

SECONDARY AND POST SECONDARY VISUAL ART INSTRUCTION

Look
inside

EMERGING
art

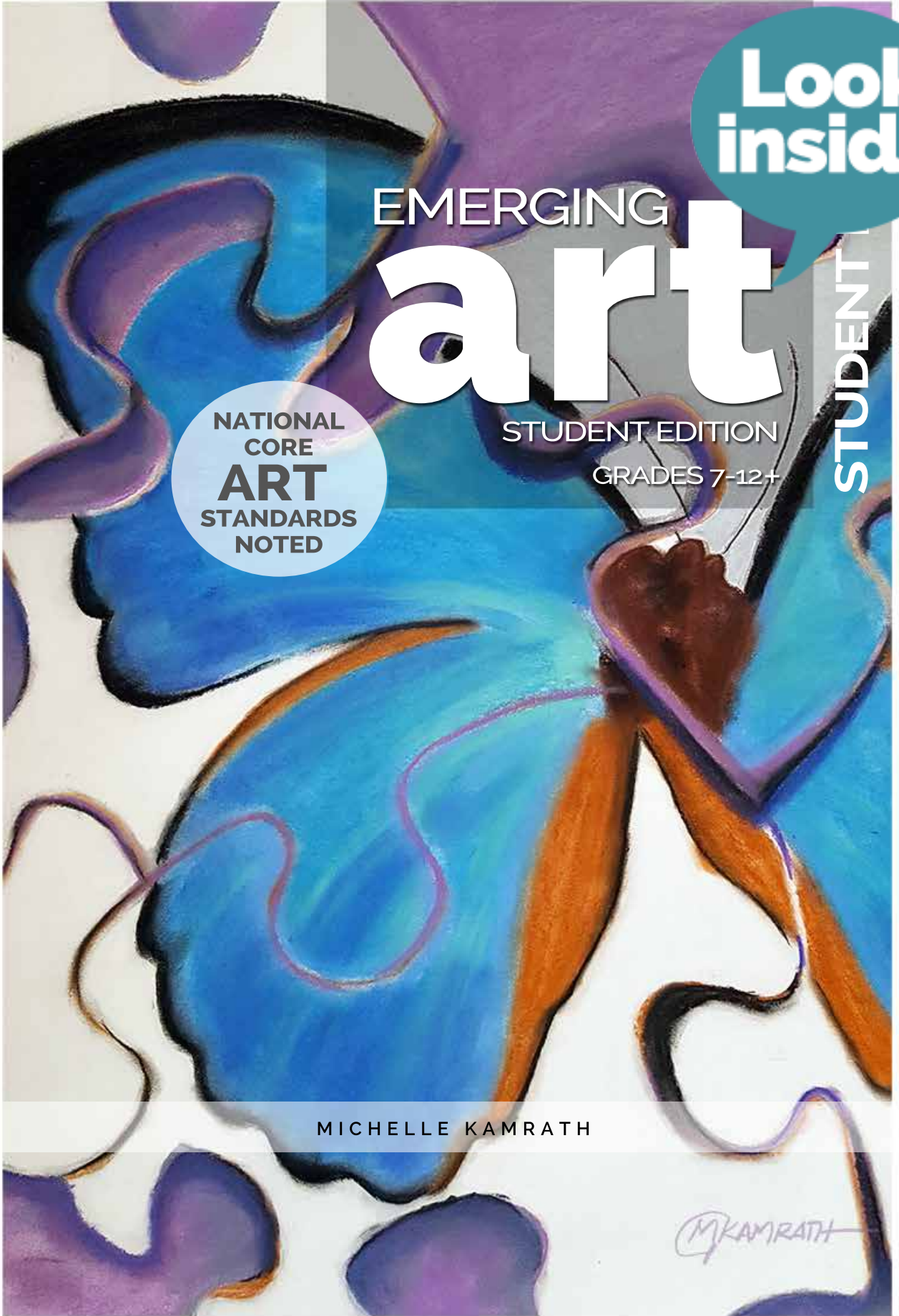
NATIONAL
CORE
ART
STANDARDS
NOTED

STUDENT EDITION
GRADES 7-12+

STUDENT

MICHELLE KAMRATH

MKAMRATH



This book is dedicated to all my art students,
You continue to inspire and amaze me!

May your vision, creativity, and love for art
continue to grow and may your
voice be heard through the art you make
for generations to come.

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CORE
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MICHELLE KAMRATH

MICHELLE/KAMRATH
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EMERGING art

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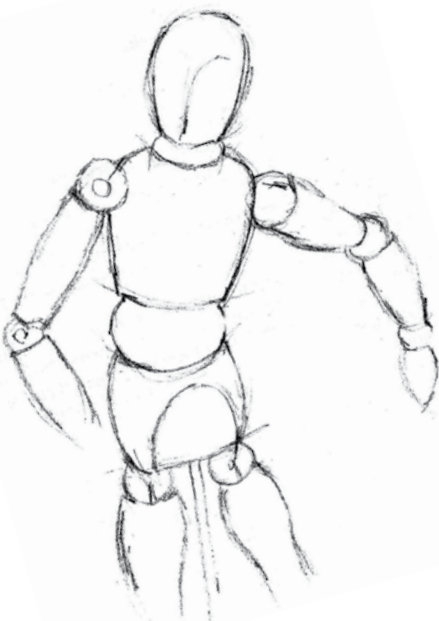
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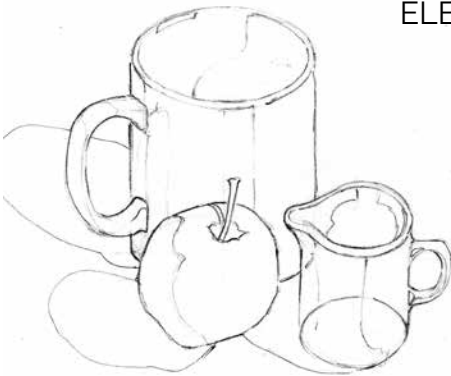
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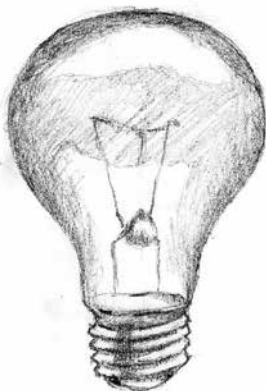
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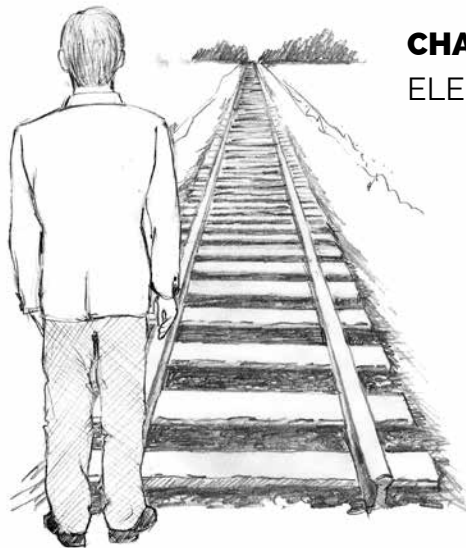
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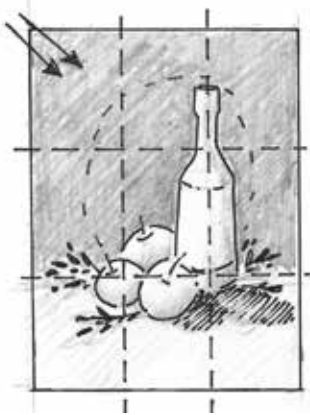
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“When the artist is alive
in any person,
whatever his kind of work may be,
he becomes an inventive,
searching, daring,
self-expressive creature.
He becomes interesting
to other people.
He disturbs, upsets,
enlightens, and opens ways
for better understanding.
Where those who are not artists
are trying to close the book,
he opens it
and shows there are still
more pages possible.”

- Robert Henri
American Painter

EMERGING art

INTRODUCTION

Read this introduction first before starting. It gives tips for how you may benefit from this book. You will find symbols that will be used throughout the book that note the National Core Art Standards, creativity tips, integrative education lessons and binoculars for further exploration.

INTRODUCTION

ART COMMUNICATES EMOTION

Art enables us to communicate emotion, represent ideas, and display beauty. Art is judged by the success or lack of success with which the desired emotion is conveyed. I believe art enriches and elevates life, and speaks a language not accessible through words.

