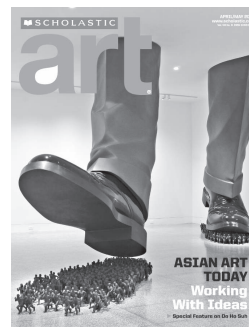


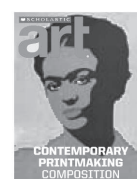
SCHOLASTIC art

Teacher's Edition **GRADES 4-6**



APRIL/MAY 2010
Vol. 40 No. 6 ISSN 1060-832X

COMING
NEXT
YEAR!



GREAT NEW FEATURES IN THIS ISSUE!

DEAR ART EDUCATOR,

You might have noticed some changes to *Scholastic Art*.

In this issue you get:

- ▶ 8 EXTRA PAGES
- ▶ ART NEWS FEATURES chosen especially for students
- ▶ AN INTERACTIVE DEBATE on a controversial artist of today
- ▶ EXPANDED ART HISTORY articles
- ▶ A PAGE OF ART PUZZLES, GAMES, AND MYSTERY PHOTOS

All this in addition to your favorite regular features:

- ▶ ART STUDENT interview
- ▶ HANDS-ON STUDIO WORKSHOP
- ▶ ART CAREERS feature

We'd love to hear your feedback about our new features. Send your thoughts and comments to **scholasticartmagazine** @scholastic.com.

-The Editors

NEW WEB SITE!

Take your students beyond the magazine at scholastic.com/art

Here's a preview of what you'll find online:

- ▶ ART HISTORY ON DEMAND—grade-appropriate articles about artists, media, and art history provided by Grolier Online
- ▶ CAREER CORNER—all of the exciting careers in art previously featured, in one place and updated regularly
- ▶ SCHOLASTIC ART & WRITING AWARDS WINNERS—inspiring interviews with award-winning students

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

Don't miss one issue! Order your subscription now.
1-800-Scholastic (1-800-724-6527)

<http://teacher.scholastic.com/products/classmags/art.htm>

Supplement to *Scholastic Art*

Questions for Class Discussion

INTRODUCTION

Content Standard 3



Have students study the poster accompanying this issue. Explain that this piece is an **installation** (*a room-size work of art that surrounds viewers*) created by contemporary Korean artist Do Ho Suh (1962–). Use the article “Five Things to Know About Do Ho Suh” (pages 14–15) to quickly introduce the artist. Proceed to pages 8–13 for a more in-depth look.

Additional Resources: Do Ho Suh was featured on the first season of *art:21*. You can watch clips of the show at <http://www.pbs.org/art21/artists/suh/index.html>.

ESSENTIAL QUESTIONS

READING COMPREHENSION

Pages 8–9

Content Standards 2, 3, 4



1. What part of Suh's personal history inspired *Some/One*?
The piece is based on the artist's time in the Korean military.

2. How did Suh suggest the military in *Some/One*? Suh used military dog tags to construct a robe of armor similar to the one seen on pages 16–17 (center).

3. How did Suh use repetition and variation in the piece?
Dog tags look the same, but each is stamped with the personal information of a unique individual.

Pages 10–11

Content Standards 2, 3, 4



4. What personal experiences inspired *Paratrooper-I*? The piece was inspired by Do Ho Suh's move from Korea to the U.S. It also reflects Suh's military background.

5. How did the artist feel when he first arrived in the U.S.? He felt as if he had been dropped from the sky.

6. What does the parachute represent? The parachute contains the signatures of people to whom the artist feels close. “The signatures . . . stand for the love, help, and thoughts these people have given me,” the artist says.

7. What do the red strings represent? They represent the invisible connections the artist has to his friends and family.

DISCUSSION QUESTIONS

Content Standards 2, 3, 4

1. In Eastern cultures, karma means that people's actions—good or bad—determine what will happen to them in the future. Does Do Ho Suh's *Karma* show this concept? If so, how?
2. Why did Suh give *Some/One* a mirrored interior? How might it feel to step inside the piece?
3. In *Paratrooper-I*, Suh sewed the names of his friends and family members into a parachute. In what ways do our friends and family function like a parachute?
4. What ideas or feelings might the paratrooper's body language express?
5. In making *Paratrooper-I*, Suh made a lot of visual choices: He chose to make his strings red instead of another color. He sculpted the paratrooper out of shiny, mirrorlike metal. What ideas might these and other visual choices communicate?

