

# Explorations in Art

## SECOND EDITION

Grades 1-6 by Marilyn G. Stewart  
Kindergarten by Cathy Weisman Topal



### Big Ideas and Essential Questions

Each unit is organized around a Big Idea and an Essential Question. For example: "Alone and Together: How do people share their lives with one another?" These Big Ideas engage students in exploring the relevance of art in their own lives and the lives of people across time and place.

### Process-Based Studios

By learning a process that emphasizes the importance of thinking, planning, and reflection, students go beyond "make and take." Process-based studios help students organize their thinking and learning as it relates to art and design, language arts, science, and other areas of the curriculum.

### STEAM Lessons and Connections

Each unit includes STEAM lessons developed by a team of experts in science, technology, engineering, art, and math. Engaging, comprehensive STEAM lessons in each unit include student exploration of STEAM concepts through viewing, discussing, and creating artworks.

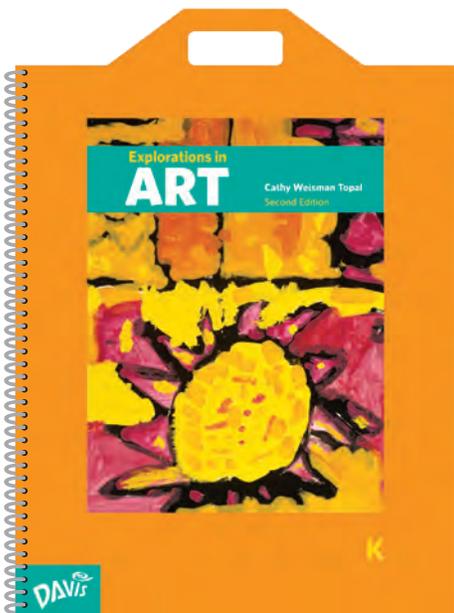
### Emphasis on Inquiry

An emphasis on inquiry will engage your students, as they explore Big Ideas and Essential Questions through art making and responding to artwork made by others. Inquiry encourages students to make a personal connection with their learning, and helps to construct meaningful ties to learning and inquiry across the curriculum including STEAM, literacy, and the arts.



*Inspiring Creativity Since 1901*

# Kindergarten



Big Book, Kindergarten

## The Big Book includes:

- Carefully chosen works of fine art and photographs of the world around us to help spark children’s interest and enthusiasm.
- Simple text to introduce basic concepts.
- Step-by-step, clearly illustrated Studio Explorations to help children discover their own creativity.
- Sidebars to reinforce techniques, offer background, or remind children of expectations.

You’ll love teaching Kindergarten with this **child-centered**, carefully structured program. Experience, along with your students, the delight of discovering materials, developing skills, and inventing new ways to create. **Field-tested, effective classroom management techniques** are included in each lesson.

### Teacher Edition, Unit 2, Lesson 2

UNIT 2 Explore One Subject, Many Media

LESSON 2 **Invent an Insect**  
Paint One Shape at a Time

**PREPARE**

**Objectives**  
When inventing insects with paint, children will:

- invent a new species of insect based on insect characteristics: three body parts, six legs, two or four wings, antennae, proboscis, etc.
- review and apply strategies for using a paintbrush.
- practice painting shapes using the blob and outline methods.
- be inventive.

**Materials**

- ½" (1 cm) paintbrush
- 18 x 24" (46 x 61 cm) white paper, trimmed to 17 x 23" (43 x 58 cm)
- Jars of primary colors of tempera paint, plus a few new colors, especially tints such as light blue, pink
- Jars of black paint (in reserve)
- Detail paintbrushes (in reserve)

**Setup**

- Cover tables with newspaper. Tape the paper down with masking tape. Have extra newspaper handy for placing over any spills.
- One piece of white paper, one paintbrush, and one jar of paint (about half full) per child.
- Provide copies of the Plan an Insect handout on page B89 (optional).



"I made the brain. This is the brain part. All insects need brains." "I made the tongue and the antennae." "Mine's symmetrical."

**Vocabulary**

English	Spanish
Insect parts:	partes del insecto:
head	cabeza
thorax	tórax
abdomen	abdomen
antennae	antenas
proboscis	proboscide
wings	alas
legs	patas
exoskeleton	exoesqueleto
markings	marcas
life cycle	ciclo de vida

Unit 2 Lesson 2

## Invent an Insect

There are many kinds of insects. What insects have you seen? Name the insect parts in these pictures.



**TEACH**

**Engage**

- 1 Ask: Has anyone had an insect encounter or learned something interesting about insects?
- 2 Hold up drawings from the last lesson and invite the artist to tell the class something about their invented insect.
- 3 Today we are going to invent insects again, but this time, we are going to do it with paint.

**Explore**

- 1 Let's review the insect parts as we look back at insect illustrations. **Point out and name parts again.** Point out unusual insect parts, such as the feathery antennae on the luna moth in the lesson and the delicate wings on the dragonflies in the previous lesson.
- 2 **Focus on the artwork.** Invite children to compare the photo of the luna moth to Eric Carle's artistic interpretation. Ask: What subtle differences do you notice? Allow wait time for children to look carefully.

**Create Part 1**

- 1 **Demonstrate** making the three body parts. Demonstrate multiple options for shapes and sizes with the blob and outline methods for making shapes. Use at least one free-form shape and ask for suggestions for other shapes. Demonstrate moving to a new color when the music stops. Review wiping the brush.
- 2 Ask: What comes next? Wings! Two or four? Remember that we're inventing as we go, building our insect one part at a time. We don't know what it will look like when we're done. We are actually having a conversation with the paint as we work. Remember, when the music stops, put your paintbrush in the jar and pass your jar of paint to another child at the table. Remind children to begin with the three body parts
- 3 Once you see that most of the children have nearly finished painting the wings, or that some children's papers are getting full, stop the class. Let children know that you will give them another minute to finish with the color they are using.
- 4 **Share and Reflect:** Ask children to look at their paintings to see if there are three body parts and two or four wings, because soon you will be giving out the black paint and the detail brush.

## Photos & Illustrations

Photographs and illustrations demonstrate teacher technique, classroom seating, students at work, and other helpful content.

## Lesson

Each Big Book lesson begins with art images and questions to encourage exploration.

## Studio Exploration

Each Big Book lesson ends with a Studio Exploration. Clear, illustrated examples and directions help children explore while ensuring an opportunity for individual expression and problem-solving.

**Explains**

### Paint One Shape at a Time

Invent an insect.

- 1 Start with one shape for the head. Will you use the outline or the blob method?
- 2 Add shapes for the thorax and abdomen.
- 3 Will your insect have 2 or 4 wings?

**Check your insects.** Does your insect have:

- 3 body parts?
- 6 legs?
- Wings? 2 or 4?
- Eyes, antennae, and proboscis?

**Variations/Extensions**

- Use dry tempera cakes instead of liquid tempera paint.
- Draw with indelible markers and add color with watercolors.
- Children who finish early can use found or natural materials to construct an insect.

**Lesson Resources**

**Children's Trade Books**

- Fly Guy Presents: *Insects* by Tedd Arnold (Scholastic Reference, 2015)
- The Very Quiet Cricket* by Eric Carle (Philomel, 1990)

**Other Resources**

[davisart.com](http://davisart.com)

**Teaching Tips**

**Differences Are OK** Be aware that children work at different speeds and with different amounts of control, and that's okay.

**Be Open to Interpretations** Remind children to check their work for the insect parts, but don't insist on accuracy. Learning the parts and the structure is a process.

**Insect Song** Help children remember insect parts with a song to the tune of "head, shoulders, knees, and toes." Substitute "head, thorax, abdomen."

**Add New Colors** In addition to the primaries, add one or two new colors such as pink, light blue, or light green.

**Music** Play music while students are painting, since it is now a classroom routine and a signal to start and stop painting.

**Collect Paint and Brushes** When children are ready for the detail brush and black paint, collect jars of paint and brushes so that children don't overfill their papers and smear the paint.

**Record Comments** Have a paper and pen or marker handy to collect children's quotes and stories.

**About the Artist**

Eric Carle developed a personal collage technique using hand-painted papers, cut and layered to form bright, cheerful images for his many picture books. He expands upon what he observes with his own creative spirit.

"My bug is called the smoker bug because when he flaps his wings, they make smoke."

Encourage students to use each color in more than one place to unify the painting.

Sometimes colors mix unintentionally. It is still important for students to feel like artists invested in their work.

**Part 2**

- 1 Introduce the tiny detail brush and black paint. **Paint a detail or two on your example.** Caution children to use the black very carefully and only for accents and details. Model studying your painting first, figuring out what you might add. Ask for suggestions. Add details carefully to avoid smearing the wet paint.
- 2 If children finish early, have small papers and markers available for drawing the insect they just invented.

5 Focus children's attention on the images of insects in this lesson and in the previous lesson. Look again at the antennae, proboscis, six legs, eyes, and markings on the thorax of the insect. But don't insist on it: The art studio is a place of freedom and expression.

Lesson 2 Invent an Insect 27

## Teacher Edition:

- Includes classroom-tested approaches to early encounters with materials and processes.
- Gets you ready to teach with materials lists, vocabulary, age-appropriate objectives, and set-up suggestions.
- Takes you step by step through each part of the lesson: engaging students at the start, suggesting questions and comments to promote idea-sharing, pointing out potential challenges, and more.
- Offers ongoing assessment suggestions as well as scoring rubrics.
- Provides tips for making each lesson more successful, manageable, and enjoyable.
- Suggests variations and extensions to lengthen or deepen instruction.
- Includes illustrations and photographs of classroom situations and children's artwork.

## Teaching Tips

Teaching Tips include safety tips; ways to challenge and engage students; support for differentiated instruction; classroom management tip; games; and ways to include the classroom teacher.

## Student Artwork

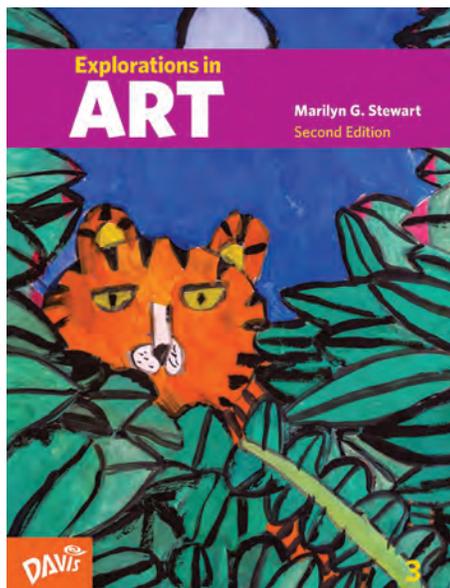
Examples of student artwork and quotations are included throughout.

## Variations / Extensions

Variations/Extensions are included with each lesson. Here, the suggestion of using alternative media provides flexibility and options for exploration and experimentation.

## Lesson Resources

Children's Trade Books are recommended for each lesson.

