

Instituto de Literatura y Ciencias del Lenguaje



Using U.S Modern and Contemporary Painting in the EFL Classroom.

A Workshop for Sophomores

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Using U.S Modern and Contemporary Painting in the EFL Classroom, A Workshop for sophomores

Introduction

The United States' modern and contemporary painting hides the heart of its identity. Several authors concur on the fact that learning about art and painting in particular provides a wider understanding of the culture that shelters it, offers a rich context for teaching English as a foreign language (EFL), and develops several cognitive and metacognitive skills in language learners.

Moreover, as a cultural product, art - and specifically painting- comprises all of the emotional and philosophical buildup that rests at every culture's heart. Through painting we can grasp a nation's identity from its ideological scenario in a particular epoch to its traditions, social norms, and ambitions. American modern and contemporary painting can accomplish the goal of providing the cultural background needed to understand the target culture's identity, crucial to any ELL classroom.

The main goal of this project is to reinforce learning of English as a second language in high school students by incorporating modern and contemporary American painting into the lessons. The construction of this project stands upon the conviction that the support of arts and specifically painting for English language learning is highly significant in that it involves students in the exploration of their target culture and, at the same time, it fosters their own culture awareness, concurrently developing higher thinking skills specifically related to language and communication.

This project will take the form of a workshop, which will be structured upon content-based methodology. It is designed for 20 students or less, who will analyze different U.S. Modern and Contemporary paintings in terms of their various context-dependent elements.

Teaching Culture Through Painting

The United States is known for the development of its industry, for the magnificent progress in sciences and medicine, for the beauty and variety of its landscapes, museums among other things. But when it comes to its artistic richness, like anywhere else, it becomes far less notorious.

In no other country in the world can we find the same number of art museums as in the United States (only in New York State there are fifty six museums). Its cultural policies encourage the development of art through the support of art schools, state galleries, federal funding for art programs, the foundation of the National Endowment of the Arts, etc.

It almost seems as if the United States were aware that it is in its painting where their ambitions, failures and successes are reflected, and with that sentience the mechanisms and politics that seek to bring art closer to their communities emerge so that they can all be able to read United States' history, motivations and beliefs. Painting becomes, then, the best mirror of a huge complex nation, and it is through it, that we can better learn from it and understand it. As Novak (2010: 21) has assertively claimed, "(...) painting can assist our understanding of America's past and can also act as guides to the present."

However, approximating the United States culture to ESL learners as a target culture is always a difficult task. It must not be forgotten that when teaching a different culture, the starting point is precisely the students' own culture. The teaching-learning process of this workshop in particular will lie upon a constant back-and-forth from the target culture to the student's culture. Within this process, students should go through interpretative and responsive activities that could help them grasp the United States history, traditions, people, ideologies, and identity. In terms of arts and their inclusion in the ESL classroom, in Chile there seems to be no attempt at approximating one discipline to the other, let alone at recognizing the importance of an interdisciplinary curriculum. There is an enormous gap in terms of forming in the school an organizational culture; that is, a learning community where teachers teaching different subjects could learn from each other

and exchange knowledge and experience. There are very few collaborative experiences between the English teachers and teachers from other disciplines. According to the OCDE's latest report as well as any other subject, Art is considered an independent discipline, enclosed in a poorly walled approach that doesn't permit the intervention and the potential help from other disciplines (Errázuriz 2001). Additionally, in Chile as in many other countries immersed in globalization, the arts are being removed from the school curriculum, increasingly providing it with fewer and fewer hours per week.

Errázuriz (2001) gives a glimpse at the reality of our student's cultural awareness regarding arts and specifically painting. He succinctly clarifies the quality and place that art is having in the national curriculum by describing the improvements promoted by the 1990 Educational Reform; in his recommendations he reports that a much more reflective and less productive approach to art teaching is required, and that the "integration of artistic knowledge about American and universal culture" (Errázuriz 2001: 10) remains a big void. As he points out, what is needed now is

To approach the knowledge of artistic heritage by integrating the levels of production, appreciation and critic, which involves for example, registering, recreating, interpreting and imagining throughout the diverse means of expression (visual arts, music, etc.) developing the abilities of sensitively perceiving, of speaking reflecting and writing, and of assimilating the area's own language depending on the level of age of learners (Errázuriz2001:10)

As will be later clarified, the bond between art and language is deep and manifest; hence, the benefits of integrating painting to ELT could help to reach some of the goals presented by Errázuriz (2001), every time language involves the communicative skills of speaking, reading and writing that could aid so much to the artistic field in terms of providing the students with the tools they need to develop their intuitive perception, imagination and interpretation. Accordingly, English learning becomes highly benefited by the skills and undertakings involved in the process of understanding painting.

All in all, the infinite possibilities that open up when using the arts as the set-up for teaching a second language are as evident as the little effort aimed at using it, due to the atmosphere of incomprehension and inexperience that surrounds its implementation. We now know, thanks to several studies (e.g., the Guggenheim study of arts in education, 2001; the Sheridan study that intended to find the real benefits of visual arts education, 2007), that the use of arts as a resource to contextualize the process of teaching language contents trigger a set of positive responses from learners, such as the development of socio-affective skills, advances in the processes of learning and in the expectations of their future professional competences, let alone the evident development of creativity, openness to and tolerance of different cultures. For this reason, nowadays the inclusion of artistic contents in the curriculum constitutes a key tool to produce competent and effective teaching strategies that encourage the integral development of students.

The Relationship between Painting and Language

Ever since painting gained a place in the arts as a road to ideas and cultural concepts, its bond with language has become undeniably strong. All at once painting will not only involve a contemplative act with an aesthetic purpose, but a much more complex task. Indeed, with time, painters gradually seem to define themselves as portrayers of thoughts through their painting, instead of simply as artists (Harkness, 1981). They were considered communicators, and even though most of them, guided by their intuition about and sensitivity towards what was happening around them, didn't consciously imprint their works with philosophical conceptions, their virtuosity led to such complex readings that many books and other artistic manifestations have been dedicated to them.

Accordingly, both language and painting emerge from the futile human attempt to grasp reality. In painting, just as in language, we encounter this mystical community between reality and the means to represent it. In language, Foucault (as cited by Harkness, 1981) describes this connection between linguistic signs and reality as a relationship of "historical nature, essentially conventional,

circumstantial.” This means that the representation of reality resembled by the human construct (language, painting, etc.) lies in the human psyche, belongs only to the human mind and to human conventions, and is entirely independent from reality.

For Saussure (1945: 92) “the relationship between a signifier and its meaning is arbitrary and unmotivated.” He states that there is no natural bond in reality between the “acoustic image” of a word (signifier) and the meaning attributed to it. It is not a direct union but an arbitrary connection that responds not to the objects per se, but to a complex system (language) where it plays several different functions that distinguish it from other words in terms of its conceptual, syntactical and phonetic signification.

Such an evident fact wouldn’t be put into question if it were not for the unconsciousness with which it is omitted in everyday conversation. Words’ connection to objects have been so naturalized that their bond with reality escapes reason and “the evidence of the senses” (Harkness, 1981: 7).

Furthermore, Saussure (1954) warns that linguistic signs, which are characterized by this arbitrariness, are also psychic entities, a characteristic that would transform speaking into an individual function (in contrast to language defined by him as a social product), regarded as voluntary and directed to express the personal intentions or ideas of the subject.

By the same token, Foucault (1945) beautifully points out the similarity between these linguistics characteristics and painting. In his acclaimed essay “Ceci n’est Pas Une Pipe,” translated into English as “This is Not a Pipe,” he detects how painting becomes imagery; a visual representation that resembles something in culture (an object, a person, etc.) but does not attach to this object directly as Harkness (1981) underscores; instead, these representations bond with reality in an equally arbitrary mode (considering the part that plays the unconscious and intuition of the painter).

When we state “what we see in this painting *is* the painter’s mother” despite the resemblance, the painting will never *be* his mother; however, and just like we do with words, we associate arbitrarily the image with the woman in this case. The

particularity here lies in the fact that we are using language to sustain this bond. In other words, while in language the connection between signifier and meaning rests in the human psyche, in painting the bond between the image and reality relies not only on the psyche but also on words. That is to say, even in classical paintings where the goal of the artist was to portrait reality just as it looks to the human eye, like in onomatopoeias, remained a hidden secret, “an inescapably psycho-linguistic element” (Foucault as cited by Harkness 1981: 64).

All in all, the bond between painting and language is consistent and allows a rich interdependence that can be transmitted to the eyes of anyone willing to interpret any form of visual art. Moreover, the exercise of interpretation itself is highly intricate because it involves not only a deep understanding of the painting, but it also implies an inner exercise where a strong connection to our own world is required. This is why Foucault warns that "The death of interpretation is to believe that there are signs, signs that exist primarily, originally, really, as coherent, pertinent, and systematic marks The life of interpretation, on the contrary, is to believe that there are only interpretations" (Foucault as cited in Harkness, 1981: 67).

As we can see, there are grounds to believe that through teaching about painting students are pushed to make meaning for themselves, to disclose the underlying structures that hold a work of art and that attach their own views, background and feelings to it. Following Foucault’s view on the inherent dialog between painting and language, EFL teachers can use painting as a means to enhance students’ improvement on critical thinking, on their intuition and on their interpretative and analytic skills, because then is when the true sense of immersing students in painting arises. Instead of imposing on them a set of concepts and traditionally accepted interpretations of painting, we should allow students to take part in this deep process of interpretation, to understand the language of the image, and the space outside reality where they both coexist.

Teaching Language Through Painting

Evidently, teaching painting implies, in a way, teaching language, because painting itself can be understood as a universal language, sharing the same profound principles with any other spoken language. Likewise, the inclusion of painting in ESL classrooms fosters high order thinking skills; when it involves students in interpretation, it immerses English language learners in a different way of “responding to, observing and representing the world”(The New York State Education Department Office of Bilingual Education and Foreign Languages Studies, 2010: 3).

To support Saussure’s idea of the sign as a psychic entity and Foucault’s notion of the language of painting and the place they occupy in the human mind, several studies included a study conducted by Stanford University that associate certain language skills, such as reading and speaking, with training in specific artistic areas of the brain. Additionally, The Guggenheim’s Museum’s program “Learning Through Art,” aimed to prove that teaching art can improve the performance of students in other subject areas. The program sends trained artist to public schools to support other teachers in the classroom so that art is included in their teaching. The study has proved a huge improvement on literacy skills and critical thinking skills in students, demonstrating that

Art, like text, can be used as a source to practice critical-thinking skills. Integration of art and content is similar to the integration of high quality literature into the curriculum: through activities prior to viewing, during viewing, and post-viewing, and using open-ended questions and connections to students’ own experience, students become critical viewers and thinkers (The New York State Education Department Office of Bilingual Education and Foreign languages Studies, 2010: 7).

One essential consideration regarding the meaning of paintings and the methods used to analyze them has to do with Panofsky’s categorization of meaning in his “Studies in Iconology.” Known as the Saussure of art history,

Panofsky (1939) provides a clear distinction between the roles of iconography as opposed to iconology in arts learning, where the former has to do with meaning and the latter with forms or shapes. For Panofsky the interpretation of a painting involves three steps: The perception of a “primary or natural subject matter”(Panofsky 1939: 21), which constitutes “the world of pure forms thus recognized as carriers of primary or natural meanings” easily perceived by senses. The perception of a “Secondary or conventional subject matter”(Panofsky 1939:22) which constitutes the human capability of relating these primary forms and meanings with cultural concepts or themes. Finally, the perception of “intrinsic meaning or content,”(Panofsky 1939: 23) which constitutes the cultural background of the painting; all that makes possible for it to exist. These three degrees of perception will guide the process of individual interpretation of painting for this workshop, nurturing the methodology and techniques to be applied throughout the learning of contents.

