

ART LITERACY

Classroom Volunteer Guide



Welcome to Art Literacy

We are glad you chose to be an Art Literacy volunteer this year. As a volunteer, you are an integral part of the art enrichment program. You bring valuable knowledge and experience to the students and teachers and they look to you to perform your job enthusiastically and professionally. To help fulfill your responsibilities, we offer some guidelines.

Although we realize that not everyone desires to be a professional artist, we believe that artistic skills are used in everyday living. The Art Literacy program offers an opportunity for students to explore, analyze and interpret, and appreciate artwork from various cultures and famous artists. Don't underestimate the power of art.

And don't undervalue the talents within you. The *Art Literacy Volunteer Guide* is a comprehensive guide that contains information you need to fulfill your responsibilities. We encourage you to read the entire manual, as you will find helpful terminology and techniques for a successful presentation in the classroom.

Please contact the Coordinator for assistance with any questions, problems, ideas, or suggestions about our program.

Create & Celebrate!

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PART 1 - OUR PROGRAM

History of Art Literacy in Lake Oswego

1981 Art Literacy Program originates with a parent in the Beaverton School District.

1984 Picture Lady Program in place at Lake Grove Elementary School

Art Literacy in Lake Oswego begins at Westridge Elementary School, introduced by school principal, Elaine Taylor

Barbara Welling, Lake Oswego School District Volunteer Coordinator, attends a volunteer Coordinator meeting in Beaverton and learns about their Art Literacy Program. Beaverton generously shares their printed materials with Lake Oswego. Tigard also has an Art Literacy Program and shares materials.

1985 School Coordinators selected and Art Literacy Program initiated at all elementary schools in the district. Each school creates a “Block,” consisting of historical information, slides and reproductions of six artists and the art of one culture. The Blocks are rotated within the school district every year. Parent associations at each school contribute funds to finance the program. The school district also contributes funds for materials. Barbara Welling serves as the District Coordinator.

1988-1991 Barbara Welling retires and is replaced by Marabee Bertelsen.

Barbara Lane Fisher, a school Coordinator with a degree in art and former elementary teacher, begins functioning as the Art Literacy District Coordinator. She attends Beaverton Art Literacy training workshops and Discipline Based Art Education graduate classes. Under Barbara’s leadership district-wide training continues. Coordinators begin meeting frequently to implement changes intended to standardize and improve the program. Reorganization and improvements include:

- ❖ Philosophy & Program Goals rewritten
- ❖ Art Elements and Art Principles defined
- ❖ Guide written to help volunteers with pronunciation of artists’ names
- ❖ Glossary of art terms written
- ❖ All reference materials mentioned above organized into a formal Volunteer Notebook
- ❖ Materials reorganized on the Discipline Based Art Education (DBAE) model
- ❖ DBAE training begins for Coordinators and then classroom volunteers
- ❖ Cathy Cain, a Lake Oswego parent and artist who teaches in Beaverton, trains Coordinators in DBAE Aesthetic Scanning techniques
- ❖ Existing Blocks standardized and new Blocks created for Palisades and Oak Creek
- ❖ District-wide standards for the program formalized
- ❖ Cover Sheets (a brief summary for volunteers and teachers currently called “This Month in Art Literacy”) are written for all units

- ❖ Professional slides and reproductions purchased
- ❖ New slide lists written
- ❖ Written information, slides and a music tape or CD organized into Standardized Notebooks for each artist or culture
- ❖ Multicultural Resource Center used as a resource
- ❖ Volunteers to staff the program are actively recruited

1989-1990 Formal job description for school Coordinators is written.

1992 Our Lady of the Lake School joins the program bringing the total of participating schools to ten. They create a new Block.

Emphasis on Criteria-Based Hands-On art projects; the Art Elements, Art Principles and vocabulary students use to study a piece of art are also used in their follow-up hands-on project.

1993 Marilyn Katcher and Barbara Lane adapt existing Art Literacy program and introduce it to the Junior High Schools. Marilyn becomes the first school Coordinator at Waluga JHS and Barbara becomes the first school Coordinator at Lake Oswego JHS.

1995 Barbara Lane Fisher, District Coordinator, retires. Five-member Executive Board (known as The Resource Team) takes over her job. *Art Literacy Coordinator's Handbook* written by Sally Hedman.

2000 New Training Video produced. Michael Magaurn of Magaurn Video Media generously donates the use of his video production company, Sally Hedman writes the script and Liz Martin, school volunteer and professional actress narrates the film.

First Art Literacy exhibit at the Lake Oswego Festival of the Arts – Lakewood Center

2001 Ellen Freedman and Julie Smith begin rewriting and reformatting the artists' Blocks. The project takes five years and produces over seventy rewritten and reformatted notebooks.

2004 Lake Oswego Junior High School becomes the first school to replace slide presentations with PowerPoint presentations

2004 Art Literacy is selected by the Lake Oswego Foundation for the Arts to receive its Arts Award.

2005 Uplands becomes the first school to have an Art Literacy website.

2006 All artist notebooks rewritten, reformatted and archived on CD's. Community celebration of the 20th anniversary of Art Literacy in Lake Oswego held at the September 16th Farmer's Market in Millennium Park.

Philosophy

Art has been used as a form of expression since the advent of man. It has been used to express religious feeling, emotion, mathematical relationships, social commentary, dreams and ideas.

The mission of the Art Literacy Program is to help students learn and appreciate how others have expressed themselves through art. By observing how other people and cultures have taken ideas, emotions, and concepts, and translated them into artistic creations, students may learn similar ways of expressing themselves, either by choosing art that reflects their attitudes or by personally creating it.

Goals of the Presentations

Presentations to the students have the following goals:

1. To heighten perception so that students become aware of and are able to recognize art.
2. To appreciate different types and styles of art.
3. To become familiar with basic Art Elements and Principles such as color, space, line, balance, etc., and various art media.
4. To introduce specific artists, cultures, styles, and periods to students, including the related historical and social background.
5. To show that art is a form of personal expression; it is subjective, but can be based on tangible guidelines.
6. To use the events of artists' lives to encourage and inspire students in their own endeavors.

A Brief Description

The Art Literacy Program is a volunteer program based that teaches art to children using the principles of Discipline Based Art Education. It is based on individual classroom presentations and is offered to grades kindergarten through eight. At the elementary level it consists of seven slide presentations and related hands-on projects each year. At the junior high level it is an integral part of the Social Studies curriculum and includes follow-up hands-on projects.

What Is Discipline Based Art Education?