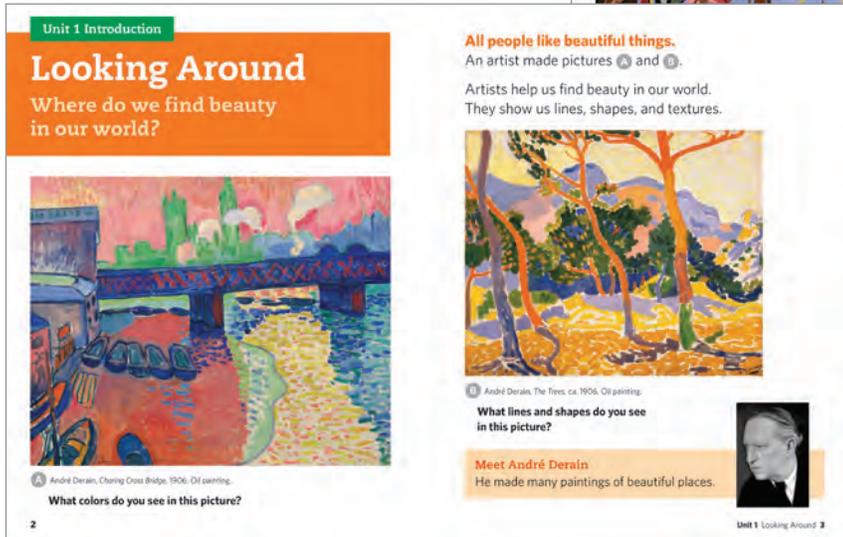


Student Book, Grade 3

## Dazzle your students with:

- Brilliant fine art images
- 54 studios with stellar examples of student artwork
- Art criticism that focuses on response and reflection
- Artist biographies
- Helpful technique illustrations
- Student Handbook with examples of elements and principles
- And much more!

Student Book, Grade 1, Unit 1



Student Book, Grade 3, Unit 3



## Also available as Big Book and eBooks.

**Big Book (GRADE K)**

**eBook (GRADES K–6)**

The Student eBook includes brilliant pop-ups for every art image, with the ability to magnify each image to 300%. Great for focusing on texture and technique. Many other features are included, such as the ability to do a quick search for any key word, including artist, element, principle, or image.

# Six Units Based on Big Ideas and Essential Questions

**BIG IDEAS** Each Student Book includes six units, each organized around a **Big Idea** relevant to students' lives. These Big Ideas foster meaningful connections to artworks across time and place. Elements and principles are embedded throughout each unit to ensure continual application and understanding.

**ESSENTIAL QUESTIONS** Essential Questions promote student inquiry, reflection, and exploration. Each unit encourages students to explore Essential Questions that explore Big Ideas that unite all people—from around the world and across time.

**Unit 1**

## Alone and Together

How do people share their lives with one another? page

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	STUDIO Fun with Others 15	15
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	STUDIO EXPLORATION collage	
STEAM: FOCUS ON ENGINEERING		
<b>Consider Stability When Creating Art</b>		28
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Big Idea  
Alone and Together

Essential Question  
How do people share their lives with one another?

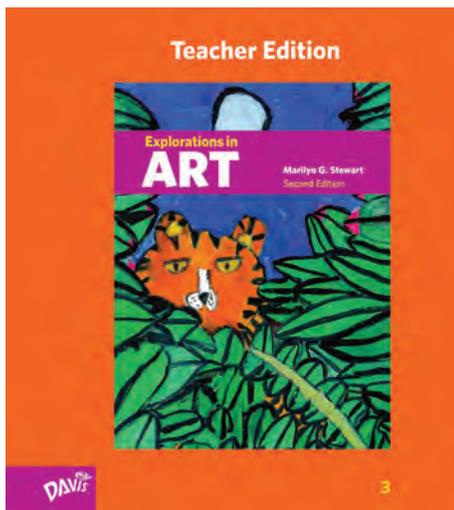
Strand 1:  
*Investigate the look and feelings of the individual.*

Strand 2:  
*Investigate the look and feelings of people in action.*

Strand 3:  
*Investigate the look and feelings of people in places.*

STEAM  
Each unit ends with a comprehensive, engaging STEAM lesson.

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Teacher Edition, Grade 3

### Some of the many features of teaching support include:

- Support for **differentiated instruction**
- **STEAM** and **cross-curricular** links
- Suggestions for **Children's Trade Books** for each lesson
- **Biographies** of featured artists
- **Evaluation criteria** for each studio
- **Rubrics, informal assessment checklists, and performance tasks**
- And much more!

NOTE: Each eBook purchase includes both the Student Book and the Teacher Edition.

## Each Teacher Edition includes

a wealth of useful teaching support designed to help teachers pick and choose.

Teacher Edition, Grade 3, Unit 1, Lesson 1.5

**UNIT 1** Alone and Together: How do people share their lives with one another?

**LESSON 1.5** **People Outdoors**  
Seeing Perspective

**STRAND 2** Thinking and working as artists and designers, we can investigate the look and feelings of people in action.

**1.5 Seeing Perspective**  
**People Outdoors**

Look at (3). The artist shows two players who look near to you. These players are large and close to the bottom of the painting. The other players are small and higher up from the bottom of the picture. This makes them look far away in the **space** of the painting.

**PREPARE**

**Lesson Objectives**  
Students will:

- Understand that when showing people outdoors, artists and designers sometimes think about ways to create perspective.
- Observe and discuss how artists and designers show space in artworks about people outdoors.
- Draw a picture using perspective to show groups of people outdoors.

**Materials**

- 12 x 18" (30 x 46 cm) white drawing or manila paper
- oil pastels
- crayons
- watercolors

**TEACH THROUGH INQUIRY**

**Engage**

- 1 Do you and your friends like to spend time outdoors? What games do you like to play? Today we will make an artwork about being together with our friends outdoors.
- 2 When we're outdoors, we can see for long distances. We can see people who are far away and people who are nearby. The people close to us look larger than the ones who are far away.
- 3 Perspective means "viewpoint." If you see a person from a distance, that person looks very small from your perspective. If she or he came closer, she or he would look larger. The person's size doesn't change. It is your view of that person that changes when she or he moves. Today we'll use perspective to sketch people who are distant and people who are close by.

**Explore the Images**

- 1 **Focus on A** Ask which players are the biggest and which are the smallest. Explain that the only way to find out would be to line them all up at the same distance. The boys in the middle of the handball court look small because they are farther away from the viewer. The ones on either side look big because they are closer to the viewer.
- 2 **Focus on B** Where did the artist place the smaller figures in the painting? (Point out the horizon line, where the ocean "meets" the sky. Point out that everyone in the picture is shown in front of, or "below," the horizon. People closer to the horizon are farther away from the viewer, and people farther from the horizon are closer to the viewer.)

**Create! Studio Time**

- 1 Students should plan their pictures with the horizon in mind. Remind them that everyone in the picture must be posed in front of, or below, this line. Their heads can rise above it (like the girl and baby on the left in B), but their feet must be below it.
- 2 Remind students that they don't have to show too many details of distant people. It's more important to show the pose of the body and to pay attention to the proportions.
- 3 **Cumulative Application** Students will apply these skills and concepts in the Studio Exploration on pages 16–19.

**ASSESS**

During discussions, students explain why perspective is more likely to be important in an outdoor picture than in an indoor one.

During critical looking and talking about **A** and **B**, students identify and describe differences in the people shown close to the viewer from the ones shown far away.

Students create a picture of people outdoors, meeting Studio Evaluation Criteria.

**Studio Evaluation Criteria**

- ✓ Drawings include people together in a place outdoors.
- ✓ People in the background are drawn smaller and higher up than people in the foreground.
- ✓ No one in the picture is above, or behind the horizon.

14 Unit 1 Alone and Together

### Prepare

Includes three lesson objectives that relate to the theme, the art concepts, and the studio.

### Teach through Inquiry

Includes Engage, Explore, and Create.

### Assess

Tips for formative, informal assessment are included at the end of each lesson.

## Differentiated Instruction

Differentiated Instruction includes tips for five categories of learners: Extra Help, Advanced, Spanish Speakers, English Language Learners, and Special Needs.

## About the Artist

Biographical information is included in the Teacher Edition for each featured artist.

## STEAM

STEAM connections include connecting art instruction to science, technology, engineering, and math.

## Children's Trade Books

Suggested children's trade books are included with each lesson.

## Reading Comprehension and Connections across the Arts

Connections Across the Curriculum include Connections Across Reading and Language Arts, Social Studies, and Across the Arts.

## Quick Question Review

A quick way for students to review what they've learned. Questions are designed to be quick and easy, and to promote Every Pupil Response to encourage participation by all students.

## Aesthetic Awareness

Each lesson ends with a suggestion for encouraging students to view their world like an artist, and to look for the concepts they learned about in the world around them.

### Differentiated Instruction

**Spanish Speakers** Many English words beginning with *st-* or *sp-* have Spanish equivalents that begin with *est-* or *esp-*. Examples include *space* (*espacio*), *star* (*estrella*), and *special* (*especial*). That's why Spanish speakers often place an *e* before the English word when they are pronouncing it. The best way to help students with their pronunciation is not to correct students; rather, it is to repeat the word correctly.

### STEAM Science

**Focus** Students who have used cameras know that a photographer has to focus on a specific object or person. Anything much farther away or closer in will be out of focus. This is not the case with a painter, who can draw everything in perfect focus, no matter how close up or far away. The same is true of the way that the human eye sees things. To the eye, people who are close up are in just as good a focus as people who are far away. Most cameras cannot focus on different distances at the same time.

### Reading Comprehension

**Visualize** Tell students that artists and designers can't always draw directly from life. For example, an artist might see something interesting at a time when he or she isn't carrying a sketch pad, just as a writer might not be carrying a notepad. He or she must paint or write the scene later, from memory. Have students try to visualize the face of someone they know well who is not in the classroom and then draw a quick sketch of this person.

### About the Artists

**Ben Shahn, 1898-1969**, born in Lithuania, came to the United States in 1906. He worked as a painter, printmaker, photographer, and calligrapher. Shahn's paintings address social concerns and include satirical caricatures. He worked with Diego Rivera and also painted murals of his own. His later work continues exploring social issues with directness and sometimes includes written commentaries.

**Edward Potthast, 1857-1927**, was born in the United States and studied art in Cincinnati and in Europe before moving to New York. He worked for a time as a magazine illustrator. Potthast's best-known work consists of a series of beach scenes. These paintings, executed in a style influenced by Impressionism, show families at play and adeptly capture the warm summer light.

### Children's Trade Books

**The Moon Is Going to Addy's House** by Ida Pearl. Dial Books, 2015 2016 ALA Notable Booklist. The book features the perceived movements of the moon on a delightful car ride home, offering unique outdoor perspectives.

**Bebo Express** by H.L. Fanahl, paintings by Steve Johnson and Lou Fancher. Amistad/HarperCollins, 2005. A train ride follows jazz and its performers from city to city in the United States.

### Connections Across the Arts

**Dance**  
**The Landscape on stage**  
Choreographers work with space on a stage. Similar to media artists, they think about foreground, middle ground and background. Show a video of Twyla Tharp's ballet "In the Upper Room 1" (3-41). Ask students to notice the multiple layers of dancers and how and when they imitate each other or contrast in their movements.



