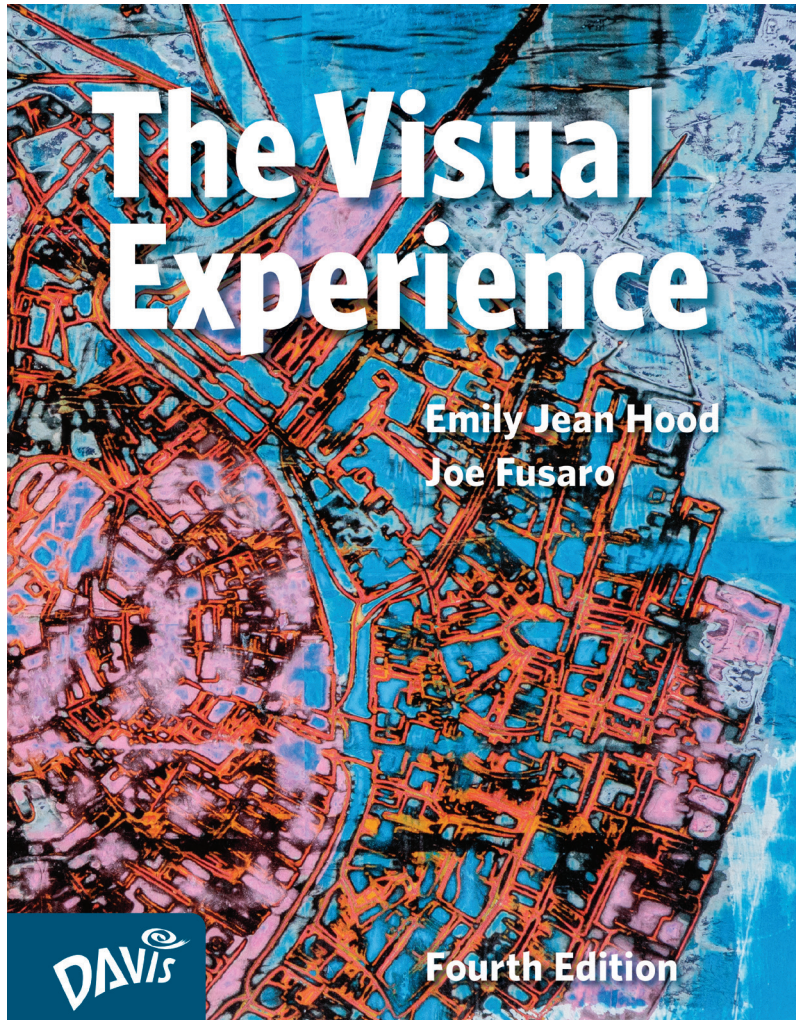


# The Visual Experience

FOURTH EDITION By Emily Jean Hood and Joe Fusaro



PRINT + DIGITAL



## 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

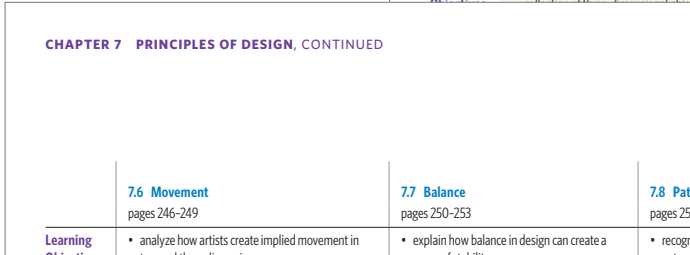
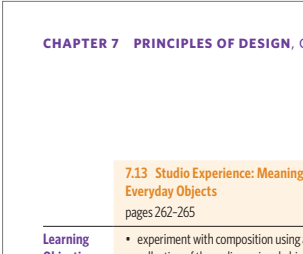
All-new Art Career Profiles introduce students to exciting career opportunities, such as toy designer, animator, cinematographer, and fashion designer. Each Career Profile has a **personalized interview format**, along with photos of each artist and designer at work.



Committed to Art Educators Since 1901

# 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 Questions

The chapter's Essential Question is highlighted.

## Learning Objectives

























Quickly identify each lesson's Learning Objectives.

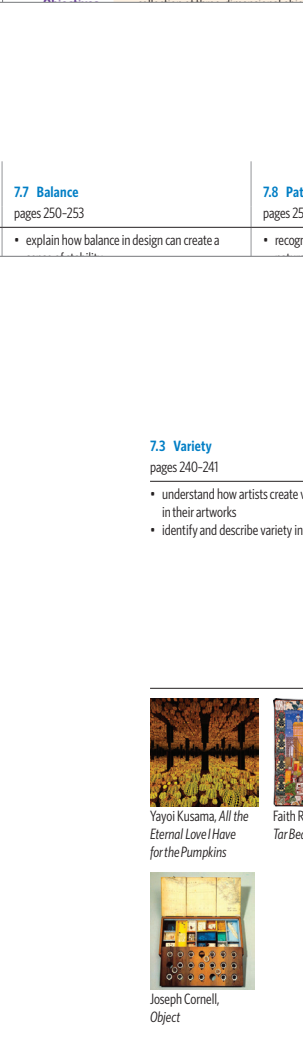
## Images


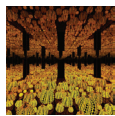





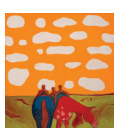
Check out the chapter's Fine Art Images.