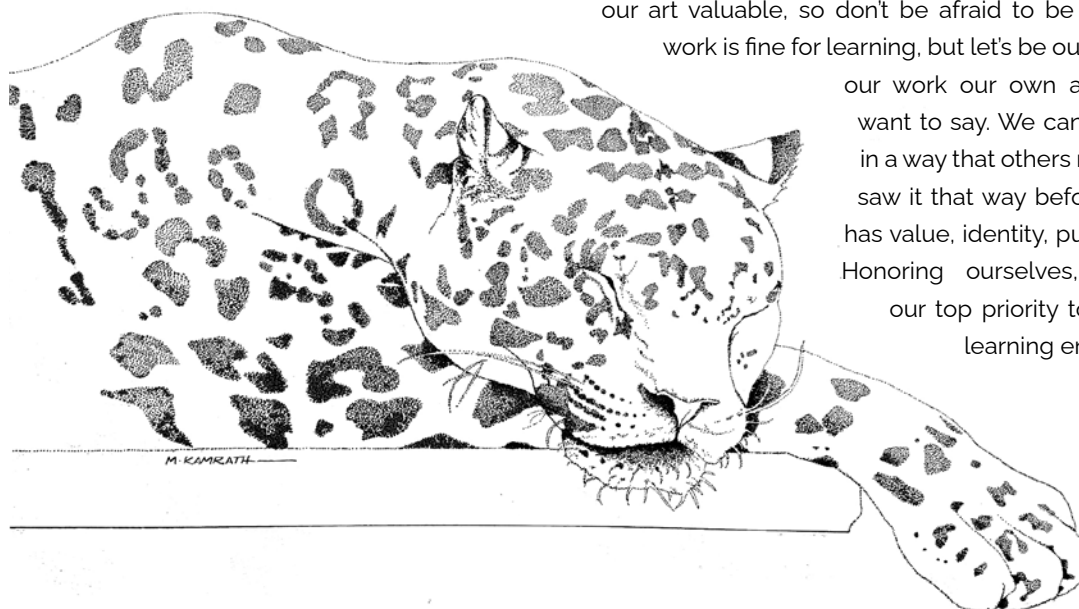
ART CAN BE LEARNED

I believe, as with any of the arts, anyone can develop themselves as a visual artist. The most important skill is the ability to see. I always say, "If you can see it, you can draw it." Of course, it takes training and plenty of practice, but once the fundamentals are established, much of the learning is in the doing. Don't be afraid to make mistakes. They are part of the creative, learning process.

BE YOURSELF

Just as each of us is an individual and no two people are alike, so does each of us see things in a unique way and from a different perspective. This perspective is what makes our art valuable, so don't be afraid to be original. Copying work is fine for learning, but let's be ourselves and make

our work our own and say what we want to say. We can paint something in a way that others might say, "I never saw it that way before." Each student has value, identity, purpose and ability. Honoring ourselves, and others is our top priority to create the best learning environment.



“

“The **arts** enhance the process of learning. The systems they nourish... are, in fact, the **driving forces** behind all other learning.”

- Jensen, 2001



NATIONAL CORE ART STANDARDS

The National Core Art Standards will be noted by this icon to the right when lessons and exercises address those standards. This enhances learning and brings consistency of objectives and goals for the arts in education. Teachers will find a chart in the back section for details.



GROW YOUR CREATIVITY

When you see the "Creativity Tip" graphic in the following chapters, read about new ways to help yourself become more creative and original! In Chapter One you will be introduced to 56 creative attitudes, habits and activities you can do right now to build innovative thinking.



BENEFIT FROM INTEGRATIVE EDUCATION

This textbook will note when an art lesson can be integrated with the other subjects: science, technology, English, math and history. This approach will help you connect with the other disciplines you are learning and help you see how art is found in every part of life.

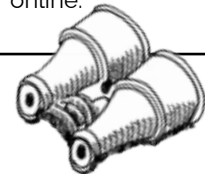


LEARN ABOUT FAMOUS ARTISTS IN HISTORY

Famous artists from history will be featured at the end of the chapters in a section called "Art Through Time." Twelve famous artists in history are highlighted.

Explore
when you see these binoculars!

You will see binoculars as you work through the chapters. They will give you ideas to EXPLORE more about a topic online.



SKILLS YOU WILL LEARN:

<p>UNIT 1 Personal Creativity and Vision</p>	<ul style="list-style-type: none"> Originality Self-expression Emotional tone Message awareness Learn to see
<p>UNIT 2 Explore the Basics: The Elements of Art</p>	<ul style="list-style-type: none"> Pencil control See edges Think two-dimensionally See negative space as a shape Keep correct proportions Account for underlying structures See value See texture Apply perspective rules Understand color theory
<p>UNIT 3 Compose, Create, and Show</p>	<ul style="list-style-type: none"> Learn principles of design Create original work Critique and refine Build a portfolio Show your work Collaborate with others Appreciate art

TEACHERS
HOW TO USE THIS BOOK

This book is separated into three units. The first unit deals with creativity, personal identity and learning to see. Unit Two teaches the Elements of Art. Unit Three is for the more advanced students who have a good understanding of the elements. This unit encourages composing original works, building a portfolio, and appreciating art.

Each chapter has eight or more exercises that explore and demonstrate each concept. The exercises range from simple to advanced, so you may assign students who are more advanced an assignment that matches his or her skill level.

Chapter One: Honor Your Own Creativity can be reviewed many times during the year to increase or generate creative ideas.

Chapter Two: Exercise 2.8 Artist Statement may need to be reviewed after students have a body of work completed.

For slide shows, posters and other resources:
Go to: **mkartacademy.com**



UNIT 1

UNIT ONE CREATIVITY AND VISION

What do you think is most important when producing art?

Is it important to make art look realistic? If so, many famous paintings would not qualify as good art. Some paintings do not look like anything at all! Could color or size be important? Many people have different opinions on this question, but I believe there are five essential things to consider when producing artwork: **originality, self-expression, message awareness, emotional tone and technical practices (skills, techniques, and methods)**. The first four will be closely examined in this unit, while the technical practices will be covered throughout the rest of the book.

UNIT 1
OBJECTIVE
To honor creativity in ourselves and others. To build identity and message awareness and to increase our ability to see.

UNIT 1 SKILLS

CHAPTER 1
ORIGINALITY

CHAPTER 2
SELF-EXPRESSION
& EMOTIONAL TONE

MESSAGE
AWARENESS

CHAPTER 3
LEARN TO SEE

Everyone has a story, and everyone has a journey. Art can be a way we tell our story and journey to the world. It can be the expression of what we value and what makes sense to us. It can be quiet or loud, soft or hard, colorful or not so colorful. When it comes to art, the artist decides. Unlike other subjects, in art, there is not just one right answer! History shows that for all the "rules" in art, some famous artist somewhere has broken them all! The "rules" are more like guidelines to help the student produce more expressive art.

This unit is meant to begin the process of individual expression and personal creativity. Build confidence in yourself and in the fact that you have something unique to share. You are an amazing human and the world is lucky to have you!



SELF-PORTRAIT PRE-DRAWING ASSIGNMENT:

Before beginning to learn how to see and how to draw, you will be asked to draw a self-portrait. See Chapter 3, Exercise 3.1 for the details. This drawing will give you a baseline for where you are in your visual skills before we start.

"The artist must train
not only his eye
but also
his soul."

- Wassily Kandinsky

CHAPTER

1

CHAPTER 1
HONOR YOUR OWN
CREATIVITY

In this chapter we will look at what it is to be creative and learn some keys to increasing our ability to make original art.

CHAPTER 1

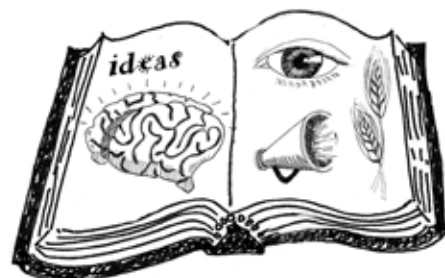
HONOR YOUR OWN CREATIVITY

YOU
ARE
UNIQUE



JOURNAL YOUR IDEAS AND SKETCHES

What did Leonardo da Vinci, Isaac Newton, Pablo Picasso, Charles Darwin, Marie Curie, Albert Einstein, and Thomas Edison all have in common? They all kept notebooks! (Gelb, Caldicott, 84) Having an art journal is an excellent way to explore new ideas and build creativity. It is a place to record thoughts and visualize new work. It doesn't have to be pretty, although it might be. More importantly, it is a workhorse that helps our minds organize words and images. Some may be useful, and some may not be, but many times we won't know at the moment which ones are and which ones are not. For this reason, we want to record everything, so that we can decide later.



