

STILL TO COME!

- **NOVEMBER:** Tim Burton
- **DEC./JAN.:** Impressionism
- **FEBRUARY:** Red Grooms
- **MARCH:** Photojournalism
- **APR./MAY:** Kehinde Wiley

Teacher's Guide

Grades 7-12 and Grades 4-6

DEAR TEACHER:

Welcome back! We spent our summer brainstorming how to make *Scholastic Art* even more useful. Here are a few changes we made:

- The poster is double-sided—you get two posters with every issue!
- The Grade 4-6 Teacher's Guide has a bonus worksheet. You'll find the whole guide as a pull-out section inside this packet.
- Our website is even more robust, and it's free with your subscription. Register at www.scholastic.com/art.

We've also aligned the magazine to the Common Core Standards. Look for connections in the chart below. I'd love to hear what you think. E-mail me at scholasticart@scholastic.com.

—Tara Welty, Editor

www.scholastic.com/art



FEATURED VIDEO:

Van Gogh and the Elements of Art

PLUS:

- Printable skills sheets
- Leveled text for elementary readers
- Hands-On Project how-to video

FEATURES	NATIONAL ART EDUCATION STANDARDS	COMMON CORE STANDARDS	ONLINE MATERIALS www.scholastic.com/art
SPOTLIGHT: ELEMENTS AND PRINCIPLES, p. 4	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 and cultures	Reading Informational Text: 7. Integrate media in several formats Writing Standards: 5. Write informative/explanatory texts	<ul style="list-style-type: none"> • Anchoring video • Printable assessment work sheet for Grades 7-12 and Grades 4-6 • Vocabulary sheet
DEBATE: VIDEO-GAME ART, p. 12	3. Evaluating subjects, symbols, and ideas	Reading Informational Text: 8. Trace arguments and evidence	<ul style="list-style-type: none"> • Interactive debate
HANDS-ON PROJECT: DRAW A STILL LIFE, p. 14	1. Understanding and applying media and techniques; 2. Using knowledge of structures and functions; 5. Assessing characteristics of their work and that of others	Reading Informational Text: 7. Integrate media in several formats	<ul style="list-style-type: none"> • How-to video
GREAT ART JOBS: CONCEPT ILLUSTRATOR, p. 16	1. Understanding and applying media and techniques; 6. Connecting visual arts to other disciplines	Reading Informational Texts: 5. Analyze the overall structure of a story	<ul style="list-style-type: none"> • Archive of Great Art Jobs

Pages 2-3

ART NEWS + NOTES

\$119.9 Million Sale

Edvard Munch said, "In my art, I attempt to explain life and its meaning to myself."

• **How has Munch used line and color in *The Scream* to express the panic he felt upon seeing the blood-red sky?** (He uses free-flowing, swirling lines to depict the sky and water in the background, in which bands of complementary orange and blue dominate. The diagonals of the pier draw our attention to the figure. His body, made of curving lines, has the unstable appearance of a melting candle.)

Color Wheels

How has David T. Waller used color in *Car Atlas*? (He has arranged the toy cars by color so that they form a rainbow of concentric circles.)

Americas 2,100,000 Artists

Why do you suppose that just 10 percent of the professional artists in the U.S. make their living from creating fine art? (Making a living from selling one's paintings or sculptures requires not only talent and skill but also a degree of luck. A wide variety of careers are available for people with artistic skill.)

Pages 4-5

HOW TO MAKE A MASTERPIECE

Background

- Watch a video about Vincent van Gogh on our website: www.scholastic.com/art.
- Vincent van Gogh is considered a Post-Impressionist—he is most known for his use of brilliant color and visible, swirling brushstrokes. He completed *The Starry Night* in 1889. In it, the artist depicts the view from

his window at the sanatorium at Saint-Rémy-de-Provence in southern France. He was staying there at the time.

Discussion

- **What are the elements of art?** (They are the basic "ingredients," or building blocks, used to compose a work of art: line, shape/form, space, color, value, and texture.)
- ① • **How does van Gogh use line to develop shape and form in *The Starry Night*?** (He uses short, choppy lines to surround the stars and emphasize their shape. He uses thick, dark outlines to define the geometric forms of the houses.)
- **What technique has the artist used to create the illusion of space?** (He has divided the composition into a clear foreground, middle ground, and background. For example, the tree in the foreground appears closer to the viewer than the church steeple.)

Pages 6-7

PORTRAITS WITH PERSONALITY

Discussion

- **What are the three "layers" of space in Albrecht Dürer's *Self-Portrait with Gloves*?** (1. The subject sits in the foreground layer, just inside the picture frame. 2. The background layer recedes through the window, which reveals a vast, rolling landscape and the sky. 3. The third layer is just outside the picture plane. If you were standing in front of the painting, you would be part of this third layer.)
- **How did Henri Matisse create the composition in *The Sword Swallower*?** (He layered black-and-white cut-out shapes on a background of solid-color rectangles.)
- **What kind of circus performer do the cut-out shapes suggest?** (The pointed black shapes and the open mouth suggest a sword-swallower.)
- **What kinds of contrasting**

textures did Frida Kahlo use in her self-portrait? (Kahlo contrasted the stiff, scratchy-looking lace and intricate patterns with the smooth texture of her skin and hair.)

• **Does the subject look comfortable?** (No, she seems confined by the lacy headdress.)

• **Describe the color scheme used by Andy Warhol in *Marilyn Monroe*.** (Warhol used the complementary colors red and green with a shock of yellow hair. This unnatural color scheme creates the ghostly effect of a photographic negative.)

