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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 *John Cederquist: Illusions in Wood* 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.

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 make art outside of the classroom.
- Students will expand their definition of what art is by viewing a range of artworks.

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 *John Cederquist: Illusions in Wood* 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. *John Cederquist: Illusions in Wood* 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 an 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 the 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 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.

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 perspectives, 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.old-pz.gse.harvard.edu/tc/index.cfm

Curriculum Connections

Adapted from the 3rd and 4th grade California Content Standards

This guide is designed to assist teachers with the instruction of Visual Arts, Mathematics and English-Language Arts and are aligned with the 3rd and 4th grade California Content Standards. Each lesson concentrates on teaching those content areas through a meaningful exploration of the artworks in this guide.

Grade 3

Visual Arts Content Standards for California Public Schools

1.0 ARTISTIC PERCEPTION

Develop Perceptual Skills and Visual Arts Vocabulary

1.1 Perceive and describe rhythm and movement in works of art and in the environment.

Analyze Art Elements and Principles of Design

1.5 Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value.

2.0 CREATIVE EXPRESSION

Communication and Expression Through Original Works of Art

2.3 Paint or draw a landscape, seascape, or cityscape that shows the illusion of space.

3.0 HISTORICAL AND CULTURAL CONTEXT

Role and Development of the Visual Arts

3.2 Identify artists from his or her own community, county, or state and discuss local or regional art traditions.

Diversity of the Visual Arts

3.4 Identify and describe objects of art from different parts of the world observed in visits to a museum or gallery (e.g., puppets, masks, containers).

4.0 AESTHETIC VALUING

Derive Meaning

4.1 Compare and contrast selected works of art and describe them, using appropriate vocabulary of art.
Make Informed Judgments

Make Informed Judgments

4.2 Identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them.

4.3 Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities.

Grade 3

Visual Arts Content Standards for California Public Schools

continued

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Visual Literacy

5.3 Look at images in figurative works of art and predict what might happen next, telling what clues in the work support their ideas.

Careers and Career-Related Skills

5.4 Describe how artists (e.g., architects, book illustrators, muralists, industrial designers) have affected people's lives.

Grade 4

Visual Arts Content Standards for California Public Schools

1.0 ARTISTIC PERCEPTION

Develop Perceptual Skills and Visual Arts Vocabulary

- 1.1 Perceive and describe contrast and emphasis in works of art and in the environment.
- 1.2 Describe how negative shapes/forms and positive shapes/forms are used in a chosen work of art.

Analyze Art Elements and Principles of Design

- 1.5 Describe and analyze the elements of art (e.g., color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment.

2.0 CREATIVE EXPRESSION

Communication and Expression Through Original Works of Art

- 2.6 Use the interaction between positive and negative space expressively in a work of art.

3.0 HISTORICAL AND CULTURAL CONTEXT

Role and Development of the Visual Arts

- 3.1 Describe how art plays a role in reflecting life (e.g., in photography, quilts, architecture).

4.0 AESTHETIC VALUING

Derive Meaning

- 4.1 Describe how using the language of the visual arts helps to clarify personal responses to works of art.
- 4.2 Identify and describe how a person's own cultural context influences individual responses to works of art.
- 4.3 Discuss how the subject and selection of media relate to the meaning or purpose of a work of art.

Make Informed Judgments

- 4.5 Describe how the individual experiences of an artist may influence the development of specific works of art.

Grade 3

Common Core State Standards English-Language Arts

English Language Arts Standards » Writing » Grade 3

Text Types and Purposes:

CCSS.ELA-Literacy.W.3.3

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-Literacy.W.3.3.a

Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

CCSS.ELA-Literacy.W.3.3.b

Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

CCSS.ELA-Literacy.W.3.3.c

Use temporal words and phrases to signal event order.

CCSS.ELA-Literacy.W.3.3.d

Provide a sense of closure.

Research to Build and Present Knowledge:

CCSS.ELA-Literacy.W.3.7

Conduct short research projects that build knowledge about a topic.

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.

CCSS.ELA-Literacy.RI.3.2

Determine the main idea of a text; recount the key details and explain how they support the main idea.

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 » 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.

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.