Edward Potthast, Beach, c. 1910-1915 (Oil, painting)

Look at  The people who look far away are small. Where did the artist place them in the space?

When artists show things that are near or far away in a space, they are using **perspective**.

### Make Time

**Fun with Others**  
Think of a special outdoors where you and your friends like to have fun. How might you use perspective to a drawing that shows people in that place?



Will you use oil pastels, or crayons? What will happen when you paint over your drawing with watercolors?

You may need to plan your process. How can you show people who are near and people who are far in the space?

UNIT Assessment Teacher 18

## CLOSE

### Quick Question Review

- 1 When artists and designers show things that are near or far away in space, are they using proportion, or perspective? (perspective)
- 2 How do we show that people are near: by making them look bigger, or smaller? (bigger)
- 3 How do we show that people are far away: by drawing them near the bottom of the paper, or near the top? (near the top)

### Aesthetic Awareness

Today we studied perspective. During the week, when you are outdoors, look around you at people who are in the distance. Notice how much or how little detail you can see of their faces, clothing, and so on.

### Explore the Essential Question

Ask students how showing others our pictures of people being together outdoors helps us share our lives with one another.

## Close

Each lesson closes with support for encouraging students to continue thinking about the lesson's art content and Essential Question.

## Explore the Essential Question

Each lesson ends with an opportunity for students to continue to explore the Essential Question and Big Ideas.

Lesson 1.5 People Outdoors: Seeing Perspective 15

# Unit Planning Guide & Resources

A clear Unit Planning Guide provides an overview of each lesson in the unit, including the artworks, studios, vocabulary, materials, cross-curricular connections, and suggested Children’s Trade Books to enrich and extend each lesson.

Teacher Edition, Grade 3, Unit 1, Planning Guide

Unit 1 Planning Guide					
Alone and Together: How do people share their lives with one another?					
	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5
<b>Unit Overview</b>	Pages 2-3 Pacing: 30 minutes	Pages 4-5 Pacing: 45 minutes	Pages 6-7 Pacing: 45 minutes	Pages 8-11 Pacing: 90 minutes	Pages 12-13 Pacing: 45 minutes
<b>Artworks</b>	 Frida Kahlo, <i>The Frame, or, Portrait of the Artist</i>	 Mary Cassatt, <i>Family Group Reading</i>	 Stefan Molkentin, <i>Portrait of a Boy with a Flower in His Hair</i>	 Pierre-Auguste Renoir, <i>Amateurs at the Singer Strands</i>	 Edward Portman, <i>Arabesque</i>
<b>Studios</b>	Draw a self-portrait drawing	Sketching faces drawing	Draw an Expressive Portrait of a Chineseate drawing	Draw Faces drawing	Drawing People in an Outdoor Setting drawing
<b>Vocabulary</b>	portrait self-portrait	expression	pose perspective	pose perspective	pose perspective
<b>Materials</b>	<ul style="list-style-type: none"> <li>sketchers</li> <li>crayons</li> <li>white drawing paper</li> </ul>	<ul style="list-style-type: none"> <li>pencil</li> <li>paper</li> <li>eraser</li> </ul>	<ul style="list-style-type: none"> <li>paper</li> <li>sketchers, crayons</li> <li>pencils</li> <li>markers</li> </ul>	<ul style="list-style-type: none"> <li>paper</li> <li>sketchers, crayons</li> <li>pencils</li> </ul>	<ul style="list-style-type: none"> <li>paper</li> <li>sketchers</li> <li>crayons</li> <li>watercolors</li> </ul>
<b>Cross-Curricular Connections</b>	<ul style="list-style-type: none"> <li>History: Self-Portraits</li> <li>Reading: Comprehension: Main Idea and Details</li> <li>Language Arts: Biography</li> <li>Character Education: "You are it!"</li> </ul>	<ul style="list-style-type: none"> <li>STEAM Science: Properties</li> <li>Visual Culture: Reading: Comprehension: Make an Inference</li> <li>Visual Culture: Writing Process: Persuading</li> <li>STEAM Technology: Using Guidelines</li> </ul>	<ul style="list-style-type: none"> <li>STEAM Math: Fractions</li> <li>Reading: Comprehension: Make an Inference</li> <li>Visual Culture: Writing Process: Persuading</li> <li>STEAM Technology: Using Guidelines</li> </ul>	<ul style="list-style-type: none"> <li>Social Studies: Civics</li> <li>Writing Process: Persuading</li> </ul>	<ul style="list-style-type: none"> <li>STEAM Science: Force</li> <li>Reading: Comprehension: "Visualize"</li> <li>Science: The Landscape on Stage</li> </ul>
<b>Children's Trade Books</b>	<i>You Are It!</i> by Troy Jackson <i>Just Like Me</i> by Martin Robinson Dalrymple	<i>One Green Apple</i> by Zhe Sunling, illustrated by Tini Sevin <i>The Animal</i> by Meilin Tan	<i>The Wonderful Fluffy Little Squiggly</i> by Seymour Chwast <i>The Boy Who Was Busted</i> by Liberman, illustrated by Crista Skantz, illustrated by Brad Stewart	<i>Last Stop on Market Street</i> by Matt de la Peña, illustrated by Christian Robinson <i>The Boy Who Swam Under the Sea</i> by Mary Caplan, illustrated by Christopher Myers	<i>The Moon Is Going to Aditya's House</i> by Mira Prasad <i>Baby Express</i> by M.L. Panchal, paintings by Steve Johnson and Lou Fancher

## Unit 1 Resources

Alone and Together: How do people share their lives with one another?

### Digital Fine Art Images

The Davis Art Images Library includes additional fine art images that have been correlated to each lesson in this unit. Lessons can be extended by using additional images selected to demonstrate other cultures, time periods, and artistic approaches that relate to the unit concepts. To access these images, go to Search Textbook Sets on the Davis Digital Images page.

Here are just a few examples of the many correlated images for Unit 1.



Inatace Alphonse, *Market*, 1990s.



Pierre-Auguste Renoir, *Claude Renoir*, 1904.



Six Dynasties Period, China, *Seated Musician*, ca. 500-550 CE.



Nicholas Vasiliev, *Farmer's Family*, 1932.



Ottoman Empire, Turkey, *King Holding a Reception*, late 1550s.



Mary Cassatt, *Mother's Kiss*, 1891.



Alonso Ramirez

## Digital Fine Art Images

Each eBook purchase includes unlimited access for you and your students to the Davis Digital Fine Art Library of more than 35,000 images.

Print book purchasers can easily include a low-cost subscription to the Davis Digital Fine Art Library.

Teachers and students can easily choose correlated images by lesson, or conduct their own search by artist, element, principle, medium, culture, or other key words.

Teachers and students can tag images to create specialized sets by class or concept. They can easily compare and contrast any two images.

## Each unit includes engaging resources to extend the lessons.

### Cross-Curricular Connections

can be taught by the art educator, classroom teacher, or a content area specialist.

### STEAM Art Card

Includes six copies of the STEAM Art Card for the unit. Cards are 8 ½ x 11" on heavy stock.

Allows for group work and further exploration of the STEAM lesson.

### Artist and Vocabulary Cards

are in both English and Spanish.

#### Reproducible Resources

- STEAM Support
- Pre-Assessment
- Compare and Contrast
- Unit Review
- Art Criticism: Fine Art
- Art Criticism: Student Art
- Artist Biographies
- Glossary
- Spanish Glossary
- Skills and Techniques

#### STEAM Art Card

- Janet Echeiman, *Renwick* 1.8

#### Artist Cards

- Elizabeth Catlett
- Chuck Close
- Frida Kahlo
- Jacob Lawrence
- Blair Muhlestein
- Pablo Picasso

#### Vocabulary Cards

English	Spanish
primary	primarios
secondary	secundarios
intermediate	intermedios
warm	cálidos
cool	frios
positive	positive
negative	negativa
pattern	patrón
proportion	proporción
sculpture	escultura
printing	grabado
collage	collage
portrait	retrato
self-portrait	autorretrato

Teacher Edition,  
Grade 3, Unit 1  
Resources



John Pippin, *Self-Portrait*, 1942.



José Fajardo, *Fiesta*, 1942.

### Unit 1 Cross-Curricular Connections

These activities can be taught by the classroom teacher or specialists in the specified subject areas.

#### Reading and Language Arts

Lesson 1.1, p. 5: Reading Comprehension: Main Ideas and Details

Lesson 1.1, p. 5: Language Arts: Biography/Autobiography

Lesson 1.2, p. 7: Reading Comprehension: Make an Inference

Lesson 1.3, p. 11: Reading Comprehension: Make an Inference

Lesson 1.3, p. 11: Writing Process: Prewriting

Lesson 1.4, p. 13: Writing Process: Prewriting

Lesson 1.5, p. 15: Reading Comprehension: Visualize

Lesson 1.6, p. 17: Language Arts: Paragraph

Lesson 1.6, p. 17: Writing Process: Revise

Lesson 1.7, p. 21: Writing Process: Drafting

Lesson 1.8, p. 23: Writing Process: Publish

Lesson 1.9, p. 25: Writing Process: Setting

Lesson 1.9, p. 27: Language Arts: Paragraph

Lesson 1.9, p. 27: Writing Process: Publish

STEAM, p. 29: Writing

#### STEAM Science

Lesson 1.2, p. 7: Proportion

Lesson 1.5, p. 15: Focus

STEAM, p. 29: Force

#### STEAM Technology

Lesson 1.3, p. 9: Guidelines

Lesson 1.6, p. 17: Plan for Sculpture

Lesson 1.9, p. 25: Geometric Shapes

STEAM, p. 29: Knot-tying

#### STEAM Engineering

STEAM, p. 29: Different types of engineers

#### STEAM Math

Lesson 1.3, p. 9: Fractions

Lesson 1.7, p. 21: Positive and Negative

STEAM, p. 29: Measurement

#### Social Studies

Lesson 1.1, p. 5: History: Self-Portraits

Lesson 1.4, p. 13: Circuses

Lesson 1.6, p. 17: History: Clay Use

#### Across the Arts

Lesson 1.1, p. 5: Theater: Express Yourself

Lesson 1.5, p. 15: Dance: The Landscape on Stage

Lesson 1.8, p. 23: Music: Rhythm in Music

Lesson 1.8, p. 23: Music: Latin Rhythms

# Unit Introduction

Teacher Edition, Grade 3, Unit 1 Introduction

The Unit Introduction begins each unit and helps the teacher introduce the unit theme and learning objectives to students.

## Introduce the Unit

Teaching support for introducing the unit's Big Idea, Essential Question, and Objectives is included at the beginning of each unit.

## Introduce the Big Idea

Support to help teachers introduce the Big Idea.

## Human Experience

Each unit is organized around an Enduring Idea that is shared by all people across time and place.

Unit 1 Introduction

## Alone and Together

How do people share their lives with one another?