## Key Terms

Pinpoint vocabulary covered in the chapter.

7 Principles of Design									
<b>CHAPTER ORGANIZER</b>	<b>Essential Question:</b> <i>How are principles of design used to create art?</i>								
<b>Overview &amp; Introduction</b> pages 232–235	<table border="1"> <tr> <td><b>7.1 Exploring Principles in Composition and Design</b> pages 236–237</td> <td><b>7.2 Unity</b> pages 238–239</td> </tr> <tr> <td> <ul style="list-style-type: none"> <li>identify principles of design—unity, variety, emphasis, rhythm and movement, balance, pattern, and proportion</li> <li>analyze how principles of design are used to compose artworks and convey information</li> <li>interpret stylistic similarities between two artworks across time and cultures</li> <li>demonstrate an understanding of appropriation</li> <li>analyze an artwork's use of design principles</li> <li>produce works of art with compositions that show unity, variety, emphasis, rhythm, movement, balance, pattern, and proportion</li> </ul> </td> <td> <ul style="list-style-type: none"> <li>explain how artists use design principles to compose artworks and create or convey meaning</li> <li>analyze principles of design in artworks</li> </ul> </td> </tr> <tr> <td> <ul style="list-style-type: none"> <li>identify proximity, similarity, and continuation in artworks</li> <li>perceive and describe how artists create unity in artworks</li> </ul> </td> <td> <ul style="list-style-type: none"> <li>understand how artists create variety in their artworks</li> <li>identify and describe variety in artworks</li> </ul> </td> </tr> </table>	<b>7.1 Exploring Principles in Composition and Design</b> pages 236–237	<b>7.2 Unity</b> pages 238–239	<ul style="list-style-type: none"> <li>identify principles of design—unity, variety, emphasis, rhythm and movement, balance, pattern, and proportion</li> <li>analyze how principles of design are used to compose artworks and convey information</li> <li>interpret stylistic similarities between two artworks across time and cultures</li> <li>demonstrate an understanding of appropriation</li> <li>analyze an artwork's use of design principles</li> <li>produce works of art with compositions that show unity, variety, emphasis, rhythm, movement, balance, pattern, and proportion</li> </ul>	<ul style="list-style-type: none"> <li>explain how artists use design principles to compose artworks and create or convey meaning</li> <li>analyze principles of design in artworks</li> </ul>	<ul style="list-style-type: none"> <li>identify proximity, similarity, and continuation in artworks</li> <li>perceive and describe how artists create unity in artworks</li> </ul>	<ul style="list-style-type: none"> <li>understand how artists create variety in their artworks</li> <li>identify and describe variety in artworks</li> </ul>		
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<b>Fine Art Images</b>									
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<b>Resources</b>	<table border="1"> <tr> <td>Teacher Resources Package: 7-A, 7-B, 7-C, 7-N The Visual Experience Video Series</td> <td>Teacher Resources Package: 7-O</td> </tr> </table>	Teacher Resources Package: 7-A, 7-B, 7-C, 7-N The Visual Experience Video Series	Teacher Resources Package: 7-O						
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<p>7.14 Studio Experience: Comic Art: Movement and Narrative pages 266–269</p> <ul style="list-style-type: none"> <li>develop a character, create a cartoon</li> </ul>	<p>7.15 Studio Experience: Advertising for a Cause pages 270–273</p> <ul style="list-style-type: none"> <li>demonstrate understanding of emphasis</li> </ul>		<p>7.16 Studio Experience: Social Media Collage pages 274–277</p> <ul style="list-style-type: none"> <li>analyze artists' use of text and image to</li> </ul>	<p>7.17 Career Profile: Loveis Wise, Illustrator page 278</p> 	<p>Chapter Review page 279</p>
<p>7.9 Art History: Influences page 256</p> <ul style="list-style-type: none"> <li>explain how artists are</li> </ul>	<p>7.10 Proportion pages 257–258</p> <ul style="list-style-type: none"> <li>explain the difference between proportion</li> </ul>	<p>7.11 Evolving Ideas: Appropriation page 259</p> <ul style="list-style-type: none"> <li>distinguish appropriation as homage, response, or plagiarism in works of art</li> <li>create a collaborative artwork with a message about community using appropriation</li> </ul>	<p>7.12 Responding to Art pages 260–261</p>	 <p>Yayoi Kusama, <i>All the Eternal Love I Have for Pumpkins</i></p>	
<p>7.4 Emphasis pages 242–243</p> <ul style="list-style-type: none"> <li>explain the creation and role of focal points in artwork</li> <li>describe how artists create emphasis in an artwork</li> </ul>	<p>7.5 Rhythm pages 244–245</p> <ul style="list-style-type: none"> <li>describe three methods for creating rhythm in a visual artwork</li> <li>analyze how rhythm can contribute to the mood of an artwork</li> </ul>	 <p>Shepard Fairey</p>	 <p>Ellen Gallagher, <i>Bouffant Pride</i></p>		<p>Teacher Resources Package: 7-N, 7-P, 7-Q</p>
 <p>Norman W. Lewis, <i>The Yellow Hat</i></p>	 <p>John Biggers, <i>Shotguns, 4th Ward</i></p>	 <p>Edvard Munch, <i>The Scream</i></p>	<p>Teacher Resources Package: 7-E</p>	<p>Teacher Resources Package: 7-F, 7-G</p>	<p>232f</p>
 <p>T.C. Cannon, <i>All the Tired Horses in the Sun</i></p>	<p>emphasis</p>	<p>rhythm</p>	<p>232d</p>		<p>Chapter Review</p> <p>Preview the tools provided for checking student understanding.</p>
<p>Teacher Resources Package: 7-L</p>	<p>Teacher Resources Package: 7-L</p>	<p>232b</p>	<p>Chapter Features</p> <p>Quickly find each chapter's special features highlighted in green. Chapter features include: Art History, Evolving Ideas, Responding to Art, and Career Profiles.</p>		