Grade 4

Common Core State Standards English-Language Arts

English Language Arts Standards » Writing » Grade 4

Text Types and Purposes:

CCSS.ELA-Literacy.W.4.1

Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

CCSS.ELA-Literacy.W.4.1.a

Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.

CCSS.ELA-Literacy.W.4.1.b

Provide reasons that are supported by facts and details.

CCSS.ELA-Literacy.W.4.1.c

Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).

CCSS.ELA-Literacy.W.4.1.d

Provide a concluding statement or section related to the opinion presented.

CCSS.ELA-Literacy.W.4.3

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-Literacy.W.4.3.a

Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

CCSS.ELA-Literacy.W.4.3.b

Use dialogue and description to develop experiences and events or show the responses of characters to situations.

CCSS.ELA-Literacy.W.4.3.c

Use a variety of transitional words and phrases to manage the sequence of events.

CCSS.ELA-Literacy.W.4.3.d

Use concrete words and phrases and sensory details to convey experiences and events precisely.

CCSS.ELA-Literacy.W.4.3.e

Provide a conclusion that follows from the narrated experiences or events.

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.4.2

Determine the main idea of a text and explain how it is supported by key details; summarize the text.

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 webpages) and explain how the information contributes to an understanding of the text in which it appears.

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.b

Follow agreed-upon rules for discussions and carry out assigned roles.

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.

Grade 3

Common Core State Standards Math—Geometry

Reason with shapes and their attributes.

CCSS.Math.Content.3.G.A.1

Understand that shapes in different categories (e.g., rhombuses, rectangles, and others) may share attributes (e.g., having four sides), and that the shared attributes can define a larger category (e.g., quadrilaterals). Recognize rhombuses, rectangles, and squares as examples of quadrilaterals, and draw examples of quadrilaterals that do not belong to any of these subcategories.

CCSS.Math.Content.3.G.A.2

Partition shapes into parts with equal areas. Express the area of each part as a unit fraction of the whole. For example, partition a shape into 4 parts with equal area, and describe the area of each part as $\frac{1}{4}$ of the area of the shape.

Grade 4

Common Core State Standards Math—Geometry

Draw and identify lines and angles, and classify shapes by properties of their lines and angles.

CCSS.Math.Content.4.G.A.2

Classify two-dimensional figures based on the presence or absence of parallel or perpendicular lines, or the presence or absence of angles of a specified size. Recognize right triangles as a category, and identify right triangles.

About the Artist

John Cederquist

John Cederquist is a California born artist who is widely recognized for his beautiful sculptures and furniture pieces that trick the viewer's eyes by blurring the line between what is two-dimensional and what is three-dimensional. Working with a variety of woods and combination of saws, sanders, glues, stains and pigments, his pieces imaginatively reflect his interests in subjects such as Japanese kimonos, woodblock printing, cartoons, comic strips and television.

Cederquist's mastery of the tools in combination with inspiring sources showcase his skillful use of perspective. His art makes the viewer have to stop and pause to remind themselves that they are looking at something created in wood.

John Cederquist's art is inspired by Japanese woodblock prints, kimonos and cartoons because of these art forms strong use of the art elements line and space. Cederquist has described his work as being "almost like a puzzle."

John Cederquist enjoys using a paint technique to "fool the eye" or to see something that's not really there. We call this effect *trompe-l'oeil* which translates from French to mean deceive the eyes. His careful use of perspective which gives the appearance of something looking three-dimensional on a two-dimensional surface has a long history in art. Historical records dating back to Ancient Rome tell of an art contest challenging who could create the most realistic painting. The artist won because he painted grapes so real birds flew down to peck at them.

John Cederquist is considered a member of the art furniture movement. Cederquist was influenced by furniture craftsman Wendell Castle. Castle is considered the father of the art furniture movement who developed a completely new way of designing by challenging the visual aspects of form and function.

Pre-Visit Activities

Lesson One:

The Elements of Art

Lesson Overview:

The Elements of Art are sensory components used to create works of art: line, color, shape/form, texture, value and space. In this lesson, students will learn about the Elements of Art through a discussion of the works in *John Cederquist: Illusions in Wood* exhibition.

