

Spring 1997 Vol. 8, No. 1

Features

- **Art Production: The Role of Creating Art in the Classroom**
- **Encouraging Quality Art Production From Students**
- **Pam Geiger Stephens Joins NTIEVA Staff**
- **Educating Through Exhibitions**
- ***China Or The Devil***
- ***China or the Devil* Lesson Summary**
- **An Interview with Artist Lee Smith**
- **Tips For Giving A Successful Conference Presentation**
- **National Standards For The Visual Arts**
- **Learning From Works of Art Through Museum/School Collaborations**
- ***The ArtLinks Inquirer: The Medicine Man***

NTIEVA Newsletter© is published by the **North Texas Institute for Educators on the Visual Arts**.
Project Coordinators: **Nancy Walkup & Pam Stephens**
Co-directors: **D. Jack Davis** and **Melinda Mayer**

Please send submissions (manuscripts, photos, artwork) to:

North Texas Institute for Educators in the Visual Arts
UNT PO Box 305100
Denton, TX 76203

**ART PRODUCTION:
THE ROLE OF CREATING ART IN THE CLASSROOM**

Defining Art Production

Art production, in the simplest of terms, refers to the making of art objects, yet it includes artistic efforts that range from children's finger paintings to Michelangelo's Sistine Chapel. Art production is one of the four foundational disciplines of Discipline-Based Art Education (DBAE), along with art history, art criticism, and aesthetics. Art production involves a range of imaginative and critical thinking processes through which artists create images or objects. Artists (both student and adult) manipulate materials based on personal ideas and feelings to make art objects. Artworks have the capacity to demonstrate individual ideas, emotions, and values as well as cultural and social contexts.

The process of making art nurtures inventiveness; it is not merely the duplication of masterworks or the manipulation of art tools. Art production is a deliberate activity that incorporates a variety of skills (both mental and physical), dispositions, technologies, and materials. According to Frederick Spratt, in *Art Production in Discipline-Based Art Education*, art production makes a primary contribution to the understanding of art because the direct experience of creating art uniquely leads to certain insights into many aspects of meaning conveyed in works of art.

Who is an Artist?

Artists are people who create imaginative and inventive visual images and forms. Throughout time artists have contributed to our understanding of the world in which they lived. Much as cave art reflects the primitive tools and primal needs of an ancient time, computer-generated art mirrors our contemporary world. Unlike artists of earlier times, however, today's artists have at their disposal a wide variety of tools and materials to express their emotions and interpret their surroundings.

Artists are those people who visually guide us through contemplation of our environment. Artists can be found almost anywhere: in schools or professional studios, drawing on sidewalks or sculpting in large warehouses, painting out-of-doors or printmaking at heavy presses, weaving at a loom or sewing together quilts. In short, today's artists are discovered working in many places and using a wide assortment of materials and tools as they create images and objects that express ideas or emotion and which serve as documents of culture, time, and place. Artists today seem only to be limited by their own physical and mental resources.

The Benefits of Art Production in the Classroom: Mind, Heart, and Hand

Pablo Picasso said that every child is an artist. Maurice Brown and Diana Korzenik, authors of *Art Making and Education*, suggest that everyone's understanding of art is improved by real efforts to make art. Accepting that Picasso's statement is truthful, then defining real efforts to make art becomes essential to quality art experiences.

According to Stephen M. Dobbs, author of the *DBAE Handbook: An Overview of Discipline-Based Art Education*, art fosters creativity, the individual competence and achievement in learning to say and express thoughts, feelings, and values in visual form. Creativity is not simply the manipulation of art materials, but a purposeful activity involving skills, technologies, and materials with which the student has become competent - skills of mind, heart, and hand. Maurice Brown suggests that creative people tend not to ask or expect of life easily digested

explanations or a detailed set of directions, maps, and scorecards. The art room, art specialist, and art lessons should offer the most effective environment in our schools to foster creativity.

Ideally, art production activities in the classroom should be as cognitively rigorous as aesthetic contemplation, critical interpretation, or historical documentation. Indeed, creating art should be embedded within each lesson in such a way as to encourage deeper contemplation and better understanding of artistic intent and meaning. Avoiding duplication of masterworks in favor of exploring alternate expressions of similar ideas fosters creative expression and builds self-esteem.