# Chapter Opener

Openers give you consistent previews of each chapter, plus strategies for engaging students with the chapter's Essential Question.

## 7 Principles of Design

### 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.



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.  
Edition of thirty. Etching, 52" x 42.4" (132.08 x 107.7 cm). Worcester Art Museum. Art © Carrie Mae Weems.

### About the Artist Carrie Mae Weems

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

### Contents

- INTRODUCTION** page 234
- 7.1** Exploring Principles in Composition and Design page 236
- 7.2** Unity page 238
- 7.3** Variety page 240
- 7.4** Emphasis page 242
- 7.5** Rhythm page 244
- 7.6** Movement page 246
- 7.7** Balance page 250
- 7.8** Pattern page 254
- 7.9** **ART HISTORY** INFLUENCES page 256
- 7.10** Proportion page 257
- 7.11** **EVOLVING IDEAS** APPROPRIATION page 259
- 7.12** **RESPONDING TO ART** ART CRITICISM:  
*Bouffant Pride* by Ellen Gallagher page 260
- 7.13** **STUDIO** Explore the Unexpected:  
Everyday Objects page 262
- 7.14** **STUDIO** Comic Art: Movement and Narrative page 266
- 7.15** **STUDIO** Advertising for a Cause page 270
- 7.16** **STUDIO** APPROPRIATION: Social Media Collage page 274
- 7.17** **CAREER PROFILE** Loveis Wise, Illustrator page 278
- CHAPTER REVIEW** page 279

### 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

English	Spanish
<b>principles of design</b>	<i>principios de diseño</i>
<b>unity</b>	<i>unidad</i>
<b>variety</b>	<i>variedad</i>
<b>emphasis</b>	<i>énfasis</i>
<b>rhythm</b>	<i>ritmo</i>
<b>movement</b>	<i>movimiento</i>
<b>balance</b>	<i>equilibrio</i>
<b>pattern</b>	<i>patrón</i>
<b>proportion</b>	<i>proporción</i>
<b>appropriation</b>	<i>apropiación</i>

### 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  
Shepard Fairey  
Ellen Gallagher  
Zaha Hadid  
Suzuki Harunobu  
Ben Hatke  
Jenny Holzer  
Edward Hopper  
Iktinos  
Olivia Jaimes  
Kallikrates  
Barbara Kruger  
Yayoi Kusama  
Norman W. Lewis  
Esther Mahlangu  
Henri Matisse  
Beatriz Milhazes  
Edvard Munch  
Wangechi Mutu  
Claes Oldenburg  
Damián Ortega  
Bridget Riley  
Faith Ringgold  
Jean Shin  
Shazia Sikander  
Shih Chieh Huang  
Tadasky  
Victor Vasarely  
Carrie Mae Weems  
Loveis Wise  
Andrew Wyeth

### Chapter at a Glance

Informs students about the details of each chapter. They can identify the Essential Question, what they will learn, the chapter's Learning Objectives, and Key Terms.

### Artists

The Teacher Edition lists the featured artists in each chapter.

### 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 Resources

#### Teacher Resources Package

Key Terms 7-A  
Key Terms (Spanish) 7-N  
About the Art and Artists 7-C  
Support for Spanish Language Speakers 7-N  
TVE Video Series

# 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.

### Key Terms

**appropriation** In art, the use of pre-existing images, sound, text, or objects in a new context.

**balance** The arrangement of visual elements to create stability in an artwork. There are four balance arrangements in art: asymmetrical, symmetrical, approximately symmetrical, and radial.

**emphasis** A principle of design in which one element, or a combination of elements, is given more attention than anything else in a composition. The dominant element is usually a focal point in a composition and contributes to unity by suggesting that other elements are subordinate to it.