The term “Discipline Based Art Education” helps to define a practical approach to art education. DBAE approaches art as a discipline or course of study, just as mathematics or science is a course of study. Dwaine Greer, of the University of Arizona and Director of the Institute for Educators of the Visual Arts of the J. Paul Getty Trust Center for Education in the Arts, provided this identifying label to the approach.

DBAE Applies to:

- art as general education
- art as a sequential, written curriculum — not random
- the link among four art disciplines:
 - **Aesthetics**- questions the nature and value of art
 - **Art Criticism**- analyzes art objectively
 - **Art History**- studies the cultural and historical setting
 - **Production**- includes the concepts and skills required for making art

In A Typical DBAE Lesson:

The classroom volunteer will:

1. Discuss the four art disciplines
2. Lead a scanning session that includes Elements, Principles, Technical, and Expressive properties.
3. Build vocabulary
4. Use images with vocabulary
5. Give criteria for hands-on projects
6. Include a demonstration of hands-on project
7. Tie hands-on project to scanning

The students should begin to:

1. Use art vocabulary
2. Use Art Elements, Art Principles, Technical Properties, and Expressive skills in their own work
3. Recognize the same concepts in artwork
4. Evaluate their own artwork
5. Ask questions about art

Our Volunteers

Lake Oswego's flourishing Art Literacy program relies on committed, enthusiastic volunteers. Leadership comes from an Advisory Board (formerly known as the Resource Team). The Advisory Board guides over 20 school Coordinators, who, in turn, inspire and direct more than 240 classroom volunteers at 12 schools. These volunteers bring Art Literacy to about 3,500 elementary students and 1,500 junior high students each year. It is our volunteers who nurture the students' appreciation and production of art.

Student Benefits

Through Art Literacy, students learn to:

- recognize art via increased awareness
- appreciate different styles of art
- identify basic Art Elements, Art Principles, and art media
- identify specific artists, cultures, styles, and periods
- understand that art is a form of personal expression
- use the events of artists' lives to inspire their own endeavors

Our Mission

Our mission is to help students learn and appreciate how artists have expressed themselves through art. By observing how diverse people and cultures have translated ideas, emotions or concepts into artistic creations, students enhance their ability to adapt similar ways of expressing themselves by personally creating art or choosing art that reflects their attitudes.

PART 2 - SCHEDULES

Monthly Training Meetings

You are expected to attend the monthly training meetings. They are generally held at the same time each month. At the meetings you will receive written information about the artist/culture, see a slide presentation, learn specific art vocabulary, and receive hands-on project details. It is **mandatory** that you attend these meetings. This is your best opportunity to integrate the material first hand and ask questions about the material. The meetings provide interesting information that is not found in the written material.

Your Presentation Time

The teachers have chosen an established day and time for their Art Literacy presentations. Please remember that they are giving us time out of their curriculum, so be conscientious about arriving on time, staying within the allotted time and making schedule adjustments promptly.

Depending on your school's system, you will either receive a schedule of the year's Art Literacy classroom presentations by teacher at the first monthly training meeting, or you'll receive your presentation schedule for the month at each training meeting. Additionally, please check the monthly schedule at the meetings for any changes that arise due to no school or early release days.

Rescheduling Your Presentation

If you need to reschedule your presentation, contact your school's Coordinator to ensure you are not interfering with another classroom presentation. You may also use the Art Literacy website to contact your Coordinator and make changes.

PART 3 - THE CLASSROOM PRESENTATION

Before the Presentation

- Practice the hands-on project before the day of the presentation. You may want to experiment with your children at home, as they can identify difficult-to-understand instructions, and you may discover some helpful hints to inform the students.
- Talk with the teacher and find out: Are there any new students who have joined the class? Are there students who have unique needs? When the class is noisy, how does the teacher get the students' attention? If there is a student who has difficulty paying attention and/or is distracting other students, how would the teacher like the situation handled? Where is the most convenient plug outlet for the projector? Where is the map?
- Decide ahead of time what your main points will be and use the slides to get these points across.
- Before the presentation, confirm with your team and make any preparations that are necessary.

Day of the Presentation

- Sign in at the office. Wear your volunteer tag.
- Arrive at least 15-30 minutes before the time of scheduled presentation. Coordinate with your team so every volunteer understands his or her role for the day.
- Hang prints, vocabulary charts, chart with criteria for Hands-on project
- Gather supplies for the hands-on project. Plan for 2-3 extras.
- Test the projector to make sure it is working properly, and that the slides are in correctly.
- Make time to relax for a few minutes before you enter the classroom.

Going into the Classroom

- Arrive early and make verbal contact with the teacher.
- When you first arrive in the class, get help in turning the blinds, pulling down the screen and maps, as well as plugging in the projector. Have someone available to turn off the lights when the time comes.
- Be aware of your surroundings, including the students' behavior, so that you are prepared to adjust your presentation.

District Policies for Classroom Presenters

The Art Literacy Advisory Board proposes the following policies to ensure the best possible classroom experience for our volunteer classroom presenters, the students, and the classroom teacher. This list reflects our own combined classroom experience and incorporates feedback we have received from coordinators and teachers over the years.

1. In order to ensure a mastery of the material to be taught, you must attend the monthly training meeting. If you are unable to attend, try to find a substitute to teach your class. If you can't find a substitute and must teach the class yourself, prepare yourself by studying the written materials and sitting in on another class presentation (including the hands-on project) before you teach. None of the following suggestions is as important as a thorough knowledge of the material.
2. The classroom teacher should remain in the classroom during the presentation.
3. If possible, have someone else advance the slides or images so you can stand in front of the room during the presentation.
4. Introduce yourself and review the artist presented last month. Find some connection between that artist and the new one (similarities/contrasts in style, nationality, subjects) to segue into the new material.
5. Explain the elements and principles that the students will see illustrated in the presentation; go over vocabulary words.
6. Use a Question and Answer format for your presentation to allow students to be actively involved. Reading notes or lecturing is strongly discouraged.
7. Keep questions simple and frame them so that students can answer by looking at the artwork.
8. Watch the clock and pace yourself so you are able to complete your presentation. However, if students are engaged in a productive discussion about a slide, allow it to develop even if it means skipping a slide or two later. Getting students involved in the presentation will help them learn the material.
9. Student involvement should not include having students do the presentations. The only persons who should be giving Art Literacy presentations are trained, adult volunteers. If a classroom teacher or a volunteer asks to have students do the presentations or is using students as teachers, please explain the policy and if necessary, contact the Advisory Board so we may follow up with the teacher or volunteer.
10. At the end of the presentation, review the elements and principles and ask for examples seen in the artist's work. Thank the students for their attention and participation. Tell them that you're looking forward to seeing them next month when you will present another artist.