Developing Significant Art Production Activities in Relation to Works of Art

Through significant art production activities, students (1) develop personal meanings through the historical, critical, and aesthetic content of a work or works of art; (2) recognize that artists make conscious choices of media and techniques to express particular ideas; (3) develop an understanding and appreciation of an artist's challenges, ideas, and skill through the use of the elements of art and the principles of design; (4) develop an understanding of art and appreciation of an artist's challenges, ideas, and skill through experimentation with art media and techniques; and (5) recognize that art media and techniques in the works artists produce reflect the technology and belief systems of the time period and culture in which there are created. This approach to art production also ensures that works of art will not be trivialized or copied.

Suggested Approaches Centered on Works of Art

Utilize images of artworks in significant ways; involve students in activities which are centered around the main ideas and most significant aspects of the work(s) being studied instead of a purely product-oriented activity; Encourage students to discover and explore the meaning of the art object; Identify and investigate why the materials and tools used were chosen by the artist; Identify and investigate how the materials and tools used by the artist contribute to the understanding of an artwork's meaning; Design appropriate art-making activities around the artwork that allows students an opportunity to make authentic art decisions and improve their individual art-making skills; and Promote individual expression that culminates in a variety of solutions rather than cookie-cutter finished products. Art-making activities that allow individual students to think like artists will result in a wide variety of solutions and products. In no case should student work look like a copy of the artwork of focus.

The Role of the Art Teacher Well-trained art teachers with abilities to address diverse educational audiences are crucial to the development and maintenance of quality art programs in America's schools. No other time in the history of education have the arts and art teachers faced such broad challenges defined by legislation such as Goals 2000: Educate America Act or by the requirements set forth by the National Standards for the Visual Arts. These same challenges, however, supply substantiation for the arts and suggest the need for specialists in the arts to act as facilitators of appropriate art instruction (that is, maintaining the integrity of art by centralizing art meaning as the focus of educational exploration).

Demands of the fast changing vocation of art education require certain commitments by those who teach. Incumbent upon those already teaching art, or who wish to teach art, is the necessity of keeping current in educational trends and issues. Professional growth relies strongly upon dedication to continued self-education. Joining organizations such as the National Art Education Association (NAEA) or state art associations yields many avenues for up-to-date information in the field. Through NAEA and state art organizations, members are provided with resources such as art journals, dissemination of studies in art education, newsletters, and advisories. Additionally, state and national art education conferences allow time for art educators to meet with each other for exchange of ideas.

Another opportunity for inservice education is the art museum. Membership in an art museum not only supports the arts in the community, but garners invitations to education workshops that many museums offer within their galleries. Membership in art organizations and institutions should be considered a professional commitment, not a luxury.

Quality art experiences do not happen by accident; they are created by knowledgeable art educators. Seeking opportunities for personal and professional growth underscores the value of the arts to general education. Incorporating art in meaningful ways beyond simply making art projects disconnected from other areas of learning necessitates that art teachers stay on the forefront of educational practice. Such is the role of the art teacher then: to act as informed facilitator who maintains art as central to learning. Pam Geiger Stephens and Nancy Walkup, with thanks to Craig Roland and Kathryn Cascio

References

Brown, Maurice and Diana Korzenik. 1993. *Art Making and Education*. Urbana and Chicago: University of Illinois Press.

Dobbs, S.M. 1992. *The DBAE Handbook: An Overview of Discipline-Based Art Education*. Santa Monica, California:

The J. Paul Getty Trust. Spratt, Frederick. 1987. Art Production in Discipline-Based Art Education. *The Journal of Aesthetic Education*. 21(2).

Why Do People Make Art?

Craig Roland and Susan Amster

There are many reasons that people around the world make art. Some of these reasons include:

- seek personal enjoyment and satisfaction.
- express personal thoughts and feelings.
- communicate with others.
- create a more favorable environment.
- make others see things more clearly provide us with new visual experiences.
- record a time, place, person, or object.
- commemorate important people or events.
- reinforce cultural ties and traditions.
- seek to affect social change. tell stories.
- adorn themselves. worship.
- create an illusion.
- predict the future or remember the past.
- earn livelihood. do something no one else can (or has yet done).
- amuse themselves (or make us laugh).
- make the ordinary extraordinary, the familiar strange.
- increase our global understanding.

A Personal Perspective

Since I'm interested in production activities centered around the main idea of the work being studied, I'm not looking for a specific product. I want each individual to have to solve their own problems and think critically. I want to end up with all unique solutions. For students work to

reflect their understanding of the big idea, they have to explore the work thoroughly. Therefore, production tends to come toward the end of a lesson or unit.

