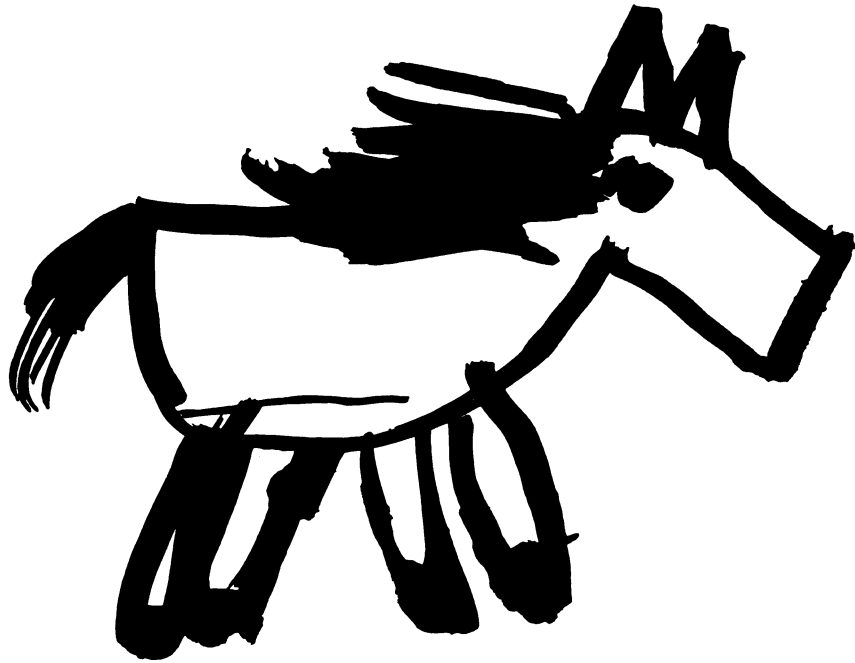


CONTENTS

I	Introducing Art to Students	1
	The Philosophy of This Guide	2
	Taxonomy of Objectives	3
	Goals of the Unit	4
	Using This Guide	4
	Facilitating the Learning Experience	7
	Enhancing the Process	7
	Preparing for Optimal Learning	8
	Providing Art Warm-ups and Breaks	11
	Other Artists to Explore	13
	Time Line	14
II	The Artists	17
	Leonardo da Vinci	19
	Vincent Van Gogh	26
	George Lambert	33
	Pablo Picasso	38
	M. C. Escher	44
III	Exploring Art	49
	Art for Personal Growth and Expression	50
	Creativity Warm-ups	52
	Art Activities for Personal Expression	53
	Group Activities	53
	Integrating the Art Experience	55
	Art Tools	59
	Art Materials Reference Guide	60
	Art Materials Exploration	62
	Art Element Activities	64
	Visual Effects Activities	69
IV	Reference Materials	75

