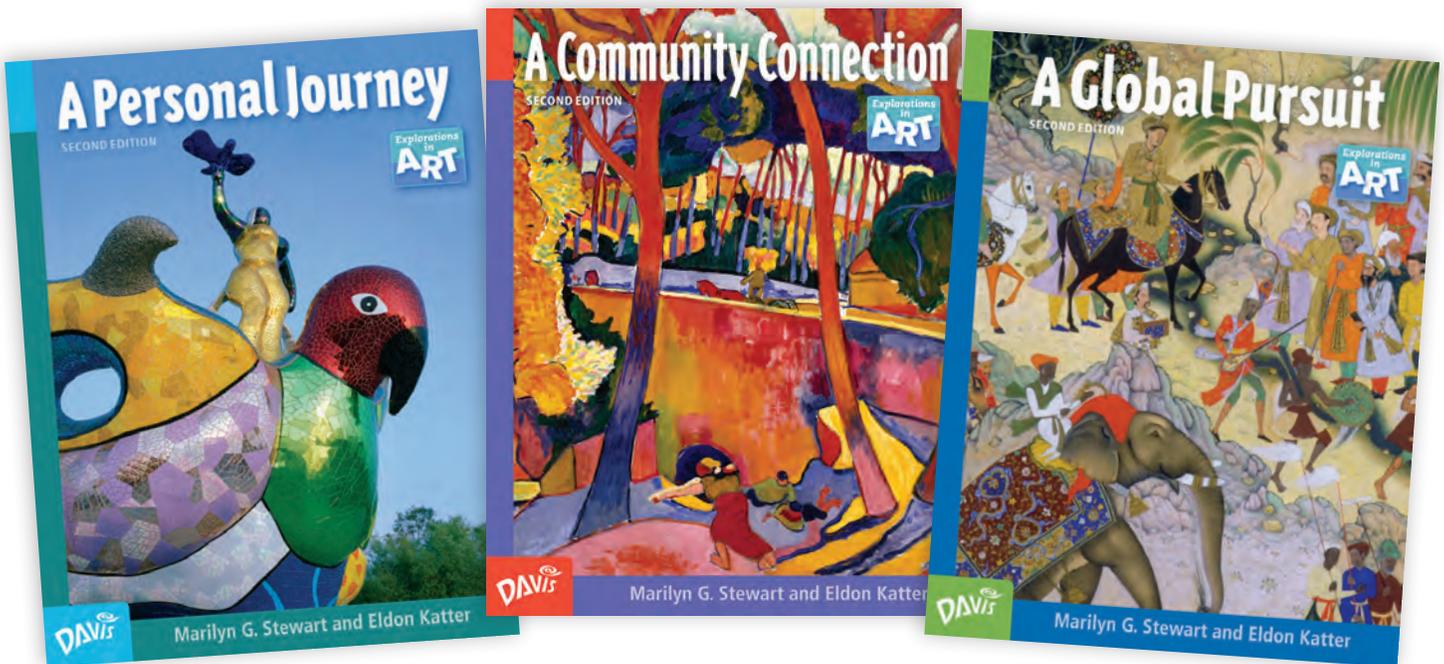


# Explorations in Art

By Marilyn G. Stewart and Eldon Katter



Available as an eBook and print textbook.

## What sets *Explorations in Art* apart?

### Theme-Based Learning

Unit themes such as *Belonging* and *Making a Difference* underscore the relevance of art in students' lives and reveal the important roles art plays in cultures around the world.

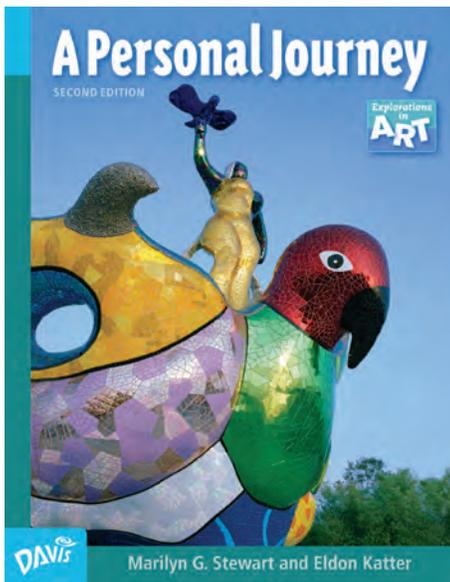
### Process-Based Studios

By learning a process that emphasizes the **importance of thinking, planning, and reflection** in creating superior, original artworks, **students go far beyond the basics of art-making.**

