

SECONDARY AND POST SECONDARY VISUAL ART INSTRUCTION

EMERGING art

NATIONAL
CORE
ART
STANDARDS
NOTED

STUDENT EDITION
GRADES 7-12+

GIFT: SAMPLE CHAPTERS 1-4
DOWNLOAD AND PLAN FOR THE SCHOOL YEAR!

MICHELLE KAMRATH

MKAMRATH

STUDENT EDITION

EMERGING art

STUDENT EDITION

NATIONAL
CORE
ART
STANDARDS
NOTED

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.

M I C H E L L E K A M R A T H

"Creativity is contagious. Pass it on."

- Albert Einstein

MICHELLE/KAMRATH

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Corrales, New Mexico

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EMERGING ART

Student Edition

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EMERGING art

UNIT 1 CREATIVITY AND VISION



MATERIALS LIST 14

INTRODUCTION

- Art Communicates Emotion 15
- Art Can Be Learned 15
- Be Yourself 15
- National Core Arts Standards 16
- Grow Your Creativity 16
- Benefit from Integrated Education 16
- Learn about Famous Artists in History 16
- Skills You Will Learn 16
- Teachers: How to Use this Book 16

CHAPTER 1

HONOR YOUR OWN CREATIVITY

- Journal Your Ideas and Sketches 19
- Avoid Plagiarism 19
- Build Creativity 20
- 56 Tips to Increase Creativity 21
- Convergent vs. Divergent Thinking 26
 - Exercise 1.1: The Candle Problem 26
 - Exercise 1.2: Incomplete Figure Test 27
 - Exercise 1.3: Increase Curiosity 27
 - Exercise 1.4: Stream of Consciousness Writing 27
 - Exercise 1.5: Exquisite Corpse 28
 - Exercise 1.6: Alternative Uses 29
 - Exercise 1.7: Brainstorming 29
 - Exercise 1.8: Mind Mapping 30
 - Exercise 1.9: Free Association 30
 - Exercise 1.10: Analogical Reasoning 31
 - Exercise 1.11: Random Connections 32
 - Exercise 1.12: Take a Walk 32
- Art Through Time: Time Line of Art 33
- Chapter One Review 34

CHAPTER 2

EXPRESSION AND REFLECTION

- Exercise 2.1: Emotion and the Line 35
- Emotional Tone in Art 36
 - Exercise 2.2: The Language of the Line 36
- You Have Value 38
- Who are You? 39
 - Exercise 2.3: Art and the Line 39



UNIT 2
EXPLORE
THE BASICS:
THE ELEMENTS
OF ART



- Exercise 2.4: Emerging Art in Color 40
- Exercise 2.5: What Is Important to You? 40
- Exercise 2.6: Everyone Is Priceless 41
- Exercise 2.7: What Are Your Gifts and Talents? 41

Artist Statement 42

- Exercise 2.8: Write an Artist Statement 42

Art Through Time: Leonardo da Vinci 43

Chapter Two Review 44

CHAPTER 3

THE ART OF SEEING

Inventor Thomas Edison 45

Genius Albert Einstein 47

Artist and Inventor Leonardo da Vinci 48

Use the Visual Mind 50

- Exercise 3.1: Pre-Unit Self-Portrait 50

Learn to See 51

- Exercise 3.2: Faces or Vase 52

- Exercise 3.3: Upside-Down Drawing 52

Art Through Time: Michelangelo 55

Chapter 3 Review 56

CHAPTER 4

ELEMENTS of ART: LINE

The Language of the Line 59

- Exercise 4.1: Line Experiments 59

- Exercise 4.2: Signatures 60

Develop Pencil Control 60

- Exercise 4.3: Heavy and Light 60

- Exercise 4.4: Be Sketchy 61

See Edges 61

- Exercise 4.5: Ask Questions 62

Draw What You See 62

- Exercise 4.6: Blind Contour Drawing 63

- Exercise 4.7: Contour Drawing of Crumpled Paper 64

- Exercise 4.8: Contour Drawing of a Shoe 65

The Finding Line 65

- Exercise 4.9: Find the Line 66

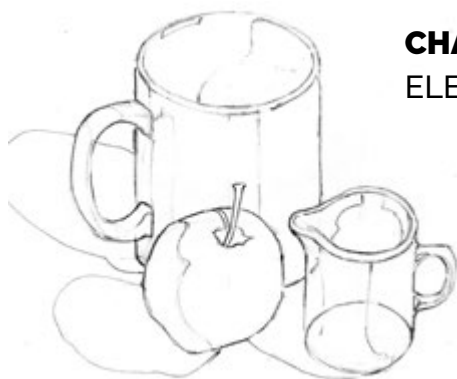
- Exercise 4.10: Take a Line for a Walk 66

Art Through Time: Raphael 67

Chapter 4 Review 68

CHAPTER 5**ELEMENTS of ART: SHAPE**

- What Are Shapes? 69
- Think in Two-Dimensions 69
 - Exercise 5.1: Foreshortened Hand 70
- Negative Space 71
 - Exercise 5.2: Negative Space Scissors 72
 - Exercise 5.3: Negative Space Photo 72
 - Exercise 5.4: Make a Nōtan 73
 - Exercise 5.5: Draw a Negative Space Graphic 73
 - Exercise 5.6: Make a Negative Space Animal Graphic 74
 - Exercise 5.7: Make an Alphabet Negative Space Graphic 74
- Correct Proportions 75
 - Exercise 5.8: Using a Grid for a Leaf 76
 - Exercise 5.9: Facial Proportions 77
- Positive Shapes 77
 - Exercise 5.10: Make a Calligram 77
 - Exercise 5.11: Make a Calligram Shape 78
 - Exercise 5.12: Hand Full of Things 78
- Art Through Time: Rembrandt van Rijn 79
- Chapter 5 Review 80

CHAPTER 6**ELEMENTS of ART: FORM**

- What Is Form? 81
 - Exercise 6.1: Draw a Cube 82
 - Exercise 6.2: Draw a Cone 82
 - Exercise 6.3: Draw a Cylinder 83
 - Exercise 6.4: Draw a Circle and a Sphere 83
- Underlying Structures 84
 - Exercise 6.5: Do a Still-Life 84
 - Exercise 6.6: Draw Chess Pieces 85
 - Exercise 6.7: Draw an Art Mannequin 85
 - Exercise 6.8: Draw an Imaginary Animal 86
- Art Through Time: Johannes Vermeer 87
- Chapter 6 Review 88

CHAPTER 7**ELEMENTS of ART: VALUE**

- What Is Value? 89
 - Exercise 7.1: Make a Value Scale 90
- The Light Source 90
- See Value 91
- Value by Blending 91
 - Exercise 7.2: Draw a Ball with Values 91



How to Draw with Pencils	92
Exercise 7.3: Shade an Egg Using Two Light Sources	93
Exercise 7.4: Practice Blending: Make Worm Tunnels	93
Exercise 7.5: Shade a Still Life	94
Exercise 7.6: Self-Portrait Grid Pencil Drawing	95
Exercise 7.7: Shade a Tool in Charcoal	96
How to Draw with Charcoal	97
Value without Blending	98
Exercise 7.8: Hatching: When Line and Value Meet	98
Exercise 7.9: Draw a Composition Using Pen & Ink	98
Art Through Time: Claude Monet	99
Chapter 7 Review	100

CHAPTER 8

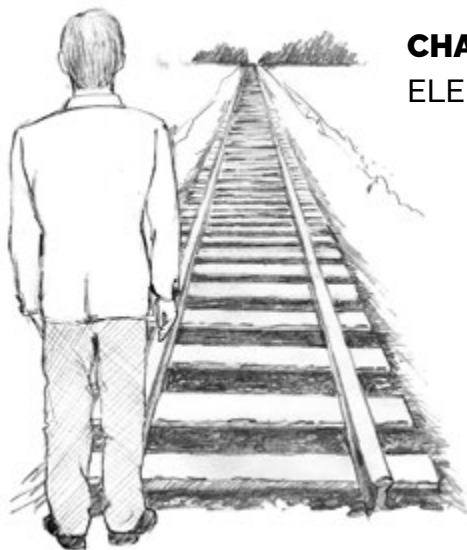
ELEMENTS of ART: **TEXTURE**



What Is Texture?	101
Exercise 8.1: Draw a Furry Friend	101
Implied Texture	102
Exercise 8.2: Feather Scratch Art	102
Exercise 8.3: Draw an Animal Using Colored Pencil	103
Exercise 8.4: Draw an Animal Using Pen & Ink	103
Actual Texture	104
Exercise 8.5: Fiber Art Hanging	104
Exercise 8.6: Fiber Art Weaving	105
Exercise 8.7: Mosaic Mirrors	106
Exercise 8.8: Underwater Basket Weaving	107
Art Through Time: Edgar Degas	109
Chapter 8 Review	110

CHAPTER 9

ELEMENTS of ART: **SPACE**



What Is Space?	111
Rules of Perspective	111
Exercise 9.1: Draw a Cylinder in Perspective	112
Exercise 9.2: Draw a Soup Can	113
Exercise 9.3: Draw a Still-Life	114
Exercise 9.4: Paint a Watercolor Landscape	116
One-Point Linear Perspective	117
Exercise 9.5: Cubes in Space	118
Exercise 9.6: Draw a Soup Can with One Vanishing Point	118
Exercise 9.7: Draw a House in One-Point Perspective	119
Two-Point Linear Perspective	120
Exercise 9.8: Draw Boxes in Two-Point Perspective	120

Exercise 9.9: Draw a Building in Two-Point Perspective	121
Exercise 9.10: Draw Your School in Perspective	122
Art Through Time: Georges Seurat	123
Chapter 9 Review	124



CHAPTER 10

ELEMENTS of ART: **COLOR**

Understanding Color	125
Basic Color Theory	126
Hue	127
Exercise 10.1: Make a Color Wheel	127
Temperature	127
Value	128
Exercise 10.2: Define Color Value	128
Saturation	128
Exercise 10.3: Make a Saturation Chart	129
Exercise 10.4: Experiment with Hue Variations	129
Color Harmony	130
Exercise 10.5: Monochromatic Portrait	130
Exercise 10.6: Analogous Still-Life Study	131
Exercise 10.7: Complementary Color Harmony	132
Exercise 10.8: Split-Complementary	133
Color Context	134
Color Psychology	135
Exercise 10.9: Color and Feelings	135
Exercise 10.10: Color and Music	137
Art Through Time: Vincent van Gogh	139
Chapter 10 Review	140

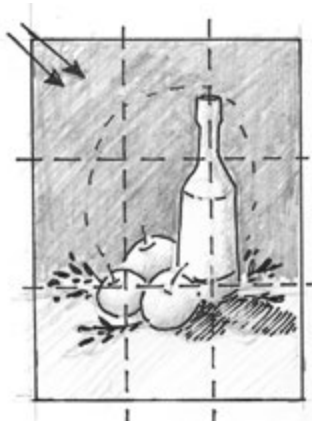
UNIT 3 COMPOSE USING THE PRINCIPLES OF DESIGN

CHAPTER 11

PRINCIPLES OF **DESIGN**

You are the Artist	143
Exercise 11.1: Pre-Test Composing	144
Review	144
Unity	145
Exercise 11.2: Experiment with Unity	145
Balance	146
Exercise 11.3: A Balancing Act	147
Exercise 11.4: Compose like a Master	148
Exercise 11.5: Balance in a Thumbnail	149
Center of Interest	150
Exercise 11.6: Using the Rule of Thirds	151
Exercise 11.7: Compose with the Golden Ratio	152





Exercise 11.8: Steelyard or Tunnel Composition	153
Contrast	154
Exercise 11.9: Design with Contrast	154
Movement	155
Exercise 11.10: Falling Objects or Moving Water	155
Exercise 11.11: Direct the Eye	157
Variety, Pattern and Rhythm	157
Exercise 11.12: Designs of Pattern or Rhythm	158
Art Through Time: Wassily Kandinsky	159
Chapter 11 Review	160

CHAPTER 12

CREATE AND SHOW

Review Types of Art	161
Reflect	162
Exercise 12.1: Know Thyself	163
Exercise 12.2: Metaphor Generator	164
Create	165
Checklist for Creating 2D Art	165
Checklist for Creating 3D Art	166
Exercise 12.3: Plein Air Painting	167
Exercise 12.4: Foreshortened Perspective	168
Exercise 12.5: Studies of a Bike	168
Exercise 12.6: Negative Space Art	169
Exercise 12.7: Figure Drawing	169
Exercise 12.8: Meaningful Still-Life	170
Exercise 12.9: Architectural Perspective	170
Exercise 12.10: Abstract	171
Exercise 12.11: Portraits of You & Friends	171
Exercise 12.12: Florals	172
Exercise 12.13: Cool and Warm Reptile	174
Exercise 12.14: Present Day Life	175
Exercise 12.15: Group Collaboration	176
Refine	178
Exercise 12.16: Refine a Piece	178
Exercise 12.17: Group Critique	179
Show	179
Exercise 12.18: Prepare a Portfolio	179
Exercise 12.19: Create a Series	181
Appreciate Art	182
Exercise 12.20: Formal Art Appreciation	182
Art Through Time: Paul Klee	183
Chapter 12 Review	184





GLOSSARY 186

IMAGE CREDITS 191

WORKS CITED 195



EMERGING ART MATERIALS LIST

Your materials will vary according to the projects you choose.

