

ART INSPIRED ACTIVITIES FOR THE CLASSROOM

Art activities are a great way to reinforce art concepts and to extend your Art Masterpiece discussion in a meaningful way. Design activities, whenever possible, in collaboration with the teacher or Art Specialist at your school so that they tie in with current subjects or topics the students are learning about.

Artwork inspirations: *Turbulent Mountain Waterfall*, Pat Steir, Phoenix Art Museum; *Convergence*, Jackson Pollock; *Composition 8*, Wassily Kandinsky

Concept: Students will experience how artists use **line, shape** and **color** to express emotion.

Vocabulary: Rhythm, diagonal lines, undulating lines, action lines, mood, emotion, abstract

Curriculum Connections: Language arts, music

Activity #1: After looking at and discussing the ways artists use lines to show movement and mood, have the students draw lazy lines, angry lines, excited lines and silly lines. Students can share their lines with the class to see if their interpretations match up.

Activity #2: Discuss with the students what they imagine the artwork would “sound” like if it was a musical piece. Next, play a variety of musical numbers (slow, fast and frantic), and have the students create an abstract drawing (using only lines and shapes) that they feel represents the music.

Artwork inspirations: *St. George and the Dragon*, John Dickson Batten, Phoenix Art Museum; *Carnaval*, Jose Chavez Morado, Phoenix Art Museum; *Yellow Cow*, Franz Marc

Concept: Help students to understand how artists use the **elements of art** to tell a story.

Curriculum connection: Language arts

Vocabulary: Setting, character, conflict, atmosphere, narrative, plot

Activity #1: Ask the students to step “inside” the painting, and imagine how that would sound, smell, or feel. Ask the students to write a short story, putting themselves in the scene, and imagine what it would be like to be part of the painting. Use a writing prompt, e.g., I was hurrying to my friend's house when I turned the corner and blocking my way was a huge, green dragon! I pretended to. . .

Activity #2: Select a character in the painting and write a descriptive narrative from his/her point of view. Include details from the painting that reference the setting, plot and other characters in the scene.

Artwork inspirations: *Snap the Whip*, Winslow Homer; *European Children Playing Games*, Yoshikazu, Phoenix Art Museum; *Marechal Floriano Peixoto*, Kehinde Wiley, Phoenix Art Museum

Concept: Encourage students to see how artists use **lines** in art to show **action**.

Vocabulary: Horizontal, vertical, diagonal, zigzag

Curriculum Connection: Math

Activity: Gesture drawing—with a student up in front of the class creating an action pose, demonstrate how to break down the figure into lines ignoring details such as clothing, and facial features. Your example should just be a stick figure. Point out how the body bends at the elbows, knees, back and neck. Also point out how the arms extend out from the shoulders and legs from the hips.

Have the students take turns posing in front of the class. Have a few students come up at a time so there are several options and viewpoints. Have some sports equipment handy and use props such as books to have a variety of poses.

Encourage the students to draw their classmates quickly without thinking too much. The more they practice this, the better they will start to see the lines and this will become easier.

Artwork inspirations: *Madame Adelaide*, Adelaide Labille-Guiard, Phoenix Art Museum; *Ponder*, Deborah Butterfield, Phoenix Art Museum; *Tiger and Cubs*, Jean-Leon Gerome; *Rhinoceros*, Albrecht Durer; *Starry Night*, Vincent Van Gogh

Concept: **Texture** is the surface quality that can be seen and felt. Students will discover the difference between real and implied texture.

Vocabulary: Implied, velvety, wooden, slick, feathery, scratchy, smooth, furry, lumpy, rough, metallic, fuzzy, bristly

Curriculum connections: Language arts, math (Activity #2)

Activity #1 (k-2): During your discussion of the art print introduce a few new vocabulary words that describe texture. Bring in 5-6 paper bags with items in them that represent different kinds of textures. Without looking, have them put their hands in the bags and identify the texture.

Activity #2 (3-6): Ask students to name words that describe how things look and feel. List the words in front on a chart. Sometimes it helps to think in terms of opposites when compiling the list. Using 5 inch square pieces of white newsprint and Crayons, have students do rubbings of different textures around the room. Mount each rubbing on a large piece of butcher paper. Have students categorize their texture rubbings according to the name words they listed. Label each texture.

