ATC – Artist Trading Cards

The Information here is from a great website, www.artjunction.org which is for teachers. These are some simple notes and directions – you can go from here! Artist Trading Cards are small art works that are traded like baseball cards, etc. They have been around since 1996. Many teachers have students trade with each other, other classes; school; include parents in the process, i.e. Parent Night parents and students make cards. I think these would be fun in afterschool programs.

…some purposes for ATC's
- To provide another media for art
- To provide a way for students to meet other students and share work

Making an ATC

ALWAYS use a 2 1/2" x 3 1/2" paper – they need to fit in the plastic sleeve holder pages, like the ones for baseball cards. Paper needs to be a "multi-media" type that can take different mediums. You can also use the cards that are used for pocket charts in a classroom. They can be purchased in school supply stores. Many art/craft stores now carry them as well.

Any art medium can be used as long as it dries flat.

Any subject can be used. You can make an edition or singles. Teachers often assign vocabulary/subject matter words.

The artist's name/date/title needs to be on the back of the card.

Web sites:

Art in Your Pocket: ATCs www.cedarseed.com

Art Trading Cards – A Collaborative Cultural Performance www.artist-trading-cards.cards.ch

European Papers www.europeanpapers.com

Content Standards That Can Be Used In Art Processes

GRADE TWO

Measurement and Geometry

1.0 Students understand that measurement is accomplished by identifying a unit of measure, iterating (repeating) that unit, and comparing it to the item to be measured:
1.1 Measure the length of objects by iterating (repeating) a nonstandard or standard unit.
1.2 Use different units to measure the same object and predict whether the measure will be greater or smaller when a different unit is used.

2.0 Students identify and describe the attributes of common figures in the plane and of common objects in space:
2.1 Describe and classify plane and solid geometric shapes (e.g., circle, triangle, square, rectangle, sphere, pyramid, cube, rectangular prism) according to the number and shape of faces, edges, and vertices.
2.2 Put shapes together and take them apart to form other shapes (e.g., two congruent right triangles can be arranged to form a rectangle).

Mathematical Reasoning

1.0 Students make decisions about how to set up a problem:
1.1 Determine the approach, materials, and strategies to be used.
1.2 Use tools, such as manipulatives or sketches, to model problems.

GRADE FOUR

3.0 Students demonstrate an understanding of plane and solid geometric objects and use this knowledge to show relationships and solve problems:
3.1 Identify lines that are parallel and perpendicular.
3.2 Identify the radius and diameter of a circle.
3.3 Identify congruent figures.
3.4 Identify figures that have bilateral and rotational symmetry.
3.5 Know the definitions of a right angle, an acute angle, and an obtuse angle. Understand that 90°, 180°, 270°, and 360° are associated, respectively, with ¼, ½, ¾, and full turns.
3.6 Visualize, describe, and make models of geometric solids (e.g., prisms, pyramids) in terms of the number and shape of faces, edges, and vertices; interpret two-dimen-sional representations of three-dimensional objects; and draw patterns (of faces) for a solid that, when cut and folded, will make a model of the solid.

3.7 Know the definitions of different triangles (e.g., equilateral, isosceles, scalene) and identify their attributes.

3.8 Know the definition of different quadrilaterals (e.g., rhombus, square, rectangle, parallelogram, trapezoid).

Science

Grade Three

Physical Sciences☐

2. Light has a source and travels in a direction. As a basis for understanding this concept:

a. Students know sunlight can be blocked to create shadows.

b. Students know light is reflected from mirrors and other surfaces.

c. Students know the color of light striking an object affects the way the object is seen.

d. Students know an object is seen when light traveling from the object enters the eye.

Kindergarten

Life Sciences

2. Different types of plants and animals inhabit the earth. As a basis for understanding this concept:

a. Students know how to observe and describe similarities and differences in the appearance and behavior of plants and animals (e.g., seed-bearing plants, birds, fish, insects).

b. Students know stories sometimes give plants and animals attributes they do not really have. c. Students know how to identify major structures of common plants and animals (e.g., stems, leaves, roots, arms, wings, legs

Standards from: Content Standards for Public Education,
California State Department of Education

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Creating Images Without Pencils
Cut Paper

Two- dimensional images are created using positive and negative space. Negative space is the background (white/light). Positive space is the image (black/dark). Notan exercises help train the eye and mind to see images in the combination of line, shape, value, color elements of a particular arrangement. It also trains the eye and mind to see those different elements when you look at an object. All images, whether black and white or color, are the result of the eye combining information from the space occupied by the image and the space surrounding it.

Cut paper art exists in many cultures and is a unique way of creating and perceiving images.The following exercises can be done by kindergarten-age children thru adults in almost any setting. They are great for those who "cannot draw", "don't like art", etc. because you do not use a pencil or brush. They can be adapted many ways and teach basic concepts for stencils and printmaking.

PURPOSE:
Students– understand the relationship of light/dark, foreground/background in creating images; be able to perceive edges; gain strength and coordination of hand muscles; gain skill in cutting paper.
Staff – gain information, skill and ability to teach someone the process of creating images without pencils.

SUPPLIES/EQUIPMENT:
Black and white paper – construction paper works best, but it is not absolutely necessary.
Scissors
Glue

ENVIRONMENT;
Tables work best. You can use a desk, picnic table or the ground. (If you're outside-watch the wind.)

PROCESS:
Cut black paper into 2"x4" rectangles
Cut white paper into 6" squares
Each child will have 1 black, 1 white paper, scissors, glue.