A  
Frida Kahlo, *The Frame*  
ca. 1938, oil painting  
How might this self-portrait show what the artist felt or cared about?

### Unit 1 Introduction

#### Alone and Together

ESSENTIAL QUESTION:  
How do people share their lives with one another?

TEACH THROUGH INQUIRY

**Engage**

- 1 Ask students to share what they like to do when they are alone, then ask, What are some things you like to do with your friends or members of your family? Reinforce the idea that while we like to be alone, we get together for many different reasons. We might work together to complete a project of some sort. We might get together with friends and family to celebrate an important event.
- 2 Have students view pages 2 and 3. Share with students that Unit 1 is titled and has the theme, "Alone and Together." Have students read the Essential Question, "How do people share their lives with one another?" Explain that as they encounter ideas and engage in the activities in Unit 1, students will explore the Essential Question.
- 3 Tell students that throughout Unit 1, we will explore two Big Ideas—one, that we are all connected and two, that artists help us identify who we are as individuals and how we share our lives with one another. Ask students to speculate, What does it mean to say that we are all connected?
- 4 Ask students to think about ways that art and design help us share our lives with one another. Suggest that they might be on the lookout for examples of works of art or design that show us how we share our lives with one another (examples might include advertisements showing families or groups of friends; paintings of people playing or working together). They might even find examples of art and design that encourage people to work or play together (examples might include board games, playgrounds, furniture designed for group work).
- 5 Remind students that they will explore the theme, *Alone and Together*, as artists and as viewers of art. They will learn about the role that artists and their artworks have played in showing how to help us identify who we are and how we share our lives with one another. By understanding the theme, Big Ideas and the Essential Question, students will be able to connect each lesson to their personal experiences and world.

1E Unit 1 Alone and Together

### Unit Background for the Teacher

#### Big Ideas

The two Big Ideas below are ideas that we intend for students to understand so deeply that the ideas become integrated into the way students see the world. The ideas are to endure beyond the specific artists, artworks and studio activities in the unit.

**About Human Experience** We are all connected.

Each of us is unique, with special characteristics, ways of thinking and feeling, and perspectives on the world. As individuals, we share our lives with others, beginning with our family and friends. We also are connected to others through membership in various communities—religious, social, recreational, geographic, and age communities, to name a few. Membership in these communities shapes our individual lives and we, in turn, shape the character and direction of the groups of which we are a part.

**About Art, Design, and Human Experience** Artists help us identify who we are as individuals and how we share our lives with one another.

When people live, work and play together, as members of communities, they form a group identity. A family has its own character and identity, as does a sports team, a school, or a neighborhood. For thousands of years, the art and design made by members of a community reveal what the group believes and cares

## Art, Design, and Human Experience

Each unit focuses on how artists across time and place have experienced the unit's Big Idea.

# Learn about the unit structure in each Student Book and Teacher Edition, as you view these pages from Grade 3, Unit 1.



**All people spend time alone. People also spend time with others.**

When we are alone, we sometimes read books or play with toys or games. We sometimes think about our friends and what we like to do.

When we are with other people, we sometimes sit in groups for reading and join others for lunch. When we go outside, we sometimes team up with others to play games.

Artists help us to think about ourselves. Artists also help us to think about what we do with others.

**Frida y Pablo, Frida con Diego Rivera, 1931**  
Oil painting  
**What do you notice about this portrait?**

## Meet Frida Kahlo

Artist Frida Kahlo grew up in Mexico. In her paintings, she posed in different costumes and settings. Sometimes she painted herself alone. Sometimes she painted herself with other people. And sometimes she painted herself with flowers, birds, or other animals.



**UNIT 1** Introduction **Teacher 3**

about. Artists portray individuals and groups, sharing their identity through the artworks they create. Art is a way to celebrate and share who we are alone and together.

## Essential Question

### How do people share their lives with one another?

Guide students' inquiry throughout the unit with the Essential Question above. You may wish to post the Essential Question for students to view and discuss as they engage in investigations suggested throughout the unit. As students investigate this question, they should explore the Big Ideas listed above.

## Unit Objectives

You may want to post these unit objectives or have students record them in their Research Journal so that they remain aware of the objectives throughout the unit.

- 1 Learn about artworks** Students will understand that art offers a way for people to share what they see and feel about themselves and others.
- 2 Learn how artists and designers communicate** Students will understand that artists and designers develop preferences for media and techniques when creating artworks.

**3 Explore the Big Ideas as artists and designers** Students will understand that thinking and working as artists and designers, they can explore a variety of art forms and media to share ideas about people living alone and together.

**4 Explore the Big Ideas as viewers of art and design** Students will understand that as perceivers, they can interpret artworks to learn ways to think about people living alone and in groups.

## Strands

This unit is divided into three strands exploring different aspects of the Big Ideas and the Essential Question. The three strands that students will explore in this unit are listed below.

**Strand 1** Thinking and working as artists and designers, we can investigate the look and feelings of the individual. (Lessons 1.1, 1.2, 1.3)

**Strand 2** Thinking and working as artists and designers, we can investigate the look and feelings of people in action. (Lessons 1.4, 1.5, 1.6)

**Strand 3** Thinking and working as artists and designers, we can investigate the look and feelings of people in places. (Lessons 1.7, 1.8, 1.9)

Unit 1 Introduction 1F

## Unit Objectives

Each unit is organized around four learning objectives:

### Learn about artworks.

Students learn the significant role that art plays in our lives and in society.

### Learn how artists and designers communicate.

Students learn how artists and designers communicate ideas using the elements of art, principles of design, skills and techniques, and forms and media.

### Experience the Big Idea as artists and designers.

The nine studio explorations in each unit provide an opportunity for students to express their understanding of the unit's Big Idea while practicing the specific skills and techniques that artists use to communicate.

### Experience the Big Idea as viewers of art and design.

Like creating art, the viewing of art and design is a skill that can improve with practice. Each unit includes numerous artworks and examples of exemplary design from across time and place to help students learn how to view and discuss artworks and design.

## Essential Question

The Essential Question helps students explore the Big Idea in each unit.

## Strands

Each unit is divided into three strands that explore different aspects of the Essential Question.

# Strand 1: First Lesson

The first lesson of each unit introduces the first of three strands in the unit. Each strand includes three lessons. The third lesson of each strand is a comprehensive Studio Exploration.

## Strand

Each unit includes three strands. Each strand provides a specific focus on the unit's Big Ideas and Essential Question.

## Prepare

Prepare includes Lesson Objectives and Materials.

## Teach through Inquiry

Engage helps teachers to activate students' prior knowledge and to understand the focus of each lesson.

Explore the Images includes questions and support for helping students view and reflect on each image. The focus is on inquiry, exploration, and reflection.

Create includes teaching tips and support for studio instruction and exploration.

Teacher Edition, Grade 3

UNIT 1 Alone and Together: How do people share their lives with one another?

LESSON 1.1 **Who I Am**  
Portraits and Self-Portraits

STRAND 1 Thinking and working as artists and designers, we can investigate the look and feelings of the individual.

**PREPARE**

**Lesson Objectives**  
Students will:

- Understand that some artists choose to create portraits.
- Consider features and qualities of portraits and self-portraits.
- Create a self-portrait that shows what students care about.

**Materials**

- markers
- crayons
- 12 x 18" (30 x 46 cm) white drawing paper

**TEACH THROUGH INQUIRY**

**Engage**

- 1 **Portraits and Self-Portraits** When artists create portraits, they share information about the person featured in the portrait. We learn how the person looks and sometimes what the person cares about.
- 2 **Who I Am** Artists sometimes use themselves as subjects for their pictures. They share how they look, how they feel, and what they care about. Today we'll draw self-portraits—pictures of our own faces. We'll decorate our self-portraits with pictures of our favorite things.

**Explore the Images**

- 1 **Focus on A** What is the girl doing? (The girl appears to be standing in a small room with her right leg resting on the wall of the room.) How do you think she's feeling? (She seems to feel relaxed.) Do you think she's aware of the artist painting her? Explain. (Yes; she's looking directly at the artist.) Why do you think the artist titled this artwork *Snow Queen*? (The girl probably likes snow.)
- 2 **Focus on B** What do you think the boy is thinking? (Possible answer: It looks as if he wants to be doing something else.) What do you think the boy cares about? (He probably cares about the bun he is eating and the kitten he is holding.)

**Create: Studio Time**

- 1 Have students look at Frida Kahlo's self-portrait on page 2. Point out that she does not include her shoulders. Have students note the image of the artist and Diego Rivera on page 3. Point out that the artist included the entire body in these portraits. Encourage students to decide how much or how little they will include in their own self-portraits.
- 2 Encourage students to think about how they might create a border with images of things they care about.
- 3 Point out how easily Frida Kahlo shows the inside of a room as a background by painting a horizontal line where the floor meets the wall (p. 3). Encourage students to decide how they will include a background.
- 4 **Cumulative Application** Students will apply these skills and concepts in the Studio Exploration on pages 8–11.

**ASSESS**

- In discussion, students explore possible answers to the Essential Question and offer examples to show understanding of the unit theme.
- Students describe details in two artworks by Frida Kahlo and compare and contrast them.

**Studio Evaluation Criteria**

- ✓ Self-portrait fills the page.
- ✓ Self-portrait shows key features of the artist's appearance.
- ✓ Self-portrait reflects the artist's interests.

4 Unit 1 Alone and Together

**1.1 Portraits and Self-Portraits**

**Who I Am**

Some artists choose to draw or paint portraits. A **portrait** shows a likeness of a person. The portraits in ❷ and ❸ also show what people do and how they feel. What is the girl in ❷ doing?

Use Visual Resources: Snow Queen, Portrait of Aida, 1932, Oil on canvas.



## Studio Time

Each lesson includes a Studio Time for students to explore the Big Idea and Essential Question, and to practice art and design concepts taught in each lesson. Each Studio Time includes authentic student artworks.

## History

Connections across the curriculum include social studies, STEM, and Connections Across the Arts.

## Reading Comprehension

Teachers will find meaningful ways to connect lessons to reading and language arts instruction.

## Process Tip

Process Tips help students focus on the process and not simply the product.

## Differentiated Instruction

Each lesson includes support for meeting the individual needs of students. Tips include support for English Language Learners, Spanish Speakers, Special Needs, Advanced, and Extra Help.

## Alignment to Language Arts

Teachers will find meaningful and time-efficient ways to connect lessons to reading and language arts instruction.

## Connections Across the Arts

Connections Across the Arts include theater, dance, and music.

### Studio Time

#### A Few Favorite Things

A self-portrait is an artwork that shows the person who created it.

How can you create a self-portrait? Will you use markers, crayons, or something else?

Will you make your face a large part of the portrait? Will you show your neck and shoulders, or will you show your whole body?

Will you create a border to frame your portrait?

How can you show the things that are important to you?



James T. Harwood, *Boy with a Bat*, 1950. Oil painting.

Look at the boy's face in **A**. What might he be thinking?

Vocabulary	
emotion	sketch
portrait	sketch
self-portrait	autobiography



Student artwork.