Pages 8-9

THE OCEAN BY DESIGN

Discussion

- **How does Winslow Homer emphasize the focal point of *The Gulf Stream*?** (He uses line, shape, and color to bring the viewer's eye to the center. A small, white sunlit area with a streak of red draws attention to the boat and sharks. The man's body and the boat form diagonal lines that emphasize their precarious position on the rough sea.)
- **What is different about the way Paul Klee draws attention to the boat in *The Seafarer*?** (Klee uses a shift in tonal values in the patterned background. He placed the boat near the brightest part of the painting.)
- **How does Hokusai balance the composition in *The Great Wave*?** He uses an asymmetrical composition—the giant wave dominates the left side of the composition, overwhelming the tiny figures and boats.)
- **Can the wave be considered the focal point?** (No; but the curve of the wave brings the eye around to the focal point—Mount Fuji—which is in the background.)
- **In *Sonny's Quilt*, how does Faith Ringgold focus the viewer's attention on the figure?** (Ringgold uses a symmetrical composition. Strong, rhythmic vertical lines frame,

POSTAL INFORMATION

Scholastic Art® (ISSN 1060-832X; in Canada, 2-c no. 9360) is published six times during the school year, Sept./Oct., Nov., Dec./Jan., Feb., Mar., Apr./May, by Scholastic Inc., 557 Broadway, New York, NY 10012-3999. Second-class postage paid at Jefferson City, MO 65101 and at additional offices. Postmasters: Send notice of address changes to Scholastic Art, 2931 East McCarty St., P.O. Box 3710, Jefferson City, MO, 65102-3710.

PUBLISHING INFORMATION

U.S. prices: \$8.99 each per school year, for 10 or more subscriptions to the same address. 1-9 subscriptions, each: \$19.95 student, \$29.95 Teacher's Edition, per school year. Single copy: \$5.50 student; \$6.50 Teacher's. (For Canadian pricing, write our Canadian office, address below.) Communications relating to subscriptions should be addressed to Scholastic Art, Scholastic Inc., 2931 East McCarty Street, P.O. Box 3710, Jefferson City, MO 65102-3710 or call our toll free number 1-800-387-1437 ext 99. Communications relating to editorial matter should be addressed to Margaret Howlett, Scholastic Art, 557 Broadway, New York, NY 10012-3999. Canadian address: Scholastic-Canada Ltd., 175 Hillmount Rd., Markham, Ontario L6C 1Z7. Available on microfilm through Xerox University Microfilms, Inc. 300 N. Zeeb Rd., Ann Arbor, MI 48106. Also available on microfiche through Bell & Howell Micro Photo Division, Old Mansfield Rd., Wooster, OH 44691. Printed in U.S.A. Copyright © 2012 by Scholastic Inc. All Rights Reserved. Material in this issue may not be reproduced in whole or in part in any form or format without special permission from the publisher.

and focus attention on, the figure of the jazz musician in the center.)

Pages 10-11

5 THINGS TO KNOW

Discussion

• **How have each of the artists on these pages experimented with the elements and principles in their work?** (Answers will vary. Picasso used a monochromatic color scheme; Dali used the conventions of space to create a dreamlike world; Mondrian used line and color to create a unified composition; Thomas used color, shape, and radial balance to create rhythm; Pollock used color and texture to build rhythm.)

Page 12

DEBATE: IS THERE ART IN YOUR XBOX?

• Students may share their opinions on our website: scholastic.com/art.

Page 13

STUDENT ARTIST

Discussion

• **How did Lauren Trexler use line and value to create texture in her drawing of a bird in flight?** (Trexler used long, thin black-and-white lines to create realistic-looking feathers. For softer sections, she used shorter, thicker pencil strokes. She used darker values to create shadows and the illusion of depth.)

Page 16

JOB: CONCEPT ILLUSTRATOR

Discussion

• **How does James Oxford help bring a movie script to life?** (Oxford creates digital images that serve as the basis for building movie sets.)

• **Why is it important for a concept illustrator to have a background in 3-D illustration software programs?** (These programs are the tools that help the artist create “digital worlds.”)

HANDS-ON PROJECT: STILL-LIFE DRAWING

OBJECTIVE: Students will have an overview of all the elements of art and how they are combined using the principles of design. Each student is assigned three elements and one principle. Students will create small still-life drawings or collages demonstrating at least one of their assigned elements and principles.

TIME: Up to 10 hours

Preparation

1. Gather still-life materials such as bones, plants, or fruit, or have students bring objects from home, such as trophies or stuffed animals.
2. (Optional) Create note cards, each listing three elements and one principle, to hand out to students. For example, balance is the principle and the elements are value, line, and shape. Students can choose one or more of the elements, depending upon their level of knowledge. Value is an important element, so it should be on all the cards.
3. It helps if students have learned measuring techniques for drawing—including plumb and level, unit of measure, and finding the midpoint—prior to this assignment. They should have also spent time practicing gesture, blind contour, contour, and negative space drawings.

Introduction (1-2 hours)

1. Discuss the assignment and show students the video how-to for this project, available at www.scholastic.com/art.
2. If you're using the note cards, hand one out to each student. Have students research their elements and principles by referring to the magazine and doing additional research in books and handouts and on the Internet.

Set Up the Still Life (1 hour)

1. Have students set up a still life in the middle of the table. The still life should contain as many of the elements as possible. For example, the forms should be a contrast in value, shape, and line. Work with students to light the still life to create strong form shapes and to cast shadows.

