

Assessment of ARTE 340 Portfolio Artifact:

Sample Artwork, Reflection, and Plan for Arts Integration in Future Teaching
Required for Rhode Island College Elementary Education Program
For Inclusion in preparing to Student Teach Portfolio

This section is to be filled out by the applicant (please print neatly). *See full directions (OVER).

Name: _____ ID#: 0356013

Mailing Address: _____ Email Address: _____
(city, state, zip code: _____ telephone: _____

Semester in which you took ARTE 340: 05 FALL 2010 Instructor's Name: Jean Syverud Drew

This section is to be filled out by the evaluator (ARTE 340 instructor or ART Dept. designee).

For each item, circle the numbers, 1 (for Unacceptable) to 3 (Exemplary) to indicate your judgment of the degree to which the student has demonstrated the art knowledge and skills indicated and arts integration plan for his/her future teaching which will assist the student in making worthwhile connections to the arts as primary media for communication, inquiry, and insight in her/his teaching of elementary students.

*Any artifact earning an Unacceptable rating must be revised. Unacceptable Acceptable Exemplary

1. Student's Understanding of and Skills in Art and Artistic Processes and Media 1 2 (3)
- ARTE 340 Portfolio Artifact includes evidence of understanding of skills in art and artistic processes and media, including visual documentation of a sample artwork the student created in ARTE 340 a reflection describing *in the student's own words*:
 - the art media (materials), tools, techniques, and thinking processes used to create this artwork;
 - any relevant art vocabulary associated with this artwork and the process of creating it; and
 - how it communicates or expresses ideas - and is a means of inquiry (is a method or vehicle for learning).
2. Student's Knowledge of Exemplary Works of Art from a Variety of Historical and Cultural Contexts 1 2 (3)
- ARTE 340 Portfolio Artifact includes evidence of knowledge of exemplary works of art from a variety of historical and cultural contexts, including documentation of an exemplary artwork and a reflection on it describing *in the student's own words*:
 - the artwork in terms of its structural or formal visual qualities (use of the line, shape, color, texture, form, and/or compositional qualities) and/or its historical and cultural aspects;
 - the ideas and meaning expressed in it; and
 - an understanding of how it is an exemplary example of achievements in the visual arts as effective means for communication, inquiry, and insight.
3. Student's Plan for Interdisciplinary Connections to the Visual Arts in Her/His Future Teaching 1 2 (3)
- ARTE 340 Portfolio Artifact includes evidence of student's capability to make worthwhile connections to the arts as primary media for communication, inquiry, and insight in her/his teaching of elementary students, through documentation of a plan for making worthwhile connections to the visual arts in student's future teaching.