### Solid Foundation in Art Concepts

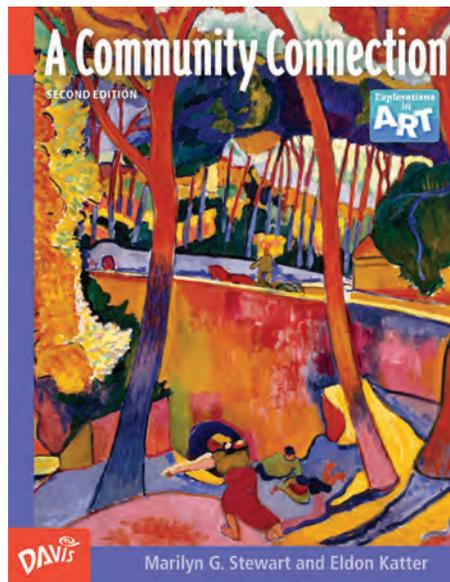
No other program provides such strong support for teaching **elements and principles**, with in-depth lessons, helpful illustrations of skills and techniques, brilliant fine art examples, exemplary student artwork, and an exceptional **Student Handbook.**

# Program Overview



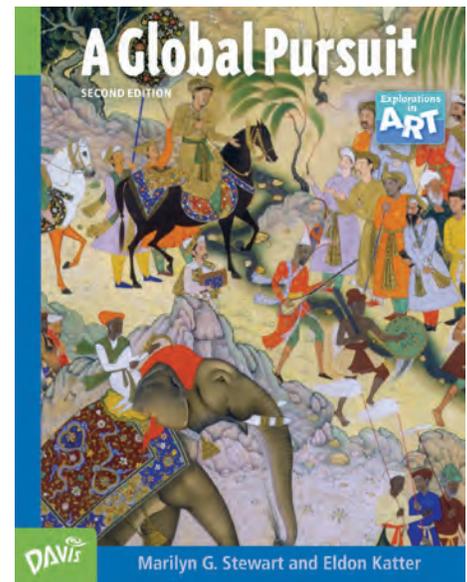
## A Personal Journey

*A Personal Journey* focuses on the experiences of artists, and how their perspectives and approaches change over time.



## A Community Connection

*A Community Connection* focuses on how groups of people use art to communicate and connects with the study of U.S. History.



## A Global Pursuit

*A Global Pursuit* focuses on ideas and artwork from around the world and connects with the study of Western and non-Western history.

## Teacher Edition

### Teacher Edition includes:

- Suggested pacing
- Vocabulary
- Strategies for using text and images effectively
- Inquiry-based activities to challenge learners
- Additional background on art and artists
- Compare and Contrast Venn diagrams
- Ideas for extending the lesson
- Studio evaluation criteria
- Critical thinking exercises
- Support for differentiated instruction
- Cross-curricular connections

### Unit Planning Guide

- At-a-glance planning
- Pacing, objectives, studios, necessary materials

### Lesson Wraparound Material

- Point-of-use support on every page
- Four key sections that organize teaching instruction of each lesson: Prepare, Teach, Assess, and Close
- Numerous teaching extensions: differentiated instruction, paths of inquiry, interdisciplinary content, online resources, assessment options, and more

### Unit Rubrics and Summative Assessment

- Authentic assessment options for both art and non-art content
- Unit Performance Tasks that help determine depth and breadth of understanding
- Studio Exploration rubrics with a clear evaluation structure for studio work
- Unit Concepts rubric for assessment of specific unit objectives

# Student Books

## Student Book includes:

- 9 theme-based units
- Brilliant fine art images
- 54 studios with stellar examples of student artwork
- Art criticism of fine art and student artwork
- Technique illustrations
- Artist biographies
- Timelines
- Globes and maps

### 8.3 Studio Exploration—Sculpture

#### Found Object Assemblage

**Studio Background**  
Sculptors may use all kinds of materials—from wood and marble to tires and toy cars—to create new sculptures. Imagine that you were asked to build a sculpture out of objects around your house. What would you make?

**In this studio exploration, you will build on a tradition to make a different kind of sculpture.** An **assemblage** is a combination of found objects that form a sculpted artwork. Assemblages are also called “junk sculptures.” You may choose either a traditional subject (such as a person or a group of animals) or a traditional purpose (such as to honor a person or show humor) for your sculpture.