One final and important consideration that Novak (2010) excellently points out has to do with the way in which teachers should lead students in the process of approaching a piece of art for the first time. She proposes a unidirectional encounter from the students to the painting and finally to the context: “One goes from the art to the culture hoping to find there what the art has already told us. To reverse the procedure would be to risk imposing on the art a priori conclusions unsupported by the artistic evidence” (Novak 2010: 18).

This method would open students’ eyes to what there is in a painting about a particular culture whatever it may be, and also about how that particular painting is reacting to the environment that motivated its production, hence to value its existence. This leads us to the possibility of including in the teaching of American painting works that fail to portray a culture’s particular aspect or response. The inclusion of sterile, uncreative or unsuccessful paintings to be contrasted against representative painting may clarify to students the powerful effect of the latter, which may also develop their critical thinking skills.

Pedagogical Proposal

This workshop presents some innovative proposals. One of the most pioneering ideas is the parents' participation in the process of learning and, ultimately, in the classroom. The OCDE's report has shown that in Chile, particularly in our national public schools, parents' attendance rate at school meetings is extremely low; likewise, their active involvement in school projects or activities is almost null. There are very few programs that include parents or community in school endeavors, there are fewer that include them in English learning activities.

By reading Budge's (2001) national study "Un 7 Para Siete Grandes Resultados Educando en Condición de Pobreza" one can clearly grasp the immense importance that the inclusion of parents has in the success or failure of an educational institution. For Budge (2011), good results in these institutions rest on parents' commitment, and that commitment derives from a strong feeling of belonging. These parents feel proud to be part of the school's community and even though most of the time, they might not have the economic resources, they find the way of participating in the teaching-learning process of their pupils. However, this commitment and involvement is nothing but the result of teachers and directives promoting parents participation in all areas. Groundbreaking practices, such as teachers teaching parents how to teach their pupils, take place in some of these particular schools that have no reservation in recognizing the elemental role of parents in the students' improvements.

All the same, the inclusion of parents in the arts classroom is not a new idea. The "Meet the Masters Art Program" was founded in California in 1985 and has continued to grow and spread all over the United States. Its goal is to reach youngsters and approximate them to painting by including their own parents or relatives in the teaching experience. After taking part in the program, one of the things that parents feel more gratified with is the opportunity to be taught and teach their own child and classmates. Watching the process and living it bring parents

closer to the school, motivates them to take part in their child's process of learning and help them value the teaching work.

As is evident, all of these experiences and studies demonstrate the positive impact that the inclusion of parents would have on the EFL classroom, on the students learning process, and on the school as a whole.

Another essential aspect of this workshop has to do with its collaborative methodology. Just as Budge (2012) concludes, collaborative practices among teachers are essential in their professional development. When providing collaborative experiences, teachers are exposed to the knowledge and experience of others and pushed to share and take risks. Moreover, it emerges the necessity to keep contact with other teachers to learn from them, as well as the capacity to listen to comments and suggestions from others. Teachers become at times observers and observed, assuming all risks involved and developing, along with that, their reflexive skills.

Throughout the workshop, the participation of the arts teachers from the school will be fundamental to create an interdisciplinary environment from which students could feel involved in and learn. Accordingly, the participation of English-speaking teachers of both disciplines (English and Arts) could make a huge difference in improving student's communicative and linguistic competences. Needless to say, collaborative work is not easy and takes a huge effort and time; thankfully, we nowadays count on the technology and media to allow the inclusion of different actors in the EFL classroom, but the use of technology in this workshop will play an even greater role.

Teaching about painting implies several risks; for example, falling into a dogmatic approach, alienating students' realities from the concepts and ideas printed in painting or losing students' motivation. This is why the inclusion of innovative teaching strategies and technology in the process is crucial.

Understanding students' identity will always lead to technology at some point. New generations that were born in a technologized world respond to technology with spontaneity and deep understanding of its use. However, there is a lot to be done by educators when it comes to immersing students in the

educational possibilities of technology, in its communicative implications, and in its significance as a source of information.

Getting painting closer to digital natives seems a big challenge, but technology offers a wide range of opportunities to be taken in this regard. From simulators of the most famous galleries to specialized blogs, there are various informative sources that innovate in the way they present painting to young people. Accordingly, when we think of how to build up a communicative environment for students, we can find infinite possibilities for presenting the contents, such as online platforms that allow communication and manipulation of information.

After the 90's Chilean Educational Reform the national Ministry of Education launched a program called "Enlaces" where, for the first time, a concrete attempt at approaching technologies to the national curriculum was made. However, the use of technology inside the classroom is not producing good results. For several authors the use of technology in the Chilean classroom is misleading and inefficient. According to Moller, Sunkel and Trucco (2011) it is essential to instruct teachers not only in terms of digital language learning but also in terms of their capability of using technology in an innovative way all along the process of teaching.

Fortunately, schools around the country are beginning to count on great technological resources that could make the task much easier. Consequently, this workshop's main goal is to innovate in the way it provides contents and opportunities for students to interact with American painting inside the EFL classroom.

It is also important to bear in mind that a language learning environment is its own ecosystem and that any addition to the ecosystem- such as instructional technology- brings about a slightly different learning environment. These subtle or obvious changes are often sociocultural; there may be shifts in power, identity or communication patterns, or changes in relationship between individuals and groups. For example, a teacher may notice that when students hold a class meeting through an online discussion board (rather than face to face,) there are changes in power, identity, and relationships. Quieter students may lead or even

dominate the online discussion, and students with stronger reading or writing proficiency have the advantage in a text-based environment, in contrast to the advantage in face-to-face settings for those with stronger listening or speaking skills.

The main goal in this regard is to provide activities that revolve around growing comfortable with technology. This will allow students to interact with American painting through technological tools in an authentic context by learning and experiencing language development in addition to or in combination with American painting.

The Syllabus

It is particularly important to clarify the kind of syllabus that is going to be applied. Considering the innovative characteristics of the workshop proposed, the nature of its contents, and the methodology used for covering them, the most appropriate syllabus is the Content- Based Syllabus.

In a content-based syllabus, contents generally derive from a particular subject area or discipline; this constitutes the wide set of experiences and knowledge about a particular topic offered to the student in order to reach the communicative and linguistic objectives established in the syllabus. Contents correspond to the basic structure of any discipline and are formed by the number of concepts, principles, generalizations and hypotheses that describe the knowledge about that discipline or subject area. In this case, contents are the main structure of what U.S. painting is and the kind of phenomenon it means to U.S. culture.

The contents will be taught through specifically selected activities according to the communicative competence and linguistic competence that students are supposed to have at this stage of language proficiency. Through them it is expected that students can assimilate U.S. culture in a significant, reflective, and critical way.

Sometimes the need for including culture at its full can lead to an encyclopedic syllabus. This translates into overcharged lessons impossible to be digested by the students. In U.S. painting the number of possible contents to be

included is huge and to select the more adequate ones is fundamental. Specific outcomes will help elaborating criteria to select contents, organize them and sequence them. Covering the contents adequately must facilitate the assimilation of knowledge about both U.S. painting and U.S. culture in the context of second language acquisition.

One important final consideration related to the design of a content-based syllabus has to do with the linguistic skills to be developed by students. Content-based syllabus is often criticized for alienating the objectives from the linguistic contents. In this case it will be fundamental for the teacher to negotiate with learners demonstrating the relationship between language and the contents.

Students' Needs

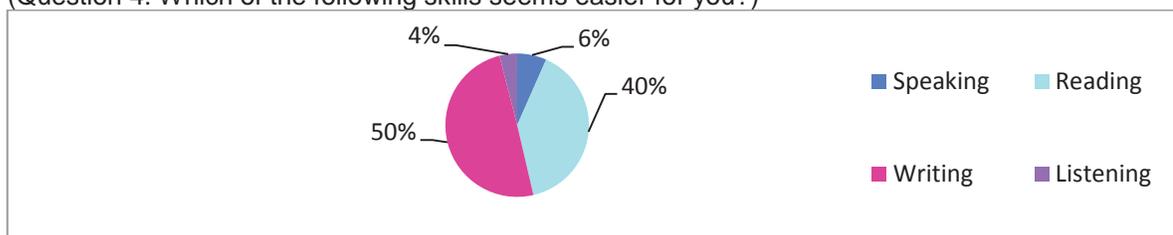
A formal and extensive needs analysis was implemented to find out Chilean sophomore students' needs regarding U.S. painting in the EFL classroom to find out how best to meet those needs (see Appendix 1). The needs analysis was applied at Liceo Bicentenario de Viña del Mar; all the information gleaned from it helped to define this workshop's goals.

For the purpose of collecting information on the needs of the students, two different instruments were used. An interview was applied to the headmaster of the school, the UTP of the school and the teachers of both English and Arts to look at the expectations and requirements of school authorities and teachers regarding the aims of this workshop. The interviews were all recorded and took no more than twenty minutes.

To collect information about the student's learning needs, wants and desires regarding the EFL classroom and aims of this workshop, a questionnaire was put together. A universe of thirty-five sophomore students from Liceo Bicentenario de Viña del Mar participated in it. Questionnaires were a quick resource to contrast information obtained through interviews, but also to gather more general information about students' feelings towards the language, learning strategies and disposition for learning.

In terms of language acquisition, the students' motivation for their English lessons might be related to the importance they attribute to the language, and not to the methodology or characteristics of their English lessons, which seem to focus on the development of their reading and writing skills only. When asked about the skills that seemed easier for them the majority chose reading and writing (see Appendix 2).

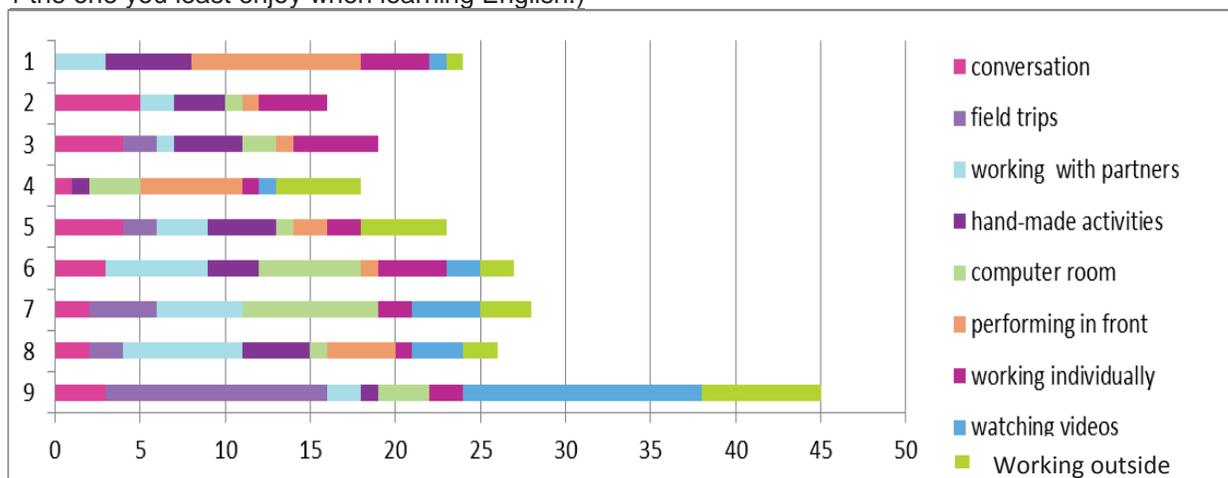
(Question 4: Which of the following skills seems easier for you?)