Giving the Presentation

- **KEEP EYE CONTACT WITH THE STUDENTS.** Please do not read straight from your notes. Eye contact is important in keeping one's attention. Learning and using the students' names will also increase the interest level.
- Introduce yourself and the program.
- Review the last month's topic: Who can remember the artist from last month? What Elements and Principles did we discuss?
- Introduce this month's topic. Remember to focus on the characteristics of the artist, Art Elements and Art Principles.
- Gear your presentations to the students' age level. Use appropriate language. If you use new words, define them. The number of slides shown, amount of information given, and hands-on project must fit the students' interests and abilities. Use your teacher and other volunteers as resources.
- Use appropriate pacing so the students can follow you and keep interested. Your partner can help you stay on the right time frame by signaling you when you are too slow or fast.
- Check your voice level. Can you be heard over the noise of the projector? Can you be heard down the hall?
- Let the students know that there are no right or wrong answers. We can see things differently and have different opinions about what we see. But we need to be able to explain our opinion.

Involve the students. Ask questions and allow time for considered responses. Ask them to identify objects, Art Elements, or Art Principles on the screen.

After Your Presentation

- Please return all materials as instructed by your Coordinator. Put all slides and the audiocassette or audio CD back into the binder. **KEEP IN MIND THAT THE NEXT TEAM OF VOLUNTEERS WILL NEED ALL SUPPLIES ORGANIZED AND CLEANED UP,** for an efficient and effective presentation.
- Mount and label the students' artwork.
- Follow the Coordinator's direction about displaying/ storing the artwork.
- Get feedback from the teacher on ways to improve your next presentation. Be receptive to their comments; they will help make you the best presenter possible.
- Enjoy the results of your efforts. Remember, you get better each time you do a presentation, and the children love seeing you in the classroom! (After all, that's what it's all about.)

Sample Presentation (one hour): Classes with 1½ hr. presentations will have more time for hands-on and clean up.

(10 min.) History & Slides: present the historical data while showing the slides. Do not read your notes. Keep the students actively involved by asking them questions. If you don't know the answer, be honest and research the answer later.

How many slides should I use? Use your best judgment based on the artist, your allotted time, and the class. Some ideas:

Kindergarten	3-4 slides
Grades 1 and 2	5-7 slides
Grades 3 and 4	7-12 slides
Grades 5 and 6	10-15 slides

(5 min.) Scanning: (See *Aesthetic Scanning* section.) This may occur earlier in the presentation if you wish.

(5 min.) Set up hands-on project: Pass out supplies, clearly explain directions and/or steps to be completed. Before continuing, be sure everyone understands the steps.

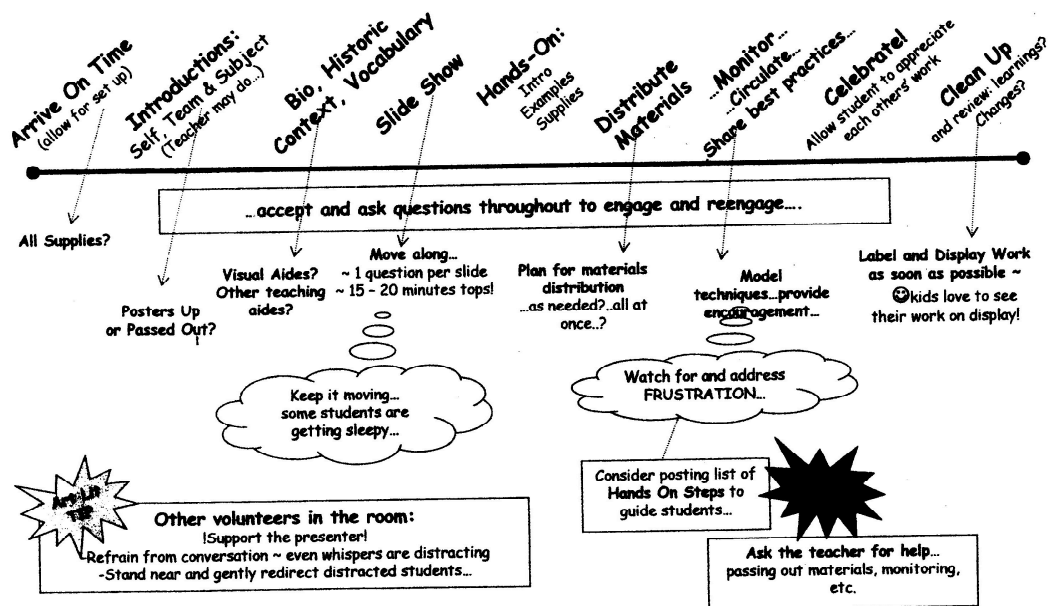
(35 min.) Execute the hands-on: Demonstrate each step to the students.

Remember, this is about the process and not about the final product. The projects are not graded. Because there is a limited amount of time, the goal is to reinforce the stated Elements and Principles. The students are being given an Art Literacy opportunity to explore specific ideas.

DO NOT FORGET to ask students to write their names on their project.

(5 min.) Clean up and Critique: Clean up all supplies, and count the number of Art Literacy supplies (paintbrushes, markers, etc.) to be returned. If time permits, hold up a few examples and point out the key points achieved.

Timeline of an Art Literacy Presentation



PART 4 - SCANNING

Scanning is a powerful technique, which gets the viewer past the stage of “I like it,” or “I don’t like it.” It is a “common sense” approach to the study of a work of art – painting, sculpture, ceramics, lithographs, architecture, etc. The approach is designed to involve the viewer in actually seeing what is in the work of art by analyzing and talking about the sensory (*Art Elements*), formal (*Art Principles*), Technical, and Expressive properties. (See following pages for definitions.)

Leading a Scanning Session

- You can begin by describing the subject matter, observing details the viewer actually sees. Ex. “The painting is a landscape,” or “I see trees, grasses, and sky.”
CAUTION: You want to scan beyond subject matter, so keep this brief.
- Focus on one or two sensory properties, also known as *Art Elements*, and formal properties, also known as *Art Principles*. This will be determined by the lesson you are teaching.

The Seven Art Elements and Sample Scanning Questions

The Art Elements are the building blocks of art. Artists use the Art Elements to express their ideas just as a writer uses words to express ideas. The Art Elements are sometimes called the sensory properties of an art piece, meaning we can see and feel the art with our senses.

