

The Art of Teaching Art



Secondary Art Practice and Lesson Sharing

I would like to acknowledge that I am on the shared traditional unceded territory of the Coast Salish peoples. I appreciate this beautiful land on which I work, learn and play, and are grateful for this opportunity to be together today.



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SCHEDULING YOUR WEEK

DAY	PLANNED ACTIVITIES
MONDAY	Daily Drawing Movement Monday
TUESDAY	Daily Drawing Connections Tuesday (New)
WEDNESDAY	Daily Drawing
THURSDAY	Daily Drawing Trivia Thursday
FRIDAY	Daily Drawing Critique Friday

DAILY DRAWING: STRETCHING THE MUSCLES

Drawing is more than just doodling on a sheet of paper. Sketching is a form of visual thinking, a way of expressing emotions, and recording moments in time. There are many benefits to be found if you practice it daily.

VISUALIZATION COORDINATION CEREBRAL BENIFITS ANALYTICAL SKILLS CONCENTRATION	UNDERSTANDING DEVELOPING AN "EYE" COMMUNICATION MENTAL ATTITUDE PLEASURE
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FOUR IMPORTANT REASONS TO TRY CLASSROOM DIRECTED DRAWING

1. There is room for classroom drawing!

I sometimes hear teachers say *“But it doesn’t fit in with the curriculum!”* or *“When will I find time to do them?”*

My answer is always that directed drawings are incredibly versatile. They can be used in many different ways.

Combine it with your classroom theme or topic. Relate the art activity to concept, element or principle.



2. The skills students learn translate to their own drawings. Each year after I start directed drawings, I begin to notice their confidence level grow. After they've been led through a few directed drawings, they can begin to use what they've learned to create artwork of their own. It makes my teacher heart happy when I see my students use a skill or drawing trick on their own.

MARCH

Daily Drawing

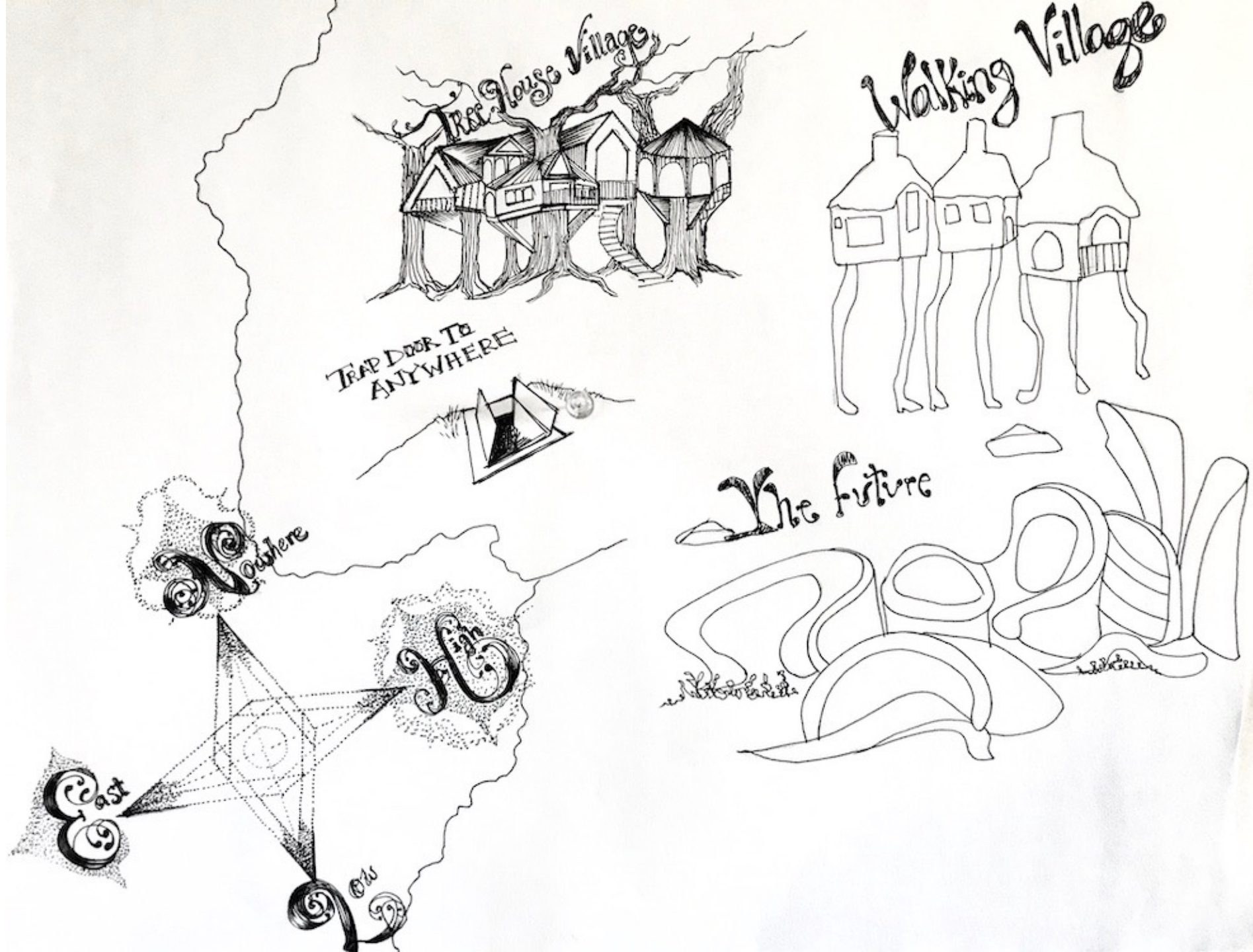
- | | |
|------------------|-----------------|
| 1. water | 15. love |
| 2. flower | 16. wind |
| 3. vintage | 17. wood |
| 4. family | 18. plant |
| 5. favorite food | 19. friend |
| 6. sleep | 20. comfort |
| 7. animal | 21. happy place |
| 8. festive | 22. glass |
| 9. home | 23. details |
| 10. technology | 24. fruit |
| 11. tool | 25. clear |
| 12. wild | 26. hair |
| 13. fuzzy | 27. texture |
| 14. cartoon | 28. joy |
| | 29. music |
| | 30. words |
| | 31. you |
- #surreydailydrawing**

