The Visual Experience

FOURTH EDITION  By Emily Jean Hood and Joe Fusaro

Artworks Designed to Capture Students’ Imagination
The fourth edition of The Visual Experience has 75% new art chosen to capture the imagination of even the most reluctant students. An emphasis on contemporary 21st-century art and thought-provoking art from around the world will help students make personal connections to each artwork and lesson.

Postmodern Principles Engage Students with Art
The fourth edition is your resource for introducing students to concepts such as appropriation and recontextualization. Studios, new lessons, and added features, as well as videos in our eBooks, help teachers introduce students to and engage them with the evolving elements of art and principles of design.

Art History and Explorations
All-new Art History features in each chapter explore questions that real-world art historians consider as they examine artworks from diverse cultures, artistic traditions, and styles. Each lesson focuses on a compelling question, such as: How do culture and time period help shape an artist’s choice?

Art Career Profiles in Each Chapter
All-new Art Career Profiles introduce students to exciting career opportunities, such as toy designer, animator, cinematographer, and fashion designer. Each Career Profile has a personalized interview format, along with photos of each artist and designer at work.
Program Overview and Chapter Organizer

At-a-glance chapter organizers include the chapter’s Essential Question, details about each lesson, learning objectives, fine art images, key terms, and lesson resources. Scan the entire chapter and select the topics, activities, and resources that fit your curriculum.

Essential Question
The chapter’s Essential Question is highlighted.

Learning Objectives
Quickly identify each lesson’s Learning Objectives.

Images
Check out the chapter’s Fine Art Images.

Key Terms
Pinpoint vocabulary covered in the chapter.
Objectives

• analyze an artwork's use of design principles
• demonstrate an understanding of appropriation
• interpret stylistic similarities between two artworks
• analyze how principles of design are used to compose artworks across time and cultures

Principles of Design

- unity
- variety
- emphasis
- rhythm
- movement
- balance
- pattern
- proportion

How are principles of design used to create art?

7.1 Emphasis
- pages 242-243
  • explain the creation and role of focal points in artwork
  • describe how artists create emphasis in an artwork

7.2 Rhythm
- pages 244-245
  • describe three methods for creating rhythm in a visual artwork
  • analyze how rhythm can contribute to the mood of an artwork

7.3 Balance
- pages 246-247
  • identify principles of design—unity, variety, emphasis, rhythm, and movement

7.4 Pattern
- pages 248-249
  • explain how patterns are used in artworks

7.5 Movement
- pages 250-251
  • describe how artists create implied movement in their artworks

7.6 Art History: Influences
- pages 252-253
  • discuss stylistic similarities influenced by one another

7.7 Proportion
- pages 254-255
  • distinguish proportion as homogeneity or plagiarism in works of art
  • create a collaborative artwork with a message about community using proportion

7.8 Pattern
- pages 256-257
  • analyze forms, colors, textures, and possible meanings or uses of found objects

7.9 Emphasis
- pages 258-259
  • describe how artists create emphasis in an artwork

7.10 Appropriation
- pages 260-261
  • discuss stylistic similarities influenced by one another

7.11 Evolving Ideas: Appropriation
- pages 262-263
  • explain how artists create implied movement in artworks

7.12 Responding to Art
- pages 264-265
  • describe how artists create emphasis in an artwork

7.13 Responding to Art
- pages 266-267
  • analyze artists' use of text and image to convey a message

7.14 Evolving Ideas: Responding to Art
- pages 268-269
  • analyze artists' use of text and image to communicate a message

7.15 Studio Experience: Event Poster
- pages 270-271
  • analyze artists' use of text and image to convey a message

7.16 Studio Experience: Social Media Collage
- pages 272-273
  • analyze artists' use of text and image to convey a message

7.17 Career Profile: Lena Waithe, Illustrator
- pages 274-275
  • analyze artists' use of text and image to convey a message

Chapter Review
Preview the tools provided for checking student understanding.

Chapter Features
Quickly find each chapter's special features highlighted in green. Chapter features include: Art History, Evolving Ideas, Responding to Art, and Career Profiles.
Openers give you consistent previews of each chapter, plus strategies for engaging students with the chapter’s Essential Question.