COLOR is the product of light. There must be light for us to see color. For example, a red shirt will not look red in the dark, where there is no light. Color has 3 properties: *hue, value, and intensity*. (See further definitions in Glossary, Color Terms.)

- What colors did the artist use? Where?
- Which colors are intense (bright)? Which are subdued?
- Where are the colors light or dark?
- Does this painting have more “warm” or “cool” colors?
- Do you see any complementary colors? Complementary colors are opposite each other on the color wheel.
- Where do you see “tints” of colors? A tint is the color plus white.
- Where do you see “shades” of colors? A shade is the color plus black.
- Some paintings use tints and shades of only one color. These are called monochromatic. Is this work monochromatic?

- Identify the primary colors the artist used. Primary colors are blue, red, and yellow.
- Identify the secondary colors the artist used. Secondary colors are purple, green, and orange.

LINE is a mark made by a pointed tool – brush, pen, stick, pencil, etc. – and is often defined as a moving dot. It has length, width, and often suggests movement in a drawing or painting.

- Name the types of lines you see in the painting.
- What curved lines do you see? Where?
- Point out the thick lines. Point out the thin lines.
- Decide which lines are dominant; diagonal, vertical, horizontal.
- Do you see any wavy or zigzag lines? Where?
- Where do lines combine to form a pattern?
- Follow the direction of the lines by drawing them in the air with your finger. Describe the lines to a friend.
- Implied lines are suggested by your eye; they connect a series of points or shapes, but are not real lines. Can you identify any implied lines?

SHAPE/FORM is an area that is contained within a line or an implied line, or is seen and identified because of color or value changes. Shapes have 2 dimensions, length and width, and can be *geometric* or *organic*. Forms are three-dimensional objects that take up space. When you hold a baseball, shoe, or small sculpture, you are aware of their curves, angles, indentations, extensions, and edges – their forms.

- Does this artwork contain shapes or forms?
- What geometric shapes/forms can you identify?
- Are there more geometric or organic shapes/forms?
- Choose a shape. Use your finger to outline that shape in the air. Can you draw it on a piece of paper?

SPACE is the distance or area between shapes. It has width, height, and depth. Space that appears 3-dimensional in a painting is an illusion that creates a feeling of depth.

- Does this painting have “deep” or “shallow” space?
- Does the artwork look like you could walk right into it?
- Which objects seem to be floating in space?

- How is the space divided in this painting? Point out foreground, middle ground, and background.
- How does your eye “travel” through this composition?
- Describe how the artist shows perspective (the illusion of distance) in this work.
- Identify which objects are overlapping. Which objects appear to be closest? Farther away?
- Artists vary the size of objects to show depth. How did the artist use this variation of size in the artwork?

TEXTURE is the tactile quality (either real or simulated) of a surface. Real or actual texture is achieved by applying thick paint onto the canvas. Visual or simulated texture is created by painting objects in a way that makes them appear to have a specific “feel” if they could actually be touched. Textures can be smooth, rough, glossy, crinkled, embossed, etc.

- Point out the kinds of textures you find in this work. Describe their differences.
 - How did the artist create different textures in the painting?
 - Describe the smoothest texture you see. Describe the roughest.
 - Are there any surfaces that appear glossy?
 - If you touched various objects in the painting, how would they feel to you?
 - Can you find any real objects that might have the same texture as one you can see in the painting?

VALUE refers to the degree of lightness and darkness. Value contrasts help us to see and understand a 2-dimensional work of art. For example, this print can be read because of the contrast of dark letters and light paper. *Highlight* is the lightest value, and *shadow* is the darkest value.

- Describe where you see the lightest values (highlights) and the darkest values.
- What creates the darkest shadow?
- Study the shadows and highlights. Decide which direction the light comes from.
- Did the artist paint the light and dark areas in a realistic way?

The Seven Art Principles and Sample Scanning Questions

The Art Principles are the ways artists combine the Elements to create an artwork. These Principles are a way of controlling or creating order using the Elements. A skillful blend of Art Elements and Principles results in a successful artwork.

BALANCE refers to the distribution of visual weight in a work of art. In painting, it is the visual equilibrium of the elements that causes the total image to appear balanced. Balance can be either *symmetrical* or *asymmetrical*.

- Describe how the artist balanced this work.
- What makes you think that this painting looks balanced?
- Point to areas of the painting that seem to balance each other.
- Is the balance formal/symmetrical or informal/asymmetrical?
- Identify which objects in the artwork create a sense of visual balance.

CONTRAST refers to differences or opposites in values, colors, textures, shapes, and other elements. Contrasts create visual excitement and add interest to the work.

- Which colors contrast the most with each other?
- Did the artist use both large and small shapes? Do they contrast?
- Where do you see contrast of light and dark values?
- Where do you see contrasts in texture?

EMPHASIS means a feature is given more importance than any other aspect of the work and is achieved by placement, size or color.

- Standing in front of the artwork, close your eyes and then open them. Describe the first thing you see. This is the dominant object (center of interest).
- What did the artist emphasize in this painting?
- How did the artist achieve this emphasis?
- Which colors stand out or dominate the painting?
- What is the dominant shape or form?
- Which lines attract your attention the most?
- Are there lighter or darker values? Which are emphasized?

MOVEMENT is used by artists to direct viewers through their artwork. Visual movement usually leads to a focal area. If there is a strong center of interest, our eyes will be drawn to it.

- Where do you see movement in the artwork?
- What details suggest movement in this composition?
- Is the movement all in the same direction?

PATTERN is the use of repetition of Art Elements that enhances the surfaces of paintings or sculptures and gives the work its character.

- What Art Elements repeat in this artwork?
- Does the repetition appear to be planned or random?
- Did the artist repeat any patterns? Where?

REPETITION/ RHYTHM means an Art Element (color, shape, line) is used more than once in an artwork. This repetition creates a rhythm that may be regular or irregular depending upon the spacing interval between the elements.

- Point out examples of repetition in this painting.
- What did the artist do to create rhythm?
- Do you see any area where rhythm adds a sense of movement?
- Is the rhythm regular or irregular?

UNITY provides the cohesive quality to an artwork. It is one of the most important aspects of a well-designed artwork and is planned by the artist. When all the Art Elements in a work look as though they belong together, the artist has achieved unity.

- What makes you think this painting looks “unified” – like all parts fit together?
- Which Art Elements in the painting help to create unity?
- Use your hand to block out part of the painting. Does it still look unified?

