

# A GUIDE FOR EDUCATORS

Cannon Art Gallery

# 2014 Juried Biennial

Dec. 14, 2014 – Feb. 7, 2015

Dan Adams	Dick Ditore	Leslie Nemour
Erin Dace Behling	Kristina Bell DiTullo	Rebecca Payne
Pat Blocher	Rachel Edwards	Ana Phelps
Mary Buckman	Don Fike	Matt Picon
Benjamin Cabral	Kaori Fukuyama	Constance Rawlins
Brian Canfield	Gilberto Guzman	Vincent Robles
Joyce Corum	David Hewitt	Gail Schneider
Bronle Crosby	Jacob Lenc	Aren Skalman
Annette Cyr	Stacy Mann	Fritzie Urquhart
Maria De Castro	Brad Maxey	Irene de Watteville
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## *Steps of the Three-Part-Art Gallery Education Program*

### **Resource Guide:**

Classroom teachers will use the preliminary lessons with students provided in the pre-visit section of the *2014 Juried Biennial* resource guide. On return from your field trip to the Cannon Art Gallery the classroom teacher will use post-visit activities to reinforce learning. The resource guide and images are provided free of charge to all classes with a confirmed reservation and are also available on our website at [www.carlsbadca.gov/arts](http://www.carlsbadca.gov/arts).

### **Gallery Visit:**

At the gallery, an artist educator will help the students critically view and investigate original art works. Students will recognize the differences between viewing copies and seeing original artworks, and learn that visiting art galleries and museums can be fun and interesting.

### **Hands-on Art Project:**

An artist educator will guide the students in a hands-on art project that relates to the exhibition.

### **Outcomes of the Program**

- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will expand their definition of what art is by viewing a range of artworks.
- Students will improve critical thinking skills as they read, write and create during integrated art lessons.

## *How to use this Resource Guide*

This resource guide allows teachers and students to investigate the artworks and artifacts on display in the William D. Cannon Art Gallery's *2014 Juried Biennial* exhibition while fulfilling the learning goals set by the Common Core Standards. The Common Core Standards and the Visual Arts are a natural fit. A quality art education program teaches careful observation, attention to detail, evidence finding, awareness of process and dedication to craft which are all components of the Common Core Standards. *2014 Juried Biennial* exhibition will inspire your students to look closely, analyze details and synthesize ideas in creative speaking, writing and studio art activities.

### **To Get Started:**

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, the questioning strategies provided with each image, and the suggested lessons and art activities.
- Each lesson includes at least one image accompanied by questions. Teachers should facilitate the lessons by asking students the *Artful Thinking* questions developed by the Harvard Graduate School of Education, while looking at each image. To have a successful class discussion about the artworks, plan to spend at least 5-to 10-minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and critical thinking by seeing. Challenge students to look closely and be specific in their descriptions and interpretation of the images.
- Looking and considering take time. Wait a few seconds for students' responses.

Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.

## *Making the most of your Gallery Visit*

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art gallery education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

**STUDENT NAME TAGS ARE GREATLY APPRECIATED.**

### **Reservation Information:**

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Priority is given to third and fourth grade students attending any Carlsbad public or private school. Reservations are accepted by phone only at 760-434-2901 or via email at [tonya.rodzach@carlsbadca.gov](mailto:tonya.rodzach@carlsbadca.gov) and are on a first-come, first-served basis. You will receive an email confirmation notice within 48 hours if your request can be accommodated. We require that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The resource guides are written to address third and fourth graders, but the guides may be adapted for other grade levels as well.

### **Late Arrivals and Cancellations:**

As a courtesy to our gallery staff and other visiting groups, please let staff know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without prior notice. To cancel your visit, please call **at least one week** in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list.

It is the teacher’s responsibility to arrive promptly at the scheduled time and let the artist educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, are documented, and will be considered a lower priority for future tour reservations.

**Gallery Visit Checklist:**

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour. Please remind chaperones not to bring their younger children on the field trip due to the poor acoustics in the gallery.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the gallery etiquette written below.

**Gallery Etiquette:**

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the artist educator is talking.
- Please remind all adults to turn off their cellphones while participating in the program.
- Please walk at all times.
- Classroom teachers and chaperones must stay with the group. The artist educators need to direct their full attention to helping your students learn about the exhibition and art project.

**Program Evaluation:**

In order to continue providing the highest quality resource guides, artist educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' learning. Please feel free to share your comments and concerns with any arts education staff as well. Or, you may contact the arts education coordinator directly at 760-434-2901 or via email at [tonya.rodzach@carlsbadca.gov](mailto:tonya.rodzach@carlsbadca.gov).

