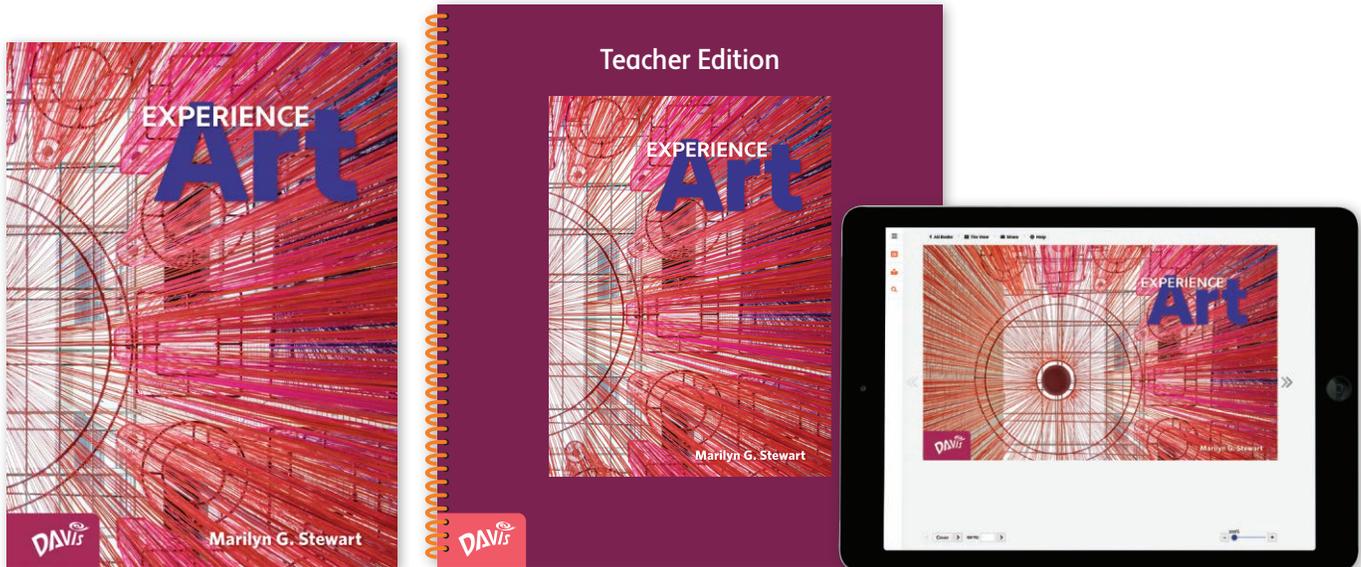


Experience Art

FIRST EDITION By Marilyn G. Stewart



  **PRINT + DIGITAL**

Theme-Based Learning

Focus on the relevance of art in students' lives and in cultures around the world with unit themes such as Messages and Identity. These Big Ideas foster active inquiry and offer natural connections across the curriculum. Elements, principles, techniques, and media are learned as tools to help students express their own ideas.

Essential Questions

Engage students deeply and help them connect learning directly to their lives where they can put it to use. Content organized around Essential Questions puts students on a path of inquiry that matters and encourages them to explore Big Ideas that unite all people around the world and across time.

Process-Based Studios

Provide hands-on learning with a wide range of dynamic Studio Experiences that emphasize the importance of thinking, planning, and reflection. Grounded in the artistic process, artmaking opportunities carry students beyond isolated learning activities, fostering divergent outcomes with personal connections.

Choice

Empower students to take ownership of their learning and become active participants in the creative process. Thematic lessons and Choice Center activities build critical thinking skills as students make choices about what they create using contemporary and traditional approaches to artmaking.

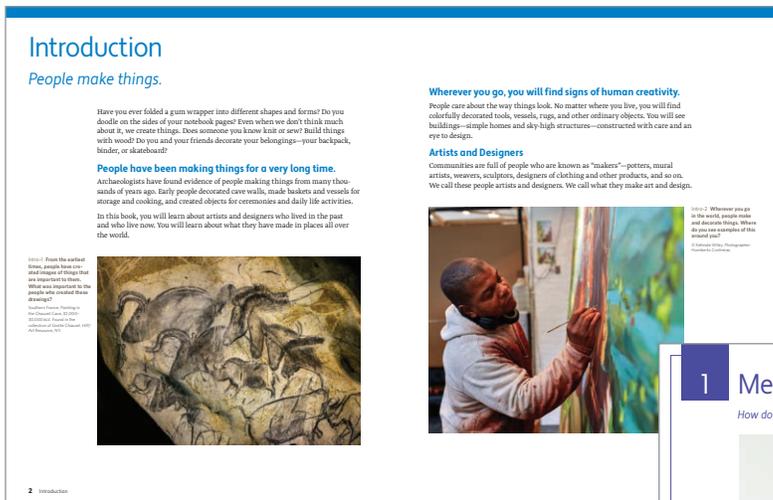


Committed to Art Educators Since 1901

Student Book

Engage middle-school students with:

- Lessons that show the relevance of art in their lives and **foster active inquiry**
- Studio Experiences that support meaningful exploration of skills and techniques
- Themes that matter to students' lives
- **64 Studio Experiences** designed to promote artistic behaviors and thinking
- Culturally diverse fine art and artists
- Career Profiles showcasing the many art careers available
- Student-centered learning with **choice-based methods**
- Contemporary art and artists that will inspire them on deeper levels
- **Process Journal activities** to promote investigation and reflection
- A Student Handbook for reference and review of basic skills, techniques, and concepts



Unit Opener

Each unit's opening spread introduces students to the Big Idea and Essential Question addressed throughout the unit as well as what they will learn and accomplish in the lessons.

Introduction to Experience Art

The introduction to *Experience Art* invites students to learn about the fundamentals of art and the many ways they encounter it and express meaning through it daily.



8 Units based on Big Ideas and Essential Questions

With an organization that promotes student engagement, *Experience Art* provides inclusive opportunities for students to engage meaningfully with art. **The Student Book offers 18 lessons per unit.** Lessons are organized into four content Strands that are designed to help students relate to the Big Idea of each lesson.

Big Idea

Each unit is built on a Big Idea that is relevant to students' lives. These concepts are broad umbrella-like ideas that guide students in understanding what it means to be human and to live alongside others in the world.

Strand 1

Introduces the unit theme.

Strand 2

Focuses on ideas and concepts to consider when making art.

Strand 3

Explores art forms, media, and working with tradition.

Strand 4

Dives deeply into the work and process of contemporary artists.

Making Connections Features

Connects lessons across subjects and to learners' lives.

Art Criticism and Review

Provides opportunities to respond to art and review what was learned.

Unit 1 Messages

UNIT AT A GLANCE page 29
Meet Yinka Shonibare page 29

1.1 EXPLORING THE THEME page 30
Messages in Art and Design page 30
Messages about Our Lives page 32
STUDIO INVESTIGATIONS
Mapping Your Message page 34
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Color and Culture page 40
STUDIO INVESTIGATIONS
Investigating Color page 42
STUDIO EXPERIENCE
Expressing Mood with Color page 44
EVOLVING IDEAS Recontextualization page 46

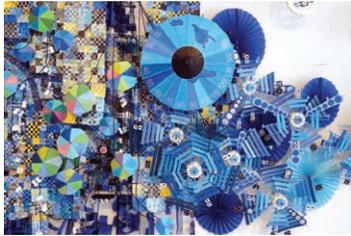
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1.5 MAKING CONNECTIONS page 64
STEAM Weaving the Weather page 64
CAREERS Fashion Designer page 66
ART HISTORY
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ART CRITICISM
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UNIT REVIEW page 69



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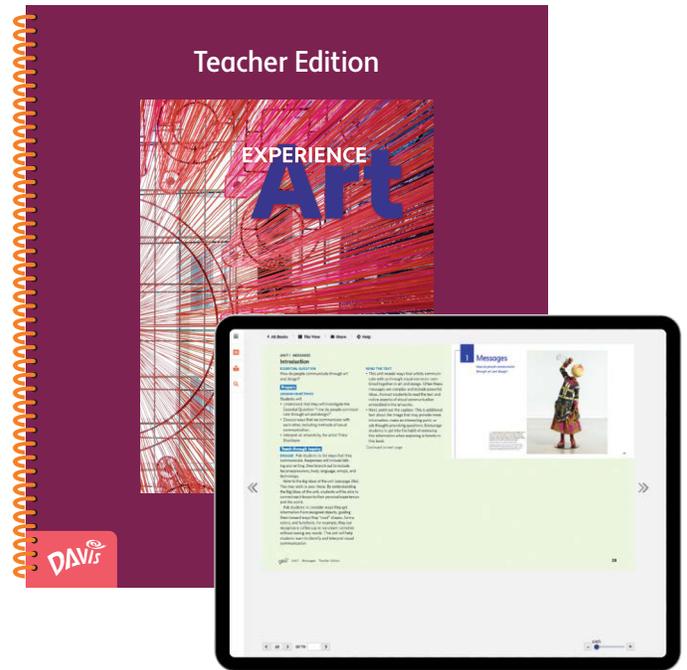
Contents ix

Student Book, Contents.

Fast, easy preparation and support to focus teaching that includes:

The wraparound Teacher Edition of *Experience Art* includes a consistent lesson structure—**Prepare, Teach through Inquiry, Assess, Close**—to help guide students through each learning experience. A wealth of teaching supports designed to help educators immerse students in the content is available at point-of-use, including:

- Suggested pacing
- Strategies for using text and images effectively
- Inquiry-based activities and Studio Experiences
- Additional information on art and artists featured
- **Supports for differentiating instruction** for the diverse learning styles in every class
- Interdisciplinary connections to link what students are learning to other subject areas
- Choice Center options to provide student-directed experiences and extend learning



Planning Guide

Each unit begins with a clear, visual Planning Guide for the teacher that provides a review of the unit's contents at a glance.