**You Will Need**

- sketch paper
- pencil
- found objects
- bonding materials (glue, nails, screws, bolts, wire)
- tempera paint
- paintbrush
- tools (hammer, screwdriver, wire cutters, wrench)

**Step 1 Plan and Practice**

- Collect your materials. Any object you are able to combine by gluing, tying, or otherwise joining could be part of your assemblage.
- Think about the possible meanings of the objects you have collected.
- Decide whether your sculpture will have a traditional purpose or show a traditional subject.

**Things to Remember:**

- ✓ Try several positions for each object before you attach it.
- ✓ Look at the arrangement from several angles.
- ✓ Add details that help express your traditional subject or purpose.

#### Inspiration from Art

Assemblage sculpture is an additive process. An **additive process** is a process in which materials are added or built up to create a form. Assemblages were made popular by artists such as Louise Nevelson (Fig. 8-14) in the 1950s. They are usually organized around a theme or idea. Often, the materials themselves suggest the idea. Sometimes, the artist joins the same kind of objects—such as wooden chair legs. Other times, a combination of objects is used—such as chair legs and plastic sunglasses.

An assemblage might be made of ordinary materials—scraps of cardboard, wood, metal, or plastic—that are also in the form of objects, such as tubes, old machine parts, or foam plastic egg cartons.

#### Inspiration from Our World

**Unit 8 Artists Celebrate Continuity and Change 223**

Student Book, A Global Pursuit, Unit 8

#### Why do people make art?

**To express themselves**

**To tell a story**

**To share feelings**

**To make things look beautiful**

**To remember important people**

**To remember special times**

What other reasons do people make art? An Introduction to Art 222

Student Book, Introduction to Art

#### Watercolors

**Studio Background**  
Watercolor paints are transparent and come in tubes or pans. Start with just a few basic colors, and then mix them to create a wider range.

- A wash is a thin layer of paint spread over a large area.
- A wet wash
- You can let a wash dry and then paint over it.
- You can paint over a wash before it has dried.
- To make a white area, do not apply paint. Let the white paper show through.

**Using Watercolors**

- To create a **sharp edge**, apply wet paint to dry paper.
- To create a **soft edge**, apply wet paint to damp paper.
- Paint light colors first, darkest colors last.
- To create a **light value** of a hue, dilute the paint with plenty of water.
- To create a **dark value**, use more pigment and less water.

#### Tempera Paints

**Studio Background**  
Tempera paints come in both liquid and powder form and are brilliant hues. They dry quickly, developing a flat, chalky appearance when dry. They can be layered to produce intense color.

**Using Tempera Paints**

- The earth tones (red, ochre, ochre, brown) are used to create a wide range of colors.
- To mix a **shade**, add small amounts of colored paint to white paint.
- To mix a **tint**, add small amounts of black to color.
- To mix a **value**, add small amounts of a different color to the original color.
- When you change colors, wash, wipe, and knead the brush. Do not dip the brush directly into the bottle.
- Once a bottle is opened, use it as quickly as possible. Cover bottles tightly closed. Do not return unused paint to the bottle.

Student Handbook

**Introduce** your students to art’s most fundamental concepts in the opening section, “An Introduction to Art.”

- Present—through inspiring images and simple text—art’s forms, purposes, subjects, themes, and media.
- Take a visual look at the elements of art and principles of design.

**Reinforce** concepts and skills through 54 engaging studios.

- Skills and techniques lessons in each unit allow in-depth coverage.
- Carefully chosen fine art and student artwork supports the text.
- Studio Exploration lessons in every unit focus on thoughtful, relevant use of elements, principles, and techniques.
- Art criticism exercises hone students’ skills in self and peer revision.

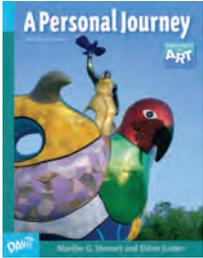
**Review** basic skills, techniques, and concepts through the clear, comprehensive Student Handbook.

- Revisit elements and principles.
- Study a simplified chronology of Western art styles and movements.
- Refer to safety information and art forms.

# Unit Organization

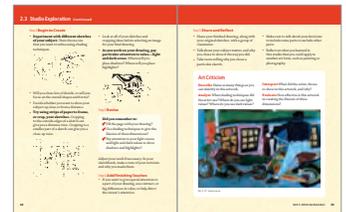
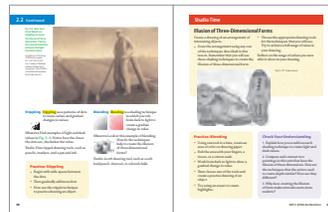
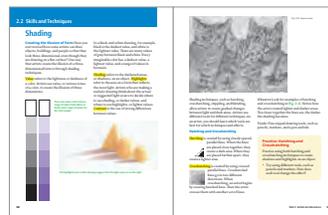
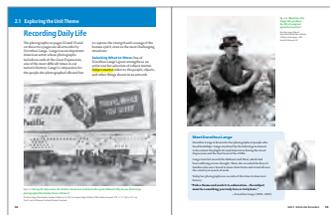
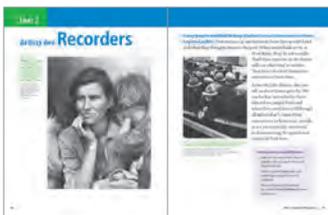
## Teaching and learning strands that work!