For the exercises in this book, **please get a journal** so you can view and build on the ideas and drawings you have, as you work through the lessons.



Creativity Tip:

Being creative comes with the risk of failure. Thomas Edison performed 1,000 unsuccessful attempts before developing the light bulb. View failure as a stepping stone to greater things and don't give up!



AVOID PLAGIARISM

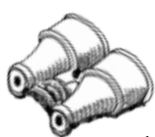
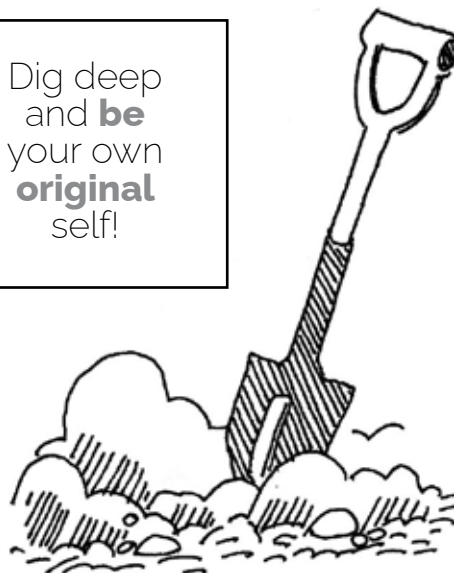
I believe everyone can grow creativity, but sometimes people don't believe they can. They feel that other people are more creative and have better ideas than they do. They might resort to copying other artist's designs or artwork and calling it their own. Doing this is called **plagiarism** ['pronounced: plājə, rizəm]. It is **the practice of taking other people's work**

WHAT IS PLAGIARISM?

and passing it off as your own. It is stealing and illegal. A person who plagiarizes another's work could get sued by the plagiarized artist. There are many famous cases of this happening. It is illegal, costly and damages an artist's reputation. You may not copy another artist's photograph or artwork.

There are copyright laws in the United States that protect the artist's work from being taken and used by other people. **To avoid all copyright issues, draw and paint from life or use your own photographs for reference.**

Dig deep and **be** your own **original** self!



BUSTED!

EXPLORE Do an internet search on "**Shepard Fairey and The Associated Press.**" Fairey is a street artist who used an Associated Press journalist's photo as the reference for his famous Obama "Hope" poster used during Obama's presidential election. In 2009, The Associated Press claimed Fairey infringed the AP's work. Fairey claimed the fair use right under copyright law. After a two-year long lawsuit, the two sides agreed to work together and share the revenue the Hope painting merchandise produced. (Kennedy)



BUILD CREATIVITY



VOCABULARY

Create: to cause to come into existence; bring into being; make; originate; esp., to make or design (something requiring art, skill, invention, etc.) (New World Dictionary)

Creativity: artistic or intellectual inventiveness. (New World Dictionary)

Creativity is the ability to be original and to be able to think outside the standard boundaries for ideas. It invented the printing press, the telephone, the vacuum cleaner, and the personal computer! It has given us clean water and the luxuries of modern life. Today creative thinking is needed more than ever, in a world filled with global problems. A new generation is stepping into positions and jobs where creative solutions will be required. It is important we build creative thinking today, to be better prepared for our future.

"Creative behaviour has being recognized as among the most important forms of human capital. Its role in innovation, invention, design and advance in a wide range of domains is now broadly recognized. Efforts to enhance creative skills are on the rise, as are efforts to accurately assess creative potential and creative behaviour." (Runco).

One study states, "Creative capacity is considered inherent to normative human cognitive

“

"Creativity is a unique idea that has value."

– Sir Ken Robinson
(Can Creativity Be Taught?)

Studies show that creativity can be improved through practice, especially in the developing stage of adolescence.

(Stevenson)



functioning, rather than an innate talent available to only a select few." (Stevenson). This means **the capacity to be creative is part of being human**. Could it be we just have not been trained?

In 2008, IBM published a paper stating what companies most want in their staff. "They spoke with fifteen hundred leaders in eighty countries...two priorities were **adaptability to change** and **creativity in generating new ideas**." (Robinson)

Being creative is a skill that far outweighs the ability to draw. It brings career advancement and new opportunities. It brings solutions to unanswered problems and benefits companies, lives, and the world. Let's build our creativity in this class! Even if you never draw again, you will always benefit from the creative thinking this class will build in you!

56 TIPS TO INCREASE CREATIVITY

These tips come from the authors of *How to Think like Leonardo da Vinci*, *Innovate like Edison*, *Wired to Create*, and *In the Mind's Eye*.



KEEP A CREATIVE ATTITUDE

1. Being creative comes with the risk of failure. Edison performed 1,000 unsuccessful attempts before developing the light bulb. See failure as a stepping stone to greater things and don't give up!

2. Don't focus on the outcome or strive for the final product. The more you strive, the less creative you get. (Kaufman, xxxi)

3. Stay mentally flexible. Mental flexibility increases creativity. (Kaufman, 72)

4. Allow time for pretend play and the imagination. "Many eminent adult innovators created complex imaginary worlds in childhood." (Kaufman, 12)

5. Be okay with being unique and not fitting into or conforming to a group. Being different may increase creativity. (Kaufman, 177)

6. Think independently and courageously explore the roads not taken. (Gelb, Caldicott, 111)

7. Be okay with uncertainty. Doing something that has never been done



Dragon by Marisa Stevens. Watercolor in part. Grade 8 Used by permission.

“Many eminent adult innovators created complex imaginary worlds in childhood.”
(Kaufman, 12)

before gives no guarantee it is going to work. Creative people must be okay with that. Fear of failure kills creativity.

8. Don't dwell in past disappointments. Maintain open, child-like optimism for future success. Edison stated, "Our greatest weakness lies in giving up. The most certain way to succeed is always to try just one more time." Don't give up. (Gelb, Caldicott, 53)

9. Reject limiting beliefs and the idea that everything has already been invented. Charles H. Deull, the Commissioner of the US patent office in 1899, is famous for saying, "Everything that can be invented has been invented." This limiting belief kills creativity.



Blossom by Michelle Kamrath, Acrylic on Canvas, 2015



DEVELOP A CREATIVE HABIT

10. Eliminate self-criticism (young children are more creative because they do not analyze and criticize every mark). (Gelb, Caldicott, 109)

11. Don't rely on the intellect to increase creativity. **Forget what you think you know** and become open to what you don't know yet. (Kaufman, 62) Let go of pre-conceived assumptions. Pretend you know nothing at all and begin with fresh eyes.

12. Increase your love for learning and exploring new ideas. Learning is an exciting adventure. (Kaufman, 84)

13. Develop cognitive and emotional intelligence. These are both needed for innovation. (Gelb, Caldicott, 113)

14. Stay playful and laugh often. Over-seriousness is a warning sign of mediocrity. (Gelb, Caldicott, 124)

15. Don't be afraid to **get messy**. Creativity is messy.

16. Allow yourself time to **incubate a problem** or project. "The art of incubation is, nevertheless, essential to actualizing your creative potential." (Gelb, 159)

17. Develop your intuition by paying attention to your **"gut" feelings**. This is the body-centered nature of intuition. Record your "gut" feelings and check them for accuracy. This helps to hone intuition. (Gelb, 162)

18. Look for many solutions to a problem. In life, there is seldom just one right answer. Thinking of many solutions is called *divergent thinking*.

“
It is by
detecting
meaning
and patterns
in our
experiences
that we
become
artists.”
– Henry James

“

“Creativity is just connecting things. When you ask creative people how they did something, they feel a little guilty because they didn't really do it, they just saw something. It seemed obvious to them after a while.”

– Steve Jobs

CREATIVE THINKING TIPS

19. Doodle and draw daily. Playing with images will stimulate your creativity. (Gelb, Caldicott, 90)

20. Pay attention to the **small details** in the life around you. “The artist's observations become a means of answering the fundamental questions of art: What does it mean to be a human being?” (Kaufman, 101) Georgia O'Keeffe observed the tiniest of details in her paintings of flowers.

21. Become fluent in the **state of flow**, where you become immersed in the creative process where time becomes irrelevant.

22. Be willing to **think through new ideas** and have the fortitude to explore the unknown.



ACTIVITIES TO INCREASE CREATIVITY

23. Maintain a **notebook** of ideas, questions, thoughts, observations, and visualizations. Leonardo da Vinci, Isaac Newton, Pablo Picasso, Charles Darwin, Marie Curie, Albert Einstein, and Thomas Edison all kept notebooks. (Gelb, Caldicott, 84)

24. Look up at the clouds and see if you see for objects, faces, or animals. This activity builds visual thinking.

25. Express ideas and emotions visually. Use these visual images as building blocks for further investigation.

26. Get by yourself. **Solitude** increases creativity. The imagination network becomes engaged in solitude. (Kaufman, 51)

27. Practice using your **imagination** and see something that is not there. This will build your creative mind! The visual mind is a source of creativity.