## *The Artful Thinking Program*

The purpose of the *Artful Thinking* program is to help teachers regularly use works of art (and music) in their curriculum in ways that strengthen student thinking and learning. The program's goals are: (1) to help teachers create rich connections between works of art and curriculum topics; and (2) to help teachers use art as a force for developing students' critical thinking.

### **Benefits of *Artful Thinking* Routines**

- help to easily integrate art with other curriculum areas especially social studies and language arts
- questioning strategies are short, easy to learn
- questioning strategies are flexible and can be repeated to deepen student learning
- questioning strategies can be selected according to which type of critical thinking the teacher wants to emphasize; such as questioning/investigating, observing, describing, comparing and connecting, finding complexity, exploring viewpoints and reasoning

### **Understanding Harvard's Project Zero: *Artful Thinking Palette***

What is the *Artful Thinking Palette*? Why is it useful to teachers?

The *Artful Thinking Palette* is a series of questioning strategies that were created to help develop students' thinking dispositions and build a deeper understanding of content. The questions were designed to be used with works of art, music and other primary resources. They are known as thinking routines and meant to be used over and over again in the classroom. The teacher chooses the content, time, and thinking skill they want to foster. The routines can be used all throughout a unit. For example, at the beginning without prior knowledge, during with prior knowledge, and at the end of a unit to challenge or extend.

Why use the *Artful Thinking Palette*? What are the benefits?

The questioning strategies that make up the *Artful Thinking Palette* help students to find connections and move beyond the given. They help students to build clear explanations, consider different viewpoints and perspective, capture the heart of an idea and form conclusions based on reasoning and evidence. Regular use of the strategies helps to motivate students to think deeply and create a culture of thinking in the classroom.

Thinking Routine Categories: Reasoning centered, perspective taking, questioning and investigating, observing and describing, comparing and connecting, and complexity centered.

Note:

For more in-depth information on this valuable teaching tool check out the *Artful Thinking* website found at [www.pzartfulthing.org/routines.php](http://www.pzartfulthing.org/routines.php)

## *Curriculum Connections*

In this resource guide the lessons were designed using the new National Core Visual Art Standards in order to stay current with best practices supported by the National Art Education Association. While following these standards is voluntary in the state of California these new standards support student learning with an emphasis placed on enduring understandings and essential questions taught through study of the visual arts. By including all aspects of creating, presenting, responding and connecting in study of the visual arts, student learning through these updated standards explore the full scope of what it means to be an artistically literate citizen. For more information on the **National Core Art Standards** visit <http://nationalartsstandards.org/>.

### **Visual Arts/Creating**

#VA:Cr2.1

Process Component: Investigate

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Essential Question: How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

### **Grade 3**

VA:Cr2.1.3

Create personally satisfying artwork using a variety of artistic processes and materials.

### **Grade 4**

VA:Cr2.1.4

Explore and invent art-making techniques and approaches.



**Visual Arts/Responding**

#VA:Re7.1

Process Component: Share

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: 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.

Essential Question: How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

**Grade 3**

VA:Re7.1.3

Speculate about processes an artist uses to create a work of art.

**Visual Arts/Responding**

#VA:Re7.2

Process Component: Perceive

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Visual imagery influences understanding of and responses to the world.

Essential Question: What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

**Grade 3**

VA:Re7.2.3

Determine messages communicated by an image.

**Grade 4**

VA:Re7.2.4

Analyze components in visual imagery that convey messages.

## **Visual Arts/Responding**

#VA:Re8.1

Process Component: Perceive

Anchor Standard: Interpret intent and meaning in artistic work. Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.

Essential Question: What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

### **Grade 3**

VA:Re8.1.3

Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.

### **Grade 4**

VA:Re8.1.4

Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.

## **Visual Arts/Responding**

#VA:Re9.1

Process Component: Analyze

Anchor Standard: Apply criteria to evaluate artistic work.

Enduring Understanding: People evaluate art based on various criteria.

Essential Question: How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

### **Grade 3**

VA:Re9.1.3

Evaluate an artwork based on given criteria.

### **Grade 4**

VA:Re9.1.4

Apply one set of criteria to evaluate more than one work of art.

## *Curriculum Connections*

### **Common Core State Standards for third and fourth grades.**

Continued.

### **Grade 3**

#### **Common Core State Standards English-Language Arts**

##### **English Language Arts Standards » Reading: Informational Text » Grade 3**

###### **Key Ideas and Details:**

CCSS.ELA-Literacy.RI.3.1

Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

###### **Craft and Structure:**

CCSS.ELA-Literacy.RI.3.4

Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.

###### **Integration of Knowledge and Ideas:**

CCSS.ELA-Literacy.RI.3.7

Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

##### **English Language Arts Standards » Writing » Grade 3**

CCSS.ELA-Literacy.W.3.2

Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

CCSS.ELA-Literacy.W.3.2.a

Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.