Chapters 1-6: General Supplies

Pencil and sharpener
White eraser (if possible)
Blending stump
Scissors
Glue
Ruler
Drawing paper (9"x12" pad or similar)
Watercolor paper (9"x12" pad or similar)
Ultra Fine black marker
Broad black marker
Colored pencils (or crayons)
Watercolor paint set (with brush)

Chapter 7: Charcoal Drawing

Colored charcoal paper
Charcoal pencil
Natural charcoal (vine charcoal)
Kneaded eraser
White charcoal

Chapter 8: Scratch Art

Scratch-art board
Scratch-art tool

Chapter 8: Fiber Art

Yarn
Wooden beads
Wooden sticks
Embroidery floss

Chapter 8: Mosaic Mirrors

Plywood
Plaster
2"x2" mirror
Broken tiles and various objects

Chapter 8: Basket Weaving

Refer to page 107 for materials needed

Chapters 10-12: Various Color Studies

Small canvas, board, or heavy paper
Acrylic paint and brushes

Optional:

Drawing journal
Portfolio or folder to hold artwork
Pencil Set
Black construction paper (Exercise 5.4)
Masking tape (needed for advanced watercolor painting)
Chipboard or cardboard (needed for advanced watercolor painting)

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.

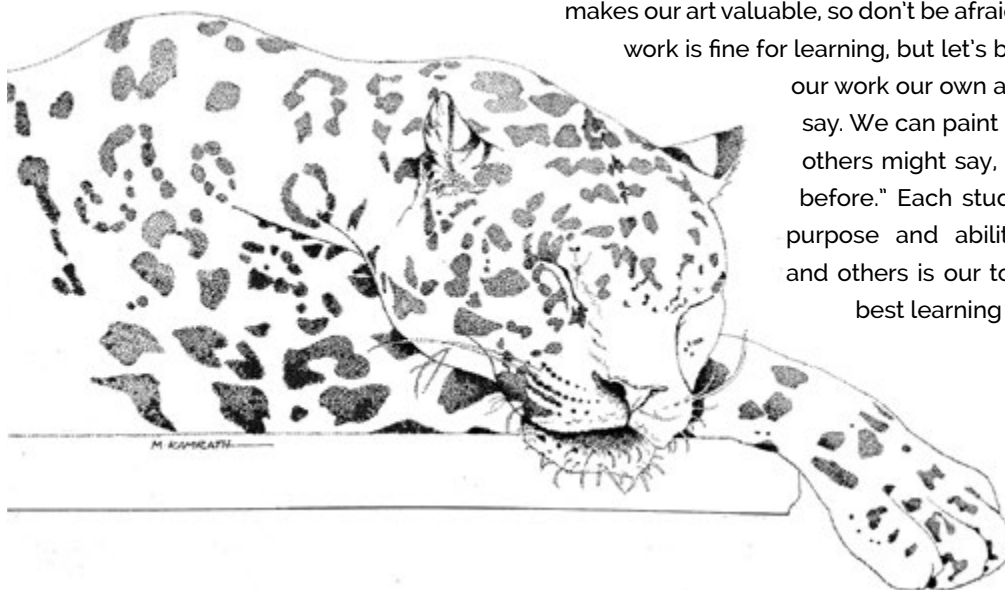
BE YOURSELF

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. Let's 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 ARTS STANDARDS

The National Core Arts Standards will be noted by this icon to the left 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.

SKILLS YOU WILL LEARN:

UNIT 1

Personal Creativity
and Vision

Originality
Self-expression
Emotional tone
Message awareness
Learn to see

UNIT 2

Explore the Basics:
The Elements
of Art

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

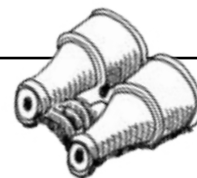
UNIT 3

Compose,
Create, and Show

Learn principles of design
Create original work
Critique and refine
Build a portfolio
Show your work
Collaborate with others
Appreciate art

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.



TEACHERS

HOW TO USE THIS BOOK

This book has more than one year of projects, so you may want to pick and choose which ones to do. It is separated into three units and the first 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 their 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 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 SKILLS

CHAPTER 1
ORIGINALITY

CHAPTER 2
SELF-EXPRESSION
& EMOTIONAL TONE

MESSAGE
AWARENESS

CHAPTER 3
LEARN TO SEE

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

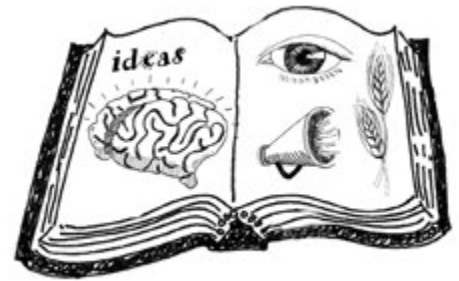
HONOR YOUR OWN CREATIVITY

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. 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 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!



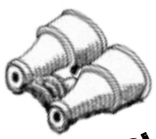
AVOID PLAGIARISM

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 artists' designs or artwork and calling it their own. Doing this is called **plagiarism** [pronounced: play-jur-is-um]. 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 be 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.**



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 been 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).

“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)



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

“

"Many eminent adult innovators created complex imaginary worlds in childhood."

(Kaufman, 12)



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

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

8. Don't dwell on 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 and 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 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.

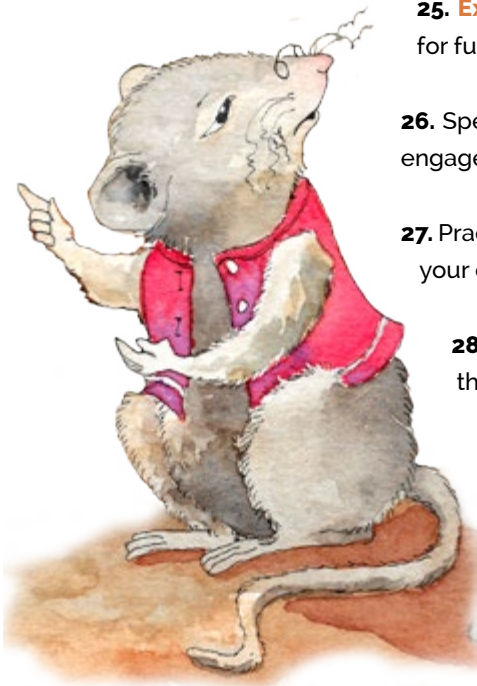
26. Spend time alone. **Solitude** increases creativity. The imagination network becomes engaged in solitude. (Kaufman, 51)

27. Practice using your **imagination** and seeing 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 of whether they are "good ideas" or "bad ideas." Creativity is infectious. Judgment kills creativity.

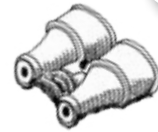
40. Network and share with other creative people in your niche. Their work will invigorate yours. (Gelb, Caldicott, 164)



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 conference 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.

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** [īdēə ’fōrēə] (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
Watercolor/Pen & Ink c. 2018

CONVERGENT VS. DIVERGENT THINKING

#18

CREATIVITY TIP #18.

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



EXERCISE 1.1

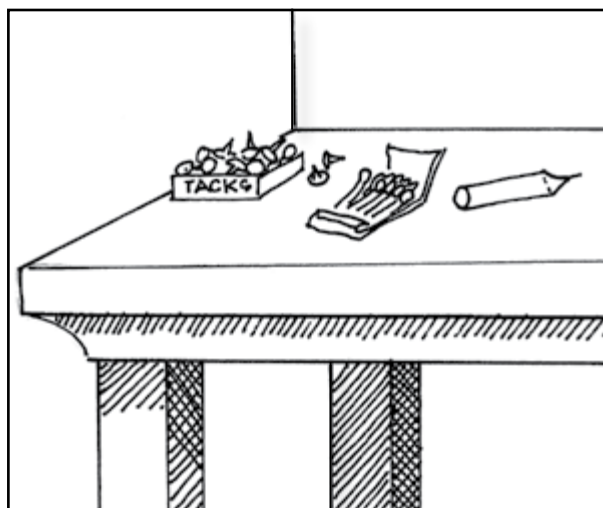
THE CANDLE PROBLEM CONVERGENT THINKING GAME

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.



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.

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!

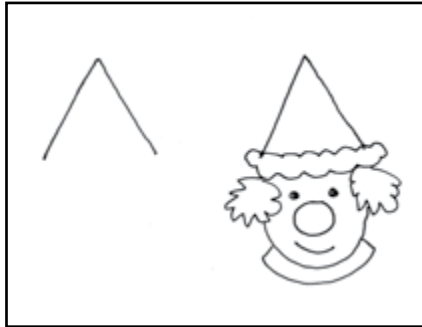


EXERCISE 1.2

INCOMPLETE FIGURE TEST

DIVERGENT THINKING GAME

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



#27

CREATIVITY

TIP #27.

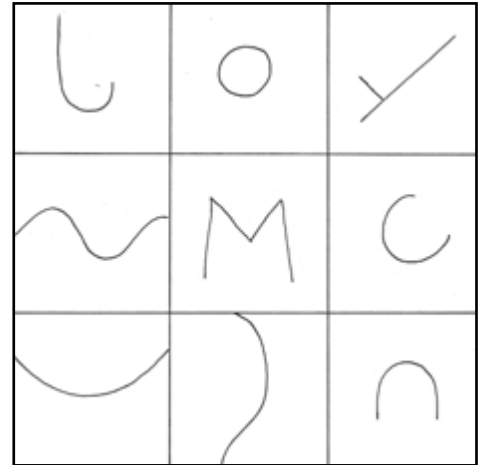
Practice using your **imagination** and seeing something that is not there.



In the 1960s,
psychologist
Ellis Paul Torrance

developed the Torrance Test of Creative Thinking (TTCT), of 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 (above) 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

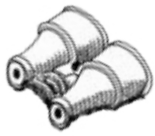
STREAM-OF-CONSCIOUSNESS WRITING

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!

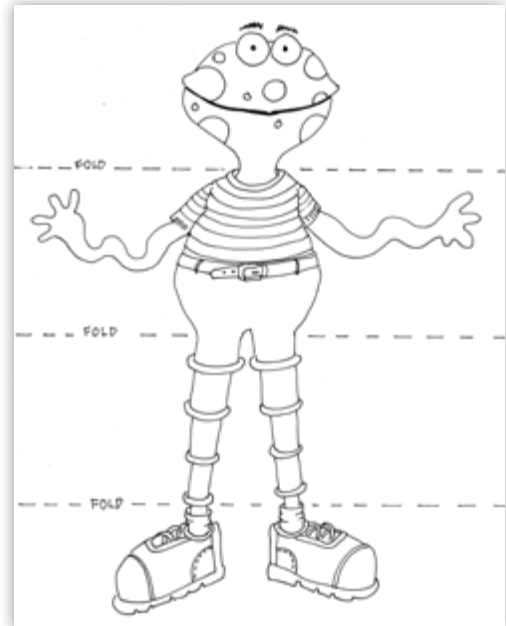


In the 1920s, French Surrealist artists played a parlor game they named "Exquisite Corpse." It originally started as a word game but progressed to an image based game. Four people usually played it. "Each participant would draw an image (or, on some occasions, paste an image down) on a sheet of paper,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

Art)

#27

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



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 created.

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

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). You may start each person with a piece of paper, so at each turn each person will be drawing.
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!

“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

Count up how many alternative uses you thought of in the time allowed.



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

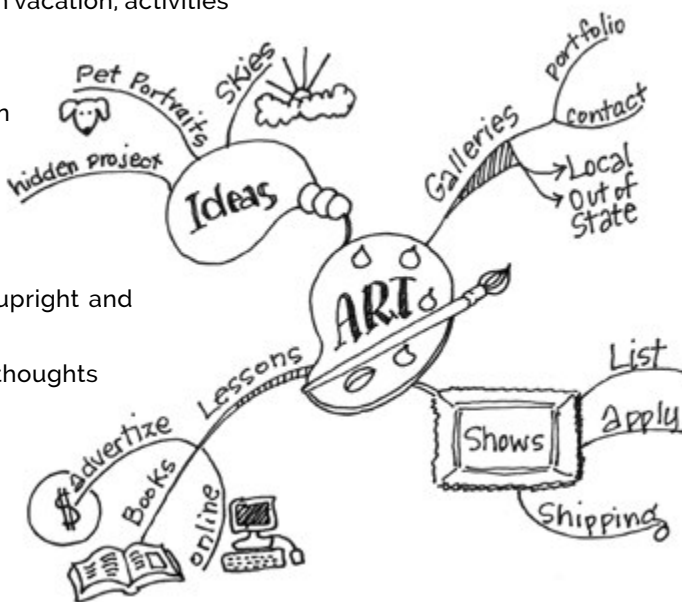
CREATIVITY TIP #25. Express ideas and emotions visually. Use these visual images as building blocks for further investigation.

#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, g6)



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!

#54

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 artist as sewing is to _____.
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 has 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, or Paris).
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 OF 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 their 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, 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



Image 3. *Composition 7*
by Wassily Kandinsky

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

CHAPTER 1 HONOR YOUR OWN CREATIVITY



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?

VOCABULARY WORDS:

Creativity

Plagiarism

Divergent thinking

Convergent thinking

Analogical reasoning



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.

