

 SCHOLASTIC

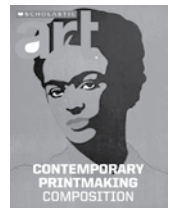
art

Teacher's Edition Grades 7-12



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COMING
THIS
YEAR!



FRESH LOOK FOR THE NEW SCHOOL YEAR!

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 **multiple-choice assessment** worksheet, **background info** about each artist, and **discussion questions**

We want to hear what you think about this issue: scholasticartmagazine@scholastic.com.

—The Editors

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- ▶ **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 (Reverse of this guide)

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

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NOTE: Turn to page 4 for a multiple-choice comprehension quiz about line.

Pages 2-3

ART NEWS + NOTES

Standards: 2. Structures/functions; 3. Symbols/ideas; 4. History/cultures

“Pop” Art At this competition, balloon decorators can win thousands of dollars in prize money. • **What do people mean when they say that Warhol’s image of Marilyn Monroe is *iconic*?**

Moo, Vroom! Billie Grace Lynn used bones only from family farms to make the motorcycle. Lynn, a vegetarian, says, “I wouldn’t touch a cow carcass from a slaughterhouse.” • **What kind of statement do you think Lynn was making with *Mad Cow Motorcycle*?**

Freaky or Fun? Eyeballs are a favorite subject of artist Tony Tasset. He made a similar eye sculpture for Laumeier Sculpture Park in St. Louis, Missouri. • **How do you think people will react when they see this sculpture?**

Pages 4-5

SKETCHING WITH VINCENT VAN GOGH

Standards: 2. Structures/functions; 3. Symbols/ideas; 4. History/cultures

Background

- Although Vincent van Gogh had little success during his lifetime, his paintings now sell for millions of dollars.
- Van Gogh’s works are characterized by vivid colors and heavy, dark outlines.

Discussion

- Why is sketching so important to artists?
- Does *Bedroom at Arles* “rest the mind” as Van Gogh intended? Why or why not?
- Why do you think Van Gogh longed to have other artists around him?

Pages 6-7

CONTOUR DRAWING WITH ROMARE BEARDEN

Standards: 2. Structures/functions; 3. Symbols/ideas; 4. History/cultures

Background

- Romare Bearden was strongly influenced by a movement called the Harlem Renaissance that took place in the 1920s. It was a time when African-American musicians, writers, and artists flourished in Harlem.
- In addition to being an artist, Bearden had a career as a social worker. He also wrote articles, books, and songs.
- The original installation of *The Black* featured recordings of street noise and music.

Discussion

- How did Bearden capture the essence of Harlem in his sketches? Did he try to make these drawings 100 percent accurate?
- What kinds of symbolism can you find in the detail from *The Black*?
- Can you find examples of both joy and sorrow in this scene?
- Why do you think Bearden found collage such an expressive medium?

Page 8

TEXTURE DRAWING WITH FRIDA KAHLO

Standards: 2. Structures/functions; 3. Symbols/ideas; 4. History/cultures

Background

- Frida Kahlo married Diego Rivera, the renowned Mexican muralist, in 1929.
- The hand-shaped earring Kahlo wears in the portrait on page 8 is a representation of a pair of earrings given to her by the artist Pablo Picasso.

Discussion

- Why do you think Kahlo turned to painting to express her emotional and physical pain?
- Do you think Kahlo would have become an artist if she had not been injured? Why or why not?

Page 9

DEBATE: CAN I READ YOUR DIARY?

Standards: 2. Structures/functions; 3. Symbols/ideas

Discussion

- Is it ethical to publish someone’s diary without his or her permission?
- How have reality TV, YouTube, Twitter, and social-networking sites blurred the boundaries between private and public life?

Page 10

OUTLINE DRAWING WITH KEITH HARING

Standards: 2. Structures/functions; 3. Symbols/ideas; 4. History/cultures

Background

- As a child, Keith Haring loved the *Peanuts* cartoons of Charles Schulz and the animated art of Walt Disney.
- In 1986, Haring opened the Pop Shop in New York City, where he sold T-shirts, posters, buttons, and other merchandise imprinted with his artwork.

Discussion

- Haring created a sort of “visual language” with his simplified outlines. What do you think some of his drawings symbolize?
- Why do you think Haring found it appealing to create his images in public spaces like the New York subway?

POSTAL INFORMATION

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Page 12

CONTEMPORARY CONNECTION

Standards: 2. Structures/functions; 3. Symbols/ideas; 4. History/cultures

Background

- Tim Burton started out as an animator for the Walt Disney Studios. He found it boring because Disney animators had to follow strict guidelines in drawing the Disney characters.
- Burton later became a conceptual artist at Disney, designing characters for future productions. Most of his ideas were a bit far-out for Disney, so he began working on his own projects.

Discussion

- Why is sketching ability important to a filmmaker like Tim Burton?
- How does Burton use line to express the Red Queen's personality?

Page 13

ART FROM THE GARBAGE

Standards: 2. Structures/functions; 3. Symbols/ideas; 4. History/cultures

Discussion

- What does Katie Barron's work have in common with Bearden's *The Block*?
- Why is the placement of the sketches important to the overall composition and look of this piece?