## English Language Arts Standards » Speaking & Listening » Grade 3

### Comprehension and Collaboration:

CCSS.ELA-Literacy.SL.3.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.3.1.b

Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

CCSS.ELA-Literacy.SL.3.1.c

Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

CCSS.ELA-Literacy.SL.3.1.d

Explain their own ideas and understanding in light of the discussion.

CCSS.ELA-Literacy.SL.3.2

Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-Literacy.SL.3.3

Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

### Presentation of Knowledge and Ideas:

CCSS.ELA-Literacy.SL.3.4

Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

CCSS.ELA-Literacy.SL.3.6

Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 here for specific expectations.)

## English Language Arts Standards » Language » Grade 3

### Vocabulary Acquisition and Use:

CCSS.ELA-Literacy.L.3.6

Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships (e.g., After dinner that night we went looking for them).

## **Grade 4**

### **Common Core State Standards English-Language Arts**

#### **English Language Arts Standards » Reading: Informational Text » Grade 4**

##### **Key Ideas and Details:**

CCSS.ELA-Literacy.RI.4.1

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-Literacy.RI.4.3

Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

##### **Craft and Structure:**

CCSS.ELA-Literacy.RI.4.4

Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.

##### **Integration of Knowledge and Ideas:**

CCSS.ELA-Literacy.RI.4.7

Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

#### **English Language Arts Standards » Writing » Grade 4**

##### **Research to Build and Present Knowledge:**

CCSS.ELA-Literacy.W.4.7

Conduct short research projects that build knowledge through investigation of different aspects of a topic.

## English Language Arts Standards » Speaking & Listening » Grade 4

### Comprehension and Collaboration:

CCSS.ELA-Literacy.SL.4.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.4.1.c

Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

CCSS.ELA-Literacy.SL.4.1.d

Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

## English Language Arts Standards » Language » Grade 4

### Vocabulary Acquisition and Use:

CCSS.ELA-Literacy.L.4.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

CCSS.ELA-Literacy.L.4.4.a

Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.

CCSS.ELA-Literacy.L.4.5.c

Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).

## *About the Exhibition*

### **2014 Juried Biennial Exhibition**

**Dec. 14, 2014 through Feb. 7, 2015**

The City of Carlsbad's William D. Cannon Art Gallery will present 66 works of art in its upcoming and highly anticipated "2014 Juried Biennial Exhibition" – the eleventh juried exhibition to be held since the gallery opened in 1999. Featuring works in all media by artists who live, work or maintain a studio in San Diego County, the 2014 Juried Biennial opened on Dec. 14, and continue on display through Feb. 7, 2015, at the William D. Cannon Art Gallery in the Carlsbad City Library complex, located at 1775 Dove Lane.

More than 60 works, created by 34 artists, were selected from 1,200 images submitted by 231 artists – illustrating the enthusiasm that regional artists have for this biennial exhibition and the rigorous competition they face to be included. Thirteen of the selected artists are North County residents, 16 have had works selected for previous exhibitions at the gallery and an additional 18 are being shown there for the first time.

Jurors represent Southern California's most prestigious art institutions. The 2014 jurors are Professor Tina Yapelli, director of the University Art Gallery at San Diego State University, and John D. Spiak, director/chief curator of California State University, Fullerton's Grand Central Art Center in Santa Ana.

Yapelli has originated more than 60 exhibitions as the director of the University Art Gallery at San Diego State since 1985, including contemporary art by regional, national and international artists. An advocate for public art, Yapelli has served on numerous public art selection committees including the City of San Diego's Commission for Arts San Diego from January 2008 to December 2010.

Prior to his position at Grand Central Art Center, Spiak was curator at the Arizona State University Art Museum, curating the residency series *Social Studies*. For 15 years he was also director of the annual Short Film and Video Festival. Spiak has curated more than 100 solo and group exhibitions and currently serves on the editorial board for the journal *Museum and Social Issues* and is co-founder of Santa Ana Sites.

While each Juried Biennial has its own emphasis, due to the change of jurors from exhibition to exhibition, what remains constant is the chance for gallery attendees to see what is taking place San Diego County's visual arts community. From young, emerging artists to veterans of gallery and museum exhibitions, and with works in painting, lithography, photography, ceramic, metal, wood mixed media and fiber, this exhibition is a snapshot of art in San Diego County today.

