MUSEUM EDUCATOR NAMED TO UNT STAFF

NTIEVA welcomes the announcement of the one-year appointment of Nancy Berry to the UNT Art Department teaching staff. With graduate degrees in both art history and art education and a rich background in museum education, Nancy is an invaluable asset to the Art Department, as well as to the NTIEVA.

Nancy taught art in grades K-9 for seven years. After completing graduate work, she taught art education and museum education for ten years at Southern Methodist University and served as Curator of Education at the Meadows Museum. In 1989, she was made Director of Education at the Dallas Museum of Art, a position she held until her recent appointment at UNT.

Berry is co-editor with Susan Mayer of Museum Education: History, Theory and Practice and is the recipient of numerous awards in the field, including NAEA's Museum Educator of the Year in 1990. In addition, she has served on NAEA's Board of Directors as both a regional and national director.

Welcome, Nancy! We're looking forward to your association with the North Texas Institute for Educators on the Visual Arts.

5th grader Rene Cox with computer-generated design

COMPUTER CLASS STUDIES MONDRIAN

Melba Vandaveer, 2nd grade teacher at Bedford Heights Elementary, HEB ISD, taught a summer computer course in Logowriter to fifth graders immediately after attending the 1991 Summer Institute. In her class, the students created designs with shapes and colors while learning to use the commands for this program.

Melba told the NTIEVA staff that during the first week of the class she "woke up in the middle of the night" with the realization that this was the perfect opportunity to introduce students to non-objective art. The next day, she showed students the work of Mondrian, and after a discussion of the artist's life, work, influences and style, the students were given the problem of generating their own Mondrian-like compositions. In doing so, they also demonstrated mastery of the computer commands, math applications of shape and measurement, spelling, and decision-making skills.
UNITS BUILD BRIDGES WITH ART

After a comparison of whole-language themes and those found in art, and an inventory of visual resources available at each school, participants at the 1991 Summer Institute developed units they could implement in the fall. Not surprisingly, many of them dealt with the theme of "self".

This newsletter features units aimed at developing self-awareness and self-esteem, and is designed for second and third grade. Units will regularly be featured in newsletters for sharing across districts. Please send details of your successfully implemented units. We welcome black and white photos as well, of either class activities or student work!

SELF-AWARENESS - Unit Objective: To build or enhance each child's self-esteem.

Bedford Heights Elementary School - H.E.B. I.S.D. - Sonja Starnes, Art Specialist

