



STILL TO COME!

OCTOBER/NOVEMBER: The A in STEAM: Design Thinking

> **DECEMBER:** Gustav Klimt

JANUARY/FEBRUARY: The Art of Polynesia

> MARCH/APRIL: The Saars

MAY/JUNE: From Expression to Emoji: Conveying Emotion

Teacher's Guide (Elementary insert inside)

Did you know that each year we survey our subscribers to find out which artists we should feature in *Scholastic Art*? We also ask which elements of art and principles of design our subscribers want us to explore in the magazine. Art teachers like you told us that proportion is a challenging concept for students. After working on this issue, I can certainly understand. Proportion is really hard! But doing the research and selecting the artworks has been fun and gratifying. I hope you'll find this issue to be a useful resource in your classroom.

I'm also excited to share two new videos. These mini master classes, led by Heather Drayzen, a talented and charismatic art teacher, introduce key techniques to make figure drawing and drawing the face easier. You can find these videos, plus skills sheets and our digital archive, on our beautiful new website: **scholastic.com/art**. Your access code is F9M96AX. If you have any questions,

> please send me an email at **kbrickner@scholastic.com**. I'm always happy to hear from you!

Best wishes, Katie Brickner, Editor kbrickner@scholastic.com



www.scholastic.com/art

Don't miss my free subscriber e-newsletter! I'll share stories about how we make each issue and helpful background information about the featured artists!

FEATURES	NATIONAL CORE VISUAL ART STANDARDS	COMMON CORE STATE STANDARDS	ONLINE MATERIALS scholastic.com/art
SPOTLIGHT: PROPORTION, pp. 4-11	 VA2. Organize and develop artistic work; VA5. Develop artistic work for presentation; VA8. Interpret intent and meaning in artistic work; VA9. Apply criteria to evaluate artistic work. 	 R2. Determine central themes and summarize; R4. Interpret words and phrases; R7. Integrate and evaluate content in diverse media; W1. Write arguments using sufficient evidence. 	 "Figure Drawing" and "Drawing the Head" videos Printable assessment skills sheets for secondary and elementary students
STUDIO PROJECT: COMPOSE THE FIGURE, p. 12	VA2. Organize and develop artistic work; VA3. Refine and complete artistic work; VA9. Apply criteria to evaluate artistic work.	R3. Analyze ideas and sequence events; R7. Integrate and evaluate content in diverse media; W4. Produce clear and coherent writing.	 How-to video Printable artist statement skills sheet
DEBATE: PORTRAIT PROBLEM?, p. 13	VAL. Generate and conceptualize artistic ideas and work; VA4. Select, analyze, and interpret artistic work for presentation; VA8. Interpret meaning in artistic work.	R6. Assess author's purpose and point of view; W9. Draw evidence to support research; SL1. Prepare for and participate in group discussion.	 Interactive debate Printable debate skills sheet
GREAT ART JOBS: MEDICAL ILLUSTRATOR, pp. 14-15	VA2. Organize and develop artistic work; VA6. Convey meaning through the presentation of artistic work.	R3. Analyze ideas and sequence events; R6. Assess author's purpose and point of view.	• Archive of Great Art Jobs



LESSON PLAN 1: Depicting the Human Figure

Use with "A Formula for Figures," pages 4-5

LEXILE: 940L CORE ART STANDARDS:

VA1: Generate and conceptualize artistic ideas and work.

VA2: Organize and develop artistic ideas and work. VA9: Apply criteria to evaluate artistic work.

CCSS ANCHOR STANDARDS

R4: Interpret words and phrases.

R7: Integrate and evaluate content in diverse media.

OBJECTIVE: Students will understand how to use the canon of proportion to render the figure.

ESSENTIAL QUESTION:

How do artists work?

ENDURING UNDERSTANDING:

Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

VOCABULARY: canon of

proportion, contort, dynamic, human figure, observe, proportions, realistic, Renaissance, series

MATERIALS: Computer or interactive whiteboard, "Graphic Organizer: Working With Proportion" skills sheet, available at scholastic.com/art

PREPARATION:

Print copies of the "Graphic Organizer: Working With Proportion" skills sheet.
 On your computer or interactive whiteboard, preload the video "Figure Drawing," available at scholastic.com/art.