## List of artists with their home cities

Dan Adams (San Diego)

Erin Dace Behling (San Diego)

Patrick Blocher (Oceanside)

Mary Bukhman (San Diego)

Benjamin Cabral (San Diego)

Brian S. Canfield (San Marcos)

Joyce Corum (La Mesa)

Bronle Crosby (San Diego)

Annette Cyr (San Diego)

Maria De Castro (Fallbrook)

Irene de Watteville (Solana Beach)

Dick Ditore (San Diego)

Kristina Bell DiTullo (Encinitas)

Rachel Edwards (Encinitas)

Don Fike (Vista)

Kaori Fukuyama (San Diego)

Gilberto Guzman (San Diego)

David Hewitt (La Jolla)

Jacob Lenc (Carlsbad)

Stacy Mann (San Diego)

Brad Maxey (San Diego)

Michelle Montjoy (Oceanside)

Candace X. Moore (San Diego)

Leslie Nemour (San Diego)

Rebecca Payne (Oceanside)

Ana Phelps (Carlsbad)

Matt Picon (San Diego)

Constance Rawlins (San Diego)

Vincent Robles (San Diego)

Gail Schneider (San Diego)

Aren Skalman (San Diego)

Fritzie Urquhart (Carlsbad)

Peggy Wiedemann (San Diego)

Zigaloe (Encinitas)



## *Pre-Visit Activities*

## Lesson One:

# *The Elements of Art*

### Related Subjects:

Visual Arts; English-Language Arts

### Class Time Required:

One 45-minute class session

### Lesson Overview

Students will be introduced to the elements of art through a discussion of a selection works in 2014 *Juried Biennial* Exhibition. The elements of art are sensory components used to create works of art: line, color, shape/form, texture, value and space.

### Materials/Resource Guide Images

- Image 1: Dan Adams, *Shorty*, oil, 2014
- Image 2: Dan Adams, *Frosty*, oil, 2014
- Image 3: Maria DeCastro, *Canada Goose*, stoneware clay, 2012
- Image 4: Maria DeCastro, *Roadrunner*, stoneware clay, 2013
- White paper (8 1/2" x 11") or notebook paper
- Pencils

### Appendix

- Elements of Art bulletin board materials

### Procedures

1. Ask students to copy a list of Elements of Art onto a piece of paper. Then hold a group discussion to determine a definition or description with your students. By using the students' own language to describe what each word means will help them to remember the appropriate definition. Ask students to draw a quick picture of each element in the space beside the definition. The vocabulary list provided below can be used as a reference during this part of the lesson. All works of art incorporate one or more of the Elements of Art. *Artists choose to use these elements depending on how they want their artwork to "look," or the way that they want the viewer to experience their work.*

### Elements of Art, for your reference.

**Line:** A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

**Color:** Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

**Shape:** Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

**Form:** Form, along with shape, defines objects in space. Form has depth as well as width and height.

**Texture:** The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

**Value:** The lightness or darkness of a hue or neutral color.

**Space:** The emptiness of area between, around, above, below or within objects. Shapes and forms are defined by the space around and within them.

2. Engage your students in a conversation about the selected group of images included in *2014 Juried Biennial* Resource Guide. Present the images one at a time, leading a discussion about each work before moving on to the next image. Allow for approximately 5-minutes per image. Use the Artful Thinking strategy within your discussion with your students.
3. Ask your students to keep their new vocabulary words in mind as they work in the next lessons in this resource guide and when they visit *2014 Juried Biennial* exhibition at the William D. Cannon Art Gallery. All of the terms that they discussed in class can be used to evaluate and discuss the works that they will see on their fieldtrip to the gallery.

### **Extension(s)**

Ask each student to complete the “KWL Chart” (*page 31*). Ask students to write down questions they may have and bring them along so they can ask a gallery arts educator.

*Have students create a quick write answering the following questions:*

*Why is understanding art vocabulary important?*

*How is reading an artwork similar to reading a book?*

*How is it different?*

Have students make a list of synonyms for each of the Elements of Art.



**Lesson Two:**  
***Introduction to Juried Exhibitions***

**Related Subjects:**  
**Visual Arts; English-Language Arts**

**Class Time Required:**  
**One 60-minute class session**

**Lesson Overview**

In this one-session lesson, students will become familiar with the concept, consistency of style. This phrase refers to one of the most important factors that jurors, or judges, use to determine which artists are selected to show their artwork in a juried exhibition.

**Materials/Resource Guide Images**

- Image 3: Maria DeCastro, *Canada Goose*, stoneware clay, 2012
- Image 4: Maria DeCastro, *Roadrunner*, stoneware clay, 2013
- White paper (8 1/2" x 11") or notebook paper
- Pencils

**Procedures**

1. Begin this lesson by sharing information on page 15 and 16 about the 2014 Juried Biennial exhibition, along with the accompanying artists. Next, share information using the *Artful Thinking Routine: Looking Ten times Two* with both Image 3 and Image 4. Record student responses on chart paper or white board.
2. Ask students to look at each list they created while using the *Artful Thinking Routine: Looking Ten times Two* routine and identify their observations that were the same for each work of art. Review definition of "consistency of style" and "style."