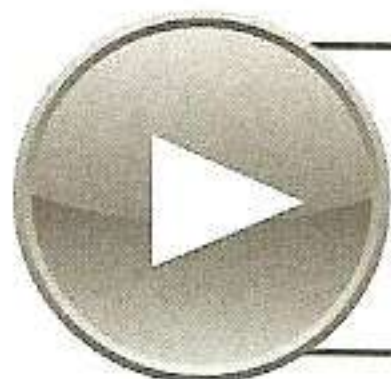
Draw What You See (up to 3 hours)

1. Begin the drawing session with blind contour, contour, and negative-space drawings of the still life. Make sure students include trapped shapes inside the forms, cast shadow and form shadow shapes. Composition is addressed by having the students' drawings touch at least three sides of the paper. Stress that the positive and negative space are of equal importance.
2. Have students look for abstract dark and light shapes. Tell them they may need to adjust the value pattern to connect the darks. Have students squint to see the value pattern.

Refine Your Work (up to 4 hours)

1. Have students simplify and break down their drawings to five basic shapes. Tell them to apply one or more elements and principles to their drawings. More advanced classes should focus on a principle.
2. Students may photocopy their drawings if they want to use multiples. They may consider enlarging or reducing them to change the scale. They may arrange, crop, edit, or monumentalize their compositions. They may choose to use different colored or patterned papers to add to their collage or drawings.

Prepared by April Ferry, Seattle Art Academy, Seattle, Washington



Find answer keys and other great resources: www.scholastic.com/art

Name: _____ Class: _____

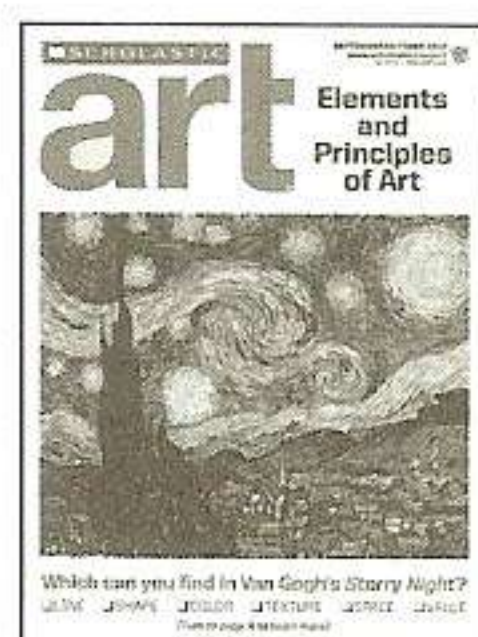
Reading Review:

THE ELEMENTS AND PRINCIPLES OF ART

Use the September/October 2012 issue of *Scholastic Art* to answer the questions. Write your answers in complete sentences on a separate sheet of paper.

1. How does Van Gogh use line to create the swirling sky in *The Starry Night*? (pages 4-5)
2. What organic and geometric shapes can you identify in *The Starry Night*? Where do you see three-dimensional forms? (pages 4-5)
3. Van Gogh created *The Starry Night* while staying at a mental hospital following a breakdown. How does he use the elements of art to convey the turbulence of his emotions in the painting? (pages 4-5)
4. Describe the textures of the shirt, gloves, and hat in Albrecht Dürer's *Self-Portrait with Gloves*? How do they compare with the textures of the fabric in Frida Kahlo's self-portrait? (pages 6-7)
5. What emotions might Frida Kahlo be trying to convey with the headdress she wears in her self-portrait and the way she wears her hair? (pages 6-7)
6. Actress Marilyn Monroe was known for her glamour. Does Andy Warhol's portrait give the actress a glamorous appearance? Why or why not? If not, how does she appear? (pages 6-7)
7. Even though he uses a grid instead of waves, Paul Klee's painting *The Seafarer* still conveys the idea of a boat on the ocean. How does he use the elements of art to get that idea across? (pages 8-9)
8. Art can tell a story. What is the story told in the Winslow Homer painting? How would you describe what is happening in the scene? What do you predict will happen to the man in the painting? What elements of art give you that feeling? (pages 8-9)
9. Would Pablo Picasso's *The Old Guitarist* have the same mood if it were painted in red? Why or why not? (pages 10-11)
10. What are some of the ways that you can tell Salvador Dalí's *The Persistence of Memory* is not about everyday reality? Why do you think he chose to set it in three-dimensional space? (pages 10-11)

INTRODUCTION



Have students look closely at the image on the cover. Note the question and check boxes at the bottom. Ask students to describe the kinds of lines they see. Have them trace different shapes with their fingers. Ask if the buildings look flat or 3-D. Have students describe the colors used and the values of those

colors. Ask what the painting might feel like if touched. Tell students to check off the boxes on the bottom of the cover as they find each element of art in the image.