PROCEDURE:

- **1.** As a class, read "A Formula for Figures."
- **2.** Then play the video "Figure Drawing."
- **3.** Ask: *Why do artists use the canon of proportion*? (Artists use the canon of proportion to accurately depict the human form.)
- **4.** Invite students to observe the two featured artworks. Ask: *How do John Singer Sargent and Robert Longo use the canon of proportion in these works?* (Both artists use the canon of proportion as the foundation needed to create realistic portrayals of their subjects. After sketching the figures according to the canon's rules, each artist carefully observes his subject and adds details specific to the individuals the images represent.)
- **5.** Have students take notes on their "Working With Proportion" graphic organizers.

DISCUSSION:

- How do Sargent and Longo work with proportion? (Both artists work with traditional relative measurements. Sargent's subjects stand straight upright, clearly rendered at 7.5 heads tall. The figure in Longo's work is in motion. The artist uses the relative lengths of his arms, legs, head, and torso to create a realistic rendering.)
- How can you tell that Sargent rendered the woman in his painting with accurate proportions? (The figure is approximately 7.5 times the height of her head and her shoulder width is approximately three heads wide.)
- How does Longo keep his subject's figure in proportion while still conveying motion? (The relative lengths of the arms, legs, hands, and feet are all in proportion despite being bent and portrayed at many different angles.)

ASSESSMENT:

• Have students complete the "Sketchbook Starter" on page 5.

	"SKETCHBOOK STARTER" RUBRIC
4	Student uses the canon of proportion to create a technically advanced, realistic sketch of a figure in motion.
3	Student uses the canon of proportion to create a realistic sketch of a figure in motion.
2	Student struggles to use the canon of proportion to create a realistic sketch of a figure in motion.
1	Student does not adequately use the canon of proportion to create a realistic sketch of a figure in motion.



Rendering the Face

Use with "Face Forward," pages 6-7

LEXILE: 1030L CORE ART STANDARDS:

VA1: Generate and conceptualize artistic ideas and work.

VA2: Organize and develop artistic ideas and work. VA9: Apply criteria to evaluate artistic work.

CCSS ANCHOR STANDARDS

R1: Make inferences and cite textual evidence. W1: Write arguments using sufficient evidence.

OBJECTIVE: Students will understand how to use the canon of proportion to render the face.

ESSENTIAL QUESTION: How

does knowing the contexts, histories, and traditions of art forms help us create works of art and design?

ENDURING UNDERSTANDING:

Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.

VOCABULARY: contours, expression, highlights, facial features, graphic, shadows

MATERIALS: Computer or interactive whiteboard, Graphic Organizer skills sheets from Lesson Plan 1, available at scholastic.com/art

PREPARATION:

• Review students' notes from their "Graphic Organizer: Working With Proportion" skills sheets. On your computer or interactive whiteboard, preload the video "Drawing the Head," available at **scholastic.com/art**.

PROCEDURE:

- 1. Ask students to read "Face Forward."
- **2.** Then play the video "Drawing the Head."
- **3.** Ask: How do artists use the canon of proportion to render a subject's face? (Artists use a set of rules and measurements to determine the spatial relationships between the facial features.)
- **4.** Divide the class into three groups, with each group focusing on one of the featured artworks. Ask: *How do these artists use the canon of proportion, and what individual styles do they employ*? (Leonardo da Vinci uses observation to create a realistic work; Vincent van Gogh keeps his composition in proportion but adds expressive brushstrokes; Kehinde Wiley works in a realistic style, but adds a graphic background to the portrait.)
- **5.** Have students share their findings with the class, and ask them to record their findings in their "Working With Proportion" graphic organizers.

DISCUSSION:

- How do Leonardo's studies and observations relate to the canon of **proportion?** (Leonardo found consistencies in the proportions of many people's faces. He used these proportional measurements to compose realistic portraits.)
- What similarities do you observe between Leonardo's and Wiley's works? (Answers will vary but may mention the accurate use of proportion, realistic style, and connection to observation and anatomy.)
- How is Van Gogh's work similar to and how is it different from the other two featured artworks on pages 6 and 7? (Van Gogh's depiction of a face is in proportion, but his work is expressive rather than realistic.)

ASSESSMENT:

• Have students complete the "Write About Art" box on page 7.

	"WRITE ABOUT ART" RUBRIC
4	Student writes a clear, well-considered paragraph describing how the three featured artists use the canon of proportion to achieve different goals in their work.
3	Student writes a clear paragraph describing how the three featured artists use the canon of proportion to achieve different goals in their work.
2	Student struggles to write a paragraph describing how the three featured artists use the canon of proportion to achieve different goals in their work.
1	Student writes a paragraph that does not adequately describe how the three featured artists use the canon of proportion to achieve different goals in their work.