**Consistency of style:** An artist's choice of style, medium, colors and subject matter that distinguish him or her from every other artist in some way.

**Style:** Style is the "thing" which makes you recognize a particular artist before you are close enough to see the signature or read the title card.

3. Discuss how jurors are selected for the Cannon Art Gallery's Juried Biennial with your students. The Cannon Gallery's Exhibition Curator selects the panel of jurors to review the artists' submissions. The jurors are always arts professionals, museum or gallery curators, and representatives from arts organizations or art dealers who are respected in the arts community.

4. Discuss the process of a juried exhibition with your students. The Juried Exhibitions at the Cannon Art Gallery are open to all artists that have a studio, or a place to create art, in San Diego County. Artists submit up to a total of five works for the jurors to review.
5. Explain how jurors make decisions about the artwork to include in the exhibition. When the jurors meet to discuss the submitted works of art, they collectively agree on a particular set of criteria that they will use to make their selections. One criterion that is always crucial in their decision-making process is whether or not an artist demonstrates a consistency of style. *An artist uses a method or a medium that dictates one particular style, but it is how he or she makes him or herself original and different in that group that gains the attention of viewers, and, for the purposes of this exhibition, the juror or judge.*
6. Divide students into small groups to act as committees of jurors. Task them with the job of explaining why (or why not) Maria DeCastro's works of art should be included in the Cannon Art Gallery's 2014 Juried Biennial exhibition. Ask students to write down their group's answers to the following questions. Students should use their observations from the *Artful Thinking Routine: Looking Ten times Two* to help them with their answers.

*What makes Maria DeCastro's artwork unique? What style choices or use of the elements of art make Maria DeCastro's artwork recognizable? What could visitors to the Cannon Art Gallery learn about art by viewing her work? List three reasons why Maria DeCastro's art should (or should not be) included in the 2014 Juried Biennial exhibition.*

7. Share some answers varying from each group in a whole class discussion. Did everyone agree that her artwork should be included in the exhibition?
8. Discuss what would be the exciting part and what would be difficult of being an art juror.
9. Take a poll of your students to find who would like the job of being an art juror.

### **Extension**

Display a selection of student artwork for your class, including several works by each student artist. Either individually, or in small groups, ask your students to write down their ideas about the "style" and "consistency of style" of the displayed works of art.

### **Artist Statement—Maria DeCastro**

The fascination I have with the mystery of relics and ancient artifacts is inherent in many of the pieces I create. The treasures found in archaeological digs have incredible stories to tell. I try to capture the feeling one gets when seeing an artifact; the reverence and spirituality invoked by such pieces. I am intrigued with the crossover of cultures, religions, ethnicities, beliefs and melding them into a harmonious piece, reflecting my desire for a harmonious world.

I am captivated by humanity's reverence for the divine female.

The ruins and museums I visited in places such as Heraklion, the Parthenon, Turkey, Mexico, Asia, Egypt, Africa and many more have evoked some of my strongest influences.

## *Post-Visit Activities*



**Lesson Three:**  
***Draw your favorite pet!***

**Related Subject:**  
**Visual Arts**

**Class Time Required:**  
**One 60-minute class session**

**Lesson Overview**

In this lesson, students will learn to draw from pictures and add their creative elements utilizing the entire composition and a variety of shapes and colors.

**Materials/Resource Guide Images**

- Image 1: Dan Adams, *Shorty*, oil, 2014
- Image 2: Dan Adams, *Frosty*, oil, 2014
- Assorted white drawing paper (9" x 12" or 12" x 18")
- Oil pastels or colored markers
- Drawing pencils
- Students' photos of pet or plastic model of favorite animal

**Procedures**

1. Share the laminated image, Image 1 and Image 2 by Dan Adams, with your class. Engage your students in a conversation about the selected image. Present the image leading a discussion using the *Artful Thinking Routine: Colors, Shapes, Lines: What are they like? What do they do?* (page 6).
2. Next, introduce the animal inspired art project that will be taking place. Explain to your students that they will be creating a work of art emphasizing the use of line, shape and color to complete a drawing of their favorite pet or dream pet. Prior to the actual start of this project teachers can ask students to bring in a photo or plastic model of their pet or dream pet. Ask students to study their images identifying lines, shapes and colors. *Is the animal running? Active? Doing a trick? Standing still?*
3. Next demonstrate how to draw pets using simple shapes.
4. Students should now begin drawing the pet using a pencil and drawing lightly. Once the overall shape of the pet has been perfected, then they should start coloring with assorted markers emphasizing the use of light and dark colors.
5. Lastly, create an interesting background. Be sure to fill in the entire page. Remember to include the student's name on the lower right hand corner of the finished work of art.