Second Grade: Melba Vandaveer, Teacher

<table>
<thead>
<tr>
<th>Day</th>
<th>CLASSROOM</th>
<th>ART ROOM</th>
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<tbody>
<tr>
<td>1</td>
<td>Define self-portrait. Show and discuss reproductions of self-portraits by</td>
<td>Define portrait and self-portrait. Look at examples of portraits by</td>
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<td>master artists (Rembrandt and Van Gogh). Students draw self-portraits</td>
<td>various artists. Discuss proportion, shapes of facial elements. Begin</td>
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<td>using pencils and/or crayons. (Note: Children in art this semester will be</td>
<td>self-portrait.</td>
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<td>be doing in-depth study of portraiture.)</td>
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<td>2</td>
<td>Discuss emotions/feelings that artists have portrayed in self-portraits.</td>
<td>Continue portraits. Use fingers to measure and compare parts of the</td>
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<td>Students will look again at their own self-portrait from Day 1 and answer</td>
<td>face. Discuss width and length of nose, placement and width of mouth.</td>
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<td>questions such as, &quot;How were you feeling when you did your picture - sad,</td>
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<td>happy, excited, frightened, surprised? Students write one or more</td>
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<td>sentences describing their feelings.</td>
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<td>3</td>
<td>Discuss students' families. Discuss the term SETTING. Show reproductions</td>
<td>Discuss drawing techniques for ears, neck and hair. Continue self-</td>
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<td></td>
<td>by master artists of family groups (Copley, Cassatt, Renoir). Begin to use</td>
<td>portrait drawings.</td>
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<td>the word 'masterpiece' as anything made with extraordinary skill. Use</td>
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<td>sentence starters to help children write about their families. These</td>
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<td>sentences may be done on a paper shaped like a house.</td>
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<td>4</td>
<td>Finish writing about families. Students will illustrate their family group</td>
<td>Discuss the terms background and SETTING. Ask each child to determine</td>
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<td>on construction paper.</td>
<td>his/her favorite place and draw it in the background portion of his self</td>
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<td></td>
<td>portrait.</td>
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<td>5</td>
<td>Begin discussion of friends and friendship. Show reproductions by Homer</td>
<td>Begin adding color to self-portraits. Use crayons. Demonstrate and</td>
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<td></td>
<td>and Breughel that depict friends playing together. Read a book that</td>
<td>discuss mixing colors to achieve particular colors, shades, and tints</td>
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<td>portrays friendships.</td>
<td>needed for portraits.</td>
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<td>6</td>
<td>Discuss signatures as a statement of self. Look for signatures of artists in</td>
<td>Continue adding color to self-portraits.</td>
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<td>the reproductions that have been studied. Look at Stuart Davis' signature</td>
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<td>on Blips and Ifs.</td>
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<tr>
<td>7</td>
<td>Children will begin their own &quot;masterpiece&quot;. Discuss and web on the</td>
<td>Continue self-portrait.</td>
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<td>board things students want to include their art work. If possible, let</td>
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<td>children choose from a variety of media.</td>
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<td>8</td>
<td>Finish 'Masterpiece'.</td>
<td>Complete self-portrait.</td>
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<tr>
<td>Day 1</td>
<td>Read <em>The Important Book</em> by Margaret Wise Brown. Each student will write his/her own page and draw a self-portrait for a class book. The teacher will write and draw a page for the book also.</td>
<td>Read <em>Art and Man</em> issue about Grandma Moses. Discuss favorite memories of students. Each student will draw his/her favorite memory and show himself/herself in the drawing.</td>
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<td>Day 2</td>
<td>Look at and discuss self-portraits by famous artists. Describe the emotions or feelings that each artist has portrayed in these portraits. Teacher will guide discussion to include ways the artists used colors, lines and other sensory elements to achieve particular feelings in their art works. Students will write paragraphs about what makes them happy, sad, excited, etc.</td>
<td>Continue memory pictures. Discuss focal point or center of interest and use the term &quot;main idea&quot;.</td>
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<td>Day 3</td>
<td>Students will write information about self and family. Begin booklet &quot;Read About...&quot;. Display several reproductions in the room showing families. Read the book <em>People At Home</em>.</td>
<td>Refer back to Grandma Moses work and remind students of the use of pattern in their work. Students will find ways to use pattern and repetition in their pictures.</td>
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<td>Day 4</td>
<td>Continue booklet.</td>
<td>Continue memory pictures. Encourage students to mix colors.</td>
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<td>Day 5</td>
<td>Students will make thumbprints, study the prints using a magnifying glass and then classify them. Afterward they will make the print into an imaginative creature or object.</td>
<td>Continue memory pictures. Discuss ways to draw attention to the main idea or center of interest. Contrasting values and textures, directional lines, details and intense color, and the center of interest should be mentioned.</td>
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<td>Day 6</td>
<td>Write descriptions of self... 'then' and 'now' to heighten awareness of growth and change. Rewrite as a poem.</td>
<td>Demonstrate and instruct students in lettering their name onto 12x18 paper so that letters vary in size and fill the paper. Leave a space for the poem being written in the classroom. Letters will be drawn in thick line, block or cursive styles and filled with a different pattern or design. Medium will be colored markers.</td>
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<td>Day 7</td>
<td>Copy poem and glue onto name design in art class.</td>
<td>Finish name design and add poem.</td>
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<td>Day 8</td>
<td>Visiting artist. (Either a portraiture artist to talk about his/her work or a theater person to demonstrate how a face can be transformed with make-up.)</td>
<td>Share art and poems with others in the class.</td>
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PLANO INSTITUTE

Fifty third, fourth and fifth grade teachers and art specialists attended the second summer art institute for Plano teachers, August 5-15. Modeled after the North Texas Institute, the Plano Institute presented participants with basic instruction in integrating art history, art criticism and aesthetics, and art production content with other areas of the elementary curriculum.