UNIT 1 SKILLS

CHAPTER 1
ORIGINALITY

CHAPTER 2
SELF-EXPRESSION
& EMOTIONAL TONE
MESSAGE
AWARENESS

CHAPTER 3
LEARN TO SEE



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

– Leo Burnett

CHAPTER

2

CHAPTER 2
EXPRESSION AND
REFLECTION

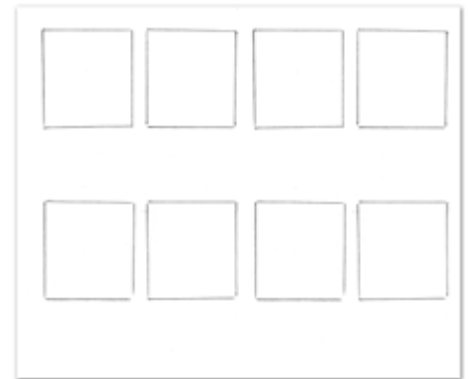
In this chapter, we will explore your identity and look reflectively into what is important to you. Understanding more about yourself and what is important to you will help you to better communicate those things through your expressions and art.

Every person (that means you!) is unique and special. Each one of us has amazing potential for brilliance! We have creative minds that can learn and grow! Everyone contributes to this world from a set of blueprints within, called DNA. We come as a package with tremendous problem-solving abilities, because unlike the animals, we can plan, build, dream, inspire, write, and create. Before going on, do Exercise 2.1: Emotion and the Line. We will build on it in this chapter, looking deeper at your identity and authentic voice.



EXERCISE 2.1 EMOTION AND THE LINE

MATERIALS: 2" x 2" card stock template, paper, pencil, and eraser.



In

this exercise, we experiment with how the line expresses different emotions.

1. Use a 2" x 2" template and trace eight boxes on your paper as illustrated (or fold the paper into eight sections).
2. Under each box, write one of these emotions: anger, depression, love, excited, peace, worry, joy, and guilt.
3. Concentrate on one box at a time. Read the emotion and remember a time you felt that emotion. See the scene in your mind's eye. See the place and people's faces, but hear no sound. See it as a silent movie.
4. Allow yourself to feel that emotion.
5. Once you feel it, allow it to come out of your pencil and be an expression of the emotion. See the "anger" drawing to the right.

RULES: Do not draw pictures or objects. Do not draw symbols (happy face, hearts, stars, etc.). You may erase if it doesn't feel right. It is right if it feels right to you.

6. Draw in all eight boxes the lines that express each feeling.
7. After you have finished the drawings, go back and write down any words that come to mind when you look at each box. Write the words under the box.
8. Discuss or write about the commonalities of each emotion with other students. Compare your drawings with those on pages 36-37. What is consistent about the drawings of positive emotions? What is consistent in the drawings of negative emotions?



EMOTIONAL TONE IN ART

Artists use expressive lines in their artwork to convey the emotions they want to communicate. It takes practice looking and feeling what these pieces of artwork may be trying to say. Do you think it is possible to “read” these lines and paintings?



EXERCISE 2.2 THE LANGUAGE OF THE LINE

MATERIALS: Paper, pencil, and eraser.

Betty Edwards, author of *Drawing on the Artist Within*, (pages 7-101), inspired this exercise.

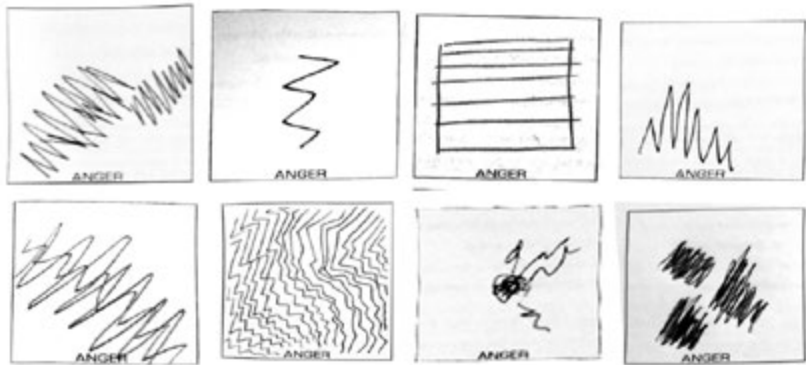
In Exercise 2.1 you drew your emotions as line drawings. We are going to look at what other students drew for those same emotions and compare them with famous paintings. To eliminate the complex nature of color, we will view the paintings in black and white and look for a common language of the line.

1. Compare your line drawings from Exercise 2.1 with the line drawings on this page and the next.

2. Write down any similarities you see when comparing these sets of drawings with your own. Include any similarities you see within each group of the emotional drawings.

3. Look at the famous artwork on these two pages and write down any feelings you may have when you look at them. Do these paintings have lines that show up in the emotional line drawings? Which emotions are similar? Write down your observations for each painting.

ANGER



DEPRESSION

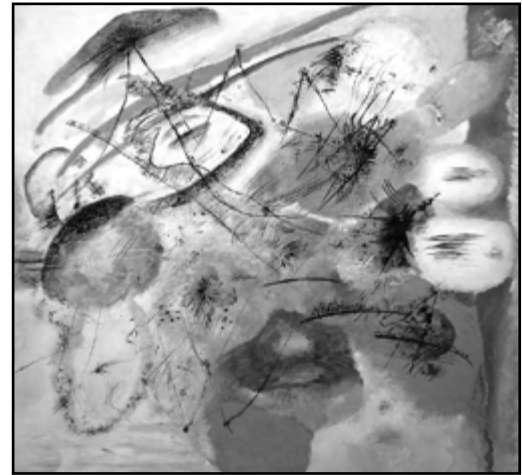
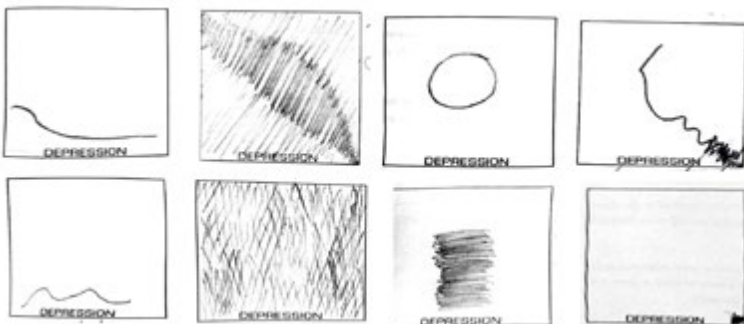
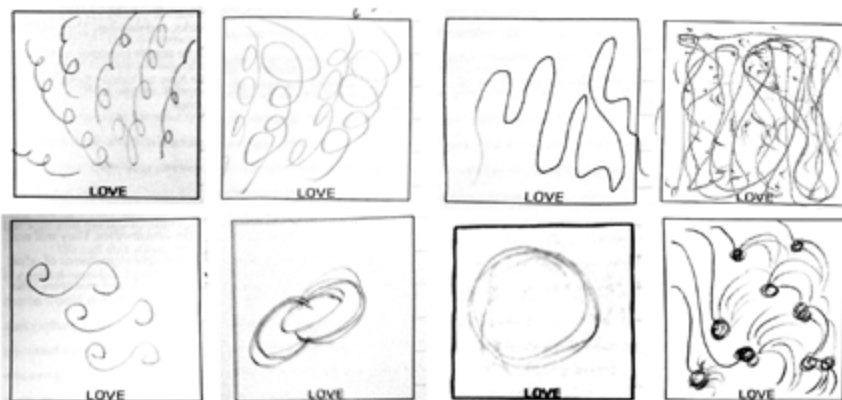


Image 4. *Black Lines* by Wassily Kandinsky (1866-1944) See photo credits. (Black and white version of the original color image.)



Image 5. *Mournful Foreboding of What is to Come* by Francisco De Goya, Etching. 1810. See photo credits.



LOVE

Image 6. *Cypresses* by Vincent van Gogh, 1889. 36.7" x 29.1" Oil on Canvas. See photo credits. (Black and white version of original color image.)

EXCITED

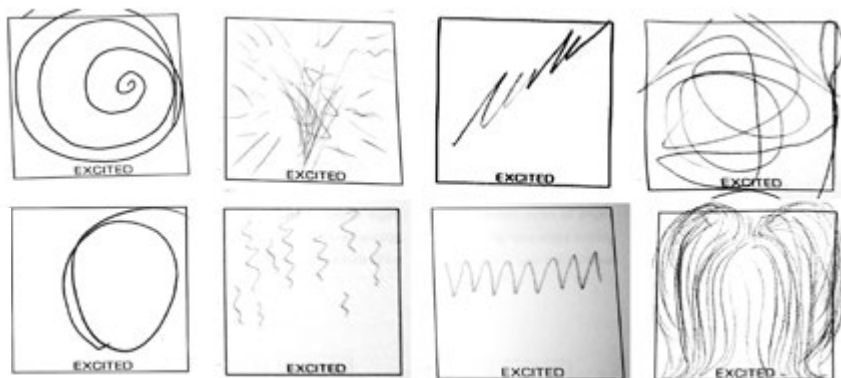


Image 7. *Napoleon Crossing the Alps* by Jacques-Louis David, 1801. Oil on Canvas. See photo credits. (Black and white version of original color image.)



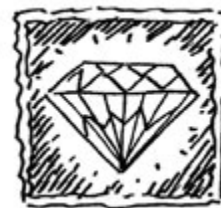
Image 8. *Spouting Rock, Newport* by Martin Johnson Heade, 1862. Oil on Canvas. 25.1" x 50". See photo credits. (Black and white version of original color image.)

PEACE



YOU HAVE VALUE

Each of us is like a piece of a puzzle. Puzzles are made so each piece is unique. No two pieces are alike because if they were the puzzle would be hard to put together. If this were so, pieces would randomly fit into places they were not meant to be. This is like us, in a way. Each of us has a unique identity, and we each fit into our place. It is our uniqueness that gives us the ability to fit into that shape that only we can fill. If we envy others and say, "I wish I was that person," we rob the world of ourselves and what we bring.



In this chapter, we are going to learn more about our unique identities and embrace our piece of the puzzle! We are going to examine our gifts and abilities and accept and honor our value, as well as the value of all other human puzzle pieces. What we believe about ourselves will be expressed in all we do. Our art will be an expression of who we believe we are and how we fit in this world.

I believe that within our DNA comes an authentic voice and message that this world needs to hear. Understanding our voice and what's important to us will be our quest, so the artwork we express will be original, authentic and real. Our work will communicate with others in a way that brings awareness, action, or understanding. With practice, we will learn to produce art that speaks at a deeper level than our mere words alone.



We are going to do a few exercises that explore our inner beliefs about ourselves. These explorations will give us a starting point to finding out a little more of who we are and what is important to us.



I believe each person is wonderfully unique! Just like your fingerprint is unique, so is your personality and genetic makeup. Did you know that even twins have different fingerprints from one another? It turns out that the embryonic fluid in the womb and its effect on the skin of the fingers is what produces a person's fingerprint. This is why the police can use our fingerprints as a means of individual identification.

Like a person's fingerprint, a person's personal identity and the impact they make here on earth are also completely unique. Each comes with dreams and aspirations that are compassionate, creative, courageous, bold, unwavering, strong or valiant. Each is protective, nurturing, supporting, unyielding, or willing to help others and bring comfort to the suffering.

I believe this is the makeup of the human spirit and that each one of us is a gift to this world. So, if this is true, why then do we NOT act like a gift to the world? Why do we think we are nobodies, taking up space? Why do we belittle ourselves and each other? What is making us afraid? Who told us

“
A **picture** is
worth a
thousand
words.”

-This saying first appeared in 1921 in a piece by Frederick Barnard on the effectiveness of graphics in advertising with his title: "One look is worth a thousand words."



we are nobodies?

Let's take a minute and challenge any hostile beliefs we may have about ourselves and let's explore a little more about who we are. This will make us more aware and able to express ourselves in our art.

WHO
ARE
YOU?



EXERCISE 2.3 ART AND THE LINE

MATERIALS: 2" x 2" cardboard template, paper, pencil, and eraser.

You will need to complete Exercise 2.1: Emotion and the Line from Chapter Two before going on. This next exercise will build on Exercise 2.1 and will use the line to build identity awareness.

1. Use a 2" x 2" card stock template and trace one box on your paper.
 2. Think of a specific time when you felt unable to accomplish something.
 3. See the scene in your mind's eye. See the place and people's faces, but hear no sound. See it as a silent movie.
 4. Allow yourself to feel that emotion.
 5. Once you feel it, allow it to come out your pencil as an expression of the emotion into the box on your paper.
- RULES:** Do not draw pictures or objects. Do not draw symbols (happy face, hearts, stars, etc.). You may erase if you need to.
6. Draw until it feels right. **It is right if it feels right to you.**
 7. When you are done with the drawing, look at it. Write down any words that come to mind, even if they don't make sense. Does it remind you of anything you have seen before? Write that down as well.
 8. Give it a title. What word or phrase describes it? Write down the title under it. **Question:** Have you felt this feeling more than once? If so, it may be a limiting belief you have about yourself.
 9. Trace a second box on your paper using the 2"x 2" square template.
 10. Now, you know what that first feeling is. You have felt it a few times. Now, here's your question: what do you want to feel?
 11. Using your imagination, feel that feeling that you would rather feel. Allow yourself to feel it.
 12. Once you feel it, allow it to come out of your pencil as a line expression just as you have done before.
 13. When you are done with the drawing, look at it. Write down any words that come to mind, even if they don't make sense. Does it remind you of anything you have seen before? Write that down as well.
 14. Give it a title. What word or phrase describes it? Write down the title under it.
- Questions:** What is the limiting belief you might have about yourself in the first drawing? What is your emerging identity that is present in the second drawing?

“We know
what we
are, but
not what
we **may**
be.”

- William
Shakespeare

Keep these drawings in a safe place to be referred to for a later exercise.