UNIT 1 MESSAGES	
1 Planning Guide	
ESSENTIAL QUESTION How do people communicate through art and design?	
BIG IDEAS We all seek ways to communicate with one another. Art provides ways for people to communicate with one another.	
Overview Pages 28–29 Pacing: One third of a 45-minute class.	1.1 Exploring the Theme Artists and designers use forms of communication. Pages 30–37 Pacing: Two 45-minute classes/Studio: Two classes.
Objectives <ul style="list-style-type: none"> • Artworks Students will understand that art and design are forms of communicating thoughts, feelings, and ideas. • Artists and Designers Students will understand that artists and designers look for ways to share their thoughts, feelings, and ideas through a variety of art forms and media. • Responding to Art and Design Students will understand that, as perceivers, they can interpret messages and meaning conveyed through art and design. • Artistic Practice Students will understand that, thinking and working as artists and designers, they can share ideas and communicate in different ways. 	<ul style="list-style-type: none"> • Understand how art and design are forms of communication. • Compare and contrast artworks and the messages they send. • Use a mind map to think about what you want to say about yourself in a portrait. • Create a self-portrait that sends a message about who you are and what is important to you.
Artworks	1.2 Approaches to Artmaking Artists and designers use color to convey information, ideas, and feelings. Pages 38–45 Pacing: One and a half 45-minute classes/Studio: One class.
Studio Key Terms portrait self-portrait	<ul style="list-style-type: none"> • Understand how artists and designers use color to communicate. • Describe ways that color can be used to express ideas and moods. • Investigate colors and color schemes for expressive ends. • Create at least two artworks in which color is used to convey mood.
Resources Investigating Contemporary Art Case 1	1.2 Evolving Ideas: Recontextualization Pages 46–47 Pacing: One to two 45-minute classes.
What Message Will You Send? (self-portrait) portrait self-portrait	<ul style="list-style-type: none"> • Understand that artists and designers use the strategy of recontextualization to encourage viewers to think about something in a new way. • Interpret and discuss possible meanings of artworks for which the artist or designer has used the strategy of recontextualization. • Investigate additional uses of the strategy of recontextualization in their own artworks and artworks by others.
Resources Teacher Resource Package 1.1-A through 1.1-K	Expressing Mood with Color color scheme primary colors secondary colors
284 Unit 1 Messages	Teacher Resource Package 1.2-A through 1.2-K
284 Unit 1 Messages	Teacher Resource Package 1.2-E

Find Objectives, Big Ideas, Essential Question, Artwork, Key Terms, Studios, and Resources for each Strand in a unit.

Unit 1, Planning Guide.

Thematic Lessons

Each of the 8 Units in *Experience Art* is structured to be used flexibly.

The four-page thematic lessons can be used independently of one another to supplement curriculum you may already have, or in a sequenced manner to take advantage of the spiraling content to scaffold students' growing knowledge and skills. A wealth of point-of-use teaching supports designed to help educators immerse students in the content are also included.

Engage

Discussions designed to make lessons relevant to students, activate their prior knowledge, and introduce the lesson theme and key concept.

Read the Text

Questioning strategies and discussion starters to use with students after they read the text.

1.4 ARTIST STORIES
Kehinde Wiley Sends a Message
ESSENTIAL QUESTION
How do people communicate through art and design?
Prepare
PACING
One 45-minute class
LESSON OBJECTIVES
Students will:
• Explain how an artist uses artworks from the past to send messages about the present.
• Interpret messages sent and identify questions raised by some contemporary portraits.
Teach through Inquiry
ENGAGE Ask students to look at Fig. 1–49 on page 57. Ask, *What do you see?* Responses should include a horse, a man, a rock, and may include details about the background, clothing, or identity.
READ THE TEXT
• After reading, ask, *What aspects of Wiley's story do you connect with?* Students may relate to the story of his family (multinational parents, siblings), or taking extra lessons to participate in something they really like.
• Ask, *Have you ever felt left out?* Students may want to raise hands, but some may feel shy about such a topic. If so, move the discussion forward to talk about Wiley's experiences and what he decided to do about it.

56 Unit 1

1.4 ARTIST STORIES
Kehinde Wiley Sends a Message
Lesson Objectives
• Explain how an artist uses artworks from the past to send messages about the present.
• Interpret messages sent and identify questions raised by some contemporary portraits.
Early Years, Early Questions
As early as age eleven, Wiley was fascinated by European portrait paintings from the 1600s, 1700s, and 1800s. He spent hours studying art in museums and books, wondering about the people shown in the paintings. He was curious about their poses, especially those of the men with their fancy clothes, horses, and objects of power. He also noticed that all of the people in those portraits were white. He saw no Black or brown people at all, and he wondered why.
Who Is Kehinde Wiley?
Kehinde Wiley and his twin brother were born in Los Angeles, California. Their mother is African American and their father is from Nigeria, a country in West Africa and the origin of the artist's name. In the local language Yoruba, Kehinde means "second born of twins." As a child, Wiley loved art, and his mother made sure he was able to attend art classes.
Portraits and Power
As he grew older, Wiley realized that even though he was drawn to these paintings, he felt alienated knowing that he and others like him did not belong to the group featured. Not seeing himself or his peers represented in these enormous paintings of powerful white men, he wondered how Black males were portrayed in art. As an art student and after his graduation, he continued to pursue this interest. In the paintings he made during those years, he explored ideas and issues about being a Black male in today's society.



1–49 Artist Kehinde Wiley painting in his studio.
© Kehinde Wiley
Photographer: Horacio Contreras

56 Unit 1 Messages

About the Artist Kehinde Wiley
Kehinde Wiley, born (1977) in Los Angeles, lives and works in New York. He is renowned for his highly realistic portraits of African American men and women in allegorical surroundings, and for his portrait of President Barack Obama. He received an MFA from the Art Institute of San Francisco, where he perfected the technical aspects of painting. At Yale, he examined self-identity, gender, sexuality, and art as a political statement. Major influences include masterworks of European painting, specifically Flemish, Dutch, Italian and Spanish Renaissance, and Baroque portraiture. After seeing the works of Kerry James Marshall and realizing the paucity of artwork depicting African American people in museum collections, he concentrated on combining illusionistic realism with the ethos of representing his culture.

Inquire Further Presenting
Explain that Kehinde Wiley sometimes creates his own frame for a painting. In presenting artworks for exhibition, we typically include the materials used to create the artwork, along with its title, dimensions, and the name of the artist. Ask, *Should the information label on an artwork made by Wiley include the materials used in the frame? Why or why not? Should the label indicate that the artist made the frame as well as the painting? Why or why not?*

Choice Center Gesture Drawing
Establish a center for creating gesture drawings. Post instructions for gesture drawing, telling students to draw lines quickly to define the basic position and mass of a human figure, and to use quick, easy strokes that record a pose or action. Provide the following prompts:
• **Your Challenge:** Take turns with at least one other student to create several gesture drawings. Use large arm movements to communicate the quick action pose taken by your partner. 5 while drawing. Scan the entire subject before beginning to draw and then keep your eye on the subject, only occasionally referring to your paper. Avoid outlines; overlap several poses.
• **Your Choices:** First choose different poses to suggest action. Then choose your paper, remembering that large paper, at least 18" x 24", works best. Choose colored chalk, crayon, or charcoal as your drawing tool. You may choose to use a different color each pose.



Unit 1, Thematic Lesson 4: Artist Stories.

Choice Center

Instructions for creating investigation centers designed to pose challenges to students that will reinforce and extend lesson content using choice-based methods.

1.4 ARTIST STORIES (CONTINUED)

1.4 ARTIST STORIES (CONTINUED)
How Does Kehinde Wiley Work?

Teach through Inquiry

ENGAGE Ask, *Imagine yourself in one of the scenes pictured here. Which one would you choose? What would that life be like to you? Would it be a larger-than-life painting? Responses will vary but are likely to include ideas of pride, excitement, or feeling self-image or self-esteem.*

ASK *Would you choose a different style for something you would want future generations to see? Why or why not?*

READ THE TEXT After students read the text, observe that Wiley is a globally engaged artist. On a map (perhaps projected in the classroom) point out the places named in the text. For new artwork, he continues to seek out people from the African Diaspora (people with African ancestry who were born elsewhere, usually related to the forced migration during the period of slavery).

EXPLORE THE IMAGES The use of colorful, complex patterns is a signature style for Wiley's portraits. Sometimes the patterns intentionally overlap the subjects. Ask, *What comes to mind when you see the flower and leaves overlapping the woman in Fig. 1-50? Responses may include she is in a garden, she is blending in, the garden is growing fast. Students may also connect the camouflage she is wearing with hiding in nature. Ask, Why might someone want to hide themselves? Answers will vary; allow students to consider her perspective or think about times they wanted to blend in and not be noticed.*

How Does Kehinde Wiley Work?

Kehinde Wiley wanted to see what would happen if he painted a portrait of an ordinary person in a made-up setting based on power portraits of the past. He wondered if each portrait would surprise viewers and change the way we think about the genre. (Fig. 1-50)

With some friends, a camera, art history books, and examples of his artwork, Wiley goes into a neighborhood, asking volunteers to pose for him. He shows them pictures of the historical portraits that he refers to in his paintings (Fig. 1-51), then explains that he would like to include them in one of his paintings.



1-50 Wiley paints the young man in the garden. He uses vibrant colors and complex patterns to create a sense of movement and energy. He also includes a classical architectural archway in the background, which is a reference to the historical portraits of the past.

In the Studio

Wiley invites the volunteer to browse through art history books to select a portrait from the past. This determines the pose, neck, facial expressions, gestures, and poses are performed during the photo session. Models usually wear their own clothing. Most of Wiley's paintings are very large in scale and include decorative background patterns. These usually are similar to fabrics and wall coverings from the historical period of the original painting. Wiley also designs many of the erroneous frames.

Wiley has many assistants who work with him in the studio. In addition to helping with the photo sessions, they paint the background patterns and other parts of the portraits.



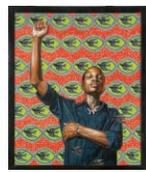
1-51 Daniel Mytens's portrait of a young man in a white shirt and dark vest. Mytens used a classical architectural setting and a young man in a white shirt and dark vest to create a sense of movement and energy. He also includes a classical architectural archway in the background, which is a reference to the historical portraits of the past.

Global Visits

The artist has taken his process across the United States and the world—including to Haiti, Jamaica, and West Africa (Fig. 1-52). He seeks volunteers from the local community, asks them to model for photographs based on historical portraits, creates paintings from the photographs, and adds backgrounds with patterns from history or the place he is visiting.



1-52 Wiley works in West Africa. He and his assistants travel to West Africa to create portraits of young men from the region. He uses vibrant colors and complex patterns to create a sense of movement and energy. He also includes a classical architectural archway in the background, which is a reference to the historical portraits of the past.