LESSON PLAN 3: Playing With Proportion

Use with "Bending the Rules," pages 8-9

LEXILE: 960L CORE ART STANDARDS:

VA3: Refine and complete artistic work.

VA5: Develop and refine artistic techniques and work for presentation.

VAll: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

CCSS ANCHOR STANDARDS:

R2: Determine central themes and summarize. **R3:** Analyze ideas and sequence events.

OBJECTIVE: Students will recognize that artists can play with proportion to visually convey an idea.

ESSENTIAL QUESTION: How

does refining artwork affect its meaning to the viewer?

ENDURING UNDERSTANDING:

Artists consider a variety of factors and methods when preparing and refining artwork for display.

VOCABULARY: abstracted, assembled, distorts, elongated, emphasize, exaggerating, flat colors, outline, photomontage, simplified

MATERIALS: Computer or interactive whiteboard, Graphic Organizer skills sheets from Lesson Plans 1 and 2, available at scholastic.com/art

PREPARATION:

• Review students' notes from their "Graphic Organizer: Working With Proportion" skills sheets from Lesson Plans 1 and 2.

PROCEDURE:

- 1. Invite a student to read the introduction and "Elongated Features" sections of "Bending the Rules." Ask: How does Amedeo Modigliani experiment with proportion in his work? (Modigliani elongates his subject's neck, torso, head, and facial features, exaggerating the figure's proportions.)
- **2.** Invite a second student to read "Emphasis on Shape and Color." Ask: *How does Henri Matisse experiment with proportion in his work?* (Matisse keeps his subject's face in proportion but simplifies the features. He uses color and shape to bring attention to the subject's clothing.)
- **3.** Invite a third student to read "Distorted Figures." Ask: *How does Hannah Höch experiment with proportion in her work*? (Höch distorts the figures' proportions to comment on her subjects' roles within society.)
- **4.** Have students take notes on their "Working With Proportion" graphic organizers.

DISCUSSION:

- Compare *Mr. and Mrs. I. N. Phelps Stokes* (page 5) with *Girl in a Sailor's Blouse* (page 8). What similarities and differences do you notice? (Answers will vary but may mention that both artists worked from real models, and the figures in both are upright, looking out of the picture plane. Sargent's work follows the canon of proportion. Modigliani elongates his subject's proportions.)
- In what similar ways do Van Gogh and Matisse use the canon of proportion in their works on pages 7 and 9? What effect does this have? (Answers will vary but should mention that both artists paint the features in the correct proportions but do not portray the features in a realistic style. The simplified features in Matisse's work bring attention to the subject's clothing, and Van Gogh uses expressive brushwork.)
- How do Modigliani's and Höch's artistic influences affect their use of proportion? (Modigliani took inspiration from modern artists and African masks to create simplified, abstracted, and masklike features. Höch used her experience with photomontage to create floating, distorted figures.)

ASSESSMENT:

• Write the Enduring Understanding from this lesson on the board (see sidebar). What factors and methods did these artists consider when preparing and refining their artworks?

EXTENSION ACTIVITY:

• Invite students to research additional artists who play with the proportions of the figure in their work. Have students print an example and give a short presentation discussing the techniques their chosen artist uses.



LESSON PLAN 4: Interpreting a Picasso

Use with "The Old Guitarist, Annotated," pages 10-11

LEXILE: 870L CORE ART STANDARDS:

VA2: Organize and develop artistic ideas and work. VA7: Perceive and analyze artistic work.

VAB: Interpret intent and meaning in artistic work.

CCSS ANCHOR STANDARDS

R5: Analyze text structure. **R9:** Analyze two or more texts on similar topics.

OBJECTIVE: Students will analyze the way Pablo Picasso exaggerates proportion to visually convey an idea.

ESSENTIAL QUESTION:

How does knowing and using visual-art vocabularies help us understand and interpret works of art?

ENDURING UNDERSTANDING:

People gain insights into meanings of artworks by engaging in the process of art criticism.

MATERIALS:

Computer or interactive whiteboard, Graphic Organizer skills sheets from Lesson Plans 1, 2 and 3, available at **scholastic.com/art**

PREPARATION:

• Review students' notes from their "Graphic Organizer: Working With Proportion" skills sheets.