Consequently, when asked about the most difficult areas for them, 29% chose pronunciation and 23% chose conversation.

On the other hand, teaching seems to be unidirectional and enclosed in the walls of the room. The following graph shows the preferences of students' regarding teaching modalities:

(Question 5: Grade the following activities from 9 to 1, where 9 are the one you enjoy the most and 1 the one you least enjoy when learning English.)



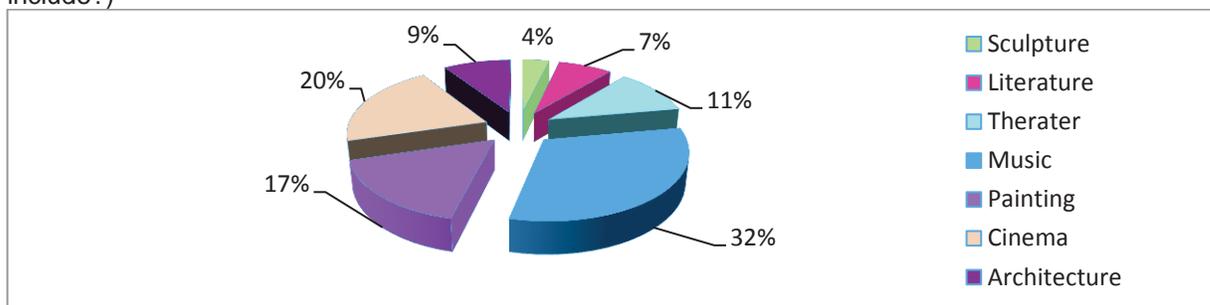
Students prefer activities that could take them out of the traditional modalities of teaching. School authorities and teachers recognize the importance of field trips, but they are also emphatic about recognizing that field trips, the use of

the computer room, and the organization of lessons outside the classroom involve excessive bureaucracy. For the purpose of this needs analysis, the headmaster of Liceo Bicentenario de Viña del Mar was interviewed and pointed out that

“La verdad falta esa planificación, tengo que ser sincero, le mentiría si dijera lo contrario. Salidas a terreno no recuerdo mucho, (...)la salida de un curso requiere de normas burocráticas bastante (pausa) digamos complicadas, por lo tanto eso también funciona como un obstáculo para que puedan realizar los profesores expediciones a otras regiones por ejemplo, se piden una infinidad de cosas a veces difíciles de obtener.”

There is a big need for diversifying the English Lessons. Students are open to the inclusion of different artistic topics, where painting and music are the most required ones.

(Question 3: which of the following artistic topics would you like your English lessons to include?)



Students seem to understand the importance of painting, and although they might not have much experience in learning about American painting particularly in the ESL classroom, they recognize its role in society and show certain interest in this cultural product, accepting as well the possibility of learning a different language through arts (see appendix 2).

In school in general, the arts are not emphasized. There is a huge incongruence between the importance that the directives of the school declare to be giving to arts and teachers' and students' perception. For the Headmaster as well as for the UTP¹ of the school, the arts play a key role in the school. For the

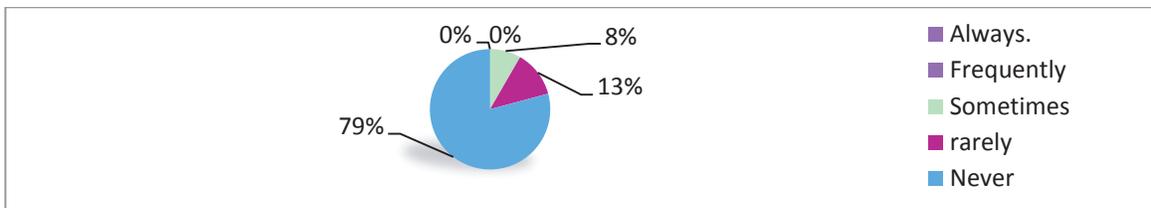
¹ Jefa de Unidad Técnico Pedagógica.

purpose of this needs analysis the jefa de UTP of Liceo Bicentenario de Viña del Mar was interviewed and explained that

Cuando hablamos de educación integral no solo hablamos de que los alumnos desarrollen o adquieran conocimientos, sino que también hablamos de que sean capaces de desarrollar competencias y habilidades otorgándoles la posibilidad de convertirse en personas integrales, y en este sentido las artes, el dominio de las artes de la pintura, son excelentes medios de expresión y comunicación muy presentes en nuestro PEI².

However, teachers said that in the school emphasis is on Language and Communication and Mathematics. The teacher of English indicated that “(...) it’s a shame that emphasis is always on Spanish and Mathematics, because you lose young talents and the opportunity to bring to students a much richer curriculum” (Angela Pavéz, teacher of English 2012.). Students also perceive a lack of interest from school in these matters (see Appendix 2)

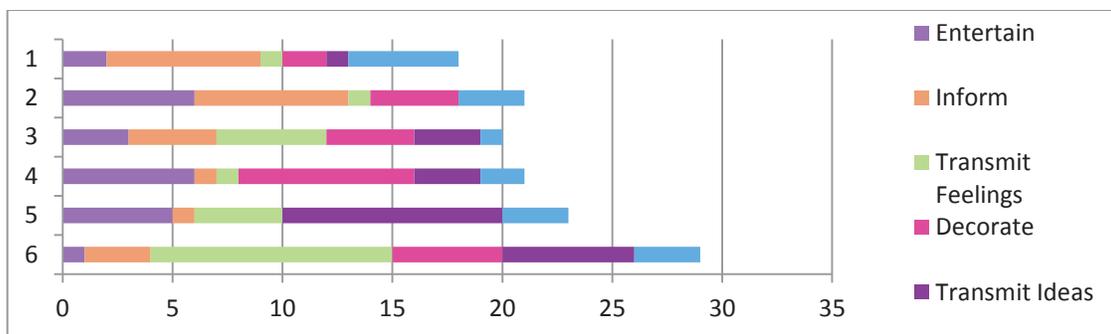
(Question 15: Does your school support art programs?)



As we can see, the majority of students don’t attend art exhibitions neither with nor without school support. They don’t participate in artistic programs, and they seem to have no knowledge of American painting at all. This is a big problem considering that these students recognize the importance of learning about painting and arts in general and that they understand what painting means in a very general way.

(Question 12: Grade from 6 to 1, where 6 is the one you prefer the most and 1 the least of the following alternatives concerning the functions that painting has in society)

² Proyecto Educativo Institucional



Finally, one important fact has to do with the participation of parents in school undertakings. Teachers and school authorities recognize the little involvement of parents in school programs or activities. Accordingly, the Headmaster stated that there's a need of applying strategies to include family in the school.

“Muchos padres piensan que esto funciona como ir a un banco y hacer un depósito y luego esperar a que se vaya generando una ganancia, es decir llevan a sus hijos al colegio y con eso basta, los matriculan y piensan que con eso basta para cumplir con su rol de apoderados, (...) Uno como director o como docente al final está siempre esperando el mejor desempeño de los alumnos y para eso esperando también el mayor compromiso por parte de los apoderados y se hacen una serie de esfuerzos en este sentido pero es estar siempre batallando contra la corriente, como yendo contra la corriente. La idea es que haya un compromiso mutuo, tanto de los directivos como de los profesores y los apoderados también, y mientras la familia no se comprometa” es difícil que se logren los objetivos en cuanto a aprendizajes y en cuanto a movilidad social que es lo que se quiere lograr en cuanto a educación finalmente. (Headmaster Liceo Bicentenario Viña del Mar 2014)

In terms of the proposals of this workshop to include parents in some of the activities, school authorities interviewed and teachers of art and English manifested their support and openness to teaching practices directed to solve this problem.

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SYLLABUS

Name of the workshop : Using U.S Modern and Contemporary Painting in the EFL Classroom, A Workshop for sophomores

Grade : Sophomore students

English Level : Intermediate

Number of Students : 20 people

Duration : One Semester

Hours per week : One hour and a half

Rationale

This workshop will allow sophomore students to understand U.S. culture through its modern and contemporary painting. Through the interpretation and analysis of the paintings selected for this workshop, students will be able to develop their critical thinking skills. The purpose of developing this workshop is, then, to provide a wide and rich context for English as a Foreign Language learning that will help students get involved in higher order thinking skills and significant learning. To do so, TICs will be included in the treatment of contents, as well as the involvement of parents and the collaboration of other teachers at some of the final stages of this workshop that is structured around a content- based syllabus.

Workshop Description

This workshop will be organized into four units of four sessions each. Each lesson will seek the development of different attitudinal outcomes and linguistic skills, (every lesson will focus on the development of a productive and a receptive skill). Throughout the workshop, extrinsic motivation elements ensure the students' engagement, such as constant assessment, the permanent use of technology and collaborative work. Unit 1 will focus on Modern American Painting from 1850 to 1939. Unit 2 will include Contemporary painters from 1939 to 1970. These units will follow almost the same structure, exploring painters of U.S. History of each Epoch,

the most recognized portraits, and landscapes. The final stage of each of these units involves the appreciation and awareness of some of the most visionaries American Modern and contemporary painters; artists that succeeded in portraying a different and unique world. Some of the painters to be studied in both units may include Thomas Eakins, Winslow Homer, Jacob Lawrence, James Abbott Whistler, Willem de Kooning, John Singer Sargent, Grant Wood, Thomas Cole, Georgia O’Keeffe, Charles Burchfield, Peter Bloom, Andrew Wyeth, Arshile Gorky, Albert Pickham Rider, Edward Hooper, John Sloan, Thomas Hart Benton, Max Weber, Joseph Stella, John Marin, Charles Sheeler, Charles Demuth, Lee Miller, Man Ray, Stuart Davis, Mark Tobey, Jackson Pollock, Mark Rothko, Jasper Johns, Andy Warhol, and Frank Stella.

Unit 3 aims to provide a deeper examination of these representative paintings and their cultural context, considering the aesthetic, ideological, political and social movements that surrounded them and to allow students to gain a broader perspective of the painters’ identity as well as to engage the students with the paintings through accurate, critical analysis.

The final unit is a consolidation unit that provides the opportunity for students to set up a project with the guidance of the teacher. The aim of this project is to expose, in an arts exhibition, students’ works of art inspired by some of the studied artists. This final project will involve the participation of parents and will seek to connect students with the artist and themselves in a deeper way.

The Blog

Blogs are free user-friendly online tools that can work as a teacher portfolio to support the lessons, where the teacher can keep communication with students and store and publish in a clear and organized way all the digital formation of the contents of the workshop. Creating a blog or any other similar online platform for this workshop will provide a space to exhibit the paintings studied in class and will help the administration of several other webpages add materials and information to the contents covered in class.

Objectives

General objective

Students will be able to critically analyze the role of Modern and Contemporary painting in the United States by exploring its impact on both the U.S culture and the student's own culture.

Specific Objectives

Unit 1: Modern American painting

By the end of this unit students will be able to

- ☒ -Identify and describe the mayor arts elements of the United States modern painting
- ☒ -Recognize some of the most representative modern U.S. paintings
- ☒ -Relate some of the most representative modern U.S. painting to its author and socio-political context

Unit 2: Contemporary American painting

By the end of this unit students will be able to

- ☒ -Identify and describe the major arts elements of the United States contemporary painting.
- ☒ -Recognize some of the most representative contemporary U.S. paintings
- ☒ -Relate some of the most representative contemporary U.S. painting to its author socio-political context

Unit 3: American painting and American culture

By the end of this unit students will be able to

- ☒ -Describe the characteristics of the contexts of some of the most famous American modern and contemporary painters and explain the different cultural elements associated with them.