1-53 Wiley works in West Africa. He and his assistants travel to West Africa to create portraits of young men from the region. He uses vibrant colors and complex patterns to create a sense of movement and energy. He also includes a classical architectural archway in the background, which is a reference to the historical portraits of the past.

Branching Out

As his work developed and changed, Wiley began to include girls and women in his portraits. The artist also has investigated changes to work with very small paintings called icons (Fig. 1-53). All the portraits of other art forms, such as sculpture and stained glass, to communicate his ideas.

CREATE Have students by getting drawings to recast human figures in action. Invite several volunteers to model. Each model should assume an action pose for three minutes. Ask students to use crayons, colored chalk, or broad markers on newspaper, manila paper, or construction paper. Suggest that students overlap several poses, using different colors for each pose. After practicing several times, invite a model to assume a pose for a longer time, and have students draw on a single sheet of paper.

Assess

Refer to this rubric for Strand 4, page 696, rows 1 and 2, to determine the extent to which:

- in discussions, students can explain how artists use artworks from the past to send messages about the present.
- in critical looking and responding, students are able to interpret messages sent and identify questions raised by contemporary portraits.

Close

Remind students of the Essential Question "How do people communicate through art and design?" and ask, *What's one idea that Wiley is communicating through his artwork? Responses will vary; allow at least a few people to share or all students if time allows.*

EXPLORE THE IMAGES

- Compare Fig. 1-49 with the portrait of Napoleon on page 50. Similarities: Both are riding a white horse uphill, wearing a gold cape or cloak, and pointing ahead with the right hand. Differences: Wiley's painting has a younger Black man in modern clothing, Timberland boots/leather riding boots, camo pants/gold tights, natural sky/gold and red pattern background.

- Art has the power to communicate ideas such as "who is important" by including and excluding individuals and groups of people, especially in museums and history books. Wiley uses painting to provide an opportunity for people like himself (Black men, and Black people in general) to be included in art museums and to be represented as beautiful and important to the world.

Close

Note the large canvas Wiley is painting in Fig. 1-48. Ask, *Do you think it would be fun or difficult to paint such a large canvas? Raise your hand if you think it would be fun. Now if you think it would be difficult. Did anyone say both? Ask a few students to explain their choice as time allows.*

About the Artist

Background information about the featured artist provides additional discussion points or ways to help students understand the artist's work.

Explore the Images

Ways for engaging students with the fine art on the pages to help them look carefully and make analysis habitual.

Inquire Further

Strategies that support connections to the National Core Art Standards and take students further in their understanding.

Create

Activities that encourage experimentation and skill building.



1-49 Historically, important leaders often are portrayed on horseback. In his contemporary version of Napoleon's portrait, Kehinde Wiley questions why African American leaders are not found in portraits from the past. Kehinde Wiley, *Napoleon Leading the Army Over the Alps*, 2005. Oil on canvas, 6 ft. 11 in. (2.1 m). © Kehinde Wiley. Courtesy of the Franklin Museum.

Wiley moved to New York City. One day in Harlem, Wiley picked up from the sidewalk a crumpled photograph of a young Black man. He recognized it as a mug shot—a photograph taken of someone who has been arrested by the police. He realized it was a kind of portrait. As he did with the portraits he knew from art history books, he wondered about the person: Who he was, what he cared about, and how he ended up in the mug shot. He realized that, as with all portraits, the young man pictured had his own story. That chance encounter with a mug shot influenced all of the artworks Wiley has made since.

Differentiated Instruction
Auditory Learning

With so many resources online from museums and other sources such as interviews, it would be easy to add an auditory element to help students hear and process Kehinde Wiley's story. Adding an additional way to process this information, or even hear his voice, creates a powerful tool for many students to make connections.

Inquire Further
Responding

One way to consider the message or meaning of an artwork is to imagine its intended audience. Have students view several of Kehinde Wiley's artworks. For each, ask, *Who do you think the artist imagined viewing and interpreting this artwork? or in other words, For whom is this artwork intended? Why do you say that?*

Connecting

Have students consider their preferences when it comes to paintings. Do they prefer to view paintings in which the paint and brushstrokes are highly visible? Or do they prefer to view paintings in which the paint has been applied so that few or no brushstrokes can be seen? Remind them that we all can have our own personal preferences about art. They might record their preferences in their process journal.

Differentiated Instruction

Support for meeting the individual needs and learning styles of increasingly diverse student populations.

Studio Investigations

Artmaking experiences that illustrate how artists work.

Studio Investigations teach students that artists research, investigate, brainstorm, and practice. These activities provide opportunities for students to use their Process Journals to practice and explore skills and techniques and better understand concepts before moving on to the Studio Experience that follows.

Prepare

The Prepare section of each studio lesson provides pacing, learning objectives for the studio, and materials needed for the lesson.

Unit 1.2 Studio Investigations: Investigating Color.

1.2 STUDIO INVESTIGATIONS Investigating Color

Prepare
One 45-minute class

STUDIO OBJECTIVE
Students will investigate colors and color schemes for expressive uses.

MATERIALS/SUPPLIES

- Process journals or drawing paper
- Markers, pens, colored pencils
- Paint
- Brushes
- Cardboard scraps, oak tag
- Collage materials such as magazines, patterned papers
- Glue

KEY TERMS
primary colors
secondary colors
intermediate colors
complementary colors
analogous
monochromatic

Teach through Inquiry
ENGAGE Show students a variety of images that suggest mood or feeling. Provide students with a list of mood words such as calm, nervous, proud, sad, happy, shy, and bold. Have students match words with images and give reasons for their choices. Emphasize the use of color to convey moods. Tell students that in this lesson they will investigate color schemes and moods.

LOOK AHEAD TO THE STUDIO EXPERIENCE
Explain that as artists, they will need to feel confident in their use of color to create artworks that intentionally communicate ideas. The investigations in this lesson will prepare them for creating an artwork in which expression of mood or feeling is important.

Differentiated Instruction English Learners
Check students' understanding of hope, strength, compassion, and resilience in the caption for Fig. 1-23. The only true cognate in Spanish is a compound for compassion. Encourage students to use the words on their own. Ask, *How might you represent hope, strength, compassion, or resilience in an artwork? In what ways have you learned to be resilient?*

About the Artist Shepard Fairey
Shepard Fairey was born (1970) in Charleston, South Carolina. As a young person, he decorated skateboards and T-shirts with subculture designs. He advertised his art by pasting stickers on community walls, which got him interested in street art and the graffiti art movement. After receiving a BFA from the Rhode Island School of Design, Fairey began to merge his nonconformist street and skateboard imagery with an innate interest in peace and social justice. He also appropriates imagery from popular culture, imitating the impersonal nature of advertising art and applying political messages to them.

Choice Center Color and Mood
Establish a center for investigating color and mood. Provide at least 25 cards each with an expressive word such as calm, nervous, sad, serious, happy. Also provide paint chips in a wide range of colors. Provide the following prompts:

- Your Challenge:** Match color combinations and moods. Arrange paint chips in groups of at least three colors. Assign at least one expressive word card to your color combination. Invite others to agree or disagree with your matches.
- Your Choices:** What combination of three colors will you select? What mood words do you assign to your color combination?

Differentiated Instruction
Students' personal relationships to color and the associations they choose to represent in their process journals will make the vocabulary more meaningful. Some students may collage or draw specific items or even add specific textures. For a student with limited vision or who is an auditory learner, it might be more helpful to have a digital journal where they can record associations, sounds, music, or personal definitions in their own words. This type of modification can also be used as a tool with the Mood Board and Think Ahead sections of this activity.

Differentiated Instruction
Having many choices is a great thing, right? Not always. For many students a plethora of choices can be overwhelming and cause them to shut down. This can happen for a number of reasons, ranging from overstimulation to factors already being overwhelmed by other factors such as trauma or stress before they even arrive at school. Take note of students' dispositions, and if some students seem to be overwhelmed by all of the choices, start with a limited amount of choice; you can always add more options later. For instance, it might make sense for students to have two choices to start with, such as trying one technique or choosing their own direction. This provides two initial choices with many possible directions. This will also help students who are concrete thinkers or who need step-by-step directions find the support they need, while creating a studio-like atmosphere for those who are ready to move forward with less support.

Inquire Further Creating
Invite students to mix light colors. Have them make five circles of white paint or oil pastel on a sheet of paper. In the first circle, have them make the lightest tint of a color that they can. In the next four circles, have them make each tint slightly darker than the one before it. Ask, *How many more tints of that one color can you make?*

1.2 STUDIO INVESTIGATIONS Investigating Color

Studio Objective
Investigate colors and color schemes for expressive uses.

You have learned:

- Artists and designers use colors to communicate.
- Color can be used as symbols, to show moods, and to make people respond.

Now, to grow as an artist, you can experiment with color combinations and the moods they suggest.

Investigate and Document
If you join the red and violet ends of the spectrum, you create a circle of color. A color wheel features primary, secondary, and intermediate colors. Red, yellow, and blue are **primary colors**, from which all other colors, or tints, are made.

If you mix any two primary colors, you produce one of three **secondary colors**—violet, orange, and green. Mixing primary colors with neighboring secondary colors produces six **intermediate colors**.

Consider: Artists and designers know that some color schemes create certain desired effects. **Complementary colors**—colors across from each other on the color wheel, like blue and orange, can attract attention (Fig. 1-23).

1-21 The artist Shepard Fairey is known for his bold, graphic posters that communicate political messages. He created his poster during the 2008 US primaries to celebrate grassroots workers and encourage hope, strength, compassion, and resilience. What color scheme does the artist use to attract and hold our attention?

—Shepard Fairey, *April of Hope and Strength*, 2008. www.shepardfairey.com. 16" x 24" (40.6 x 60.9 cm) ©2008 Courtesy of Shepard Fairey

1-22 Paint a process journal. The background color is blue, and the moon (which the color is) is a light, creamy, and soft-looking color with a white rim. The bottle is wearing a coral head, which in the light band depicts night and day.

1-23 Sketch process journal.

Be Inspired by Others

READ THE TEXT Have students read the first two paragraphs under Investigate and Document that explain the color wheel and the various color schemes indicated by Fig. 1-24. Help students see the relationship between the colors of the spectrum and the circle formed by joining the red and violet ends. Refer to each of the schemes and note how they can be used to express moods and feelings.