3. Classroom drawing helps build important skills!

Directed drawings provide students with a ton of practice in creativity and practicing skills previously learned.



4. Daily drawing produces amazing results!
Every student's artwork is unique, special to them and show off their style.



MOVEMENT MONDAY: ART HISTORY

Studying the art of the past teaches us how people have seen themselves and their world, and how they want to show this to others. Art history provides a means by which we **can understand our human past and its relationship to our present**, because the act of making art is one of humanity's most ubiquitous activities.



CONNECTION TUESDAY: CONTEMPORARY CONNECTION

- Connecting Art History to Contemporary Art promote curiosity, cultural understanding, encourage dialogue, and initiate conversation about about our world.
- Artists from the past and present serve as creative role models, who can inspire our students to consider how ideas are developed, articulated, and realized in the contemporary world. Contemporary artists address both current events and historical ideas. These references help students make connections across their curriculum and support interdisciplinary thinking
- Making connections enable students to understand our current world, such as ideas about beauty, personal and cultural identity, family, community, and nationality.

Irene Mamiye, *Collapse (After "The Kiss")*, 2017
and Gustav Klimt, *The Kiss*, 1907

French-born and New York-based artist Mamiye is best known for her critical employment of advanced digital imaging techniques, and that penchant for up-ending the status quo is on full display in her Collapse series, which explore satirical points of rupture in the state-sanctioned patriarchal capitalism. This image of two policemen making out turns Klimt's romantic, covetous masterwork on its head, imbuing institutional critique with a salacious, yet familiar, flavor.



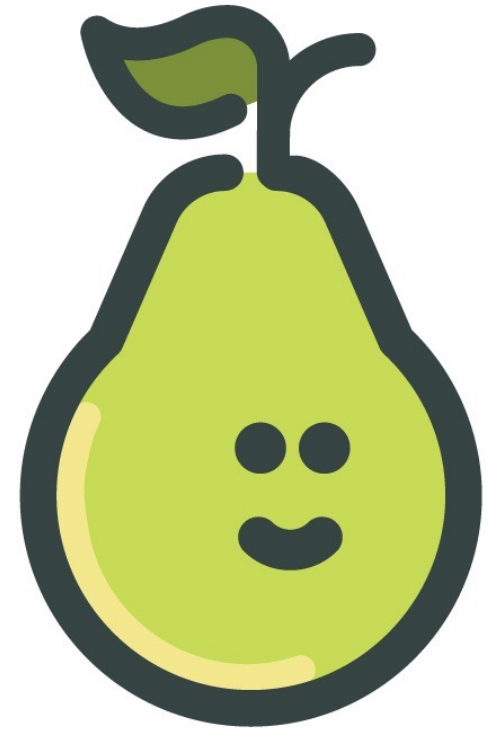
Eleanor Aldrich, *Sunglasses and a veil (after Sargent)*, 2017 and John Singer Sargent, *Smoke of Ambergris*, 1880

This pairing gives viewers a humorous spin on an old classic. Sargent's hauntingly beautiful and deeply Orientalist 1880 masterwork belies the 19th century of Middle Eastern and North African culture, the kind of Eurocentric gaze that is only now being re-evaluated in art circles. Aldrich's heavily impasto rendition of this famous work includes a pair of orange sunglasses, simultaneously undercutting the original's grandeur and reminding us of its inherently touristic roots. Aldrich's frenetic, heavy hand reminds us that this is a painting about painting, poignant and problematic at the same time.