Unit 1 Alone and Together 5

### History

**Self-Portraits** Tell students that Frida Kahlo of Mexico and Rembrandt van Rijn of Holland, among many other artists, painted many self-portraits. Have students think about why an artist would paint himself or herself again and again. You might start off the discussion by mentioning that it saves the expense of paying a model to pose. Many artists who later became famous (such as Edouard Manet) were very poor when they began their careers.

### Process Tip

After students have decorated their borders, have them compare their work in small groups. Ask them to identify how each work reflects the personal experiences of the individual artists.

### Differentiated Instruction

**Advanced** Encourage early finishers to pair off. Have each student sketch a portrait of his or her partner. Students should include the same kind of decorative border they drew for their self-portraits.

**Modification: Visually Impaired** Students might find it helpful to have a doll's head to touch in order to trace the proportions of the face.

### Children's Trade Books

**Viva Frida** by Yuyi Morales. Roaring Brook Press, 2014. 2015 Caldecott Honor Book; 2015 Pura Belpré Award. An expressive bilingual dreamlike story about Frida Kahlo, the artist who painted herself, was proud of her Mexican culture and overcame many obstacles.

**Just Like Me** by Harriet Rohmer, (Editor). Children's Press, 2013. This book highlights fourteen contemporary and diverse artists who share inspiring self-portraits along with personal statements. The artists open their hearts and welcome the reader/viewer into their fascinating worlds through their art, stories and childhood photographs.

### Reading Comprehension

**Main Ideas and Details** Have students identify the details that each artist used in **A** and **B** to help us learn about the mood or feeling of each character. Explain to students that when they read stories, they also should remember to consider the details in descriptions of characters. Details—for example, what a character does, says, or is wearing—can tell the reader a lot about the character.

### About the Artists

**Lee Udall Bennion** was born in California in 1956. She studied art at Brigham Young University in Utah, where she lives today. Bennion refers to the elongated figures in her paintings as "slightly distorted." In fact, she considers them to be figure studies rather than true portraits: "Although I primarily paint the figure, portraiture is not my main concern. My painting deals with form, color, and feelings foremost." In *Snow Queen*, the artist has created a portrait of her daughter Adah at age 6.

**James T. Harwood**, 1860–1940, was one of the few Utah artists to study in Paris. Harwood opened the Salt Lake Art Academy and also taught at the University of Utah. He is known for paintings that combine naturalism with a sense of emotion.

### Language Arts

**Biography/Autobiography** Write the terms *biography* and *autobiography* on the board. Explain that a biography is like a portrait and an autobiography is like a self-portrait. The first is a story of someone's life. The second is the story of the writer's own life.

### Connections Across the Arts Theater

**Express Yourself** Ask students to think about a mood or a feeling and how they might pantomime or use facial expression or body movement to express it. Have individual students demonstrate their ideas and see whether their classmates can guess what they are trying to express.

Lesson 1.1 Who I Am: Portraits and Self-Portraits 5

## CLOSE

### Quick Question Review

- 1 When you draw a picture of yourself, is it a portrait, or a self-portrait? (a self-portrait) When you draw a picture of a friend, is it a portrait, or a self-portrait? (a portrait)
- 2 Was Frida Kahlo from Morocco, or Mexico? (Mexico)

### Aesthetic Awareness

This week, look at the faces you see around you. Think about the connection between a person's mood and his or her expression. Which features of the face show different emotions?

### Explore the Essential Question

Ask students how a self-portrait helps people share their lives with one another.

## Children's Trade Books

Children's Trade Books have been chosen for each lesson. These books are chosen based on three criteria: more about the artist or designer; illustrations that exemplify the art or design concept, such as line or variety; or information about the lesson content or Big Idea.

# Strand 1: Second Lesson

Teacher Edition, Grade 3

The second lesson of each strand continues exploration of the Big Idea and Essential Question, and the strand's specific focus, while introducing new art and design concepts.

## Strand

Each unit includes three strands. Each strand provides a specific focus on the unit's Big Idea and Essential Question.

## Lesson Vocabulary

Lesson Vocabulary is highlighted in yellow and listed in English and Spanish. Definitions are in the Glossary in the Student Handbook.

## Teach through Inquiry

Teach through Inquiry includes Engage, Explore the Images, and Create: Studio Time.

UNIT 1 Alone and Together: How do people share their lives with one another?

LESSON 1.2 **Focusing on Faces**  
Portraits and Proportion

STRAND 1 Thinking and working as artists and designers, we can investigate the look and feelings of the individual.

**PREPARE**

**Lesson Objectives**  
Students will:

- Understand that portraits can express feelings and moods.
- Observe and discuss proportion in portraits.
- Make sketches of classmates based on proportion grid and observation.

**Materials**

- pencil
- 12 x 18" (30 x 46 cm) white paper
- eraser

**TEACH THROUGH INQUIRY**

**Engage**

- 1 **Focusing on Faces** One way to tell how a person feels is to look at his or her facial expression. Today we'll look at the expressions of the models in paintings.
- 2 **Portraits and Proportion** A portrait is a close-up view of a person. Proportion is the relationship in size of different objects or areas. Today we'll learn about proportions in the human face.

**Explore the Images**

- 1 **Focus on A** What expressions do you see on the people's faces? (The people all seem interested in what they are reading.) What parts of a face help to give it an expression? (the eyes and the mouth) Point out that the way the three people are grouped in **A** helps the viewer to understand their mood. Artists can use physical closeness to show love and affection among people.
- 2 **Focus on B** What expression do you see on the boy's face? (He is smiling.) What clues tell you more about the boy? (His clothing is worn and shabby. His face looks bright and alert.)

**Create: Studio Time**

- 1 Point out the dotted lines on the two faces shown in **C**. Most lines show the proportions of a person's face. Most people's eyes are almost halfway between the bottom of the chin and the top of the head. Emphasize the symmetrical aspects of the human face: when you draw a line down the middle, the two halves are mirror images of each other.
- 2 Suggest that students begin by drawing the basic oval for the shape of a classmate's face. Next, they can add the dotted lines that cross in the center of the face. Remind students to draw these basic shapes very lightly, because they will erase the lines and modify the shape of the oval as they draw. Finally, they can begin sketching in the hair and features.
- 3 Remind students that a portrait is a close-up view of a person. Encourage students to investigate ways to show moods and feelings.
- 4 **Cumulative Application** Students will apply these skills and concepts in the Studio Exploration on pages 8–11.

**ASSESS**

During discussions, students explain how portraits can express feelings and mood.

During critical looking and talking, students observe and discuss proportion in portraits.

Students create a portrait of another person, meeting Studio Evaluation Criteria.

**Studio Evaluation Criteria**

- ✓ Portrait fills the page.
- ✓ Proportions of features of the face are basically aligned with guides to proportions.
- ✓ Portrait reveals key features of the subject's appearance and suggests a mood or feeling.

**Vocabulary**

proportion	expression
expression	proportion

**1.2 Portraits and Proportion**

**Focusing on Faces**

The portraits in **A** and **B** show the feelings or moods of people. An **expression** might show that a person feels happy, sad, angry, or tired. What parts of a face help to give it an expression? What expressions do you see on the faces in **A** and **B**?

A portrait also helps you know if a person is young or old. How do these artworks help you see these differences in people? What other differences do you see in each artwork?



Mary Cassatt, Family Group Reading, 1901, Oil painting.

## Studio Evaluation Criteria

Evaluation Criteria is included for each studio in the program. The reddish brown color indicates assessment opportunities and support.

## Differentiated Instruction

Differentiated Instruction tips include tips for English Language Learners. Many of these tips serve as built-in professional development ideas for addressing the needs of this population.

### Differentiated Instruction

**English Language Learners** Every language has its own word for happy. Most languages, including English, have several terms for a happy state. Have students make a list of English words that can mean happy. Help English language learners understand the subtle connotations of each word by encouraging students to use each word in a sentence. Examples include pleased, content, ecstatic, delighted, and thrilled.

**Advanced** Have students look back at the portraits and self-portraits from Lesson 1.1 and the Unit Introduction. Ask them to identify the moods of the people in the portraits. Challenge students to explain which features of the face reveal each mood.

### STEAM Science

**Proportion** Tell students that the proportions of the human body change as a person grows. Examples: The children's heads in **A** and **B** are rounder than the adults' heads in **A**. A baby's eyes are much bigger in proportion to its face than an adult's. A man's shoulders and chest are broader in proportion to his body than a boy's.

### Children's Trade Books

**One Green Apple** by Eve Bunting, illustrated by Ted Lewin. Clarion, 2006. A young Muslim immigrant finally begins to feel welcome during a school field trip.

**The Arrival** by Shaun Tan. Scholastic, 2007. The endpapers of this wordless imaginative tale of an immigrant are filled with 60 portraits.

### About the Artists

**Mary Cassatt**, 1844–1926, was born in Pennsylvania and studied at the Pennsylvania Academy. She spent most of her life in Paris, where she studied and exhibited with the Impressionists. Cassatt is renowned for her sensitive portrayals of women performing daily tasks, such as caring for children. She also advised many United States art collectors on purchases of artworks.

**John George Brown**, 1831–1913, grew up in England and moved to the United States in the 1850s. He painted with both watercolors and oils, creating highly naturalistic genre scenes of children. His first subjects were rural children. Later, he depicted urban youth, focusing in particular on shoe-shine boys. Brown's sentimental and idealized paintings of children were popular and earned him numerous patrons.

### Visual Culture

Have students look at ads in magazines and on signs. What expressions do the people have? How do the facial expressions help advertisers communicate their message?

## About the Artists

Artist biographies include information that teachers can share with students.

## Visual Culture

Visual Culture tips help students connect their learning to visual messages and culture.

## STEAM

STEAM connections provide quick tips for helping teachers connect lessons to science, technology, engineering, and math.

## Quick Question Review

A quick way for students to review what they've learned.

## CLOSE

### Quick Question Review

True, or false? An expression can be happy. An expression can be sad. An expression can be angry. An expression can be tired. (All answers are correct.)

### Aesthetic Awareness

This week, when you look at people, notice the proportions of other parts of the body, like legs and arms. Where is the elbow on a person's arm? Are the hands bigger than the feet, or smaller?

### Explore the Essential Question

Ask students to consider the ways that a portrait helps people share their lives with one another.

## Aesthetic Awareness

Encourage students to view their world like an artist or designer, and to look for the concepts they learned about in the world around them.

## Explore the Essential Question

Each lesson brings students back to exploring the Big Idea through the Essential Question.

**Studio Time**

### Sketching Faces

You can draw a portrait.

- Sit across from a classmate. Study the shape of his or her head. Draw this shape very large.
- You can sketch guidelines similar to the dotted lines in **A**.

Ask your classmate to pose with a special expression that shows how he or she feels.