EXPLORE THE IMAGES Direct attention to Shepard Fairey's poster image (Fig. 1-23). Guide students in describing the use of intense hues of red and orange along with shades and tints of blue-green to attract attention and convey, according to the artist, a sense of hope, strength, compassion, and resilience.

GUIDE THE STUDIO INVESTIGATION Direct students' attention to the next sections of the text, in which they are asked to create an illustrated vocabulary list, reflect on their personal connections with color, create a mood board, and think ahead. They may work alone or in small groups as they respond to questions in each section. Have them devote several pages of their process journal to this investigation. Explain that their notes on color will be useful to them as they create meaningful artworks in the future.

Assess
Refer to the rubric for Strand 2, page 69a, row 3, to determine the extent to which students investigated colors and color schemes for expressive uses.

Close
Challenge students to make the connection between their investigations into color and color schemes and the Essential Question "How do people communicate through art and design?" Explain that artists often spend time in an investigative spirit, exploring various approaches to artmaking as part of their artistic practice.

42 Unit 1 Messages

43 Unit 1 Messages

Investigate and Document

Opportunities for students to investigate and document the work done in developing an artwork.

Be Inspired by Others

Opportunities for students to examine the Process Journal entries of students from around the country who worked through the same lessons.

Studio Experience

Lessons designed to fully immerse students in the artistic process.

Studio Experiences are student-centered lessons that provide cumulative reinforcement and exploration of lesson concepts. These artmaking experiences are presented in four steps that guide students through the process of creating their artwork. Students are presented with a challenge and asked to choose how they will respond, what materials they will use, and then to reflect on and refine the choices they made before considering how their finished work will be presented.

Objectives

Intentions of each artmaking experience are clearly displayed.

Studio Evaluation Criteria

A helpful checklist that provides reminders of what to look for in finished student artwork. **Note: Rubrics for each Strand of a unit provide additional support.** See page 15 for more information.

1.2 STUDIO EXPERIENCE

Expressing Mood with Color

Prepare
PACING
One half class

STUDIO OBJECTIVE
Students will create at least two artworks in which color is used to convey mood.

STUDIO EVALUATION CRITERIA

- Two or more artworks created, each with a different color scheme.
- Choices in color allow for each artwork to convey a different mood.
- Choices of subject matter, materials, color, and organization result in thoughtfully developed and well-executed artworks.

MATERIALS/SUPPLIES

- Paper or cardboard for the project bases
- Dry media (colored pencils, markers, pastels), wet media (watercolor or tempera paint). Collage materials can include colored paper, printed design paper, or repurposed print material.
- Supplies to support the media, such as brushes, water and paper towels for painting, and sharpeners for pencils.
- Collage supplies: school-safe glue, scissors, rulers

Teach through Inquiry

ENGAGE Invite students to think about moods and the emotions associated with them. Which are significant to them? Perhaps this is how they feel today or feel often. Suggest interesting expressive terms such as cheerful, anticipatory, irritated, or anxious. Next, discuss ways to connect and convey these moods through colors and especially combinations of selected colors and shapes together.

LOOK AHEAD Tell students they will have the opportunity to decide which moods will be the subjects of the two artworks they will be making. Making these pieces will allow them to communicate their moods with others, to share experiences on a personal level. Note how these artists express mood with abstract designs, which allows color to “speak” boldly.

Digital Option
Before they begin their final projects, students can use digital illustration applications (such as Adobe Illustrator or the cloud-based Sketchpad) to test color schemes from their mood boards to determine how their work may look. Convert student sketches to digital media by either photographing or scanning them with a digital device. Those files can then be imported into a digital illustration application to test their color ideas. Incorporating digital tools into the artmaking process can offer students the ability to revise ideas with an immediacy that traditional art media doesn't usually provide. Students can also opt to complete their work entirely digitally in this manner.

About the Artist Janet Cody
Janet Cody currently resides in upstate New York and received a BFA from the School of Visual Arts in New York City, majoring in illustration with an additional focus in textile design. She often reflects with great appreciation on the inspirational art instructors with whom she studied. Their encouragement led her to explore new media and to look at the ordinary in a new light. Additionally, her work reflects the inspiration she finds in the beauty of the colors, patterns, and play of light in nature. She works in various media, including colored pencils, inks, photography, and digital media, sometimes combining several in one work of art.

About the Artist Helen Lundeberg
Helen Lundeberg (1908-1999), born in Chicago and raised in California, was one of the pioneers of Post-Surrealism, the American response to European Surrealism that began in the 1940s. At the Sitchney Memorial School of Art in Pasadena, she was trained by artist Lorser Feiteisen (whom she later married). He encouraged Lundeberg to study Baroque and early Renaissance art. From this she developed an affinity for objective art. Unlike the European style, Post-Surrealism in California reflected processes of the rational mind rather than the European focus on hallucinations and subconscious creation. Lundeberg wrote the 1934 manifesto *New Classicism* (or *Subjective Classicism*), which outlined the philosophies of the Post-Surrealist movement. Her late works explored almost total abstraction, notably with the *Illusion of 3D*.

Differentiated Instruction English Learners
Convey is a great word for your students to understand and use on their own. Encourage students to use the word by asking them to explain what mood they are trying to convey. Keep convey in a list of words that you remember to use on a regular basis with students. You can ask questions such as, *What is the artist trying to convey? What mood does this artwork convey? What are you trying to convey in this artwork?*

Inquire Further Connecting
Center in which we know about the artist Vincent van Gogh comes from letters he and his brother exchanged. Van Gogh wrote about his art, “Instead of trying to reproduce what I see before me, I use color in a completely arbitrary way to express myself powerfully.” Discuss van Gogh's statement and then have students write a letter to a friend expressing ideas about art and themselves as artists.

Choice Center The Power of Color
Establish a center in which students will explore color combinations for their power in attracting and holding the attention of the viewer. Provide magazines and other sources of advertisements. Also provide tracing paper, colored pencils, markers, crayons, paint, and oil and chalk pastels. Provide the following prompts:

- Your Challenge:** Compare and contrast the power of color in advertisements. Trace the same advertisement twice and complete in two different color combinations. Which combination has the most power to attract and hold the attention of the viewer?
- Your Choices:** What advertisement will you trace? Which drawing materials will you use? What two color combinations will you compare and contrast? Which color combination best attracts and holds the attention of a viewer?

44 Unit 1 Messages

1.2 STUDIO EXPERIENCE

Expressing Mood with Color

Studio Objective
Create at least two artworks in which color is used to convey mood.

The artists who created the artworks on these pages relied primarily on color to convey mood. Artists and others are fascinated by how colors communicate ideas and suggest moods and feelings. Colors can have meaning when used alone, but they are really powerful for expression when combined with other colors.

You have identified color schemes and have seen how artists use certain color combinations to communicate. As you become more aware of ways that different combinations can affect an artwork's message, you will be better able to use the power of color for your own meaningful work.

1-27 Even up close, you can hardly see a brushstroke in these simple shapes that suggest a landscape. Identify the color scheme that the artist chose. What moods or feelings connect with this painting?
Helen Lundeberg, Blue Mountain, 1942
Artists' materials, 67" x 49" x 100" in 100-1000 Collection of the Page Art Museum, © The Trustees of Lundeberg Art Foundation

1-28 Show the color schemes that artists use to convey their artwork.
Janet Cody, Stormy Day, 2014
Digital media, 1000px x 750px, LLC

44 Unit 1 Messages

Select Your Materials

- Will you use paint? Markers? Oil pastels? Crayons? Colored pencils?
- Perhaps you will cut and paste colored papers, with or without patterns?
- Figs. 1-27 and 1-28** are two-dimensional, but you might want to add dimensions to your artwork.

Think about Organization

- First think of scale. You could make numerous small artworks and combine them—perhaps in an accordion-folded book with a small artwork on each page!
- Will they choose to work large. Will your artworks be the same size and shape?
- Will they have the same subject matter or design?

Reflect and Refine

When you are not quite finished, stop and look at your artwork. Does your intended mood come across?

- Are there areas where an additional bit of color would add to the mood?

Reflect and Present

- Think about the mood communicated by each of your completed artworks. How does the color combination add to the mood?
- How will you display the artworks you created for this challenge? Will they be presented together? How will you title them?

Be Inspired by Others

1-29 Student work, Asia Harbin, The Beach, Fall 2010, Acrylic

1-30 Student work, Sofia Valverde, Classroom, 2010, Colored pencil, water

45 Unit 1 Messages

READ THE TEXT

- Direct students to read the first paragraphs, calling attention to ways this activity builds on the skills and terms they have just learned about color.
- As students read the directions for the studio experience, remind them to reflect on their mood boards, notes in their process journals, and the meaningful moods they want to express.

EXPLORE THE IMAGES

- Fig. 1-27** seems like a landscape even though the shapes are abstract. As students discuss the caption, ask, *How does Lundeberg's combination of blues and greens convey a mood? What if one of the greens was neon or chartreuse? How would that change the mood?*
- Next, compare this with the mood created by the bold colors in Fig. 1-28. Encourage students to note the jarring contrast of intense hues and the chaotic effect of small shapes tumbled across the image.

GUIDE THE STUDIO EXPERIENCE

- Discuss and agree on Studio Evaluation Criteria.
- Students will learn how different color schemes can suggest very different moods, even with similar subject matter. Point out that they may choose to work with nonobjective subject matter.
- With students, develop a list of expressive words to consider. Remind them of the options for media and technique. Note also the choices regarding scale.

Assess

Refer to the rubric for Strand 2, page 69a, row 4, to determine the extent to which students:

- Created two or more artworks, each with a different color scheme.
- Made choices in color that allow for each artwork to convey a different mood.
- Chose subject matter, materials, color, and organization that resulted in thoughtfully developed and well-executed artworks.

Close

Invite several student volunteers to share their artwork. Ask, *What moods are conveyed in this artwork?* Allow students to offer several interpretations, then let the student artist share what they intended to communicate through color. Repeat as time allows.

Messages 45

Digital Option

Ideas for incorporating technology and digital tools into the studio process.

About the Artist

Teacher support content is filled with additional information about each artist featured throughout the lessons.

Evolving Ideas

Lessons designed to introduce students to the Postmodern Principles.