**movement** A principle of design associated with rhythm, referring to the arrangement of parts in an artwork to create a sense of motion to the viewer's eye through the work such as implied, optical, or actual movement.

**pattern** The repetition of elements or combinations of elements in a recognizable organization.

**principles of design** Balance, emphasis, rhythm, movement, variety, pattern, proportion, and unity. The effects that artists achieve by intentionally arranging elements of design in works of art.

**proportion** A design principle reflecting the size relationship of parts to one another and to a whole.

**rhythm** A principle of design that refers to ways of combining elements to produce the appearance of movement in an artwork. It may be achieved through repetition, alternation, or progression of an element.

**unity** A principle of design related to the sense of wholeness that results from the successful combination of the component elements of an artwork.

**variety** The inclusion of differences in the elements of a composition to offset unity and add interest to an artwork.

## INTRODUCTION

### 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** in an artwork occurs when all elements work together, which is achieved by grouping objects, creating similarities, and enabling a flow of vision through the work.

**Variety** 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.



7-2 Can you identify three aspects of this image that demonstrate unity?  
Student work, Kim Rathyar.  
Mixed media, 11" x 8 1/2" (27.9 x 21.6 cm).

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?

## 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.

### Postmodern Principles

As discussed in Chapter 3, design principles are not a single, definitive list. The organizational strategies featured in this chapter are some of the main principles traditionally used to create and analyze works of art. Postmodern principles—juxtaposition, layering, recontextualization, hybridity, appropriation, interaction of text and image—present an evolving approach to creating and responding to art in contemporary contexts.

## 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.



How does the variety of art elements impact your appreciation of this work? How does the artist's choice of pattern and repetition affect your understanding of the subject?

Faith Ringgold, *Tar Beach 2*, 1990.  
Quilt. Silk, 66" × 64 1/2" (167.6 × 163.8 cm). Philadelphia Museum of Art. Purchased with funds contributed by W. B. Dixon Stroud, 1992. Photo by Graydon Wood, 2002.

- 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?



How has the artist arranged the different parts of the image to draw you into the scene? Consider the use of value, shape, balance, and emphasis.

Edward Hopper, *Nighthawks*, 1942.  
Oil on canvas, 33" × 60" (84.1 × 152.4 cm). The Art Institute of Chicago, Friends of American Art Collection. Art © Estate of Edward Hopper/Artists Rights Society (ARS), New York.



Is this an art installation or a movie still? Although it is an art installation, imagine you could hit a "play button." What would happen? How has the artist used space to freeze a moment in time?

Damián Ortega, *Controller of the Universe*, 2007.  
Damián Ortega, *Controller of the Universe*, 2007.  
Found tools and wire, 9' 4" × 13' 4" × 14' 11" (285 × 406 × 455 cm). Courtesy of the artist and Gladstone Gallery, New York and Brussels. © Damián Ortega.

## Thinking About Art

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

## 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?

**PERCEPTION** 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-B

Key Terms 7-A

Key Terms (Spanish) 7-N

Introduction (Spanish) 7-N

# 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.

## Prepare

### PACING

- 8 periods:  
 2 to introduce project and research  
 4 to develop and create finished advertisement  
 1 for critique  
 1 for final presentation

### 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 or illustration board, variety of sizes
- 12" x 18" (30 x 46 cm) gray newsprint
- glue sticks
- computer with graphic design software (optional)

### WARM-UP

Ask students the following questions: *What makes any advertisement visually attractive? What aspects of the ad would cause you to 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 platforms, 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.*

## STUDIO EXPERIENCE

### 7.15 Advertising for a Cause

#### Studio Objectives

- demonstrate understanding of emphasis to communicate a message
- design an advertisement to promote a worthy product or cause

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 show 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. What elements are emphasized in the best ads? How is proportion used? How do advertisers appeal to your emotions? Brainstorm ideas for products and causes that could make the world a better place, such as biodegradable packaging, a high speed solar-powered train, or important social issues.

7-42 How did the designer of this public-service ad create unity? Where do you think an ad like this might appear? Why do you think so?

Ad Council. From the Bullying Prevention Campaign. The Advertising Council, Inc.

#### Materials

- good drawing paper
- a variety of drawing and painting materials: colored pencils, markers, pen and ink, colored chalk, acrylic paint, watercolor paint
- railroad or illustration board in a variety of sizes
- gray newsprint
- glue sticks or white glue
- computer with graphic design software (optional)



## Assess

### SELF-ASSESSMENT

Require students to respond to the evaluation questions in writing. Have classmates rank their work on a scale of one to ten in terms of emphasis, readability, and composition. Encourage students to make connections to the social, cultural, and political implications of this new product or ad campaign.

### Close

## 7.15 ADVERTISING FOR A CAUSE CONTINUED

### Reflect

- What makes your design an advertisement?
- What audience would find it? Why?
- How did you use emphasis in your design?
- What could be improved in your design?
- How will your product or campaign be significant to society?