BRAINTEASERS + PUZZLES

Answer Key

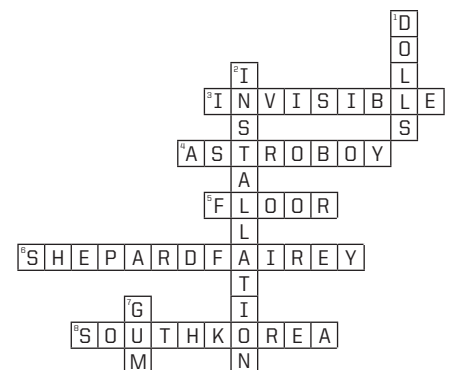
Explain This

This temporary sidewalk painting appeared in London in 2009. It gives the illusion of a deep canyon in the middle of the sidewalk. It was created to slow down bicyclists on the path. It was painted by Joe Hill and Max Lowry, artists who specialize in 3-D images.

Mystery Photo

The photograph is a detail of Do Ho Suh's installation *Floor* (page 15). The detail shows the piece from above. The diverse group of people shown are using their hands to prop up an entire glass floor. The piece shows the power of people working together.

Crossword



WORKSHOP #1

LIFTING UP A COMMUNITY

CONTEST WINNER!

Congratulations to **Angela Applegate of Washington Center Elementary**

in Fort Wayne, Indiana. This is her winning workshop.



TIME: 2 class sessions

GRADE LEVEL: grades 4 and up

MATERIALS:

1. Tracing paper (12 $\frac{3}{4}$ " x 3 $\frac{1}{2}$ ")
2. Tag board squares (4" x 4")
3. 6" cardboard tubes (toilet paper rolls will work)
4. White drawing paper
5. Colored pencils, crayons, or markers
6. No. 2 pencils
7. Scissors
8. Transparent tape
9. Glue sticks and white glue
10. Tempera paints (white and a variety of colors)
11. Paint brushes
12. String of small holiday lights

AIMS:

1. Students will learn about the art of Do Ho Suh.
2. Students will each create a mixed-media sculpture.
3. Students will combine their sculptures into an installation.

VOCABULARY

repetition, variation, installation

EXTENSION PROJECT

Have younger students create flat houses out of layered tracing paper. They can cut figures out of tracing paper and add them to the houses. Arrange the houses so that they overlap slightly and glue together. Hang the assembled piece over a window.

Content Standards 1, 2, 3, 4

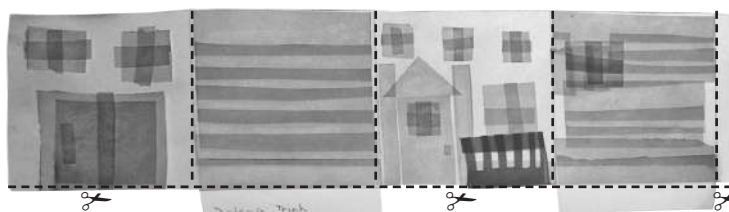


FIG. 1

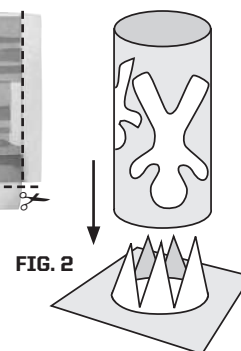


FIG. 2

PREPARATION

Review pages 8-11. Explain that Do Ho Suh uses **repetition** (*using the same elements over and over again*) and **variation** (*something that is slightly different from a thing of the same type*) in his work. Tell students that they will each be making a sculpture that represents their home and family. Their sculptures will be combined into an **installation** (*a work of art that surrounds viewers*) that represents the similarities and differences in their community.



SESSION 1

1. Distribute a cardboard roll to each student. Have students paint the inside of the roll white and the outside their favorite color.
2. Using a sheet of tracing paper, demonstrate how to construct a model house. (see fig. 1): Fold over the long end of the paper to create a 1/4"-wide band. Unfold the paper. Fold the short end of the paper to create a 1/4"-wide band, and keep it folded. To create the four walls of the house, fold the tracing paper in half then do it again. When unfolded, creases should divide your paper into equal fourths lengthwise (not including the 1/4" band on the short side). Finally, use scissors to cut away three sections of the band on the long side.
3. Help students construct their houses. Collect work and store for next session.