Artwork inspirations: *Rind*, M.C. Escher; *Umm...#1*, Karin Davie; *Blaze*, Bridget Riley

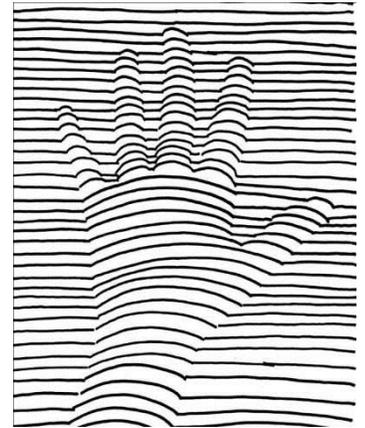
Concept: The students will learn how artists use **line** to create the illusion of **form** and **volume**.

Vocabulary: Form, volume, illusion, contour, vertical, parallel, op art

Curriculum connections: Math, science

Activity: Place a piece of 9" by 12" piece of white paper in the portrait position. Place your non-dominant hand and bare forearm on the page in a way that it fills the page nicely. Splay your fingers slightly, but make sure your thumb is generally vertical not parallel to the top of the page. Trace your hand and arm lightly with a pencil.

Using a dark color marker, start at the bottom of the page and draw a straight line parallel to the edge. When you come to a pencil line, *start right on the pencil line*, curve the line up slightly. Come down *on* the next pencil line and continue parallel to the lower edge until the end of the page. Try to align this part of the straight line with the starting line. Repeat the process about a quarter-inch above the first. When you come to the fingers, the idea is the same. Curve up on the first pencil line, down onto the second, up on the third, down on the fourth, and so on. All lines between the fingers should be parallel to the top or bottom. Be sure the marker lines change direction sharply on the pencil line, not somewhere in the general vicinity.



Artwork inspirations: *Landscapes of the Seasons: Maples at Takao*, Japan, Komai Ki (Genki) 1747-1797; *Fisherman-Hermit in Stream and Mountain*, Zhao Yong, Asian, Chinese, 14th Century; Western landscapes (for contrast) *View from Mount Holyoke*, Thomas Cole; *Merced River*, Albert Bierstadt

Concepts: Contrast Asian and western **landscape** technique. Students will create a vertical landscape in the Asian tradition to tell a story.

Vocabulary: focus, composition, horizontal, vertical, negative space, stamp, calligraphy, symbol

Curriculum connections: Social studies, language arts

Activity: Explore the art example with the students letting them see how the "story" unfolds from bottom to top. Emphasize how the artist keeps the action moving by visually connecting the sections. On 8x24 pieces of butcher paper, have the students create their own landscape starting at the bottom of the paper. Encourage them to include things such as palaces and/or houses, crops, trees, people working (farmer, fisherman), animals, water source, and negative space. Using a red marker, have the students stamp (sign) their artwork per the Asian custom.

Wooden dowels and string can be used to hang the scrolls around the room and have the students share their landscapes with their classmates.

Artwork inspirations: *Landscape Mobile*, Roy Lichtenstein; *Bicycle Wheel*, Marcel Duchamp; *Spider Maman*, Louise Bourgeois

Concept: Students learn about and create **3 dimensional** art.

Vocabulary: 3 dimensional, 2 dimensional, scale, installation (Bourgeois), mixed media (Duchamp), scale

Curriculum connection: Math

Activity: Discuss with the students the concept of 2 and 3 dimensional objects. Provide each child with a block of Styrofoam, some craft wire, and a variety of paper bits, stickers, threads, foil, beads, etc... Encourage the students to put different lengths of wire into the Styrofoam creating fun shapes and lines. Next, have them add the various bits and pieces to their wires and Styrofoam blocks.

Artwork inspirations: *Self-Portrait*, Rembrandt Van Rijn; *The Postman Joseph Roulin*, Vincent Van Gogh; *La Malinche*, Alfredo Ramos Martinez, Phoenix Art Museum

Concept: Students will learn how artists use **proportion** and **symmetry** in portraiture.