All nine units in the student book follow this same structure.



Student Book, *A Personal Journey*, Unit 2

## Strand 1: Two lessons plus a Studio Exploration



### Unit Overview

- Introduces the unit theme and objectives
- Includes two large fine art images
- Relevant text captures reader interest

### Lesson 1 Exploring the Unit Theme

- Shows how a universal theme has been interpreted by many different artists
- Explores the theme in depth
- Profiles an artist and offers a Studio Time, a hands-on lesson illustrated with student work

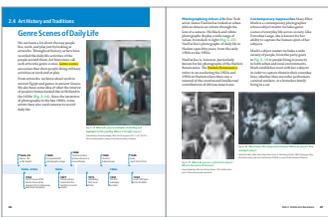
### Lesson 2 Skills and Techniques

- Provides background and basic information about an element or principle, art form or medium, process or technique
- “Observe, Tools, Practice” sequence models good studio habits
- Studio Time allows experimentation and develops skills needed for the Studio Exploration that follows

### Lesson 3 Studio Exploration

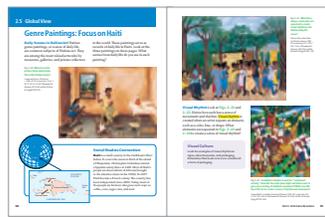
- Reinforces concepts and skills learned in previous two lessons
- Inspires students with fine art and everyday visual culture examples
- Culminates in an Art Criticism exercise using exemplary student work

## Strand 2: Two lessons plus a Studio Exploration



### Lesson 4 Art History and Traditions

- Includes timeline of theme-related historical events; puts lesson's fine art in context
- Shows how artists across time and place respond to a theme through their art
- Profiles an artist and offers a Studio Time hands-on lesson



### Lesson 5 Global View

- Includes map of area profiled, plus globe for larger context
- Introduces students to art of a cultural group
- Profiles an artist and offers a Studio Time hands-on lesson



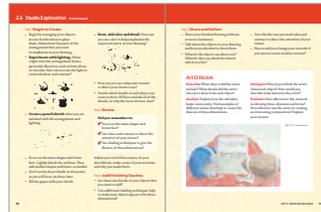
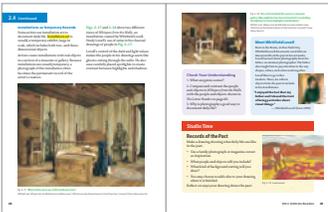
### Lesson 6 Studio Exploration

- Reinforces concepts and skills learned throughout unit
- Inspires students with fine art and everyday visual culture examples
- Culminates in an Art Criticism skill-building exercise using exemplary student work



### Connections/ Vocabulary & Content Review

- Helps students see art's relevance to other subjects and to students' own lives
- Reviews unit vocabulary; includes writing and art criticism exercises
- Provides sketchbook, portfolio, and aesthetic thinking prompts



# Unit Preview

Learn about the unit structure in each Student Book and Teacher Edition, as you view these pages from *A Personal Journey*, Unit 2.

The Unit Preview introduces each unit and helps the teacher introduce the unit theme and learning objectives to students.

## The Human Experience

Each unit is organized around a universal theme or enduring idea that is shared by people across time and place.

## Art and the Human Experience

Each unit focuses on how artists across time and place have experienced the theme.

## Strands

Each unit theme is divided into two strands that help students experience the theme from two different perspectives.

## Fine Art

Fine art on these pages gives you examples, in a variety of media, of how artists across cultures and time periods have responded to a universal theme.

### Unit 2 Artists Are Recorders Preview

#### The Human Experience

We share our lives with others. Each day, we are surrounded by family, friends, colleagues with whom we work, and strangers we encounter for just a moment. Our daily lives include many events that are uniquely our own. Records of our daily lives can show others the essence of who we are and what we have experienced.



page 43

#### Art and the Human Experience

Art helps us understand what it means to be human and how we are connected to others. Artists record our daily lives through their artworks, showing us both unique details as well as elements common to humans across time and place. Art helps us experience and appreciate the daily lives of those who have come before us, and imagine the daily lives of those who will follow.