**Chapter Opener**

**Student Pages**
See everything your students see.

**Fine Art**
Each chapter begins with a single, provocative image, along with a caption question to prompt discussion and analysis.

**About the Artist**
More information about each artist is included in the Teacher Edition.

**Principles of Design**

*7.1 This work brings together a variety of objects historically used for communication. How has the artist transformed these objects into a work of art? What is the effect of grouping them together? Consider what statements the artist might be making about different forms of communication and understanding.

Carrie Mae Weems, Untitled, 2014

**About the Artist**
Carrie Mae Weems (born 1953) studied at the California Institute of the Arts, the University of California at San Diego, and the University of California at Berkeley. Her photographs, multimedia works, prints, and installations explore racial equality and identity, often depicting intimate scenes of daily struggles and personal dignity.

**Teaching Tip**
Students might consider what this work says about technology and who has access to what means of communication. How might a megaphone communicate differently than a telephone?
Chapter at a Glance

Essential Question
How are principles of design used to create art?

You Will Learn
- how principles of design organize artworks and create visual effects
- techniques for achieving visual effects using principles of design
- methods to analyze artworks using design principles

Learning Objectives
- Identify principles of design—unity, variety, emphasis, rhythm and movement, balance, pattern, and proportion.
- Analyze how principles of design are used to compose artworks and convey information.
- Interpret stylistic similarities between two artworks across time and cultures.
- Demonstrate an understanding of appropriation.
- Analyze an artwork's use of design principles.
- Produce works of art with compositions that show unity, variety, emphasis, rhythm, movement, balance, pattern, and proportion.

Key Terms

<table>
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<th>English</th>
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<tr>
<td>principles of design</td>
<td>principio de diseño</td>
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<tr>
<td>unity</td>
<td>unidad</td>
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<td>variety</td>
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<tr>
<td>pattern</td>
<td>patrón</td>
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<td>appropriation</td>
<td>apropiación</td>
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- Variety page 240
- Emphasis page 242
- Rhythm page 244
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- Pattern page 254
- ART HISTORY INFLUENCES page 256
- Proportion page 257
- EVOLVING IDEAS Appropriation page 259
- RESPONDING TO ART CRITICISM: Bouffant Pride by Ellen Gallagher page 260
- STUDIO: Explore the Unexpected Everyday Objects page 262
- STUDIO: Comic Art: Movement and Narrative page 266
- STUDIO: Advertising for a Cause page 270
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  - Key Terms 7-A
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  - About the Art and Artists 7-C
  - Support for Spanish Language Speakers 7-N
  - TVE Video Series

Using the Essential Question
Principles of design add complexity to our understanding of visual artworks, building on the basic elements of art studied in previous chapters. Select images that give strong examples of each principle to introduce the concepts. How do artists think about these principles as they create? How can students use these principles in their own work? Show examples of student work that feature principles of design.

Artists
John Biggers
Umberto Boccioni
T.C. Cannon
Mary Cassatt
Joseph Cornell
Mark Dion
Richard Estes
Stirling Hayner
Ellen Gallagher
Zaha Hadid
Suzuki Hasumobu
Ben Hatke
Jenny Holzer
Edward Hopper
Ikeidos
Olivia Jaimies
Kallikates
Barbara Kruger
Yayoi Kusama
Norman W. Lewis
Esther Mahlangu
Henri Mattise
Beatriz Mihazes
Edward Munch
Wangechi Mutu
Claes Oldenburg
Damián Ortega
Bridget Riley
Faith Ringgold
Juan Shin
Shazia Sikander
Shih Chieh Huang
Titsakay

Key Terms
Listed in English and Spanish in the Student Book.

Chapter Contents
Color coded to identify the sections of each chapter. Easily find the Introduction and Review in blue, chapter lessons in black, special features in green, and studios in orange.

Chapter Resources
Lists additional items available to assist with the lesson, including videos or blackline masters from the Teacher Resource Package.
Chapter Introduction and Thinking About Art

Each chapter begins with a Chapter Introduction and Thinking About Art feature to introduce students to the chapter’s big ideas and to foster thinking about the chapter’s key focus. Information in the Teacher’s Edition includes items such as Differentiated Instruction, Teaching Tips, more information about every artist and Research and Writing suggestions to expand lessons.