Technical Properties and Sample Scanning Questions

Technical properties refer to how an artwork such as a painting or sculpture was made as well as what techniques and tools were used to create it. Identifying art media and artists' tools is a beginning step in becoming more knowledgeable about technical properties.

- What materials did the artist use to create this painting?
- Explain how you think the real (actual) textures were formed.
- Where do you think the artist may have used a large brush? Small brush?
- Can you see the brush strokes or are they blended together?
- What clues help you identify the medium? Some media are:

pastel

pencil

clay

chalk

ink

stone

paint

wood

textile

- Can you think of another medium that you could use to create a similar artwork?
- Move your arm in the air as if you are the artist working on this painting. Are you moving fast or slowly?
- What size do you think the painting might be?
- Do you think the paint was thick or thin? What makes you think that?
- Do you think the artist had to mix paints to make this color? What makes you think that?
- Explain how you think the paint was applied.
- Explain how you think the sculpture was made. Did the artist use his/her hands or use tools to create the sculpture?

Expressive Properties and Sample Scanning Questions

The Expressive Properties refer to what the artwork “has to say”. In an artwork, the combination of Sensory, Formal, and Technical Properties creates the Expressive Properties. These properties relate to the feeling that results from the Art Elements and Art Principles combined with the media and techniques used by the artist. Expressive Properties might create a **dynamic state**, an **idea**, or a **mood**.

- How do the colors in the painting make you feel?
- What do you think the artist was trying to say?
- When you look at this painting, how do you feel?
- What do the expressions on the characters’ faces reveal?
- Imagine you are in this scene. What would you be doing? Where would you be? How would you feel? This is called **dynamic state** and can be described with words like these:

<i>conflicted</i>	<i>surprised</i>	<i>calm</i>
<i>relaxed</i>	<i>tranquil</i>	<i>excited</i>
<i>suspenseful</i>	<i>powerful</i>	

- Think of a word that describes your feelings about this painting.
- What title would you give this artwork?
- What visual symbols have special meaning for you?
- Is the artist symbolizing a particular **idea**? Idea language includes:

<i>nobility</i>	<i>heroism</i>	<i>fearlessness</i>
<i>courage</i>	<i>bravery</i>	<i>resistance</i>
<i>wisdom</i>	<i>innocence</i>	<i>pride</i>
<i>gentleness</i>	<i>love</i>	<i>majesty</i>

- Does the painting convey a specific **mood** or emotion? How does it do that?
Adjectives that describe moods include:

<i>whimsical</i>	<i>loving</i>	<i>serene</i>
<i>reflective</i>	<i>haunted</i>	<i>terrified</i>
<i>sad</i>	<i>dreamy</i>	<i>happy</i>
<i>playful</i>	<i>cheerful</i>	<i>quiet</i>

- Why do you think the artist chose those colors? Symbols?
- What does the painting mean to you?
- Does the discussion of this painting change the way you think or feel about something?
- Is this a “good” painting? What makes it “good”?
- In what ways can you place value on an artwork?
- Do you like this painting? Why? Why not?

SLIDE PROJECTOR USAGE

About the Slide Projector

Learn to use the slide projector **before** your first presentation.

- **If the lamp burns out during your presentation**, do not try to change the lamp. Instead, take the whole projector to the Library and ask for another one.
- **If you need to remove the carousel** from the projector:
 1. Lock the ring on the top of the carousel by rotating clockwise to prevent any slides from falling out.
 2. Depress the “Select” lever on the side of the projector and rotate the carousel until the arrow on the projector points to the zero on the carousel. Then pick up the carousel.
- **After you show the slides** turn the lamp off and leave the fan running for several minutes. This cools the projector and preserves the life of the lamp.

G L O S S A R Y

COLOR TERMS:

For artists, color is a property of pigment (paint), organized into relationships with each other on the color wheel, a learning aid designed by A. Munsell in 1905.

Color may be described in the following terms:

ANALAGOUS COLORS Colors that are next to each other on the color wheel and therefore, are closely related. Example: Orange and yellow.

COMPLEMENTARY COLORS Colors that are opposite each other on the color wheel and contrast with each other. When two complements are mixed, they make the neutral colors brown or gray. Example: Orange and blue.

HUE The name given to a color – Red, blue, aqua, magenta, etc., or the color itself.

INTENSITY The brightness or dullness of a color, determined by its saturation or content of pure color.

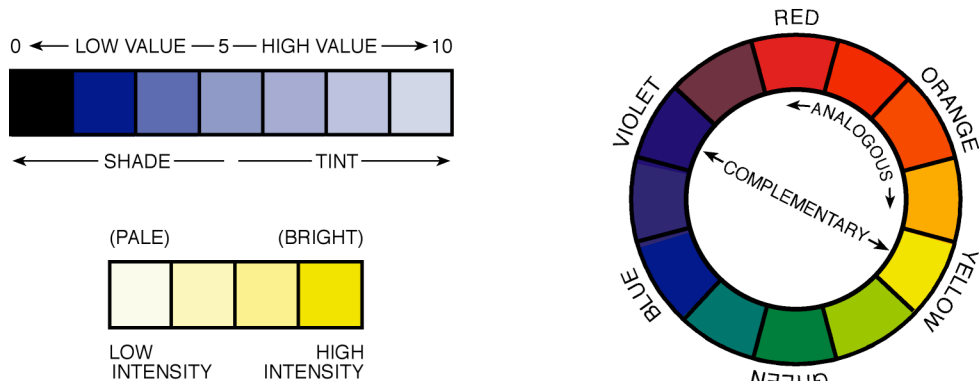
PRIMARY COLORS The hues red, yellow and blue which, when combined, can produce all other colors except white. (The primary colors cannot be produced by mixing other colors.)

SECONDARY COLORS The hues orange, green and violet, each made by combining two primary colors. Example: Red and yellow make orange.