- ☞ -Evaluate modern and contemporary U.S. painting based on selected and articulated standards.
- ☞ -Perform close interpretations of modern or contemporary U.S. paintings
- ☞ -Draw appropriate conclusions from the analysis of U.S. modern and contemporary paintings
- ☞ -Communicate orally the impact of modern and contemporary U.S. painting on U.S. culture.

Unit 4: An art of our own

By the end of this unit students will be able to

- ☞ -Identify their own position on the ideological spectrum related to U.S. modern and contemporary paintings.
- ☞ -Select a particular modern or contemporary U.S. painting
- ☞ -Interpret a particular modern or contemporary U.S. painting.
- ☞ -Compose a work of art that represents the student's cultural background, based on the previous interpretation.
- ☞ -Create a school art exhibition in conjunction with their classmates.
- ☞ -Explain work shown at the art exhibition and the elements common to the previously selected painting and his/her own culture.
- ☞ Participate in the promotion of arts in the schools' community.

Attitudinal Objectives

In this workshop students are expected to develop specific attitudinal objectives adapted from the national curriculum that will be crucial in their process of assimilating U.S. modern and contemporary painting. One of these objectives has to do with students' self-awareness and the capacity of knowing their own strengths and limitations. In this sense, they will identify U.S. Modern and Contemporary paintings and understand what they mean to them, to actively participate in the promotion of painting-related classroom activities and, finally, they are expected to manifest interest in learning about painters' lives and works.

Another attitudinal objective has to do with the students' use of their communicative abilities to expose ideas, opinions, feelings and experiences coherently. In this sense, pointing out positive elements of painting in their lives and indicating artistic needs inside their communities will be some of the expected attitudes.

Assessment

Assessment will take several forms. One of the most important ones is the formative assessment. Formative assessment allows teachers to keep track of their students' progress and, at the same time, it provides the lessons with a pace and coherence that will allow students to follow the contents easily. The summative assessments will be the final project which is an arts exhibition in the school. Self - assessments will be taken at the end of every unit and will allow students to develop their reflective metacognitive skills crucial to their involvement in the workshop, they will not be graded. Co- assessments will be taken after group work, thus facilitating both the detection of errors in it and collaborative work, they will not be graded. Finally, class participation grades will be taken at the end of each unit, allowing teacher and students to detect motivation issues and find solutions in time. Accordingly, students will be asked to keep a portfolio which will be nurtured during each lesson. Portfolios will be graded every three lessons, thus constituting a form of formative assessment.

Type of Evaluation	Percentage
Formative	50%
1. Portfolio	15%
2. activities	20%
3. Class participation	15%
Summative	50%
1. Final Project	50%

Rubrics

Self-assessment and Reflection

Name _____ Date _____ Period _____

1. Indicate in each box below the score you would give yourself in each area.

1-4 1-4 1-4 1-4 1-4 1-4 #24

Timeliness	Preparation	Attentiveness	Cooperation	Participation	Respectfulness	TOTAL

2. Now you will analyze your strengths and weaknesses based on your scores for each category, and then set specific goals for improvement.

- A. Strengths: Choose one of the categories in which you scored the highest and explain at least three things you did this past unit to help you earn a high score in this category.

1. _____
2. _____
3. _____

- B. Areas in need of Improvement: Based on your scores in each category, now identify one area in which you need to improve. Explain three reasons why you received a low score.

1. _____
2. _____
3. _____

3. Based on the results above, set a specific goal for the next Unit to improve your classwork. Then tell exactly what you will do to achieve that goal. Remember, there is ALWAYS room for improvement!

Students' Portfolio Rubric

Points	Required items	Concepts	Reflection/Critique	Overall Presentation
4	All required items are included, with a significant number of additions.	Items clearly demonstrate that the desired learning outcomes for the term have been achieved. The student has gained a significant understanding of the concepts and applications.	Reflections illustrate the ability to effectively critique work, and to suggest constructive practical alternatives.	Items are clearly introduced, well organized, and creatively displayed, showing connection between items.
3	All required items are included, with a few additions.	Items clearly demonstrate most of the desired learning outcomes for the term. The student has gained a general understanding of the concepts and applications.	Reflections illustrate the ability to critique work, and to suggest constructive practical alternatives.	Items are introduced and well organized, showing connection between items.
2	All required items are included.	Items demonstrate some of the desired learning outcomes for the term. The student has gained some understanding of the concepts and attempts to apply them.	Reflections illustrate an attempt to critique work, and to suggest alternatives.	Items are introduced and somewhat organized, showing some connection between items.
1	A significant number of required items are missing.	Items do not demonstrate basic learning outcomes for the term. The student has limited understanding of the concepts.	Reflections illustrate a minimal ability to critique work.	Items are not introduced and lack organization.
0	No work submitted			

Class Participation Rubric

Category	Excellent(5)	Good(4)	Satisfactory (3)	Needs Improvement (2)
Attitude	Student is always respectful of his or her self, others, and teacher, has a positive attitude, and does not criticize anyone else's ideas or work.	Rarely is critical of ideas or work of others. Often has a positive attitude about the task(s). Usually treats others and self with respect.	Often or occasionally has a positive attitude about the task(s) and behaves in a respectful manner.	Often is critical of the work or ideas of others. Rarely behaves in a respectful manner.
Focus on Class Work	Consistently stays focused on in-class work and what needs to be done. Very self-directed.	Focuses on in-class work and what needs to be done most of the time.	Focuses on the task and what needs to be done some of the time. Often must be reminded by the teacher about what needs to get done.	Rarely focuses on class work and what needs to be done.
Contributions	Routinely provides useful ideas when participating in classroom discussion. A definite leader who contributes a lot of effort.	Usually provides useful ideas when participating in classroom discussion. A strong student who tries hard.	Sometimes provide useful ideas when participating in classroom discussion. A satisfactory student who does what is required.	Rarely provides useful ideas when participating in classroom discussion. May refuse to participate.
Preparedness	Brings needed materials to class and is always ready to work.	Almost always brings needed material to class and is ready to work.	Often brings materials but sometimes needs to borrow.	Seldom brings materials and/or is rarely ready to get to work.
Behavior	Student is awake and engaged in class on a daily basis, and shows no disruptive behavior.	Student is awake and engaged in class nearly every day, and shows no disruptive behavior.	Student is awake most of the time but has fallen asleep or done nothing for a few classes. Show no disruptive behavior.	Student frequently sleeps and/or disrupts class.

Co-assessment Rubric

CATEGORY	Poor (1)	Fair (2)	Good (3)	Outstanding (4)	points
Team spirit	The classmate demonstrates difficulties in the collaborative aspect of the work	The classmate participates in some team meetings and work sessions	The classmate participates in all team meetings and work sessions, demonstrating a positive attitude towards the rest of the classmates comments.	The classmate demonstrates initiative and creative ideas to push the teams work towards excellency	
Communicative Competence	The classmate does not communicate with the rest of the team.	The classmate demonstrates great difficulties in getting his/her message across.	The classmate expresses her / his ideas coherently.	The classmate expresses her/his ideas coherently and according to his/her audience.	
Professionalism	The classmate demonstrates no professionalism meeting non of the agreed deadlines and formal standards of required tasks	The classmate demonstrates little professionalism meeting few agreed deadlines and formal standards of required tasks	The classmate meets all deadlines. Most formal standards are met.	The classmate demonstrates professionalism meeting all agreed deadlines and formal standards of required tasks.	
problem-solving	The classmate does not try to solve problems or help others solve problems. Let others do the work.	The classmate does not suggest or refine solutions, but is willing to try out solutions suggested by others.	The classmate refines solutions suggested by others.	The classmate actively looks for and suggests solutions to problems.	
focus on the task	The classmate rarely focuses on the task and what needs to be done. Let others do the work	The classmate focuses on the task and what needs to be done some of the time. Other group members must sometimes nag, prod, and remind to keep this person on task.	The classmate focuses on the task and what needs to be done most of the time. Other group members can count on this person.	The classmate consistently stays focused on the task and what needs to be done. Very self-directed.	

Sample Activities

Units Plan

Unit	Lesson	Contents
Unit 1: Modern U.S. painting	1st	-History painters:
	2nd	U.S. Portraits
	3rd	U.S. Landscape
	4th	U.S. Visionaries
Unit 2: Contemporary U.S. Painting	5th	-History Painters
	6th	U.S Portraits
	8th	American Visionaries
	9th	Non-Objective Paintings
Unit 3: U.S. painting and U.S. culture	10th	Artistic Movements and societies
	11th	Artistic Movements and societies
	12th	Painting and Politics
	14th	Painting and War.
Unit 4: An art of our own	15th	Art and Memory
	16th	Creating our own painting
	17th	The project
		Presenting the school arts exhibition.

Skills: speaking

You will listen to a version of the famous U.S. song “John Brown’s Body”. Read carefully the extract of the lyrics and answer the following questions.

1. Who do you think John Brown was?
2. What do you think happened to John Brown?
3. How do you feel after listening to this song?

John Brown’s Body

*John Brown's body lies a-mouldering in the grave,
John Brown's body lies a-mouldering in the grave,
But his soul goes marching on.*

*He's gone to be a soldier in the Army of the Lord,
He's gone to be a soldier in the Army of the Lord,
His soul goes marching on.*

Chorus:

*John Brown died that the slaves might be free,
John Brown died that the slaves might be free,
His soul goes marching on.*

Portfolio Material

Write down the words you don't know and look up their meanings.

Recommended web site for vocabulary:

WWW.VISUWORDS.COM

While-Speaking

A) The painting projected on the board is called *John Brown Going to His Hanging* by Horace Pippin.

Look carefully at the painting and discuss with your partner the following questions. Record the discussion with a cell phone. Once finished, upload the recording to this workshop's blog.

1. Which are the main colors in this painting? Why do you think the author chose these colors?
2. In which season of the year is the action in the painting taking place? How can you tell?
3. Which characters in the painting call your attention? Why?
4. What do you think is the function of the black woman on the right corner in the painting?
5. John Brown sacrificed his life to fight for the rights of black people. Can you think of a Chilean hero who had done something similar?
6. Can you think of Chilean examples of discrimination nowadays? Is there anything we can do to end with it?



Portfolio Material

Google the story of John Brown and answer the following questions. Once finished answering the questions, Join a classmate and compare your questions. Complete your answers if necessary.

1. - When was the song written?
2. - Which role played the song during the Civil War?
3. – Who was John Brown?

Post-Speaking

Role play

1. - Work in groups of three to five students.
2. – Choose one of the following alternatives for presenting a role play to the class between the characters in the picture. Each character should participate in the dialog at least four times. To create the role play use the information gathered from the previous activities and your imagination

- ❖ Video
- ❖ Live performance
- ❖ Voice -Recording dramatization/podcasts

Recommended web-sites:



Video

- <http://www.schooltube.com/>
- <http://domo.goanimate.com/>
- <http://www.clipgenerator.com/#>
- <http://animoto.com/>



Voice recording/podcasts

- <http://www.fotobabble.com/>

Talking Photos

Unit1: Modern and contemporary Painting Lesson: U.S portraits

Skills: Reading

Pre- Reading

You will watch a scene from the movie Mr. Bean (1997)



- I. Discuss the following questions in pairs.
 1. Do you recognize the painting in the scene?
 2. Why do you think the painting is so important?
 3. The lady in the picture above tried to restore an important painting on her own, with the results you can see in the picture.
 4. How is the case of the woman similar to the scene you just watched? How is it different?
- II. Enter google gallery and search for the painting: *Arrangement in Grey and Black, No 1 (the Artist's Mother)*, James Abbott McNeill Whistler. In google gallery you can zoom the painting as if you were watching it in real life. Use this tool to look for the details in texture, line and use of color.

