



CENTRAL SCHOOL CULTURAL ARTS PROGRAM **PICTURE PERSON- VOLUNTEER PROCEDURE INFORMATION**

Welcome to Central School Cultural Arts Program. Our program aims at stimulating the imagination of the students and broadening their ability to appreciate works of art. We are excited to have you as a volunteer. Enthusiasm is the only prerequisite to be successful in this program. No art history or art appreciation experience is necessary. As long as you bring your enthusiasm into the classroom, you will be rewarded by the student's insightful questions and comments and by the joy they show when creating their own work of art.

1. MAKE DATE AND TIME ARRANGEMENTS WITH TEACHER

Your presentation will usually take about 45 minutes to 1 hour. Some teachers may be more flexible and allow more time for more involved projects. At the beginning of the month contact your teacher to arrange a mutually convenient time. Teacher contact information can be found in the Central School Student Directory or on the Central Website <http://www.district96.org/central/staff-directory/>. The old fashioned note in the backpack is always an option, however in certain circumstances a less than reliable option.

2. GO TO CULTURAL ARTS STORAGE ROOM AND THE PTA WEBSITE

- A. Determine your artist for that month. Look at the *Curriculum Schedule* attached.
- B. Write down your presentation date and time on the *Cultural Arts Calendar* located on the bulletin board in the store room. This should avoid complications if another class wants to present the same artist on the same day and time.
- C. Locate artwork by checking the *Inventory List*, posted on the bulletin board. Sculptures are in the library display case. Prints are either on display near your classroom or in the storage room's closets. Additional prints are stored in the attic. You are welcome to use these to enhance your presentation.
- D. Sign out the particular artist folder and music CD (if available) on the *Checkout List* posted on the bulletin board. Folders are kept in the file cabinet, located in the right hand closet. They are filed in alphabetical order for each artist. You may also access the same information from the Central PTO Website, (<http://www.centralptonews.org/CESCAP/index.htm>).
- E. If you would like to access the PTO cultural arts website from the classroom, coordinate with the teacher to ensure a laptop is available in the classroom and that it can be hooked up to a screen.
- F. Music enhances the student's experience, so we are collecting copies of any music CD's that you may make as part of your presentation. Please check out a copy of the CD for your artist (if any) and remember to put a copy the CD you use for your presentation in the music box under that artist for future use.
- G.

3. REIMBURSEMENT

Basic materials such as colored paper, paints, fabric, beads etc. are in the storage closet so you do not need to purchase these. However, sometimes volunteers want to purchase special items (e.g. popsicle sticks, clay, etc.) for the project. If you would like to be reimbursed for your expenditure, fill out the attached **Reimbursement Form**, have a cultural arts co-chair sign off on it and drop off the completed form with your receipt in the PTO box addressed to the treasurer for reimbursement.

4. PLAN LESSON AND ACTIVITY

For ideas and suggestions, you may refer to sample outlines found either in the folder or website. However, you may also come up with your own lesson plan. Additional books and information may be found in the Central and the Riverside Public libraries. Be prepared. Have materials pre-cut, assembled, and sorted to ensure a smooth lesson and activity. Also, see the attached pages for *general question suggestions and ideas*. You may also prepare an "Ask Me" memo for the students to take home. This memo allows the parents to participate in this program. A sample "*Ask Me*" memo is attached for your reference. Most projects are taken home; however, a teacher may request them for display in or outside the classroom.

5. INFORM LEAD ROOM PARENT OF CHANGES YOU MAY MAKE

If you are altering the schedule significantly, that is, if you are making your presentation one month ahead, or a month behind, please let the Lead Room Parent know so that materials are available. Please also make sure that the Cultural Arts Calendar is updated as to when you are presenting your artist.

6. HAVE FUN WITH YOUR STUDENTS

Have fun and watch how the students respond to your presentation. You may even learn some new things yourself. Feel free to contact the Chairperson of Cultural Arts or your Lead Room Parent for additional assistance, as well.

7. PROMPTLY RETURN PRINT AND CHECK IN THE FOLDER AND CD

Return the print, folder and CDs and check-in the folder and music CD on the *Check-Out List*.

8. DROP OFF NEW IDEAS

If you have new ideas or information that you would like to add to the file for future users (e.g. pictures, postcards, articles, bibliographies, new ideas for activities) you may drop this into the *Future File Information Box* located in the storage room. It will be entered onto the Website first, and then put into the folder. Please date these items to help us keep track of the file's status.

9. INFORM CULTURAL ARTS CHAIRPERSON OF NEEDED REPAIRS OR MISSING ITEMS

When you notice a loose or broken frame, or cannot find an item, please notify the chairperson for repair/action.

10. STACK PICTURES CAREFULLY

Avoid stacking large pictures up against smaller ones.