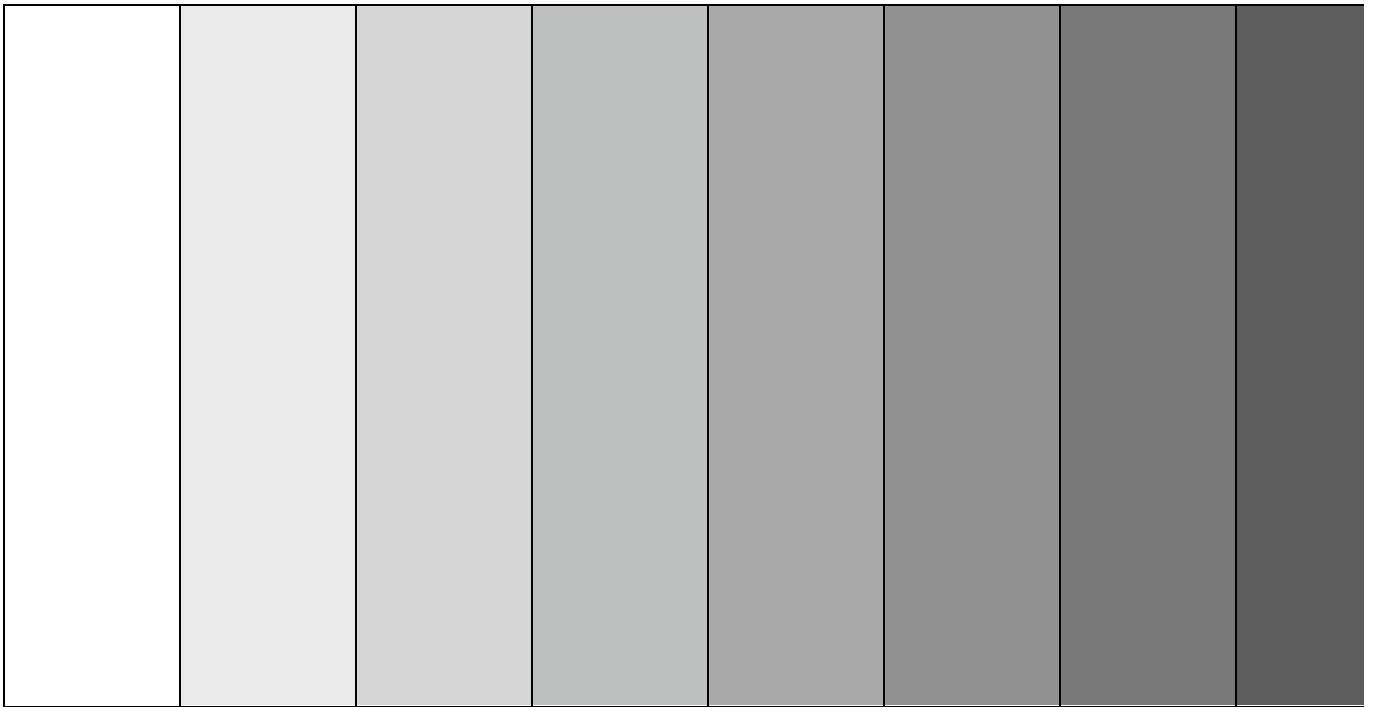
SHADE A color to which black (or other dark color) has been added to make it darker. Example: Black added to red produces a “shade” of red.

TINT A color to which white has been added to make it lighter. Example: White added to blue produces a “tint” of blue.

VALUE The lightness or darkness of a color, usually measured on a scale of 0 –10, with 0 equal to black. Example: Light yellow has a high value.



VALUE



GLOSSARY

ABSTRACT The departure from natural appearances in order to create new arrangements of lines, colors, shapes, forms, and textures. Such arrangements may strongly remind us of nature, or they may be so abstract there is no resemblance whatsoever. Geometrical abstraction uses solids, lines, and shapes, while free-form abstraction uses irregular, freely invented shapes, colors, and movements.

ALPHABET A set of symbols or characters used to represent the sounds of language.

APPLIQUÉ A design made by stitching pieces of fabric onto a larger piece of fabric. It is most often used for quilts, clothing, and wall hangings.

ARCHAEOLOGISTS People who learn about past civilizations by digging up and studying the remains of their culture.

ARCHITECT A person who designs and draws plans for buildings.

ARCHITECTURE The art and designing and constructing buildings.

ASYMMETRICAL An unequal distribution of visual weight in a work of art.

BALANCE The arrangement of the elements of an artwork (color, line, size, and number of objects, etc.), to achieve a sense of equilibrium. There are three major types of balance: symmetrical, asymmetrical, and radial.

BAROQUE The art movement in Europe that grew out of the Renaissance between 1600-1750, characterized by bold curves and movement, rich colors, and elaborate ornamentation.

BAS-RELIEF (From the French meaning “low-raised work”) Shallow sculptures that project from a flat background.

BRAYER A small roller used to spread printing ink on the printing surface.

CALLIGRAPHY The art of writing letters and words in an ornamental style.

CARTOON A full-size preliminary drawing for a fresco, painting, mosaic, tapestry or stained glass window.

CENTER The middle point of anything; it is the same distance from opposite edges and is often the natural focus.

CHIAROSCURO (From the Italian meaning “bright-dark”) The technique in painting or drawing of modeling a three-dimensional figure by contrasting or graduating areas of light and dark.

CIRCLE A round, two-dimensional shape in which every point on the outside is the same distance from the center.

CLASSICAL Stylistic standards that include restraint, simplicity, harmony, balance, and ideal proportions. Ancient “Classical” Art refers especially to Greek Art from c. 500-400 B.C.E.

COLLAGE A work of art created by gluing bits of paper, fabric, scraps or other material to a flat surface.

COLUMN A slender, round, upright pillar or post, often used for support.

COMPOSITION The combination and arrangements of the elements within an artwork that create a unified visual whole.

CONTOUR The outline or edge of a figure or object.

CONTOUR DRAWING A drawing using one continuous line to show the outer and inner lines of an object or a figure.

CONTRAPPOSTO (From the Italian meaning “set against”) A pose of the human form, originating in ancient times, where the weight is carried on one leg, allowing the other leg to bend and the hips and shoulders to raise and lower in opposition to each other, creating an S-curve.

CONTRAST A large difference between two things; for example, bright yellow and dark purple, and rough and smooth. Contrast can add emphasis, excitement, and interest to an artwork.

COSTUME Clothing characteristic of a particular time, place, or people.

CUBISM A style of art developed primarily by Pablo Picasso at the beginning of the twentieth century. With cubism, the subject is viewed from all sides, and then broken apart and reassembled in the abstract form to show all the parts at once (transparency). Cubism emphasizes geometric shapes.

DECORATION Ornamentation designed to beautify a surface.

DEPTH The apparent distance from front to back or near to far in an artwork. Techniques of perspective are used to create a sense of depth.

DESIGN An organized and creative arrangement of patterns, shapes, etc.

DETAIL A distinctive feature of an object or scene which can be seen most clearly close up. Also, a small part of an artwork that appears enlarged.