I do, however, believe it is important to complete exercises (I think of them as skill builders or studies) along the way to learn about techniques and processes that relate to understanding the work. Any connections to skills, or other works of art, or to other subjects should center on ideas that seem to have been important to the artist. I use the word authentic in differentiating between the along-the-way activities and culminating production activities which require the students to engage in authentic art-making - making decisions that artists have to face everyday.

Kathryn Cascio Education Project Manager Creative Discovery Museum Chattanooga, TN 37405

Spring 1997 Vol. 8, No. 1

ENCOURAGING QUALITY ART PRODUCTION FROM STUDENTS

In an effort to compile effective approaches that encourage quality art making in the classroom, a request for responses to questions about art production was posted on ArtsEdNet, the World Wide Web site of the Getty Education Institute for the Arts. The following comments illustrate the variety of approaches that can be used to encourage students to do their best in making art.

How do you encourage quality art production and promote originality and creativity in your students' artwork?

In order to get students to push themselves further in quality art production, I: ask for more detail, elaboration, or embellishment when they say I'm finished; model and demonstrate production techniques; break down tasks to be accomplished into component parts; encourage students to slow down when working; give productivity grades as well as project grades, including both when averaging; have everyone who finishes early do another independent project which begins with a one page report and a production plan for the project; reward and praise the careful workers; try to reprimand privately and praise publicly; ask students directly how they can improve or perfect their work; encourage students to edit each others writing and to critique each other's work in a friendly and productive manner; use lots of images for research but do not allow copying or tracing; ask them for assistance in editing or drawing so that they understand that objectivity which helps us see better and thus improve; frequently make preliminary sketches or maquettes.

Sharon Warwick (warwick@iglobal.net)

I teach art to first grade students. When I am demonstrating a project, I try to make my example as generic as possible, and talk about it as being just one example. I don't leave my example up because I don't want 22 clones of my example. I usually give some clear guidelines or frameworks for what I'm looking for, but I always leave lots of room for individual choices. I generally ask for ideas from students as well. If possible, I also show student examples. I also make generous use of visuals; for example, if we are doing drawings of animals, I have many photographs or posters of animals on display to use for inspiration, as well as art reproductions with animals as subject matter. As the students are working, I continually circulate around the room, talking to students and asking about their ideas, sometimes giving suggestions. I talk about the interesting ideas I see happening and how wonderful it is that everyone's work doesn't look the same (wouldn't it be boring if it did?). I also will ask at various times for everyone to get up and step back from their work so they can see it from a different vantage point, telling them that this is a process artists use to evaluate their work. Sometimes you can tell what else needs to be done when you look from a distance.

Mary Holmgren (tnelson@ties.k12.mn.us)

I try to find ways to reward students for doing their best work (by displaying it, using it as examples, etc.). I purposely design projects so that they start out easy, to give students confidence. I give them tools that enable them to make their work look better (skills, techniques, and tips). I try to give them options to choose from so that they feel a sense of ownership about their own productions. Never, never do a project in which each student is expected to make the same product!!! It s also important to design projects with lots of flexibility and options for individual variation, and to bring attention to those who are doing exceptional jobs. I encourage creative problem solving approaches - try something, analyze it, reflect upon it, revise or start over. It s OK to make mistakes and to learn from them.

Sandra Hildreth (shildreth@northnet.org)

Art by definition must be quality or it is not art! There are many variations on this thesis, but I stay on the idea that it's not art if its slack, and I continually remind students that it's my job to push them towards a superior performance. Merge this thought with the challenge that "only you keep yourself from making good art," and keep that thought alive in the classroom. It's the dialogue and commitment to the thesis that seems to insure a quality outcome. Once students have discovered a few helpful skills and techniques for improving their image making, and begin to believe that underlying form is mostly the awareness and application of the principles of design, they begin to make the leap to quality quests. A lot of praise and encouragement along the way are essential as well.

Shelton Wilder (wilderse@conrad.appstate.edu)

In my experience, high expectations are requisite; each student should be expected and encouraged to do his or her best, without comparison to others. I believe the study of a number of images from different cultures, times, and perspectives through a DBAE approach frees the student from any desire to copy, while encouraging individual and original responses. I also think students self esteem and pride in their work is promoted by public displays of artwork throughout the school and the community.

Nancy Walkup (walkup@art.unt.edu)

What aspects of art production do you consider most important?