Related Subjects:

Visual Arts, English Language Arts

Class Time Required:

One 40-minute class session

Resource Guide Images/Materials:

- Image 1: *Double Fuji*, Heavenly Victory Series, 2007-2010
- Image 2: *Measure Twice, Cut Once!*, Mickey's Mandalas Series, 2010
- Image 3: *Architectural Elements*, Drapery Series, 2010-2012
- Image 5: *The Taste of Fish, Sweet Smell of Blossom*, This is Not Lunch Series, 2006-2007
- Appendix: Elements of Art

Procedures:

1. Begin the lesson with an introduction to the Elements of Art. Write the following definitions on a white board, overhead transparency, or smart board, or post the Elements of Art terms (found in appendix on pages 35-42) for your class to review as you discuss the following terms. Consider creating or having the students create hand motions to go along with each Elements of Art to encourage embedding their meaning into the students' long term memory. 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.

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).

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.

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

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

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

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.

2. Engage your students in a conversation about the selected group of images included in the *John Cederquist: Illusions in Wood* 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 5-10 minutes per image. *The Artful Thinking* routine Colors, Shapes, Lines: What are they like? What do they do? (found in appendix on page 42). You may also lead the students' in the Artful Thinking questioning strategies on the back of each image.
3. Ask your students to keep their new vocabulary words in mind when they visit *John Cederquist: Illusions in Wood* 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 field trip to the gallery.

Extension

Write a narrative imagining the experience of the person piloting the plane shown on Image 1: Double Fuji. Ask students to establish the situation by deciding whether the scene shown on the kimono is the beginning, middle or end of the event. Direct them to introduce a pilot to narrate the story and develop the storyline and how the narrator responds to the situation. If time permits allow students to share stories aloud with a friend or with the class.



Lesson Two:

Is that Road Real?

Lesson Overview:

Students will learn to use linear perspective, as John Cederquist has in his pieces, to create the illusion of a three-dimensional image onto a flat paper.

Related Subjects:

Visual Arts and Mathematics

Class Time Required:

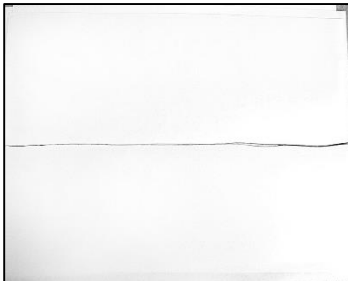
One 45-minute class session

Materials:

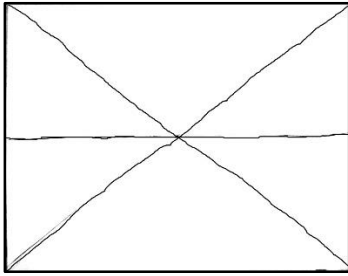
- Plain white paper
- Pencils and erasers
- Rulers
- Color pencils or markers (to color in their image)

Procedures:

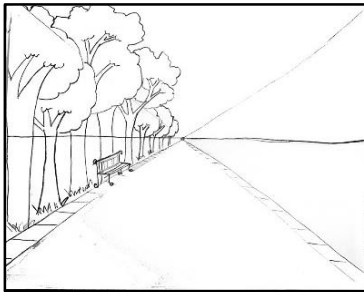
1. Begin by showing students examples of one point linear perspective. Perspective rediscovered by the architect Filippo Brunelleschi manipulates the height, width, depth, and position of a solid object on a two-dimensional surface to shrink in size according to their distance from the eye, thereby creating the illusion of depth on a flat surface. The website listed at the bottom of this lesson offers great explanation of this drawing technique with excellent visual resources.
2. Have the paper lying horizontally. Begin with the horizon line in the middle of the paper.



3. Draw a dot in the middle. This is the “vanishing point”. From that vanishing point make an “X” from corner to corner of the paper.



4. From the vanishing point to the bottom half of the “X” draw sidewalks. Make sure that the sidewalk gets smaller as it gets closer to the vanishing point.
5. Draw trees starting on the bottom of the “X” all the way to the vanishing point, descending towards the middle and tree trunks parallel to the side of the paper. Remind students to keep the tree trucks vertical as they recede to the vanishing point.



6. Repeat on the other side of the street.
7. Allow the students to add details to their drawing, such as cars, clouds, planes, people, bridges, parks, etc.