**John George Brown, *Perfectly Happy* 1885. Watercolor painting.**

**Mary Cassatt, *Woman with a Fan* 1876. Oil painting.**

**John George Brown, *Shoe Shine Boy* 1875. Oil painting.**

**Unit 1 All about Together 7**

**Lesson 1.2 Focusing on Faces: Portraits and Proportion 7**

# Strand 1: Studio Exploration

Teacher Edition, Grade 3

Each strand ends with a Studio Exploration. The four-page Studio Explorations—three per unit—provide cumulative reinforcement and exploration of lesson concepts.

## What Ideas Will You Explore?

Students learn the goal of the Studio Exploration and begin to reflect on what they will explore. Students explore the Big Idea and Essential Question, while also practicing art and design concepts.

## Teach through Inquiry

### Introduce the Studio

Teaching support includes a connection to the unit's Big Idea, the art concepts that students have learned in the two previous lessons, and an introduction to the goals of the studio.

UNIT 1 Alone and Together: How do people share their lives with one another?

LESSON 1.3 **Faces and Feelings**  
Expression and Mood

STRAND 1 Thinking and working as artists and designers, we can investigate the look and feelings of the individual.

**PREPARE**

**Lesson Objectives**  
Students will:

- Understand that artists and designers observe similarities and differences in people.
- Perceive and discuss facial expression and proportions in portraits.
- Draw an expressive portrait, combining basic proportions and observation.

**Materials**

- 12 x 18" (30 x 46 cm) white paper
- pencil
- oil pastels
- markers

**1.3 Studio Exploration**  
**Expression and Mood**  
**Faces and Feelings**

**What Ideas Will You Explore?**  
When artists make portraits, they try to show how a person looks. They look carefully at the parts of the person's face. They also look to see the shapes of the lips, nose, ears, and neck. Artists sometimes try to show a person's mood or feeling. The person's expression can help us understand what he or she is like. Artists also choose colors that help to show moods and feelings in a portrait.  
**How will you create a portrait of a classmate?**

**Your Artwork Should:**

- Include your classmate's face, neck, and shoulders.
- Decide how large you will draw the head. Have a plan to show parts of the face.
- Show how your classmate is feeling. Include some kind of expression.

**1. Explore**

- Ask students these questions before they begin:
  - Who will be the model for your portrait?
  - Will you include any background in the portrait? If so, what background will you draw?
- Explain that artists and designers sometimes sketch a portrait first in pencil. Remind students that they may wish to draw guidelines very lightly across and down the center of the face, for it is much easier to erase completely when the lines are lightly sketched in.

**TEACH THROUGH INQUIRY**

**Introduce the Studio**

- Ask students to consider why artists and designers create portraits. (Possible answers: People sometimes ask artists to paint portraits of loved ones. People sometimes have professional photographers create portraits of family members alone and together. Graphic designers might need portraits for projects like an advertisement, a poster, or a book cover.) We like to hold on to images of people we love. An artist might want to create a portrait of a friend or family member in order to show the world the special characteristics of a loved one. Ask students where they have seen portraits. (on paper bills; in public buildings such as libraries or post offices; in people's homes)
- Tell students that today they will create a portrait of a classmate.
- Tell students that in this studio they will apply what they learned in Lesson 1.1 about portraits and self-portraits, and in Lesson 1.2 about proportion.

**Explore the Images**

- Focus on A** Ask students to describe what they see. Make sure they note the position of the head, hairstyle, necklace and jewelry worn by Mnonja, the person featured in this portrait. Where do you see flowers? (in Mnonja's hair and in the background) What other details do you notice? (The artist used glitter and rhinestones on Mnonja's hair, eyes, and lips.)
- Focus on A-D** What do the images have in common? What differences can you see? (They are all portraits. They show people with their heads at different angles. A is a painting, but B-D are photographs.)
- Point out the different poses of the heads in A-D. Is it easier to draw someone who is facing forward, or someone whose head is turned or tilted? Which is more interesting to look at? Why? (Students may know that it is easier to draw someone facing straight ahead. A tilted or turned head may be more interesting as it is less symmetrical.)
- Have students discuss and describe the expressions on the faces in A-D.

**Studio Exploration**

**1. Explore**

- Ask students these questions before they begin:
  - Who will be the model for your portrait?
  - Will you include any background in the portrait? If so, what background will you draw?
- Explain that artists and designers sometimes sketch a portrait first in pencil. Remind students that they may wish to draw guidelines very lightly across and down the center of the face, for it is much easier to erase completely when the lines are lightly sketched in.

**Inspiration from Our World**



**Materials you will need:**  
paper  
pencil  
oil pastels  
markers

8 Unit 1 Alone and Together

## Your Artwork Should:

Before students begin, they know their studio goals and how their work will be evaluated.

## Teach through Inquiry

### 1. Explore

Before students begin their studio, they explore ideas, materials, images, objects, techniques, and tools.

## Inspiration from Art

Each Studio Exploration includes Inspiration from Art to inspire students before they begin their artwork and to demonstrate to students how artists get ideas from other artists.

### Inspiration from Art



**Mickalene Thomas, Portrait of Menka with Flower in Her Hair (2011):** Rhinestones, acrylic, and enamel on wood panel.  
Mickalene Thomas often paints portraits of her women friends. In her portraits, she investigates the use of glitter, rhinestones, and fancy patterned fabrics. The artist asks her friends to help choose costumes and other details when they pose for her.

### STEAM Technology

In a blank Word document, show students the ruler bar on the top and side of the page. Have students use the rulers to mark a page with guidelines to help with proportional drawing. Use centering, right justification, and left justification for shortcuts.

### Art Safety Tip

Always instruct students on the proper use of the art materials they will be using before they begin their studio time.

### About the Artist

**Mickalene Thomas** is a contemporary artist best known for her richly-detailed paintings that incorporate rhinestones, acrylic, and enamel; she has also explored printmaking, sculpture, photography, and film. Thomas attended Pratt Institute and the Yale School of Art, where she began her expressive portrayals of African American cultural identity and female strength. Her artwork is displayed in galleries all over the world, including the Art Institute of Chicago, Baltimore Museum of Art, Museum of Modern Art, and the National Portrait Gallery.

### Differentiated Instruction

**Extra Help** Beginning artists often have trouble drawing hair. Give students this important pointer: the hair does not begin at the very top of the head, but grows partway down the forehead. Point out **B** on page 8, noting that the girl's hair begins growing about one-third of the way down her forehead, not at the very top of the oval of her face.

Explain that artists should not try to draw every separate strand of hair. Instead, they should outline the overall shape of the hair. The first step is to draw the shape of the face. Next, outline the shapes of the hair around the face. Finally, students can fill in pencil or brushstrokes indicating the direction of the flow of strands of hair.

### STEAM Math

**Fractions** When artists and designers organize their compositions, they use fractions. Have students identify the fractions they use when they draw a person's face. (fourths or quarters) Tell students that in the next lesson, they will use other fractions as they draw the person's whole body. For example, they will use halves when they draw arms and legs, which are divided in half at the elbow and knee.

## Art History

Each Studio Exploration includes Art History related to the Inspiration from Art, including information on the artist and the artwork.

## Inspiration from Our World

Each Studio Exploration includes real-world photos to help students plan their artworks and to demonstrate to students how artists get ideas from observing their world.

## Studio Evaluation Criteria

The built-in Studio Evaluation Criteria is included in the Student Book (Things to Remember) as well as in the Teacher Edition.

### ASSESS

#### Studio Evaluation Criteria

- ✓ Portrait includes head, neck, and at least some part of the shoulders.
- ✓ Proportions of features of the face are close to that of the subject.
- ✓ Portrait reveals key features of the subject's appearance and expression of some kind.

# Strand 1: Studio Exploration continued

The last two pages of each Studio Exploration include Steps 2–5, four technique illustrations, and an Art Criticism feature based on authentic student artwork.

## Teach through Inquiry

Teaching support includes practical tips and suggestions for guiding students.

### 2. Create

Four technique illustrations to model the use of materials and tools.

### 3. Reflect and Revise

Students are encouraged to revise their artworks as they revisit the studio evaluation criteria they previewed in Things to Remember.

### 4. Finish Up

Students are encouraged to think about their artwork one last time before they consider it complete.

### 5. Reflect and Present

Students learn more about their artworks by sharing with their classmates. They learn the importance of reflecting on what they have learned about themselves as artists, and what techniques, materials, forms, and media they may use in the future.

Teacher Edition, Grade 3

UNIT 1 Alone and Together: How do people share their lives with one another?

LESSON 1.3 **Faces and Feelings**  
Expression and Mood *continued*

STRAND 1 Thinking and working as artists and designers, we can investigate the look and feelings of the individual.

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**TEACH THROUGH INQUIRY** *continued*

**2. Create**  
Use the four technique illustrations to help students organize their work. Add any direction that students may need.

**3. Reflect and Revise**  
Encourage students to address the questions about their works in progress alone or with a partner, as time permits. You may wish to post the questions so that students are aware of the Studio Evaluation Criteria.

**4. Finish Up**  
Students may want to have their models pose once again, briefly, so that they can consider any necessary changes or additions.

**5. Reflect and Present**  
Have classmates describe the expressions and moods shown in their portrait. Have students consider their own work. What do they like best about it? Which areas might they improve?

Invite students to suggest ways of displaying their artworks. Encourage a discussion about what they might include with their portrait. For example, they might include a statement about the artwork, describing the process of making the portrait and stating what they like about the finished product.

**ASSESS**

**See Assessment Rubric**

- In discussions, students explain that artists and designers observe similarities and differences in people.
- In critical looking and responding, students perceive and discuss facial expression and proportions in portraits.
- Students draw an expressive portrait that combines basic proportions and observation, meeting Studio Evaluation Criteria.

**ASSESSMENT RUBRIC**

Objective	Evidence	Level 4	Level 3	Level 2	Level 1
Understand that artists observe similarities and differences in people.	Discussion and review	Thorough grasp of concept; can offer good examples.	Understands concept; examples not always clear.	Awareness of concept; can restate but without examples.	No evidence of understanding.
Perceive and discuss facial expression and proportions in portraits.	Critical looking and talking	Vivid descriptive and insightful, interpretive language.	Descriptive and interpretive language.	Limited descriptive and interpretive language.	No ability to describe and interpret.
Draw a portrait combining basic proportions and observation.	Student artwork	Well-articulated with correct proportions; fills page; includes neck and shoulders.	Recognizable face with nearly correct proportions; attempts to fill page and include neck, shoulders.	Vague reference to a face; proportions or neck/shoulders not correct or missing.	Does not resemble a face; no attempt to use correct proportions or include neck/shoulders.
Reveal subject's appearance and personality; show expression.	Student artwork	Expresses personality, feeling, and mood with well-chosen colors and details.	Captures some personality or feeling/mood; could use more details.	Little personality, feeling, or mood comes through.	No expression of the subject's personality, feeling, or mood.

## Assess

In addition to the Assessment Rubric, Assess gives teachers additional options for assessing students through their discussions, their critical viewing, and referring back to the Studio Evaluation Criteria for their artworks.

## Assessment Rubric

Studio-specific Evaluation Criteria, as well as criteria for assessing learning for the complete strand, including the two lessons that precede the Studio Exploration.

