

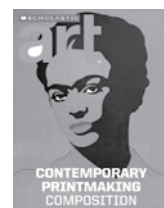
# SCHOLASTIC art

Teacher's Edition GRADES 4-6



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COMING  
THIS  
YEAR!



## NEW! STEP-BY-STEP LESSON PLANS INSIDE

### Dear Art Educator,

Welcome back to school. We're kicking off the first issue of the year with our most requested subject: artist sketches. Inside the magazine, we look at sketches done by four popular artists—Vincent van Gogh, Romare Bearden, Frida Kahlo, and Keith Haring.

### Plus! Look for these great features in the magazine:

- ▶ Exciting **news shorts** to engage students in the real world of art
- ▶ More accessible **art history articles**—perfect for a sub to use!
- ▶ More and bigger **color reproductions** to share and discuss with students
- ▶ Easier-to-use **Teaching Guide**, with **step-by-step lesson plans** and **two elementary workshops** per issue

We want to hear what you think about this issue: [scholasticartmagazine@scholastic.com](mailto:scholasticartmagazine@scholastic.com).

—The Editors

### Visit Our Web Site:

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You'll find these great features you can't get in print:

- ▶ **Videos** that bring each issue to life
- ▶ Art History on Demand **articles** from Grolier Online
- ▶ **Interactive debates** about hot topics in art

### ON THE POSTER

(See Grade 7-12 Teacher's Edition)

Keith Haring created this silkscreen print of the Statue of Liberty in 1986. Use the poster to guide a discussion about outline drawing and symbols. Ask:



- Why is the Statue of Liberty a symbol of our country? What does she stand for?
- How does Haring use line to define this iconic symbol?
- What are the people in the image doing? What do they stand for?

### National Content Standards for Visual Arts:

1. Understanding and applying media and techniques
2. Using knowledge of structures and functions
3. Evaluating subjects, symbols, and ideas
4. Understanding the visual arts in relation to history & cultures
5. Assessing characteristics of their work and that of others
6. Connecting visual arts to other disciplines

Secondary teachers may wish to use certain sections of this guide or to pass it along to an elementary colleague. <http://teacher.scholastic.com/products/classmags/art.htm>

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# Teaching Tips for Grades 4-6

## INTRODUCTION

### Content Standard 3



Have students study the cover of this issue. Explain that this picture is a **sketch** (a quickly done drawing or painting). Tell students that sketching helps artists to get their ideas on paper. Do a picture walk through pages 4-10 and have students describe what they see in each sketch. Use the images to reinforce understanding of the vocabulary terms about line.

## Pages 4-5

### Content Standards 2, 3, 4



1. Ask: *How might you share your latest art project with a family member who lives far away?* (phone calls, texts, e-mail) Tell students that Vincent van Gogh lived in a time before cell phones and e-mail. He wrote

letters to keep in touch with family and friends. He drew sketches to share his latest ideas with them.

2. Tell students that Van Gogh drew the sketch on page 5 (top right) in a letter to his brother Theo. It is a sketch of the artist's latest project—a painting of his bedroom in his new home in Arles, France. Have students discuss any similarities or differences between Van Gogh's bedroom and their own bedrooms at home.

3. Have them look for examples of **vertical** and **horizontal** lines in the sketch as well as the painting.

**Discuss:** *Why is it important for people to share their thoughts and ideas with others?*

## Pages 6-7

### Content Standards 2, 3, 4, 5



1. Ask: *What are some things that make up a neighborhood?* (homes, people, parks, stores) Have students look at the large image on page 7. Ask: *Does this artwork show an urban, a rural, or a suburban neighborhood?*

*How can you tell?* (urban; buildings, lots of people)

2. Tell students that this **collage** shows Romare Bearden's neighborhood in New York City, Harlem. The artist grew up during the Harlem Renaissance (1920s-1930s), when African-American musicians, writers, and artists flourished in Harlem.

3. Help students identify how each sketch on page 7 served as an inspiration for the finished collage. Use the sketches to help students understand the meaning of **blind contour**, **modified contour**, and **thumbnail sketches**. Have students compare and contrast the sketches and the finished piece.

