pol (as in Polly)
Chagall, Marc	- Shah- <u>gahl</u> , Mark
Chardin, Jean-Baptiste	- Sharr- <u>dan</u> , Zhahn-Ba- <u>teest</u>
Dali, Salvador	- <u>Dah</u> -lee, Sahl- <u>vah</u> -dor
Daumier, Honore	- Dohm- <u>yay</u> , Oh-noh- <u>ray</u>
David, Jaques Louis	- Dah- <u>veed</u> , Shock Loo- <u>ee</u>
Degas, Edgar	- Duh- <u>gah</u> , <u>Ed</u> -gar
Delacroix, Eugene	- Duh-la- <u>crwah</u> , Oo- <u>zhenn</u>
Delauney, Robert	- Del-aw- <u>nay</u> , Row- <u>bair</u>
de la Tour, Georges	- Duh-la- <u>toor</u> , Zhorzh
Demuth, Charles	- <u>Dee</u> -mooth, Charles
Derain, Andre	- Duh- <u>rihn</u> , Ahn-dray
Duchamp, Marcel	- Du- <u>shamp</u> , Mar- <u>sell</u>
Dufy, Raoul	- Dew- <u>fee</u> , Rah- <u>ool</u>
Durer, Albrecht	- <u>Duhr</u> -ur, <u>Al</u> -brekt
Frankenthaler, Ann	- <u>Frank</u> -en-tall-er, Ann
Gauguin, Paul	- Go- <u>gan</u> , Pol (as in Polly)
Gericault, Theodore	- <u>Zhay</u> -ree-koh, <u>Tay</u> -oh-dor
Ghirlandaio, Domenico	- Geer-lahn- <u>dah</u> -yoh, Doh- <u>may</u> -nee-koh
Goya, Francisco	- <u>Goi</u> -yah, Frahn- <u>thees</u> -koe
Greco, El	- <u>Greck</u> -koe, Ell
Hassam, Childe	- Hass- <u>sam</u> , Chilled
Hokusai, Katshushika	- Ho-koo-sigh, Cat-soo- <u>she</u> -kah
Holbein, Hans	- <u>Hole</u> -bine, Hahnss
Hooch, Pietra de	- Hoke, <u>Pe</u> -ter dee
Ingres, Jean-Auguste Dominique	- Ang, Zhahn Oh- <u>goost</u> Doh-mee- <u>neek</u>
Kahlo, Frida	- <u>Kah</u> -lo, <u>Free</u> -dah
Kandinsky, Wassily	- Kan-din- <u>skee</u> , Va- <u>see</u> -l`yee
Kirchner, Ernst Ludwig	- <u>Keer</u> 'kh-ner, Ehrnst
Klee, Paul	- Clay, Pol
Kyosai, Kawanabe	- <u>Kvoh</u> -sigh, Kah-wah- <u>nah</u> buy
Leger, Fernand	- Lay- <u>zhay</u> , Fer- <u>nahn</u>
Leonardo da Vinci	- Lay-oh- <u>nahr</u> -doe da <u>vin</u> -chee
Leyster, Judith	- <u>Leye</u> -ster, <u>Ju</u> -dith
Lichtenstein, Roy	- <u>Lik</u> -ten-stine
Magritte, Rene	- Ma- <u>greet</u> , Ruh- <u>nay</u>