Pages 4-5



1. Find a lower-Lexile version of this article on our website: www.scholastic.com/art.

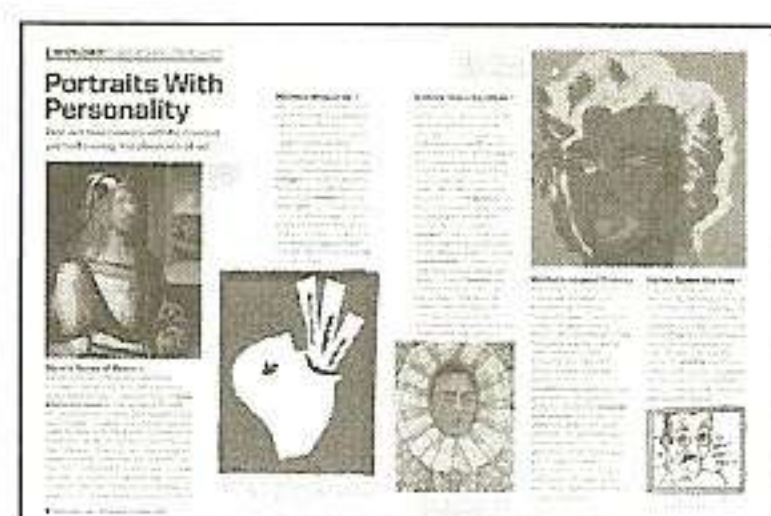
2. Ask: *What ingredients do you need to make a cake?* List answers on the board. (flour, sugar, eggs, baking soda,

etc.) Explain that these ingredients can be combined in different ways to create other baked goods, like cookies or pie. Discuss how artists also have ingredients with which to work. They are called the elements of art.

3. Have students create a T-chart in their sketchbooks. Have them label the left side "Elements of Art" and the right side "Principles of Design." (They'll learn about the principles on page 8.) Students should list each element under the elements heading.

4. As students read about how Vincent van Gogh used the elements of art in *The Starry Night*, have them add notes and sketches to their charts to help them define the vocabulary terms. **Discuss:** *How might another artist use the elements of art differently to paint the night sky?*

Pages 6-7



1. Find a lower-Lexile version of this article on our website: www.scholastic.com/art.

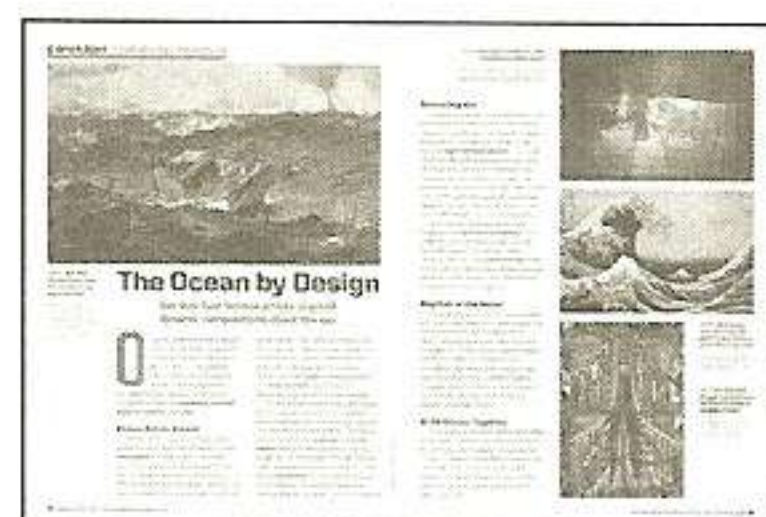
2. Have students look closely at Albrecht Dürer's *Self-portrait With Gloves*. Read the text about this painting aloud. Help

students identify the three layers of space in the work.

3. Have students make a list of the different textures they see in the Frida Kahlo self-portrait. Have them call out the colors in the Andy Warhol. You may wish to show them a color wheel so they can see that red and green are a complementary pair. Have them trace the lines of Keith

Haring's portrait with their fingers. **Discuss:** *Each artist on these pages chose to focus on one element, but they used other ones too. Can you identify some of them?*

Pages 8-9



1. Find a lower-Lexile version of this article on our website: www.scholastic.com/art.

2. Say: *Once you know the elements, or "ingredients," of art, you can combine them to make a variety of visual treats.*

The recipes you'll follow are called the Principles of Design. Read the principles aloud. Have students add them to the T-charts they began when examining pages 4-5.

3. Ask students to compare Winslow Homer's painting on page 8 with Paul Klee's painting at the top of page 9. Help them understand how each artist used line, shape, and color to draw our attention to the **focal point**.

4. Ask how Katsushika Hokusai's *The Great Wave off Kanagawa* could be altered to change the **balance** from **asymmetrical** to **symmetrical**. (The large wave on the left would have to be reduced.) Would the image have the same impact if that was changed?

5. Explain that **rhythm** and **patterns** can help create visual interest in an artwork. Have students look for patterns in Faith Ringgold's piece. **Discuss:** *Do each of the artworks on these pages have unity? Why or why not?*

Pages 10-11



1. Ask students to imagine Pablo Picasso's *The Old Guitarist* in pink or red. Would the painting create the same mood? Why or Why not?

2. Ask students to compare Jackson Pollock's work with

Piet Mondrian's work. They both used the element of color to create their pieces. How? Can students see order in both works? Have students discuss how balance, rhythm, emphasis, contrast, and unity are used in both works.

Discuss: *Do you think a Surrealist like Salvador Dalí needs to understand the elements and principles to create an unreal world for the viewer? Why or why not?*

—Prepared by Barbara Nueske-Perez
Visual Art/ Visual Literacy Educator, Grades 5-12
Tesseract School, Phoenix, Arizona

Find the answer key for the quiz and additional skills sheets on our website: www.scholastic.com/art.

Name _____ Class _____

SUMMARIZE: Elements and Principles

Read about Elements and Principles in the September/October 2012 issue of *Scholastic Art*. Then answer the questions to help you write a summary of what you learned. Remember to write in complete sentences.