In general I am interested in how students are able to use their own ideas. An interesting activity related to this is using the art game *Token Response*, an art game by Mary Erickson and Eldon Katter (available from CRIZMAC, 1-800-913-8555), in which students judge artworks on different criteria such as originality, quality of workmanship, how long it takes to make the art, would this look good in your home, etc. It gives another aspect to talk about as far as the focus of a particular piece of artwork.

Mary Holmgren (tnelson@ties.k12.mn.us)

The great majority of my students are never going into art careers, so the degree of artistic excellence is not important to me (though I recognize it and reward it). What I would like them to take away from my classes is a sense of self confidence in terms of being able to create unique things. Knowing that they can do that, that is valued, is something that will help them throughout their education and life. Be proud of doing a good job, take care of materials, create something unique that looks good and is hopefully meaningful to them. Self-discipline. Responsibility. Originality.

Sandra Hildreth (shildreth@northnet.org)

I think the actual art production is incredibly important, from beginning to end. It is creativity that is the important factor. To nurture the creative spirit within every child and help them learn to use art to express their wishes, dreams, ideas, and feelings in a way that makes them feel great. This is what I try to do.

Rosa Juliusdottir (rojul@ismennt.is)

Spring 1997 Vol. 8, No. 1

PAM GEIGER STEPHENS JOINS NTIEVA STAFF

NTIEVA welcomes Pam Stephens as Project Co-Coordinator for the Arts Partners Schools initiative. While serving as art educator at Lakewood Elementary in the Hurst-Euless-Bedford ISD, Pam began graduate studies at the University of North Texas. Her association with NTIEVA started during the Institute's inaugural year and has been in many different capacities: participating art specialist, graduate research assistant, and university facilitator.

Pam joins Nancy Walkup in the development and implementation of arts-based curriculum at selected elementary and middle school campuses in the Arts Partners Schools of the NTIEVA consortium.

Pam earned her doctorate in 1996 with studies that focus upon arts education and assessment in the arts. Additionally, Pam holds certification in museum education and has completed two internships at the Amon Carter Museum in Fort Worth. She has traveled throughout Texas and elsewhere presenting workshops in schools, art museums, and at conferences.

Recent publication credits include serving as a contributing writer for *Portfolios: A State of the Art Program*, co-author of teacher resource guides *The Thunderstorm Paintings of Martin Johnson Heade* and *Thomas Coles Paintings of Eden*, and numerous articles in art education journals. Additionally, Pam is author of *ARTiculate*, a DBAE game produced by Crystal Productions.

Concerning her appointment, Pam says "The Arts Partner Schools represent the next logical step for NTIEVA in promoting the importance of comprehensive art education in our schools. I look forward to being a part of this national initiative and contributing to research that will promote art as a valuable contributor to learning across the curriculum."

Spring 1997 Vol. 8, No. 1

EDUCATING THROUGH EXHIBITIONS

A natural extension of art production is the art exhibition. Educational exhibitions of student work offer opportunities to reach and educate a number of audiences. Following are some great suggestions contributed by internet subscribers for ArtsEdNet Talk, the e-mail discussion group of the [Getty Education Institute for the Arts](#).

It really does make a difference in exhibitions when you post an explanation about the processes involved with student work. I include, whenever applicable, the name of the process, a brief explanation of history, description of unusual media, vocabulary terms and definitions, steps involved and objectives or the lesson disguised in layman's terms. It adds validity to the display. People know my students are learning (and the readers are, too). With today's fancy word processors and printing programs it is easy to make these snazzy looking in a short period of time. Many times I pull information right from the file containing the lesson plan. I mount them on colored construction paper and laminate if I think I might use them again.

I never cease to be amazed at how many people (parents, faculty, students and the general public) actually read these and look for evidence of the items in the work. I even get phone calls asking about more specifics. Much of the public is wanting to become informed. It also adds validity to my program. People realize my students do more in the class than just color, paste, and have an easy course. I tell my shell-shocked students that they must have been confused when they signed up for art; they thought it was going to be a breeze. Many say they work harder in art than in any academic class.