## For Your Research Journal

Students are encouraged to keep a Research Journal with sketches, ideas, and reflections, and to view the role of an artist as a researcher.



How will you show expression? What added details will help you tell about your classmate? What will you use to add color?

### Art Criticism



**Discover:** What details do you notice?  
**Analyze:** What colors did the artist choose?  
**Interpret:** What feeling or mood is expressed? What in the artwork helps to show the mood or feeling?  
**Evaluate:** What makes the portrait special or interesting?

© Student artwork

Unit 1 Faces and Feelings 11

### Reading Comprehension

**Make an Inference** To draw or paint a successful portrait, the artist has to “read” the subject’s mood, much as a reader infers a character’s mood in a story. Before students begin drawing and as they work, ask them to infer the model’s mood. Remind them to look at each feature of the face, especially the eyes and mouth. These features are the clearest indicators of a person’s mood. Students who can infer the mood of their model will have an easier time capturing it in their portraits.

### Visual Culture

Encourage students to look for drawing or photo portraits in newspaper or magazine advertisements. Ask students to observe what the facial expressions are trying to tell consumers about a product.

### Portfolio Tip

Encourage students to write about the artwork they put in their portfolio. They should include a short description and briefly tell what they like about the piece of art.

### Process Tip

Be sure to emphasize the symmetrical aspects of the human face as students draw their portraits.

### Presenting

Arrange finished portraits with each student’s photograph attached. Have each artist write a description of the person he or she drew, along with a statement about the process of making the portrait.

### Studio Option

Have students draw a similar portrait of the same classmate from the side to show how an expressive profile is the same and different.

### Art Criticism Possible Answers

**Describe** A girl’s face. The details of the face are blurry; the two sides of the face don’t match; the clothing is not clear.

**Analyze** The artist chose blues, browns, grays, orange, and white.

**Interpret** confusion, fear, surprise, unhappiness, maybe awe; the blurriness of the drawing, the shape of the eyes and mouth

**Evaluate** The portrait isn’t symmetrical; it is unique to the student who drew it.

### Children’s Trade Books

**The Wonderful Fluffy Little Squishy** by Beatrice Alemagna. Enchanted Lion Books, 2015. 2016 Batchelder Award Book. French village shop owners’ faces reflect their emotions at a young girl’s magical quest for a special gift that draws on her uniqueness.

### The Boy Who Was Raised by Librarians

by Carla Morris, illustrated by Brad Sneed. Peachtree, 2007. Melvin grows up spending most of his time in the library, evoking reactions from those he sees there.

### Research Journal

Suggest that students practice drawing a classmate’s face. Encourage them to capture a range of expressions.

### Writing Process

**Prewriting** In the prewriting stage, a writer gathers materials and plans the structure of the finished work. For an artist creating a portrait, this stage could involve posing the models. The artist wants the model’s facial expression and the pose of the body to help create a certain effect. It’s also important to choose the right background or setting in the prewriting stage.

## Art Criticism

### Possible Answers

Possible answers are included in the Teacher Edition.

## Art Criticism

Art Criticism based on student artwork provides students with a safe model for peer revision and assessment.

## Portfolio Tip

Portfolio Tips provide practical suggestions for keeping a portfolio, and encouraging students to reflect on themselves as artists and designers, what they have learned, and their goals for future artworks.

## Cross-Curricular Connections

The Teacher Edition includes a wealth of connections across the curriculum, including Reading and Language Arts, STEM, Social Studies, and Connections Across the Arts.

## CLOSE

### Explore the Essential Question:

**How do people share their lives with one another?**

Ask students to consider how including expression in a portrait is important if we want to share our lives with one another. What else might be included to reveal information about the person in the portrait?

### Quick Question Review

- Which part of the face is in the center: the nose, or the mouth? (the nose)
- Raise your hand when I name parts of the face that are in pairs: **eyes**, nose, mouth, **ears**. (Correct answers are in **bold type**.)
- Raise your hand when I name a feature that helps show expression: **eyes**, hair, **mouth**, ears, **eyebrows**, chin. (Correct answers are in **bold type**. Students may note that an animal can use its ears to show expression but a person cannot.)

### Aesthetic Awareness

Today we drew portraits that showed proportion and mood. This week, practice looking in the mirror. Think of a mood and then make your face show that mood. Pay attention to the changes in your face as you show each mood.

## Close

Each lesson ends with a three-part Close: the Quick Question Review, Aesthetic Awareness, and Explore the Essential Question.

## Presenting

Each Studio Exploration includes ideas for presenting students’ artworks.

# STEAM

Teacher Edition, Grade 3

Each unit includes a comprehensive STEAM lesson. Students explore the importance of science, technology, engineering, and math in creating artworks.

**Focus on . . .** Each lesson focuses on science, technology, engineering, or math.

**Engaging Artwork** Each lesson focuses on one twenty-first century artwork to prompt discussion, analysis, exploration, and reflection. These images are available on STEAM Art cards, 8 ½ x 11" on heavy stock. There are six cards for each image to encourage small group exploration and discussion.

UNIT 1 STEAM: Focus on Engineering

## Consider Stability When Creating Art

**STEAM: Focus on Engineering**

### Consider Stability When Creating Art

Have you ever seen a fishing net or butterfly net? Janet Echelman makes sculptures that are like very large nets. Sometimes they are large enough to hang between buildings! To make her sculptures stay in place, or become **stable**, the artist works with engineers and computer scientists.



**Janet Echelman, Artist J.R. 2015.** High-molecular-weight polyethylene, high-tensile polypropylene, polyurethane, polyester & HD lighting. 1000 lengths x 400 widths x 40' height.

**What keeps this sculpture from falling? What might happen if this sculpture were hanging outside on a windy day?**

**Look and Respond**

In what ways does the sculpture look like a net? Something is flexible if it can be stretched or bent without breaking. Do you think this sculpture is flexible? Why or why not?

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**TEACH THROUGH INQUIRY**

**Engage**

- 1 **Have you ever built a fort with blankets and sheets? What did you use to keep the sheets and blankets from falling? Today we will explore an artwork by an artist who had to think about questions like these.**
- 2 Explain that Janet Echelman started making netted sculptures when her paints didn't arrive while she was working in Indonesia. While watching fishermen, she saw that their nets were strong but flexible. Later, the artist had engineers help her figure out how to make her net-like sculptures stable.

**Explore the Images**

- 1 **Focus on A** Have students look closely at the photograph. *What do you see above the people? What do you see on the floor?* Point out how the netted material mirrors the patterns on the flooring. Explain that the lighting changes to create additional interest. People can view this sculpture by walking below it. They can lie down and peer up at it. They can observe its changing shadows on the wall. In which of these ways would you like to view it?
- 2 **Focus on B** What do you think allows the netted material to be flexible? Pass around a soccer net or other netted material for students to examine. Show students a piece of tightly woven fabric and ask them to note the differences between it and netting material. Note that the netting's many openings allow for the air to flow, creating flexibility.
- 3 **Focus on C** Point out that the sculpture is quite large. How many anchor points do you notice in this close-up view of Echelman's work? In what other ways is the work made stable? Direct attention to the rope that attaches to the anchor points.
- 4 **Focus on D** Explain that the room is 100 feet long, 40 feet wide, and 40 feet high. What might it feel like to walk through this sculpture if it were closer to the ground? Explain that the artist was inspired by the tsunami in Japan. What about this sculpture makes you think of dangerous levels of water?

**Research and Collaborate**

Support students as they collect nets, conduct their experiments, and record observations in their Research Journals. As students share their findings with the class, point out that the larger the net, the more support it will need. Encourage students to consider which nets are pleasing to look at and/or touch.

**Create, Reflect, Revise**

For anchor points, attach sculptures to the ceiling, suspend between classroom chairs with rope and clothespins, or attach to bulletin boards with pushpins. Invite student comments about how the form shifts, depending on how and where the work is hung and the number of anchor points involved. Have students consider the strength, flexibility, and visual appeal of the netted sculptures.

28 Unit 1 Alone and Together

**Look and Respond** Questions encourage student exploration of STEAM concepts.

## Process Images

Process images encourage students to explore the STEAM concepts that contribute to the creation of each artwork. These images are on the back of each STEAM Art card. On the front of each card is the completed artwork that appears on the first page of the lesson.

## Research and Collaborate

Hands-on research encourages inquiry and exploration.

## STEAM Connections

The Teacher Edition includes connections to science, technology, engineering, and math, designed to support the art educator help students explore these domains.

## ASSESS

- In discussions, students demonstrate a basic understanding that some artists and engineers consider stability in their work.
- In discussions and research, students demonstrate a basic understanding of the importance of stability in creating art.
- Students explain how their netted sculpture demonstrates stability.

## CLOSE

### Quick Question Review

- 1 Which of the following might affect the stability of a large outdoor sculpture: wind, rain, ice, or sunlight? (All answers are correct.)
- 2 Which of these makes a sculpture flexible: anchor points, or netted material? (netted material)

### Aesthetic Awareness

This week, look for sculptures that have been built by people. How is the material of the sculpture responding to wind, light, or other forces in nature? How has the artist made the sculpture stable? Can you find its anchor points?

## Create, Reflect, Revise

Each lesson includes a STEAM studio.

## Research Journal

STEAM lessons demonstrate that artists and designers are researchers, exploring different materials, techniques, tools, and ways to solve art and design problems.

### STEAM Science

Have students think about the forces acting on the sculpture. Gravity pulls the net toward the ground, but the anchor points resist that pull. The weight of the net helps determine how many anchor points a sculpture needs in order to be stable. The locations of the anchor points also influence the stability of the structure. Ask students how they might test how many anchor points a sculpture needs.

### Links

[www.echelman.com/about/](http://www.echelman.com/about/)  
[www.echelman.com/project/smithsonian/](http://www.echelman.com/project/smithsonian/)  
[www.echelman.com/lectures/](http://www.echelman.com/lectures/)

### About the Artist

"As individuals we may feel fragile, like a length of thread, but when knotted together we have the capacity for incredible strength and resiliency."  
— Janet Echelman

### STEAM Math

Tell students that Echelman's sculpture uses 51 miles of twine. Since there are 5,280 feet in a mile, there are 269,280 feet of twine in the sculpture!

Have students record measurements of their yarn or rope as they work to determine how many feet of material they used for their sculpture. When you have a class total, compare it to Echelman's statistic. Discuss how much more material she used.

Janet Echelman combines ancient craft (making fishnets) with technology (industrial netmaking) to create sculptures that transform public space through fluid and massive structures that respond to environmental forces such as light, wind, and water. In addition to collaborating with engineers, she works with architects, lighting designers, landscape architects, and fabricators.

### About the Artwork

The sculpture, *Renwick 1.8*, is located in the Renwick Museum, part of the Smithsonian American Art Museum, in Washington, DC. The artist was inspired by the tsunami that unexpectedly hit Japan in 2011, causing widespread devastation. The sculpture interacts with choreographed colored lighting. In addition to the media listed, it also required fans, a control system, textile flooring, and textile filled with close-cell beads.