**Discuss:** *Is it better to sketch from observation, imagination, or both? Why?*

## Pages 8-9

### Content Standards 2, 3, 4



1. Ask: *What do you look like when you are happy? Sad? Angry? Surprised? Excited? Scared? Hurt?* Have students physically act out each emotion.

2. Have students think about how they might show one of

these emotions in a drawing of themselves. Have them look at the self-portrait of Frida Kahlo on page 8 and identify Kahlo's emotion in the portrait (sadness). Have them point out clues that show that the artist is sad (tears, faraway look in eyes, messy hair). Lead into a discussion about how Kahlo used **modeling** and **shading** in the portrait.

3. Read together the debate on page 9. Invite students to discuss whether they think it is OK to publish an artist's diary without his or her permission.

**Discuss:** *Can an artist make art about a sad subject and feel happy inside? How about a happy subject and feel sad inside? Why or why not?*

## Pages 10-11

### Content Standards 2, 3, 4



1. Draw a heart and a star on the board. Ask: *Which shape stands for love? (heart) Which shape stands for achievement? (star)*

2. Tell students these shapes are **symbols** that stand for

something else. Have students identify other symbols that they know, such as math symbols, state symbols, and national symbols.

3. Have students look at the mural image on page 10. Tell them that Keith Haring used **outline drawing** to create his own symbols, called **pictographs**. Each pictograph stands for a larger idea. Have students identify some of the symbols in the mural (dancers, running people, nuclear power symbol, three-eyed face) and what they might mean.
- Discuss:** *Do symbols always stand for the same meaning or can they have different meanings? Why?*

# WORKSHOP #1

## "ALL ABOUT ME" SKETCHBOOK

**Content Standards 1, 2, 3, 4**

### PREPARATION

Read "Start With a Sketch..." on page 4 with students. Explain that making a **sketch** is a great way for artists to record their ideas. The sketches can be works of art in themselves. Have students study the sketches of Vincent van Gogh (pages 4-5), Romare Bearden (pages 6-7), Frida Kahlo (pages 8-9) and Keith Haring (pages 10-11). Tell students that they will each make a **sketchbook** that shows who they are.

### SESSION 1

1. Distribute 3 sheets of 11" x 17" paper to each student. Have students stack and then fold the sheets in half to make a 6-page booklet with 8 1/2" x 11" pages.
2. Have students open the booklets to expose the seam in the center. Have them use a ruler to mark a dot 4" up from the bottom of the center seam and a second dot at 7" from the bottom of the center seam.
3. Have students place their booklets on top of scrap cardboard. They will then use thumbtacks to press holes into the paper in the two places marked.
4. Have students feed a pipe cleaner from outside to inside through the top hole, then stitch through the bottom hole. The two loose ends of the pipe cleaner can be twisted together.

FIG. 1

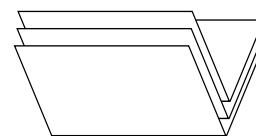


FIG. 2 & 3

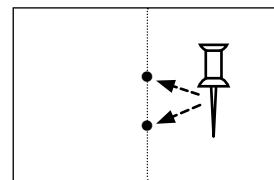
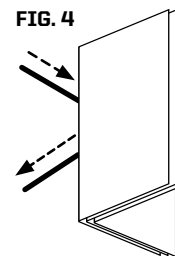


FIG. 4



**GRADE LEVEL:** grades 4 and up

### OBJECTIVES:

1. Students will learn about sketching.
2. Students will make personal sketches about their lives.
3. Students will bind their sketches into a book.