Mary Jane Young, T.R. Miller High School Brewton, AL Toulouse95@aol.com

I have invited parents, other faculty and administrators to participate in a demonstration lesson I developed last summer. I will have people come to participate in this lesson during American Education Week. The lesson, *Beyond the Gate* is about Charleston, SC blacksmith Philip Simmons and the ornamental wrought iron work he makes. The lesson is designed for adult learners and helps them to better understand what is being taught in art education. The lesson is specifically designed to cover all four components of DBAE. The lesson activity has the learner create a gate by using quilled paper. This lesson has been a big success for me in helping others who don't teach art to understand how much we really do teach in the art classroom. I highly encourage others to plan a demonstration lesson for use with parents and other people. As we all know, people learn more by participating in the process, and they will remember it, too.

Peggy Bennett, Marrington Elementary Goose Creek, SC 29445, rbennett@InfoAve.Net

Spring 1997 Vol. 8, No. 1

CHINA OR THE DEVIL

**Lee N. Smith, III, American, born 1950-1987,
Oil on canvas, 60 1/4 x 70 1/4 inches**

Collection of Modern Art Museum of Fort Worth, Museum Purchase, The Benjamin J. Tillar Memorial Trust

About the Artist

Lee Smith was born in New Orleans, Louisiana, in 1950, and lived there until he was six. When his family moved to Dallas, Texas, they lived in a suburb east of the city that was near open farmland. His mother encouraged him to use the public library, and it was in history books with paintings of battle scenes that he first learned about art. Smith had no formal training, but he began to paint in 1974 and had his first one man exhibit at the University of Texas at Arlington in 1979. He had a show at the Modern Art Museum of Fort Worth in 1981 and at the Contemporary Arts Museum in Houston in 1986. In 1984, Lee Smith was one of 26 artists to represent the United States at the prestigious Venice Biennale in Italy. During the late 1980s, he spent two years in Paris and returns periodically to work in France. One writer wrote, Lee N. Smith still thinks like a kid. His paintings are about things that were important to him as a boy, and they remind us of our own similar childhood experiences.

About the Art

From his memories of boyhood, Lee Smith paints works that remind us of our own childhood experiences. In *China or the Devil*, the viewer sees a group of boys digging a hole. Light is glowing upward from the hole illuminating their green faces. The strange, otherworldly colors and the strong contrast of light and shadow give the scene a feeling of the tension and excitement of the moment. The mysterious quality of the painting can remind the viewer of the feelings of excitement during our own childhood adventures.

Additional Information

Lee Smith's boyhood was typical in most ways. He was a Boy Scout and participated in camping trips and other traditional Boy Scout activities. He was also a member of The Warriors, a secret club of neighborhood boys who performed initiations and other rituals in the hayfields near his home. Many of the experiences we see depicted in his paintings are references to the activities and the adventures he experienced with these two groups. He says, Most of my paintings are based on actual experiences. His work shows the viewer not only the usual boyhood experiences, but also the world of mystery and imagination that lies just below the surface of everyday happenings during that time in our lives when we are between childhood and adulthood. Smith feels that the unusual, almost science-fiction colors of his paintings are the result of his playing in a rock-jazz band and his work in a commercial print shop. When he began to paint, the late night hours of the band became a problem. He enjoyed painting so much that he gave up music for painting. The Dallas Museum of Art also has a painting by Lee Smith. Its title is *Fire and Ice*, and it shows an initiation ritual being performed for entrance into the boys club. While one initiate waits, the first watches a wire glowing in the campfire, supposedly in preparation for branding. However, beside the fire is a container of water into which the hot wire actually will be plunged. The first boy is expected to scream at the appropriate moment when the hot wire and cool water meet with a hissing sound, scaring the second initiate who sits blindfolded and at a distance from the action."

About the Time and Place

In *50 Texas Artists*, Lee Smith speaks about his work, saying: "*My pictures deal with a certain time and place. It was a time when all was ruled by parents, church, and school. The place was the very edge of known suburbia. Through the front door there was row after row of almost identical houses--measured spaces which comprised the world of expected behavior. Through the back gate, escape was easy as we stepped across the Dallas city limits into the unexplored regions of endless hay fields. The simplicity of the landscape allowed us to see with our imaginations. Engulfed in the vastness of the fields, every stone, stick, branch, and piece of cardboard we found was prized. Metal pieces of junk became treasures. To claim the land we dug burrows into the earth and connected them to each other with tunnels. The scraps of wood and branches were used to support the roofs of hay and dirt. Like the prairie dogs we had seen, we were able to vanish through hidden entrances into another world. With found rope, wire, and trees--cut down and hauled back from the creek--we erected towers to rise above the ground. From places like these emerged the rituals by which our adventures were ruled.*"

Spring 1997 Vol. 8, No. 1

China or the Devil

Title: *China or the Devil*, Lee N. Smith III

Objectives:

Students will: Interpret the possible meanings in *China or the Devil*.