Lynda Alford served as institute director, and was assisted in coordination efforts by art specialists Ruth Tice, Bobbie Sniderwin, Jayne Bayne, Diane Matheny, and Debbie Moore.

Innovative presentations characterized the two-week institute. Representatives from the Dallas Origami Society and the Documentary Arts Council were among guests who participated in the day devoted to multicultural education. Nancy Berry presented a slide talk on common themes found in art around the world and one on objects of adornment, after which teachers made towering headdresses.

Secondary art teachers conducted several workshops. Joyce Meyer presented "Surrounded by Art", a slide presentation focusing on elements and principles of art illustrated in environmental objects and scenes. Jan Myers introduced participants to non-objective art through the medium of collage, and Pam Robinson led a session in the constructive critiquing of student work, using the participants' collages as examples. Heidi Allen presented a history of major architectural works using the theme "columns" in her slide talk.

Jan Moberly of Region 10 talked to partici-

pants about art and writing and the NTIEVA staff contributed expertise in art discipline areas. Connie Newton gave a workshop on aesthetics, Bill McCarter on timelines and art history, Jack Davis on the role of imagery in education, and Nancy Cason on integrating art with other curricular areas.

"Deep Ellum Saturday" is planned as a fall follow-up activity for participants, and includes visits to a number of art galleries in that area.

STATEWIDE SYMPOSIUM ON ART ASSESSMENT

On August 1-3, art educators gathered at the University of Texas in Austin for a statewide symposium, "New Directions in Art Assessment: Evaluating Critical & Creative Intelligences." Dr. Jack Davis, NTIEVA co-director and Dr. Connie Newton, UNT assistant professor of art, attended the conference.

This staff development opportunity, sponsored by TEA, was led by experienced art educators Elliot Eisner, Brent Wilson, Jeanne Rollins, Maurice Savigny and others. Presenters identified models for evaluating and documenting mastery of the Texas visual art essential elements. Questions such as "Why assess art programs?" were addressed at the symposium.

Below are selected characteristics which may be used to evaluate the visual arts program in your school:

* The school district and the community recognize art instruction as part of the basic...general curriculum for all students.

* Visual arts content (the essential elements of art) is being taught, pre-K through 12, as required by law.

* Adequate time is regularly scheduled for comprehensive art instruction.

* Instruction provides for sequential development of art concepts and skills.

* Instruction is provided in each of the essential elements and integrated when appropriate.

* Learning focuses upon higher order creative and critical thinking.

For additional information on this conference, contact:

Jeanne Rollins, Art Consultant
Division of General Education, TEA
1701 N. Congress Avenue
Austin, Texas 78701-1494
(512) 463-9556
CHILDREN'S DRAWING SKILLS RESEARCHED

The National Art Education Association announces a new research publication, *Translations: From Theory to Practice*, for the art education field. *Translations* will be published twice a year as a complimentary benefit to NAEA members.

Dr. Richard Salome of Illinois State University has been named editor and has written the first issue, "Research on Drawing." According to Salome, the purpose of the review is to share findings from research on children's representational drawing which may be useful to teachers in thinking about their own ideas concerning how children and adolescents learn to draw.

The following highlights of this research have been extracted from *Translations*, Vol. 1, No. 1, NAEA, Spring, 1991.

* There are some variables other than age which affect the development of drawing abilities.

* There is some relationship between a child's age and the ability to represent objects three-dimensionally in drawings.

* Directing children's attention to movement of objects in an environment of stable forms as in a motion picture and studying the effects of distance on size of objects, overlap, position in space, linear perspective, and texture gradient improves children's abilities to represent the illusion of depth in their drawings.