Signature of Evaluator: Jean Syverud Drew Date: 11/7/10

Printed Name of Evaluator: JEAN SYVERUD DREW

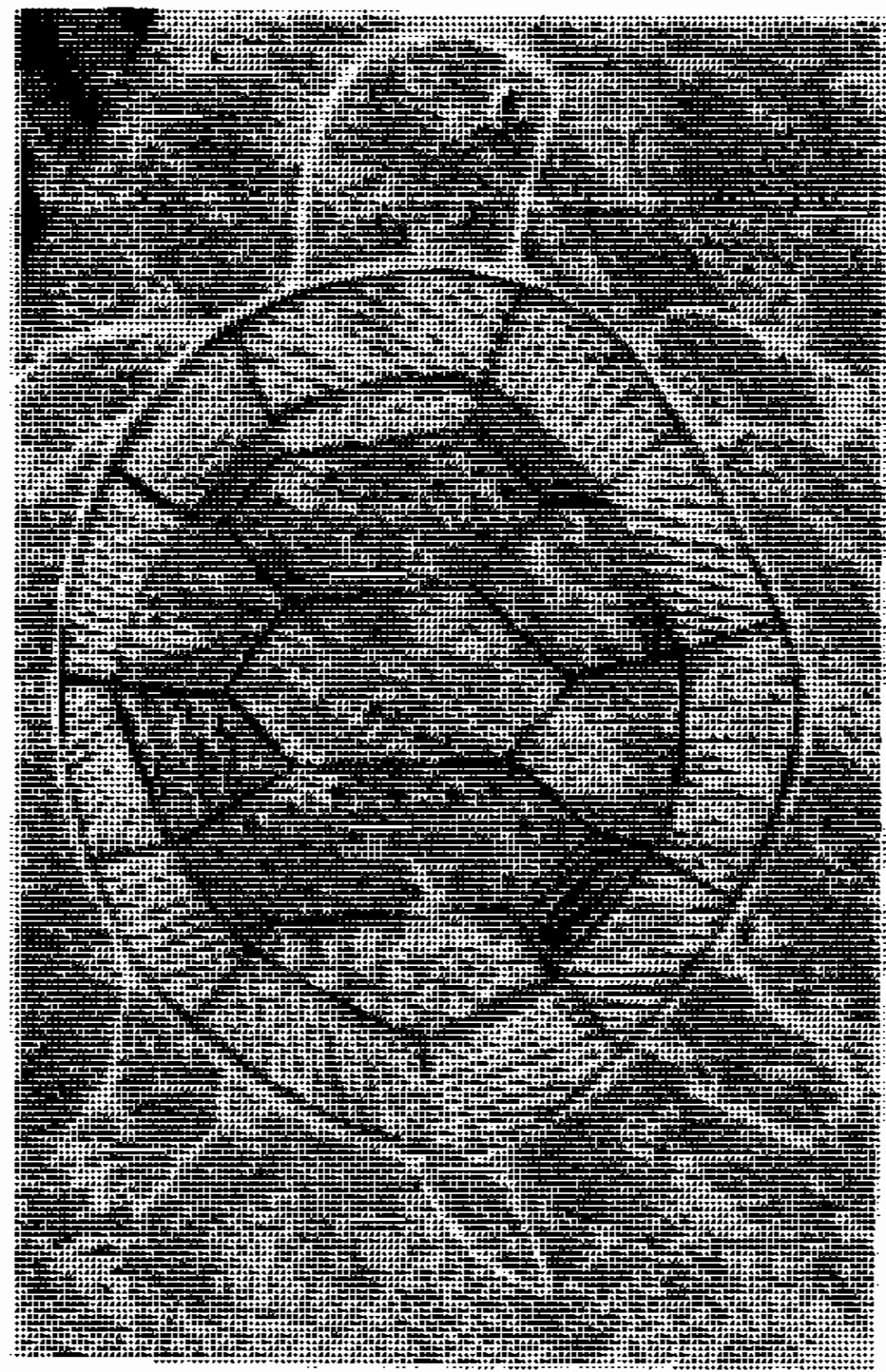
October 5, 2010

In class, we learned about Aboriginal bark painting. Aborigines were the first Australians about 40,000 years ago. There are still Aborigines today that live off of the land like they used to do. The Aborigines had no written language, instead they used oral tradition. As with most cultures, they also have traditions of music, dancing, painting, carving, and storytelling. To be able to understand a culture different than your own, it is important to understand their art. Art gives us an insight into what life was like for them.

Originally, Aboriginal paintings were done on Eucalyptus bark. They used charcoal and red or yellow ochre for color. We used brown construction paper and red, yellow, black, and white colored pencils. We chose an animal that was meaningful to the Aborigines. I chose a fresh water turtle. The animal was outlined on the paper and then divided into sections, using geometric designs. Certain lines were darkened to create emphasis.

Creating this art helped me understand their culture. In the Aboriginal culture, they believe in spirit ancestors that have been around since creation. They call this creation time period, "Dream Time." These ancestors most often are personified in Australian animals. There are many animals in Australia that evolved separately from animals on different continents because they were on an isolated island. The Aborigines today still believe in these ancestors today and they believe they are in natural settings. Their art reflects these beliefs, animals, and the natural environments they are found in.

GOOD WORK -
CONCISE AND FOCUSED -
YOU ARE FINISHED -
PUT IN YOUR BINDER AND
MAKE SURE YOU HOLD ON TO
IT UNTIL YOUR PORTFOLIO
REVIEW WITH ED. DEPT.
(A)



Portfolio Artifact #2 "Writing about an Exemplary Work of Art"

ARTE 340

Woman with Blueberries is a watercolor painting by Patrick Desjarlais that details the daily life of the Chippewa Indians. The piece contains very bright, primary colors that contrast each other. The balance of the primary colors is aesthetically pleasing. The shapes within the painting are geometric and abstract. Each shape is outlined and then filled in with tiny brushstrokes, giving the flat painting texture. The woman pictured has dark features and her clothing is red, yellow, and blue. She is pouring blueberries into a bowl that she is cradling. There are dark trees in the background that frame her.

Patrick Desjarlais is of Chippewa heritage and he is considered a major artist of the 20th century Native American fine art movement. He attended a boarding school following the death of his mother where he was forbidden to use his native language and practices. This painting is significant because it provides a link to his heritage. Each of his paintings tells a story about Chippewa life. In this particular painting, the blueberries provide evidence of the importance of wild berries in Chippewa tradition. The artist considers himself to be a storyteller and he wants to help remind people of where they came from.

I was instantly drawn to the bright colors of this painting. I particularly like the balance of the reds, yellows, and blues; one is not more overpowering than any other. The motherly warmth that the woman provides is extremely comforting. The natural elements like the trees, water, sand, grass, and blueberries also provide a soothing feeling. This painting gives me access to and allows me to experience a culture very different than my own.

- Art can be connected with language arts. For the language arts portion, the students would be required to write their own short poem. They could then make an accordion style book to illustrate their original poem that they wrote. The illustrations could be collage style, as we did in class. Examples of collage work by Romare Beardon, Matisse, and Eric Carle would be shown to the students. They could use all different kinds of paper. A mini lesson could also be taught about recycling and the importance of it. Paper for the collages could be collected throughout the year in a scrap box. Recycling relates to science, so this lesson connects three different disciplines. Poetry and collaging are appropriate for all ages and grade levels.
- Another idea I would like to try, would be to do drawings of Antarctic landscapes featuring wildlife in oil crayon. This lesson would be in connection to a science unit. The students would learn all about Antarctica and its climate and animals. The students would be required to do some research of their own about one or two different species of wildlife found in Antarctica. They could bring in references of these animals to include in their drawings. In addition to art and science, this lesson will give the students practice conducting research. Photographs of Antarctica would be used as a reference.
- I like the idea of connecting art with biographies. In class, we had a child draw a portrait of someone they knew. The child was required to dictate sentences about their drawing which were copied verbatim and attached to it. For the younger students, you could read them a biography out loud and have them draw a portrait of that person, and if appropriate write some corresponding sentences. If you read them a biography without pictures, you could have them draw how they pictured the person in their minds. For the older kids, you could have them read and/or write their own biographies and draw a corresponding portrait. For both scenarios, exemplary portraits by Botero, Van Gogh, Rembrandt, and Mary Cassat would be shown. This project could also lend itself to a lesson on the elements of a story such a character development and characteristics, setting, etc. You could use these elements to assist in the portraits.