1. describe and analyze the physical and expressive qualities of color and light.
2. recall and share memorable experiences.
3. relate a personal story in a visual journal.
4. create a diorama as a narrative work of art.

Materials and Preparation:

- paper for sketching
- 12" x 12 " squares of construction paper in dark colors
- 9" x 12 " construction paper in complementary colors (red/green, yellow/ purple, blue/orange)
- assorted sizes and colors of construction paper for details
- scissors
- glue
- pencils
- rulers

Resources:

- NTIEVA Video *Visit to Lee Smith's Studio*
- color theory books and charts (color wheels, etc.)
- reproductions of narrative pictures from several cultures
- slide of *Fire and Ice* by Lee Smith, from the Dallas Museum of Art

Motivation:

- Using inquiry methods, encourage students to speculate about the possible meaning of *China or the Devil*. Ask them to recall and share similar personal stories.
- Compare *China or the Devil* with *Fire and Ice*, also by Lee Smith.
- Show video of visit to Lee Smith's studio.
- Using color charts, books, or slides, demonstrate the effects of simultaneous contrast and afterimage to emphasize the contrast of complementary colors.
- Discuss with students the elements of a narrative. Discuss narrative art and show examples from several cultures.

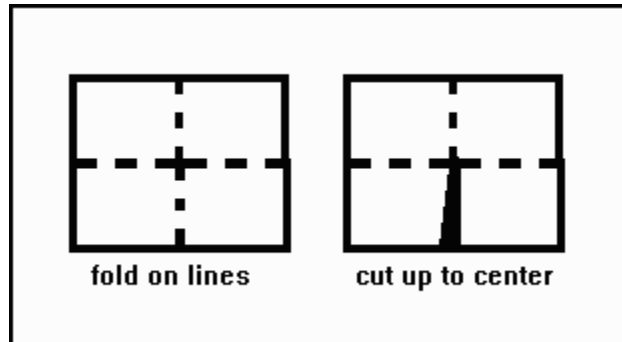
Vocabulary:

- complementary colors
- simultaneous contrast
- spectrum
- visual journal (sketchbook)

- afterimage
- prism
- narrative

Procedure/Production:

Relate a personal story in a visual journal (sketchbook). Using a dark-colored square of construction paper, construct a box by folding the 12" square in half, then in half again. Using scissors, cut on one fold to the middle of the square only.



After making the cut, carefully overlap the two cut edges and fold the paper into a box. Glue together the overlapped edges.

Using predominantly two complementary colors (red/green, yellow/ purple, blue/orange), create a diorama of the personal story by cutting out and constructing two- or three-dimensional figures and objects.

Glue the figures and objects into the box.

Share the story with the class.

Evaluation/Outcomes

Did students

1. search for possible meanings to *China or the Devil?*
2. Describe and analyze physical and expressive qualities of color and light?
3. recall and express personal stories in a diorama?

Interdisciplinary Connections:

Language Arts: Write a personal recollection and read it to the class.

Mathematics: Calculate the diameter of the earth to see how far one would have to dig to reach the opposite side.

Science: Explore physical qualities of color and its perception: prism spectrum, afterimage, simultaneous contrast.

Social Studies: With a globe, determine where Texans would emerge if they dug straight through the earth.

Spring 1997 Vol. 8, No. 1

AN INTERVIEW WITH ARTIST LEE N. SMITH

In these excerpts from a studio visit with Dallas-based artist Lee Smith, the painter discusses the content of his images and the steps he follows to create a painting.

Content

I have given several talks (to students) which is fun to do. When I do these talks, and I start telling stories, the kids will say I did this and they'll start talking about what they did. After seeing *China or the Devil*, some of the kids would say, No, but we dug something much deeper than this. This stuff is universal. When I first started painting I never showed it to anyone. Then I started showing my paintings around, and of course, they were not that personal at all. That's why people can relate to my paintings, because they have had experiences like this.