1. What are some of the kinds of lines Vincent van Gogh used in *The Starry Night*? (pages 4-5)

2. What are two ways in which Van Gogh created texture in *The Starry Night*? (pages 4-5)

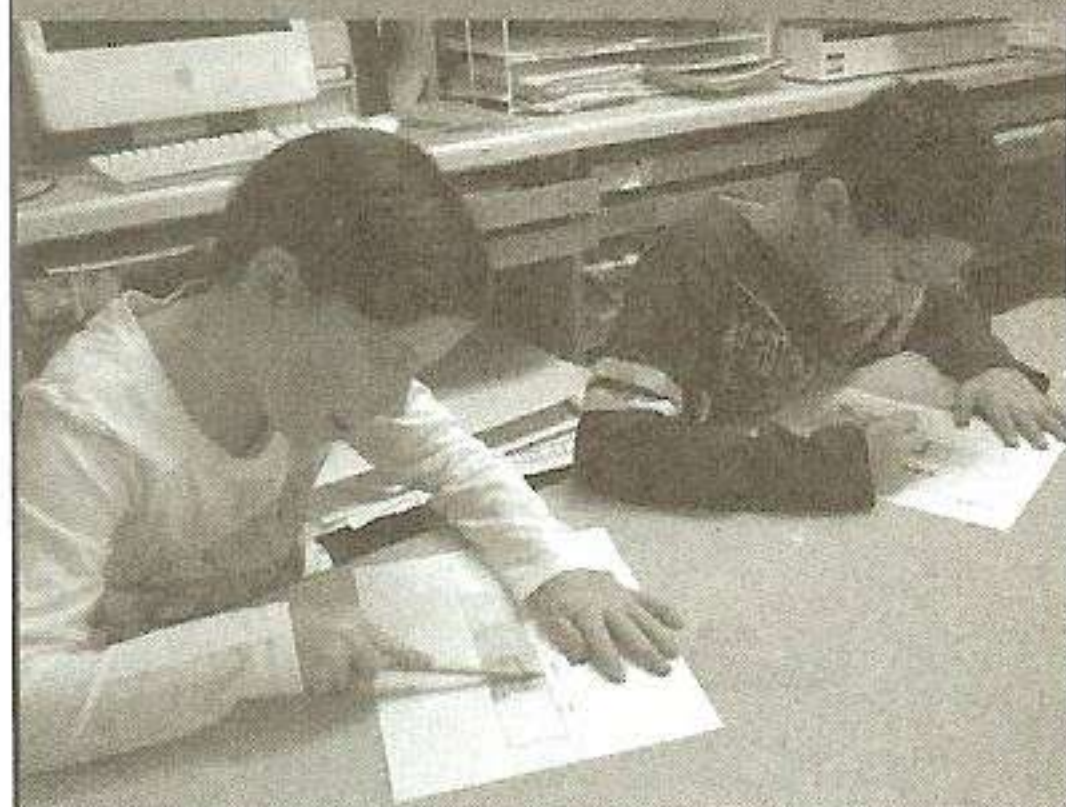
3. How does Albrecht Dürer set up space in *Self-Portrait With Gloves* on page 6?

4. Why do you think Pablo Picasso used the color blue to convey a sad mood in *The Old Guitarist* on page 10?

5. Which of the three paintings that show sailors on the sea—by Homer, Hokusai, and Klee—seems the most dramatic and emotional to you? Explain your choice. (pages 8-9)

Hands-On Project #1

CREATE A NONOBJECTIVE LINE DESIGN



GRADE LEVEL: 3 and up

OBJECTIVES:

1. Students will create a nonobjective design incorporating shapes of various sizes and types, a variety of lines, and at least five different values.
2. Students will use balance and contrast to create an image with visual impact.

TIME: three sessions

MATERIALS:

1. Value-scale worksheet (download at www.scholastic.com/art)
2. white paper, 11"x14"
3. pencil
4. blending stumps
5. texture-rubbing plates
6. graphite sticks *(optional)*
7. charcoal *(optional)*
8. drawing pencils (6B, 4B, 2B, HB, 2H, 4H, 6H) *(optional)*

VOCABULARY:

abstract art, balance, composition, contrast, geometric shapes, lines, nonobjective art, organic shapes, overlap, realistic art, texture, value, variety

EXTENSIONS:

1. Add color using colored pencils.
2. Add words or letters to the picture.
3. Add patterns to the shapes in the design.

PREPARATION

Start this lesson by having students categorize the artworks in this issue as **nonobjective**, **abstract**, or **realistic**. Abstract art is inspired by something from real life but has been distorted, simplified, or exaggerated. Realistic art seeks to show things the way they really look. Nonobjective art has no recognizable images. It is composed entirely of shapes, lines, and colors. Explain to the students that in this project, they will be trying to make a nonobjective artwork.

SESSION 1

1. Demonstrate how to create a **variety** of **lines**: wavy, straight, swirly, squiggly, thick, thin, dotted, and dashed. Draw some lines that start off as one type, but morph into another style. Have students experiment with drawing three or four lines. Make sure that each side of the paper has one or two lines reaching the edge. Students should strive for good control over their pencil lines—no scribbles! Review student work and suggest areas where the lines can be darkened or thickened.