Each unit of *Experience Art* includes a feature that focuses on the evolving elements of art and principles of design. These lessons are designed to introduce students to the **Postmodern Principles of art**, an approach to creating and analyzing art in contemporary contexts.

Postmodern Principles

The focus of each lesson is clearly displayed at the top of the page and followed by content that clearly defines the term and its uses.

Contemporary Artists

Artists featured in the opening spread of each unit are revisited in the **Evolving Ideas lesson**. Students learn more about the work shown by that artist and how Postmodern Principles are used in the work.

1.2 EVOLVING IDEAS
Recontextualization

Prepare
PACING
One to two 45-minute classes; one to consider the text and images and engage in class discussion and 30+ minutes to find other examples and respond in process journals.

LESSON OBJECTIVES
Students will:
• Understand that artists and designers use the strategy of recontextualization to encourage viewers to think about something in a new way.
• Interpret and discuss possible meanings of artworks for which the artist or designer has used the strategy of recontextualization.
• Investigate additional uses of the strategy of recontextualization in their own artworks and artworks by others.

KEY TERM
Teach through Inquiry
ENGAGE Ask students to recall a time when they were very surprised to see someone they didn't expect to see in that place. Perhaps they ran into a teacher at a grocery store or a friend from school at a sports event. Explain that they will learn how artists sometimes use this kind of surprise to send messages.

READ THE TEXT Have students read the text to learn the meaning of the term context. Remind them that context is a kind of environment and invite them to share the environment they initially imagined for the giraffe. Discuss what happens when they imagine the giraffe in an unpredictable context. Make sure that they understand how changing the context of something—recontextualizing—can surprise us or catch our attention. Invite them to read about Yinka Shonibare's use of recontextualization. Explain that what they learn will assist them as they describe and interpret his artworks.

1.2 EVOLVING IDEAS
Recontextualization
What Is Recontextualization?
Artists are always exploring new ways to send messages. One strategy used by contemporary artists—artists working today—involves surprising the viewer. In the strategy referred to as **recontextualization**, the artist presents an object or idea in a new or surprising context.
A context is a kind of environment. Create a picture in your mind of a giraffe. Did you place the giraffe in a wild place—a landscape with a few bushes or did you see it in a zoo? We would expect to see a giraffe in either of these contexts. Now picture the giraffe in a school gymnasium. Or a restaurant. The giraffe is taken from one context and placed in a new or surprising context. This is what an artist does when using the strategy of recontextualization. Artists usually recontextualize when they want viewers to be surprised. More importantly, they want viewers to think about something in a new way.

Yinka Shonibare and Recontextualization
Contemporary artist Yinka Shonibare is known for using the strategy of recontextualization. His artwork *Justice for All* (Fig. 1-32) features a copy of the sculpture, *Justice*, that stands on top of the Central Criminal Court in London, where the artist lives. *Justice* is a familiar symbol of fair and equal treatment for all. Shonibare recontextualizes the British statue by placing its copy in Singapore's Old Parliament House, a reminder that Singapore was once a British colony. Much of the artist's work refers to colonial history—a time when Britain and other powerful countries went into territories around the globe and called them their own.

1-31 In traditional depictions, Lady Justice is blindfolded and holds a balance scale and a sword.

1-32 This Lady Justice has the same symbols, however, Yinka Shonibare recontextualized her head with a giraffe, dressed her in African fabrics, and "hid her" from areas with American galleries. How has the artist used recontextualization?
Yinka Shonibare was interviewed by Artforum, 2010.

1-33 The artist includes brightly colored fabric known as Dutch wax. The Dutch, who occupied countries in Africa, brought fabric designs from Indonesia to use in fabrics created back home in the Netherlands. The Dutch then sold the fabrics in Africa, where they became so popular that they came to be thought of as truly African. Shonibare often recontextualizes Dutch wax fabrics as a reminder of the colonization of Africa and to oppose using power to dominate and exploit others. Shonibare recontextualized the fabric as well in his replica of Admiral Lord Horatio Nelson's flagship, the *HMS Victory* (Fig. 1-33) placed in a bottle, the ship originally stood on a pedestal in London's Trafalgar Square, which is named for the battle of Trafalgar where the British defeated Napoleon and the French. After the battle, the British were able to freely travel by sea to colonize places across the globe, including many parts of Africa. Shonibare used recontextualization to say that the factory at Trafalgar was not such a good thing for the people of Africa.

Using Recontextualization
Find additional examples of recontextualization. Explain what object or idea is placed into a new context and what this change communicates. How might you use the strategy of recontextualization to prompt your viewer to think about something in a new way?

EXPLORE THE IMAGES Invite students to view the artworks by Yinka Shonibare on pages 28, 46, and 47. With each artwork, invite students to first describe what they see, paying attention to details. Ask, *What message does this artwork send? Why do you think this? and What evidence do you have to support your idea?* Remind students that for evidence, they can return to the details they noticed in the artwork or information that they have accumulated from reading and discussions. Explain that they can return to these three questions whenever they view and respond to artworks.

USING RECONTEXTUALIZATION Invite students to view *Justice* (Coul. Fig. 1-36 on page 38) by Katharina Frisch as an example of recontextualization. Explain that the pedestal is reserved for contemporary artworks on a temporary basis, and is the same pedestal used by Yinka Shonibare for his ship replica. Encourage students, alone or in small groups, to seek other examples of recontextualization throughout the text. You may wish to direct their attention to *Water by Luba Lukova* on page 31 or Keith Haring's playful sculpture (page 30) installed in New York City.

PROCESS JOURNAL Suggest that students reserve an entire page for recontextualization and other contemporary strategies as they learn about them. On one side they can list artworks that show the strategy clearly; on the other they can list ideas for using the strategy in their own artworks.

Assess
• In large and small group discussions, students demonstrate understanding that artists and designers use recontextualization to encourage viewers to think about something in a new way.
• In critical looking and responding, students interpret and discuss possible meanings of artworks in which the artist has used recontextualization.
• In investigations, students find examples of artworks in which artists have used recontextualization to convey meaning.

Close
Challenge students to make connections between the artworks they have seen and the Essential Question "How do people communicate through art and design?" Make sure students understand that the artist uses the strategy of recontextualization to get the attention of viewers and convey meaning.

46 Unit 1 Messages **47 Unit 1 Messages**

Differentiated Instruction Processing Information
We see things differently depending on our eyes and our perception, so even students who can see a work might perceive it differently or be attuned to various qualities more than others. Students who process information at varied rates or in different ways can also gain much by embodying what a person in a sculpture could be feeling by acting out or reflecting on what they, themselves, might be feeling when their body is limp or their head is resting on their arm. These actions trigger memories of association and help students feel and relate to artworks in personal and emotional ways, making greater connection. Students with limited or no visual understanding of an image can still find value in a work through rich description provided by peers or teachers helping everyone gain a greater understanding of what is being viewed.

46 Unit 1 **47 Unit 1**

Unit 1.2 Evolving Ideas: Recontextualization.

Using Recontextualization

Each lesson includes discussion prompts and activities to provide ways for students to investigate content deeper.

Process Journal

Suggestions for providing students opportunities to document information for future reference or deeper investigation.

Lessons that demonstrate the many connections art has in the world.

To illustrate the many connections art has in students' lives, each unit includes a lesson that connects science, technology, engineering, and math to art instruction.

STEAM

The focus of these lessons is clearly listed at the top of the pages so students see what subject the lesson connects to.

Teach through Inquiry

Support that includes practical tips and suggestions for guiding students through the lesson and engaging them with the content.

1.5 MAKING CONNECTIONS
STEAM: Science and Technology

ESSENTIAL QUESTION
How do people communicate through art and design?

Prepare
PACING
Two 45-minute classes: one to consider the text and images and engage in class discussion, another to complete the data mapping activity and respond in process journals.

LESSON OBJECTIVES
Students will:

- Understand that artists and designers use data collection and visualization to share important messages.
- Interpret and discuss possible meanings of an artwork that incorporates technology and requires audience engagement.
- Investigate ways to engage audiences in artworks that address important issues.

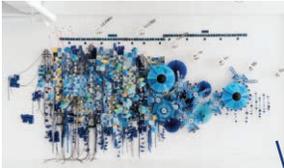
Teach through Inquiry
ENGAGE Have students share what they know about hurricanes and their impact. Discuss the kinds of extreme weather events that can affect your region. Ask, *What kinds of data do scientists measure about weather?* (e.g., wind, rainfall, tides) *What is the data used for?* (predict future weather events, analyze weather patterns)

READ THE TEXT Read about Nathalie Miebach's process. Ask, *How does she use visual elements to represent the hurricane's devastation?* (hanging strings suggest downed wires, circles signify hurricanes) *How does she use data?* (weaving as a grid and horizontal and vertical elements as data points) *Why do you think she chooses extreme weather events?* (weather affects people in dramatic, personal ways) *What ideas might she be communicating?* (Chaos, complexity, playfulness, interconnectedness, devastation) *How does she attract and hold attention?* (whimsical, colorful designs look like toys and invite viewers to look deeper)

64 Unit 1 Messages

About the Artist Nathalie Miebach
Boston-based artist Nathalie Miebach (b. 1972) translates scientific data from meteorology into sculptures and musical scores. She grew up in Germany, the homeland of her engineer father. Her French mother enjoyed basketry, stained glass, and painting. Her family moved to the U.S. in 1984, where she pursued her formal art education while taking basketry courses, which encouraged her to stretch the limits of traditional sculpture. As she wove the horizontal and vertical bands of a basket, she noticed the similarities between the weaving process and mapping grids of star systems. Her woven sculptures provide the horizontal and vertical elements onto which she positions wind patterns, ocean currents, hurricane tracks, and constellations. Her major goals in her work are to encourage viewers to come to an understanding about science through beautiful, colorful, and often playful sculpture and installation.

1.5 MAKING CONNECTIONS
STEAM: Science and Technology
Nathalie Miebach: Weaving the Weather



1-62 Detail of *The Burden of Every Drop* combines weather data with reports of information from news reports about Hurricane Maria. Nathalie Miebach, *The Burden of Every Drop*, 2018. Mixed-media sculpture, 7' x 12' x 12'. © 2018 Nathalie Miebach. Courtesy of the artist.