DISTORTION Intentional exaggeration, elongation, or twisting of normal forms to give them greater emotional expression or visual interest.

DOME A round roof shaped like half a ball, supported by a circular or many-sided base.

DOMINANT The part of a design that is the most important, powerful, or has the most influence.

EMBOSS To create a raised design or relief on a flat surface by pressing or hammering a design into the backside.

EMPHASIS The use of contrasting sizes, shapes, colors, or other means to draw attention to certain areas or objects in a work of art.

ENGRAVING A form of graphic art in which a design or drawing is cut into a metal plate. The plate is inked, the surface is wiped clean after the ink has worked into the furrows, and the plate is then run through a press, transferring the image to paper.

EXPRESSIONISM An art movement that developed in the late 19th and early 20th century Europe, that emphasized the expression of the inner feelings of the artist over realism.

FAIENCE Glazed terracotta tile for building, or pottery, originally made in Faenza, Italy.

FOREGROUND The part of a work of art that appears to be in front, nearest to the viewer.

FORM An object that has depth as well as height and width. For example, a triangle is a shape, but a pyramid is a form.

FRESCO A painting that is done on wet plaster with water and pigment.

FRIEZE A decorative relief of figures carved in a horizontal band, often around a building.

GENRE A term used to describe art depicting everyday life.

GEOMETRIC SHAPE A shape derived from the mathematical rules of geometry, based on lines, angles, and arcs. Example: square, circle

GRADATION A gradual, smooth change from light to dark, rough to smooth, or one color to another.

GRAPHIC ARTS The arts of drawing and printmaking. Drawings may be in many media, including ink, pencil, and chalk. Prints are impressions made from prepared surfaces of wood, metal or stone.

HIGHLIGHT To center attention on or emphasize through use of color.

HORIZON A level line where water or land seems to end and the sky begins.

HORIZONTAL Straight and flat across, parallel to the horizon.

IDEOGRAM A picture or symbol used in a writing system that represents a thing or idea instead of a letter or specific word.

ILLUSTRATION A design or picture in a book or magazine that explains the text or shows what happens in the story.

IMAGE A mental picture, idea, or impression of a person, thing or idea that can be represented visually.

IMPRESSIONISM An art movement in 19th century France which concentrated on showing the effects of light and color. Impressionists used unblended dots and slashes of pure color placed close together to create a mood or “impression” of a scene.

KILN A special oven or furnace that can reach very high temperatures and is used to bake (or “fire”) clay.

KINETIC Expressing motion. In art, kinetic refers to sculpture that moves, such as a mobile or stabile.

LANDSCAPE A scene or view on land, such as mountains, fields and forests.

LINE The outline or contour of an object. Line can be two-dimensional, three-dimensional, or implied.

LITHOGRAPH A type of printing invented in 1798 in which a picture or design is drawn on a smooth stone with a special crayon. The stone is then treated with a chemical that allows the ink to stick only where the crayon was used. Finally, the surface is inked and the design is printed.

MEDIUM In art, the material an artist uses – oil, watercolor, pen, etc.

MIDDLE GROUND The part of a work of art that lies between the foreground and the background.

MOBILE A type of sculpture in which objects are hung and balanced so that they are moved by currents of air. (Introduced in the 1930's).

MODEL A person who poses for an artist. A small copy of something.

MONOCHROME Having only a single color – may include tints/shades.

MONUMENT A building, statue, or other structure especially built to remember and honor a person or event.

MOOD An overall feeling or emotion.

MOSAIC A picture or design made by fitting tiny pieces of colored glass, tile, stone, or other similar materials into plaster or cement.

MOTIF The main element, idea or feature of an artwork.

MOVEMENT The arrangement of the parts of a design to create a sense of motion that causes the eye to move over the work.

MURAL A very large painting that covers a wall. It can be painted onto the wall, or onto paper, canvas, or wood to be attached to the wall.

NEUTRAL A color not associated with a hue. Neutral colors include gray, white, black and brown. A hue can be neutralized by adding its complement.

NON-OBJECTIVE Without a recognizable object or subject.

ORGANIC SHAPE A shape derived from a living organism or natural feature. Examples are flowers, clouds, ink blots.

OVERLAP To extend over or rest on top of something and partly cover it.

PATTERN The repetition of shapes, lines or colors in a design.

PERSPECTIVE Showing depth and distance in a picture. Linear perspective makes lines that are parallel in nature get closer together in the distance of an artwork. Diminishing perspective makes objects in an artwork smaller in the background than similar objects in the foreground.

PIGMENT Coloring matter, usually a powder, that mixes with water, oil, or other substances to make colored paints and dyes.

PLANE Any flat surface.

POLYCHROME Having many colors.

PORTAIT A painting, sculpture, drawing, photo, or other work showing a person, several people or an animal.

PRE-COLUMBIAN Refers to the time period in the Americas prior to Columbus.

PRIMITIVE ART Art produced by societies in an early stage of civilization or by any artists considered naïve or unschooled.

PRINT An artwork made by transferring an original design from an inked block, stone, metal plate or other medium, to a flat surface, usually paper or fabric. Most prints can be repeated many times by re-inking the printing block.

PROFILE An outline of an object, but more often a drawing or painting of the side view of a person's face.

PROPORTION The relationship of the size of one part to another, or to the whole. Example: the relationship between the size of a nose and face.

QUILT A bed covering made by stitching three layers of fabric together: the top decorative layer, the inner padding layer and the backing layer.

RADIAL BALANCE in a composition is based on a circle with lines extending from its central point.

REALISM A style of art in which artists try to show objects, scenes and people as they actually appear.

RELIEF Sculpture in which the background surface is in one plane and the foreground figures are raised from it.

RENAISSANCE (From the Italian meaning "rebirth") A period that began in Northern Italy after the Middle Ages and lasted c. 1400-1600. It was characterized by a renewed interest in ancient Greek and Roman design and included an emphasis on human beings, their environment, science and ideas.

REPRESENTATIONAL ART Art containing objects and people shown in a recognizable fashion. (As opposed to Abstract Art).

RHYTHM Regular repetition of lines, shapes, colors, etc in an artwork.

ROCOCO An art movement popular in late 18th century Europe, known for asymmetry, light colors and delicate ornamentation.

ROMANTICISM An art movement develop in early 19th century Europe in opposition to the Rococo and Realism styles. It appealed to human emotions through its use of strong colors and contrasts, vivid historical drama and its fascination with the tragic and exotic.

SCULPTURE The art of shaping a figure or design in three dimensions, either in the round or in relief.