Thank you for your time and creativity. Do not hesitate to contact the chairperson with any questions. If you are having difficulty scheduling monthly presentations, please seek assistance so that we can work together to bring this wonderful program to all of the students at Central.



CENTRAL SCHOOL CULTURAL ARTS PROGRAM SUGGESTED CURRICULUM

	OCTOBER	NOVEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY
	COLORS & SHAPES	STORIES IN ART	PEOPLE AT REST; PORTRAITS	THE WORLD Topsy Turvy	PEOPLE IN ACTION	ENCHANTED LANDSCAPES	FIELD TRIPS
K	Calder <i>Hovering Bow Ties</i>	Wood <i>American Gothic</i>	Cassatt <i>Woman and Child</i>	Miro <i>People, Dog and Sun</i>	Breugel <i>Winter Landscape</i>	Rousseau <i>The Waterfall</i>	Riverside Arts Center
1st	Braque <i>Birds</i>	Tanner <i>The Banjo Lesson</i>	Picasso <i>Mother and Child: Harlequin</i>	Klee <i>Head of Man</i>	Degas <i>Pink and Green Dancers in Blue</i>	Gauguin <i>Nefea</i>	Tour of Central School
2nd	Mondrian <i>Opposition of Lines Red and Yellow</i>	Lee <i>Thanksgiving</i>	DaVinci, Leger, Warhol <i>Mona Lisas</i>	O'Keefe <i>Sky Over Clouds</i>	Grandma Moses <i>Sugaring Off</i>	Renoir <i>Rower's Lunch: On the Terrace</i>	Riverside Arts Center
3rd	Horse Tomb Figure <i>(Tang Dynasty)</i>	Caillebote <i>Paris. A Rainy Day</i>	Valazquez <i>Infanta Margarita</i>	Picasso <i>Man With A Pipe: Three Musicians</i>	Mask <i>(Mukenga)</i>	Van Gogh <i>Starry Night</i>	Walking Tour of Riverside
4th	Dobson <i>Hopi Jar Paqua's Jar</i>	Wyeth <i>Christina</i>	Rembrandt, Van Gogh <i>Self-Portrait</i>	Giovanopoulos <i>Foot</i>	Marshall <i>Many Mansions</i>	Matisse <i>Goldfish</i>	Tour of Frank Lloyd Wright Home and Studio
5th	Kahlo <i>The Frame</i>	Chagall <i>I and the Village</i>	Albright <i>Into the World... ...Ida</i>	Magritte <i>Time Transfixed</i>	Seurat <i>Afternoon on the Island of LaGrand Jaite</i>	Monet <i>The Artist's Garden</i>	Walking Tour of Chicago and Art Institute

Central School PTO

Check Request / Expense Reimbursement

Date requested _____

(For Treasurer:) Check # _____

Amount \$ _____

Date of check _____

Payee: _____

(Unless noted below, reimbursement will be left in Treasurer's envelope in PTO folder in school office. You will be notified via email.)

_____ Please mail directly to Payee: _____

Requested by _____

Phone #/ e-mail address _____

Committee or program _____

Signature of program chair: _____

Purpose of expense _____

9/11/2009

Attachment (Reimbursement Form) - 2



927 Noyes Street
Evanston, IL 60201
328-9222

Artistic Directors:
Ellen Kamerling
Joanna Pinsky

QUESTIONS TO ASK WHEN VIEWING ART

STRUCTURAL QUESTIONS

- 1) What shapes do you see?
- 2) Do you see mostly horizontals and verticals or diagonals and curves. Where are they? Explain the horizontals and verticals make a calm picture while diagonals cause action, and curves soft movement.
- 3) Are there any patterns? Look for repetition of directions as well as decorative patterns.
- 4) Notice the edges of the shapes. Are they rough, hard or soft?
- 5) Notice the edge of the painting. Do the shapes go to the edge, over the edge or are they contained? Is there a border? Are you seeing the whole picture or part of the picture?

EMOTIONAL QUESTIONS

- 1) Do you like it? Why or why not? (Note that some people may like a painting for the same reason others dislike it. Example: Arthur likes it because it is full of random activity while Sara dislikes it because it is "chaotic")
- 2) What feeling does the painting give?
- 3) What in the picture makes you feel that way. (Shape? Color? Brushstrokes? Story? etc)
- 4) Can you make up a story about the painting?

QUESTIONING PROCESS

- 1) *Ask open ended questions that require informational feedback, rather than yes/no, or good/bad answers.
Ex. What place in nature does this green remind you of?
(Going to person's personal reference point makes it meaningful to them).

- 2) Ask questions of choice.
Ex. Does this blue make you peppy or sad? Why? How does that one make you feel? Which do you like better?

You can engage in another question based on information in answer, but remember your main theme is what you want to get across.