#### Strands

Thinking and working as artists, we can:

- 1 Observe, select, and record what we see.
- 2 Investigate and consider historical precedents and global interpretations as a way of getting ideas for art about daily life.



page 37



page 46

31C Unit 2 Artists Are Recorders

Teacher Edition, *A Personal Journey*, Unit 2

## Unit Objectives

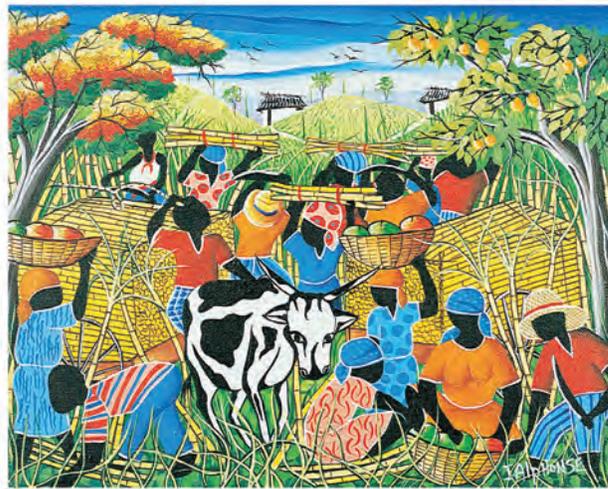
- 1 Learn about the artworks** Students will recognize that art helps us to understand what it means to be human.
- 2 Learn how artists communicate** Students will understand that artists observe and record people, their daily lives, and their connectedness with others.
- 3 Experience the theme as artists** Students will understand that, thinking and working as artists, they can focus on their daily lives and the daily lives of others.
- 4 Experience the theme as viewers of art** Students will understand that, as perceivers, they can identify features of shading and visual rhythm in artworks depicting scenes from daily life.

## Art Concepts

- subject matter
- drawing from observation
- distance and close-up
- value and shading
- genre scenes
- Harlem Renaissance
- installation art
- visual rhythm
- still life
- Pop art



page 50



page 52

Unit 2 Preview 31D

## Unit Objectives

Each unit is organized around four learning objectives:

### Learn about artworks.

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

### Learn how artists

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

### Experience the theme as artists.

The nine studio activities in each unit provide an opportunity for students to express their understanding of the unit theme, while practicing the specific skills and techniques that artists use to communicate.

### Experience the theme as viewers of art.

Like creating art, the viewing of art is a skill that can improve with practice. Each unit includes numerous artworks from across time and place to help students learn how to view and discuss artworks. Art criticism questions based on both fine art and student artworks are also included.

## Art Concepts

Elements and principles, skills and techniques, and forms and media are introduced and reinforced throughout each unit. Students learn how these concepts work together to create effective artwork and convey artists' messages.

# Unit Planning Guide

At-a-glance planning assistance is here, at your fingertips!

Teacher Edition, *A Personal Journey*, Unit 2

## Strand 1

Review both strands within the unit, and clearly understand the intentions of each.

**Key Concept:** A guiding concept for each strand helps clarify broad learning objectives and maintain unit focus.

## Objectives

Preview objectives, lesson by lesson, to coordinate with your overall curricular goals.

## Artworks

See the images—fine art, student work, and more—that appear in each lesson, to speed preparation and discussion planning.

## Studio

This section lists the art form students will be exploring in the studio portion of the lessons and the suggested medium or media to use. Media may, of course, be adjusted according to your available supplies.