PROCEDURE:

- **1.** Invite students to review their notes from their "Graphic Organizer: Working With Proportion" skills sheets. Ask: *How can artists use or experiment with the canon of proportion*? (Answers will vary but should include details from the text on pages 4-9.)
- **2.** Have the class look carefully at the painting on page 10. Ask each student to write a paragraph explaining his or her emotional response to the painting.
- **3.** Students should take turns reading aloud the Fast Facts and Annotations about *The Old Guitarist.*
- **4.** Encourage students to carefully observe *The Old Guitarist*. Ask: *How does Pablo Picasso use proportion to convey a message in this work?* (The figure's face is in relative proportion, but Picasso exaggerates the length of his arms, legs, feet, and hands. The artist distorts the figure overall to convey an expression of human suffering.)
- **5.** Have students return to the writing exercise they completed. Now have them write a second paragraph discussing the relationship between their emotional responses and the artistic techniques Picasso employs. Encourage them to focus on Picasso's use of distortion and exaggeration.
- **6.** Invite students to share their written observations with the class.

DISCUSSION:

- Compare Picasso's rendering of the guitarist with the artworks featured on pages 4-5. What do you notice about the way Picasso uses proportion? (Answers will vary but may mention that he follows the canon of proportion in some areas, but also uses distortion, elongation, and exaggeration to create areas of emphasis.)
- Compare Picasso's painting with the artworks featured on pages 6-7. What do you notice about his use of proportion? (Answers will vary but may mention that the face has the correct proportions. However, since Picasso bends the figure's neck at an unnatural angle, the distorted figure is more prominent than the proportional facial features.)
- Compare Picasso's use of distortion and exaggeration of proportion with the use of those in the artworks featured on pages 8-9. What do you notice? (Answers will vary but may make comparisons with the elongation in Modigliani's work, the inflated figure in Matisse's work, and Höch's use of distortion.)

ASSESSMENT:

• Have students begin working on the "Reading Review" quiz. Both write-in answers and multiple-choice versions are available. For the answer key, go to **scholastic.com/art**.





HANDS-ON STUDIO PROJECT: Experiment With Proportion

Use with "Compose the Figure," page 12

CORE ART STANDARDS:

VA2: Organize and develop artistic ideas and work. **VA5:** Develop and refine artistic techniques and work for presentation.

VA8: Interpret intent and meaning in artistic work.

OBJECTIVES: Students will develop an understanding of the proportions of the figure and the face by drawing from observation. Building on practiced skills with various materials, students will learn to measure the proportions of the figure. Students will create and develop meaningful artistic work by expanding upon what they've learned.

TIME: 8-10 hours

RUBRIC Student completes an exemplary composition using 4 and/or bending the rules of proportion. Student completes a composition using and/ 3 or bending the rules of proportion. Student attempts to complete a composition 2 using and/or bending the rules of proportion. Student struggles to complete a composition 1 using and/or bending the rules of proportion.

INTRODUCTION: (1 hour)

Provide an overview of the observational drawing process. Review the diagrams on pages 4 and 6 of this issue of *Scholastic Art*. Demonstrate how to take visual measurements of individual proportions using a pencil. Explain that proportional measurements vary from one person to the next.

DRAW THE FIGURE: [1 hour]

1. Invite students to take turns modeling. Guide students through 3-5 figure drawings. Begin with shorter warm-up drawings (approximately 1 minute), and then build toward moredeveloped drawings completed during a longer period of time (approximately 15 minutes).

2. Invite students to experiment with a variety of drawing materials as they create this series of preparatory drawings.

3. Periodically remind students that they should be measuring the models they're observing. This will help them complete their drawings in the correct proportions.

DRAW THE FACE: (1 hour)

1. Review the diagram on page 6. **2.** Have students work in pairs, taking turns with one acting as the model and the other as the artist. Students should switch partners several times during the lesson.

3. Students should create a series of 3-5 sketches of the face. Begin with a few quick warm-up drawings and build up to drawings students develop for 15 minutes.

4. Remind the class to measure frequently, aiming to capture the proportional relationships within the facial features.

5. Encourage students to build their compositions using simple shapes.

EXPLORE PROPORTION:

(5-7 hours)

1. Discuss the artworks on pages 5-10, focusing on how each artist uses proportion.

2. Using the sketches students developed by drawing from life, have them create compositions featuring the face and/or the figure.