Key Terms
Key Terms are listed and defined in the Teacher Edition.

Image Captions
Captions include questions that prompt students to explore each artwork deeper.

Postmodern Principles
The fourth edition provides unparalleled support for teachers to introduce students to postmodern principles.

What Are Principles of Design?

Artists use principles of design and other foundational ideas to create compositions. These compositions, when organized to convey meaningful concepts, can create powerful works of art. Principles of design can be used to organize elements of art (line, shape and form, value and color, space, and texture), and include unity, variety, emphasis, rhythm and movement, balance, pattern, and proportion.

Unity occurs when all elements work together, which is achieved by grouping objects, creating similarities, and enabling a flow of vision through the work. Variability is achieved by introducing differences in the elements of a composition.

Emphasis occurs when one element, or a combination of elements, attracts more attention than anything else in a composition.

Rhythm refers to combinations of elements that create or suggest the appearance of movement.

Movement can be implied using a sequence of images or arrangements of elements to create optical illusions: actual movement occurs in art with moving parts.

Balance occurs when the visual weight in an artwork feels equally distributed through the use of one of four balance arrangements: asymmetrical, symmetrical, approximate, and radial.

Pattern is the repetition of elements or combinations of elements in a recognizable organization, adding movement and variety to artworks.

Proportion in art concerns the size relationships between parts of an artwork.

Principles of design can be found all around you. Music, fashion, and other aspects of daily life usually exhibit some intentional organizing principles. For example, what patterns do you see in the clothing worn by students in the art room? How are movement and rhythm suggested in graphic novels, comics, memes, or GIFs? How much variety do you see in hairstyles? How do these visual elements send messages about people, their interests, and their identities?
Thinking About Art

Group Discussion: What principles are at play?

There are endless ways that art elements can be organized by principles of design to create a work of art. In fact, you have probably used principles of design without even realizing it. As materials are arranged to depict a subject, different combinations of elements and principles will produce strikingly different effects. These artworks show just some of the ways elements and principles can work together.

- Which elements and principles can you find in each image? Most artworks contain multiple elements and principles that work together to help communicate a feeling or idea.
- As you look at the images, consider what ideas and messages are conveyed. How do principles of design contribute to the messages?

Lesson Format

A simple lesson format in the Teacher Edition allows both flexibility and structure. Each lesson includes:

- Prepare: lists pacing and items such as key terms and the Essential Question
- Teach: presents ways to engage students, extend the lesson, and use the art and text
- Assess: offers evaluation techniques
- Close: suggests ways to summarize and reinforce the content

Prepare

PACING
1 period

Teach

PERCEPTION
Ask students about what draws them into a work of art. What captures their attention? The subject or message? A particular section? The colors or shapes? How has the artist arranged the image to make that part noticeable? After looking at each image for a little while, how do their eyes travel around the image to notice different parts?

PERCEPTIVE
What story or message do students see in each of these images? How have the artists used unity, variety, emphasis, rhythm, movement, balance, pattern, and proportion to support that message? Ask students if they can find more than one of these principles in each work of art.

Assess

Did thinking about elements and principles in the artwork help students engage with it?

Close

Ask students to consider their own experience using unity, variety, emphasis, rhythm, movement, balance, pattern, and proportion to create art. Have they purposefully used design principles in the past? Explain that all artists use principles to organize their work, although they may make some decisions instinctively. Understanding the different effects possible with design principles can lead to more meaningful, deliberate, and effective design choices.

Resources

Teacher Resources Package
Thinking About Art 7-8
Key Terms 7-A
Key Terms (Spanish) 7-N
Introduction (Spanish) 7-N

Thinking About Art

Begin exploring each chapter by engaging students in deep, meaningful discussion and observance of artworks that appear later in the chapter.

Chapter 7: Principles of Design 235
Studio Experience

The fourth edition includes twenty all-new studios based on contemporary artworks written by Joe Fusaro, Art21 Senior Education Advisor. Studios include more student choice, digital options, writing prompts, and a focus on process and ideation. Each chapter includes one studio that focuses on postmodern principles. A point-of-use rubric is included in the Student Book.