Nathalie Miebach's artworks help people better understand and visualize the impact of weather on our environment. The artist creates mixed-media sculptures using data visualization—a way of interpreting scientific information into an image or three-dimensional form. She collects weather-related data, like temperatures, wind speeds, and moon phases, from hurricanes and floods to weave colorful artworks out of rope, paper, and found objects. She says about her process, "I've always been a tactile learner and have had to make something in order to understand it; my hands are my main investigator of the world."

Her weaving *The Burden of Every Drop* focuses on Hurricane Maria, which struck Puerto Rico in 2017, causing widespread damage to homes and businesses and leaving 3,000 people dead.

1-63 Detail of *The Burden of Every Drop*. Another way that Miebach explores weather data is through music. Her artworks can be "played" by musicians. The musical score for *The Burden of Every Drop* (Figs. 1-62 and 1-63) is, according to the artist, "read from right to left. It begins with lots of wind data, which comes to a crescendo as it hits Puerto Rico, represented by an unraveling quilt."

1-64 Why do you think Nathalie Miebach chooses to incorporate music into her work? How do you imagine this music would sound?

Nathalie Miebach, *The Burden of Every Drop*, 2018. Multimedia. © 2018 Nathalie Miebach. Courtesy of the artist.

1-65 "Whether in an amalgam [a blend of systems that is inherently malleable to most of us]," Miebach says, "I see sculpture and music to make things visible but also tactile and audible." Musician performs the score for *The Burden of Every Drop* in front of the artwork.

Nathalie Miebach, *Musicians, Concert at Circa Oakland*, summer 2018. Courtesy of the artist.

65 Unit 1 Messages

LOOK, THINK, AND RESPOND Refer to the images of *The Burden of Every Drop* (Figs. 1-62 and 1-63). Ask, *Why is data an important "material" of her artwork? How does it support her message?* (helps viewers understand meteorological data in a clearer, more powerful way than a graph or diagram could) *What is the significance of the title?* (when combined, many individual water droplets can create a massive catastrophe)

INVESTIGATE FURTHER Nathalie Miebach not only collaborates with scientists but also works with musicians. Ask, *What are some other kinds of partnerships that artists engage in with people outside of their discipline?* Prompt students to speculate about ways that artists work with others to send messages. (e.g. filmmaking, book illustration, websites, collaborative art installations) Discuss ways that students—as artists—could convey an important message by collaborating with a non-artist.

NEXT STEPS Have students create a data visualization of a room in their home. Ask them to draw a simple map, overlay it with tracing paper, and choose a few data points to illustrate, such as time spent in locations, pathways walked through the space, and favorite areas, using simple shapes and colors. For example, a small circle represents 10% of time spent somewhere, a larger circle represents 30%, and so on. Invite them to draw and create a legend to help others understand the infographic. Have them share and compare their findings with their classmates.

PROCESS JOURNAL Have students write about an imagined artist residency within a science discipline of their choice (e.g. a nature preserve, a video game studio, outer space). Encourage them to describe the location and experience, and also to imagine a crucial issue or concern related to that discipline. Ask, *How can you address that issue in an artwork?*

ASSESS

- In large and small group discussions, students demonstrate understanding that artists and designers may use technology, data visualization, and data collection to send important messages.
- In critical looking and responding, students interpret possible meanings of an artwork that incorporates technology and requires audience engagement.
- In investigations, students list ways to engage audiences in artworks that address important issues.

Close
Challenge students to make connections between Nathalie Miebach's artistic practice and the Essential Question "How do people communicate through art and design?" Make sure they understand that the artist uses information and processes from science and technology to communicate.

Unit 1.5 Making Connections: STEAM: Science and Technology.

Contemporary Artwork

Each lesson focuses on one contemporary artist and their work to prompt discussion, analysis, exploration, and reflection.

Art Careers & Art History

Features that introduce contemporary careers and historical influences.

Each unit includes a Career profile that introduces students to exciting careers they can explore and an Art History lesson that provides insight into the historical and cultural influences that have shaped works of art. These features are included to illustrate the many connections art has in the world and to students' lives.

Teacher Edition Wraparound

Content to help students understand the vast array of opportunities available to them and the value art careers provide to society.

Sidebar Support

Additional interesting art-historical information that can be used to as springboards for independent, in-depth investigation.

1.5 MAKING CONNECTIONS, continued
Careers: Fashion Designer

Students should reserve a section of their process journals to record questions and discoveries about possible careers in art and design.

- Explain that humans have always expressed themselves through what they wear and how they adorn their bodies. Fashion designers design clothing, accessories, and shoes that get produced and offered to us as consumers. Fashion designers can have a huge impact because fashion has become more globally recognized and distributed. Discuss how fashion can make a statement about our times, for example, fashion can be vegan (without animal products), brands can honor heritage or LGBTQIA communities, T-shirts can be political, and so on. Have students write about or design an outfit that would express an issue that is important to them.
- Ask students about favorite brands and fashion influencers and reasons they appeal to them. Have students consider what new item of clothing they would design if they worked for the brand.

Links
To learn more about the ReCrafted clothing line and Suay Sew Shop's mission of change, visit their websites. ReCrafted www.patagonia.com/recrafted Suay Sew Shop suay.com

1.5 MAKING CONNECTIONS, CONTINUED

Careers

Fashion Designer

Can a piece of clothing share an important message? Absolutely! A garment doesn't need to be a T-shirt printed with a message in order to express a statement about issues like environmentalism. Kourtney Morgan, a fashion designer for the brand Patagonia, combines her passions for fashion and environmentalism in her work. She directs the ReCrafted fashion line, which transforms scraps of clothing into new items.

Fashion designers create wearable items that are not just aesthetically pleasing but are tailored to the human body and designed to respond to movement and environment. Designers need to consider factors such as the way a garment feels and moves, what occasions it may be worn, and who is its target audience. Beyond having an eye for style, a fashion designer needs an understanding of available materials and manufacturing processes for clothing production as well as how to market their designs.



Fashion designer Kourtney Morgan believes that "clothes can have many lives. They don't ever need to end up in the landfill."



Top: Photos on display from the ReCrafted clothing line. Courtesy of Patagonia. Bottom: Photos on display from the ReCrafted clothing line. Courtesy of Patagonia Photo: Marc Lupton.

66 Unit 1 Messages

1.5 MAKING CONNECTIONS, continued
Art History

The Olmec Heads of Ancient Mesoamerica

The Olmec culture is thought to be one of the oldest cultures of ancient Mexico. More than 3,000 years ago, the Olmecs lived in lands along the Gulf of Mexico. The Olmecs were ruled by warrior-princes, and they created large stone plazas and pyramids, adorned with enormous carved stone heads, for their ceremonies. Dwellings for farmers, laborers, and artisans were arranged around these plazas. All Mexican cultures that developed after the Olmecs organized their settlements this way.

The monumental stone heads found in Olmec cities are thought to be representations of rulers because they all possess different features. These monumental likenesses of rulers perhaps "stood in" when the ruler was not present to maintain the people's loyalty. They also may have served as a reassurance that the ruler was eternally looking out for the prosperity and safety of the people.

La Venta, where four of these large heads are located, is thought to have been one of the leading ceremonial centers of the Olmec culture.



1-10: The Olmec heads is 8 feet tall. Try to imagine coming upon it suddenly as you walk through a park. What emotions or messages might it bring to you? Olmec culture. Shown in 1 from La Venta, Tabasco, Mexico, ca. 1200-600 BCE. Head # 1 (1-10) in: Olmec Heads in the Americas, Getty Images.

THE OLMEC HEADS OF ANCIENT MESOAMERICA
Show students on a map where Mexico is located and where the Olmec culture lived in history. The function and purpose of ancient artwork and objects is sometimes a mystery. Ask, *Why do you think they were made?* Responses may include: to honor a leader, to represent a god, to celebrate something, to remind people to follow the rules, etc. Ask, *How would you feel if one of these was in your neighborhood?* Allow students to imagine this possibility and share their perspectives. Direct students to examine the image and read the caption. Ask, *How heavy is this sculpture?* Note the height and width. Prompt someone to look up basalt and estimate how heavy this stone might be. Discuss the texture of the stone and how it appears that it would feel. Ask, *How has this sculpture likely changed in the three thousand years it has been outside?*

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About the Artist Kourtney Morgan
Kourtney Morgan is senior designer of sportswear at clothing company Patagonia. She works on a diverse range of styles and categories. In tune with Patagonia's simple, practical designs, Morgan believes that clothing details should be functional. She started out as a sample maker, which gave her an understanding of clothing construction, pattern making, and textiles. Much of her design process is hands on. She formed the ReCrafted Collection in response to the fact that 73 percent of discarded clothing is sent to landfills or incinerated, causing environmental damage. Patagonia customers are encouraged to send in worn-out or damaged clothing so the fibers can be recycled. At the Suay sewing workshop in Los Angeles, these are cut apart and re sewn to create one-of-a-kind garments.

More about ReCrafted and Suay
The clothing made for the ReCrafted clothing line relies on master artisans of the Los Angeles-based Suay Sew Shop collective to create each unique piece. This community of roughly 30 sewists and cutters construct clothing and home goods from a minimum of 85 percent post-consumer waste. Only 13 percent of the 53 million metric tons of fiber made every year is recycled; the rest goes into landfills or is burned. Suay's mission is to foster a community of local craftspeople while minimizing the effect of fashion on our environment. The ReCrafted line is only one of the initiatives that they work on in their studios.

Process Journal Connection
The Olmec heads have lasted more than 3,000 years. The people who made them used durable stone knowing the sculptures would survive long into the future. Prompt students to think about how they would want to represent themselves in a monument that would last thousands of years. What material would they use? How large would it be, and where would they locate it? In their process journals, have students design their monument, thinking about their personality, style, values, and culture.

More about Olmec heads
Archaeologists do not know where the Olmec (the Aztec term for the ancient culture) originated, but the culture is thought to have evolved without being impacted by other developed cultures. By around 1400 BCE, the Olmec had developed several urban centers in the swampy river basins on the eastern Mexican coast. La Venta flourished between ca. 1750 and 500 BCE. Like the cities of subsequent Mexican cultures, Olmec cities were oriented in a square on a north-south axis, surrounding a central pyramid. The pyramid at La Venta is the oldest known example in Mesoamerica. The ceremonial center was built on a salt dome, surrounded by swamps and jungle in which subsistence agriculture thrived in the rich soil. The large stone heads, carved altars, structures, and sculpture of the Olmec are the oldest known cultural monuments of pre-Hispanic Mexico.