3. Students should begin by creating thumbnail drawings exploring composition and experimenting with materials. They should include multiple figures and/or faces.

4. Encourage students to make intentional choices about using exaggeration, distortion, and simplification. Ask: *How does your idea incorporate realistic proportions and recognize individual features?*

5. Students should complete their final works in any two-dimensional medium.
6. Have students complete the "Artist Statement: Compose

the Figure" skills sheet, available on page 8 of this Teacher's Guide and at **scholastic.com/art**.

ASSESSMENT QUESTIONS:

1. Did the student demonstrate an understanding of the proportions of the figure and the face?

2. Did the student synthesize what he or she learned by utilizing intentional and meaningful aspects of the human form in an artwork?

> —Prepared by Lisa Yamaoka South Kamloops Secondary School Kamloops, British Columbia, Canada

ARTIST STATEMENT: Compose the Figure

Part I:

Complete the Hands-On Project in the September 2018 issue of *Scholastic Art*. Then answer the questions below.

1. What did you learn from making a series of figure drawings?

2. What did you learn from making a series of portraits?

3. How did you develop a composition that includes the figure and/or the face?

4. What choices did you make about using exaggeration, distortion, or simplification?

5. In what media did you choose to work? Why?

Part II:

Use your answers above to write a short artist statement. Explain how you explored proportion through your composition. Complete your statement on a separate sheet of paper.

READING REVIEW: Working With Proportion

Use the September 2018 issue of *Scholastic Art* to answer the questions. Write your answers in complete sentences on a separate sheet of paper.

- **1.** What is the canon of proportion? (*pages 4-5*)
- **2.** How can you determine whether the figures in John Singer Sargent's painting are rendered in realistic proportions? (*pages 4-5*)

3. How does Robert Longo create a realistic, dynamic work? (*pages* 4-5)

4. How does Leonardo da Vinci create realistic works like *Lady With an Ermine?* (pages 6-7)

5. How can you tell that Vincent van Gogh's self-portrait is in realistic proportion? (*pages 6-7*)

- **6.** How does Kehinde Wiley use highlights and shadows along with the canon of proportion to create a realistic portrait? (*pages 6-7*)
- **7.** In what ways does the face in *Girl in a Sailor's Blouse* have a masklike quality? (*pages 8-9*)
- **8.** What techniques does Henri Matisse use to draw the viewer's attention to the woman's clothing in *The Romanian Blouse*? (pages 8-9)
- **9.** How does Hannah Höch play with shape, size, and color in *The Journalists*? (pages 8-9)
- **10.** How does Pablo Picasso draw attention to the guitar player's elongated fingers in his work on page 10?

GRAPHIC ORGANIZER: Working With Proportion

As you read the September 2018 issue of *Scholastic Art*, take notes about the proportions of the figure.



Kate Francis/Brown Bird Design

POSTER:

Saint John the Baptist in the Wilderness, 2013, Kehinde Wiley



ABOUT THIS WORK: This work references a painting of the same name attributed to Spanish artist Bartolomé Esteban Murillo. Created sometime between 1660 and 1670, Murillo's painting presents Saint John in a traditional setting. Kehinde Wiley places the subject of his painting in an abstracted space surrounded by graphic flowers.

DISCUSSION:

How does Wiley use the canon of proportion in this work? (Wiley renders his subject's face and figure in accurate proportion to create a realistic portrait.)

Compare this work with Kancou Diaovno, page 7. How does the artist use proportion in similar ways in both works? (In both works the subjects' facial features follow the canon of proportion. Wiley uses highlights and shadows to bring attention to the relationship between his subjects' features and bone structure.)

Girl in a Sailor's Blouse, 1918, Amedeo Modigliani



ABOUT THIS WORK: Amedeo Modigliani was a sculptor as well as a painter, creating stylized works influenced by Cubism. He achieved only limited recognition for his work during his short life. Modigliani painted *Girl in a Sailor's Blouse* in the south of France, where he had moved because of his poor health. Isolated and far from his circle of friends, he relied on locals as models for his paintings.

DISCUSSION:

How does Modigliani play with the canon of proportion in this work? (Modigliani elongates the figure and her facial features, vertically stretching the subject.)

Compare this work with the examples featured on pages 6-7. What similarities and differences do you notice? (Answers will vary but will likely note the differences in the ways each artist works with proportion.)

SECONDARY LESSONS PREPARED BY KRISTIN STROHMEIER

POSTAL INFORMATION

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