28. Learn as much as you can about your subject or problem. The more you know, the more creative solutions you may have. Creativity is a combination of rational thought and unconscious processing. (Kaufman, 67-68)

29. Keep your environment relaxed and enjoyable. Listen to soothing music as you create.

30. Look for connections. Creativity is about making connections. (Kaufman, 92) Steve Jobs said, “Creativity is just connecting things. When you ask creative people how they did something, they feel a little guilty because they didn't really do it, they just saw something. It seemed obvious to them after a while.”



Children's Book Illustration by Michelle Kamrath
Watercolor/Pen & Ink c. 2018

31. Experiment with stream of consciousness writing. Start writing in your notebook and don't stop for at least ten minutes. Just keep the words flowing onto the page even if it seems like gibberish. This helps to generate new connections. (Gelb, Caldicott, 90)

32. Maintain your child-like curiosity about the world around you. Playful curiosity helps us break free from conventional ways of thinking. (Kaufman, 11)

33. Try new things. Expose yourself to new ways of doing things by trying out a new medium, taking a new route home, or seeking out people who are different than you from whom you might learn. (Kaufman, 94)

34. Read fantastical stories. These help you think in new and innovative ways. (Kaufman, 94)



35. Learn to speed read. Knowledge fuels creativity. Edison taught himself to speed read to keep up with the endless questions that poured into his mind daily. (Gelb, Caldicott, 61)

36. Gather all the information you have about your topic and write it down. Draw a graphic representation for how it is connected. What can you learn from these connections? What is missing?

37. Use mind mapping as a means for new and creative thought. (Gelb, Caldicott, 102)

38. Brainstorm as many ideas as you can think of, regardless of the quality of those ideas. "The more ideas creators generate . . . the greater the chances they would produce an eventual masterpiece." (Kaufman, 179)

39. Brainstorm in a group, allowing all ideas to be voiced and written down without any analysis if they are "good ideas" or "bad ideas." Creativity is infectious. Judgment kills creativity.

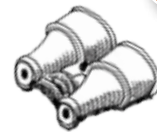
40. Network and share with other creative people in your niche. Their work will invigorate yours. (Gelb, Caldicott, 164)

41. Learn to draw and paint to facilitate the process of kaleidoscopic thinking (Edison's method of exploring ideas was his endless series of drawings). (Gelb, Caldicott, 105)



42. Enjoy riddles, puzzles, and puns. (Gelb, 151)

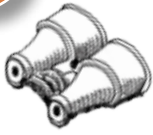
#50



EXPLORE

Search online for "**Phil Hansen Embrace the Shake**" Phil Hansen spoke at a TED Talks about his journey as an artist. He developed a shake in his hand and thought he would never paint again. Watch this 10 minute video to see how he turned a physical limitation into a creative passion!

#50



EXPLORE

Search online for “**The Finger Painting Artist - Iris Scott has Made a Career Finger Painting**”

Iris shares how her limitation was the inspiration to her style and art. See it here:

<https://www.youtube.com/watch?v=Cobe33cTbPs&list=PLMXPVg2-UniNDPlwSgX7groaSdLe8i1iQwatch?v=Cobe33cTbPs>

43. Give yourself **uninterrupted time** to be creative. Turn everything off that might interrupt you.

44. Record your dreams that occur while sleeping. Allow your unconscious mind to be a source of new ideas. (West, 194)

45. Ask questions. Hone your question-asking ability. “Shift the initial emphasis away from focusing on ‘the right answer’ and toward asking ‘Is this the right question?’ and ‘What are some different ways of looking at this problem?’” (Gelb, 66)



HOW TO INSPIRE CREATIVITY IN THE MOMENT

46. Allowing the mind to **wander and daydream** helps build creativity. (Kaufman, 32) Thomas Edison’s teacher used to scold him for daydreaming. (Gelb, Caldicott, 63)

47. Be **mindful** of your inner landscape through a focused, non-judgmental awareness of the present moment; and mind wandering. (Kaufman, 102)

48. Turning in to **the world within** increases creativity. (Kaufman, 33)

49. Change your perception or point of view. See your problem from a bird’s eye view or from the eye of an ant, to see it differently than you do now.

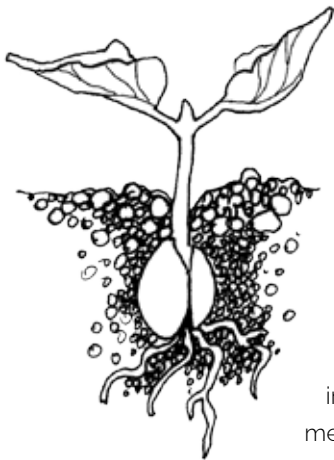
50. Create a framework or **boundaries** to work within. Creativity is released when there are constraints or specifics.

51. When faced with a problem, think of **memories** of similar situations and use these memories to create analogies that might help solve the problem. “When our pattern-recognition system uses unusual analogies to make unconventional connections, we come up with more original ideas and solutions.” (Kaufman, 67)

52. If you run into a creative block, switch gears and focus on an entirely **new subject** to give your mind a break. Enjoy relaxing activities to revitalize and incubate your ideas. Take ten-minute breaks a few times a day for juggling, meditation, classical music, jazz, drawing or journaling. (Gelb, Caldicott, 120)

53. Use **free association** (the mental process by which one word or image may spontaneously suggest another without any apparent connection) for greater **ideaphoria** [ī,dēə ˈfōrēə] (the capacity for creative thought or imagination). (Gelb, Caldicott, 96)

54. Use **analogical reasoning**, which is the process of using analogies as a primary





Children's Book Illustration by Michelle Kamrath
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way of understanding an object. It uses the similarities between two systems and suggests that further similarities exists.

55. Take a walk for creative ideas. Creative problems can be solved by walking, especially in nature. (Kaufman, 41)

56. Look for patterns in nature and the world around us. Ask, "Have I seen this anywhere else before?"

VOCABULARY

Convergent thinking is the ability to solve a problem that has only one "correct" answer. An example of this is found when solving math problems when there is only one right answer.

Divergent thinking is a creative thought process that solves a problem using many solutions. Many problems do not have just one "correct" answer. This is the ability to see many possible ways that provide a solution.

CONVERGENT vs. DIVERGENT THINKING

#18

CREATIVITY TIP #18.

Look for many solutions to a problem. In life, there is seldom just one right answer.

Creativity is the ability to use our imaginations and produce something original. Creativity is sometimes hard to describe, develop, or measure in ourselves or our work. It has been studied extensively, and tests have been developed to measure how creative we are. Some measure divergent thinking and some measure convergent thinking. Do these following exercises just for fun! There is no scoring or grading! Have fun stretching your imagination and building your ability to think in these ways!



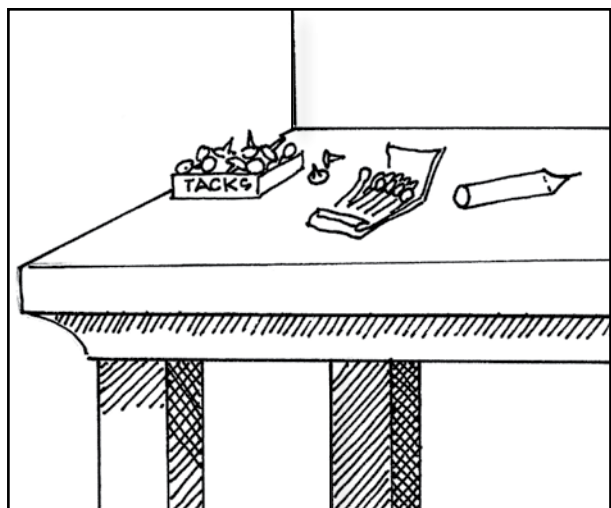
EXERCISE 1.1 THE CANDLE PROBLEM

CONVERGENT THINKING GAME

MATERIALS: Journal or paper, pencil, and eraser.



Psychologist Karl Duncker developed this test in 1945. Subjects were shown a box of tacks, a candle, and a book of matches, on a table next to a wall. They could only use these things and were instructed to **attach the lit candle above the table to the wall, without the wax dripping on the table.** Can you think of a way this could be done? There is a way to do it. See the solution at the end of this chapter.