7-43 Giving voices to creatures or objects that can't speak is a time-honored source of humor. How did the designer create emphasis here? Ad Council. From the Shelter Pet Adoption Campaign. The Advertising Council, Inc., The Humane Society of the United States, and Maddie's Fund.

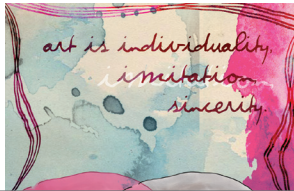
### Create

- 1 Select the media you want to use to develop your ad. On drawing paper, sketch your ideas for an ad that will catch people's attention. You might create a serious ad or use humor to make your point.
- 2 Show your sketch to a peer and revise your ad based on feedback and your vision.

- 3 Consider readability you design your ad. Use a professional presentation.
- 4 To create your final ad, choose a medium of your choice, such as a poster or digital design. Combine images and text. Display your ad.



effective  
 most appealing?  
 and proportion in your  
 your advertisement?  
 use contribute some-



**Teach**

**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?*

and strong composition as  
 e digital lettering for a profes-

advertisement, use the media  
 railroad board or design soft-  
 and text to create an effective  
 advertisement.

**Rubric**

Advanced	Proficient	Developing	Incomplete
<b>Prepare</b>			
Researches more than five advertising campaigns. Thoroughly analyzes for emphasis and proportion. Brainstorms six to ten product ideas.	Researches and analyzes four or five advertising campaigns. Analyzes for emphasis and proportion. Brainstorms at least five product ideas.	Researches one or two advertising campaigns. Some analysis of emphasis and proportion. Brainstorms one or two product ideas.	Does not research any advertising campaigns. Does not brainstorm product ideas.
<b>Create</b>			
Excellent uses of media to create advertisement with clear mood, effective composition, and carefully considered target audience.	Successful use of media to create advertisement that shows mood in a clear composition for a specific audience.	Advertisement has inconsistent or unclear mood, readability, or target audience.	Advertisement does not show mood, clear composition, or target audience.
<b>Reflect/Evaluate/Present</b>			
Critically reflects on, evaluates, and determines emphasis, proportion, composition, and message. Freely shares ideas and takes interest in others; eagerly participates in class discussions.	Adequately reflects on, evaluates, and determines emphasis, proportion, composition, and message. Shares ideas and shows interest in others; participates in class.	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.	Does not reflect on and evaluate emphasis, proportion, composition, and message. Does not participate in class discussion.
<b>Work Process</b>			
Consistently works independently and remains on-task at all times. Uses time management skills effectively.	Usually works independently and remains on-task. Work completed with some time-management issues.	Works somewhat independently and usually remains on-task. Uses time ineffectively and rushes through project.	Does not work independently and is off-task most of the time; disruptive behavior. Project not completed.

# Special Features

Each chapter includes the following special features: Art History, Career Profiles, Responding to Art, and Evolving Ideas.

## Prepare

### PACING

1 period

## Teach

**PERCEPTION** Before examining the artworks, begin a discussion about the influence of culture on artists. Ask: *What aspect of Japanese culture and art has the most influence on people in the United States today?* Responses may include Japanese Manga comics, Anime, Cosplay, or video games. Then ask students to read about and compare the Harunobu and Cassatt artworks. Discuss other examples of cultural influence. Encourage students to research social issues they might be interested in. Aid students in developing questions about the context of each of these artworks.

**Art History** *Ukiyo-e* means "prints of the floating world," "floating" in the Buddhist sense of the temporary nature of life. The prints highlighted beautiful women in the latest fashions, theater actors and plays, genre scenes, and landscapes. The prints were so numerous in Japan that they were sometimes used as packing material for other exported items.

## Assess

Students should present their research about social and cultural issues of the time and culture of each artwork, leading to rich discussion.

## Close

Have students respond to the two queries in Consider the Essential Question in order to better understand the influence of Japanese prints on Cassatt's art.

## Resources

### Teacher Resources Package

Consider the Essential Question 7-D

## ART HISTORY INFLUENCES

### 7.9 How Are Artists Influenced by the Work of Others?

#### Lesson Objectives

- explain how artists are influenced by one another across time and cultures
- discuss stylistic similarities in artworks
- identify elements and principles of design used by artists

Throughout art history, artists have been inspired by, responded to, and reacted against art from other times and places. The enthusiasm for Japanese art in the West—called *Japonisme*—began in 1853 when the United States forced Japan to trade goods with the West for the first time since the 1600s. *Ukiyo-e* style color woodcuts—inexpensive prints meant for the Japanese middle class—became available in Europe in the 1860s. The prints were technically sophisticated and stylistically exciting to Western artists, particularly the Impressionists, who were searching for new modes of expression.