Unit 1.5 Making Connections: Careers.

Links

Suggestions for additional means of investigation are provided in the Teacher Support material.

A feature to support development of observation skills.

Wrap up each unit with an opportunity for students to respond to art and design with a careful analysis of a contemporary artwork to demonstrate their understanding of the unit theme as well as specific art concepts.

Possible Answers

Sidebar content provides educators with support to identify acceptable answers offered by or in answer to learners.

ART CRITICISM

Responding to Art and Design

Possible Answers

Describe Blue border, red stars with gold centers, black-and-white checkerboard, American flags with wavy stripes, green dollar signs, dollar signs with numbers, "American Dream Machine," gold "coins." Gray coyote with a bushy tail is dressed in blue pants, black zippered jacket, white T-shirt, and black high-top sneakers. He seems human with his open jaw, outstretched arms, and legs positioned as if he was jumping and clicking his heels.

Analyze Our eyes go first to the figure in the center. The arms and legs direct our attention outward to the "American Dream Machine" banner, and further to the blue border busy with gold stars outlined in red. The flags, checkerboard, and scattered coins keep our eyes moving around the center.

Interpret The busyness of the artwork, plus its slot machine shape, suggests the noise of a casino. When people gamble with the slot machine, they dream of winning lots of money quickly. Unfortunately, people often lose money at casinos. The artist is poking fun at the idea of a get-rich-quick dream machine.

Evaluate The artist grabs our attention with a bold color scheme and symbols that we recognize. The coyote is a trickster in many American Indian cultures, and his presence helps convey the idea of being "tricked" into believing that gambling is the way to lots of money and happiness.

ART CRITICISM

Responding to Art and Design

Describe List what you see surrounding the figure in this artwork, including words, and symbols. It's quite a list! Now tell about the main character—clothes, facial expression, and body position.

Analyze How has the artist organized color and other parts of the artwork?

Interpret Harry Fonseca used humor and symbols to tell about modern-day Native Americans. What does he mean by "American Dream Machine"? What is his artwork telling us? What you know and what you see in this artwork can be evidence for your interpretation.

Evaluate What has Fonseca done well? Consider the message and how it is presented as you develop a convincing argument for your evaluation.



1-69 Harry Fonseca, *American Dream Machine*, 2005. Mixed media on canvas. © 2016 Harry Fonseca Collection, Astry Museum, Los Angeles, 2016.503.

Meet Harry Fonseca

Harry Fonseca always loved to draw and paint. His art teacher introduced him to great artworks from history. He studied art in college but always held on to self-taught techniques he developed when he was young. Fonseca was of Portuguese, Hawaiian, and Nisenan Maidu (Native American) descent—a mixed heritage that enriched the symbolism in his work. One of Fonseca's favorite symbols was Coyote, a character who plays tricks in many Native American cultures. Fonseca's Coyote is a survivor who knows how to fit in, understand, and even outsmart the non-Natives. He often poked fun at cultural stereotypes and overused images.



68 Unit 1 Messages

Family Involvement

Family portraits communicate a great deal of information about a family beyond what they look like. Task students with interviewing a family member (such as a parent, grandparent, aunt, or uncle) about a family portrait that was taken long ago. Photos of great-grandparents are rich with potential for this activity. Discuss the items in the photograph, the clothing, the posture, and the facial expression. Suggest a method for students to share what they learn, such as small group discussion or creating pages in their process journals. (Provide options for students who do not have photos of relatives or access to extended family, such as researching a photo of a famous person that interests them.)

Advocacy

Visual art is a powerful tool for communication.

A. When our artwork represents a wide range of people and ideas, we are adding to the atmosphere of equity in our schools. Displaying the portraits that are made in these studio lessons provides visual representation of diversity to your school community.

B. Visual messaging is needed in many school programs and clubs. Team up your students with selected programs to create visual messages that will support their themes or core values. By designing posters, door designs, T-shirts, or small murals, you elevate the status of your program in the school and appreciation for the visual arts by colleagues and administration.

About the Artist Harry Fonseca

Harry Fonseca (1946–2006), born in Sacramento, California, was instrumental in shaping contemporary First Nations art. He studied under Native Wintu culture painter Frank LaPeña. Fonseca's earliest works explored his Maidu heritage, influenced by basket patterns, dance regalia, and his participation as a traditional dancer. His works reflected the influence of Native petroglyph symbols, particularly from the Coso Range north of Ridgecrest, California. Fonseca did not replicate the symbols but transformed them into his own visual vocabulary. Fonseca began his Coyote series in 1979, resituating his subject in contemporary garb and settings, expressing his vision as a gay First Nations artist seamlessly transitioning back and forth from Native to non-Native society.

68 Unit 1

Unit 1 Art Criticism: Responding to Art and Design.

Advocacy

Ideas and inspiration for promoting your art program in your district, school, or community.

Unit Review

Activities to show meaningful engagement.

Conclude each unit with review activities to show understanding and meaningful engagement with content across the unit. These exercises require students to use a variety of thinking skills to interpret the chapter content and to organize, expand, reflect on, or evaluate their own work.

What Have You Learned?

Opportunities for students to demonstrate they have learned the unit objectives through a variety of formats.

UNIT REVIEW

Messages

What Have You Learned?
Review the statements below. What examples might you provide to support each statement? Reflect on what you have experienced—what you have read, viewed, investigated, and created—while studying messages and art.

- Art and design are forms of communication.
- Artists and designers use color to convey information, ideas, and feelings.
- Traditions in painting as a form of expression continue and change.
- Artists might refer to the history of art and society to communicate important ideas about the present.

For Your Portfolio
Choose one artwork that you created while engaged with the Messages unit. Describe the choices you made before, during, and after creating your artwork. Explain how each of these choices helped you send the message you intended.

Presenting Art and Design
Your Studio Investigations often lead to your “finished” artworks. Some are documented in your process journal. How could you display your documented investigations together with your completed artwork? How would a physical display differ from a digital presentation? What would be the benefits of each?

Write about Art
Imagine that you have been asked to teach a group of third-graders about how to “read” a portrait. Using this portrait as your focus, what would you have them notice first? You want them to find out as much as possible about Mrs. J. Stoddell Stokes just by looking at the portrait. How would you guide their looking? Write a script in which you include what you would say to the students and the questions you would ask. Remember what you learned about facial expression, body position, setting, symbols, and color schemes as you think about what to say.



1-70 Mexican artist Diego Rivera had the ability to communicate much information within his images. How has he used color schemes to convey the mood of this portrait?
Diego Rivera, *Portrait of Mrs. J. Stoddell Stokes*, 1930.
Oil on canvas, 41" x 39" (104.3 x 99.1 cm). Philadelphia Museum of Art. Gift of John S. Stokes, Jr., and Marion M. Stokes, 2008. © 2020 Banco di Mexico Diego Rivera Frida Kahlo Museum Trust/Artists Rights Society (ARS), New York, 2020-8221.

Process Journal Connection
Have students set aside a page on which they will put an entry whenever they complete a unit of the book. They can list favorite artists and studio experiences from the unit. They might also comment on how their ideas about art are progressing.

Portfolio Connection
Explain to students that their portfolio is a record of their growth in art. What they put into their portfolio can be such things as their completed artworks, statements of what they think about art, or completed reports or papers about artists, cultures, or art for different uses. They might even include a regular review of their progress in art.

About the Artist Diego Rivera
Diego Rivera (1886–1957), born in Guanajuato City, Mexico, was a pioneer of the Mexican mural movement. His paintings have influenced mural painting in the U.S., from the Social Realism of Depression-period murals to the Civil, Chicano, and Women’s Rights murals of the 1970s and the 2000s. Rivera was the husband of acclaimed Mexican painter Frida Kahlo. After studying in Spain, Rome, and Paris, he returned to Mexico. Commissioned by the government to paint murals chronicling Mexican history and the Revolution, Rivera resolved to formulate a national Mexican style. He looked to the art of the ancient Mayans. Combining it with the classical fresco technique he learned in Europe, he developed the mature style characterized by solidly modeled forms, shallow frieze-like space, and decorative motifs.

UNIT REVIEW
Messages

What Have You Learned?
This review provides opportunities for students, working alone, in small groups, or with the whole class, to refer back to the What You Will Learn section at the beginning of the chapter and demonstrate what they have learned. Students should be able to provide clear examples of artworks and artists that exemplify each statement. They also should be able to provide examples from their own experiences throughout the unit—from their own artworks, their personal reflections and investigations, and their reading of and citations from the text.
Encourage students to consider a variety of possible formats for demonstrating their learning. Formats may include individual reflections in their process journal, small or large group discussions, and simple to complex visual presentations, with a range of technology options. Students may opt to create a physical or online exhibition of their own artworks and those of others that introduce and reinforce the What You Will Learn statements of the unit.

For Your Portfolio
Remind students that artmaking is always about making choices. Suggest they consider their choices regarding ideas, mood, materials, techniques, art elements, how they organized the artwork’s parts, and how they chose to finish it.
As students review their selected artwork, encourage them to think about the messages or ideas they intended to convey and also to observe additional ideas that they now perceive in the finished work. Ask, *In what ways is this a successful effort? What would you change if you were to do this assignment again?*

Presenting Art and Design
Encourage students to share their ideas. Suggest they recall times when they have wondered about how an artwork came to be or how the artist used materials. They may choose to show the investigations that led to an artwork they believe people might wonder about.
Encourage students to consider how they are using their process journals. If they were to display one of these pages, would they add more information first? Enhance it with a border, or go over some areas with ink? Each of these steps also engages the student with lingering thoughts over the artwork and can therefore be a useful step in the planning process as well.

Write about Art
Planned discussion can include a list of questions and possible responses. Set a minimum number of questions for students to develop. Remind them to avoid questions that have a yes or no answer because these do not yield much discussion. This is also a good opportunity to talk about levels of thinking. Naming the colors and objects in the painting is a knowledge question, while analyzing the subject’s expression or reading the painting for ideas about her life is a higher level of thinking.

Unit 1 Messages 69

Messages 69

Unit 1 Review.

Presenting Art and Design

Opportunities for students to consider and reflect on the process they followed when creating an artwork as well as support for displaying and presenting the artwork in class or publicly.

Rubrics

Criteria for successful completion of studios and other types of inquiry.