SESSION 2

1. Distribute work from the last session, glue, scissors, pencils, and extra tracing paper. Have students cut windows, doors, and additional elements out of the extra tracing paper and glue these shapes onto the walls of their model houses.
2. Distribute tag board squares. Have students use the cardboard tubes to trace a circle onto the center of the square. Have them draw spoke-like lines through the center of the circle and cut along these lines to create triangular tabs. Have them fold down these tabs and use them to glue the base into the tube (see fig. 2).
3. Have students fold the house into a cube and use the tab on the short side to glue together. Have them use the tabs on the long side/bottom to glue the house onto the base. Have them draw figures representing family members on white drawing paper, cut them out, and paste onto the cardboard tube.
4. Assemble and configure the houses. String holiday lights through each.

ASSESSMENT QUESTIONS

Content Standard 5

1. Did students explore the concept of home and community?
2. Did students learn about visual metaphors and installation art?

WORKSHOP #2

SYMBOLIC SELF-PORTRAIT

CONTEST WINNER!

Congratulations to **Casey Carlock** of **Mary Lyon Elementary** in Chicago, IL. This is her winning workshop.



TIME: 3 class sessions

GRADE LEVEL: grades 4 and up

MATERIALS:

1. Collage elements such as fabric scraps, wallpaper, newspapers, and magazines
2. Building materials such as cardboard and Styrofoam
3. Scissors, X-Acto knives, and box cutters
4. Paint
5. Brushes
6. Glue
7. Strong tape
8. Staplers and staples

AIMS:

1. Students will explore visual metaphor and symbolism.
2. Students will learn how to develop an idea into a work of art.
3. Students will sculpt a mixed-media symbolic self-portrait.

VOCABULARY

symbol, scale

EXTENSION PROJECT For grades K-3

What is a home? Is it a building, a feeling, or people? Have students use fabric, wrapping paper, and markers to create a mixed-media collage that expresses the feeling of home.

Content Standards 1, 2, 3, 4

PREPARATION

Review pages 8-15 of the current issue. Discuss how Do Ho Suh's move from Korea to the U.S. inspired *Fallen Star* (bottom of page 15), a sculpture that shows his Korean house crashing into his American house but could also represent two different parts of his identity. What might the parachute attached to Suh's Korean house **symbolize** (*represent*)? How about the wreckage scattered around the spot where the two houses collided? How does Suh use **scale** (*the size relationship between objects*) to show the relationship between the two houses?

Ask students to suggest some ways in which a house can be used to express identity. Have them think about their own houses. Which features could they exaggerate, add, or remove to make their house show who they are? Tell them that they will be making a sculpture of a house that will also be a symbolic self-portrait.



SESSION 1

1. Distribute paper and pencils, and have students sketch some ideas. Challenge them to think about the personal qualities they wish to express and the methods (symbolism, scale, exaggeration, fantasy, etc.) they will use to express these qualities. Critique the sketches as a class or on an individual basis.
2. Show students the materials they'll be working with. With these materials in mind, have them turn their favorite sketch into blueprint-like drawings that they can use as a reference during construction.

SESSION 2

1. Distribute blueprints and have students choose the building materials (such as cardboard or Styrofoam) they will need to create their basic structure.
2. Demonstrate proper use of the X-Acto knives and box cutters and distribute. Demonstrate various assembly techniques such as gluing, stapling, and taping.
3. Have students choose their building materials and construct the basic structures of their houses.

SESSION 3

1. Distribute paints, brushes, and work from previous session.
2. Have students use a separate piece of paper to experiment with various painting techniques then apply a base color (or base colors) to their houses.
3. Have them add collage elements, challenging them to consider whether their idea is best served by using color contrast, color harmony, repetition, or variation.

ASSESSMENT QUESTIONS

Content Standard 5

1. Did students explore the connection between home and identity?
2. Did students create inventive sculptural structures?
3. Did students use juxtaposition, layering, repetition, and variation?
4. Did students use symbolic and metaphorical images?