TRIVIA THURSDAY: A WAY TO ENGAGE YOUR ENTIRE CLASSROOM

Do you ever find yourself dragging through a slide presentation while your students have that disengaged, bored-to-death look in their eyes? Do you sometimes find yourself repeating directions, expectations, or requirements 20 times before the end of the class period even though you covered it all in a slideshow just moments before? These situations are all too common for me, and I have pondered how I could alter my presentations to be more interactive and responsive for students. Fortunately, [Pear Deck](#) has come to my rescue.



HERE'S HOW PEAR DECK WORKS IN A CLASSROOM SETTING:

1. The teacher signs up for Pear Deck.
2. Create a slideshow on Microsoft Web Based PowerPoint, insert the Pear Deck Add in and make your slide presentation interactive.
3. The teacher provides students with a code or link to “join” the slide presentation.
4. Once connected with their own devices, students can respond to the teacher’s pre-planned or impromptu questions as they go through the slides. There are various ways for students to interact such as dragging icons, drawing images, and responding to multiple choice questions. This is all done in real time so the teacher can instantly monitor student understanding.
5. The teacher controls the speed and flow of the presentation from their own computer according to student needs.

THURSDAY
TRIVIA
SHOWDOWN
IMPRESSIONISM

Pear Deck

• Question 1 •
What does Impressionism mean?



Students, select an option!

Pear Deck Interactive Slide
Do not remove this bar

• Answer 1 •
A style of painting developed in France during the mid-to-late 19th century; characterizations of the style include small, visible brushstrokes that offer the bare impression of form.

• Question 2 •
Who painted this work?




Students, select an option!

Pear Deck Interactive Slide
Do not remove this bar

• Answer 2 •
Degas

• Question 3 •
What's the name of this work?



Bonus:
Who painted this work?

Students, write a response!

Pear Deck Interactive Slide
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• Answer 3 •
Waterlilies
Bonus: Monet

• Question 4 •
In which country are most of the Impressionist from?



Students, draw anywhere on this slide!

Pear Deck Interactive Slide
Do not remove this bar

• Answer 4 •
France

• Question 5 •
What do you think this Monet painting is about?



Bonus: What would you name this painting?

Students, write a response!

Pear Deck Interactive Slide
Do not remove this bar

• Answer 5 •
This painting depicts a port at a foggy sunrise, the two small rowboats in the foreground and the red Sun being the focal elements. Perhaps fishing boats in the midground, while in the background on the left side of the painting are ships with tall masts.

BONUS: Impression, Sunrise

CRITIQUE FRIDAY: PRACTICE

LOOKING AT ART

Engaging with a work of art is a meaningful and lasting experience. This four-step process encourages close looking and careful thinking with any work of art, whether viewed in the Museum or in the classroom.

Egyptian, *Coffin of Pedi-Osiris*,
305 BC–AD 30, carved and
painted wood and gold, the
Museum of Fine Arts, Houston



1. LOOK

Take time to look at the work of art.

- Encourage students to take in the entire work of art, paying close attention to details. Ask the question, “What do you notice?” and encourage students to take inventory of everything they see.
- Instruct students to look at a work of art for 30 seconds, and then to turn around and try to remember everything they observed. When they are looking at the work of art again, ask them about the details that they remember. What did they overlook?



Subodh Gupta, Untitled, 2008, Stainless Steel, Museum of Fine Arts, Houston

2. DESCRIBE

Talk about what you see in the work of art.

- Encourage students to describe all of the things that they see. Explore line, shape, colour, composition, material, and subject matter.
- Instruct students to use expressive language to describe what they see in detail. For example, instead of saying, “I see the sky,” they could say, “I see a dark, foreboding sky full of heavy clouds that sulk across the composition.”

John Biggers, Jubilee: Ghana
Harvest Festival, 1959-63,
Acrylic on Canvas,
Museum of Fine Arts, Houston



3. THINK

Interpret and assign meaning to the work of art.

- Discuss the following with your students:
 - What story is taking place? What is the setting, or the time and place depicted? What is this work of art about?
 - What do you think the artist was trying to communicate through the creation of this work of art?
 - What is the mood of the work? How do you know?