8. Conclude by asking students to share artworks and having them describe what they learned, liked or noticed while they were working on their drawings.

Sources:

"Linear Perspective: Brunelleschi's Experiment." *Linear Perspective: Filippo Brunelleschi's Experiment*. N.p., n.d. Web. 09 Mar. 2014.
<<http://smarthistory.khanacademy.org/Brunelleschi.html>>.

"SmART Class: Drawing Steps for One Point Perspective." *SmART Class: Drawing Steps for One Point Perspective*. N.p., n.d. Web. 09 Mar. 2014.
<<http://elementaryartfun.blogspot.com/2012/02/drawing-steps-for-one-point-perspective.html>>.



Lesson Three:

My Very Own Kimono

Lesson Overview:

John Cederquist frequently uses the kimono to tell a story. Students will design their own kimonos using designs and images to describe themselves inspired by Japanese tradition. Kimonos are traditional Japanese garments selected by the person wearing them with great care—as kimonos can reveal age, marital status and wealth.

Related Subjects:

Visual Art and English-Language Arts

Class Time Required:

Two—one hour class sessions

Resource Guide Images/Materials:

- Image 1: *Double Fuji*, Heavenly Victory Series, 2007-2010
- Image 4: *Skyways*, Heavenly Victory Series, 2007-2010
- Plain white paper
- Pencils
- Colored pencils or markers
- Origami paper and glue sticks (optional)
- Black Mounting boards (optional)
- Scissors
- Appendix: Kimono template

Procedures:

1. Share Images 1 and 4 with your students. Use the Artful Thinking Routines listed on the back of each image to help your students investigate each work of art closely.
2. Have the students trace the kimono stencil onto their paper.
3. Let them design a garment that represents them. Ask students to brainstorm a list of words that describe who they are and the quality of their character. Next ask the students to come up with symbols or images that are linked with those words. For example, someone who describes themselves as happy may select a hummingbird. Now the students are ready to draw these images creatively onto the kimono template and color.
4. Cut out the kimono outline and mount onto a thicker board or paper.
5. Have some students volunteer to share their kimonos. Ask them to share opinions why the images they have chosen to place on their kimonos are good examples of symbols of who they are.

Extension:

Conduct a short research project on the importance of kimonos to Japanese culture.

Sources:

"Japanese Kimono Collage." K 6 Art. N.p., n.d. Web. 09 Mar. 2014. <<http://www.k6art.com/2012/03/19/japanese-kimono-collage/>>.

"Kids Web Japan." *History of Kimonos*. N.p., n.d. Web. 09 Mar. 2014. <<http://web-japan.org/kidsweb/virtual/kimono/kimono01.html>>.

"Sakura Ave." *Sakura Ave RSS*. N.p., n.d. Web. 09 Mar. 2014. <<http://sakuraave.com/1144/translating-kimonos/>>.

Post-Visit Activities



Lesson Four:

Painted Magnetic Craft Sticks*

Lesson Overview:

Students will learn how to approximate wood stain in order to obtain specific color while also preserving the visual grain texture of the wood.

Related Subject:

Visual Art

Class Time Required:

One hour class session

Materials:

- Popsicle sticks (craft sticks)
{The sticks can also be used to make picture frames for photos and artwork.}
- Watercolor paints
- Paint brushes
- Permanent markers
- Magnet
{Inexpensive packages of magnets are available at stores, like Walmart or Target. Additionally, 10 feet of magnet tape can be found at Home Depot or Lowes for approximately \$6.}
- Glue
{1) If not using self-adhesive magnets. 2) or creating the frame.}

Procedures:

1. For inspiration quickly share Images 1 and 3. Show Image 1 and discuss the architectural elements and Image 3 for the drawing techniques.
2. Let students create patterns or doodles on craft sticks using permanent markers. Perhaps they might choose ideas like birds, mountains or waves inspired by John Cederquist's art.
3. Next, the students will stain the craft sticks using the watercolor paint. Ask them to carefully observe how the amount of water they use changes how much of the wood grain pattern they can see on the stick.
4. Allow to dry. Once the sticks are dry add the magnets or glue into a frame.
5. Ask students to describe what they learned, liked or noticed while working on this project.