SESSION 2

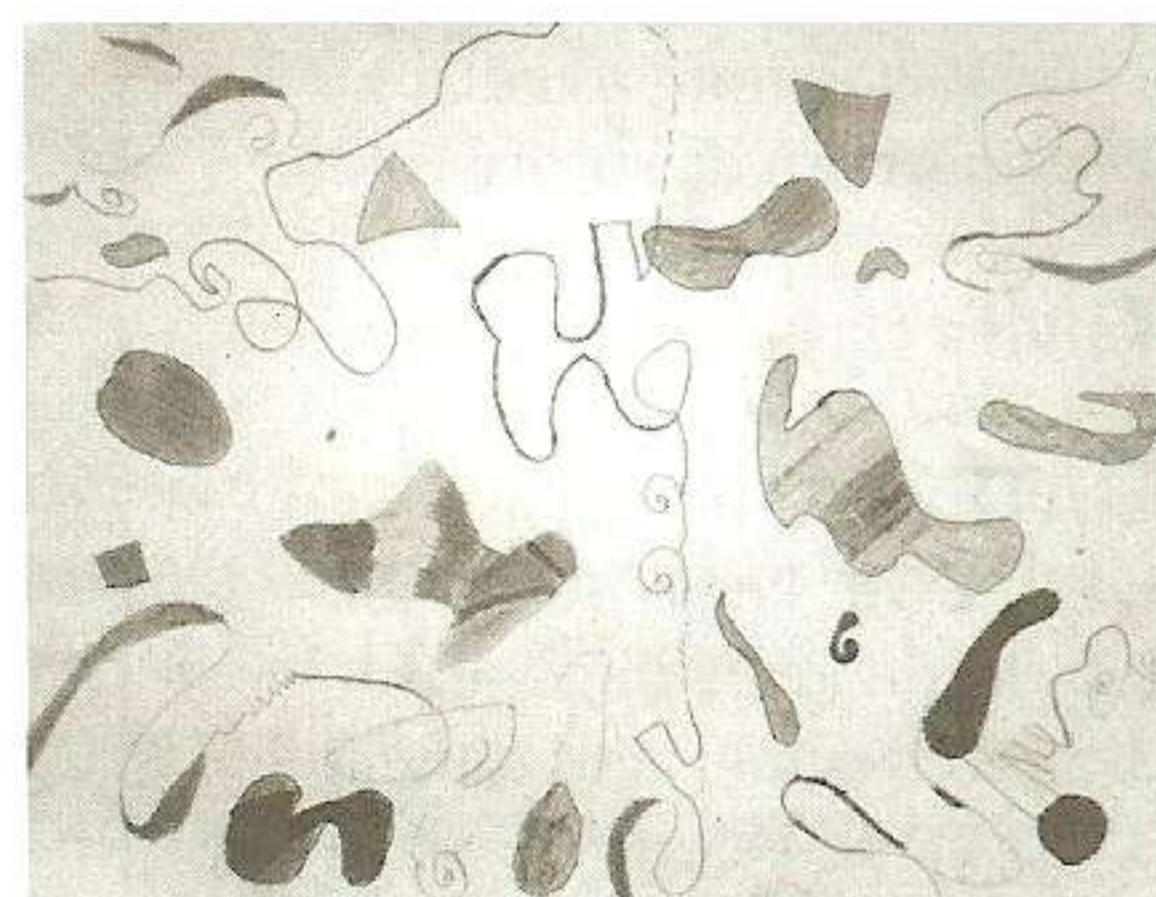
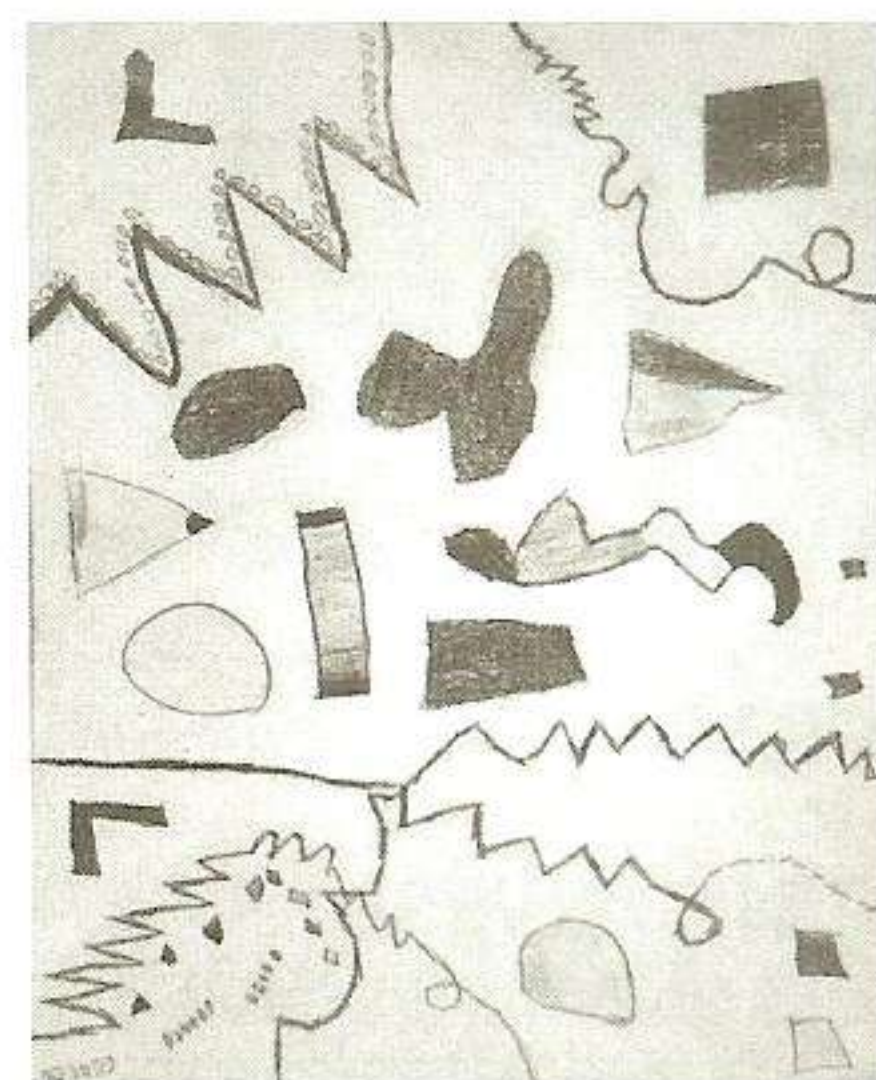
1. Students should add a variety of shapes (**geometric** and **organic**) in different sizes to their drawing. Some shapes should **overlap**. Have students analyze their **composition** for **balance**. Do any areas seem empty or too crowded? Students should ask their classmates for their opinions too.
2. Distribute the **value**-scale worksheet and have students create different values with a pencil. Demonstrate blending using a blending stub or your finger.
3. Students will now begin to add shading. They should find shapes within the picture to shade. The goal is to include at least five values. Stress that **contrast** is important. The shapes can be shaded in gradational values as well.