## Unit 2 Artists Are Recorders Planning Guide

Unit Overview		2.1 Exploring the Unit Theme	2.2 Skills and Techniques	2.3 Studio Exploration— Drawing
Pages 32–33 Pacing: One 45-minute period		Pages 34–37 Pacing: Three 45-minute periods	Pages 38–41 Pacing: Two 45-minute periods	Pages 42–45 Pacing: Two 45-minute periods
<b>Objectives</b>	<ul style="list-style-type: none"> <li>Introduce the theme of artists as recorders.</li> <li>Compare and contrast two artworks.</li> </ul>	<ul style="list-style-type: none"> <li>Explain how artists record people's daily lives.</li> <li>Demonstrate an understanding of artists' selections of subject matter.</li> <li>Create a drawing of a school-day scene.</li> </ul>	<ul style="list-style-type: none"> <li>Identify hatching and crosshatching, stippling, and blending techniques.</li> <li>Understand that artists choose techniques that create value and desired effects.</li> <li>Use shading techniques to draw a still life.</li> </ul>	<ul style="list-style-type: none"> <li>Understand that artists make choices about what to record and how to show it.</li> <li>Compare and contrast artworks in terms of what the artist has included and excluded to record daily life.</li> <li>Complete a final drawing, based on a series of sketches, to record a daily-life moment.</li> </ul>
<b>Artworks</b>	 <p>Dorothea Lange, <i>Migrant Mother</i>, Nipomo, California</p>  <p>Dorothea Lange, <i>White Angel Breadline</i>, San Francisco</p>	 <p>Dorothea Lange, <i>Three Families, Fourteen Children on U.S. 99, San Joaquin Valley, California</i></p>  <p>Dorothea Lange, <i>Migrant Agricultural Worker, Near Holtville, California</i></p>  <p>John Biggers, <i>Skatgen, Third Ward #1</i></p>  <p>Suzuki Harunobu, <i>Drying Clothes</i></p>	 <p>Grant Wood, <i>In the Spring</i></p>	 <p>Dorothea Lange, <i>Migrant Mother, Nipomo, California</i></p>  <p>Dorothea Lange, <i>Migrant Agricultural Workers Family</i></p> <p><b>Art Criticism</b></p>  <p>Student Artwork</p>
<b>Studio Medium</b>		<b>Drawing</b> pencil, marker, charcoal	<b>Still Life Drawing</b> pencil, charcoal, pen	<b>Drawing</b> pencil
<b>Supplies</b>		<ul style="list-style-type: none"> <li>drawing paper</li> <li>pencils</li> <li>markers</li> <li>charcoal</li> </ul>	<ul style="list-style-type: none"> <li>objects of interest</li> <li>12" x 18" sketch paper</li> <li>pencils, charcoals, or fine-point felt-tip pens</li> <li>erasers</li> <li>fixative (optional)</li> </ul>	<ul style="list-style-type: none"> <li>sketch paper</li> <li>pencils and erasers</li> <li>fixative (optional)</li> <li>drawing paper</li> <li>paper strips or Ls for viewfinders</li> </ul>

## Supplies

Supply lists help you plan your unit needs.

## Lessons

Check pacing and other important details of each lesson. Lesson page numbers are included for ease of use.

## Connections

Preview the images and conceptual links between other disciplines, careers, and daily life that you'll be presenting to students.

## Vocabulary and Content Review

Preview the fine art for the Write About Art and Art Criticism exercises, and review unit vocabulary.

## Unit Vocabulary

Teachers can view the Unit Vocabulary at a glance.

**Strand 2** Investigate and consider historical precedents and global interpretations as a way of getting ideas for art about daily life.  
**Key Concept:** Concepts in other times and places, artists have looked to the people and events of daily life for their subject matter.

### 2.4 Art History and Traditions Genre Scenes of Daily Life

Pages 46–49  
Pacing: Two or three 45-minute periods

- Provide examples of genre scenes as documents of daily life.
- Explain why photographs are important records of daily life.
- Create a drawing that records a daily-life activity from the past.



Gabriel Metsu, *The Letter Reader*



James VanDerZee, *Miss Suzie Porter, Harlem*



Mary Ellen Mark, *Gibbs Senior High School From*



Whitfield Lovell, *Whispers from the Walls* (bedroom installation view)



Whitfield Lovell, *Whispers from the Walls* (table and vanity installation view)

#### Drawing pencil

- recycled newspaper and magazines
- students' family photographs
- drawing paper
- pencils
- scissors

### 2.5 Global View Haiti

Pages 50–53  
Pacing: Four 45-minute periods

- Explain various influences on Haitian art.
- Describe the subject matter of Haitian art.
- Use dark and light values in a painting of a daily-life activity.



Louverture Poisson, *The Lesson*



Philomé Obin, *Bal en Plein Air* (Outdoor Dance)



Castera Bazile, *Coubite Communal Fieldwork*



Inatace Alphonse, *Harvest with Cows*



Inatace Alphonse, *Market*

#### Painting paint

- drawing paper
- pencils
- heavy piece of paper or board
- paints

### 2.6 Studio Exploration— Still Life Drawing

Pages 54–57  
Pacing: Two or more 45-minute periods

- Explain how objects provide information about people's lives and times.
- Understand that Pop artists used everyday objects to make statements about contemporary life.
- Use a range of values in a still-life drawing.