Read the following article from The Guardian

While Reading

Arrangement in Grey and Black, No 1 (the Artist's Mother), James Abbott McNeill Whistler

James Abbott McNeill Whistler (1834-1903) was the first showman of modern art, the populariser and provocateur of "art for art's sake". What French artists were doing with a strong commitment to reality, he did theatrically, with huge sense of humor.

Born in Lowell, Massachusetts and raised partly in Russia, where his father built a railway, Whistler enjoyed being the American in Europe - first in Paris, where he was accepted as part of the 1860s generation alongside Manet, and then in artistically simpler London, where he found his perfect stage, scandalizing the Victorian expectations that art should be moral.

*When he exhibited his 1875 painting *Nocturne in Black and Gold: The Falling Rocket*, a sort of anti-Turner in its arbitrary splashing of sparks and smoke, he irritated the topmost moralist of art, John Ruskin. "I have seen, and heard, much of impudence before now," railed Ruskin, "but never expected to hear a fraud ask 200 guineas for flinging a pot of paint in the public's face." Thus, more than a century ago, the bright Whistler managed to set the tendency for every subsequent modern art.*

Whistler's mother.

Oscar Wilde claimed that when he lectured on art to miners in Colorado in 1882, he applauded one of Whistler's nocturnes - only to have his audience indignation, and in their grand simple style that such things should not be. Some of the younger ones pulled their revolvers out. God knows what they would have done if he had described Whistler's portrait of his mother, a demonstration piece of the new modern art then emerging in Paris, and one of the clearest statements conceivable that art matters more than family, loyalty or any of the Victorian values cherished in the 1870s from Colorado to colonial India.

Perhaps it is the strange, contradictory structure of the painting - almost absurd in its emphasis on formal composition, yet at the same time evoking in his mother's wrinkled, bony profile the strict moral character of Puritan America - that has made this one of the most instantly recognized of portraits. Black, the color of sadness and piety, is appropriated as an "art color". His mother's pear-shaped black silhouette in an all-covering dress and the white tie hat on her tightly bound hair bring a severe, contradictory moralism into Whistler's aesthetic room. He places his mother in a room that reflects her son's refined tastes, from the dancing curtain to the Japanese footstool, the elegant chair legs and fine pictures.

Whistler takes the rare paraphernalia of his mother and makes her part of this decorative collective. The picture that hangs above her invites us to see her too as a framed work of art, posed carefully by her son with her black feet on that footrest, as if she were a museum exhibit - Mother. She is contrasted with the room's subtle greys, blues and yellows to create a defiant symphony of colors.

More substantial modern paintings were being made - the first impressionist exhibition would come in 1874 - but no one else declared the autonomy of art with such a vulgar sense of humor.

Where is it? Musée d'Orsay, Paris.

 General information

- a) Reread the article of The Guardian about Whistler’s painting and follow the instructions. Compare your answers with a partner.
- i. Create a hedging for each paragraph of the letter
 - ii. Identify and underline with different colors in the article the most important elements of art of this painting described. (Line, shape, color, texture space (see Appendix 6).
 - iii. Complete the following chart with the most important elements of art of this painting that you identified in the article.

<Element of the painting described	Description of the element in the article

b) Answer the following questions

- I. How does the author describe the painter? Which adjectives does he use?
- II. How is the mother of the painter described in the article? Which adjectives are used to describe her?
- III. According to the author, why would this painting be a Modern painting?



Complete the chart with the missing information. Compare your chart with a classmate.

People mentioned in the article	Relationship with the painting	Characteristics of the person
	The person painted	
<i>James Abbott McNeill Whistler</i>		

Post-Reading

Portfolio Material

Think of your own mother or grandmother. Use the chart of the Elements of art and create a painting or drawing of her. You can ask someone to help you with the drawing as long as you guide him/her. Write a short composition to explain how and why you used lines, shapes, color and texture.

Unit2: Contemporary Painting Lesson: U.S. portraits

Skills: Writing and Speaking

Pre-Writing

Instructions

You will be given a particular U.S. portrait (Appendix B). Look at it in silence for a few moments.

Read the following instructions about the portrait you were given and take turns with your partner to speak about each instruction.

Say something factual about your picture, e.g. *This is a picture of a big red American car.*

Say something about what you like and what you do not like about it, e.g. *I like the house just next to the beach.*

Say something it reminds you of, e.g. *This restaurant is like the one I went to on holiday last year.*

Talk about something in your picture related to something in your partner's portrait e.g. *The apples in my picture were grown in the garden in your picture*

Find the differences in both pictures

Say something about what is on the background, e.g. *There is a landscape and a cloudy sky on the background.*

While-Writing

What is an infographic?

Infographics are digital media that condense a large amount of information into a combination of images and text. They package a lot of information in a smaller space that can later be shared through e-mail and social media.

(adapted from: <http://www.techopedia.com/definition/27808/information-graphic-infographic>)

To create an infographic you can use any of the following websites

<http://infogr.am/>

<http://easel.ly/>

1. - In pairs choose one of your paintings and create an infographic which describes the portrait in detail using at least four of the following criteria:

- 🔗 Author (date of birth, author's intention, author's ideology pertinent to this painting)
- 🔗 Style (main characteristics in your painting)

- 🔗 Use of colors (predominant colors, why do you think the painter chose them?)
- 🔗 epoch (basic elements of the epoch you can perceive in the painting)
- 🔗 Background (what can you see behind the main character?, Why DO you think the painter chose it?)
- 🔗 Mood (what does it make you feel/ think?)

Note: To design your infographic, use appropriate language and sources.

3. - Save your Infographic and upload it to the workshop's blog.

4. - Once finished, stand up and search some partners who have finished their own infographics. Ask them which criteria they chose for their infographic and why. Compare your infographics to theirs.



Now look at the following famous Chilean portraits. Choose **one** and create your own infographic, using the same criteria you used for the U.S portrait. Follow the same steps as those in the previous activity and upload it to the workshop's blog. Save a text space of 70 words in your infographic to compare the Chilean portrait with your previous U.S portrait. (How are they similar? How are they different? Which one did you like the most?)



Unit Two: Contemporary American Painting / Lesson: American Visionaries

Skill: Reading

**Pre-
Reading**

Take five minutes to behold the following Paintings



Andy Warhol.
*One Hundred
Campbell's Soup
Cans.*
1962. Collection
Karl Stroher



Jasper Johns.
Three Flags.
1958. The
Whitney
Museum of
American Art.

Reflect on these questions and discuss with your classmate. No writing is required.

1. - Do you see any similarities between these two paintings? Do you see differences?
2. - Think of the elements used in Andy Warhol's and Jasper Johns' paintings, why do you think they use these elements?
3. - According to you, why is repetition in these paintings so important?
4. - If you were to use an everyday-life object to create a painting like Andy Warhol's or Jasper Johns, which object would you choose?
5. - Empty out the contents of your pockets:
 - a) Join the objects you had.
 - b) Are those every day, common objects?
 - c) What do you think these objects say about you?
 - d) If someone 100 years from now came across your collection of objects, what could that person tell about you?



**While-
Reading**

Read the following text and answer the questions below.

Andy Warhol's Time Capsules

The Time Capsules are Warhol's largest collecting project, in which he saved source material for his work and an enormous record of his own daily life. Warhol began creating his Time Capsules in 1974 after relocating his studio. He recognized that cardboard boxes used in the move were an efficient method for dealing with all of his "stuff." Warhol selected items from the daily flood of correspondence, magazines, newspapers, gifts, photographs, business records, and material that passed through his hands to put in the open box by his desk. Once the box was full he sealed it with tape, marked it with a date or title, and put it in his archive.



Collectively, this material provides a unique view into Warhol's private world, as well as a broad cultural backdrop illustrating the social and artistic scene during his lifetime. From the early '70s until his death in 1987, Warhol created 612 finished Time Capsules. During this time period he was not only incredibly busy making art, but he was also collecting everything from cookie jars to contemporary art. An obsessive collector, Warhol constantly scoured auction houses, antique stores, and particularly flea markets for new treasures to add to his many collections. Warhol collected Fiestaware, World's Fair memorabilia, Art Deco silver, Native American objects, and folk art. He often acquired large collections as well—Hollywood publicity stills, crime scene photographs, and dental molds. All of these activities reflected his interest in Pop Art and his inspiration: consumer culture. Andy Warhol's Time Capsules were almost completely unknown until his death in 1987. Although various studio assistants frequently handled the boxes over the years, few people seemed to recognize the enormous mass of material as anything other than "Andy's stuff." With the opening of The Andy Warhol Museum in 1994, the Time Capsules became accessible to curators, scholars, and the general public, revealing new and important information about Warhol's life and expanding the public's understanding of his work and practice.

(Links: www.warhol.org/tc21 Research: Time Capsules in American History)

Specific to General Information

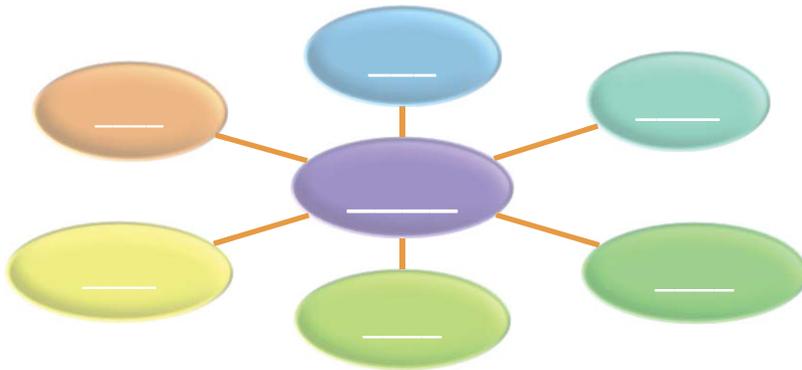
Answer the following questions

1. When did Warhol begin collecting his time capsules?
2. With what did the painter fill the boxes?
3. Why does the author call Andy Warhol an "Obsessive collector"?
4. What was Andy Warhol's inspiration?
5. What is the importance of finding Andy's capsules?

Vocabulary

a) Semantic mapping activity.

From the semantic map presented, choose a key word and six related words to it. Remember that a key word is a word that has been used several times in the text and is closely related to the main ideas of the story in the letter.



Analysis

In Chile the national poet Pablo Neruda, was also a great collector, one of his most beautiful collections is his collection of bottles from all over the world. Have you ever seen this collections live?



Choose one of the following reasons why you think artists like Pablo Neruda or Andy Warhol collect things. Get in couples and discuss.

- ↳ Because collecting is a visual activity and fundamentally about seeing and perceiving things together, whether they are objects, images or sounds.
- ↳ Because collecting is a means of discovery.
- ↳ Because collecting provides ways to understand and organize our chaotic world.
- ↳ Because collecting permits a person to explore and reveal personal, human and societal patterns, connections and associations.



As you can see, collecting and repeating for some artists is a great means for expressing themselves.

1.- Choose one of the following alternatives to create a three dimensional work of art with your own collected materials. Feel free to choose sequences, organization, and form.

- ↳ A collection of doodles from phone or Facebook conversations
- ↳ A collection of words recorded from things your classmates speak to you.
- ↳ A collection of food brands taken from food wrappings or other sources.
- ↳ In case you have your own personal collection, you can use that as material for your work.