Pronunciation of Artist's Names

Manet, Edouard	- <u>Man-neh</u> , <u>Ay-dwahr</u>
Masaccio	- <u>Ma-zatsh-she-oh</u>
Matisse, Henri	- <u>Mah-tees</u> , <u>On-ree</u>
Metsys, Quentin	- <u>Met-sis</u> , <u>Kwen-tin</u>
Michaelangelo, Buonarotti	- <u>Mee-khel-ahn-jeh-loh</u> , <u>Bwone-a-rote-tee</u>
Millet, Jean Francois	- <u>Mee-lay</u> , <u>Zhahn Fran-swah</u>
Miro, Joan	- <u>Mee-roh</u> , <u>Hoe-ahn</u>
Modigliani, Amedeo	- <u>Mo-dee-lee-ah-nee</u> , <u>Ah-meh-day-oh</u>
Mondrian, Piet	- <u>Mohn-dree-ahn</u> , <u>Peat</u>
Monet, Claude	- <u>Moe-nay</u> , <u>Klode</u>
Morisot, Berthe	- <u>Mahriss-oh</u> , <u>Bairt</u>
Nolde, Emil	- <u>Nol-day</u> , <u>Ay-meal</u>
Orozco, Jose Clemente	- <u>Or-rose-coe</u> , <u>Ho-zay Cle-men-tay</u>
Picasso, Pablo	- <u>Pee-kahs-so</u> , <u>Pa-bloh</u>
Pollock, Jackson	- <u>Paul-ock</u> , <u>Jackson</u>
Raphael	- <u>Rahf-ay-el</u>
Redon, Odilon	- <u>Ruh-done</u> , <u>Aw-dee-lone</u>
Rembrandt, van Rijn	- <u>Rem-brant</u> van Rhine
Renoir, Pierre Auguste	- <u>Ren-wahr</u> , <u>Pee-ehr</u> <u>Oh-goost</u>
Rivera, Diego	- <u>Ree-vehr-ah</u> , <u>Dee-ay-goe</u>
Rodin, Auguste	- <u>Roe-dan</u> , <u>Oh-goost</u>
Rouault, Georges	- <u>Roo-oh</u> , <u>Zhorzh</u>
Rousseau, Henri	- <u>Roo-so</u> , <u>On-ree</u>
Seurat, Georges	- <u>Soo-rah</u> , <u>Zhorzh</u>
Shen , Chou	- <u>Shen Joh</u>
Sisley, Alfred	- <u>Sees-lee</u> , <u>Al-fred</u>
Tamayo, Rufino	- <u>Tah-my-yoe</u> , <u>Roo-fee-noe</u>
Tanobe, Miyuki	- <u>Tan-oh-bee</u> , <u>Mee-you-key</u>
Thiebaud, Wayne	- <u>Tee-bow</u> , <u>Wayne</u>
Toulouse-Lautrec Henri de	- <u>Too-looz</u> <u>Loh-trek</u> , <u>On-ree</u> duh
Van Eyck, Jan	- <u>Van ave-ick</u> , <u>Yahn</u>
Van Gogh, Vincent	- <u>Van Gokh</u> , <u>Vin-cent</u>
Vasarely, Victor	- <u>Vah-sah-ray-lee</u> , <u>Victor</u>
Velazquez, Diego	- <u>Vay-las-qwez</u> , <u>Dee-ay-goe</u>
Vermeer, Jan	- <u>Vare-may-r</u> , <u>Yahn</u>
Vuillard, Edouard	- <u>Vwee-yahr</u> , <u>Ay-dwahr</u>
Weyden Rogier Van der	- <u>Vie-d'n</u> , <u>Roe-je'air</u> van dare
Whitethorne, Baje	- <u>Whitethorne</u> , <u>Ba-hee</u>

C.U.S.D. Art Masterpiece Program- "Start Up" Procedures

- Put together and schedule lessons for the upcoming year. Use last year's schedule as a guideline, if possible.
- Check the art activities that correspond with each scheduled lesson. Make up an art supply list for the entire year. Give this list to the person responsible for purchasing your school's supplies.
- Photocopy the lessons, necessary memos and Art Manuals for the volunteers.
- Put these photocopies together to create volunteer packets for the Training.
- Put together recruitment flyers/registration forms for each classroom. These can be handed out at Meet the Teacher, Curriculum Night or left on a PTO table. (Samples Available)
- Collect the registration forms from the teachers to create your volunteer phone list.
- Schedule a date and time for Training night with the district coordinators. Send memos and/or call to notify volunteers.
- At the Training or before, try to recruit Chair people to oversee their grade level and be responsible for stocking their art supply tubs.
- At the Training, district coordinators will explain the program and demonstrate how to "Teach Art Masterpiece". School coordinators will be asked to discuss the logistics of the program.
- Make sure supplies/prints have been ordered and tubs are stocked.
- Have calendar in supply room for volunteers to note the times they have scheduled to teach. (This alleviates competing for the same print at the same time.)
- Make sure the prints and/or transparencies are purchased and available to the volunteers.
- If applicable, make a schedule or assign Chair people to display art in areas designated for Art Masterpiece displays. Select a committee to change displays.
- Notify 4th grade volunteers of the Arizona History curriculum and how some of the lessons are tied in. Also, make them aware of the Basha Art Gallery Tours that are available to the 4th grade.
- Notify the 6th grade volunteers of the 6th grade Art Fair in May and remind them to hold onto some of the student's activities for mounting and exhibiting in the Art Fair.

Other Suggestions:

- Have students make their own tagboard portfolios to keep all of their artwork in for the entire year. (Makes getting art for displays easier for the volunteer.)
- Grade level volunteers meet on a regular basis to do activity together, exchange ideas.
- Synopsis labels for the back of the artwork to inform parents of the lesson and what it entailed.
- Fundraising Ideas-Art Walk, Print donations, and booths for Parent's Night.
- Additional prints, artist information and educational resources available to coordinators at the IRC.