James Rosenquist, *Dishes*



Art Criticism



Student Artwork

#### Still Life Drawing pencil, markers, pastels

- drawing paper
- pencils and erasers
- markers, colored pencils, or pastels
- variety of objects
- flashlight or other light source (optional)

### Connections

Pages 58–59

#### Language Arts

Writing has been a method for recording daily life.



Pre-Columbian Guatemala, *Zoomorph P* from Quirigua

#### Music

Music can serve as a record of a specific time or place.

#### Careers:

##### Art Historians

Art historians are concerned with the history of art and its relationship to our culture.



Pieter Bruegel the Elder, *The Wedding Dance*

#### Daily Life

People keep many kinds of records.

### Vocabulary and Content Review

Pages 60–61

#### Vocabulary Review Aesthetic Thinking Meet the Artist For Your Portfolio For Your Sketchbook

#### Write About Art



Francisco Goya y Lucientes, *Boys Climbing a Tree*

#### Art Criticism



Chicago Mural Group, *Latin and Asian-American History*, Left detail: Oscar Martinez, *Hispanic Immigration*

#### Unit Vocabulary

- blending
- contrast
- crosshatching
- genre scene
- Harlem Renaissance
- hatching
- highlights
- installation art
- shading
- still life
- stippling
- subject matter
- value
- visual rhythm

# Unit Overview

In this 2-page lesson, students begin to experience the theme, objectives, and art concepts by viewing and discussing two artworks.

Teacher Edition, *A Personal Journey*, Unit 2

## Prepare

**Unit Theme** Unit themes are based on universal themes common to the human experience. Students learn how artists experience and communicate these enduring themes.

**Unit Focus** Review the overall intention of the unit, including what students will study, how they will incorporate what they learn in their studio work, and major concepts to emphasize.

**Unit Vocabulary** All highlighted words in the unit, in English and Spanish.

## Teaching Options

Strategies offered in this yellow bar allow you to move beyond the scope of the text, adapting lessons to your students' skill levels, offering background information and extensions, and highlighting relevant ancillary materials.

### Unit 2 Artists Are Recorders

#### Unit Overview

##### PREPARE

#### Unit Theme: Artists Are Recorders

**The Human Experience** People have always been interested in recording daily-life events.

**Art and the Human Experience** Artists sometimes function as recorders, selecting features of and choosing ways to depict daily life.

#### Unit Focus

This unit examines how artists record daily-life events, including how photographer Dorothea Lange recorded people during the Great Depression. Students explore drawing techniques and draw a scene from their daily life. They study genre scenes, learn how Whitfield Lovell creates installations, and discover how Haitian artists make records. Students each create a still-life drawing.

#### Unit Vocabulary

##### English

blending  
contrast  
crosshatching  
genre scene  
Harlem Renaissance  
hatching  
highlights  
installation art  
shading  
still life  
stippling  
subject matter  
value  
visual rhythm

##### Spanish

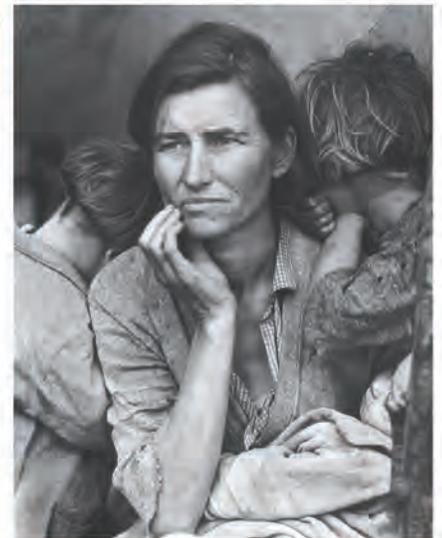
mezcla  
contraste  
sombreado cruzado  
escena costumbrista  
Renacimiento de Harlem  
sombreado  
luces  
arte de instalación  
sombreado  
naturaleza muerta  
punteado  
asunto  
valor  
ritmo visual

### Unit 2

## Artists Are Recorders

Fig. 2-1 This photograph is a record of the struggle of many people during the Depression in the 1930s. What makes this such a powerful and enduring image?

Dorothea Lange, *Migrant Mother*, Nipomo, California, 1936. Gelatin silver print. Reproduced from the Collection of the Library of Congress.



32

## TEACHING OPTIONS

### More About . . .

**Great Depression** During the Great Depression of the 1930s, many people waited endless hours in lines for free bread, possibly the only food they would eat that day. The United States was in the midst of an economic crisis: the stock market crashed, banks failed, a drought struck ranchers and farmers in the Midwest, and unemployment ran high. In 1933, one out of four people didn't have a job.