SHADING Showing gradual change from light to dark, most often employed to create the illusions of dimension and depth.

SHAPE A two-dimensional figure, outlined by lines or a change in color or shading. Example: a rectangle.

SILHOUETTE A dark outline of a solid shape without any details.

SPACE The distance, area, or depth shown in a work of art. Also, the open parts between or inside shapes.

STILL LIFE A drawing or painting of an arrangement of inanimate objects, such as fruit, flowers, books.

STONE AGE The first known period of prehistoric human culture, during which work was done with stone tools.

STUCCO A durable finish for walls, usually applied wet. Exterior stucco is usually made of sand, lime and cement. Interior stucco is usually made of sand, lime, and water.

STYLE An artist's particular way of expressing, constructing, or designing that is characteristic of that person, a group, or a culture.

SURREALISM A painting style developed in the early 20th century that emphasizes images from the unconscious mind, dreams or fantasies. Unusual or impossible combinations for things are depicted realistically.

SYMBOL Something that stands for something else, especially a figure or sign that represents a real object or idea.

SYMMETRICAL Having balance where items on each side of a center line are equal, and often identical.

TESSERAEE The individual pieces used to make a mosaic.

TEXTURE The way a surface looks and feels. Examples; rough, silky, hard.

THREE-DIMENSIONAL Having length, width and depth.

UNITY The appearance of oneness or wholeness achieved when all parts of an artwork seem to belong together.

VERTICAL Going straight up and down, at right angles to the horizon.

WASH The background of a watercolor painting, prepared using thin, watery paint applied with sweeping brushstrokes

WEAVING The interlacing of yarn or thread to make fabric.

WOODCUT A print process in which the wood is cut away from a woodblock, leaving the design in relief. Ink, applied to the raised design, is then printed onto paper, cloth or other materials.

PRONUNCIATION of ARTISTS' NAMES

Bartlett, Jennifer, American, 1941-
Bernini, Gianlorenzo (bayr-NEE-nee), Italian, 1598-1680
Bierstadt, Albert (BIR-stat or BIR-shtaht), American, 1830-1902
Botticelli, Sandro (bah-tih-CHELL-ee), Italian, 1445-1510\
Brancusi, Constantin (bran-KU-see), Romanian, 1876-1957
Bruegel, Pieter (BREW-gull) or BROY-gull), Dutch, c.1525-1569
Calder, Alexander, American, 1898-1976
Caravaggio, (kar-uh-VAHJ-e-o), Italian, 1571-1610
Cassatt, Mary (kuh-SAT), American (worked in France), 1845-1926
Cézanne, Paul (say-ZON), French, 1839-1906
Chagall, Marc (shah-GAHL), Russian (worked in France), 1887-1895
Constable, John (CON-stuh-buhl), English, 1776-1837
Dali, Salvador (DAH-lee), Spanish, 1904-1989
Daumier, Honoré (dough-me-A), French, 1808-1879
David, Jacques Louis (dah-VEED), French, 1748-1825
Degas, Edgar (day-GAH), French, 1834-1917
Delacroix, Eugène (duh-la-KRWAH), French, 1798-1863
Dürer, Albrecht (DYU-rer), German, 1471-1528
Escher, Maurits Cornelis, aka M.C. (ESH-er), Dutch, 1898-1972
El Greco (el-GRECK-oh), Greek (worked in Spain), 1541-1614
Frankenthaler, Helen (FRANG-kuhn-THAL-er), American, 1928-
Gainsborough, Thomas (GAYNZ-bur-oh or GAYNZ-bur-ruh), English, 1727-1788
Gauguin, Paul (go-GAN), French, 1848-1903
Giotto di Bondone (JAWT-toh), Italian, c.1266-c.1337
Goya, Francisco (GOY-ah), Spanish, 1746-1828
Grandma Moses [aka Anna Mary Robertson Moses] (MOH-zus), American, 1860-1961
Homer, Winslow, American, 1836-1910
Kahlo, Frida (COL-o), Mexican, 1907-1954
Kandinsky, Wassily (can-DIN-skee), Russian, 1866-1944
Klee, Paul (CLAY), Swiss, 1879-1940
Leonardo da Vinci (lay-oh-NAR-do dah VIN chee), Italian, 1452-1519
Manet, Édouard (ma-NAY or mah-NAY), French, 1832-1883
Matisse, Henri (mah-TEESS) French, 1869-1954
Michelangelo, Buonarrotti (mickel-AN-jel-oh), Italian, 1475-1564
Miró, Joan (me-ROH, hoh-AHN), Spanish, 1893-1983
Mondrian, Piet (MAWN-dre-ahn), Dutch, 1872-1944
Monet, Claude (moh-NAY), French, 1840-1926
Moore, Henry, English, 1898-1986
Morisot, Berthe (maw-re-SO), French, 1841-1895
Nechita, Alexandra (na-KEE-ta), Romanian, 1985-
O’Keeffe, Georgia (oh-KEEF), American, 1887-1986
Picasso, Pablo (pi-KAHS-o or puh-KAHS-o), Spanish, 1881-1974
Pissarro, Camille (pi-SAHR-o), French, 1830-1903
Potter, Beatrix, English, 1866-1943

Raphael [Raffaello Sanzio] (roff-eye-ELL), Italian, 1483-1520
Rembrandt van Rijn (REM-brant), Dutch, 1606-1669
Remington, Frederic, American, 1861-1909
Renoir, Pierre Auguste (ren-WAH), French, 1841-1919
Rivera, Diego (RIV-air-uh), Mexican, 1886-1957
Rockwell, Norman, American, 1894-1978
Rodin, Auguste (RO-da(n)), French, 1840-1917
Rousseau, Henri (roo-SO), French, 1844-1910
Rubens, Peter Paul (ROO-bins), Flemish, 1577-1640
Russell, Charles Marion, American, 1864-1926
Titian (TEESH-un), Italian, c.1490-1576
Toulouse-Lautrec, Henri de (too-LOOZ-low-TREK), French, 1864-1901
Turner, John Mallord William, English, 1775-1851
Van Gogh, Vincent (van-GO or van-GOCK), Dutch (worked in France), 1853-1890
Velázquez, Diego (vel-LAHSS-kes), Spanish, 1599-1660
Vermeer, Jan (ver-MEER), Dutch, 1632-1675
Whistler, James Abbott McNeill, American, 1834-1903
Wood, Grant, American, 1891-1942
Wright, Frank Lloyd, American, 1867-1959
Wyeth, Andrew (WI-eth), American, 1917-