2.- Present the work of art to your classmates

Portfolio Material

Write a short composition where you critique the works of art of your classmates following these questions

- ★ **Is his/her idea better than your original idea? Why or Why not?**
- ★ **How would you take this project even further?**
- ★ **What worked?**
- ★ **What didn't work?**

(Activity adapted from the *resources & lessons* of The Andy Warhol Museum)

Unit Three: American Painting and American Culture/ Lesson: Abstract Expressionism

**Pre-
Listening**

Skill: Listening

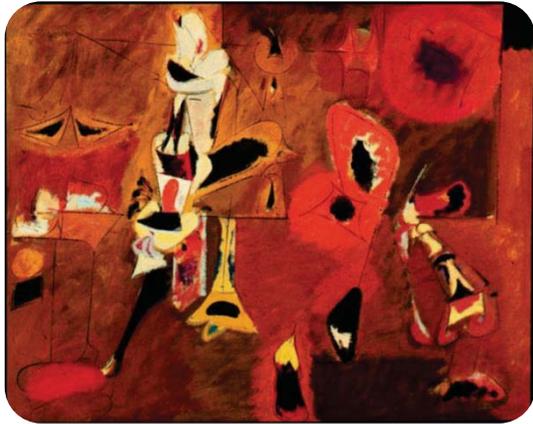
- I. Lay down on the floor and look at the ceiling of the room, The Painting by Jackson Pollock projected is called *Autumn Rhythm* and was painted in 1957. You are also hearing Jazz music, Pollock's favorite music. You will have 10 minutes to look at the painting and enjoy the moment.



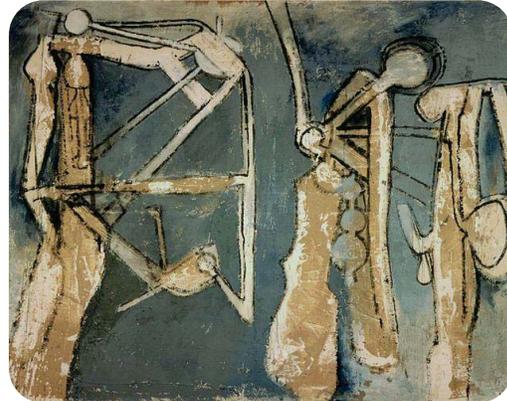
- II. You will be projected a U.S abstract expressionist paintings and a famous Chilean surrealist- expressionist painting. Take a few minutes to observe them, think of the characteristics of the arts elements present in the painting (see Appendix 6)
- III. Look at the following words and check their meanings.
Movement non-objective pattern technique harmony
- IV. Now discuss with a friend the following questions using the words previously checked to compare the Chilean and U.S painting
 - 1.- What was the first impression the paintings gave you?

- 2.- What do you think is the relationship between the paintings and its title?
- 3.- How did you feel when contemplating the paintings?
- 5.- Think of a song you know that according to you, matches with each painting.

Arshile Gorky *Agony*



Roberto Matta, *Three Figures*



**While-
Listening**

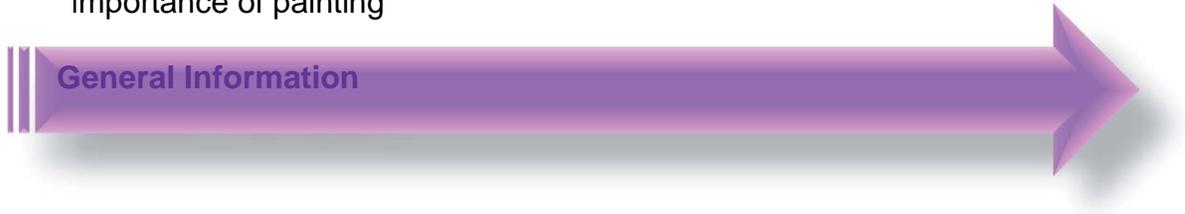
Specific Information

- 1.- Listen to the recording once more and complete the gaps in this extract.

Almost all of the _____ expressionists by 1950 started to work in a _____ that was somewhat _____ for a studio practice. Trough scale you could _____ be *in* the painting, in fact that's a common phrase that they _____ use; is what is like to be *in* the _____ it becomes an environment that you _____ of.

2.- Listen to the recording one last time and put the following statements in the order that they are mentioned

- Our eyes are continuously moving over this abstract expressionist paintings trying to find an image to rest on, but in fact that's part of the game.
- A variety who broke into their own voice or their own manners
- There is this sense that the individual self needs to find some way of communicating to the world and to others in a new way
- The entire composition is the image
- The idea that in traditional art there's usually a central image or subject, whether it's a portrait or still like element that is the center of our attention
- The memoirs of Still and Pollock and others describe very passionately the importance of painting



Answer the following questions

1. Who were the abstract expressionists?
2. What were abstract expressionists intending with their paintings?
3. Which are the main characteristics of abstract expressionist paintings?

Post-Listening

Working Outside

Create your own Abstract Expressionist painting. Abstract expressionists believed that they could paint with their unconsciousness, by repeating movements over the canvas allowing their impulses to take control of the painting.

1. Form in three big groups.
2. Put the paper on the floor or wall; make sure you put plastic beneath the canvas, so you don't paint the floor or wall.
3. Use the brush to jab, push or throw it on the canvas.
4. Make the movements as quickly and directly as possible.
5. You can use your hands and sticks if necessary.
6. Let your mind flow and become an abstract expressionist for a day.



SAMPLE ACTIVITY FOR VOLUNTEERS' PARTICIPATION

(see Appendix 3- 4-5)

Pre-reading

- i. Go outside and take your chair. Sit forming a circle. You will be presented a workshop's volunteer. Listen to the volunteers' presentation about a painting of Georgia O'Keeffe that he/she cherishes. Notice that your teacher is recording during the volunteers' presentation. Once the volunteer has finished, ask questions to clarify details or add comments of your own.
- ii. Once the volunteer is gone the teacher will ask you questions about the presentation, if you have any doubts ask for him to play the recording once more in the appropriate point and listen to the answer.
- iii. The teacher will produce a written copy of the presentation. Make predictions about which parts of the presentation the volunteer didn't tell or which parts he altered. Jot down your predictions and save them for the end of the class.



Georgia O'keeffe.

Save your ideas here



Read the following text...

ARTIST

- Among the women painters in the U.S., one of the best known and most outstanding is Georgia O'Keeffe. Born in Sun Prairie, Wisconsin, she spent her childhood on a large farm and never lost her love for nature and the land. Her gifts as an artist were clear early in her life, and she knew she wanted to become an artist when she was 10 years old. She studied at the Chicago Art Institute and Art Students' League in New York. She worked as a commercial artist in Chicago, and as an art teacher in Texas and South Carolina. Georgia O'Keeffe had her first one-person show in New York City in 1917. A famous photographer, Alfred Stieglitz, saw her work, recognized her talent, and decided to show her art in his '291 Gallery'. O'Keeffe married Stieglitz in 1924. Afterwards, she lived half of the year in New York City with her husband. The rest of the year she spent in New Mexico painting the countryside that she loved so much.

PRINT

- O'Keeffe's love of the land is clearly expressed in her paintings. She always got her forms from the real world. In Rancho Church, Georgia O'Keeffe combines abstraction with a very precise realism. She simplifies her forms and does away with surface detail to bring out the underlying patterns. Her work is always based on some visual reality such as these adobe (sun-dried brick) buildings of the Southwest. She has kept this painting very simple. Her colors are limited to different shades of blues, grays and tans. Even though she has left out details such as doors and windows, the forms still suggest a church-like building. Even though some of the shapes are painted in a flattened-out manner, the painting has depth due to her use of shading.

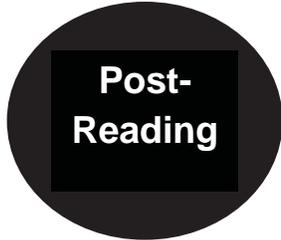
- I. Read the first part of the text. What kind of text do you think this is it?
 - a) Advertisement
 - b) Interview
 - c) Biography
 - d) Business Letter
- II. Read the second part of the text. What is the genre of the text?
 - a) Expository
 - b) Narrative
 - c) Procedural
 - d) Transactional
- III. Word recognition

Get in couples and read each word as quickly as possible to mark the exact match for each key word (the ones given at the beginning of each exercise). Use a chronometer (from your wrist-watches or cell phones) and record the time spent on recognizing each exercise.

- | | | | | | |
|----------|--------|-------|-------|--------|------|
| 1. Work | world | work | wore | worked | walk |
| 2. Time | lime | rhyme | climb | time | mime |
| 3. New | few | view | cue | chew | new |
| 4. Scene | seen | sin | seem | scene | seal |
| 5. Folk | talk | folk | fork | fond | funk |
| 6. Art | aren't | arc | art | aunt | are |



Time it took you	
Time it took your partner	



- I. You will listen to the recording of your teacher once more; take the predictions you made at the beginning of the class and check if the information missing in the written copy is the one you listed previously.
 1. Create a comparative chart with both versions of the story (the one recorded and the one written).

RECORDING	LETTER

- II. Choose one of Georgia O’Keeffe’s paintings and create a podcast where you explain main aspects of it and of the author’s life. Use www.fotobabble.com. Once finished, post the recording on the blog or send it to your teacher’s e-mail.



Final Project

This final project will be evaluated after two main activities:

- ↳ The creation of an individual work of art
- ↳ The creation of a school arts exhibition

Volunteers for this workshop, parents or grandparents, will aid you in each of the sessions of the creative process. Their mission is to guide you through the creation of your work of art and to help you in the organization of the school arts exhibition. For this matter, the final three sessions of the workshop will be divided into two periods, one dedicated to the creation of your work of art and the other to the organization of the school arts exhibition.

The work of art

- ↳ You are expected to create a work of art using as inspiration any of the paintings, artists, movements or styles covered in the workshop.
- ↳ You are free to use any material that is pertinent to your idea.
- ↳ The connection with the source of inspiration should be made clear.
- ↳ The size and form of your work is up to your possibilities and wishes.
- ↳ Be prepared to expose the painting in the school's art exhibition and bring support materials to explain your work of art (no more than three visual aids).

The school's arts exhibition

There will be five commissions. Each integrated by no more than four students and no less than three. You are free to join the one you feel you can contribute the most.

Students will work in commissions. Each commission will be in charge of a different task.

1. **Organization of commissions: Each student should join only one commission.**
2. Definition of roles inside commissions: Each commission should decide the roles for each member.
3. Project promotion: Project promotion will be online and written. The invitations should be in Spanish and English and should be revised by the school authorities.
4. Gathering material for the creation of the stands: Use old materials, avoid buying things. Ask for the aid of volunteers to choose cost free materials. The stands commission will be in charge of this task.
5. Creation of stands: This task is up to the stands.commission.
6. Organization and definition of physical space for stands. Teacher will provide the options, previous coordination with school authorities. The whole class should decide the most appropriate option.
7. School arts exhibition: place and time to be decided by school authorities.
8. Evaluation: The evaluation will be based on class-participation rubric.

Appendices

Appendix 1

Needs Analysis Questionnaire for students

Name: _____

Age: _____

Sex: F__ M__

Date: _____

Instructions:

- Read every alternative carefully before answering and then choose the best one according to your preferences or knowledge.
- To fill the questionnaire, circle the alternative with a pen.
- Use clear writing when necessary.
- Don't hesitate to ask if you have any question

1.-How important do you consider learning English as a second Language?

- a) Very important b) important c) little important d) unimportant

2.-How many English lessons per week do you have?