EXERCISE 2.4 EMERGING ART IN COLOR

MATERIALS: Colored pencils, watercolor or acrylic paint and two pieces of paper.

You will need to complete Exercise 2.3 before being able to do this exercise.

1. Look at your second drawing from Exercise 2.3 and think about what colors it feels like it should be.
2. Using one piece of paper and colored pencils, experiment with small samples of that same drawing, putting color to it. Do several samples.
3. Choose the sample that feels the most comfortable for you.
4. On the second piece of paper, use paint (watercolor or acrylic), and paint the emerging identity image with the colors you chose. Try to feel the feeling as you paint.
5. Once the painting is dry, sign it and write the title on the back.



*"The Flow" by Michelle Kamrath
Acrylic on Canvas. 2018.*

Art **communicates**
emotion.

Art is judged by the success or lack of
success with which the desired
emotion is conveyed.



EXERCISE 2.5 WHAT IS IMPORTANT TO YOU?



MATERIALS: Journal or paper, pencil, and eraser.

In this exercise, we will dive deeper into what is important to you. What makes you tick? Answer these questions:

1. What ten activities interest you? Example: baseball, cooking, swimming, and so on.
2. What five things or objects interest you? Example: trees, cars, makeup, movies, dogs, and so on.
3. What is your favorite color or color combinations?
4. What is your favorite season (spring, summer, fall, or winter)?
5. What is your favorite time of day? Why?
6. What are your weaknesses?
7. What are your strengths?
8. What three things inspire you?
9. When you advise friends, what topics do you discuss?
10. What life event have you had that was life-changing? What part of you did it change?
11. Do you most identify with being the: leader, supporter, organizer, or entertainer?
12. What career most interests you now?
13. What gets you upset that is happening in the world? Why does it upset you?
14. What problem in the world would you help solve, if you could?
15. What ten goals do you want to accomplish in your life? Number them in importance from 1 to 10.
16. Of the top five goals, which ones are you already working on?
17. Of the top five goals that you are not working on yet, what can you do to help yourself work towards them?



EXERCISE 2.6

EVERYONE IS PRICELESS

MATERIALS: 3" x 5" cards cut in half (number of students x number of students = number of half sheets. Example: 25 students x 25 = 625 half sheets), pencil, and eraser, and list of students.

GROUP EXERCISE: This allows other students to encourage and speak about each other in a way that inspires and builds the value of the individual students.

1. Give each student in the group a half sheet of a 3" x 5" card for each student.
2. Each student writes the name of each student (except for oneself) on each card.
3. The student writes on the card, one thing that **inspires** them about that student written on the card. They can sign their name or leave it anonymous. Optional: students may decorate the cards.
4. Turn in all the cards to the teacher.
5. **TEACHER IDEA:** Teachers could sort them by name and filter out any messages that might not encourage. Next, hole punch each card and use a string to hold each student's cards together. Pass out the card packets for the students to keep for encouragement.



EXERCISE 2.7

WHAT ARE YOUR GIFTS AND TALENTS?

MATERIALS: Drawing journal, pencil, and eraser.

Everyone has unique gifts and talents. Answer these questions and list those things you do well.

1. List 10 things you are good at doing.
2. List 10 things you enjoy doing. (These may be the same or different from #1).
3. What topics do you like most: sports, music, art, academics, technology, graphics, science, math, language(s), drama, choir, singing, travel, and so on.
4. Out of all the things you like to do, which area do you feel is your best?
5. Do you know how to do something that most people do not know how to do? If so, what is that thing?
6. Name one person that you admire for a gift or talent they have.
7. What is the person from question 6 known for? (Example: sports, music, art, academics, technology, graphics, science, math, language(s), drama, choir, singing, travel, and so on).
8. Compare your favorite topics with what your most admired person is known for. Is it the same?
9. How many languages do you speak? If more than one, what are they?
10. What states or countries have you traveled to?
11. Now, after thinking about these questions and answers, list your five top gifts and talents that you enjoy doing.



ARTIST
STATEMENT

EXERCISE 2.8

WRITE AN ARTIST STATEMENT

MATERIALS: Journal or paper, pencil, and eraser.

This exercise is meant to help you write an artist statement for yourself. Since you may be getting started on this art journey, you may not know all the answers or be able to write your statement at this time. Come back to this lesson time and again to refine your statement as you and your art grows.

What is an artist statement? It is an introduction to your artwork, whether it is a specific project or body of work. The first paragraph opens with your general concepts and ideas for your work, written in two or three sentences. The second paragraph will expand and explain how your concepts and ideas are presented in your work.

1. Review the "Artist Statement Tips" recommendations to the right.
2. Before writing your statement, answer these questions to the best of your ability:

a. What are you doing? What makes your work stand out? Why should people care about your art? What does your art express?

b. Why are you doing it? What inspires you to make art? Does your art represent something bigger? Are symbols important? What do you want to communicate with your art? Are there emotional tones common in your work? What meaning does it have to you?

c. How are you doing it? What materials or tools do you use? What do you use for references? What is your method? Is it unique?

3. Write out one to three paragraphs that answer these questions about yourself and your art.

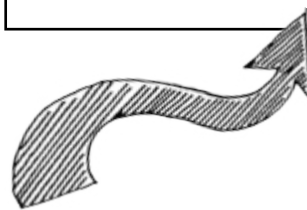
Artist
Statement
Tips:

Write in the first person, ("I," "me," or "my"), rather than the third person, (referring to yourself as "he/she," or "the artist").

Never write about or compare with another person (artist, gallery owner, etc.).

Don't tell your audience how they should feel. Rather, tell them how you feel.

Write in simple, clear terms.



"As my **artist's statement** explains, my work is utterly incomprehensible and is therefore full of deep significance."

- Calvin & Hobbes

ARTIST STATEMENT EXAMPLE

"Andy Yoder, sculptor: "Many people take great comfort in the bathroom towels being the same color as the soap, toilet paper, and tiles. It means there is a connection between them, and an environment of order. Home is a place not only of comfort, but of control. This sense of order, in whatever form it takes, acts as a shield against the unpredictability and lurking chaos of the outside world."

My work is an examination of the different forms this shield takes, and the thinking that lies behind it. I use domestic objects as the common denominators of our personal environment. Altering them is a way of questioning the attitudes, fears and unwritten rules which have formed that environment and our behavior within it." (Art League).

art through time

TIME LINE

Ancient Art

1400-1600 Renaissance

1600-1750 Baroque

1750-1900 Neoclassical, Romanticism, & Realism

1860-1886 Impressionism

1880-1905 Post- Impressionism

1900's Expressionism

1908-1914 Cubism

1916-1920 Dada

1950-1960's Pop Art

REPRESENTATIONAL

ABSTRACT & NON-OBJECTIVE

THE RENAISSANCE

The word *Renaissance* means *rebirth* or *reawakening*. It was a time of discovering the art and literature of Greece and Rome, the scientific study of the human body and the natural world, with the intent to reproduce the forms of nature realistically.

(Strickland, 32)

LEONARDO DA VINCI RENAISSANCE

Italian, 1452 -1519



Image 9. *Mona Lisa* by Leonardo da Vinci
30" x 21" Oil on Poplar Panel. 1503. See Photo Credits.

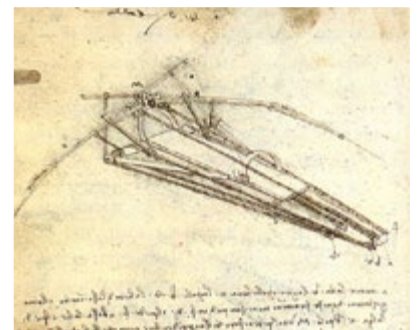


Image 10. *Design for a Flying Machine* by
Leonardo da Vinci. See Photo Credits.

vi leonardo de vinci

LEONARDO DA VINCI

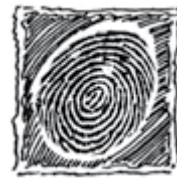
Leonardo has been referred to as the model of the "Renaissance man," as one who was multi-talented and radiated wisdom. His knowledge and experience encompassed many subjects: anatomy, engineering, astronomy, painting, sculpting, architecture, math, inventing, geology, cartography, botany, and writing.

He was fascinated with flight, and whenever he saw caged birds for sale, he would buy them from the owner and set them free. He sketched many fluttering wings in his notebooks and designed flying contraptions, which he built and strapped on himself in hopes of flying.

He produced less than 20 paintings, along with many unfinished works. Historians speculate that his curiosity constantly "lured him from one incomplete project to another." (Strickland, 34).

Over 5,000 pages of notes still exist in Leonardo's "mirror writing" from right to left. In them, he drew designs of the airplane, the helicopter, the parachute, the submarine, and the car, 300 years before any of these were designed and built by others.

CHAPTER 2 REVIEW EXPRESSION AND REFLECTION



DISCUSSION QUESTIONS:

1. When do you feel most creative?
2. When you review the negative emotional drawings that you drew in Exercise 2.1, what characteristics do they have?
3. When you review the positive emotional drawings that you drew in Exercise 2.1, what characteristics do they have?
4. Compare and describe the difference between your emotional drawings of anger and peace.
5. What value might there be to you to see what your emotions look like as drawings?
6. Pair up with another student and see how many words you can think of that describe your "joy" drawings. Write down any words that come to mind, even if they don't make sense.

VOCABULARY WORDS:

Representational Art

Abstract Art

Non-objective Art



ART APPRECIATION

Look at the Mona Lisa painting done by Leonardo da Vinci on page 43. Write down a literal description of it. Carefully observe it and write down as much information as you can to describe it. Write down any feelings you may have when you look at it.

You need to know:

1. How to draw lines that show emotions.
2. How a viewer can "read" a work of art.
3. What feelings an image conveys.
4. How using visual art vocabularies helps you understand and interpret works of art.
5. What makes art successful and what art is supposed to communicate.
6. How to write an artist statement.

UNIT 1 SKILLS

CHAPTER 1
ORIGINALITY

CHAPTER 2
SELF-EXPRESSION
& EMOTIONAL TONE

MESSAGE
AWARENESS

CHAPTER 3
LEARN TO SEE

“

"Every artist dips his brush in his own soul, and paints his own nature into his pictures."

– Henry Ward Beecher

CHAPTER

3

CHAPTER 3
THE ART
OF SEEING

CHAPTER 3 THE ART OF SEEING

**Creativity Tip:**

Look up at the clouds and see if any look like objects, faces, or animals. Doing this builds visual thinking and visual thinking builds creativity.



From my experience, anyone can learn how to draw. Everything takes practice. Take reading for example. How much time have you spent learning to read? How much time have you spent learning to do art? Every skill we have takes us time and effort and art is no exception. One of the first skills that you will need to learn is the ability to see.

"Magnolia" 9" x 12" Pen and Ink on Paper, Michelle Kamrath



Art is all about *seeing*. I always say, **"If you can see it, you can draw it!"** In this book, I am going to teach you how to see and then, how to draw what you see.

Being a visual thinker is a common characteristic of some of the most brilliant geniuses' in history. We will take a moment to look at three who relied primarily on visual thinking.

INVENTOR
THOMAS
EDISON

Thomas Edison was an amazing inventor and received 1,093 U.S. patents and 1,293 international patents in his lifetime. He established over 150 companies and was the founder of the Edison General Electric company (GE). Sarah Miller Caldicott, Edison's great-

Art Myth:

"In order to be good at art, it must come naturally."

This is NOT true.

grandniece and author of *Innovate Like Edison*, tells of Edison's creative processes. Caldicott's research included reviewing Edison's papers which contained over 5 million documents. She reveals that his secret to success is found in **three key techniques** he used: **drawings** in his notebooks, **analogies**, and reading **fantastical stories**.



Edison's **doodles and sketches** helped him "successfully develop prototypes" which were "based on his sketches." Caldicott writes, "He used visual representations of ideas...to build three-dimensional prototypes" (105). Speaking to a TEDx audience, Caldicott explains how Edison's use of his creative mind led to his many discoveries. "Our minds operate like giant search engines, so when that drawing goes down on paper, the brain is sending out signals to say, 'Where have I seen something like this before? What other things are related to this?'" (TEDx).

The second technique Edison used was **visual comparisons, called analogies**. In an interview, he said he believed the "essential quality of an inventor" was having, "**a logical mind that sees analogies**" (Gelb, Caldicott, 93). When developing the high-efficiency generator, he saw the way the magnetic forces flowed in the generator, analogous to the internal currents in a battery. When working on the incandescent light bulb, he saw the flow of electricity through the filament just as the messages flowed through the telegraph equipment of the day (93).

He built out from what he did know towards what he did not know. In the process, he used images of concrete objects whose properties he understood and combined them with representations of concepts he did not understand. By imaging and sketching how different materials might function together in different circumstances—even wildly outlandish ones—he discovered new ideas. (Gelb, Caldicott, 63).

“

"I have innumerable machines in my **mind** now, which I shall continue to **illustrate** and describe day by day when I have the spare time."

- Thomas Edison
24 years old

Thirdly, Edison read **fantastical stories**, especially Jules Verne novels, which envisioned submarines, trips around the world, and space travel, all before they were invented. These stories stimulated his imagination and allowed him to think outside of what was possible. This "led him to conceive of things that seemed impossible to others, like incandescent lights, talking machines, and moving pictures" (Caldicott, 95).

Edison understood the importance of his visual mind and its ability to imagine the impossible. He relied on it to solve his problems by drawing sketches that graphically represented what he knew, to reach for those elements he had not yet figured out.