Sources:

"Art Teacher in LA." *Art Teacher in LA*. N.p., n.d. Web. 09 Mar. 2014.
<<http://artteacherinla.wordpress.com/?s=3rd+grade>>.

"The Popsicle Was Invented By An 11 Year Old." *Today I Found Out RSS*. N.p., n.d. Web. 09 Mar. 2014.
<<http://www.todayifoundout.com/index.php/2011/08/the-popsicle-was-invented-by-an-11-year-old/>>



Lesson Five: ***Koi Fish***

Lesson Overview:

John Cederquist uses Japanese inspired elements to decorate his artworks and frequently uses fish in the center of his trays. In Japanese culture koi are fish that are thought of as “living” jewels.

The history of the koi fish is believed to be dating back twenty million years ago. The fish symbolizes the lessons and trials in life. Koi fishes swim upstream, demonstrating its powerful force. Also, the unique colors symbolize the aspects or outcomes in life, such as a Kohaku, a koi with a white body and red spots, symbolizes success.

Related Subjects:

Visual Art

Class Time Required:

One hour class session

Materials:

- Appendix: Class set of koi drawing warm-up sheets
- Pencils
- Construction paper or watercolor paper (cut into 6” x 18”)
- Watercolor paints or tempera paints
- Paint brushes
- Water cups
- Paper towels

Procedures:

1. Begin lesson by sharing images of Japanese koi fish in ponds. (This exact wording used in Google images search engine will result in many helpful images.) Ask students to describe the colors they see the most of and those they see the least of on the koi fish. Ask students to describe the color of the pond water and how it effects the colors on the koi fish. It is also to ask students to describe the shape of the koi fish as seen from above.
2. Next, ask students to complete koi drawing warm-up exercise. Remind students that the more they practice drawing the better they will get.
3. Students are now ready to move onto their watercolor paper. Ask students to turn their paper on the vertical or portrait layout—similar to a scroll painting. Direct students to draw an odd number of koi fish, either three or five onto the paper. Perhaps they can choose to include only a tail or head of a koi fish as if it were swimming into or out of the scene.
4. Once students are happy with their drawings they should begin painting using the colors and patterns they observed in the introduction of the lesson.

5. When paintings have dried—ask students to volunteer to share their artwork and what they learned, liked or noticed when creating their work of art. Then, ask if anything unexpected happened while using the paint and how they reacted to the surprise.

Sources:

"Koi Fish Art Lesson." *Deep Space Sparkle*. N.p., n.d. Web. 10 Mar. 2014. <<http://www.deepspacesparkle.com/2011/05/12/koi-fish-art-lesson/>>.

"What Do Koi Fish Symbolize?" *LoveToKnow*. N.p., n.d. Web. 10 Mar. 2014. <http://feng-shui.lovetoknow.com/What_Do_Koi_Fish_Symbolize>.

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.

Balance: The way in which the elements in visual arts are arranged to create a feeling of equilibrium in a work of art. The three types of balance are symmetry, asymmetry and radial.

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.

Contrast: Difference between two or more elements (e.g., value, color, texture) in a composition; juxtaposition of dissimilar elements in a work of art; also, the degree of difference between the lightest and darkest parts of a picture.

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

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.

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.

Linear perspective: A graphic system used by artists to create the illusion of depth and volume on a flat surface. The lines of buildings and other objects in a picture are slanted, making them appear to extend back into space.

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.

Motif: A unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm.

Movement: The principle of design dealing with the creation of action.

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

One-point perspective: A way to show three-dimensional objects on a two-dimensional surface. Lines appear to go away from the viewer and meet at a single point on the horizon known as the vanishing point.

Pattern: Anything repeated in a predictable combination.

Perspective: A system for representing three-dimensional objects viewed in spatial recession on a two-dimensional surface.

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).

Principles of design: The organization of works of art. They involve the ways in which the elements of art are arranged (balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation, unity).

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

Rhythm: Intentional, regular repetition of lines or shapes to achieve a specific repetitious effect or pattern.

Sculpture: A three-dimensional work of art either in the round (to be viewed from all sides) or in bas relief (low relief in which figures protrude slightly from the background).