**Artist Statement—Dan Adams**

I'm a self-taught painter in oils and acrylics. I use dogs and whatever interests me as subject matter. The handling of the paint is most important to me. Most of my work is small, 8" x 10" to 24" x 24" on canvas. I use dogs as subject matter in my paintings because I seem to have an affinity for them. These are not 'portraits' in the sense that I try to paint a likeness of a particular dog, unless it's my own dog, Camilla. I take photos of dogs running around at the dog park, in Balboa Park, San Diego. I use the photo's to capture shadows, expressions and movement, which I then use to create my paintings. Most are anonymous dogs, if I know the dog's name, then I'll use it. The handling of the paint is what's most important to me, regardless of subject matter.

**Source:**

Visited on 12-08-14

Art to Remember, My Favorite Pet, Elementary

<http://arttoremember.com/wp-content/uploads/2014/01/My-Favorite-Pet.pdf>

**Extension(s)**

Ask each student to complete the "Artist Statement" sheet (*page 33*).

Research pet care and write an informative paragraph that clearly presents facts on the proper care and responsibilities of owning the type of pet or animal shown in their drawing.



## *Glossary*

## *Glossary*

**Abstract:** Artwork in which the subject matter is stated in a brief, simplified manner. Images are not represented realistically and objects are often simplified or distorted.

**Additive:** Additive refers to the process of joining a series of parts together to create a sculpture.

**Art criticism:** An organized system for looking at the visual arts.

**Background:** The part of the picture plane that seems to be farthest from the viewer.

**Color:** Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

**Complementary Colors:** Colors that are opposite one another on the color wheel. Red and green, blue and orange, and yellow and violet are examples of complementary colors.

**Composition:** The arrangement of elements in a work of art. Composition creates a hierarchy within the work, which tells the viewer the relative importance of the imagery and elements included.

**Consistency of style:** An artist's choice of style, medium, colors and subject matter that distinguish him or her from every other artist in some way.

**Content:** Message, idea, or feelings expressed in a work of art.

**Elements of art:** Sensory components used to create works of art: line, color, shape/form, texture, value, and space.

**Foreground:** Part of a two-dimensional artwork that appears to be nearer the viewer or in the front.

**Form:** Form, along with shape, defines objects in space. Form has depth as well as width and height.

**Intensity:** Intensity refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

**Juried exhibition:** A juried exhibition is an exhibition in which artists submit work to be included in a show, and a panel of jurors selects the artists and artwork, for the exhibition.

**Line:** A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

**Medium:** The medium is the material an artist uses to make his or her artwork. Paint is an example, photography is another.

**Mixed media art:** Mixed media art refers to artwork that is made using more than one medium or material.

**Mood:** The atmosphere or feeling of a work of art.

**Narrative:** A narrative is a story or an account of an event or experience.

**Negative space:** Negative space refers to spaces that are or represent areas unoccupied by objects.

**Positive space:** Positive space consists of spaces that are or represent solid objects.

**Primary colors:** Primary colors are the basis for making all other colors (red, blue, yellow).

**Proportions:** The size relationships of one part to the whole and of one part to another.

**Representational:** An art form that is inspired by the visible world and the completed art form contains recognizable subjects.

**Secondary colors:** Secondary colors are made by mixing any two of the primary colors (red + yellow = orange; red + blue = purple; blue + yellow = green).

**Shape:** Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

**Space:** Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

**Style:** Characteristics of the art of a culture, a period, or school of art. It is also the characteristic expression of an individual artist.

**Subject:** In the visual arts, the subject is what the artist has chosen to paint, draw, sculpt, or otherwise create.

**Subtractive:** Subtractive refers to the sculpting method produced by removing or taking away from the original material.

**Texture:** The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

**Value:** Lightness or darkness of a hue or neutral color.

**Visual literacy:** Includes thinking and *communication*. Visual thinking is the ability to transform thoughts and information into images; visual communication takes place when people are able to construct meaning from the visual image

**Visual metaphor:** Images in which characteristics of objects are likened to one another and represented *as* that other. They are closely related to concepts about symbolism.

## *Resources*

## *Bibliography*

### **Resources on art historical terms, movements and figures for students.**

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- Flux, Paul. Line and Tone. Chicago: Heinemann Library, 2007. J 741.018 FLU
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- Richardson, Joy. Using Color in Art. Milwaukee: Gareth Stevens, 2000. J 752 RIC
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- Westray, Kathleen. A Color Sampler. New York: Ticknor & Fields, 1993. J535.6 WES

\*All of the titles cited above can be found at the Georgina Cole and Dove Libraries located within the City of Carlsbad.