Production Procedures

I have many sketchbooks and as an idea or phrase comes to me, I put it down in my sketchbook, so I have all these little books with many more ideas than I can probably do. I think it's very important to keep looking for ideas and when ideas come to you don't let them get away. Write them down in a book. In my work, color is such an important factor, so as I work from thumbnail to thumbnail I start thinking about color. Usually I try to figure out a key color that ties in with some element in the narration of the image. I take that key color and I see where it lies on the color wheel and then I may choose to use analogous relationships, or direct complements, or triads, or whatever. These little color sketches are very small, like the size of a stamp. The image I am working on right now is about 8 x 6 feet, but the little color sketch is 1 x 2 inches. I choose to work on a small scale so I can make my mistakes there.

The next step is a cartoon on paper. This is almost a sculptural stage. With pencil and eraser I carve the space - the pencil is putting it on and the eraser is taking it away. I'm not dealing with color, only space, sculpting out of air, making these figures come out in black and white, in graphite lines.

After the cartoon is drawn, I put it on a big light table and coat the back of the paper with pastel. I take a colored pencil, a red one so I can see where I have gone, and trace the lines. The image is transferred to the canvas in a carbon paper fashion.

My method of painting is like the Old Masters in the way that there's an underpainting and many glazes. I build up levels of paint, suspending the pigment in the medium so that the light goes through and bounces off all the layers. As I am laying these colors down, the painting is coming alive. It has much more vibrancy.

While I am painting, I make charts that have the name of the painting, the size, where I did it, what the underpainting is, what the support is. The chart shows each of the areas of color. Sometimes I will stumble onto something like this color looks great! How did that happen? I have it written down so I can go back and see. The charts are also for conservation purposes; when a painting is scratched or something I can easily fix it.

transcribed by Rebecca Arkenberg

Spring 1997 Vol. 8, No. 1

TIPS FOR GIVING A SUCCESSFUL CONFERENCE PRESENTATION

by Nancy Walkup

As a member of your state and local art education associations, you can contribute significantly to the organization by sharing your best ideas or projects at state conferences. Don't assume that everyone else is using the same activities in the classroom. That is usually not the case. You have an especially successful activity, strength, interest, or specific knowledge that other teachers would be eager to learn. Why not present it to others? The following tips will help you plan a successful conference presentation.

Choosing a Topic

Choose a topic that interests you, an activity which you have found to be successful with your students, a subject about which you are knowledgeable, or a helpful strategy for teachers. Your enthusiasm and knowledge will be evident to your audience and will engage their interest and attention.

Preparing Visual Aids

As art teachers, most of us are visual learners, so visual aids are critical for most presentations. If you plan to show slides, tailor what you photograph to the subject of your presentation. Take slides of students working and/or student work. Take two slides of every image - one to show and one to use for possible publications. This practice is also less expensive than having duplicates made later.

Other possibilities for visual aids include overhead transparencies, displays made on project boards (such as used for science projects), and actual student artwork.

Preparing Handouts

Participants always appreciate meaningful handouts, so think about what information you would most like to receive and plan accordingly. Handouts can be short (two pages, front and back on one piece of paper is fine) if the information is concise. Outline the information in the order in which it will be presented. Use an outline form with short paragraphs and list any pertinent references or resources (such as books or videos). Include the name of your presentation and your name, address, and phone number on each sheet.

Plan Your Presentation

Plan to present your materials in a logical order. Gather together everything you will need; assemble your visual aids and handouts. If you are using slides, practice showing the slides and giving your presentation. If you are using slides, bring a slide tray, slide projector, an extension cord, and a three-prong adapter (just in case) to your presentation.

Giving Your Presentation

Arrive at your assigned room a few minutes early to become familiar with the room and to locate light switches and electric outlets. Start on time and end on time as a courtesy to both your participants and other presenters who may be using the room. Briefly introduce yourself and your topic, then proceed through your planned outline. As a general rule, don't pass out your handouts

until near the end of your presentation. Be aware of the audience and be prepared to be flexible - every presentation is different. Relax and enjoy yourself - giving a presentation should be rewarding for you as well as for your audience.

A Final Tip

If you are nervous about giving a presentation alone, give one with a partner. I almost always present with a partner because it is often easier, more informal, and more interesting for the audience.

Spring 1997 Vol. 8, No. 1

NATIONAL STANDARDS FOR THE VISUAL ARTS:

WHAT EVERY YOUNG AMERICAN SHOULD KNOW AND BE ABLE TO DO IN THE ARTS

The National Standards for Arts Education outline what students should know and be able to do in dance, music, theater and the visual arts. The standards were established by a consortium of four organizations: the American Alliance for Theater & Education, the National Art Education Association, the Music Educators National Conference and the National Dance Association.