Thomas Edison, 1847-1931

THOMAS EDISON'S IMAGINATION

GENIUS
ALBERT
EINSTEIN

$$E=mc^2$$

When we think of the word "genius," Albert Einstein's face is probably the first to flash in our brains. We all know of his many accomplishments, including the development of the general theory of relativity and the law of the photoelectric effect, which later helped establish quantum physics. The man was brilliant, but how he came to discover these realities is most interesting when considering how the visual mind works.

Einstein began thinking about space and time at the age of twelve or thirteen. He read Aaron Bernstein's books *Naturwissenschaftliche Volksbücher: Wohlfeile Gesamt-Ausgabe* and in "volume sixteen Bernstein describes the wonders of the skies, and then dedicates a chapter to each planet; finally, he invites his readers to join him for a fantasy journey into space" (Weinstein). This influenced Einstein to do **thought experiments**. He writes about one he thought about as a teenager in his *Autobiographische Skizze* a month before he died in 1955:

“If I can
picture it,
I can
understand it.”

- Albert Einstein

"During this year in Aarau the following question came to me: if one chases a light wave with the speed of light, one would have in front of him a time-independent wave field. Such a thing seems however not to exist!" This was the first childish thought experiment that was related to the special theory of relativity (Weinstein).

These images played out in Einstein's visual, creative mind. He states, "The words or the language, as they are written or spoken, do not seem to play any role in my mechanism of thought" (Hadamard, 142-143). **Einstein's ideas and theories originated in his creative mind**, rather than his logical one.

"Imagination
is everything.
It is the
preview of
life's coming
attractions."

- Albert Einstein

In trying to explain the origins of his ideas, Einstein said that all of his most important and productive thinking was done by "combinatory play" with "**images**" in his mind. Only at a secondary stage did he "laboriously" translate these images into "conventional words" or the signs of mathematics. According to Thomas G. West, Albert Einstein used **visual thinking**, which is **the ability to think in images and visual patterns**.

His ability to visualize, in his own words, is what gave him the ability to theorize principles and concepts never before thought of. Albert Einstein is quoted as saying:



Albert Einstein, 1879-1955

"Imagination is more important than knowledge.

For knowledge is limited to all we now know and understand, while imagination embraces the entire world, and all there ever will be to know and understand."

Einstein began his thinking processes in his creative, visual mind first and secondly searched for the words to explain what he felt. Thomas Harvey, a pathologist from Princeton, removed Einstein's brain upon his death in 1955 and preserved it for further study. It is currently in 240 pieces and mounted on slides. In 1999, a determination was made that his brain was smaller than normal, so scientists began looking for other differences to explain his extraordinary intelligence.

The 1999 study by a team in Canada found that Einstein's parietal lobes were 15% wider than average. Science Now points out that these lobes are usually connected to spatial and visual cognition, as well as mathematics. A new study has found even more differences in Einstein's brain. Dean Falk works at Florida State University and has studied the photographs of Einstein's brain in detail. In addition to the parietal lobes, Falk claims to have discovered a pattern of ridges and grooves in those wider lobes that is rare. This rare pattern is thought to have contributed to Einstein's visual thinking when it came to physics (Marquit).

Falk also found that Einstein's corpus callosum (the band of nerve fibers that connects the right and left hemispheres) differed from other human brains. "Compared with the samples, researchers found that Einstein had more extensive connections between certain parts of his hemispheres." Could it be that these connections helped him think more creatively and visually?

Leonardo Da Vinci is known as the Italian **Renaissance man** as a painter, sculptor, architect, musician, mathematician, engineer, inventor, anatomist, geologist, cartographer, botanist, and writer. Art historian Helen Gardner describes him as a man of "unquenchable curiosity" and having a **"feverishly inventive imagination"** (Gardner).

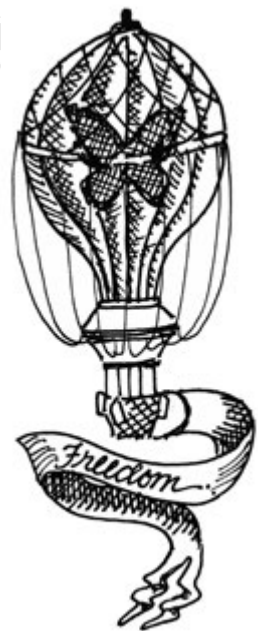
ARTIST & INVENTOR
**LEONARDO
DA VINCI**



One of the most prolific inventors in history, Leonardo da Vinci dreamed up inventions and innovations across a variety of fields. Whether designing weapons of war, flying machines, water systems or work tools, da Vinci the inventor (much like da Vinci the artist) was never afraid to look beyond traditional thinking or "dream big" (Leonardo da Vinci Inventions).

Da Vinci is most famous for his paintings, especially the Mona Lisa and the Last

ALBERT EINSTEIN'S THOUGHT EXPERIMENTS



"For Leonardo,
drawing
was much
more than
illustration; it
was the key to
understanding
creation...so
learning to
draw is the
best way to
begin to learn
to see and
create."
(Gelb, 112).

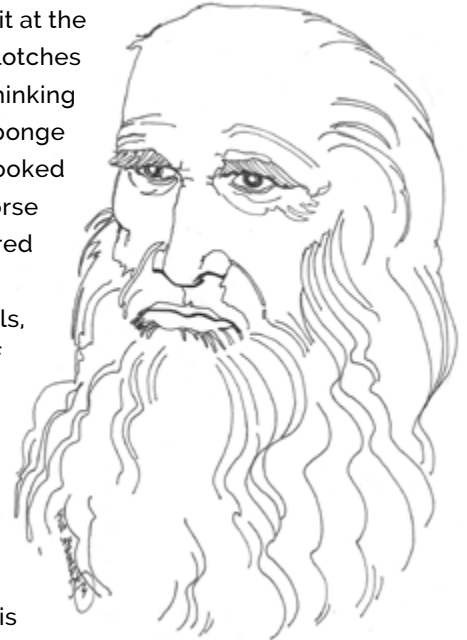
LEONARDO DA VINCI'S CREATIVITY

Supper. His visual thinking processes were captured in his notebooks as drawings, sketches, doodles, and scientific diagrams, alongside thoughts about the process of painting and notes. Like Edison, he searched for solutions using the **metaphor** by **connecting two unrelated subjects**.

Michael Michalko author of the best sellers Thinkertoys, ThinkPak, and Cracking Creativity writes this about Da Vinci:

In his workshop, when he wanted an idea, he'd put a sponge in paint and throw it at the wall. He would look at what the blotches represented. One day, he was thinking about transportation. He threw the sponge at the wall and saw a figure that looked like a rider on a horse, but the horse looked like it had wheels. This inspired him to invent the bicycle.

He would gaze at the stains of walls, or ashes of a fire, or the shape of clouds or patterns in mud or in similar places. He would imagine seeing trees, battles, landscapes, figures with lively movements, etc., and then excite his mind by conceptually blending the subjects and events he imagined and his subject.



Leonardo da Vinci, 1452-1519

**"Art is the queen
of all sciences
communicating
knowledge to all
the generations
of the world."**

- Leonardo da Vinci

Once he was standing by a well and noticed a stone hit the water at the same moment that a bell went off in a nearby church tower. He noticed the stone caused circles until they spread and disappeared. By simultaneously concentrating on the circles in the water and the sound of the bell, he made the connection that led to his discovery that sound travels in "waves." This kind of tremendous insight could only happen through a connection between sight and sound made by the imagination (Michalko).

This use of comparing two seemingly unrelated things and looking for how they might resemble one another or connect is the creative mind at work, looking to make the pieces fit into the whole. **The creative mind thinks in pictures**, as Thomas West, author of *In the Mind's Eye* writes:

...Leonardo da Vinci, whose extraordinary visual abilities were mixed with language difficulties, often used symbols similar to stenographic shorthand in his notebooks. If one has special

difficulty with conventional written language, one may devise one's own written language. Often it takes a form based on pictures (like Chinese ideographs or ancient Egyptian hieroglyphics). (50)

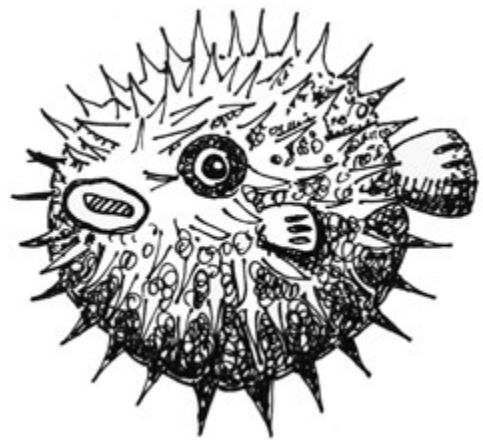
Our culture may not see the need for visual thinking, but history shows how brilliant and necessary it is. History has proven we function best when we use visual and rational thinking to solve problems and look for creative solutions. We have tremendous potential sitting untapped inside each of us. For the most part, we completely underestimate our ability! By experimenting and learning about the visual arts, we will be able to grow more creativity in all areas of our lives!

USE THE VISUAL MIND

When it comes to drawing and painting scenes from the real world, it is important we use the visual part of our minds. For the most part, our verbal minds are in charge. They are smart and tell us about our world. They know facts, many facts! This is helpful in so many ways, except when it comes to drawing and painting. **We do not need facts or logic to**

be able to draw. We need to be able to see what's in front of us. Knowing about an object will not help us draw it. Looking at it and seeing it will!

When you draw, you **increase** your visual thinking. This is the creative, **inventive** part of you.



Creativity Tip:

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



EXERCISE 3.1

PRE-ASSIGNMENT SELF-PORTRAIT

MATERIALS: Mirror, paper, pencil, and eraser.

This will be a pre-assignment before you learn the details of how to see and how to draw what you see. This is to be a baseline assessment of where you are in your observation and drawing skills before we begin.

1. Set up a mirror so you can look into it as you draw.
2. On an 8 1/2 x 11 sheet of paper, draw your self-portrait.

Over the next few chapters, you will learn to really "see." Later, you will be asked to do a self-portrait again, only this time you will see and think differently. You will be amazed at the difference! Keep this pre-drawing portrait in your portfolio until later after you complete the second portrait.



Aaliyahjean Villalba before instruction
11th Grade

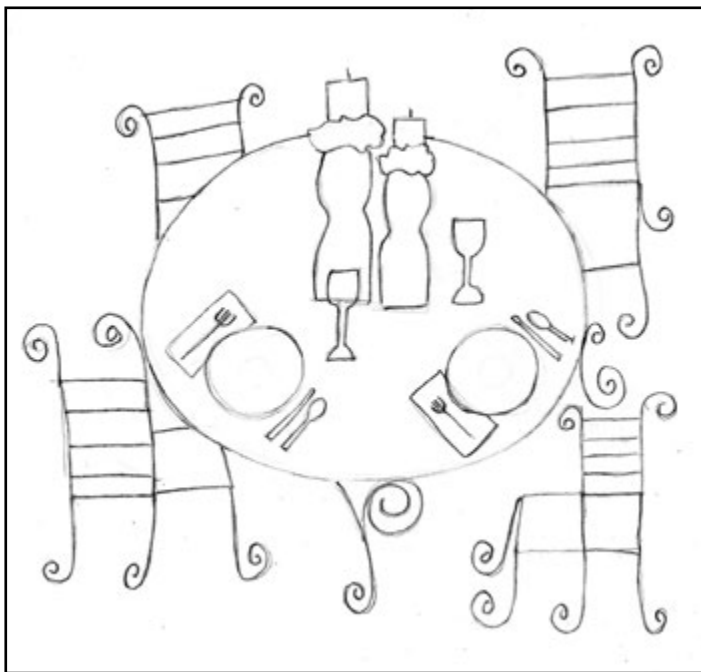
LEARN TO SEE

YOU'VE ENTERED THE BATTLE ZONE

When learning to draw, you must shut off the verbal dictator in your brain. You must allow yourself to "see" rather than "know." This will be the ongoing battle you will encounter as your artistic self emerges! Here is an example of what this looks like on paper.

Facts cannot be trusted when it comes to **drawing**.

To the right, you see a photograph of a dining room table with four chairs, plates, utensils, glasses, and candle holders. Below, is an example of how your verbal mind works. It draws what it knows. It knows the table is round, so it draws it round. The plates are round, and the glasses are flat on the bottom. The chairs all have four legs, so it tries to draw them. This is what it knows, but not what it sees.



Even though this drawing has the correct information about the items, it does not show what they actually look like in the real, three-dimensional world.

If you look at the photograph, you will see the plates do not look round. They look like a squashed oval. Drawing the shapes exactly how they look instead of how they are is the challenge to every art student. The drawing to the right shows the correct shapes and ignores the facts about them. The artist drew what she saw, not what she knew.





EXERCISE 3.2 FACES OR VASE

MATERIALS: Paper, pencil, and eraser.

This exercise is based on a famous optical illusion where the image looks like two faces looking at each other, or a white vase in the center, depending on how you look at it. Follow these next steps.

Right-handers: 1. Draw a box first, at least 5 inches by 5 inches (5" x 5").

2. Then, draw the left face first, starting at the top, and name the parts of the face as you draw them. Say, "Forehead, nose, lips, chin, and neck."

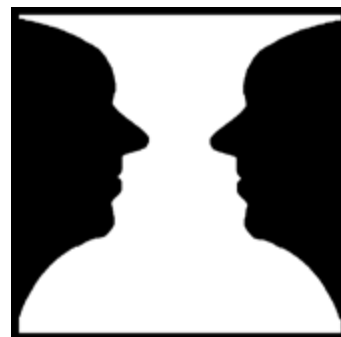
3. Next, draw the right face; only this time do not see the faces. Instead, see a half-drawn vase shape. Draw the other half of the vase. You will want to concentrate on making the vase symmetrical on both sides. Do not use any words while drawing this. Use the visual information seen from the other side of the vase and draw its symmetrical other half.