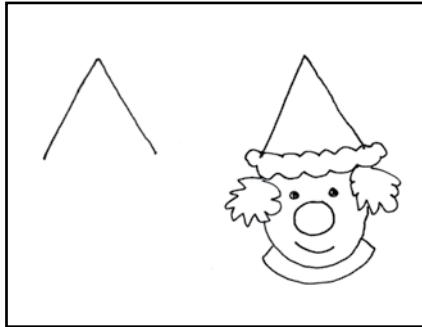


EXERCISE 1.2

INCOMPLETE FIGURE TEST

DIVERGENT THINKING GAME

MATERIALS: Journal or paper, timer, pencil, and eraser.



#27

CREATIVITY

TIP #27.

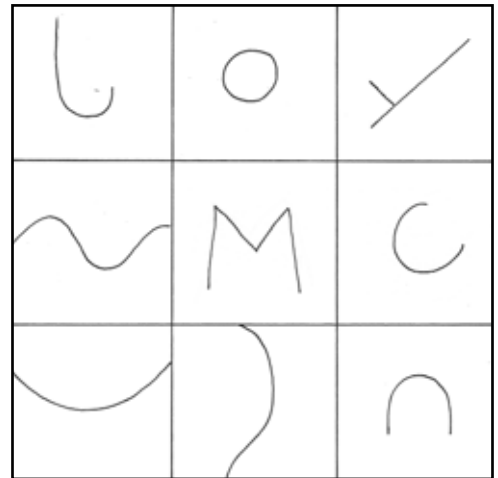
Practice using your **imagination** and see something that is not there.



In the 1960s, psychologist Ellis Paul Torrance

developed the Torrance Test of Creative Thinking (TTCT), which the Incomplete Figure test was a part. The test is simple. You

are given some lines or shapes and asked to add to these to complete an image. You have five minutes to complete as many as possible. The picture is completely up to you. The test awards higher scores if the images had unusual subjects, humor, stories, or unusual perspectives. Copy this page or draw these boxes and marks (below) into your journal. Set the timer and see how many drawings you can complete in the time allowed! Five minutes, and go! If you finish early, go back and add details to your drawings.



EXERCISE 1.3

INCREASE CURIOSITY

MATERIALS: Journal or paper, timer, pencil, and eraser.

#45

CREATIVITY TIP #45. Ask questions: Hone your question-asking ability.

Write down one hundred questions in your journal. Look for emerging themes. What theme are most of your questions about? Relationships, school, fun, or the meaning of life? Choose the top ten questions that are most significant.



EXERCISE 1.4

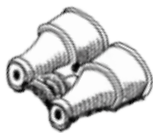
STREAM-OF-CONSCIOUSNESS WRITING

MATERIALS: Journal or paper, timer, and pen.

#31

CREATIVITY TIP #31. Experiment with **stream of consciousness writing**.

1. Turn to a blank page in your journal.
2. Set the timer for five minutes.
3. Begin writing and do not stop until the timer rings. Write whatever comes to mind. It doesn't need to make sense. The main point is that your pen does not stop moving. If you have to write, "I don't know what to write," for five minutes, then that's fine. This exercise allows your brain to process in a way not typical. It allows for deeper, freer thinking and encourages creativity. **Suggestion:** Take one of the questions you wrote down in Exercise 1.3 and do a "stream-of-consciousness" writing exercise with it.



EXPLORE

Search online for “**Salvador Dali melting clocks**” and learn more about the Surrealist artist famous for the painting, “The Persistence of Memory,” 1931. “Surrealists sought to channel the unconscious as a means to unlock the power of the imagination.”

(“Surrealism Movement Overview and Analysis”)



EXERCISE 1.5 EXQUISITE CORPSE

DIVERGENT THINKING GROUP GAME

MATERIALS: Three or four people, paper, pencil, eraser, and imagination!



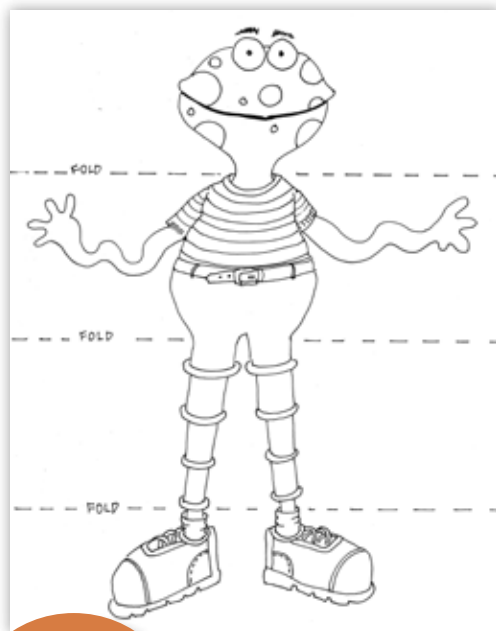
In the 1920s, French Surrealist artists played a parlor game they named “Exquisite Corpse.” It originally started as a word game but progressed to an image based game. Four people usually played it. “Each participant would draw an image (or, on some occasions, paste an image down) on a sheet of paper, fold the paper to conceal their contribution, and pass it on to the next player for his contribution.” (MOMA, Museum of Modern Art)

One person draws the head, another the torso, another the legs and the last person draws the feet. It was the perfect parlor game for a Surrealist artist, who wanted to think outside the orderly, traditional way. The result was the surprise at the end to see the crazy figure the group had created.

1. You need a group of three to four people to play this game.
2. Hold the paper in a portrait position and fold it into three or four equal parts according to the number of people playing (fold along the longest edges or hamburger style - see the example above).
3. The first person draws the head in the top section, keeping it a secret from the others. He extends the lines of the neck into the second section, so the second person knows where to begin the torso. He folds over the top section so it can't be seen and passes it on.
4. The second person draws the torso (arms, chest, and body), keeping it a secret, and extends the lines into the next section, so the third person knows where to begin the legs. He folds back the second section so it is hidden and passes it on.
5. The third person draws the legs, keeping it a secret, and extends the lines a little into the fourth section so the next person knows where to begin the feet. He folds back the third section and passes it on.
6. The fourth person draws the feet. When finished, everyone can view the creation!



CREATIVITY TIP #27. Practice using your **imagination** and see something that is not there.



IDEA:
To keep everyone drawing, start each student with a piece of paper.



“Artists are just children who refuse to put down their crayons.”

- Al Hirschfeld

“

“If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him.”

- John F. Kennedy



EXERCISE 1.6 ALTERNATIVE USES

DIVERGENT THINKING TEST

MATERIALS: Timer, paper, pencil, eraser and imagination!

#27

CREATIVITY TIP #27. Practice using your **imagination** and see something that is not there.



J.P. Guilford developed the Alternative Uses Test in 1967. It asks you to come up with as many alternative uses for a common object as you can think of. For example, if the object is a brick, you might come up with: a doorstop, a paperweight, a weapon, a way to break a window, etc. Five minutes is the allowed time to take this test. Set the timer for five minutes for each item and come up with as many uses as you can think of for:

1. tire
2. spoon
3. belt
4. paper clip
5. pencil



EXERCISE 1.7 BRAINSTORMING

DIVERGENT THINKING GAME

MATERIALS: Paper, pencil, eraser and imagination!

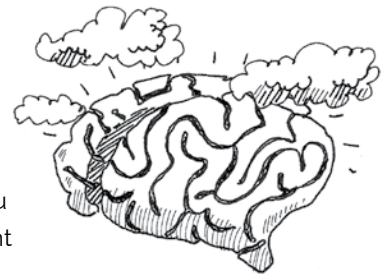
#38

CREATIVITY TIP #38. Brainstorm as many ideas as you can think of, regardless of the quality of those ideas.

#39

CREATIVITY TIP #39. Brainstorm in a group, allowing all ideas to be voiced and written down without any analysis if they are “good ideas” or “bad ideas.” Creativity is infectious. Judgment kills creativity.

Brainstorming can be done alone or in a group. It is the process where you offer any ideas about a particular problem or topic without any regard for its feasibility or the quality of the idea. All ideas are written down, and none are discouraged or judged during the brainstorming process. Judgment kills creativity. Sort the best ideas and explore them after you finish. This process allows for “out of the box” thinking and unusual, brilliant ideas may surface because of it. This process works for any creative task or assignment you might have.



1. Explore, individually or as a group, possible solutions to these global problems:
 - a. world hunger
 - b. air pollution
 - c. lack of clean water in developing countries
 - d. depression
 2. Write down all ideas that are offered. The crazier the idea, the better!
 3. **Optional:** Brainstorm how the arts may address and solve these same problems. Write down all ideas. Later, sort through which ones are the best.
 - 4 **Optional:** What are some local problems your school, town, city, or county has? What could you or your class do to help solve the problem? Write down all ideas. How could you use art to help solve the problem?
- REVIEW:** Are any of your ideas worth pursuing? Who may help you accomplish these ideas?