# *Appendix*

NAME: \_\_\_\_\_

KWL Chart

Before Your Trip

After Your Trip

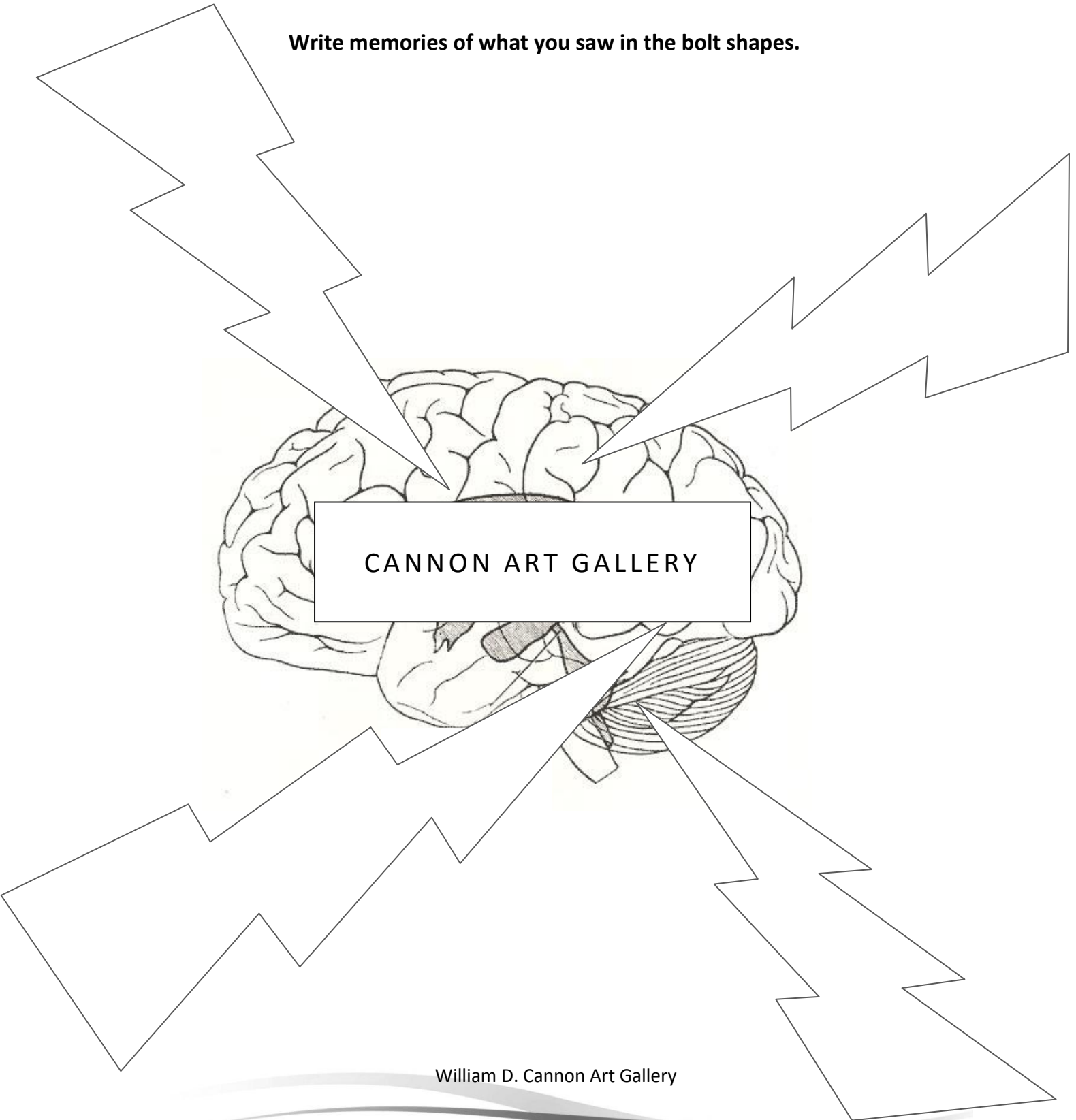
What I <b>know</b> about art	What I <b>want</b> to know about art	What I <b>learned</b> about art
------------------------------	--------------------------------------	---------------------------------

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
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_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

NAME: \_\_\_\_\_

Spark Your Memory: What did you **see** at the Gallery?

Write memories of what you saw in the bolt shapes.