____1 ____2 ____3 ____4 ____5 ____6

3.-Do you enjoy your English lessons?

- a) Very much b) much c) a little d) I don't enjoy them

4.-If you chose "d" above, please briefly explain why:

5.-Which of the following artistic topics would you like your English lessons to include? (you can choose more than one alternative)

__Sculpture __Literature __Theater __Music __Painting __Cinema

__Architecture

6.-Which of the following skills seems easier for you?

- a) Writing b) Reading c) Speaking d) Listening

7.-Grade the following activities from 9 to 1 where 9 is the one you enjoy the most and 1 the one you least enjoy when learning English.

_____ Field trips	_____ Performing in front of others
_____ Working with partners	_____ Working individually
_____ Conversation	_____ Watching videos
_____ Hand -made activities	_____ Working outside the classroom
_____ Working in the computer room	

8.-Which of the following are problematic areas for you?

____Pronunciation ____Writing ____Grammar ____Reading ____Conversation

9.-Do you think you can learn English through arts?

- a) Yes b) maybe c) I don't know b) No

10.-Have your English classes ever included American painting?

a) Yes b) occasionally c) Don't remember d) No
11. - For me, knowing about art is

a) Very important b) important c) little important d) unimportant
12.-Have you ever been taught about North American painting in other subject areas?

a) In most of them b) in some of them c) in very few d) in none of them
13.- What is the emphasis of painting in your art classes:

a) learning to paint is quite emphasized

b) learning about painting is quite emphasized

c) Emphasis is on painters' lives

d) painting is not emphasized

14.- Grade form 6 to 1, where 6 is the one you prefer the most and 1 the least the following functions that painting has in society according to you:

___ Entertain

___ Decorate

___ Inform

___ Transmit ideas

___ Transmit feelings

___ Other: (please specify) _____

15. - In terms of the relationship between painting and language, they are

a) Closely related b) related c) little related d) quite unrelated

16.-Does your school support art programs?

a) Always b) frequently c) sometimes d) rarely e) never

17.-Have you ever seen paintings exhibited in your school?

a) Always b) frequently c) sometimes d) rarely e) never

18.-How many trips to painting exhibitions does your school plan annually?

a)0 b) 1 to 3 c) 4 to 6 c) 7 to 9

Personal profile

1.-Do you attend art exhibitions?

a) Always b) frequently c) sometimes d) rarely e) never

2.-If you do attend art exhibitions, how often within a year?

a) 1 to 3 b) 4 to 6 c) 7 to 9

3.-Do you participate in artistic programs related to painting?

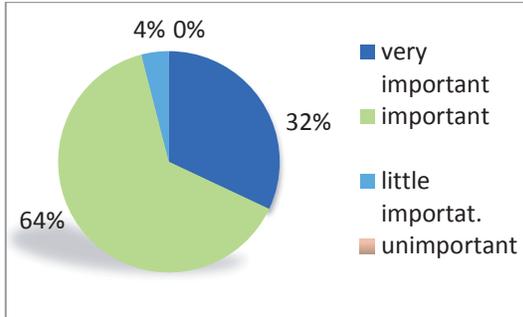
a) Always b) frequently c) sometimes d) rarely e) never

4.-How do you consider painting? (You can choose more than one)

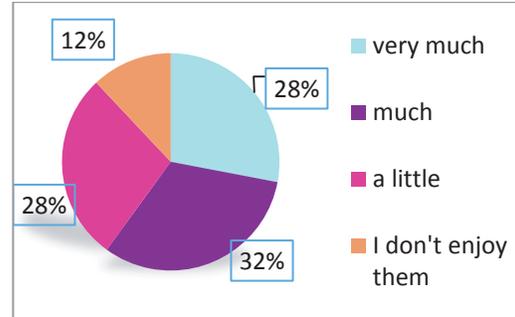
a) Interesting b) unknown c)important d) useless e) useful

Appendix 2

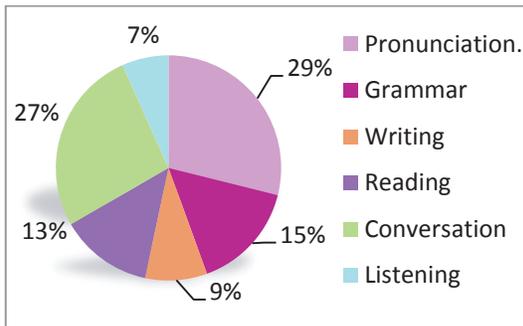
1.- How important do you consider English as a second language?



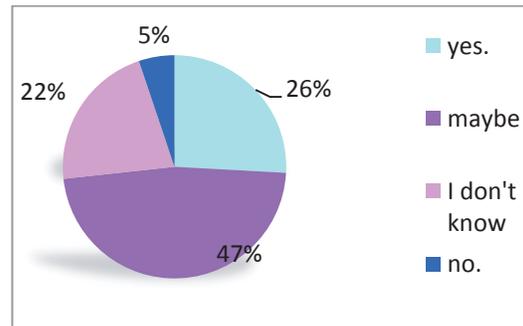
2.- Do you enjoy your English lessons?



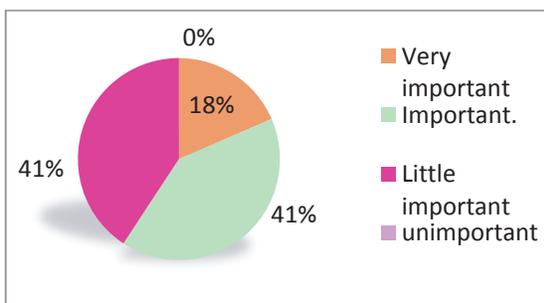
6.- Which of the following are difficult areas for you?



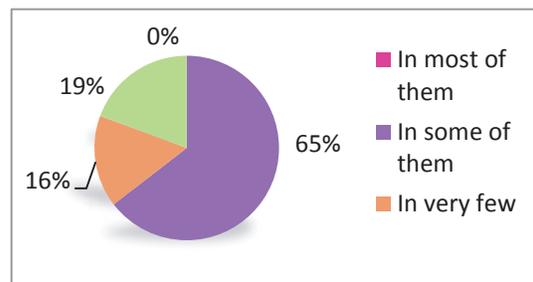
7.- Do you think you can learn English through arts?



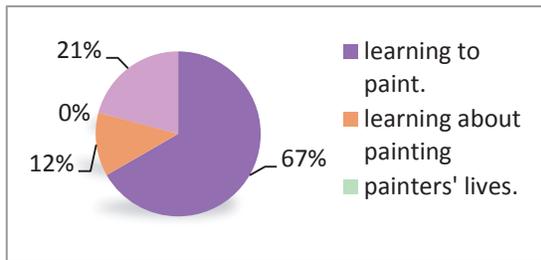
9.- For me, knowing about art is



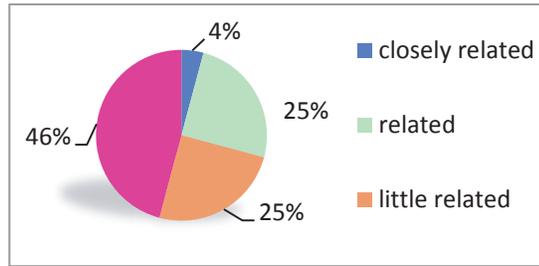
10.- Have you ever been taught about north American painting in other subject area?



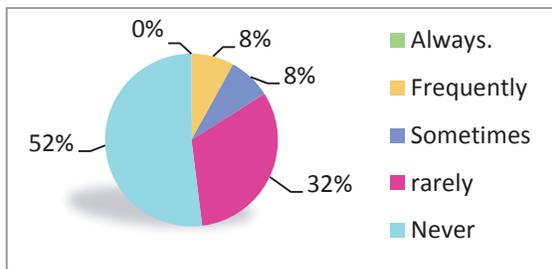
11.- What is the emphasis of painting in your



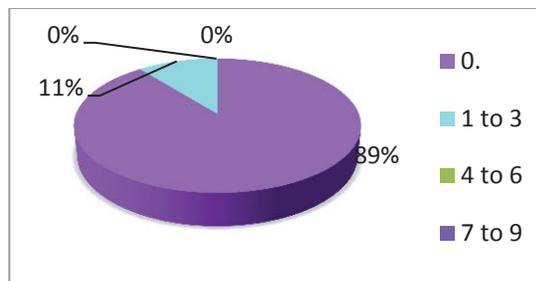
13.- In terms of the relationship between art lessons? painting and language they are:



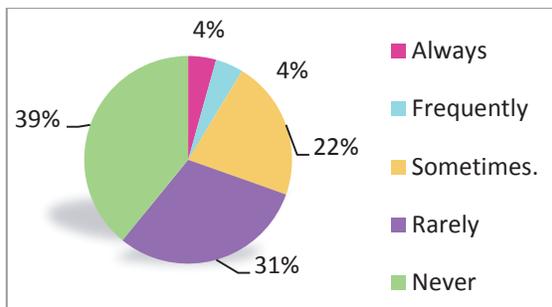
16.- Have you ever seen paintings exhibited in your school?



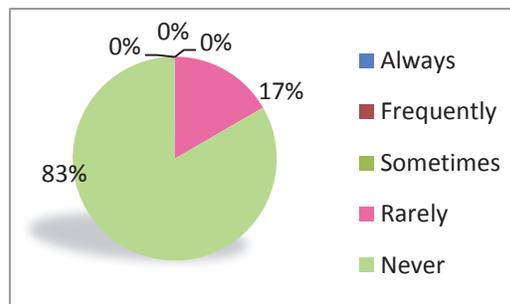
17.-How many trips to painting exhibitions does your school plan annually?



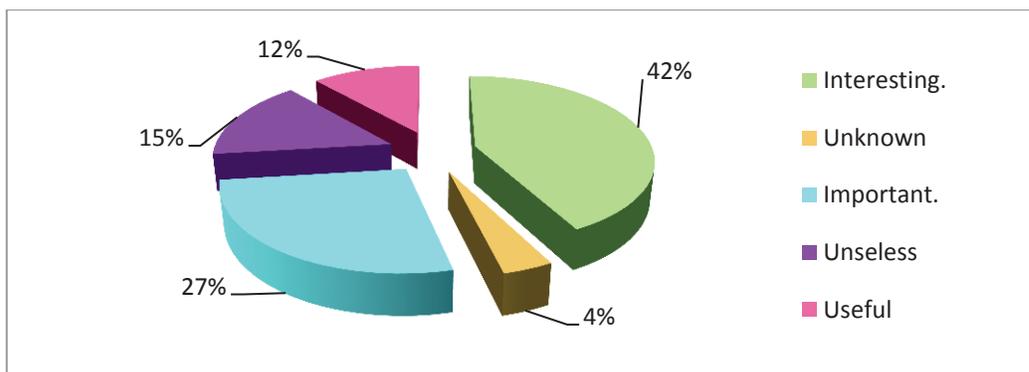
18.- Do you attend art exhibitions?



19.- Do you participate in artistic programs related to painting?



20.- How do you consider painting?



Appendix 3

Self-evaluation for volunteers' presentations

EVALUANDO SU VISITA

AUTOEVALUACION –

- ¿Disfruto lo que estoy haciendo y lo hago notar a los alumnos?
- ¿Me dirijo a la clase con seguridad?
- ¿Mi voz tiene el volumen adecuado para que todos los alumnos escuchen?
- ¿Me he vestido apropiadamente?
- ¿He sido prudente, puntual y dedicado en mi presentación?