EXERCISE 1.8 MIND MAPPING

MATERIALS: Paper, pencil, eraser and imagination!

#25

CREATIVITY TIP #25. Express ideas and emotions visually. Use these visual images as building blocks for further investigation.

#37

CREATIVITY TIP #37. Use **mind mapping** as a means for new and creative thought.

Mind mapping is a way to organize ideas and thoughts in a visual "map." In this exercise, you will learn how to do a mind map so you may use it in the future to help overcome creative blocks that may be stopping you.

1. Select a topic around which your mind map will center. Possible topics: a subject in school you are studying, exam notes, next day off, dream vacation, activities you enjoy, life goals, career possibilities, and so on.
2. Get a large, blank piece of paper.
3. Write your topic in the center of the paper and draw an image there to represent the topic.
4. Begin to draw lines (curved or angled) extending from the topic as subtopics come to mind.
5. On each line, write the word to represent that subtopic. Write only one word per line. Keep the words upright and large enough to read easily.
6. Branch off in any direction with lines that represent thoughts that organize under each subtopic.
7. Draw pictures as you like for any words that you feel should have an image next to it. Doing this will help you see the connections visually and easily.
8. **Optional:** Make it as colorful as possible.



“

“Learn to **see**.
Realize that
everything
connects
to everything
else.”

-Leonardo
Da Vinci

#53

CREATIVITY TIP #53.

Use **free association** for greater ideaphoria (capacity for creative thought or imagination).

(Gelb, Caldicott, 96)



EXERCISE 1.9 FREE ASSOCIATION

MATERIALS: Paper, pencil, eraser and imagination!



Sigmund Freud, (1856-1935) developed a method in psychoanalysis, called **free association**. It is a “**method of exploring the unconscious in which the person relaxes and says whatever comes to mind, no matter how trivial or embarrassing.**” (Myers, 554).



Freud told his patients to relax and say whatever came into their minds no matter how embarrassing or unrelated. This frees a person from becoming judgmental, which kills creativity.

“
Every child is an artist. The problem is how to remain an artist once we **grow up**.”
 -Pablo Picasso

We will explore this method to help unblock creativity and generate new innovative ideas for our projects.

1. Get a piece of paper, pencil, and eraser.
2. Get in a relaxed state of mind.
3. Write down the first thing you think of when you read each word below.

car	water	clouds	feet	prison
unicorn	helicopter	tree	music	carnival
success	dream	happy	sidewalk	today
garbage	squirrel	honey bee	hammer	pencil

4. Now, look at the first two words you wrote on your paper. When you read those two words, what is the first thing that comes to your mind? Write that down.
5. Go through your list and combine each set of words and write down the first thing you think of for each.
6. Looking at the final 10 words, write a short story using as many words on your list as possible or draw a picture combining any words into an imaginary creature.



Analogy
 Definition: similarity in some respects between things otherwise unlike: partial resemblance.



EXERCISE 1.10 ANALOGICAL REASONING

MATERIALS: Paper, pencil, eraser and imagination!



CREATIVE TIP #54. Use **analogical reasoning** which is **the process of using analogies as a primary way of understanding an object**. It uses the similarities between two systems and suggests that further similarity exists.

Here are examples of common analogies: “Life is like a race. The one who keeps running wins the race, and the one who stops to catch a breath loses. Just as a sword is the weapon of a warrior, a pen is the weapon of a writer. How a doctor diagnoses diseases is like how a detective investigates crimes.” (Literary Devices Editors)

Answer these questions:

1. Ring is to finger as necklace is to _____.
2. Painting is to the artist as sewing is to a _____.
3. Soup is to spoon as meatloaf is to _____.
4. Twins is to two as triplets is to _____.
5. President is to America as Queen is to _____.
6. Plane is to fly as boat is to _____.
7. Sun is to day as moon is to _____.
8. How is a fish like a car? What other similarities may exist?
9. How is a broken foot like an unfaithful friend? What other similarities may exist?
10. How is the North Star like a goal in life? What other similarities may exist?



Optional challenge: Write down five new analogies (comparing two objects) and their similarities.



EXERCISE 1.11 RANDOM CONNECTIONS

MATERIALS: Paper, pencil, eraser and imagination!

#30

CREATIVE TIP #30. Look for connections. Creativity is about making connections.

Connecting two random ideas have inspired amazing creations. One day, Leonardo da Vinci was thinking about transportation. He threw the sponge full of paint at the wall and saw a figure that looked like a rider on a horse, but the horse looked like it had wheels. This picture inspired him to draw a machine that closely resembles the bicycle. Follow these steps to come up with new ideas.

1. Make a list of 15 random adjectives (descriptive words like blue, tired, hot, and so on).
2. Make a list of 15 nouns (people, places or things like man, dog, Paris and so on).
3. Without reading the words you have written, draw lines randomly connecting one adjective with one noun.
4. Make a new list writing down your new word combinations.
5. Choose the best three (the crazier, the better) and draw a simple drawing of each one.
6. **Evaluate:** Did this exercise allow you to make new connections between ideas that you wouldn't normally think of? Could any of these be expanded upon into a story or larger artwork?



EXERCISE 1.12 TAKE A WALK

MATERIALS: Drawing journal, pencil, eraser and some space in the great outdoors!

#55

CREATIVE TIP #55. Take a walk for creative ideas. A walk, especially in nature, may help you generate creative solutions.

1. Grab a notebook and a pencil and set off for a walk.
2. Allow your mind to be free of thinking about any one thing in particular.
3. Keep your eyes soft and walk slowly taking in the sights and sounds of the outdoors.
4. After you have walked a bit, stop and record in your notebook anything on your mind, any observations, any scents or sounds that you find interesting.
5. Relax and breath in. Drop your shoulders and continue walking.
6. Walk for a bit more and stop to write any new ideas, sights or sounds.
7. Relax and breath in again. Continue walking.
8. Find a nice spot to stop and draw a simple drawing of something you find interesting that you see on your walk.
9. **Evaluate:** Did you feel relaxed on the walk? Did you find it easy to record your sights and sounds? Did you have any new insights while walking? What was the most interesting thing you wrote?

art through time



	TIME LINE
	Ancient Art
REPRESENTATIONAL	1400-1600 Renaissance
	1600-1750 Baroque
	1750-1900 Neoclassical, Romanticism, & Realism
	1860-1886 Impressionism
	1880-1905 Post-Impressionism
ABSTRACT & NON-OBJECTIVE	1900's Expressionism
	1908-1914 Cubism
	1916-1920 Dada
	1950-1960's Pop Art

We will travel back in time to see some of the world's most famous artists! We will examine how they thought and why they made art. Teachers, culture, and other artists may influence an artist and his or her work. We will see how art changed through time and the impact it made on culture. First, take a good look at the time line to the left. These are major art movements, but there are many other artistic movements and styles within the time line that are not shown.

There are three kinds of art:



Representational art represents something in the real world.

Realism, Impressionism, Idealism, or Stylization

Image 1. *Apples and Oranges* by Paul Cezanne

Abstract art begins with a subject from reality, but changes it in a way that does not resemble the real world.

Minimalism, Cubism, Precisionism



Image 2. *Cat and Bird* by Paul Klee



Non-objective art takes nothing from reality, but uses elements and principles of art that result in a visually stimulating work.

Image 3. *Composition 7* by Wassily Kandinsky

CHAPTER 1 HONOR YOUR OWN CREATIVITY

Pages 35-184 not included in this preview.

DISCUSSION QUESTIONS:

1. When you think of creativity, who is the first person you think of and why?
2. What is something unique you can think of that has been invented in the last two years? Do you know who invented it?
3. What five things make you curious?
4. Do you think humanity is getting more creative or less creative and why do you think that?
5. Have you ever come up with a unique idea that solved a problem? If so, what was it?
6. Do you know anyone who has created something unique that is being used in the marketplace today? If so, what did they create?

UNIT 1 SKILLS

CHAPTER 1 ORIGINALITY

CHAPTER 2 SELF-EXPRESSION & EMOTIONAL TONE

MESSAGE AWARENESS

CHAPTER 3 LEARN TO SEE

VOCABULARY WORDS:

- Creativity
- Plagiarism
- Divergent thinking
- Convergent thinking
- Analogical reasoning

You need to:

1. Know the three kinds of art.
2. Know if it is permissible for you to copy other artists' work.
3. Know what it means to "honor your own creativity".
4. Know at least five ways to inspire yourself to be more creative.
5. Know the difference between divergent thinking and convergent thinking.