SESSION 3

1. Distribute **texture**-rubbing plates. Place the texture-rubbing plates under the paper and continue to shade in other shapes with your pencil. This will add some interesting texture to the drawings.
2. Students should again analyze their pictures and ask for opinions from classmates. They should erase any stray marks or smudges and lighten areas that may have gotten too dark. They should darken lines that need emphasis.

—Prepared by Marcia Beckett

EAGLE School of Madison, Madison, Wisconsin

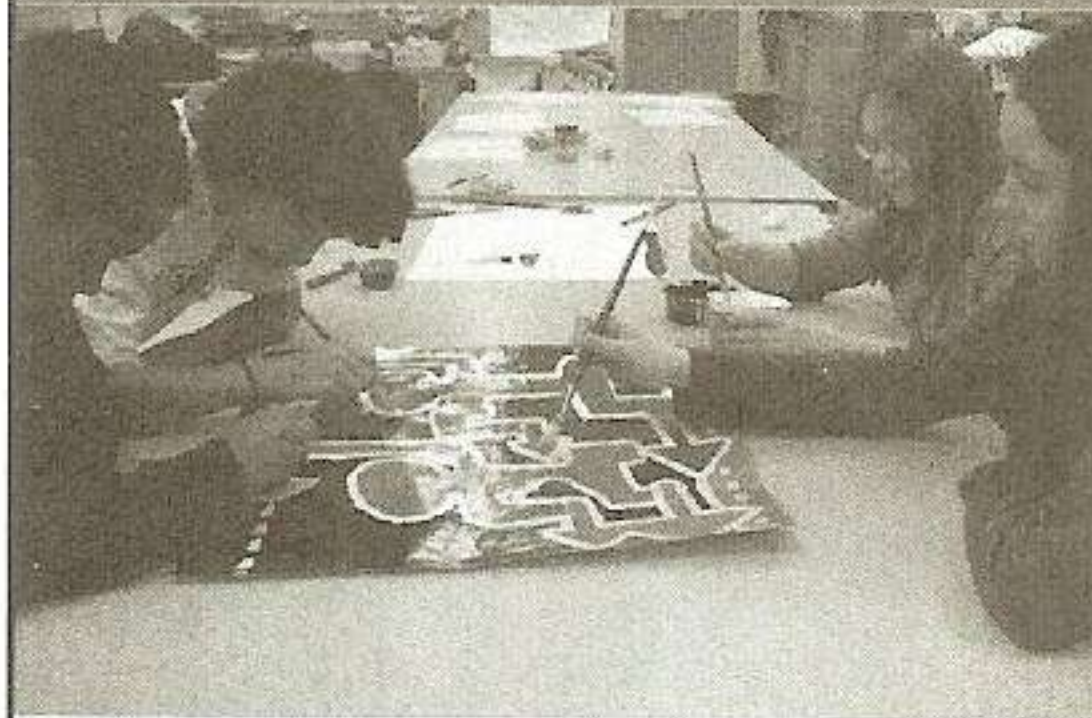


ASSESSMENT QUESTIONS

1. Does the drawing have a variety of lines and shapes?
2. Does the drawing include at least five different values?

Hands-On Project #2

CREATE "SCHOOL RULES" SYMBOLS



GRADE LEVEL: 4 and up

OBJECTIVES:

1. Explore the line style and symbols of Keith Haring's art.
2. Create wall signs that visually communicate classroom or safety rules.

TIME: three or four sessions

MATERIALS:

1. 20" x 30" large poster board or large kraft paper
2. sketch paper and pencils
3. assorted bright-colored and black and white acrylic paints, paint cups, lids, water jars, brushes, paint rags
4. scissors
5. markers or paint pens
6. laminating machine [optional]

VOCABULARY

contour outline, contrast, over-painting, symbol

MODIFY FOR K-3

Work independently on smaller paper, using watercolor markers. Create creatures/symbols that can identify areas of the classroom (sink, library, etc.) or classroom activities (music, recess, homework, etc.).