Actitud frente a los alumnos –

- ¿Es mi vocabulario apropiado para la edad de los alumnos?
- ¿He podido relacionar la pintura que escogí con los conocimientos de los alumnos?
- ¿Le hago ver a los alumnos que sus observaciones son valiosas?
- ¿He sido flexible al momento de dejarlos a ellos dirigir las discusiones?
- ¿He logrado que los alumnos se acerquen y aprecien realmente la pintura?
- ¿Felicitó a los alumnos por su participación en la presentación?

PRESENTACION –

- ¿Planeo mi presentación con anticipación?
- ¿He incluido comparaciones con artistas u obras chilenas?
- ¿He logrado que la pintura sea la protagonista de mi presentación?

CONTENIDO –

- ¿Estoy al tanto de la información relacionada con el artista y la obra que he escogido?
- ¿He sido cuidadoso en no dar información que desconozco? Fui capaz de decir, “no lo sé, en lugar de inventar una respuesta?

CRECIMIENTO INDIVIDUAL –

- ¿He expandido mi propio conocimiento?
- ¿Revisé bibliografía recomendada?

RECORDAR... no soy un historiador Estoy aquí para ayudar a los alumnos a aprender a apreciar la pintura y el arte.

- ¿HAN APRENDIDO ALGO LOS ALUMNOS?
- ¿HAN DISFRUTADO MI PRESENTACION?
- ¿QUERRAN QUE VUELVA EN OTRA OPORTUNIDAD?

Appendix 4

Introducción

Este manual ha sido diseñado como una referencia útil respecto a la participación de voluntarios en el taller de *Use of U.S Modern and Contemporary Painting in the EFL Classroom*. La información en las próximas paginas ha sido preparada para ayudar a los voluntarios a entender su rol y responsabilidades en este taller.

Además servirá para ayudar a los voluntarios a descubrir algunas técnicas para usar en la clase.

Los voluntarios deben RECORDAR que su función es la de facilitar la aventura de apreciar una pintura. No se trata de presentar una investigación sobre pintura estadounidense. El profesor permanecerá en clase durante su presentación.

Por sobre todo, lo más importante es que usted y los alumnos tengan una experiencia amena y entretenida en la apreciación de una obra de arte. A través de su participación en el taller, los voluntarios serán capaces de descubrir que el aprender a apreciar una obra de arte puede ser una actividad muy entretenida y enriquecedora.

◆ ¿EN QUE CONSISTE ESTE TALLER?

Este taller busca la apreciación e interpretación de las obras pictóricas estadounidenses más representativas para la enseñanza del idioma Ingles. El taller persigue cultivar en los estudiantes un interés y valoración de la pintura en general, comprensión de la cultura estadounidense y al mismo tiempo valoración por la propia cultura.

◆ ¿QUINIENES PUEDEN SER VOLUNTARIOS?

Los voluntarios son miembros de la comunidad escolar; es decir, profesores, padres y/o abuelos de estudiantes del establecimiento, que tienen un genuino interés y entusiasmo por aproximar a los alumnos al arte. No requiere experiencia en el área artística ni en la enseñanza. Tampoco se exige uso del idioma Ingles, aunque se agradece la participación de voluntarios que tengan algún dominio del idioma.

◆ ¿QUE HACEN LOS VOLUNTARIOS?

Los voluntarios, previa instrucción del profesor del taller, realizaran una presentación breve de 20-30 minutos de una pintura y su autor a la clase. Estas presentaciones se realizaran usando reproducciones de la pintura (poster u otras). Durante su presentación el profesor del taller utilizara una grabadora, para continuar trabajando durante la clase una vez que el voluntario se haya retirado. Además se solicita la participación de los voluntarios en las últimas dos sesiones del taller para el apoyo y ayuda a los estudiantes en la creación de una exhibición de arte en la escuela.

◆ ¿COMO SERAN INSTRUIDOS LOS VOLUNTARIOS?

Una semana previa al inicio del taller se preparará a los voluntarios para su experiencia en la sala de clases. Se otorgara un listado de artistas y obras que cada voluntario podrá escoger, una vez hecha las elecciones se proporcionara al voluntario una carpeta con información breve sobre la pintura, el artista y ejemplos de preguntas para usar en clases.

◆ ¿PORQUE ES IMPORTANTE LA PARTICIPACION DE LOS VOLUNTARIOS?

El conocimiento de las artes es sumamente importante para los jóvenes. Para algunos de ellos esta será su única exposición frente al arte.

Los jóvenes expuestos a la apreciación artística se convertirán en los adultos que apoyen el arte e instituciones artísticas en el futuro. El taller promueve un entendimiento y valoración del arte en nuestra comunidad a través de la enseñanza del idioma Ingles, permitiendo mediante la participación de padres y/o miembros de la comunidad escolar, que el conocimiento artístico pueda expandirse y el aprendizaje en la segunda lengua se solidifique y encuentre un contexto real para su uso.

◆ REQUISITOS:

Voz clara y audible, interés en el arte, habilidad para relacionarse con los estudiantes, puntualidad y confiabilidad.

◆ DEBERES:

El taller estará bajo la dirección del profesor a cargo, quien deberá trabajar en estrecha coordinación con la dirección del establecimiento. Las actividades que los voluntarios deberán realizar incluyen:

Presentar una pintura a los alumnos

Señalar el uso del color, formas, textura y movimiento en la obra

Resaltar aspectos significativos de la vida y estilo del artista

Responder preguntas de los alumnos sobre la presentación

Ayudar a los alumnos a ver la obra con entendimiento y sensibilidad

Apoyar y ayudar a los alumnos en la creación de su propia obra de arte

Apoyar y ayudar a los alumnos en la organización de una exhibición de arte en la escuela

Appendix 5

Sample sheet to guide volunteers' presentations.

ARTIST: O'KEEFFE, GEORGIA(1887 - 1986)

PRINT: RANCHOS CHURCH

Date: 1929 WASHINGTON, D.C.

Size: 24" x 36"

Medium: Oil on canvas-covered board

ARTIST

- Among the women painters in the U.S., one of the best known and most outstanding is Georgia O'Keeffe. Born in Sun Prairie, Wisconsin, she spent her childhood on a large farm and never lost her love for nature and the land. Her gifts as an artist were clear early in her life, and she knew she wanted to become an artist when she was 10 years old. She studied at the Chicago Art Institute and Art Students' League in New York. She worked as a commercial artist in Chicago, and as an art teacher in Texas and South Carolina. Georgia O'Keeffe had her first one-person show in New York City in 1917. A famous photo-grapher, Alfred Stieglitz, saw her work, recognized her talent, and decided to show her art in his '291 Gallery'. O'Keeffe married Stieglitz in 1924. Afterwards, she lived half of the year in New York City with her husband. The rest of the year she spent in New Mexico painting the countryside that she loved so much.

PRINT

- O'Keeffe's love of the land is clearly expressed in her paintings. She always got her forms from the real world. In Ranchos Church, Georgia O'Keeffe combines abstraction with a very precise realism. She simplifies her forms and does away with surface detail to bring out the underlying patterns. Her work is always based on some visual reality such as these adobe (sun-dried brick) buildings of the Southwest. She has kept this painting very simple. Her colors are limited to different shades of blues, grays and tans. Even though she has left out details such as doors and windows, the forms still suggest a church-like building. Even though some of the shapes are painted in a flattened-out manner, the painting has depth due to her use of shading.

Appendix 6

Elements of Art

The elements of art are the visual units that individually or collectively make up work of art

Line	<p>Line is a movement in space. A line is a path made by a point moving through space. Line is used to show energy, direction or motion. A line is also a path that describes the outline or contour of an object to define its shape or form. Lines can also express ideas like action, speed, happiness, sadness, joy, sorrow, fright, surprise, hatred; peace ... the personality of lines shows in their quality and direction. The quality of a line is its thinness or thickness, its roughness or smoothness, its darkness or lightness. Lines can be straight or broken, curved or horizontal. Each kind of tool (pencil, pen, crayon, paint brush, etc.) makes its own kind of line. Each kind of line gives a different feeling. The straight line has strength. It stands upright like a house or a tree. It lies flat like the horizon line. When it shoots off at a diagonal the line suggests falling or motion. The broken line is more nervous. It has a sharp, jagged quality that shows more motion than a straight line. Broken lines are used to show direction. A curved line is gentle or graceful. It makes us think of clouds and waves and soft or rounded objects. Curved lines also make us feel movement and rhythm. Artists also use active, curved lines to make overall patterns that are very dynamic. The lines move and interweave all over the surface and create a feeling of form in space. Direction can make lines majestic, weary or frivolous. Diagonal lines speak of action or imbalance or of rhythm and flow; horizontal lines as quiet as sleep. Lines may portray characteristics: straight, dotted, thick/thin, wavy, crosshatched, dark/light, textured, strength, rest, action, power, direction.</p> <ol style="list-style-type: none">Horizontal lines - convey peacefulness, tranquilityVertical lines - convey stability, strengthCurved lines - convey happiness, gaietyDiagonal lines - convey conflict, unrest, excitementS-curved lines - convey sadness or gracefulness
Color	<p>The emotional element of art. Black and white are not colors, but tones. (Black absorbs all colors and white reflects all colors.) Pigment: the substance which makes color in paint when mixed with a binder such as oil or water. Hue: refers to the color name, for instance red, yellow or blue. Tint: a light value of color, white added. Shade: a dark value of color, black added. Value: the lightness or darkness of a color; a graduation from white to black. Highlight: areas receiving greatest amount of light. Shades, shadows: areas receiving little or no light. Emotional or psychological meaning of color: Warm colors: red, yellow, and orange. Cool colors: blue, green, and purple. Quiet colors: soft colors, tints. Happy colors: bright, strong and pure in intensity. Exciting colors: bright strongly contrasting. Strong colors: intense, attract the eye, jump out. Weak colors: weak intensity, appear to recede into background. Triad colors: based on colors at points of equal sided triangle placed on the color wheel. Primary colors: red, yellow, blue -- the colors from which all colors are made. Secondary colors: made when two primary colors are mixed --orange (yellow + red), green (blue + yellow), purple (red + blue). Intensity: the pigment strength -- brightness.</p>

	<p>Analogous colors: colors next to each other on the color wheel.</p> <p>Complimentary colors: opposites on the color wheel.</p> <p>Monochromatic colors: one color plus its tints and shades.</p> <p>Neutral colors: black, white, gray: When neutral colors are put next to a color they make the color more intense. When neutral colors are mixed with a color, they make that color less intense</p>
Shape	<p>An area having specific character and defined by a contour which may result from line, or contrasting color, value or texture.</p> <p>Two-dimensional geometric shapes: circle, square, triangle, and rectangle.</p> <p>Three-dimensional shapes: sphere, cube, cone, pyramid, and cylinder.</p> <p>Plane: A two-dimensional shape, which may exist at any angle in space; a flat continuous surface which doesn't change direction.</p>
Texture	<p>The way a surface feels or is represented to feel to the touch: the roughness or smoothness of an object</p> <p>Actual texture: it feels the way it looks, actual texture or surface.</p> <p>Implied texture: painted to look like there is texture, actually there is none.</p> <p>Tactile: quality of artwork that appeals to sense of touch.</p> <p>Collage: composition created by combining a variety of materials; creates texture.</p>
Space	<p>The interval between pre-established points:</p> <p>Two-dimensional space: surface has measurement in length and breadth, but lacking depth.</p> <p>Three-dimensional space: possessing depth as well as length and breadth.</p> <p>Picture plane: an imaginary plane of reference through which a picture is seen in terms of advancing and receding space.</p> <p>Perspective: the appearance of objects or scenes as determined by their relative distance and position, giving depth to a two-dimensional</p>