ART APPRECIATION

How has a piece of art (painting, sculpture, dance, music, poetry, etc.) influenced your thinking or actions? What was it and in what way were you influenced?

THE CANDLE PROBLEM
 Answer: The problem is solved by emptying the tack box and using it. Tack the box to the wall and attach the candle to the bottom of the box with a tack. You can light it, and the wax will drip into the box and not on the table.



“Curiosity about life in all of its aspects, I think, is still the secret of great creative people.”

– Leo Burnett

GLOSSARY

PHOTO CREDITS



WORKS CITED

NATIONAL CORE ARTS **STANDARDS**

“The most beautiful thing we can experience is the mysterious. It is the source of all true art and science.”

– Albert Einstein

GLOSSARY

Abstract Art: Art that begins with a subject from reality but changes it in a way that does not resemble the real world.

Actual Texture: The tactile qualities of the surface of the object.

Additive Color System: When the color as light mixes and white is produced. Red, green, and blue are the most common primary colors used in this system.

Analogical Reasoning: The process of using analogies as a primary way of understanding an object.

Analogous Color Schemes: When a work of art uses three colors that are found next to each other on the color wheel.

Asymmetrical Balance: When images on each side of the center line are not the same, but the objects are placed in a way that achieves balance.

Balance: An arrangement of position space which gives the work an even distribution of weight, so it feels steady.

Baroque: A period and a style that is built upon the mastery of the human body, perspective, and realism of the Renaissance period, but added motion, details, and dramatic lighting to produce emotion, drama, tension, and excitement.

Blind Contour Drawing: An exercise where an artist looks at the object and draws the lines of the object but does not look at what he or she is drawing.

Cast Shadow: The shadow an object makes.

Center of Interest: An element in a work of art where the emphasis is placed using contrast or color, that grabs the viewer's attention.

Chiaroscuro: The correct distribution of light and shadow in a picture.

Color Context: Our perception of the effect one color has on another.

Color Harmony: Combining colors that please the eye and create a sense of balance visually.

Color Psychology: The study of how colors affect people's feelings and behavior.

Color Temperature: The colors on the color wheel are divided into warm or cool depending upon the feeling they have in nature. Warm: yellow, orange, and red. Cool: blue, purple, and green.

Color Theory: The logical study and structure for color.

Color Wheel: A color circle made up of twelve colors, based on yellow, blue and red.

Complimentary Color Scheme: When a work of art uses complimentary colors, which are directly across from one another on the color wheel.

Cone: A cone is a three-dimensional triangle.

Contour: An outline, especially one representing or bounding the shape or form of something.

Contrast: The use of opposites in a composition, (large vs. small, dark vs. light, rough vs. smooth, and

so on) to create a more interesting piece of art.

Convergent Thinking: The ability to solve a problem that has only one "correct" answer.

Core Shadow: The darkest values on a drawn object.

Creativity: Artistic or intellectual inventiveness.

Critique: To examine a piece of art and look for ways to improve it by using a list of criteria.

Cross-hatching: Adding value to a drawing by using hatching lines that are in two or more directions.

Cube: A cube is a three-dimensional figure (square) that has six sides.

Cylinder: A cylinder is a solid geometric figure with straight parallel sides and a circular or oval cross-section.

Divergent Thinking: A creative thought process that solves a problem using many solutions.

Fiber Art: Art that uses natural or synthetic fibers such as fabric, yarn, string, and other various materials to produce a piece that primarily emphasizes the materials and the work of the artist. Its focus is on the artistry, rather than on functionality.

Fiber: Any long flexible material that can be used in weaving.

Figure: The figure is the main object in a picture.

Foreshorten: To portray an object closer and shorter than it is to give it an illusion of depth.

Form: The illusion of depth that artists create when flat shapes take on the third dimension of depth.

Fresco: A painting on wet plaster. When the plaster dries, the painting bonds to the wall. Fresco painting was a popular method for producing large murals during the Renaissance.

Genre (zhan-ra) Art: A pictorial representation of subjects in everyday life.

Geometric Shape: A shape characterized by straight lines, triangles, circles, or similar regular forms.

Golden Ratio Composition: A composition that is based off a mathematical system that divides up a design using the number 1.618 ("phi").

Ground: Represented in a picture by the foreground (close at the bottom), middle ground (farther view in the middle), and background (farthest view at the top).

Hatching: Adding value to a drawing by using rows of lines going in the same direction.

Highlight: The brightest value of a drawn object where the light is reflecting off the surface.

Horizontal Lines: Lines that run the length of the horizon.

Hue Variation: The tints, tones, and shades of a color.

Hue: A color on the color wheel, such as red, green and blue.

Implied Space: The space suggested by using perspective and scale that makes a two-dimensional piece of art look three-dimensional.

Implied Texture: The drawn or painted marks that give the illusion of actual textures.

Line: A mark that has a greater length than width.

Loom: A frame that is used for weaving fabric.

Media (in art): The plural of the word medium in art.

Medium (in art): The materials that are used to create a work of art.

Metaphor: A figure of speech containing an implied comparison, in which a word or phrase ordinarily and primarily used of one thing is applied to another. It is connecting two totally unrelated subjects together.

Mid-tone Shadow: The mid-range of values of a drawn object.

Monochromatic Color Schemes: When a work of art uses the variations of only one color.

Mosaic: A picture or other design constructed from smaller pieces.

Movement: The actual movement in a sculpture, the implied movement as if something is moving in a painting, or the pathway the viewer's eyes are directed to take because of the edges and lines put there by the artist.

Negative Space: The air space between the objects represented in a piece of art.

Non-objective Art: Art that takes nothing from reality but uses elements and principles of art that results in a visually stimulating work.

One-point Linear Perspective: A drawing method that helps you draw three-dimensional objects on a two-dimensional picture plane where receding parallel lines appear to converge towards a single 'vanishing point' on the horizon line.

Organic Shape: An irregular shape often found in nature.

Pattern: The repetition of a shape or a form in a predictable pattern that helps to organize a composition.

Plein Air Painting: Painting that is done outdoors, sometimes under the diffused light of a large umbrella.

Picture Plane: The flat plane an artist draws on to produce two-dimensional art.

Plagiarism: The practice of taking another artist's work and passing it off as your own.

Pointillism: The technique of applying small dots of color to form an image.

Positive Space: The main object(s) in a piece of art.

Portfolio: A collection of artwork, which shows the skills and ideas the artist has developed over a period of time.

Primary Colors: The three pigment colors that cannot be mixed or formed by any combination of other colors. These three hues produce all other colors. They are red, blue, and yellow.

Proportion: The size of objects in relationship to the whole.

- Radial Balance:** When the elements are arranged and balanced around a central point.
- Real Space:** The space in the real world, such as what sculptures occupy.
- Reflected Light:** The light that is reflected onto an object.
- Refraction:** When white light enters a glass prism, and the glass causes the light to bend.
- Relative Scale:** As objects move away from the viewer, they become smaller and have less detail.
- Renaissance:** A rebirth or reawakening.
- Representational Art:** Art that represents something in the real world.
- Rhythm:** The repetition of a combination of elements, but with variations. It is the tempo in a piece of art.
- Rule of Thirds:** A composition that divides the picture plane into three sections, both horizontally and vertically.
- Saturation (in color):** The intensity of a color.
- Secondary Colors:** These are the colors formed by mixing the primary colors. They are green, orange, and purple.
- Scratch Art:** The process of removing the black portion of the board with a tool to reveal the white or metallic color underneath.
- Scumbling:** Adding value to a drawing by using small circular scribbling lines.
- Shade:** A hue variation that results when a color mixes with black.
- Shape:** The flat image is formed when a line becomes connected with itself and becomes closed.
- Simultaneous Contrast:** The way two colors affect one another.
- Space (in art):** A reference to distances or areas around, between, and within components of a piece of art.
- Sphere:** A three-dimensional circle.
- Steelyard Composition:** A composition that uses a balance of shapes based on size with a larger shape closer to the center line and a smaller one farther away.
- Still-life:** A composition that uses inanimate objects as the subject matter.
- Stippling:** Adding value to a drawing by using many dots.
- Subtractive Color System:** When the color in paint, inks or dyes is mixed together, and black is produced. This system's primary colors are red, yellow and blue.
- Symmetrical:** When two sides are the same on both sides of the center line.
- Tertiary Colors:** These are the colors formed by mixing a primary and a secondary color. That's why the hue has a two-word name, such as blue-green, red-violet, and yellow-orange.

Texture: The tactile quality of the surface of an object.