Responses to answers given:

Do not judge! Ex. very good

Instead- Ex. That's interesting, I have to think about that.
Does anyone else have an idea?

***Most important- Do what you relate to, feel it and enjoy it and they will too.

HOW TO VIEW A PAINTING

- 1) Look for main theme you want to stress.
**No right or wrong answer for you or your viewer.
Note theme down. Ex. Flora Exhibit: To observe the variety of ways an artist can express nature. Stress comparisons.
- 2) Look for things in paintings which strike you.
Ex. Feelings, colors, lines, masses, subject matter, comparisons, note these down. Ex. Many different green colors.

Use 1 and 2 to develop questions.

Ex. How does the green in this picture differ from that picture?
How does the green make you feel? Compare it to that one?

Tie together for theme- we see how different artists express green differently.

QUESTIONS TO ASK WHEN VIEWING ART

Do I like it? Why, why not?

How does it feel to me? (ugly, harsh, gentle, silly, powerful, elegant, crude)

What direction does it make you look?

Why is it so large? so small? shaped?

What is the surface like? What makes the surface different than that one?

What questions does this make me ask?

Where do I want to stand in relation to it? Close, far away? What happens if I stare? blink? squint?

What do I see at the edges? in the center?

What does this sound like? (symphony, jazz, melodious)

What shapes do I see? Are they repeated? What do they do for me?

Is there movement or is it still? What's making it move? How are the lines made? Where are the shapes placed in the composition?

Which painting do you like best? Why? Ugliest? Why? Prettiest, why?

MOTIVATION SUGGESTIONS

How to arouse the children's imagination and help them express themselves?

- Make looking at the picture a discovery. Work for surprises.
- Don't talk too long -- The children have short concentration spans. Allow them to participate with comments.
- Be relaxed and let the experience be a warm and friendly one.
- Do not impose adult taste. Taste exists at different levels. It is often the result of training. Encourage the children to use their own sense of observation and intuition, instead of relying on other people's preconceptions.
- Present the picture on the children's level of interest and understanding and within their personal experience.
- Stimulate the senses: see, hear, touch, taste, smell.
- Stress the emotional rather than the intellectual approach. Ask "How does it make you feel?" rather than "What can you learn from it?"
- Talk about the muscular sensations of the characters portrayed. "How do you walk when the wind is blowing in your face?" "Pretend you are pouring milk from a pitcher." "What would you do if you could go into that scene?"
- Remember, no picture is REAL. Each is an organization of lines, colors, forms and textures.
- Compare artists' media and techniques with the children's own way of working with art.
- Stir up the children's imagination. "What direction did the horse or man go from here?" "What pose preceded this picture?" "What are all the blue things you can think of?"
- Teach a short song or a poem to set the stage.
- Sharpen the children's sense of observation by counting, guessing or identifying items in a picture.
- Provide opportunities for considered choices and judgments.
- Many factors make up the effectiveness of the classroom visit: the way you enter the room or carry the work of art, the expression on your face, the clothes you are wearing, etc.

PROFILE OF A PICTURE PERSON

THE SOURCE FOR THIS TEXT IS A DESCRIPTION OF THE SHOW-ME-A-PICTURE PROGRAM IN THE ELEMENTARY SCHOOLS OF ROCKFORD, ILLINOIS.

A picture person

1. Is interested in art in general and specifically in the artist and picture of the month.
2. Can convey this interest and arouse the children's interest by discussing:
 - Colors
 - happy colors (light, bright, gay)
 - mood-creating colors (quiet, dark, dull)
 - texture colors (shiny, transparent)
 - colors that determine time of day or season
 - different shades of one color
 - colors repeated around different parts of the picture
 - contrasting colors
 - Shapes
 - round, square, tall, pointed shapes
 - shapes high or low in picture
 - curves, angles, lines, planes
 - Time, as it is represented in the picture
 - Action or the lack of action in the picture
 - Characters
 - their moods and feelings
 - their interactions with one another
 - their relationships
 - their relevance to the children's experiences.
3. Can heighten the children's curiosity by:
 - Creating surprise elements (such as talking about the picture before showing it)
 - Asking questions
 - Suggesting tie-ins with geography, history, natural sciences, etc.
 - Using props (magic bag, pantomime, stories or poems, music or rhymes, puppets, other pictures, etc.)
4. Is never afraid to say:
 - "I don't know."
 - "What do you think?"
 - "Let's find out if we can."
5. Is always:
 - Pleasant and enthusiastic
 - Courteous and friendly
 - On time and prepared.

PICTURE PERSON DO'S AND DON'TS

DO be prompt -- If teacher is to have the class ready, you must be on time.

DO stimulate interest in the picture.

DO come prepared with a lesson outline, but be flexible to the responses of the group.

DO ask questions so the children will have a chance to express their feelings and use their imagination.