### STEAM Technology

Knot-tying as a technology has been around for thousands of years. Some knots are better than others for physical work, but knots also have been used as a way to record information. Today, scientists are using knot theory to study a new, more complex kind of computer, called a quantum computer.

### STEAM Engineering

Janet Echelman collaborates with many different types of engineers: aeronautical engineers (who design aircrafts, spaceships and satellites), mechanical engineers (who design, develop, and test materials for strength and durability), and bioengineers (who make sure the materials used in outdoor sculptures are safe for birds and other wildlife).

### About a Structural Engineer

Structural engineers plan, design, and construct structures like bridges, airplanes, large buildings, and watercraft that must withstand a variety of environmental stresses. They use a combination of math and science to create safe, resilient structures that are both stable and flexible.

# Unit Review

Teacher Edition, Grade 3

Each Unit Review includes a review of vocabulary and key concepts. These are designed to provide a variety of options based on your time constraints and classroom needs.

## Unit Review

In the Unit Review, students review the Unit Objectives, including the Big Idea and Essential Question, as well as Art and Design concepts.

## Unit Performance Tasks

Each unit concludes with opportunities for students to demonstrate their understanding through engaging performance tasks.

## Writing About Art

Writing prompts extend art concepts.

## Critical Thinking

Critical thinking questions encourage higher-level thinking, analysis, exploration, and reflection.

UNIT 1 Alone and Together: How do people share their lives with one another?

### Review

#### UNIT REVIEW

**Review the Unit Objectives**

- Learn about artworks** Students will understand that art offers a way for people to think about how we share our lives with one another.
- Learn how artists communicate** Students will understand that artists develop ways to create the look and feelings of individuals alone and together with others.
- Experience the theme as artists** Students will understand that thinking and working as artists and designers, they can investigate ways to show the look and feelings of individuals alone and together with others.
- Experience the theme as viewers of art** Students will understand that as perceivers, they can look carefully at artworks and learn about what individuals alone and together care about, and how they look and feel.

**Review the Essential Question**  
How do people share their lives with one another?

**Review the Big Ideas**

- About Human Experience** We are all connected. Alone, we are distinct individuals with unique realities. Together, our shared experiences form the relationships that create enduring friendships and family identity.
- About Art, Design, and Human Experience** Artists help us identify who we are as individuals and how we share our lives with one another.

**Review Art and Design Concepts**  
portrait, self-portrait, expression, pose, proportion, space, perspective, sculpture, positive shapes, negative shapes, visual rhythms, overlap, stencil, collage

**UNIT PERFORMANCE TASKS**

Remind students that throughout Unit 1, they were engaged in lessons in which they investigated the Essential Question, "How do people share their lives with one another?" Direct students' attention to the Enduring Understandings. Ask them to consider what they have learned about how artists help us identify who we are as individuals and how we share our lives with one another. Whenever possible, ask students to give examples—a lesson, an artwork they remember, an artwork they made—to demonstrate their understanding of the Enduring Understandings.

The Performance Tasks provide additional ways for students to demonstrate their new understanding, knowledge and skills.

**Art Concepts Review**  
Engage students in review of art concepts by having them complete the Match the Pictures task. You may wish to invite conversation about the other art concepts addressed in the unit by finding them in the text and/or explaining them orally.

**Match the Pictures**

- student artwork
- William Doriani, *Flag Day*
- detail of positive shape
- James T. Harwood, *Boy with a Bun*

**Writing About Art**  
Encourage students to look carefully at the portrait. Have them identify parts of the portrait that helped them decide what the person might be thinking.

**Critical Thinking**  
Ask students to complete the following prompts to help them provide reasons to support ideas.  
"A photograph can show who we are and what we care about because . . ."  
"A painting can show who we are and what we care about because . . ."

**Art Criticism Possible Answers**  
**Describe** I see an old woman. She has short gray hair. She has a large nose and lips. Her eyes are small in comparison with her nose and lips. There are bags under her eyes.  
**Analyze** I see shadows on the woman's forehead, below her eyes and in the creases below her cheeks. There are also shadows on her neck and in the folds of her clothing.  
**Interpret** The woman looks amused. Her mouth is twisted in a smile, and her eyes are narrowed with wrinkles at the corners in the way that people's eyes narrow when they smile.  
**Evaluate** Students may point to the woman's amused expression and suggest that the best thing about the artwork is that it seems to be a definite portrait of a specific individual with a personality.

## Art Criticism

Each Unit Review includes an Art Criticism opportunity. Questions provide an opportunity for students to demonstrate their understanding of the Big Idea, as well as specific art concepts. This is one of four Art Criticism opportunities in each unit.

### An Unknown



#### Remember

What do you see in this portrait?

#### Imagine

Where do you see shadows?

#### Investigate

What does this portrait tell us about the woman? How do you know?

#### Connect

What do you think is best about this portrait?

Chuck Close, *Form/Transparency*, 1976, oil painting.

### Meet Chuck Close

Artist Chuck Close paints very big portraits. He doesn't work with a posed model. Instead, he creates portraits by looking closely at photographs he has taken of the person. The artist uses a variety of techniques when he paints. Sometimes he chooses to work with only black paint and white paint. Sometimes he makes portraits by fingerpainting.



### Connecting with History and Culture

Chuck Close works in a style called photorealism. In this style, artists show their subjects in great detail. The artworks often seem like photographs!

Unit 1 About and Explain 31

### Portfolio Tip

Remind students to sign and date their work whenever possible. When they review their portfolios at the end of the school year, they will be able to see the progress they have made.

### About the Artists

Sculptor, painter, and printmaker **Elizabeth Catlett** (1915–2012) was born in Washington, DC. She studied printmaking in Mexico and eventually moved there. Her African American heritage and the influences in her Mexican environment inspired much of her work. In her lifestyle and her artwork, Catlett sought to affirm human dignity and protest against injustice.

Painter, printmaker, and photographer **Chuck Close**, born in 1940, attended the University of Washington and Yale University. He paints head-and-shoulder portraits from photographs, using a grid system to help him translate the photographs to canvas. His early large-scale black-and-white portraits were in the Photorealist style, executed with an airbrush. Later color portraits are more abstract and painterly, though they still use a grid. More recently, Close has worked in photography, sometimes employing historical formats like the daguerreotype.

## Unit Assessment Rubric

A comprehensive Assessment Rubric addresses the four unit objectives. These unit objectives are introduced to students in the Unit Introduction.

### Portfolio Review, Reflection, and Presentation

- 1 Ask students to examine all artworks completed for this unit. Remind students of the Big Idea, "Artists help us identify who we are as individuals and how we share our lives with one another." Have students select one or two pieces from their portfolio that best "fit" the idea. Have students give reasons for their choices.
- 2 Suggest that students talk with a partner about their artworks. Have them share what they especially like. Encourage them to think about what kind of artwork they would like to make next. This might be set up as pair-interviews.
- 3 Invite students to work in small groups or as a whole class to curate an exhibition based on the theme of "Who We Are." They should consider criteria for selecting artworks and also the way in which the artworks should be displayed. Will they include labels with titles and artist names? Will they exhibit writing as well as artworks? Where will they display their artworks? Note that the exhibitions could be confined to in-class viewing but also might be installed somewhere in the school or community.

## UNIT ASSESSMENT RUBRIC

Unit Objective	Evidence	Level 4	Level 3	Level 2	Level 1
<b>Learn about artworks.</b> Students will understand that art offers a way for people to think about how we share our lives with one another.	Discussions, reflections, and Research Journal	Comments, examples and ideas show clear understanding of the concept	Suggestions and ideas show some understanding	Awareness of concept; can restate but without examples and ideas	No evidence of understanding
<b>Learn how artists and designers communicate.</b> Students will understand that artists develop ways to create the look and feelings of individuals alone and together with others.	Discussions, critical looking and responding, reflections, and Research Journal	Comments, examples, and ideas show clear understanding of the concept	Suggestions and ideas show some understanding	Awareness of concept; can restate but without examples and ideas	No evidence of understanding
<b>Explore the theme as artists and designers.</b> Students will understand that by thinking and working as artists and designers, they can investigate ways to show the look and feelings of individuals, both alone and together with others.	End-of-unit Tasks: portfolio review of student work, discussion and reflection	Highly appropriate selections; insightful explanation of fit between artworks and Big Ideas	Appropriate selections; adequate explanation of fit between artworks and enduring idea	Somewhat appropriate selections; limited explanation of fit between artworks and Big Ideas	No selections or inappropriate selections; no explanation or inadequate explanation of fit between artworks and Big Ideas
<b>Explore the theme as viewers of art and design.</b> Students will understand that as perceivers, they can look carefully at artworks and learn about what individuals alone and together care about and how they look and feel.	End-of-unit Tasks: Writing About Art and Critical Thinking; critical looking and responding	Vivid descriptive and insightful interpretive or evaluative language, as appropriate	Descriptive and interpretive language	Limited descriptive interpretive or evaluative language; not very insightful	No ability to describe and interpret or evaluate; little to no insight

Unit 1 Review 31

## PROGRAM COMPONENTS



### Davis Digital

*Explorations in Art* is also available on Davis Digital, a cloud-based platform designed specifically for K–12 art educators. Davis Digital includes access to the same high-quality content and images contained in the print versions of our textbooks, but with added features and flexibility.

**eBooks:** Each eBook purchase includes the Student Book, the Teacher Edition, and the Reproducible Masters.

**Davis Art Images Subscription:** The fine art in each eBook is now extended with access to more than 35,000 digital fine art images from around the globe and across time.

**Fine Art Pop-up:** Click on any fine art image in the Student Book to open a pop-up.

**Curriculum Builder:** A lesson planning and presentation tool that allows you to gather the content you need in one place.

**Portfolios:** You and your students can create online portfolios. Share your portfolios with parents, classmates, and colleagues.

**Student Accounts:** Options include 30, 60, or 200 Student Accounts with the purchase of each eBook.



### Ancillaries

*Explorations in Art* ancillaries are designed to provide a wealth of useful teaching support to help teachers pick and choose easily. Ancillaries include:

**Resource Cards** include 36 STEAM Art Cards with Exploration Handouts, 30 Vocabulary Cards, and 30 Artist Cards for each level.

- **STEAM Art Cards:** six copies of each STEAM lesson allow teachers to easily organize students into small groups for discussion, collaboration, and problem-solving.
- **STEAM Exploration Handouts:** worksheets to support assessment and guide small group explorations.
- **Artist Cards:** artist picture on one side, and a biography in English and Spanish on the other side.
- **Vocabulary Cards:** a picture prompt on one side highlighting an art vocabulary word or concept, and the vocabulary word or expression on the other side in both English and Spanish.

The **Teacher Resource Package** contains even more support for both students and teachers including:

#### Student Handouts

- Pre-Assessments
- Compare and Contrast
- Art Criticism
- Unit Review Assessments

#### Resources for Teachers

- Studio Exploration Rubrics
- Artist Biographies
- Glossary (English and Spanish)
- Improving English Language Skills

#### Artroom Reference Sheets

- Art Safety
- Color
- Elements of Art
- Principles of Design



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