Tint: A hue variation that results when a color mixes with white.

Tone (in hue variation): A hue variation that results when a hue is mixed with gray (white and black combined).

Tone (in general): Another word for value in art, which is the lightness and darkness in an image.

Triadic Color Schemes: When a work of art uses three colors that are at equal distances on the color wheel.

Trompe L'oeil: A French word that means "to fool the eye." It is a term used for the technique in painting that creates such an illusion of depth in the artwork, that it tricks the eye and looks real.

Tunnel Composition: A composition designed to lead the viewer's eyes from the elements in the foreground to the center of interest in the background.

Two-point Linear Perspective: A technique similar to one-point perspective using two vanishing points instead of one. The receding parallel lines along the width and depth of an object converge on the horizon at these two vanishing points.

Unity: The arrangement of the individual elements in a work of art that holds them together and gives a sense of wholeness.

Value (in a work of art): The lightness and darkness in a work of art.

Value (in a color): The lightness or darkness of a color.

Vanishing Point: The point at which converging parallel lines (that are moving away from the viewer) seem to come together and disappear.

Vantage Point: The place or position from which you view something.

Variety: The use of different sizes, shapes, or colors in a work of art to make it more interesting.

Vertical Lines: Lines that run the direction from the ground to the sky.

Visual Comparisons: The ability to use a logical mind that sees analogies.

Visual Thinking: The ability to think in images and visual patterns.

Warp: The strong, tight threads that are stretched across the loom for weaving.

Weft: The fibers that are woven into the warp threads.

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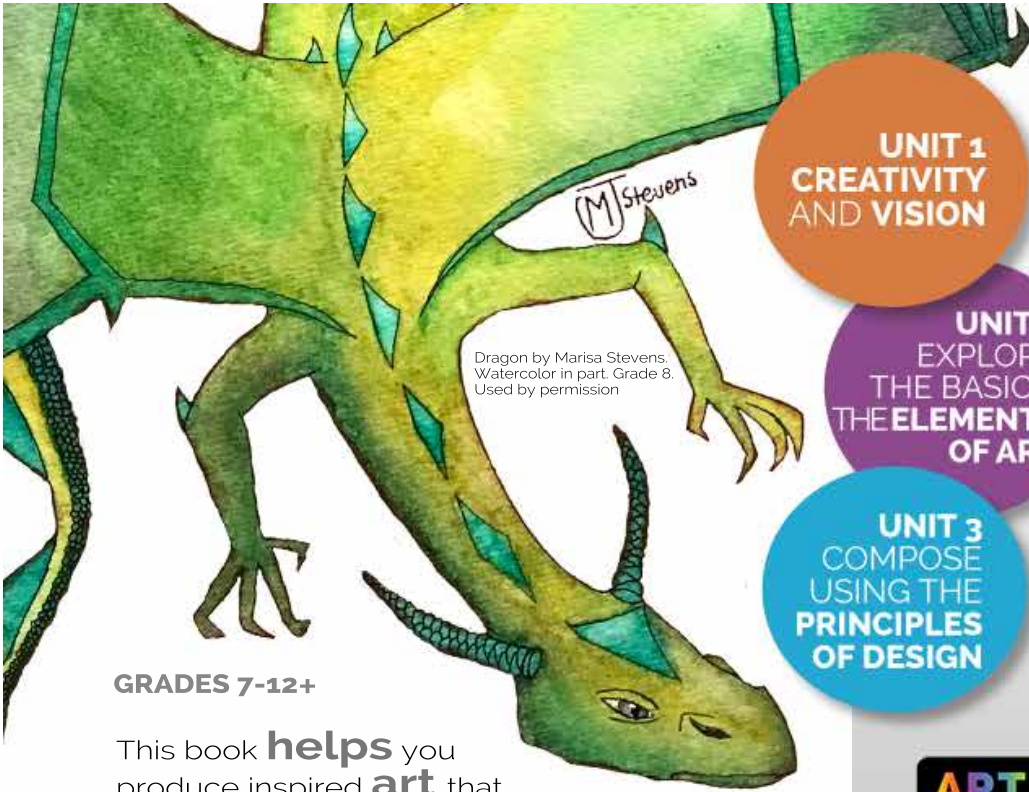
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CREATING	1.1 "Creativity and innovative thinking..." (NCCAS)	Chapter 1: Creativity: pgs. 17-34 All Chapters: Creativity Tips Exercises Using Creativity: pgs. 74, 77, 78, 86
	1.2 "...artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals." (NCCAS)	Chapter 12: Create: pgs. 170-172, 175
	2.1 "...experiment with forms, structures, materials, concepts, media, and art-making approaches." (NCCAS)	All Chapters: All Exercises Chapter 10: "Color and Music" pg. 137
	2.2 "...balance experimentation and safety, freedom and responsibility while developing and creating artworks." (NCCAS)	Chapter 1: "Avoid Plagiarism" pg. 19 Materials: pgs. 92, 97, 138
	2.3 "...create and interact with objects, places, and design that define, shape, enhance, and empower their lives." (NCCAS)	Artwork that communicate: pgs. 78, 95, 98, 114, 176
	3.1 "...develop excellence through practice and constructive critique, reflecting on, revising, and refining work..." (NCCAS)	Artist Statement: pg. 42 Refine a piece: pg. 178 Know Thyself: pg. 163 Metaphor Generator: pg. 164
PRESENTING	4.1 "... consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation." (NCCAS)	Prepare a portfolio: pg. 179
	5.1 "...consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it." (NCCAS)	Original artwork production: pg. 167-171, 181-182
	6.1 "Objects, artifacts, and artworks collected, preserved, or presented ... by artists, museums, or other venues communicate meaning ... resulting in the cultivating of appreciation and understanding" (NCCAS)	"Viewing Art Museums and Galleries" pg. 182
RESPONDING	7.1 "Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments." (NCCAS)	Personal Awareness: pgs. 35, 39-41
	7.2 "Visual imagery influences understanding of and responses to the world." (NCCAS)	All Chapter Reviews: "Art Appreciation" pgs. 34, 44, 56, 68, 80, 88, 100, 110, 124, 140, 160, 184
	8.1 "...gain insights into meanings of artworks by engaging in the process of art criticism." (NCCAS)	Chapter 2: "The Language of the Line" pg. 36
	9.1 "...evaluate art based on various criteria." (NCCAS)	Chapter 12: "Critique Your Work" pg. 178, "Group Critique" pg. 179, "Formal Art Appreciation" pg. 182
CONNECTING	10.1 "...make meaning by investigating and developing awareness of perceptions, knowledge, and experiences." (NCCAS)	Chapter 12: "Know Thyself" pg. 163 "Meaningful Still-Life" pg. 170 "Group Collaborative" pg. 176
	11.1.1 "...develop ideas and understandings of society, culture, and history through their interactions with and analysis of art." (NCCAS)	All Chapters: "Art Through Time" pgs. 33, 43, 55, 67, 79, 87, 99, 109, 123, 135, 139, 159, 173, 183



Dragon by Marisa Stevens. Watercolor in part. Grade 8. Used by permission

**UNIT 1
CREATIVITY
AND VISION**

UNIT 1: CREATIVITY AND VISION
This unit explores and develops creativity, personal identity, and the ability to see and draw.

**UNIT 2
EXPLORE
THE BASICS:
THE ELEMENTS
OF ART**

UNIT 2: THE ELEMENTS OF ART
Learning the basics of the Elements of Art is essential for any art student wanting to take art to the next level.

**UNIT 3
COMPOSE
USING THE
PRINCIPLES
OF DESIGN**

UNIT 3: THE PRINCIPLES OF DESIGN
This unit builds on the skills learned in the first two units. The student will learn to compose original works of art that express their personal identity.

GRADES 7-12+

This book **helps** you produce inspired **art** that **originates** from authentic **creativity**.

MICHELLE KAMRATH
Author, Award-winning Artist, and Teacher

As a High School and Middle School art teacher, Michelle developed an art curriculum that addressed the things she felt most important when teaching secondary visual art: the Elements of Art, the Principles of Design, National Core Standards, creative and visual thinking, integrated disciplines, the study of the masters, and art appreciation.



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The National Core Art Standards are addressed in lessons and exercises. This enhances learning and brings consistency in art education.



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"Joy Ride" Acrylic on Canvas
by Michelle Kamrath.
24" x 30" c. 2019
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“ Whether you are a beginner or experienced in art, I believe you will learn new concepts about yourself, your creativity, and the principles of art, while having fun! I will teach you how to see like an artist and I give many tips of what to avoid and how to improve your work. Doing art is an exciting adventure! Enjoy!

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