- Content Standard #1: Understanding and applying media, techniques, and processes.
- Content Standard #2: Using knowledge of structures and functions.
- Content Standard #3: Choosing and evaluating range of subject matter, symbols, and ideas.
- Content Standard #4: Understanding the visual arts in relations to history and cultures.
- Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.
- Content Standard #6: Making connections between visual arts and other disciplines.

Like all of the educational standards, the content standards for arts education are voluntary. They are one part of the goals package that will help to establish national educational standards for our children. The arts are included with math, English, science, foreign language, civics and government, history, geography and economics.

In addition to providing a foundation for the evaluation of student achievement, art curricula standards provide a framework for how the arts can be considered a basic part of education in our schools. The standards stress that students acquire valuable critical thinking skills through the study and critique of their own artistic productions and the works of others. Arts studies introduce many different cultures, genres and styles and encourage creative solutions, enhancing overall academic performance.

By studying the arts, students participate in a continuous historical experience that complements other subjects in the core curriculum. There are *content standards* and *achievement standards* for each grade level in each discipline. *Content standards* establish the goals for that particular grade level within the discipline what the students should know. *The achievement standards* specify the understanding and levels that the students are expected to attain.

The *content standards* are basically the same for all grade levels within a given discipline. The *achievement standards* increase in complexity through the grade levels, and are sequential, and cumulative; each skill builds on the preceding one.

Spring 1997 Vol. 8, No. 1

**LEARNING FROM WORKS OF ART
THROUGH MUSEUM/SCHOOL COLLABORATIONS**

The National Center for Art Museum/School Collaborations (NCAMSC), in collaboration with the Dallas Museum of Art, held a regional, invitational conference November 7-9, 1996. The conference, *Learning from Works of Art Through Museum/School Collaborations*, was supported by a grant from the Getty Education Institute for the Arts, an operating program of the J. Paul Getty Trust.

Participants from the region which includes Texas, New Mexico, Louisiana, Oklahoma, and Arkansas, were selected based on their applications. Museum educators were required to apply as a team with collaborative school arts teachers and or school administrators. Eleven teams of twenty-five individuals were invited to be a part of the conference.

The format of the conference allowed for individuals and teams to network and provide feedback to other participants and representatives of the Dallas Museum of Art Education Department and the NCAMSC. Guest speakers Leilani Lattin Duke, Director of the Getty Education Institute for the Arts spoke of recent museum/ collaborations. Terry Barrett Professor of Art Education at The Ohio State University, addressed recent thought and exercises in interpretation.

We feel fortunate that the conference was such a success. All of the participants committed themselves to using the knowledge gleaned during the interactive working conference in their own home sites.

Spring 1997 Vol. 8, No. 1

The *ArtLinks* Inquirer

THE MEDICINE MAN

**A Student Newsletter of the North Texas Institute for Educators on the Visual Arts,
Spring 1997**

The Cowboy Artist

Charles M. Russell was born in the city of St. Louis Missouri, but always dreamed of being a cowboy. Just before he turned 16, he went to Montana, where he remained for the rest of his entire life. For two years he lived and worked with Jake Hoover, a trapper and hunter who taught him about nature.

Then for many years Charlie was a traveling ranch hand. Russell began painting the wild West just as it was fading into history. He worked in watercolor, clay and oil paint. He made friends with many Native Americans and admired the Native American's respect for nature.

The Medicine Man

Russell's painting, *The Medicine Man* shows a band of Blackfeet Indians traveling by horseback. They are following the medicine man who leads them to their new camp.

The medicine man holds a crooked lance in his hand. When he puts the lance down in the ground, his people will know where to set up their tips.

Look closely at the clues Russell has provided in *The Medicine Man*. Use clues and your imagination to record the thoughts of the medicine man:

- I am taking my people to _____
- I am their leader because _____
- We are making the journey because _____
- The season is _____

Imagine if you moved a long distance.

- Could you transport all your belongings on a travois behind a horse?

- Make a list of what you would take with you: _____

The Blackfeet Indians

When a band of Blackfeet Indians moved, they carried all of their belongings with them. In this painting, some of their horses have long poles strapped to either side of their saddles. These poles hold a travois to carry their belongings such as the heavy buffalo skins for a tipi.

All together, these items could weigh as much as 500 pounds! Since Blackfeet women owed most of the property, including the tipi, it was their responsibility to transport these things.

Allison Perkins and Libby Cluett, Amon Carter Museum