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

Shape: A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or is made by humans.

Space: The emptiness or area between, around, above, below or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them. See two-dimensional and three-dimensional.

Still life: Arrangement or work of art showing a collection of inanimate objects.

Style: A set of characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artist.

Stylized: Simplified; exaggerated.

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

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

Theme: An idea based on a particular subject.

Three-dimensional: Having height, width, and depth. Also referred to as 3-D.

Tint: Color lightened with white added to it.

Tone: Color shaded or darkened with gray (black plus white).

Two-dimensional: Having height and width but not depth. Also referred to as 2-D.

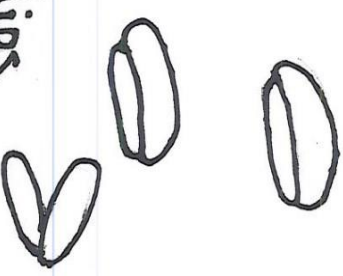
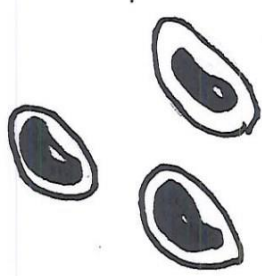
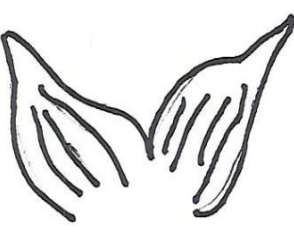
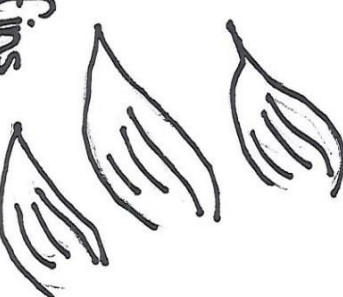
Value: Lightness or darkness of a hue or neutral color.

Vanishing point: In perspective drawing, a point at which receding lines seem to converge.

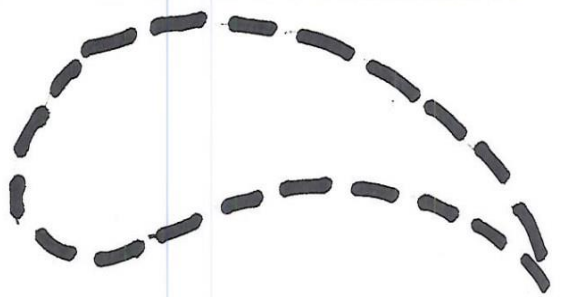
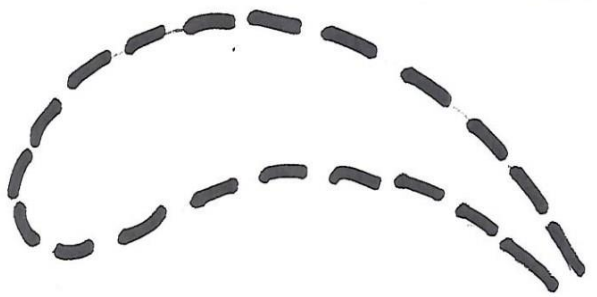
Variety: A principle of art concerned with combining one or more elements of art in different ways to create interest.