The end of each unit in the Teacher Edition includes rubrics with criteria for successful completion of both the studio and other types of inquiry throughout the unit.

UNIT 1 MESSAGES Rubrics

How do people communicate through art and design?

MESSAGES STRAND 1 Exploring the Theme pages 30-37					
Objective	Evidence	Advanced	Proficient	Developing	Incomplete
Understand how art and design are forms of communication.	Discussion and review	Thorough grasp of concept; offers excellent examples.	Understands concept; many good examples.	Awareness of concept; can restate but without examples.	Little to no evidence of understanding.
Compare and contrast artworks and the messages they send.	Critical looking and talking	Vivid descriptive and insightful interpretive language.	Descriptive and interpretive language.	Limited descriptive and interpretive language.	Little to no ability to describe and interpret.
Use a mind map to think about what you want to say about yourself in a portrait.	Process journal	Fully documented insightful ideas and investigations.	Documented ideas and investigations.	Some evidence of ideas and investigations.	Little to no evidence of ideas and investigations.
Create a self-portrait that sends a message about who you are and what is important to you.	Student artwork	Thoughtfully organized, visually dynamic artwork reflecting insightful personal connections, meaning, or ideas.	Organized, visually unified artwork reflecting personal connections, meaning, or ideas.	Somewhat visually organized artwork, reflecting some personal connections, meaning, or ideas.	Little to no attention to organization, few if any personal connections, meaning, or ideas; incomplete.

MESSAGES STRAND 2 Approaches to Artmaking pages 38-47					
Objective	Evidence	Advanced	Proficient	Developing	Incomplete
Understand how artists and designers use color to communicate.	Discussion and review	Thorough grasp of concept; offers excellent examples.	Understands concept; many good examples.	Awareness of concept; can restate but without examples.	Little to no evidence of understanding.
Describe ways that color can be used to express ideas and moods.	Critical looking and talking	Vivid descriptive and insightful interpretive language.	Descriptive and interpretive language.	Limited descriptive and interpretive language.	Little to no ability to describe and interpret.
Investigate colors and color schemes for expressive uses.	Process journal	Fully documented insightful ideas and investigations.	Documented ideas and investigations.	Some evidence of idea investigations.	
Create at least two artworks in which color is used to convey mood.	Student artwork	Thoughtfully organized, visually dynamic artworks that inventively express two different feelings or moods through color.	Organized, visually unified artworks that express two different feelings or moods through color.	Somewhat visually org artworks expressing two different feelings or moods	

MESSAGES STRAND 3 Traditions pages 48-55					
Objective	Evidence	Advanced	Proficient	Developing	Incomplete
Explore painting traditions as ways to communicate.	Discussion and review	Thorough grasp of concept; offers excellent examples.	Understands concept; many good examples.	Awareness of concept; restate but without ex	
Describe how artists choose to follow or break with painting traditions.	Critical looking and talking	Vivid descriptive and insightful interpretive language.	Descriptive and interpretive language.	Limited descriptive and interpretive language.	
Investigate and practice traditional and nontraditional painting techniques.	Process journal	Fully documented insightful ideas and investigations.	Documented ideas and investigations.	Some evidence of idea investigations.	
Create an artwork that explores the boundaries between sculpture and painting.	Student artwork	Thoughtfully organized, visually dynamic artwork with 2D and 3D characteristics; insightful expression of theme, idea, or mood through selection of materials and techniques.	Organized, visually unified artwork with 2D and 3D components; expresses a theme, idea, or mood mostly supported by selection of materials and techniques.	Somewhat visually org includes some 2D and 3D components; partial expression of theme, idea, or mood	

MESSAGES STRAND 4 Artist Stories pages 56-63					
Objective	Evidence	Advanced	Proficient	Developing	Incomplete
Explain how an artist uses artworks from the past to send messages about the present.	Discussion and review	Thorough grasp of concept; offers excellent examples.	Understands concept; many good examples.	Awareness of concept; can restate but without examples.	Little to no evidence of understanding.
Interpret messages sent and identify questions raised by some contemporary portraits.	Critical looking and talking	Vivid descriptive and insightful interpretive language.	Descriptive and interpretive language.	Limited descriptive and interpretive language.	Little to no ability to describe and interpret.
Investigate the symbolic power of color and pattern.	Process journal	Fully documented insightful ideas and investigations.	Documented ideas and investigations.	Some evidence of ideas and investigations.	Little to no evidence of ideas and investigations.
Collaborate to create a portrait of a classmate based on a historical portrait.	Student artwork	Thoughtfully organized, visually dynamic artwork; collaborative, meaningful selection of figure and background design; references a historical portrait.	Organized, visually unified artwork; collaborative design for figure and background; references a historical portrait.	Somewhat visually organized; partially collaborative design; some design for figure and background; partially references a historical portrait.	Little to no attention to organization; not collaborative; figure and background not planned; does not reference a historical portrait; incomplete.

These **Rubrics** indicate levels of achievement relative to the specific objectives for each individual Strand in the unit.

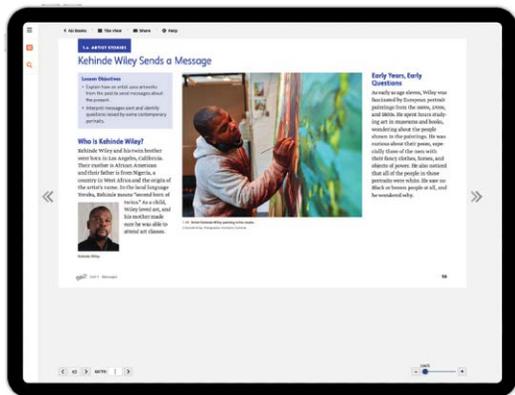
Unit Objectives

The Unit Objectives specify what we want students to understand as a result of their engagement with the concepts, investigations, and experiences suggested throughout the unit strands and lessons. The Unit Objectives Rubric can be used to determine the extent to which they have developed these understandings. Evidence of student understanding may include what students produce for What Have You Learned? and other work in the Unit Review on page 69, along with journal and other reflections, comments during small and large group discussions, writings, artworks and presentations produced throughout the unit.

Unit Concepts Rubric					
Objective	Evidence	Advanced	Proficient	Developing	Incomplete
Understand that art and design are forms of communicating thoughts, feelings, and ideas.	End-of-unit demonstrations of learning; reflections, discussions, writings, artworks and presentations.	Comments, examples, and ideas show deep and nuanced understanding of the concept.	Comments, examples, and ideas show understanding of the concept.	Awareness of concept; can restate but without appropriate examples and ideas.	No evidence of understanding.
Understand that artists and designers look for ways to share their thoughts, feelings, and ideas through a variety of art forms and media.	End-of-unit demonstrations of learning; reflections, discussions, writings, artworks and presentations.	Comments, examples, and ideas show deep and nuanced understanding of the concept.	Comments, examples, and ideas show understanding of the concept.	Awareness of concept; can restate but without appropriate examples and ideas.	No evidence of understanding.
Understand that, as perceivers, they can interpret messages and meaning conveyed through art and design.	Critical reflections, discussions, writings, and presentations.	Vivid descriptive and highly insightful interpretive and/or evaluative language, as appropriate.	Descriptive and insightful interpretive and/or evaluative language, as appropriate.	Limited descriptive, interpretive, and/or evaluative language, as appropriate; not very insightful.	No evidence of ability to describe, interpret, and/or evaluate; little to no insight.
Understand that, thinking and working as artists and designers, they can share ideas and communicate in different ways.	Portfolio of student work, artist statements, reflections, discussions, and presentations.	Highly appropriate selections of own work to exemplify concepts; insightful explanations of fit between work and concepts.	Appropriate selections of own work to exemplify concepts; adequate explanations of fit between work and concepts.	Somewhat appropriate selections of own work to exemplify concepts; limited explanations of fit between work and concepts.	Inappropriate or no selections of own work to exemplify concepts; inadequate or no explanation of fit between work and concepts.

Unit 1 Rubrics.

The **Unit Concept Rubric** is aligned with, and indicates levels of achievement for, the overall objectives of the entire unit as listed in the opening pages of each unit.



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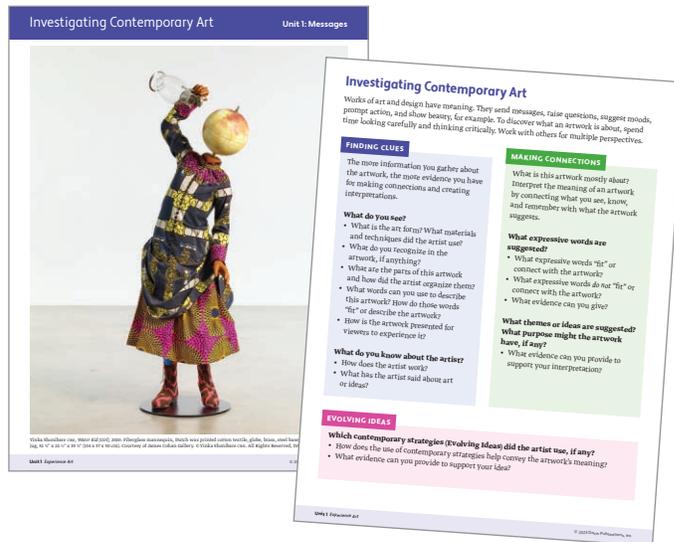
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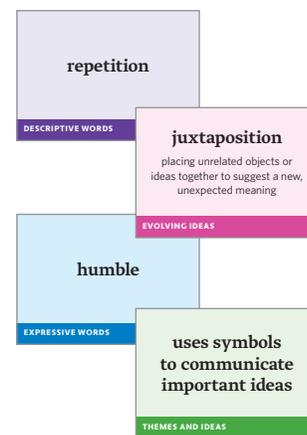
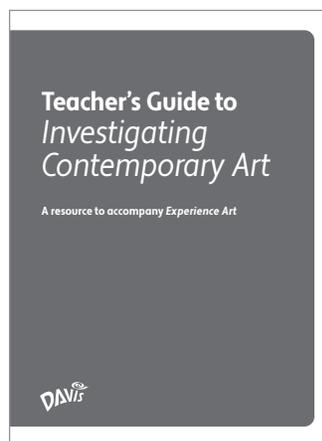


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Investigating Contemporary Art Cards Art image cards and activities create additional ways for students to engage with, discuss, and participate in small group discussions about the art and artists in the book.



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