Page 16

CAREER WITH A FUNNY BONE

Standards: 2. Structures/functions; 3. Symbols/ideas; 4. History/cultures

Discussion

- What does a cartoonist or comic-book artist need to do to tell a story successfully?
- Are all cartoons meant to be cute and funny? What are some examples of cartoons, comics, or graphic novels that are ironic or dark?

COMPREHENSION QUIZ Answer Key

1. b; 2. a; 3. c; 4. b; 5. b; 6. c; 7. d; 8. c; 9. d; 10. d

WORKSHOP LESSON PLAN

Standards: 1. Applying media/techniques; 5. Assessing their work and others'

Create a Personal Journal

OBJECTIVE: Students will create a polyptych combining sketchbook drawings, visual imagery & writing.
TIME: Up to 15 hours, plus 4 hours of homework
VOCABULARY: contour, contrast, craftsmanship, crosshatch, expressive, line quality, modeling, movement/repetition, polyptych, proportion, rhythm, scale, texture, unity, variety

PROCEDURE

Introduction (1 hour)

1. Review pages 4-10 and discuss how each artist used sketching to record his or her thoughts and ideas.

Get Prepared (3 hours in class; 4 hours of homework)

1. Write the following prompt on the board: **I am** _____. Tell students that they will answer this prompt by designing & constructing a polyptych (**po-lip-tik**) about themselves. It will combine sketchbook drawings, visual imagery, and writing. The sketches and visual images will be hinged together in a series of five 6" x 9" horizontal or vertical compositions.
2. Have students sketch items and people from their daily lives of personal

significance. Students should sketch for at least 15 minutes every day for two weeks.

3. Review page 11 and discuss different drawing styles and line techniques. Demonstrate these techniques using a variety of pencils, pens, and paper. Demonstrate the different ways line can be used to define forms.
4. Check sketchbooks weekly to chart progress and provide feedback and direction. Tell students not to be concerned if some drawings are not successful. To motivate students, show examples of successful student work.
5. Have students collect other imagery such as movie ticket stubs, photographs, magazine images, newspaper clippings, candy wrappers, and receipts.
6. Have students collect several poems, song lyrics, and quotes that have meaning for them.

Plan Your Design (up to 7 hours)

1. Have students organize their imagery and eliminate weak material. Then have them carefully cut out or tear around contours of the images or drawings they wish to use.
2. Discuss techniques for organizing and arranging imagery and text. Sections can be arranged horizontally or vertically, depending on how the

elements in the composition work best. Images may run off edges and wrap around front to back or continue from one unit to another.

3. Have students arrange and rearrange pieces until the compositions work individually and together.

Make Your Journal (2 hours)

1. Have 6" x 9" core material (cut mat board, foamcore board, or cardboard) available; five per student.
2. Have students attach the core sections to one another.
3. Have students use 3/4" linen gummed book tape or cotton fabric and a 50% water/50% Elmer's Glue-All mixture to hinge sections together front and back. Students should leave approx. 1/8" space between each page so pages can fold. Allow bindings to dry overnight.

Glue It Together (2 hours)

1. Have students adhere imagery. Most materials can be adhered to core material using Elmer's Glue-All.
2. Some materials (plastics, cellophane, fabric) may require a solvent-based spray adhesive, application of which should be supervised by the instructor.

—Prepared by Ned J. Nesti, Jr

SCHOLASTIC ART READING REVIEW

ARTIST SKETCHES

Working With Line

- 1** To create a sense of order, Vincent van Gogh used mostly _____ lines. (pages 4-5)
 - a. diagonal
 - b. vertical and horizontal
 - c. vertical and diagonal
 - d. curved
- 2** Van Gogh omitted the _____ that would make the room look three-dimensional. (pages 4-5)
 - a. modeling and shading
 - b. bright colors
 - c. simple shapes
 - d. perspective
- 3** Contour lines organize Van Gogh's painting into _____. (pages 4-5)
 - a. negative and positive space
 - b. foreground and background
 - c. areas of flat color
 - d. floors, walls, and furniture
- 4** Romare Bearden used a _____ technique to sketch the people on page 7. (pages 6-7)
 - a. texture drawing
 - b. blind contour
 - c. hatching
 - d. mechanical drawing
- 5** Bearden's sketches were intended to _____. (pages 6-7)
 - a. be highly realistic and accurate
 - b. capture the essence of his neighborhood
 - c. serve as a guideline for a mural
 - d. serve as a guideline for more detailed sketches
- 6** Frida Kahlo used _____ to give her self-portrait texture and make it look realistic. (page 8)
 - a. crosshatching
 - b. colorful washes
 - c. smudging and shading
 - d. fantastical elements
- 7** In the diary entry, Kahlo used scribbled, hatched _____ lines to make the image of her feet look three-dimensional. (page 9)
 - a. horizontal
 - b. contour
 - c. curving
 - d. texture
- 8** Keith Haring's thick white chalk lines stood out sharply from the _____ space of the black background. (page 10)
 - a. positive
 - b. deep
 - c. negative
 - d. vertical
- 9** Haring's figures consisted of _____ outlines of people, animals, and objects. (page 10)
 - a. complex
 - b. textured
 - c. shaded
 - d. simplified
- 10** Tim Burton used _____ lines to define the form of the Red Queen character. (page 12)
 - a. squiggly
 - b. vertical
 - c. geometric
 - d. contour