Appendix

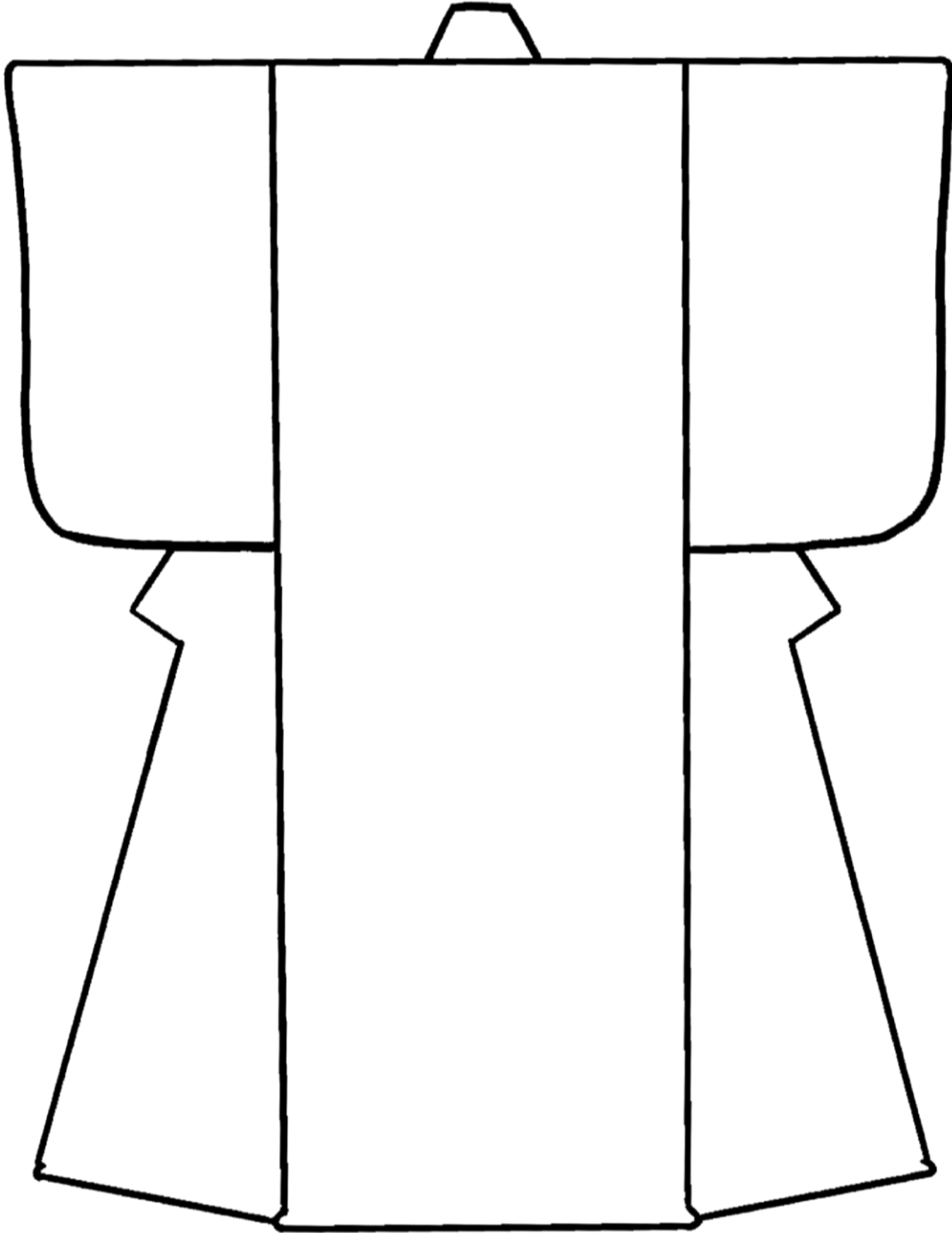
Koi Warm Up: Repeat the shapes in the open squares.

<p>lips</p> 		<p>eyes</p> 	
<p>tail</p> 		<p>fins</p> 	

Connect the dashes to practice drawing the koi's bodies.



Design your own kimono!



Name _____

Date _____

Elements of Art.

Elements of Art are sensory components used to create works of art: line, color, shape, form, texture, value and space.

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).

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.

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

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

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

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.

The Artful Thinking Program

COLORS, SHAPES, LINES

What are they like? What do they do?

A routine for exploring the formal qualities of art.

1. Take a minute to look at the artwork. Let your eyes wander over it freely. What do you see? Take a few observations from students and then move on to the next step.
2. Observe and describe the colors, shapes and lines in detail. Make 3 columns.

COLORS What colors do you see? Describe them.	SHAPES What kinds of shapes do you see? Describe them.	LINES What kinds of lines do you see? Describe them.

3. Choose a kind of color, shape or line that you listed.
* How does it contribute to the artwork overall? (How does it help the artwork “work?”)

Consider:

- How does it contribute to how the artwork feels?
 - How does it contribute to the mood of the artwork?
 - How does it contribute to how the artwork looks?
 - How does it contribute to the story the artwork tells?
 - How does it contribute to the ideas in the artwork?
- * Do this with at least two elements. They can be chosen from any column.