Probably born in Edo (Tokyo), Suzuki Harunobu was most likely trained by a pupil of Hishikawa Moronobu, considered one of the pioneers of the *ukiyo-e* style. He produced many genre scenes that



7-26 Look carefully at this print and Cassatt's print. Describe any similarities you see between the two artworks in terms of subject matter, line quality, mood, and any other artistic choices that you notice.

have become a valuable source of information about middle-class life in Edo-period Japan, particularly that of women. This print of a woman having her hair done (Fig. 7-26) shows aspects of Japanese prints that enthralled Western artists: the asymmetrical, open composition; an emphasis on flat shapes and space; and a contrast of decorative patterns.



7-27 After noting similarities between these two artworks, consider what subject matter an artist influenced by Harunobu and Cassatt today might choose to depict.

Mary Cassatt, *The Letter*, from the series *The Tea*, 1890-1891. Drypoint and aquatint, sheet 17" x 11 1/2" (43.2 x 29.2 cm). Metropolitan Museum of Art, 96.79 Gift of Paul J. Sachs, 196. CCO 1.0, Public Domain.

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#### About the Artist Suzuki Harunobu

Suzuki Harunobu's (ca. 1727-1770) career took off after 1765, when he began producing prints in the multiple (up to twelve) block printing technique, a separate wood block for each color. His tall, elegant figures defined by sinuous contour lines established a style that endured into the 1800s.

#### About the

Mary Cassatt (1817-1898) Degas starting yielded many the late 1880s technique. Dry need to scribble that produce fit of Impression

#### Cons

What work artists

## Art History

Art History features in each chapter focus on questions explored by art historians and connect to the chapter's Essential Question.

## CAREER PROFILE

### 7.17 Loveis Wise Illustrator



Loveis Wise

Loveis Wise is an accomplished freelance illustrator from Washington, DC, who now lives in Philadelphia. She comes from an artistic family and visited DC galleries often in her youth. She is a graduate of the University of the Arts in Philadelphia, where she studied illustration and painting.

**What made you want to pursue illustration?**  
I wanted to pursue illustration because I was always interested in design and printmaking and while in college, a professor noticed how much I loved using digital tools and encouraged me to take more illustration-based classes.

**Did you have particular illustrators that you loved as a child?**  
**What about illustrators, artists, or designers that inspire you today?**  
As a child I found myself drawn to illustrators like Ezra Jack Keats, Eric Carle, and Faith Ringgold because of their use of patterning and vibrant color. Today I'm inspired by Kerry James Marshall, Mickalene Thomas, Keith Negley, and Andrea Pippins, to name a few.

#### What kinds of clients do you work for?

I normally work for clients in editorial such as *The New Yorker*, *The New York Times*, BuzzFeed, and Refinery29. Also advertising clients like Cartoon Network, REI, and March of Dimes.



7-51 Loveis Wise, Illustration for *The Pennsylvania Gazette*, 2018. © Loveis Wise.



7-50 Loveis Wise, *A Little Dirt*, 2018. © Loveis Wise.

#### What media do you prefer working with and why?

I love to experiment with all mediums but currently I prefer to work digitally because it's less messy for a clumsy person like myself and I love being able to play around with various textures/brushes.

#### What are challenges you have to overcome in your line of work?

Constantly creating new and interesting ideas to base work on! I learned that it always helps to sketch in a sketchbook or any surface and pull ideas from there when I feel stuck. Also, I learned how important self-care is to my process. Remember, it's always important to rest and take care of yourself (for me personally, this is also when the best ideas for art-making happen).

#### What advice do you have for students who might want to pursue illustration?

Trust yourself and draw images that you love and care about!

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## Career Profiles

All-new Career Profiles are included in each chapter. The Teacher Edition provides information about each career, identifies steps in the career process, and includes recommendations for students who wish to pursue a given career.

RESPONDING TO ART

## 4.8 The Poplars at Saint-Rémy by Vincent van Gogh



ABOUT THE ARTIST  
**Vincent van Gogh (1853-1890)**

We know a lot about Vincent van Gogh through the letters he wrote to his younger brother Theo. In his early adult life, van Gogh worked as a clerk for an art dealer. The son of a pastor, he became increasingly religious as he aged. He did not find much success as a clerk, and decided to enter school to become a pastor, a pathway that was also eventually unsuccessful. His brother Theo encouraged him to develop his artistic skills, and around the age of twenty-seven he fully devoted his time to art making. At first, his paintings were very dark in color and depicted subjects such as the architecture and people in impoverished rural areas. Inspired by the landscape and the color, he moved to the countryside in Arles, France. His paintings became much lighter, and his brushstrokes more obvious. He wanted to start an artists' commune, and convinced Paul Gauguin to join him. Their partnership proved too confrontational, and the dream was never realized. Having suffered from depression throughout his life, van Gogh committed himself to a hospital, where he was encouraged to continue painting. The image you see here was painted during his time in the hospital at Saint-Rémy. Though he did not achieve much success during his lifetime, van Gogh is one of the most influential and well-known painters of the twentieth century.

4-35 You've probably seen some of van Gogh's other paintings. What does this painting have in common with his other works? What makes his style distinctive?  
VINCENT VAN GOGH, *The Poplars at Saint-Rémy*, 1889.  
Oil on linen, 29 1/2" x 24 1/2" x 2 1/2" (75.4 x 61.9 x 2.5 cm); unframed, 24 1/2" x 18" (61.9 x 45.7 cm). The Cleveland Museum of Art, Bequest of Lorado C. Taft, 31.1938.32.