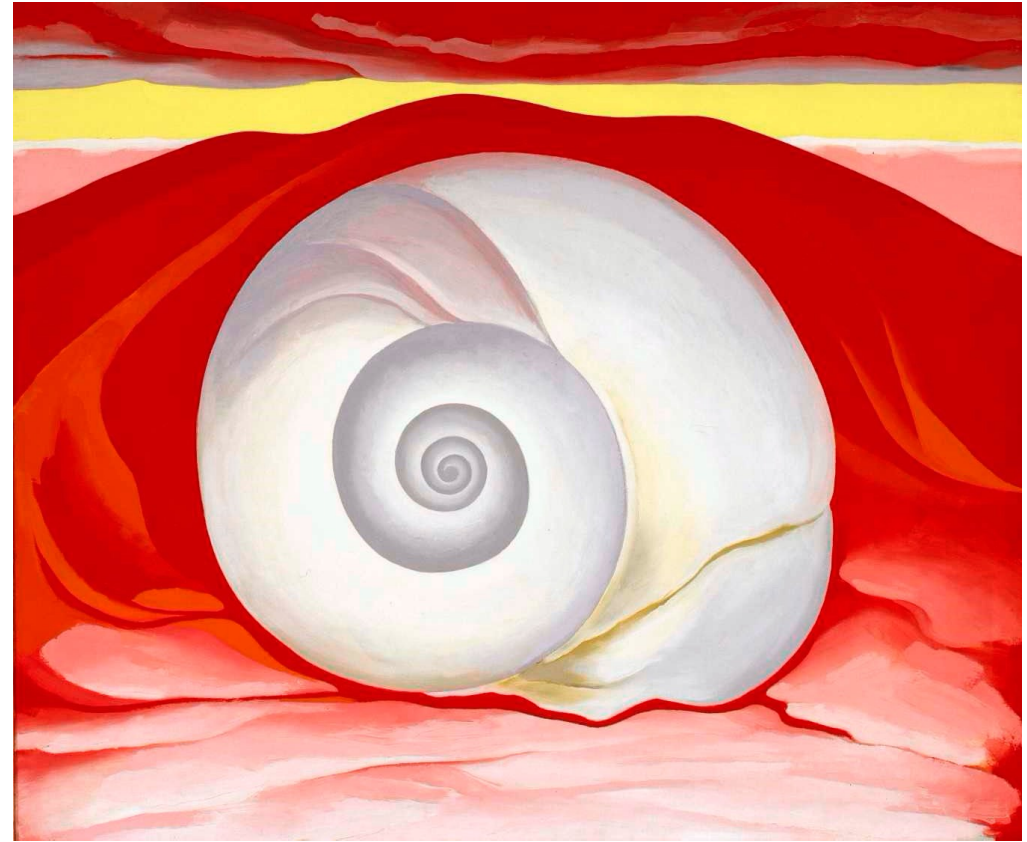
Roman, The Indian Triumph of
Dionysus, Late 2nd Century AD (CE),
White Marble, Museum of Fine Arts,
Houston



4. CONNECT

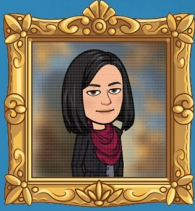
Relate what you see to your own life, or to other works of art or images you have seen. ?

- Discuss the following with your students:
 - What does this work of art remind you of? Why?
 - How does this work of art relate to an aspect of your own life?
 - Compare this work of art to other images/objects that you have seen, either in a museum or in your everyday life. How are they similar? How are they different?



Georgia O'Keeffe, Red Hill And White Shell, 1938,
Oil on Canvas, Museum of Fine Arts, Houston

CRITIQUE FRIDAY BAROQUE



Write your initial
response when
looking at the
work of art?

"Las Meninas"
by Diego Velázquez, 1656



Students, write a response!

Pear Deck Interactive Slide
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What are some of
the characteristics
of this art work,
which are elements
and principles that
were used in this
art work?

"Las Meninas"
by Diego Velázquez, 1656



Students, write a response!

Pear Deck Interactive Slide
Do not remove this bar



Watch the video
and answer the
next question.

"Las Meninas"
by Diego Velázquez, 1656



Students browse: <https://youtu.be/IIItGENIVOA>

Pear Deck Interactive Slide
Do not remove this bar



That you have
watched the
video, how has
your initial
response
changed?

"Las Meninas"
by Diego Velázquez, 1656



Students, write a response!

Pear Deck Interactive Slide
Do not remove this bar



Did you post a photo of your work today on FreshGrade? If
you didn't please do so ASAP!!!!



BUENO!



NO BUENO!

Pear Deck



Students, drag the icon!

Pear Deck Interactive Slide
Do not remove this bar