4. What new ideas do you have about the artwork? What do you see now that you didn't see before?

The Artful Thinking Program

I SEE / I THINK / I WONDER

A routine for exploring works of art and other interesting things.

- What do you see?
- What do you think about that?
- What does it make you wonder?

WHY

To help student make careful observations and thoughtful interpretations; to stimulate curiosity and set the stage for inquiry.

WHEN

Use this routine when you want students to think carefully about why something looks the way it does or is the way it is.

HOW

Ask students to make an observation about the artwork or topic and follow up with what they think might be going on or what they think this observation might be. Encourage students to back up their interpretation with reasons. Ask the students to think about what this makes them wonder about the artwork or topic.

The routine works best when a student responds by using the three stems together at the same time, i.e., *“I see..., I think..., I wonder”* However, you may find that students begin by using one stem at a time, and that you need to scaffold each re-sponse with a follow up question for the next stem.

The routine works well in a group discussion but in some cases you may want to have students carry out the routine individually on paper or in their heads before sharing them out as a class. Student responses to the routine can be written down and recorded so that a class chart of observations, interpretations and wonderings are listed for all to see and return to during the course of study.

The Artful Thinking Program

PERCEIVE, KNOW, CARE ABOUT

A routine for getting inside viewpoints.

Three core questions guide students in the process of exploring a viewpoint:

- What can the person or thing *perceive*?
- What might the person or thing *know about or believe*?
- What might the person or thing *care about*?

What kind of thinking does this routine encourage?

This routine helps students to explore diverse perspectives and viewpoints as they try to imagine things, events, problems, or issues differently.

When and where can I use it?

Use the routine when you want students to open up their thinking and look at things differently. It can be used as an initial kind of problem solving brainstorm that opens up a topic, issue, or item. It can also be used to help make abstract concepts, pictures, or events come more to life for students. Exploring different perspectives can lead to a richer understanding of what is being studied.

What are some tips for starting and using this routine?

This routine asks students to step inside the role of a character or object—from a picture they are looking at, a story they have read, an element in a work of art, an historical event being discussed, and so on—and to imagine themselves inside that point of view. Students are asked to speak or write from that chosen point of view.

In getting started with the routine the teacher might invite students to look at an image and ask them to generate a list of the various perspectives or points of view embodied in that picture. Students then choose a particular point of view to embody or talk from, saying what they perceive, know about, and care about. Sometimes students might state their perspective before talking. Other times, they may not and then the class could guess which perspective they are speaking from.

In their speaking and writing, students may well go beyond these starter questions. Encourage them to take on the character of the thing they have chosen and talk about what they are experiencing. Students can improvise a brief spoken or written monologue, taking on this point of view, or students can work in pairs with each student asking questions that help their partner stay in character and draw out his or her point of view.

How does it make thinking visible, and how can I document it?

Students' responses can be written down so that various perspectives can be examined and contrasted. This might take the form of a grid in which the perspectives are listed at the top and the three questions down the left-hand side. Using the grid, a teacher might ask, whose position seems the most similar to each? Different? Most like your own?

The Artful Thinking Program

CREATIVE QUESTIONS

A routine for creating thought-provoking questions.

1. Brainstorm a list of at least 12 questions about the artwork or topic. Use these question-starts to help you think of interesting questions.
 - Why...?
 - What are the reasons...?
 - What if...?
 - What is the purpose of...?
 - How would it be different if... ?
 - Suppose that...?
 - What if we knew...?
 - What would change if...?

2. Review your brainstormed list and star the questions that seem most interesting. Then, select one of the starred questions and discuss it for a few moments. (If you have the time, you can discuss more than one question.)

3. Reflect: What new ideas do you have about the artwork or topic that you didn't have before?

WHY

Use Creative Questions to expand and deepen students' thinking, to encourage students' curiosity and increase their motivation to inquire.

WHEN

Use Creative Questions when you want students to develop good questions and think deeply works about of art or topics in the curriculum.

HOW

Work as a whole class or in small groups. Or mix it up. For example, do step 1 as a whole class, do step 2 in pairs, and step 3 as a whole class again.