Left-handers: 1. Draw a box first, at least 5 inches by 5 inches (5" x 5").

2. Draw the right face first, starting at the top, and name the parts of the face as you draw them. Say, "Forehead, nose, lips, chin, and neck."

3. Next, draw the left face, only this time do not see the faces. Instead, see a half-drawn vase shape. Draw the other half of the vase. You will want to concentrate on making the vase symmetrical on both sides. Do not use any words while drawing this. Use the visual information seen from the other side of the vase and draw its symmetrical other half.

Student Evaluation: Did you find it difficult to draw the vase? Did you feel conflict or confusion when doing this exploration? Did you feel a shift into visual thinking? Write a short evaluation of your observations of yourself while doing this exercise.



Art Tip:

Learn to ignore your mind's interruptions and objections. Don't listen to your internal, critical voice.

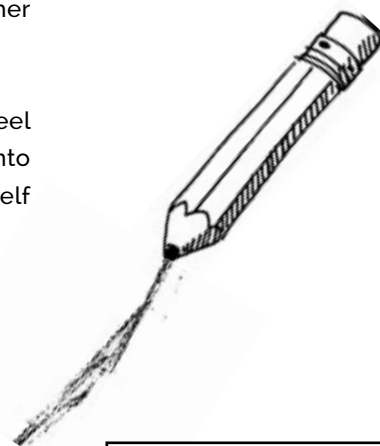
CHAPTER 3 EXERCISES



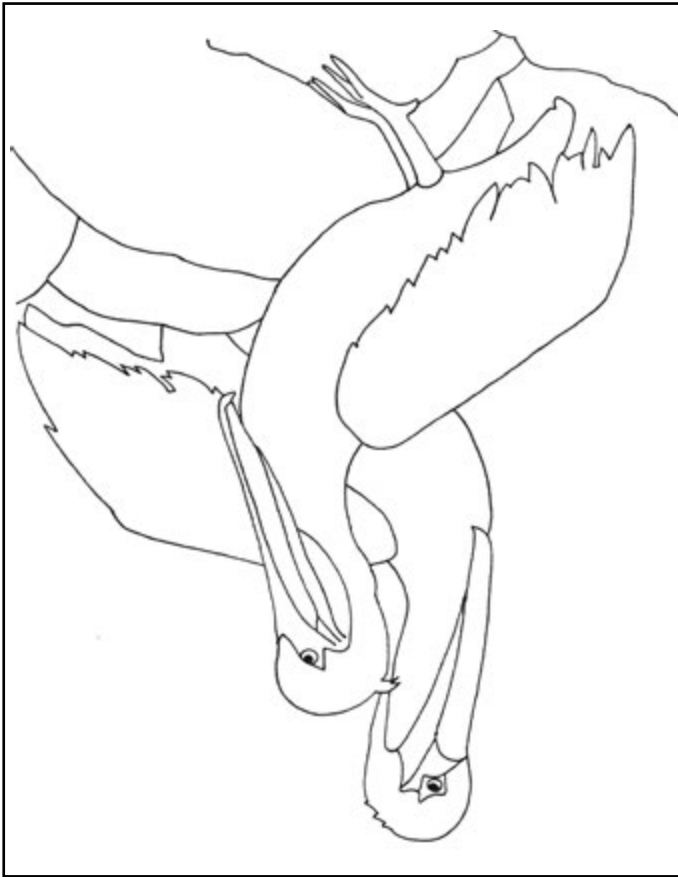
EXERCISE 3.3 UPSIDE-DOWN DRAWING

MATERIALS: Paper, pencil, and eraser.

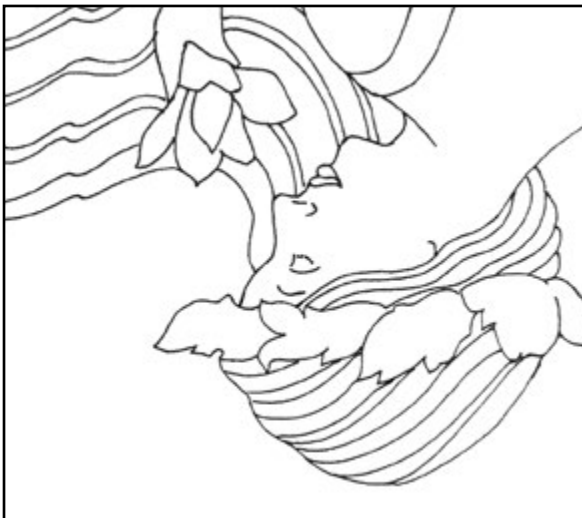
In this exercise, you will be drawing an upside-down picture. You may be able to recognize this picture, but seeing it upside-down confuses the information, so your brain won't interfere. You will need to rely completely on your eyes, as they look for the length, angle, and relationship the lines have with one another. You may not be interested or patient with visual information. You may prefer to look at the facts and reason. This exercise will help you build visual thinking and the ability to see the details. In this upside-down position, things look confusing and not according to the facts.



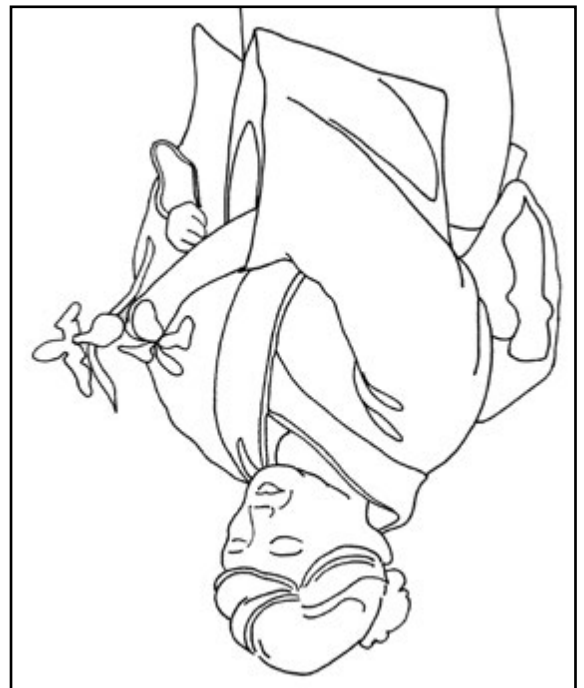
Draw what you **see**, not what you **know**.



Upside-down drawing 1



Upside-down drawing 2



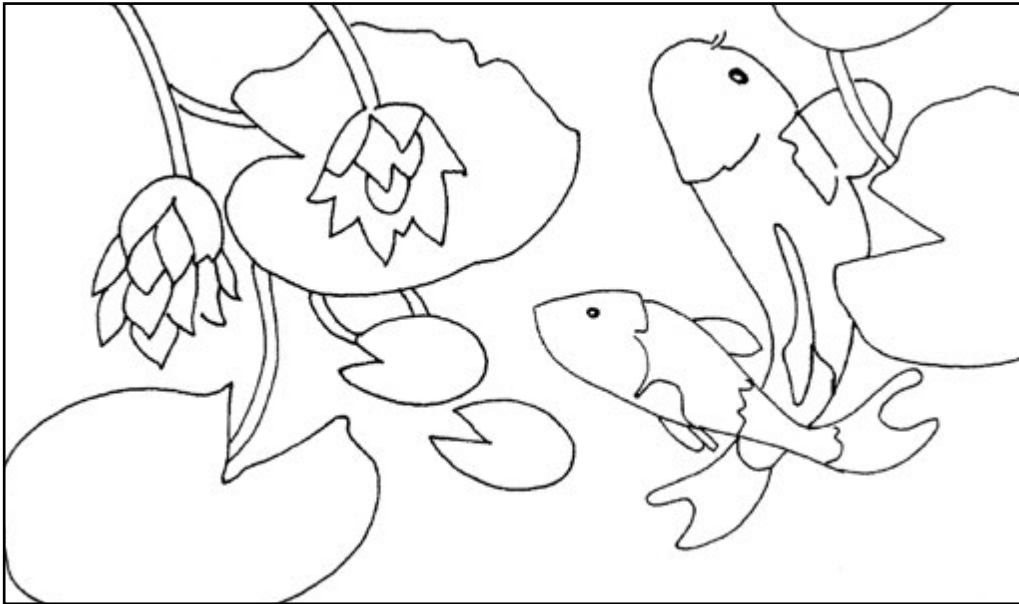
Upside-down drawing 3

1. Draw the lines you see onto your paper, without caring what it will look like or what it is. Do not try to figure out what it is a picture of. See them as connecting lines and shapes.

2. While drawing check where lines sit in relationship to one another.

3. After you finish, turn your drawing over and see what you drew. Don't peek beforehand!

Student Evaluation: Once you finish, write a short evaluation of your observations of yourself while doing this exercise.



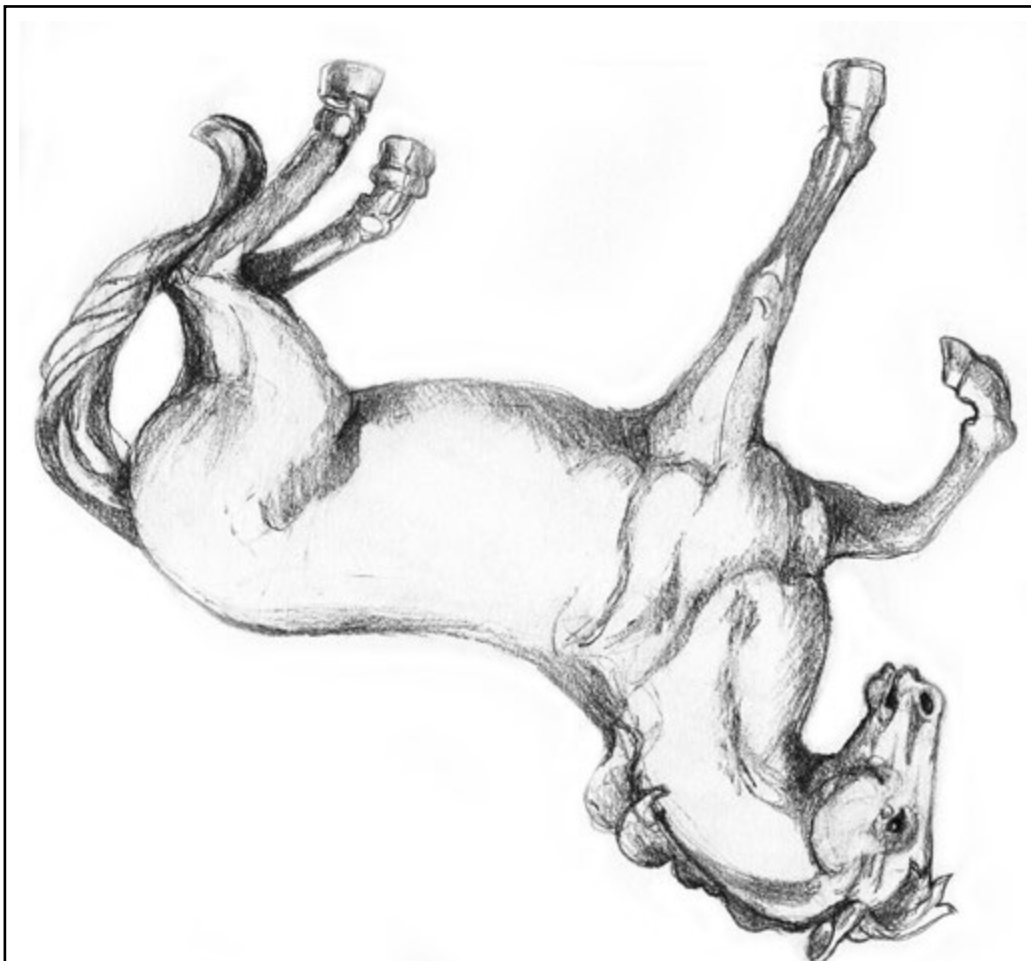
Upside-down drawing 4

“

"The **eye** of the master will **do more** work than both his hands."

- Benjamin Franklin

Upside-down drawing 5



CHAPTER 3 EXERCISES

art through time

TIME LINE

Ancient Art

1400-1600 Renaissance

1600-1750 Baroque

1750-1900 Neoclassical, Romanticism, & Realism

1860-1886 Impressionism

1880-1905 Post- Impressionism

1900's Expressionism

1908-1914 Cubism

1916-1920 Dada

1950-1960's Pop Art

REPRESENTATIONAL

ABSTRACT & NON-OBJECTIVE

THE RENAISSANCE

The word *Renaissance* means *rebirth* or *reawakening*. It was a time of discovering the art and literature of Greece and Rome, the scientific study of the human body and the natural world, with the intent to reproduce the forms of nature realistically. (Strickland, 32)



MICHELANGELO RENAISSANCE

Italian, 1475-1564



Image 11. *Pieta* by Michelangelo

5' 9" x 6' 5" Marble, 1498
Used by permission. Photographer: Stanislav Traykov

MICHELANGELO

Michelangelo was the one out of three main figures associated with the Italian Renaissance along with Da Vinci and Raphael.

The Renaissance was a great time to be an artist. The Catholic Church was paying artists to paint large frescoes on the ceilings and walls of their churches.