112 Chapter 4 The Power of Line, Shape, and Form

### 1 Describe

- Vincent van Gogh, *The Poplars at Saint-Rémy*, oil on fabric, 1889.
- Some grass and rocks look closest. Two tall, thin, greenish-brown trees are close by, too. Farther away there are hills, a house, more trees, some patches of water, and blue sky.
- This painting shows a view of a landscape from an high on a rocky cliff. There are lots of blues and greens painted with wavy brushstrokes. The trees and sky almost look like they are wiggling because of the movement of the brushstrokes. There are no people visible.
- There are organic forms in the trees, sky, mountains, and plants; some rocks and building parts are geometric (rectangles, triangles).

### 2 Analyze

- The artist uses lighter colors and smaller shapes in the foreground, in the background, and uses darker colors and less distinct shapes.
- Visual repetition is especially evident in the sky, where horizontal lines are repeated. Alternation is seen in the trees and individual rocky shapes in the foreground.
- There is variety in the shapes of the rocks, trees, and plants in the foreground and middle ground. Students may also observe the variety of shades of blue in the sky, creating a sense of space and movement.
- Some students may find color the most dominant element, while others might name line. Both are strongly featured in this work. Encourage students to make a case for their answer using visual evidence from the artwork.

### About the Artwork

By 1885, when Gauguin and van Gogh painted together in Arles, van Gogh had developed a distinctive style involving pure color, fluid line, and short, narrow brushwork that often bordered on the Pointillistic. Poplars were a favorite subject for van Gogh. He found poplars expressive in form and excellent vehicles for his long, undulating brushstrokes. His painting method was quick and expressive, as he was trying to capture the mood at the moment. *Poplars at Saint-Rémy* contains the same energetic sky and landscape as *The Starry Night*, painted in the same town the same year.

## Art Criticism: The Poplars at Saint-Rémy

### Step-by-Step Approach

Follow steps 1-4 to respond to the artwork on page 112.

#### 1 Describe

To describe an artwork, identify what you can see, name, and describe with certainty. You should not include opinions, evaluations, or possible meanings here.

- List the name of the artist, title of the work, medium used, and date.
- What seems closest to you in this work? What do you see farther away?
- How would you describe the painting to someone who could not see it?
- Describe the forms and shapes you see. Are they geometric or organic?

#### 2 Analyze

To analyze an artwork, describe how the subject matter and elements of the work have been organized by the artist. Explain how they work together.

- How does the artist differentiate foreground shapes and forms from background shapes and forms?
- Where do you see rhythm created by repetition? By alternation?
- What elements provide variety?
- What is the dominant element? Why do you think so?

#### 3 Interpret

Use the information from your description and analysis to help you identify possible meanings of the work.

- List some descriptive words you associate with this composition.
- What personal experiences does this image make you think of?
- Try writing a poem about what you see to help you develop a possible meaning or message for the work.
- What do you think the message or theme of the work is?

#### 4 Evaluate

Using your analysis in the first three steps, how would you judge the quality or success of this work?

- What philosophy or purpose is emphasized most: (a) good design; (b) communicating ideas; (c) advancing a cause; (d) imitating the real world? How successful is the work in terms of that philosophy or purpose?
- How do you judge the success of the compositional arrangement?
- How do you judge the originality of the work? Consider the materials used, is the treatment of medium or ideas innovative?
- To what extent does the work hold your attention, arouse your curiosity, make you think?

Now try another approach to respond to the artwork on page 112.

### Other Ways to Engage with Art

Use tracing paper over the image of *The Poplars at Saint-Rémy* and trace the work. Notice the kinds of lines van Gogh used, while tracing, pay attention to the placement of the trees and overall composition, including foreground, middle ground, and background. Consider the use of expressive line

and brushstrokes—what emotions might they evoke? and discuss your ideas about the choices van Gogh made in this painting. What ideas or emotions was he trying to convey?

Chapter 4 The Power of Line, Shape, and Form 113

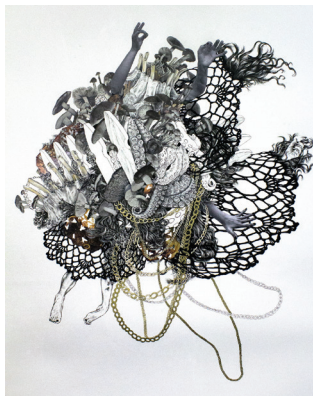
EVOLVING IDEAS JUXTAPOSITION

## 3.6 How Can Art Confront Us with the Unexpected?

### Lesson Objectives

- explore juxtaposition as a means for making social commentary
- create a collaborative artwork that displays juxtaposition

Juxtaposition occurs when at least two different or contrasting elements, images, or objects are brought together. Artist Morgan Rosskopf uses juxtaposition in an unexpected way (Fig. 3-31). She clusters and entangles items, including human and non-human elements. Even though the images are still, the viewer gets a sense of movement or action through the chaotic arrangement of these seemingly unrelated and partial objects. Rosskopf states that these works are about relationships and vulnerability. They might be representations of the complex emotions we feel when trying to make meaningful connections with other people.