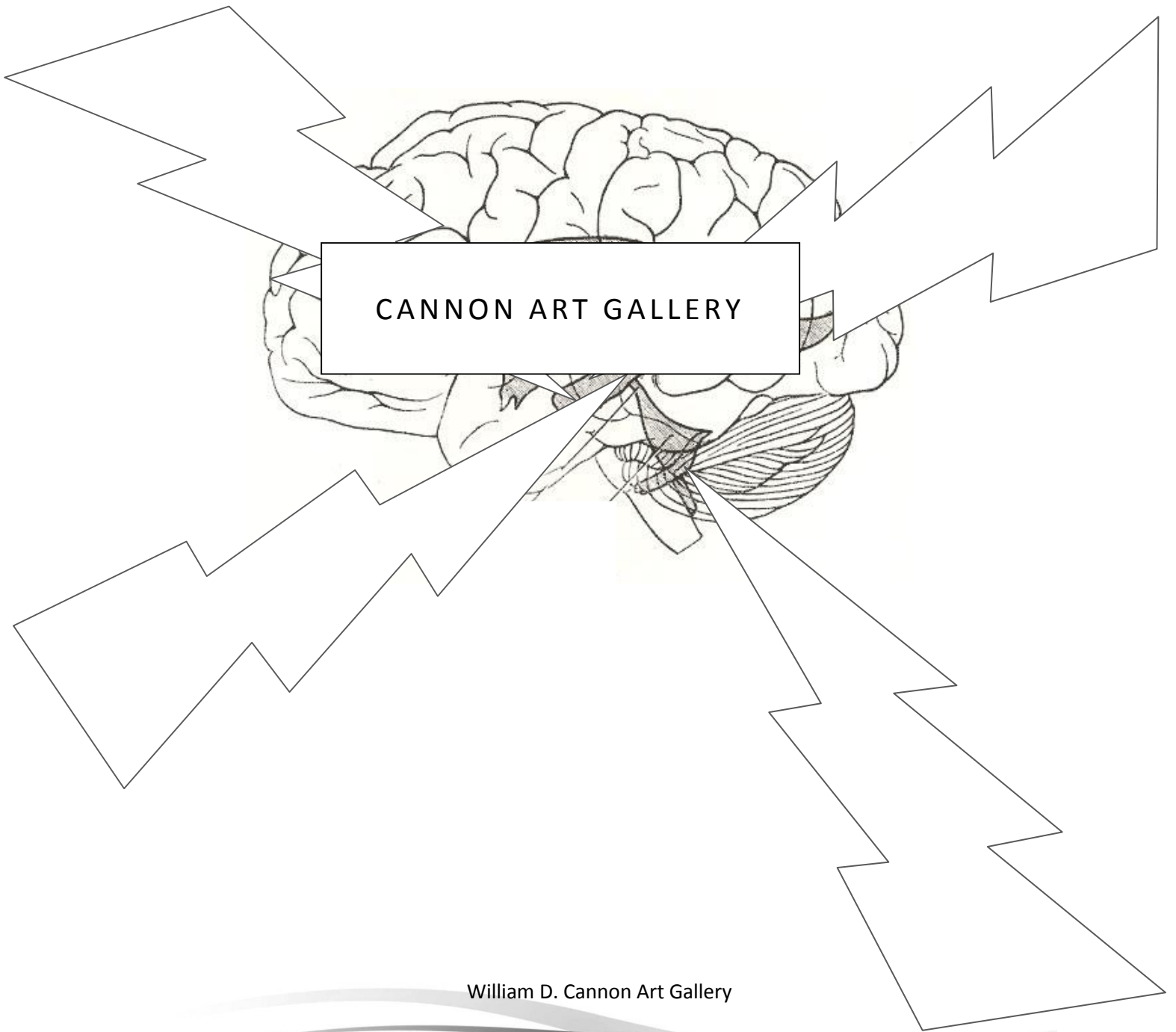




NAME: \_\_\_\_\_

Spark Your Memory: What did you **do** at the Gallery?

**Write memories of what you did in the bolt shapes.**



NAME: \_\_\_\_\_

## Artist Statement

If you were to give your artwork a **title** what would it be?  
Explain your choice.

Title: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Is your artwork the **beginning, middle** or the **end** of a story?  
Explain what you **imagine** happened before or after the event your artwork shows.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Circle the elements of art you used the most in your artwork.

Line                      Color                      Shape                      Texture

Value

Space

Form

What is your **favorite part** of your artwork?

\_\_\_\_\_  
\_\_\_\_\_

Write an **idea** that you would like to keep or change if you did a project like this again!

\_\_\_\_\_  
\_\_\_\_\_



Dan Adams, *Tailgate*, oil, 2013

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**William D. Cannon Art Gallery**  
**Carlsbad City Library complex**  
1775 Dove Lane  
Carlsbad, CA 92011