A new, predictable four-page studio format includes Studio Objectives, Before You Begin, Materials, Create, Reflect, Technique Tip, Digital Option, Presenting Your Work, and a Rubric that focuses on both product and process.

### 7.15 Advertising for a Cause

**Studio Objectives**
- Brainstorms understanding of emphasis to communicate a message
- Design an advertisement to promote a worthy product or cause

**Materials**
- good-quality drawing paper
- a variety of drawing and painting materials: colored pencils, markers, pen and ink, colored chalk, acrylic paint, watercolor paint
- railroad and illustration board, variety of sizes
- 12" x 18" (30 x 46 cm) grey newsprint
- glue sticks or white glue
- computer with graphic design software (optional)

**Why are some advertisements more appealing than others?** In this studio experience, you will explore the qualities of effective commercial design by developing a print or digital advertisement design for a new product or a cause that you think will make the world a better place. Use emphasis to help you to make your point.

**Before You Begin**
Research advertising campaigns that share imaginative artistic qualities. Study ads and product design in magazines, online sources, consumer products, billboards, and store displays. Think about what aspects of the ads make you take a second look? Ask students over a weekend to go to a brick and mortar store like a supermarket or go online to answer those questions. Instruct students to wander through the aisles at the store and scroll through a store’s website, social media platform, or view TV commercials to notice what catches their eye. Ask them to think about the qualities that command their attention or even change their minds about something.

**Create**
1. Select the media you want to use to develop your ad. On drawing paper, sketch your ideas for an ad. On digital software, make a digital version of your ad. Create your ad. Use digital lettering for a professional look.
2. Give students the option to re-work their ads in a free graphic design software.
3. Compare and contrast your ad and design choices. Explain how you made your product appealing with active, engaging visual elements or design qualities.
4. Using your product design as a guide, write an advertising copy that describes your ad and design choices. Explain how your ad campaign might have an impact on the world.

**Reflect**
- What makes any advertisement visually attractive? What aspects of the ad would cause you to take a second look?
- What audience would find it most appealing?
- What makes your design an effective design?
- Why are some advertisements more appealing than others?
- What attracts attention to an important social issue?
- Are you aware that certain age groups might appear? Why do you think an ad like this might appeal to that group?
STUDIO EXPERIENCE

Begin the class with a random selection of advertisements and discuss the striking qualities of each. Ask: What visual elements or design qualities has the advertiser used to generate interest in the product? Follow with a discussion. Ask: What attracts you to the product? What makes it eye-catching? How important is the visual presentation of the product? Are you aware that certain age groups or other subgroups are targeted in advertising? Use this discussion as a jumping-off point for exploring the problem students will solve. Ask: What product do you think we need in today’s world? How about a product for the future? What about an ad that brings attention to an important social issue?

Rubric

<table>
<thead>
<tr>
<th></th>
<th>Advanced</th>
<th>Proficient</th>
<th>Developing</th>
<th>Incomplete</th>
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<tbody>
<tr>
<td>Prepare</td>
<td>Researches more than five advertising campaigns. Thoroughly analyzes for emphasis and proportion. Brainstorms six to ten product ideas.</td>
<td>Researches and analyzes four or five advertising campaigns. Analyses for emphasis and proportion. Brainstorms at least five product ideas.</td>
<td>Researches one or two advertising campaigns. Some analysis of emphasis and proportion. Brainstorms one or two product ideas.</td>
<td>Does not research any advertising campaigns. Does not transitions product ideas.</td>
</tr>
<tr>
<td>Create</td>
<td>Excellent use of media to create advertisement with clear mood, effective composition, and carefully considered target audience.</td>
<td>Successful use of media to create advertisement that shows mood in a clear composition for a specific audience.</td>
<td>Advertisement has inconsistent or unclear mood, readability, or target audience.</td>
<td>Advertisement does not show mood, clear composition, or target audience.</td>
</tr>
<tr>
<td>Reflect/Evaluate/Present</td>
<td>Critically reflects on, evaluates, and determines emphasis, proportion, composition, and message. Freely shares ideas and takes interest in others; eagerly participates in class discussions.</td>
<td>Adequately reflects on, evaluates, and determines emphasis, proportion, composition, and message. Shares ideas and shows interest in others; participates in class.</td>
<td>Not enough understanding of concepts to adequately reflect on, evaluate, and determine emphasis, proportion, composition, and message. Little interest in sharing ideas or listening to others; reluctant to participate in class discussions.</td>
<td>Does not reflect on and evaluate emphasis, proportion, composition, and message. Does not participate in class discussion.</td>
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<tr>
<td>Work Process</td>
<td>Consistently works independently and remains on task at all times. Uses time-management skills effectively.</td>
<td>Usually works independently and remains on task. Work completed with some time-management issues.</td>
<td>Works somewhat independently and usually remains on task. Uses time inefficiently and rushes through project.</td>
<td>Does not work independently and is off-task most of the time; disruptive behavior. Project not completed.</td>
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7.9 How Are Artists Influenced by the Work of Others?