PREPARATION

🌀 Review elements of art and principles of design. Discuss how visual art can be a language. What are some **symbols** that communicate to us? (bathroom and road signs, computer icons, logos, etc.) Tell students they will help the school community by making visual symbols that communicate classroom rules or safe hallway behavior. (Note: Our class used the acronym "HALLS," adapted from NJEA magazine—*Hands to yourself, All eyes forward, Low speed, Lips zipped, Stay right.*)

SESSION 1

1. Show students the Keith Haring self-portrait on page 7. Then show additional examples of Haring's work, available on the website www.haringkids.com. Talk about Haring's personal vocabulary of symbols. Discuss how he conveyed messages without words.
2. Using chart paper or a whiteboard, brainstorm ways to symbolize your classroom or hallway rules. Keep this list of ideas visible throughout the planning process.
3. Divide students into groups of four to six. Assign each group one rule to illustrate. Students should sketch independently and then join together to adapt ideas into one simple and clear final sketch. They will draw the final sketch on poster board.

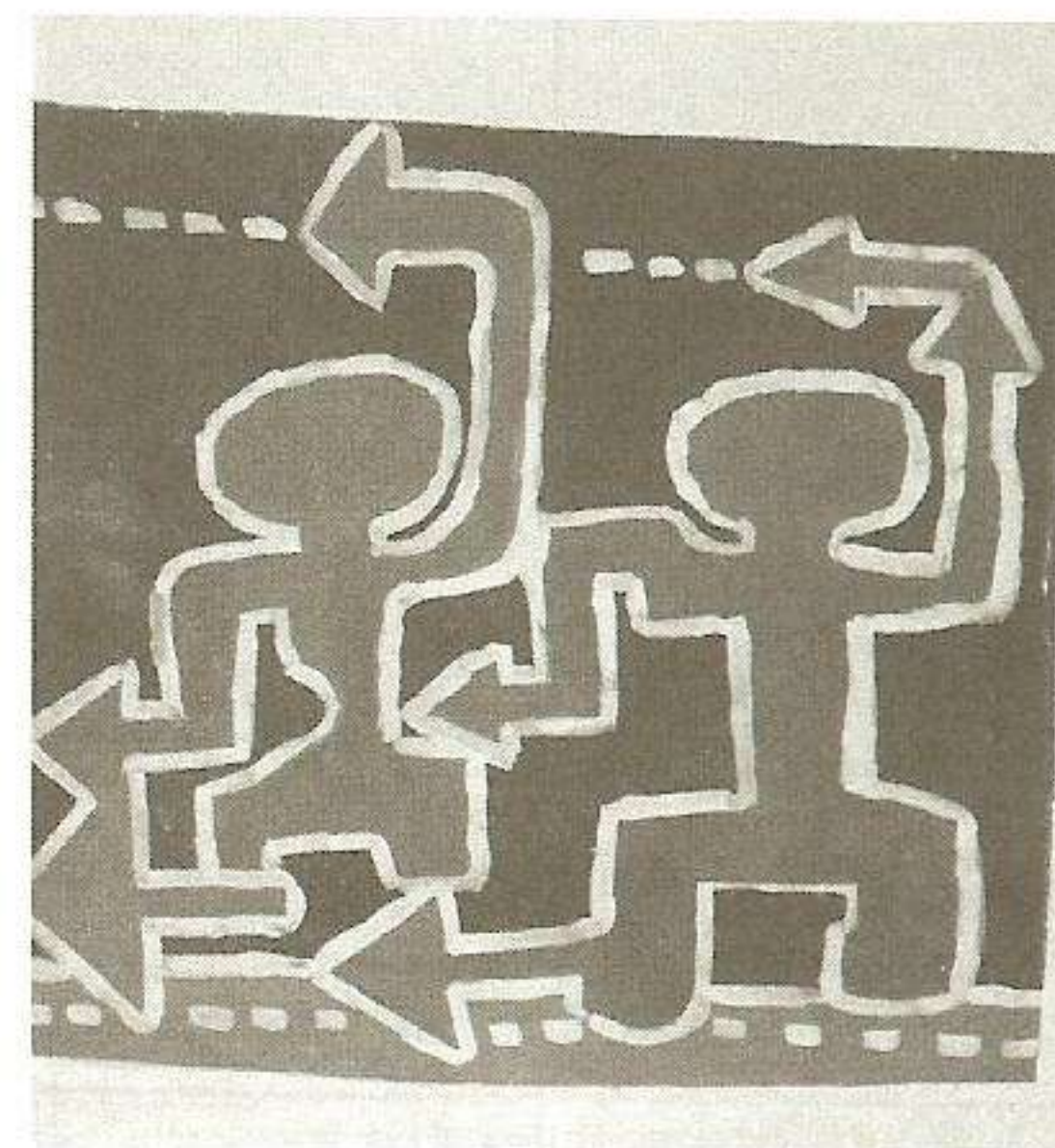
SESSIONS 2-3

1. Prep plastic cups (with lids) in bright-colored, black, and white acrylic paints. Do not mix them.
2. Each group should choose a color scheme of two to three bright colors and/or black and white. Begin painting large areas first. Remind students to leave a small space between wet colors so the colors don't mix. When the paint is dry, they will paint a smooth **outline** around the colors. Large painted areas can be **over-painted** with additional details when dry.

SESSION 4

1. Students should finish paintings and add small details with paint pens or permanent markers. Hold up finished artwork and see if the class can "read" the message. Laminate posters and hang in the hallways.

—Prepared by Arlene Gale Milgram (project developed with Michael J. Hill),
Art Teacher, Skillman, New Jersey



ASSESSMENT QUESTIONS

1. Is students' visual message clear?
2. Does the work reflect an understanding of Keith Haring's style?