* Young children can use small or pointed drawing tools without discomfort, and some youngsters create more detailed drawings with pointed tools than they do with blunt ones.

* The cumulative evidence from research concerning the relationship of perceptual training to drawing demonstrates that training to give close attention to information located in the contours of objects and shapes, and drawing practice in using that information does result in greater improvement in representational drawing skills than conventional drawing instruction.

* Visual training to identify the essential features in shapes and objects, combined with practice in using those features in drawing, contributes to the development of mental images of those objects significantly more than observation alone, or drawing alone.

* Practice in drawing objects contributes to the individual's lasting memory of those objects more than observation and discussion alone.

* Teachers should not make all kindergarten children work with wide brushes and large, blunt drawing tools if they want children to increase the amount of detail and representational accuracy of their drawings.

* The size of figures in multiple figure drawings is perhaps a result of the sequence in which the individual child draws them, either large to small or small to large, rather than an indication of their emotional significance to the child.

* In learning to draw, students and fine artists throughout history have used a variety of visual references, including the popular art of their day.

* There appear to be different types of copying, some of which can be beneficial in helping children develop technical skills and confidence in their drawing abilities.

* Copying from popular art and fine artworks can contribute to the development of drawing abilities, provided that copying remains interpretive and does not become habitual.

* No research has provided reliable information concerning how specific kinds of art activities affect either the left or right-brain hemispheric performances. Teachers should give their attention to those strategies for teaching drawing that affect student motivation and improvement of drawing abilities.
ART PALS

As reported in the last newsletter, Paintbrush Diplomacy is an exchange program which arranges for the exchange of children's arts and letters between schools in the U.S. and in other countries. Laurie Bargley from Lakewood Elementary suggests ideas for beginning an "Art Pals" program with schools within your area.

* Find a class in another school to trade art work with. Assign each student an art pal, and begin and end the year by sending students' self-portraits to their art pal. Compare the portraits at the end of the year for changes.

* Have students write a short description of themselves at the beginning of the year and a more detailed one at the end of the year to include with their self-portraits.

* Send one piece of art each six weeks to the art pal to be saved. Let the children begin to discuss and critique their art pal's work.

Laurie suggests that each activity done in the "art pals" program should be followed by a writing activity. At the end of the year, put all art and writing samples together in a book for students to keep. Art work should also be displayed year-round in the school for students and teachers to enjoy.

THREE DISTRICTS SELECT NEW SUPERINTENDENTS

Plano, Hurst-Euless-Bedford, and Pilot Point school districts have named new superintendents.

Dr. James E. Surratt of Volusia County, Florida was named Plano's first new superintendent in 30 years following the retirement of Dr. H. Wayne Hendrick. After a nationwide search, Dr. Surratt was chosen from almost 80 educators who applied for the position.

Mr. John Grigsby of Orangefield School District in southeast Texas has been selected superintendent for the Pilot Point School District. He began his new duties July 1, replacing Mr. Earl Tate who retired at the end of the 1990-91 school year.

Dr. Ron Caloss has been selected superintendent for the H.E.B. School District. He replaces Dr. Forrest Watson who retired after thirteen years of service to the H.E.B. district. Dr. Caloss, formerly of Lamar Consolidated ISD near Houston, was unavailable for comment on the first day of school because he was in the schools with his teachers and students, a real "people-person"!

NTIEVA would like to welcome these three outstanding educational leaders to the North Texas area and looks forward to working with them.

ART AND MUSIC THROUGH TIME

Interdisciplinary curriculum has been a "hot topic" in education over the past several years. Many of the NTIEVA consortium schools are actively involved in the implementation of interdisciplinary education. When material from more than one discipline is presented simultaneously, students more easily make connections between subject areas. During the 1991 Summer Institute, teachers were given opportunities to plan together and look closely at ways in which connections for student learning can be made.

Berniece Patterson, art specialist, and Jenny Estes, music specialist, at Evers Park Elementary School in Denton ISD made beautiful connections between music and art with a unique program entitled "Art and Music Through Time". The presentation included music and art from the prehistoric period through the 20th century. Evers Park Choir sang and Fifth and Sixth Grade Choir Chimes rang the arts of the periods with selections from major composers such as Purcell, Mozart, and Prokofiev.