Vocabulary: Portrait, scale, proportion, symmetry

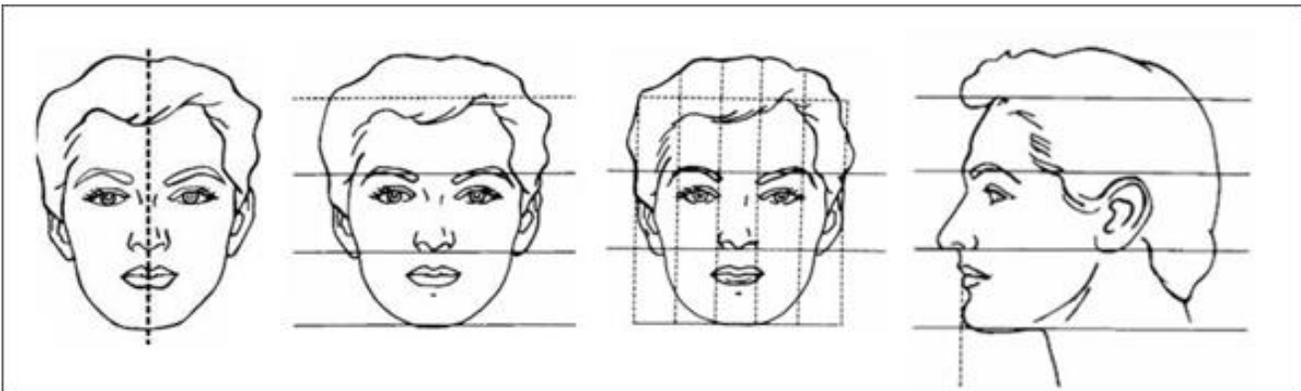
Curriculum connection: Math

Activity: Start out by giving the students a blank template of a head. Using a ruler, have them place features using standard facial proportions. This activity works best if done together with the instructor demonstrating in front of the class.

- Head is five eyes wide
- Eyes are one eye apart
- Eyes are half as tall as they are wide
- Eyebrows are an eye length above the eye's base
- Nose tip is about an eye and a half from the center line
- Nose base is an eye wide
- Base of lips are an eye away from the nose, lips are half an eye "tall"

Basic Facial Layout

- The eyes are set in the middle of the head
- The nose ends mid-way between the eyes and chin
- The lower lip ends mid-way between the nose and chin
- The hairline is about $\frac{2}{3}$ to the top from the centerline
- The mouth reaches from the center of one eye to the other



Artwork inspirations: *Christina's World*, Andrew Wyeth; *Trout Lake, Colorado*, Hamilton Hamilton, Phoenix Art Museum; *Arizona*, Maxfield Parrish, Phoenix Art Museum

Concept: Students will use **diminishing size** and **color values** to understand the technique of creating **perspective**.

Vocabulary: Landscape, foreground, middle ground, background, horizon line, diminishing, perspective, atmosphere

Curriculum connections: Math, science

Activity:

- With a pencil, sketch out the foreground, middle ground and background.
 - Decide what kind of landscape you want to create. Use green for rolling hills, brown for the desert or blue for the ocean.
 - Using one color, paint in the foreground.
 - Mix a little white paint into your paint (on a paper plate) to lighten it and paint in the middle ground.
 - Mix in more white paint to lighten it even further and paint in the background.
 - You can paint in the sky with light blue or gray or continue on to the next step.
 - While the paint is drying, have the students draw 3 objects. One large, one medium, and one small. It is a good idea to draw the same object so that they have a clear example of diminishing size. Ideas for this are limitless and can range from flowers to houses. Encourage them to be creative!
 - Cut out the objects and place in the appropriate areas on their painting.
- These landscape paintings make quite a show when displayed all together!

Artwork inspirations: *Composition in Red, Blue, and Yellow*, Piet Mondrian; *Moon and the Oar*, Alexander Calder, Phoenix Art Museum; *Noel on Pony with Cloud*, Joan Brown, Phoenix Art Museum; *Sunday Afternoon on the Island of La Grande Jatte*, Georges Seurat; *Flowering Arches, Giverny*, Claude Monet, Phoenix Art Museum

Concepts: The students are introduced to the **primary colors** and learn how colors can be associated with emotion and how color is affected by light.