Michelangelo was commissioned (hired) to paint the ceiling of the Sistine Chapel in the Vatican, Rome. He considered himself a sculptor, not a painter, and didn't want to do the ceiling, but finally agreed. It took him four years to complete and was in his own words, "torture." Contrary to popular belief, Michelangelo did not lie down to paint the ceiling, but "in fact, the artist and his assistants used wooden scaffolds that allowed them to stand upright and reach above their heads." (Cohen)



FRESCO [fres-koh]

A painting on wet plaster. When the plaster dries, the painting is bonded to the wall. Fresco was a popular method for painting large murals during the Renaissance. (Dictionary.com)

Image 12. *The Creation of Adam*, detail, by Michelangelo. Fresco on the Sistine Chapel ceiling. Vatican, Rome 1508-12
See Photo Credits.

Michelangelo

Michelangelo believed that creativity was divinely inspired and his admirers called him "divine Michelangelo." (Strickland, 36). He refused to train anyone and would not allow others to watch him work. He never married and said, "...the works I leave behind will be my sons." (Strickland, 36) He died at 90, sculpting until his death.

CHAPTER 3 THE ART OF REVIEW SEEING



DISCUSSION QUESTIONS:

1. Is it easy for you to visualize a picture in your mind? (Experiment: picture a pink horse with white spots. Can you do it? How about a camel with a red hat on?)
2. How important do you feel art is to your own life? Are images helpful to you when you need to learn something new or do you rely on words to instruct you?
3. How important is visual thinking to inventing something that has never existed before? How important is our imaginations when it comes to innovations?
4. Do you dream? Do you dream in color?
5. After doing an upside-down drawing, would you say drawing is easier for you this way?

VOCABULARY WORDS:

visual thinking

visual comparisons

metaphor

ART APPRECIATION



Look at the sculpture by Michelangelo named Pieta on page 55. Is the work upsetting, peaceful, noisy, quiet, comforting, sad, shocking, or relaxing? Does it make you think of something new or make you feel a certain way?

You need to know:

1. The three key techniques used by Thomas Edison that helped him succeed.
2. What type of experiments Albert Einstein did that helped him theorize his ideas.
3. What Einstein used to better understand something.
4. What type of man people say Leonardo da Vinci was.
5. Which is more important when it comes to drawing: facts or visual information.

UNIT 1 SKILLS

CHAPTER 1
ORIGINALITY

CHAPTER 2
SELF-EXPRESSION
& EMOTIONAL TONE

MESSAGE
AWARENESS

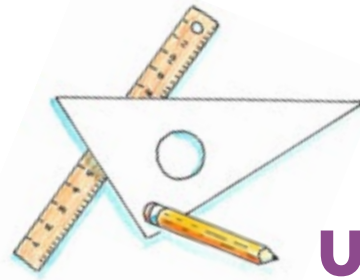
CHAPTER 3
LEARN TO SEE



"It's not what
you **look at**
that matters,
it's what
you **see**."

- Henry David
Thoreau

UNIT 2



UNIT TWO

EXPLORE THE BASICS: THE ELEMENTS OF ART

UNIT 2 SKILLS

CHAPTER 4 PENCIL CONTROL

SEE EDGES

CHAPTER 5 THINK TWO- DIMENSIONALLY

SEE NEGATIVE
SPACE

KEEP CORRECT
PROPORTIONS

CHAPTER 6 ACCOUNT FOR UNDERLYING STRUCTURES

CHAPTER 7 SEE VALUE

CHAPTER 8 SEE TEXTURE

CHAPTER 9 APPLY PERSPECTIVE RULES

CHAPTER 10 COLOR THEORY

UNIT 2

OBJECTIVE

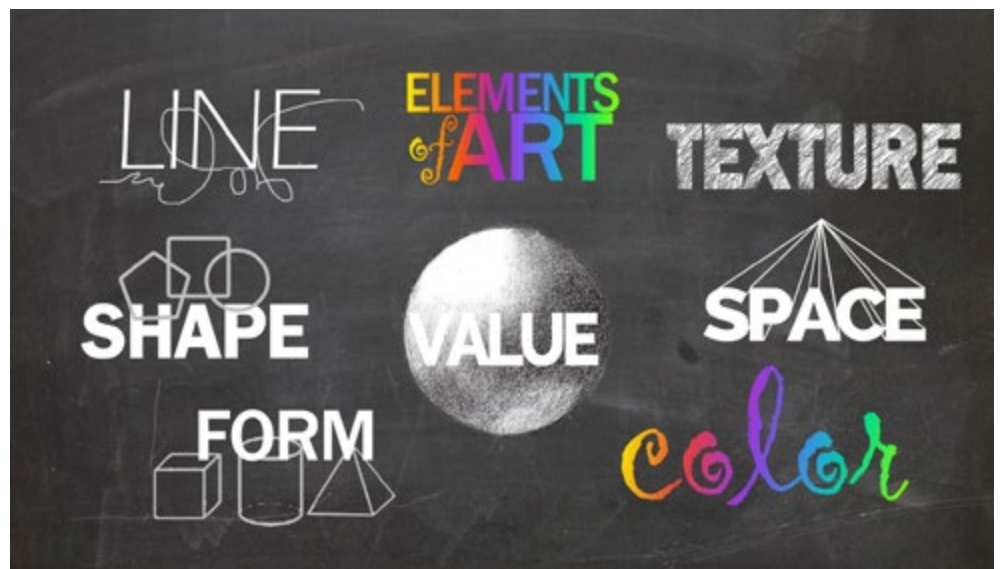
To increase visual perception and explore the fundamentals by learning the Elements of Art.

Of the three types of art, (representational, abstract, and non-objective), Unit Two will concentrate on **representational art**, which is art that represents images that are seen in the real world.

To make representational art, we first need to learn to draw. To draw we must learn the first skill taught in chapter three: the ability to see. To continue to develop ourselves as artists, we will learn and practice the following skills: develop pencil control, see edges, think two-dimensionally, see negative space, keep

correct proportions, account for underlying structures, see value, see texture, apply perspective rules, and understand color theory.

While learning these skills, we will be using the **Elements of Art**: 1) line, 2) shape, 3) space, 4) form, 5) texture, 6) value, and 7) color.



"We must never
forget that art
is not a form of
propaganda;
it is a form of truth."

- John F. Kennedy

CHAPTER

4

CHAPTER 4
ELEMENTS OF
ART: LINE**Creativity
Tip:**

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

(Kaufman, xxxi)

In Chapter 3, we talked about learning to see and how we can train our brains to do this. In this chapter we will continue learning the visual skills needed to draw realistically and experiment with the next two skills: 2) developing pencil control, and 3) seeing edges,

CHAPTER 4
ELEMENTS OF
ART: LINETHE
LANGUAGE
OF THE
LINE

The **line** is a mark that has a **greater length than width**. Lines can be straight, curved, thick, thin, horizontal, vertical, or diagonal. Lines can express many different ideas and feelings with just a few strokes. Every person has

a unique way they make marks and lines. Our signatures are the most obvious example of this. There is a lot of information we can gather from the simple line. Even the line's speed is recorded by the quality of the mark it makes.

“A line is a **dot** that went for a **walk**.”

– Paul Klee
Abstract Artist
1879-1940

**EXERCISE 4.1**
LINE EXPERIMENTS

MATERIALS: Paper, pencil, and eraser.

Draw a fast line about 3 inches long. Next to the fast line, try to draw it exactly again, only go as slowly as possible. The line has a language we can read. Draw a happy line, a sad line, an angry line. If you did not know which line represented which emotion, could you tell which one was which? Why?





EXERCISE 4.2 SIGNATURES

MATERIALS: Paper, pencil, and eraser.

Look at the following signatures and write down the characteristics you feel each person may have.



Write out your signature and look at it from a new perspective. Write down what characteristics the person might have that has your signature.

DEVELOP PENCIL CONTROL

So much of the work done now is on computers, tablets, phones, and other devices. Rarely do we use a pen or a pencil, but having good pencil control is essential to making the marks that we want to make for our art. Controlling our pencil and the pressure of our marks help us become better artists. Having pencil control takes practice and patience.

Before going on, we are going to stop and take a few minutes to do some exercises that will help us become more aware of our pencils and the marks we are making with them.



EXERCISE 4.3 HEAVY AND LIGHT

MATERIALS: Paper, pencil, and eraser.



The goal of this exercise is to practice using light or heavy pressure with your pencil. It is necessary for you to understand and be comfortable with the way pressure affects your drawings.

1. First, make a heavy line on your paper by pressing down fairly hard with your pencil.
2. Now, try to erase this line so that it completely disappears, but do not destroy the surface of the paper.
3. Next, make a light line on your paper by not pressing down very hard with your pencil.
4. Now, try to erase this line so that it completely disappears. Of course, the light line will be easier to erase, but this is a good lesson to learn. You may naturally press down hard when you draw, and it is good practice to lighten up your pressure so that it will be easier to draw and easier to erase.
5. Do a row of alternating heavy and light vertical lines across your paper.



Creativity Tip:

Express ideas and emotions visually. Use these visual images as a building block for further investigation.

“

“Everything starts from a **dot**.”

- Wassily
Kandinsky
Abstract Artist
1866-1944



CHAPTER 4 EXERCISES-



EXERCISE 4.4 BE SKETCHY

MATERIALS: Paper, pencil, and eraser.

The goal of this exercise is to practice making lightly drawn sketchy lines to find a shape.

1. Make an S-curve line with medium/light strokes moving and feeling your way back and forth across the width of your paper.
2. Go ahead and make another S-curve under the first one. See if you can make your line even lighter.
3. Now, make common shapes, such as a heart, circle, triangle, using the sketchy line. This may take some time to lighten up your strokes, but keep practicing. It will help you become a better artist. These sketchy lines should be easy to see, but also easy to erase.
4. Define the shapes with a single line, and erase the extra sketchy lines.

SEE EDGES

Look around you and find any object. Do you see any lines drawn around it, to make it visible? No, yet you can see it. You may guess you can see it because it is a certain color. Yes, color does help, but that is not the real reason. Look at the photograph of the white bowl, and ask yourself, "Why can I see this white bowl on white paper?"

You can see it because of the many gray tones. Notice the very light top against the slightly darker background. Even though the paper

is white, it is still a little darker than the top of the lid. Look for the differences between the sides of the bowl and the background. On the left side of the bowl, it looks like the side disappears slightly. This is because the tone of the background and the tone of the bowl are the same, so they blend into each other.

Now, look at the bottom of the bowl. Do you see the reflections of the paper and the white table top bouncing back onto the underside of the bowl? All this information is needed if we want to draw and represent



this bowl. We have to train our eyes to see what is there if we want to be able to draw it. Every day you can practice seeing the edges of objects and ask yourself, "Why can I see this?" This will make you a better artist!



EXERCISE 4.5 ASK QUESTIONS

MATERIALS: Any random object

Look at another object that is close by you right now or look at the photo below. Write down all the visual cues that enable you to see the object. Where are the shadows? Where are the light areas? Does the light reflect off the object or is it soft and dull? Write all the details that allow your eyes to see it. Can you tell where the light source is? Can you tell how many light sources there are? (Hint: count the number of shadows).



Art Tip:

Learn to rely on your eyes for all visual information.

“

"Try to **forget** what objects you have before you, a tree, a house, a field or whatever. Merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it **looks** to you."

- Claude Monet

DRAW
WHAT YOU
SEE

Some people think that artists draw from memory and never look at references. For the most part, this is not true. Representational art represents something in the real world. To do this kind of art, it takes observation of the real world. Our memory is just not good enough to give us the detailed information that we need to draw something well.

We will be practicing our ability to "see" and record what we see.

Our eyes are the best art teachers we will ever have. Our eyes will tell us all the information that we need to draw any subject.



Art Myth:

"True artists don't need to look at anything when they draw."

This is a myth and NOT TRUE.

YOUR EYES ARE IN CHARGE

Our eyes are very good at seeing; it is what they do best! On the other hand, our brain sometimes thinks it knows better than our eyes. The two of them can have little arguments about the visual world. **Our eyes see one thing, but our brains tell us something else.** Since our brain controls our hand, and our hand draws our pictures, we can end up with a picture that looks nothing like what our eyes are seeing. Have you ever experienced that?

It is not that our brains want to mess things up for us. They think they know better. They probably think they are helping! This miscommunication between the eyes and the brain can cause stumbling blocks in representational drawing. This miscommunication

is the main reason people end up thinking they are not good at art. Their brains are just too persuasive on visual matters and win the argument. They might look at what they have drawn and decide to give up on art altogether, even though they secretly want to draw.

"The artist **sees** what others only catch a **glimpse** of."

- Leonardo

The goal of this lesson is to give all authority for all visual information back to the eyes. They are the boss and have the final say. No longer are we going to allow the brain to interfere and give out misinformation. We want to have eye-to-hand communication. Here are some exercises that will help us practice and learn this skill!



EXERCISE 4.6 BLIND CONTOUR DRAWING

MATERIALS: Paper, pencil, and eraser.