I INTRODUCING ART TO STUDENTS



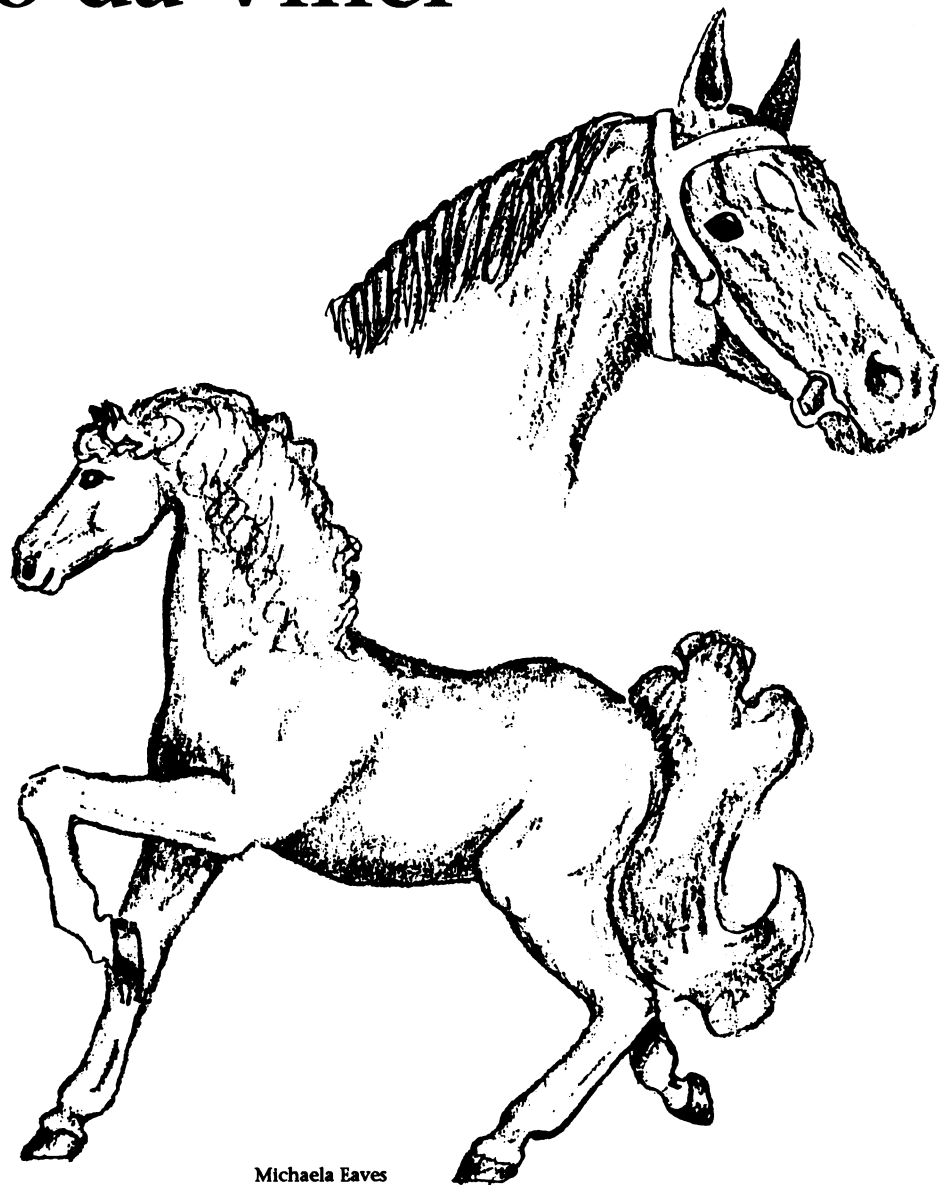
Artist Unknown

By inclination students turn toward models, not for definition but for direction; if no models are available, students often choose the first image encountered. Young people are preparing for a world full of difficult and sometimes threatening choices. For these reasons we might ask ourselves, how does a teacher present great minds and souls to a student and at the same time elicit the student's commitment to discover his or her own unique voice? How does a teacher offer an example of human potential that encourages more than mere mimicry? Where does the courage to discover and realise our own destiny come from?

These were some of the concerns that influenced our compilation of this guide. We have selected five artists to study based on their rich creative lives, the availability of materials, and their ability to speak to us across cultures, space and time. These individuals gave us their messages and their energy. We hope that some of their spirit comes through these pages.

Leonardo da Vinci

1452–1519



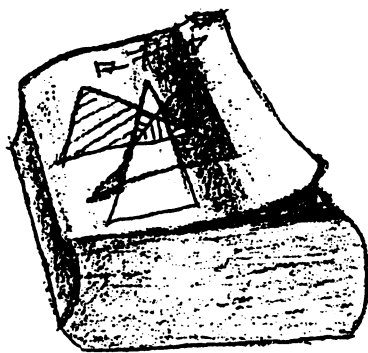
Sketching

Leonardo da Vinci extensively researched and sketched his subjects. Most artists research the objects they draw to some degree. This type of preparation for drawing and painting is called a study.

Sketching is the basis of most visual artwork. Learning to sketch is a process of training the eyes to see line, shape, value and perspective with a high degree of awareness and understanding. Blind contour drawing (see Line activities, page 65) and upside-down drawing (see Line activities, page 65) are important techniques that help develop sketching abilities. The following activities also explore this process.

◆ The Artists

- ◆ Any object can be looked at in terms of basic shapes: straight lines, curved lines, circles, triangles, squares and rectangles. Three-dimensional shapes are called forms (cylinders, cones, spheres, cubes and slabs). When we sketch, we can first identify the shapes and forms that we see when we look at an object. We can then sketch the object by drawing these basic shapes as we see them and filling in the details to make a more accurate outline. This technique is called *blocking*.
- ◆ Put a vase, a banana and a bunch of grapes together on the table. What lines and shapes do you see in the grapes? The vase? The banana? Identify the basic shape of the grapes, and using a drawing pencil on sketching paper, sketch the basic shape of the grapes. Now, draw in the shapes of any important smaller shapes and add in other details (patterns, textures, shadows). Continue to make sketches of the grapes until you feel that you have made a sketch you like. On separate papers, repeat the process with the banana and the vase. On another piece of paper, sketch all three objects together as you see them on the table.



Michaela Eaves



- ◆ Artists often use still objects to practice sketching. Find objects for a still-life setting, such as rulers, pencils, bowls, cups, vases, flowers, candle holders or kitchen utensils. Create your own still-life arrangement and practice sketching it. Now, move to a different place in the room and look at the arrangement. The objects may look very different from another angle. Block in the arrangement from a new perspective and complete a sketch from this angle. Repeat the process and compare your sketches from these different angles. Do you like one of the angles better than another? Why?