Vocabulary: Primary and secondary colors, tertiary colors, color wheel, value, intensity

Curriculum connections: Language arts, science

Activity #1: Display three objects that are the three primary colors. Brainstorm things often associated with each color (sun, sky, roses). Discuss how each color has certain feelings associated with it (cheerful, sad, cool, and hot). Invite the students to look around the room and identify red objects. Ask, "Does red look the same each time?" Help the students conclude that any color may be altered when mixed with other colors and by the light that surrounds it. This activity can be adapted for older grades by bringing in a color wheel and expanding the discussion to secondary and tertiary colors.

Activity #2: Fold an 11" x 17" paper in half, cut two 4" x 5.5" windows on top half and write "cool" and "warm" just below them. It also helps to trace each window to the inside of the paper so that the students know how big of an area they need to cover with their collage. Give each student the prepared folded sheet, several magazines, scissors and glue stick. Show them an example of warm colors (think of the sun) red, orange and yellow, and then cool colors (like the ocean) blue, green and purple. They are to look for swatches of each and glue them into the appropriate rectangle, overlapping them as they go. Once both rectangles are filled, the top can be closed down and taped together if desired. Having a clean window frame around the collage helps for students to see how the colors each have a cohesive look as a group.

Artwork inspirations: *Campbell's Soup's "Souper Dress,"* unknown (United States), Phoenix Art Museum; *Campbell's Soup Cans*, Andy Warhol, The Museum of Modern Art; *Marilyn x 100*, Andy Warhol, The Cleveland Museum of Art

Objective/Concept: Students will explore the **connections** between **art and popular culture**.

Vocabulary: Pop-Art, mass-production, popular culture, brand-name

Curriculum connections: Language Arts, History

Activity: What's **popular**? Students work together to create one large artwork using an image of a popular name-brand product or person.

- What makes something popular? Collect brand-name products, candy wrappers, fast food containers, advertisements and gossip magazines to use as a basis for a discussion about what is popular today.

Decide as a class on one popular image to use for a collective artwork. Consider having several options ready for them to choose from to save time.

- Make photocopies of the image on heavy paper in black and white. Use a high-contrast setting to make the image easier to paint. If you don't have access to a photocopy machine, the students can draw the image themselves.
- Using watercolors or tempera, paint the image. The images do not all have to be the same color but limit how many colors the students can choose from to no more than four. Encourage them to use bright colors in unexpected places.
- If desired, cut out the images and glue onto colored construction paper.
- Put all the images together in a grid pattern to create one large artwork.



*For older grades, consider dividing the students into "teams" responsible for different tasks (e.g., Painters, trimmers/prep work and construction).

Artwork inspirations: *Abstraction*, Hananiah Harari, Phoenix Art Museum; *Abstract Still Life*, Burgoyne Diller, Phoenix Art Museum; *The Sorrows of the King*, Henri Matisse, Pompidou Centre, Paris

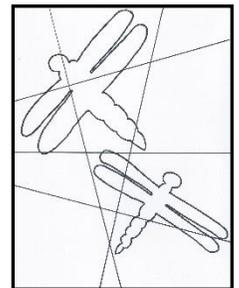
Objective/Concepts: Students will identify **geometric** and **organic** shapes and create an **abstract** artwork using these shapes.

Vocabulary: Geometric, organic, contour, abstraction

Curriculum connections: Math

Activity: Hidden **shapes**

- Geometric shapes have defined edges that are precise and regular like a square or a triangle. Organic shapes are associated with things from nature like plants and animals. Brainstorm with the class several examples of geometric shapes and organic shapes.
- On cardstock paper, using a bold marker, draw an outline of something that has an organic shape. You can make a couple organic shapes or one large one.
- Using a ruler and bold marker, draw five lines that are not parallel to each other. Draw three lines in one direction and two in the other. See how the lines divide your picture into abstract shapes? Can you see any geometric shapes?
- Using watercolors, paint the abstract shapes in varying colors.



Resources: *Masterpiece of the Month* by Jennifer Thomas, *Art is Fundamental* by Eileen S. Prince, *How to Teach Art to Children*, Evan-Moor, *Discovering Great Artists* by MaryAnn Kohl and Kim Solga, *Making Amazing Art*, Sandi Henry, *Make it Pop!* Joyce Raimondo <http://www.artprojectsforkids.org/>