The word **contour** means "an outline, especially one representing or bounding the shape or form of something." (Dictionary.com) Contour

drawing is a simple way to practice training your eye to see what is in front of you. In this exercise, you will do a contour drawing of your hand. It is not your goal to make a wonderful drawing that looks like your hand. Your goal is to practice seeing the details in the edges of your hand. There are tiny cracks and dips that you may not have noticed before. These are the details you want to see and record onto your paper. **Blind contour drawing** is when you are **looking at the object, drawing the lines of the object, but not looking at what you are drawing.**

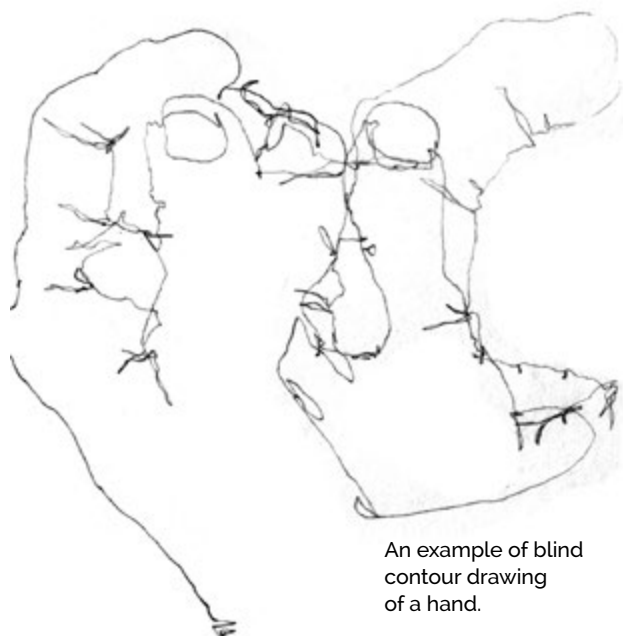
The rules for blind contour drawing are:

- Keep your eyes on your object.
- Don't lift your pencil or look at what you are drawing.

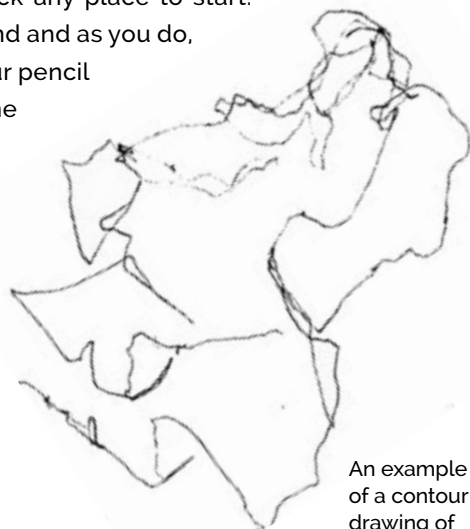
1. Place the hand you do not write with on the table in a comfortable position.

2. With your paper in front of you and your pencil point on the paper, pick any place to start. Keeping your eyes on your hand, move your eyes along the edge of your hand and as you do, move your pencil to follow the bumps and dips that your eye sees. Keep your pencil on the paper without picking it up or looking to see what you are drawing. The important lesson is not to reproduce your hand, but to practice seeing and recording those details with your pencil. True contour drawing will not look like anything in particular but will be the pure line as the eye saw it.

3. Draw slowly and draw all details.



An example of blind contour drawing of a hand.



An example of a contour drawing of crumpled paper. This one is not "blind" because you can look at your paper while you draw.

Art Tip:

Draw what you see and what it looks like, not what you think it should look like.

EXERCISE 4.7 CONTOUR DRAWING OF CRUMPLED PAPER



MATERIALS: Paper, pencil, eraser and a crumpled piece of paper.

- 1.** Take a piece of paper, crumple it loosely, and place it on the table in front of you.
- 2.** With your paper in front of you and your pencil point on the paper, pick any place to start. Mainly, keep your eyes on the crumpled paper and move your eyes and pencil so that they follow the edges as they dip and bend. **This time you can check yourself every**

once in a while, to see how you are doing and make corrections if necessary. This type of eye-to-hand communication, with occasional double checks to check progress, is the fundamental technique when doing representational drawings.

CHAPTER 4 EXERCISES



EXERCISE 4.8

CONTOUR DRAWING OF A SHOE

MATERIALS: Paper, pencil, eraser and you guessed it, your shoe.

1. Take off your shoe and place it on the table in front of you.
2. Draw the shoe as you did for the crumpled paper. Pick a starting point and move your pencil around the edge, and capture all the details that your eyes see. Remember to check yourself every once in a while, concentrating on eye-to-hand communication so that your hand is drawing what you are seeing.



THE FINDING LINE

In the previous exercises, you experienced the contour line, which is the line that follows the edge of an object. You practiced

seeing the edges by looking for those variations of tone that allowed you to see the object. This is excellent practice for your eyes so they can begin to really "see." Sometimes my eyes are lazy and want to glaze over the details and not really concentrate on the lines. Contour drawing helps to condition our eyes to look and see those lines.

This section deals with another type of line I like to call the "finding line." It is not just one line, but a bunch of sketchy lines that are searching for the truth. It moves very freely around the edges of objects, probably traveling on both sides of the true line or edge.

The Finding Line is a line that feels its way around the object with light strokes. It takes a light touch with the pencil to make this finding line.

Look back at the previous exercises and rate the thickness



Art Tip:

Close one eye when looking at your object. It will flatten it out and make the edges easier to see.

and heaviness of your contour drawing line. Does it look heavy or light? Would you be able to erase your line? The best part of the sketchy line is that it is used in the first stages of a drawing and erases easily. Drawing with a hard, heavy line is a common mistake for beginners, so don't worry if your line looks heavy. It will take practice to lighten it up.



EXERCISE 4.9 FIND THE LINE

MATERIALS: Paper, pencil, and eraser.



1. Look at the drawing of this feather. Notice the sketchiness of the lines around the feather. This was drawn using light lines that were searching for and trying to find the true lines.
2. Use this drawing of a feather or a real feather. Use the "finding line" as you go. Search for the true shape that you are seeing, rather than what you think a feather should look like.
3. Compare the feather you drew with the one here. Is yours an odd shape like this one? Did you stay true to any wispy feathers? Are your lines light or are they heavy?
4. If your feather needs more practice, take the time to redraw it using the skills you are learning.

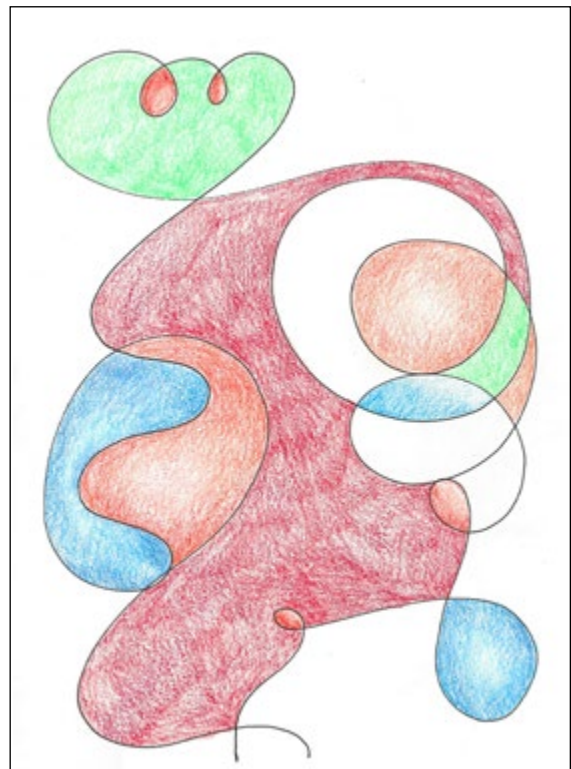


EXERCISE 4.10 TAKE A LINE FOR A WALK

MATERIALS: Drawing paper, pen, and colored pencils or markers.

1. Using a pen, start at one end of your paper and take a line for a walk, in any direction you choose. Make sure you cover the entire paper with your line.
2. Using markers or colored pencils, color in the spaces where the line overlaps and makes shapes.
3. Sign your name in the lower right corner about one inch inside from the bottom and the side.

OPTIONAL: Look at your design after you are finished and on a separate piece of paper list words that come to mind when you look at it. Does it look like something you have seen before? Does it look like an animal? How does it make you feel? Write down any feelings you feel when you look at it. Using the words and images you see, write a short story about your drawing.



TIME LINE

Ancient Art

1400-1600
Renaissance1600-1750
Baroque1750-1900
Neoclassical,
Romanticism,
& Realism1860-1886
Impressionism1880-1905
Post-
Impressionism1900's
Expressionism1908-1914
Cubism1916-1920
Dada1950-1960's
Pop Art

REPRESENTATIONAL

ABSTRACT & NON-OBJECTIVE

art through time

THE RENAISSANCE

The word *Renaissance* means *rebirth* or *reawakening*. It was a time of discovering the art and literature of Greece and Rome, the scientific study of the human body and the natural world, with the intent to reproduce the forms of nature realistically. (Strickland, 32)

RAPHAEL /rah fa yell/
RENAISSANCE

Italian, 1483-1520

Image 13. *Transfiguration* by Raphael159" x 109" Tempera on wood, 1520
See Photo Credits.**RAPHAEL**

When speaking about the three figures of the Renaissance: Da Vinci and Michelangelo were admired, while Raphael (Raffaello Sanzio) was adored. "Vasari, who wrote the first art history, said Raphael was 'so gentle and so charitable that even animals loved him.'" (Strickland, 38)

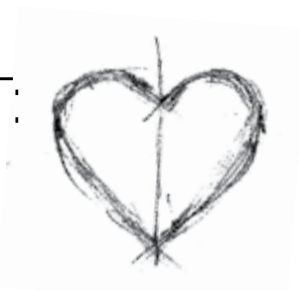
Raphael was hired at age 26 by the pope in Rome to paint the Vatican rooms, which he did with the aid of fifty students.

He died on his birthday at the age of 37 from a sudden and mysterious cause. He was working on the painting, "Transfiguration" at the time of his death. This unfinished painting was placed on his coffin stand during his funeral. His assistants, Giulio Romano (1499-1546) and Giovanni Francesco Penni (1496-1536), later completed it. (Encyclopedia of Art Education: Raphael).

Image 14. *The School of Athens*, detail,
by Raphael, 16.4' x 25.2' Fresco, 1511
See Photo Credits.

CHAPTER 4 ELEMENTS OF ART: LINE

REVIEW



DISCUSSION QUESTIONS:

1. Write your signature on a piece of paper. Discuss what characteristics it has as a line. Is it strong, dark, light, fast, slow, or something else?
2. How much do you use a pencil compared to how much you use other devices (computer, phone, tablet, etc.) to communicate?
3. How do you think this shift toward using electronic devices and away from using pencils and pens will affect younger children and their ability to learn to write well?
4. Do you write in cursive? Why or why not?
5. Is our culture becoming more visual or less visual in your opinion? Why do you believe that? What evidence do you have?

VOCABULARY WORDS:

line

contour

blind contour drawing

Renaissance

ART APPRECIATION



Do you think the artwork of Raphael is good? If so, why? If not, why not? Compare and contrast Raphael's painting, *Transfiguration* (page 67) with Leonardo da Vinci's *Mona Lisa* (page 43). What differences can you see (theme, meaning, style,

You need to know:

1. How the line communicates information.
2. Why our eyes can see objects in black and white photography.
3. Who is your best art teacher ever.
4. How to sketch using the "finding line."
5. What are the three characteristics of the Renaissance period.

UNIT 2 SKILLS

CHAPTER 4
PENCIL CONTROL
SEE EDGES

CHAPTER 5
THINK TWO-Dimensionally
SEE NEGATIVE SPACE

KEEP CORRECT PROPORTIONS

CHAPTER 6
ACCOUNT FOR UNDERLYING STRUCTURES

CHAPTER 7
SEE VALUE

CHAPTER 8
SEE TEXTURE

CHAPTER 9
APPLY PERSPECTIVE RULES

CHAPTER 10
COLOR THEORY

CHAPTER

5

CHAPTER 5
ELEMENTS OF
ART: SHAPEWHAT ARE
SHAPES?

In this chapter, we will become familiar with the Element of Art: Shape. A **shape** is when a line becomes connected with itself and becomes a closed space. Shapes can be **organic** or **geometric**. Organic shapes are often found in nature (characterized by irregular, flowing lines) and geometric shapes are often found in man-made objects (characterized by straight lines and right angles).

ART
STANDARDS
1.1Creativity
Tip:

So...

STUDENT
EDITIONS

ENJOY! CHAPTERS 5-12 NOT INCLUDED

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"EMERGING ART" MEETS NATIONAL CORE ARTS STANDARDS

Use this curriculum to meet all the National Core Art Standards.

Refer to this National Core Arts Standards chart for the location of lessons where each standard is addressed. When a standard is addressed in the text, an Art Standard icon will appear with the corresponding number. More detailed information on the standards can be found on the National Coalition for Core Arts Standards (NCCAS) website.

<<https://www.nationalartsstandards.org/>> (accessed 2019)

For the Visual Arts National Core Arts Standards worksheet and other resources: mkartacademy.com

VISUAL ARTS NATIONAL CORE ARTS STANDARDS		Pages in the text that address each art standard:
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, 975, 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 "...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

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.



"Joy Ride" Acrylic on Canvas
by Michelle Kamrath.
24" x 30" c. 2019

“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. Art is an exciting adventure! Enjoy!

MKAMRATH



For Emerging Art
online curriculum
and courses go to:
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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.



NATIONAL CORE ART STANDARDS

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



INTEGRATED EDUCATION

This textbook notes integration with other subjects: science, technology, English, math, and history. This helps connect the disciplines with art in daily life.



GROW CREATIVITY

The student learns 56 creativity tips and explores twelve activities that build creative attitudes, habits and innovative thinking.



FAMOUS ARTISTS IN HISTORY

This textbook highlights 12 famous artists in history and builds vision by learning how the master's thought. Formal art appreciation is covered.



12 chapters, 200 pages, 120 exercises of various levels