DO accept the children's right to like or dislike the picture. There is no "right" or "wrong" reaction to art.

DO place the picture in its historical context, especially in the older grades.

DO attempt to introduce a couple of new words, if possible.

DO get the children to see and feel things in the picture.

DO suggest that children try painting with the artist's techniques.

DO talk on the children's own age level.

DO add new facts, comments, ideas and suggestions to the folders.

DO handle the pictures carefully.

DON'T stay too long -- Leave when the interest is high.

DON'T dwell on the artist or become too literal.

DON'T lecture or expound with a fixed presentation.

DON'T tell the children what you think the picture is all about.

DON'T dwell on your personal feelings or prejudices about the picture.

DON'T dwell on the historical era. At primary level, forget it.

DON'T attempt to teach a complete art vocabulary.

DON'T force the aesthetic vision of an adult onto children.

DON'T suggest that the children copy the painting as is.

DON'T use a 6th grade presentation for a group of 2nd graders.

DON'T just follow the lesson outlines of other volunteers. Add your own ideas and observations.

Leading questions that extend the process of observing and interpreting art

WHO do we see here? This question asks the students to delve more deeply into what they can and cannot surmise about the characters depicted.

Carry on with: *How old do you think they are? What can you guess about their personalities? What do you think they do? Do they seem to be posing? Where do they seem to be looking? How can you tell all this?*

WHERE is this taking place? This question asks students to examine the setting for the action.

WHEN is this happening? This question asks about the time of day, season or era. The latter is usually determined by dress, furniture, architecture or decor. Time and season are indicated as much by color and light as by subject matter. These issues are not concrete. If student experience is limited and their answers inexact – "it's the olden times" – don't push them beyond their comfort level. Just make sure they look carefully throughout the picture and ground their answers in observations.

WHAT ABOUT...(pointing to a detail not yet discussed)? This question asks students to pinpoint objects, clothes, activities, body language, gestures, expressions, colors and so forth—things having an effect on meaning but which might be noticed yet not consciously noted.

HOW are these two pictures similar and how are they different? This question asks students to compare and contrast images as a way of getting clearer about specifics. It also introduces the idea that art exists in relationship to other things.

Questions that lead to reflecting on observations

What do others think about that? (an interpretive remark) This question asks for substantiation or disagreement from the group, encouraging dialogue, moving toward consensus or clarification of different views.

Is there anything else that makes you think that? This question asks students to reflect on various aspects of the picture to test the logic of their interpretation.

What can we learn from thinking about....? This question asks students to reflect further on something they have spoken about. It also indirectly suggests that the artist might have intentions in mind, usually a matter of conjecture. (This is a question which works best with older students.)

Leading questions that extend the process of observing and interpreting art

WHO do we see here? This question asks the students to delve more deeply into what they can and cannot surmise about the characters depicted.

Carry on with: *How old do you think they are? What can you guess about their personalities? What do you think they do? Do they seem to be posing? Where do they seem to be looking? How can you tell all this?*

WHERE is this taking place? This question asks students to examine the setting for the action.

WHEN is this happening? This question asks about the time of day, season or era. The latter is usually determined by dress, furniture, architecture or decor. Time and season are indicated as much by color and light as by subject matter. These issues are not concrete. If student experience is limited and their answers inexact – "it's the olden times" – don't push them beyond their comfort level. Just make sure they look carefully throughout the picture and ground their answers in observations.

WHAT ABOUT...(pointing to a detail not yet discussed)? This question asks students to pinpoint objects, clothes, activities, body language, gestures, expressions, colors and so forth—things having an effect on meaning but which might be noticed yet not consciously noted.

HOW are these two pictures similar and how are they different? This question asks students to compare and contrast images as a way of getting clearer about specifics. It also introduces the idea that art exists in relationship to other things.

Questions that lead to reflecting on observations

What do others think about that? (an interpretive remark) This question asks for substantiation or disagreement from the group, encouraging dialogue, moving toward consensus or clarification of different views.

Is there anything else that makes you think that? This question asks students to reflect on various aspects of the picture to test the logic of their interpretation.

What can we learn from thinking about....? This question asks students to reflect further on something they have spoken about. It also indirectly suggests that the artist might have intentions in mind, usually a matter of conjecture. (This is a question which works best with older students.)



A S K M E

[Date]

Today, The Cultural Arts Volunteer (_____) visited our class.

We learned about the artist _____ (*[insert birth/death]*).

We saw and talked about some of _____'s paintings, including:

- *[list artist's works you showed/discussed]*
- _____

Ask me about _____ [*e.g. the colors in the artist's paintings, the type of art work, the materials used, etc.*]

Ask me about _____ [*e.g. impressionist/impressionism, cubism, modern art, mobiles, pastels, watercolors, etc.*]

Today I made _____ [*insert what project you made*]

Learning about art is fun!