**TIME:** 3 class sessions

### MATERIALS:

1. Sheets of copy paper (11" x 17")
2. Scrap cardboard
3. Ruler
4. Thumbtacks
5. Pipe cleaners
6. Pencils, colored pencils, or markers
7. Glue sticks and white glue

### VOCABULARY

sketch, sketchbook

### Modify This Workshop for Grades K-3

Have younger students create 4-page books. Have them staple the books instead of sewing them. Give them a structure for each page:

Cover: All About Me (self portrait)

Page 2: My Family (family portrait)

Page 3: My Favorite Things (food, games, sports)

Page 4: When I Grow Up (self as adult/dream job)

### SESSION 2

1. Review page 11 with students and demonstrate the different qualities of line. You may also wish to demonstrate basic contour drawing.
2. On separate paper, have students make sketches of themselves, friends, family members, pets, favorite foods, sports, games, and things they like.
3. As homework, have students make one new sketch each day for a week.

### SESSION 3

1. Have students select which sketches they would like to include in their final books. They should cut out the sketches and arrange them on the pages.
2. Using colored pencils and markers, students should title their books and add colorful decorations.

—Prepared by Peter Maddalena

## ASSESSMENT QUESTIONS

### Content Standard 5

1. Did students explore the concept of self?
2. Did students learn about sketching and qualities of line?



# WORKSHOP #2

## CREATE A ROOM DRAWING



**GRADE LEVEL:** grades 4 and up

### OBJECTIVES:

1. Students will learn about Vincent van Gogh's use of perspective in *Bedroom at Arles*.
2. Students will learn to draw from one-point perspective to a single vanishing point.
3. Students will make a drawing of their own bedrooms using Van Gogh's bedroom sketch as inspiration.

**TIME:** 2 class sessions plus homework

### MATERIALS:

1. Paper
2. Portable drawing surfaces
3. Pencils
4. Rulers

### VOCABULARY

one-point perspective, horizon line, vanishing point, convergence, foreshorten

### WRITING EXTENSION

Have students write a letter to a friend or family member about their bedroom drawing. Encourage them to use descriptive language in their letters.

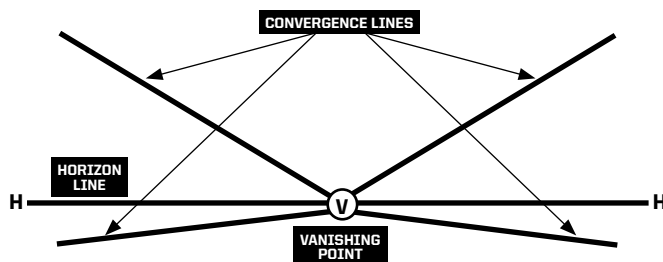
### Content Standards 1, 2, 3, 4

#### PREPARATION

Review pages 4–5 of the current issue. Tell students that when Vincent van Gogh moved to Arles, it was wintertime and very cold outside. Van Gogh spent long days indoors alone. He found inspiration in simple scenes around his own home, such as his bedroom. Tell students that they will use Van Gogh's bedroom sketch as the inspiration to do their own bedroom sketches.

#### SESSION 1

1. Gather students in a school hallway. Talk about **one-point perspective** (having a single vanishing point usually directly opposite the viewer's eye). Have students



identify the **vanishing point** in the hallway (place in the distance where parallel lines look like they converge). Discuss **foreshortening** (objects in the distance look smaller than objects that are closer even though they are the same size).

2. Distribute paper, pencils, rulers, and portable drawing surfaces. Have students use rulers to draw the hallway with all the lines receding to the vanishing point.

#### SESSION 2

1. Have students look at Van Gogh's bedroom sketch again. Ask where Van Gogh may have been standing in the room to get the perspective shown. Have students identify examples of foreshortening in the drawing.
2. Have students draw their own bedrooms from memory. Have them picture themselves in the room. They should start by drawing the far wall and then draw the lines of the floor and ceiling.



The lines should be angled as though coming out from the vanishing point.

3. Once students have drawn the basic shape of the room, they should add in furniture and objects. Remind them to use foreshortening for items in the room.
4. As homework, have students redraw their bedroom from observation using the techniques learned in class.

—Prepared by Peter Maddalena

## ASSESSMENT QUESTIONS

### Content Standard 5

1. Did students discuss Van Gogh's use of perspective?
2. Did students create drawings using one-point perspective?
3. Did students properly use foreshortening of objects in their drawings?