### Activity: Collaborate

For this activity you will work with two of your classmates.

- Spend a few minutes brainstorming responses to the question: When have you been surprised by a work of art?
- Gather items that you have with you in your pockets or backpacks. What ideas do these items represent? What are they for? How do they affect your life every day?
- From your group's collection, choose at least two items to include in a digital photograph. How can you juxtapose these objects in a thought-provoking way?
- Take a digital photograph of your item(s).
- Edit your photo to incorporate elements and principles, while maintaining juxtaposition. Use one of the following strategies or create your own.
  - Use the principle of balance or proportion (for example, dark and light, big and small).
  - Remove something from the image that is expected to be there.
  - Add text to provoke specific thoughts about the image.
- Present your group's exploration in juxtaposition to your class. Explain the choices you made to create it.

3-31 How many different items can you identify in this work? Which seem to belong together, and which do not?  
Morgan Rosskopf, *Untitled (9 Chains)*, 2015.  
Mixed media and collage on Stonehenge, 50" x 60" (127 x 152.4 cm). Courtesy of Morgan Rosskopf.

Chapter 3 The Evolving Elements of Art and Principles of Design 77

## 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.

### PACING

2 periods

### KEY TERM

**juxtaposition** Placing unrelated objects or ideas in close proximity to force unexpected meaning.

### DISCUSSION TIPS

As students examine the Rosskopf and name the various elements, point out the variety and surprises. The unexpected is an important aspect of juxtaposition.

- As students begin to bring out personal items for the activity, encourage them to get to know each other a little better. Do they have music or an instrument with them? Sports equipment, or something from a pet? A favorite snack?
- As students edit their photos and begin to finish, have them send the images to a central location such as an online drop box or email to your school account. Organize all the images into a file to share with the class to close the activity.

### Resources

#### Teacher Resources Package

Evolving Ideas: Collaborate 3-E

### 3 Interpret

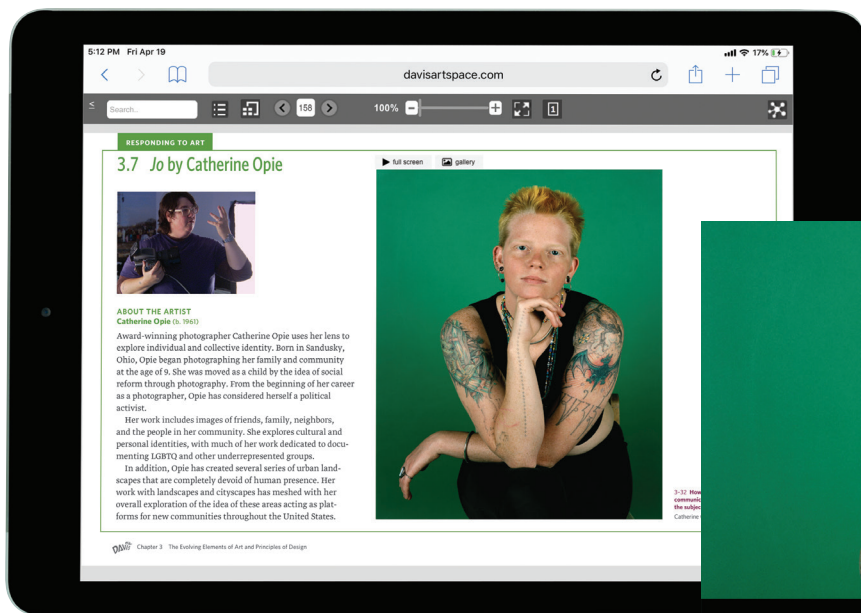
- Answers may include: lively, moving, stormy, restful.
- If students are reluctant to share personal connections, try sharing an experience such as the wind blowing just before a rainstorm.
- An example of a poem about a van Gogh painting can be found in the lyrics of the song "Vincent" by Don McLean. Connect the painting to a song. Ask: Why would this be a good setting for a video for that song? Encourage students to find visual evidence to support their ideas.
- Answers will vary. Some possibilities are celebration of nature, the constant movement of life, standing strong in windy/troublesome times other answers possible.

### 4 Evaluate

- Responses will vary. Consider dividing students into four teams, each tasked with finding visual evidence to support one of the four suggested purposes.
- Have students apply the elements of art and principles of design to judge the compositional arrangement, such as the structure of the trees in the center to create a clear focal point/area of emphasis for the viewer.

Call attention to the rejection van Gogh experienced when he first painted artwork like this. His style was new and seemed strange to viewers. Encourage students to consider their first impressions of the work and what they have learned about van Gogh's life. Use smaller questions to stimulate discussion.





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**Resources and Student Handbook**



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