1) You will be cutting the black rectangle and putting the pieces onto the white square. Cut a shape into one side of the rectangle and mirror-flip it away from the rectangle. BE SURE TO MAINTAIN THE CORNERS OF THE BLACK RECTANGLE.
2) Make more cuts from the first shape, flipping each shape onto the negative space provided by the previous cut. Look at each cut before you make the next one. You will be creating an image using BOTH the black and white paper. Make sure that the edges

of the cuts touch the center of the created image. The white paper will create a border as well as assist in the image itself.

3) Glue the pieces CAREFULLY onto the white paper.

Expanding and Adapting:

1) All rectangles and squares can be made larger – just keep the proportions the same.
2) Cut pieces do not need to always need to be mirror flipped. That process is used in the beginning so that students will learn to "see" the design . Eventually, someone will " just move it." Pieces may also be discarded. That is fine as long as the shape of the "square" is somehow maintained.
3) Use shapes other that rectangles and squares. See what you would do with something that is not symmetrical.
4) Use color. Complementary color offers the most contrast.
5) Tear the paper. Combine some cutting/some tearing.
6) ETC.

When you are all done, put the finished pieces on the wall together and enjoy the effect.

POSSIBLE QUESTIONS FOR DISCUSSION:

Do you think this looks beautiful? (each piece separate and whole piece) Why?

What elements are the same /different in the large piece?

How do you feel having your unique artwork as part of this larger piece?

Does your art need to be the same as others to have value?

Do you need to be the same as everyone else to have value?

What other images could we cut this way?

How can we use these images?

Can you teach someone else how to do this?

Resource:

Notan: The Dark-Light Principle of Design, Dorr Bothwell and Marlys Mayfield

Dover Publications, New York, 1968

Ten Lessons the Arts Teach

The arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.

The arts teach children that problems can have more than one solution and that questions can have more than one answer.

The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.

The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.

The arts make vivid the fact that neither words in their literal form nor number exhaust what we can know. The limits of our language do not define the limits of our cognition.

The arts teach students that small differences can have large effects.
The arts traffic in subtleties.

The arts teach students to think through and within a material.
All art forms employ some means through which images become real.

The arts help children learn to say what cannot be said. When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.

The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.

The art's position in the school curriculum symbolizes to the young what adults believe is important.

The Arts and the Creation of Mind, Elliot Eisner, Yale University Press, 2002

California State Department of Education Content Standards

www.cde.ca.gov

When you get to this site:

Click on Curriculum and Instruction

Click on Content Standards K-12

Five areas of Expertise for California Visual/Performing Arts Standards

All disciplines of visual and performing arts have the following goal areas of student expertise.

1.0 **Artistic Perception**
Processing, Analyzing, and Responding to Sensory information through the language and skills unique to the discipline.

2.0 **Creative Expression**
Creating, performing, and participating in the discipline.

3.0 **Historical and Cultural Context**
Understanding the historical contributions and cultural dimensions of the discipline.

4.0 **Aesthetic Valuing**
Responding to, analyzing, and making judgments about works in the discipline.

5.0 **Connections, Relationships, Applications**
Connecting and applying what is learned in the Visual/Performing Arts disciplines to other subject areas and to careers.

Zentangles

I am new to Zentangles, but think it is a terrific art medium. These are some quotes from the Zentangle website: www.zentangle.com

-Our Zentangle method is a way of creating beautiful images from repetitive patterns. It is fun and relaxing. Almost anyone can use it to create beautiful images. It increases focus and creativity, provides artistic satisfaction along with an increased sense of personal wellbeing. The Zentangle method is enjoyed all over this world across a wide range of skills, interests and ages.

-Creating in a Zentangle way is an easy to understand process of simple deliberate strokes which build on each other in beautiful, mesmerizing and surprising ways. As you make a deliberate pen stroke on your Zentangle tile without concerning yourself of what it will look like when you are done, that very act of putting your pen to paper focuses your attention in a special way. As your eye follows your pen strokes your attention shifts to a state that allows fresh thoughts, new perspectives, and creative insights to flow unhindered by anxiety or effort.

-Unlike much art, or most activities, you start out intentionally not knowing what your Zentangle creation will look like. Zentangle's method allows you to discover new possibilities that you might not have anticipated when you began.

- You always succeed when you create Zentangle art because you always create a pattern. A Zentangle creation is meant to be nonrepresentative with no up or down. Since it is not a picture of something, you have no worries about whether you can draw a hand, or a duck. You always succeed in creating a pattern in a Zentangle way.

Starting Instructions

Use a 3 ½" x 3 ½" square (for younger children you can use a 5 ½" square if necessary)

Pencil and a black permanent marker – fine point

1)Use the pencil to make a dot in each corner. Connect the dots.

2)Draw a guide line (string). Try a Z, a loop, an X or a swirl. The lines are not erased but become a part of the design.

3)Switch to a pen and draw patterns into the sections formed by the string. When you cross a line, change the pattern. It is ok to leave some sections blank. Rotate the paper as you fill each section with a pattern.

Each Tangle is a unique artistic design and there are hundreds of variations. Start with basic patterns, then create your own.

I have done the patterns in different shapes and colors with younger children, just to get them comfortable with the process. Older ones(3rd grade and up) are fine doing it in black ink.

The tiles can be put together to make collaborations or a large shape can be drawn and children can work on it together.

Resource book:
Zentangle Basics
Suzanne McNeill,
Design Originals, 2010
www.d-originals.com