Lesson Objectives:

- explain how artists are influenced by one another's works and times and places.
- analyze stylistic similarities in artworks.
- identify elements and principles of design used by artists.

Throughout art history, artists have been inspired by, challenged by, and reacted against art from other times and places. The enthusiasm for Japanese art in their home—called jisai-ka—began in the mid nineteenth century when the United States forced Japan to make good with the West for the East. This move saw the West. These examples color woodcut—appropriates print maker for the Japanese middle class—became visible in change in the same. The prints were particularly influential and historically significant to Western artists, in particular the impressions, in particular the impressions, with the artists of the same era. Of importance becomes a well-known example of the influence of Ukiyo-e art on Western artists. The work of Hokusai, Utagawa, and Hiroshige is evident in the work of Monet, Gauguin, and Yayoi Kusama.

Getting Students Started in Illustration

Become Familiar with the Field

Research career cameos of colleges of art and design. Encourage students to explore connections with artists, and other visual artists. Help students begin to differentiate the areas of illustration and design. Consider how you are developing your unique artist voice. Present the artworks to a family member or friend to get feedback on your work. Consider how you are developing your unique artist voice. Present the artworks to a family member or friend to get feedback on your work. Consider how you are developing your unique artist voice. Present the artworks to a family member or friend to get feedback on your work.

Portfolios

Students should explain how the design has evolved. Prepare an illustrated report, presentation, and work on projects. Show the following types of rhythm: repetition, movement, balance, pattern, and proportion. Have students analyze works of art for the following: what is the composition, how does the composition foreground the subject matter? What are the colors, how do the colors relate to one another? What is the scale, how do the objects relate to one another? What is the relationship of parts, how are the parts related to one another? What is the size of other objects around it or its environment?

Analyze:

• explain the difference between proportion and scale.
• explain the difference between part to whole relationships in an image. How does the composition reflect one or more elements and principles of art help create unity.

Understand:

• the relationship of parts to the whole, and how one or more elements and principles of art help create unity.

Recall:

• the relationship of parts to the whole, and how one or more elements and principles of art help create unity.

Discuss how changing the placement of objects in your sketchbook or blog, along with the foci in your portfolio, can help you to develop your unique artist voice. Present the artworks to a family member or friend to get feedback on your work. Consider how you are developing your unique artist voice. Present the artworks to a family member or friend to get feedback on your work. Consider how you are developing your unique artist voice. Present the artworks to a family member or friend to get feedback on your work.
Responding to Art
Step-by-Step Art Criticism, as well as Other Ways to Engage with Art in each chapter.

Evolving Ideas
Each chapter includes at least one lesson that focuses on postmodern principles, such as appropriation. Evolving Ideas includes student collaboration, with Discussion Tips listed in the Teacher Edition.
Davis Digital

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

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

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

**Fine Art Pop-up:** View images Full Screen or open the Gallery. Each option allows you to magnify fine art images up to 300%.

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

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

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

**Videos:** Eleven videos are included with Davis Digital to engage Art 1/Introductory Art students with topics such as Ideation Strategies, How Artists Get Ideas, and Conducting a Critique.

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**Resources and Student Handbook**

Visit [DavisArt.com/Sample](https://www.davisart.com/sample) to request a sample.