Hallways were turned into gallery space and student work depicting a walk through time were displayed. After researching major artists and paintings, fifth grade "docents" were ready to guide students and guests through the hallways for a tour.
NEWSWEEK LOOKS AT ARTS EDUCATION

"Why Jane Can't Draw (or Sing, or Dance...)" takes a look at the current state of arts education in America. In this Newsweek Special Edition (Fall/Winter 1990) article, Katrine Ames discusses why basic arts education does not exist in America.

"The biggest problem is one of attitude: the arts are considered a nicety rather than a necessity. In schools, they're typically window dressing, marching bands, and colorful drawings....Yet at perhaps no other time has arts education been more important: apart from its obvious benefits, it produces critical thinkers."

Ames praises the Getty Center for Education in the Arts for doing its part for change:

"Since 1982, it has poured millions into DBAE programs...Though critics complain that DBAE students turn out works that look like poor imitations of the art they study, variations on the method are catching on across the county, and educators are enthusiastic about students' responsiveness."

"Why Jane Can't Draw (or Sing, or Dance...)" offers ideas from several major musicians, choreographers, and artists on arts education.

"Jazz refutes racism. It's not any color, it's American. It absorbs the influences of every culture."

Wynton Marsalis, 28, trumpeter

"It's clear that children already are thinking about big topics. It's not appropriate for them only to draw suns with lines radiating from them and flowers as big as houses. They're thinking about the bomb, the homeless, people with AIDS; and it's right to deal with these issues through making art....Art gives you absolute freedom to tell the truth and to improve your reality."

Jenny Holzer, 40, artist

"The most interesting people were probably nerds in school. We have to encourage the differentness that children have, we have to permit and nurture uniqueness."

Duane Michals, 58, photographer
Art specialists gather for Staff Training prior to Institute

"Uncle Bill" directs overlay technique with postcards

Participants compare artworks by theme and style
MUSEUM MESSAGES

AMON CARTER MUSEUM 817-738-1933

AMERICAN ORIGINALS: SELECTIONS FROM REYNOLDA HOUSE, MUSEUM OF AMERICAN ART
August 17 - October 20
This traveling exhibition includes forty-one paintings from this renowned collection of American art. Included are masterworks by Thomas Cole, Frederic Church, William Harnett, and Thomas Eakins.

DALLAS MUSEUM OF ART 214-922-1200

THE STATE I'M IN: TEXAS ART
August 18 - October 6
This exhibition celebrates the art of Texas, past and present, from the holdings of the DMA. For the first time, the Dallas public will see these ninety-odd works from all media grouped around interrelated themes: the land, the spirit, Texas Funk, assemblage, and abstraction.

KIMBELL ART MUSEUM 817-332-8451

MANTEGNA TO MATISSE: SELECTED TREASURES OF THE CINCINNATI ART MUSEUM
November 23 - February 9, 1992
A unique opportunity to see some of the greatest European paintings from the Cincinnati Art Museum's collection.

MEADOWS MUSEUM 214-692-2516

ASPECTS OF CONTEMPORARY MEXICAN PAINTING
September 5 - October 27
This exhibition focuses on the 1980's, a period of great creativity in Mexican painting.

MODERN ART MUSEUM OF FORT WORTH 817-738-9215

MARK TANSEY: ART AND SOURCE
Through September 22, 1991
Exhibition featuring five large-scale works by this contemporary artist, and his accompanying notes, sketches, collages and other means of artistic research and experimentation.

ANTONY GORMLEY: FIELD AND OTHER FIGURES
September 22 - December 1, 1991

Please contact the following persons to book tours at the Fort Worth museums:

Amon Carter Museum
Elizabeth Helvey at 817-737-5913
Kimbell Art Museum
Joan Scott at 817-332-8687
Modern Art Museum of Ft. Worth
Ann Farmer at 817-738-6811
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