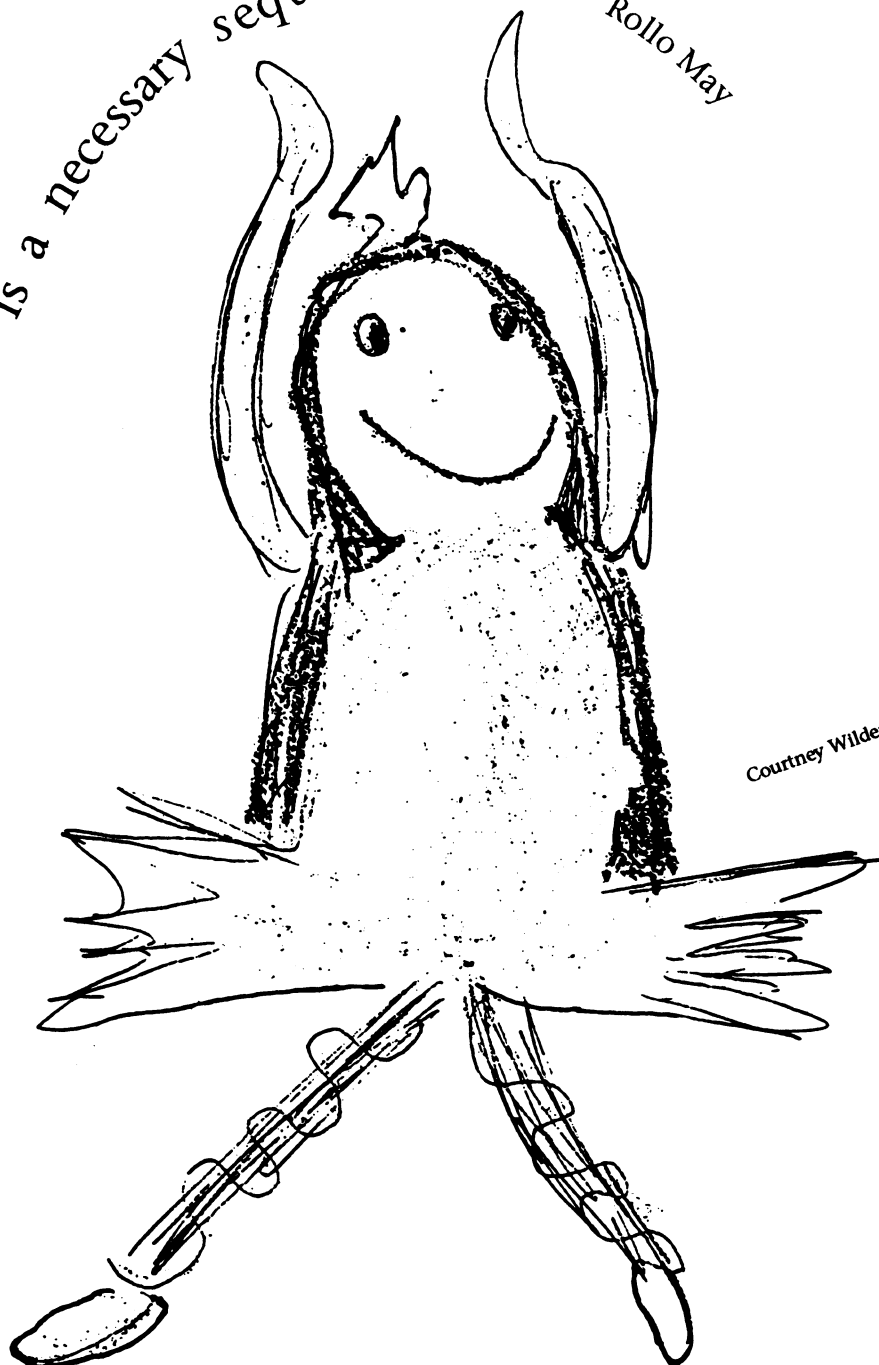
Art for Personal Growth and Expression

The great artists in this book all developed a love for doing art when they were young. Art provided a medium through which they could experience and express their feelings and ideas. As we learn the value of—and develop methods for—personal expression, we gain tools for creative living, an element of personal greatness. Teachers can help students develop the ability to use creative problem-solving techniques. The process outlined in the “Creative Flow” chart shows important attitudes, stages and thinking modes involved in creativity.

Creative Flow

Stage	Attitudes	Thinking Tools and Modes
1. PREPARATION exploration and research	wonder curiosity desire exploration attentiveness organisation	cognition logic memory
2. MANIPULATION experimentation	intellectual freedom	divergent thinking intuition
3. INCUBATION allowing the unconscious to work	risk-taking tolerance of failure ambiguity imagination	alpha brain-wave state alert relaxation
4. ILLUMINATION the AHA!	relaxation diversion excitement revelation inspiration	insight
5. VERIFICATION and IMPLEMENTATION evaluation and action	determination intellectual discipline organisation	analysis convergent thinking contextual thinking

Creativity expresses our being. It is a necessary sequel to being. Rollo May



Creativity is an integrated thought process that relies on the stimulation of many different parts of the brain. Art projects by nature develop this model. Here are a few activities that exercise the creative flow and encourage personal expression.