### Teaching Through Inquiry

**Art History** Provide small groups of students each with a photocopy of Lange's photograph in Fig. 2-2. Instruct groups to research the historical context of the photograph, particularly the role of breadlines during the Great Depression. Invite each group to make a poster of the image and their findings. Discuss each poster, and display all of them in a public space in the school.

32 Unit 2 Artists Are Recorders

## Teaching Through Inquiry

Challenge students with extensions that require critical thinking in aesthetics, art history, art criticism, and studios.

## Unit Preview for Students

Students can review unit objectives related to art concepts, art production, and viewing art.

Many people worldwide keep diaries to track the events of their day-to-day life. Historians may use diaries to learn how people lived and what they thought about in the past. When individuals write in their diary, they do not usually think that someone in the future will use what they've written. They don't think of themselves as recorders of their time.



Fig. 2-2 These men are waiting in line for a free meal, from Dorothea Lange's 1937 photograph *White Angel Breadline*. (The caption is paraphrased.)  
 Dorothea Lange, *White Angel Breadline*, San Francisco, 1937. Oakland Riverfront, © The Dorothea Lange Collection, Oakland Museum of California, City of Oakland. Gift of Paul S. Taylor.

Artworks, like diaries, also can tell us about times gone by. We can look at artworks for clues about how people lived and what they cared about. Although all artists don't create their artworks to be historical records, some are especially interested in documenting the people and events of their time.

Artworks, like diaries, also can tell us about times gone by. We can look at artworks for clues about how people lived and what they cared about. Although all artists don't create their artworks to be historical records, some are especially interested in documenting the people and events of their time.

### In this unit, you will learn:

- How artists select and depict people, objects, and events of their daily life.
- How to create drawings and paintings using value and contrast.
- How to look at artworks as records of life in different times and places.

Unit 2 Artists Are Recorders 33

## TEACH

### Engage

Have students tell what they already know about how people and places have changed over time. Ask volunteers to give examples of what we use to learn about the past. (books, letters, photographs, other artifacts) Tell students that they will study how artists record their world.

### Read the Text

**Ask:** How can artworks be like diaries? Have you ever taken a photograph to remember a moment or sketched something so that you would recall what it looked like later?

### Explore the Art

Lead a class discussion about each artwork and its caption. Possible answers to the caption questions are below.

**Fig. 2-1** Mother looks extremely worried. Children seem scared.

**Fig. 2-2** Light hats and railings against dark coats direct attention to the man standing in the foreground.

## CLOSE

Have students observe events that occur within their surroundings this week. Encourage them to think about how they could record the significance of these events.

## Teach

**Engage** A quick exercise to spark student interest and introduce the theme.

**Read the Text** Questioning strategies focus students on the introductory text after reading, and also serve as discussion-starters.

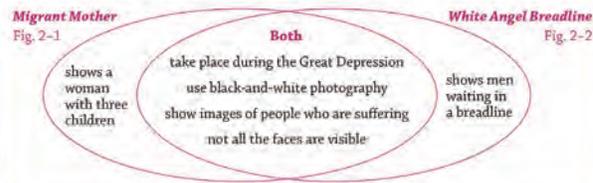
**Explore the Art** Here you'll find strategies for engaging students with the artworks on the spread. Possible answers to questions asked in image captions are provided here.

## Close

Final questions for discussions help reinforce what's been learned in the lesson and relate it to students' lives.

## Compare and Contrast

Use a Venn Diagram to encourage students to compare and contrast the two artworks by Dorothea Lange. Suggested entries are included below.



## Extend the Lesson

Have students photograph a day in the life of their school or their own life. They might choose to photograph a preparation for a play, celebration, or other event. Ask them to record the time that each photograph was taken and to write a caption for each. Make a chronological display of the photographs and captions.

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## Compare and Contrast

Encourage students to compare and contrast the two artworks shown by using a Venn diagram. Suggested entries for the diagram are included.

# Lesson 1: Exploring the Unit Theme

This 4-page lesson introduces students to some of the many ways artists have explored the theme through art. An artist's biography, a Studio Time lesson, and end-of-lesson assessment are always included.

Teacher Edition, *A Personal Journey*, Unit 2

**2.1 Exploring the Unit Theme**  
Recording Daily Life

**Strand 1**

Thinking and working as artists, we can observe, select, and record what we see.

**PREPARE**

**Pacing**  
Three 45-minute periods: one to consider text and images and begin sketches; two for drawing.

**Objectives**  
Students will:

- Explain how artists use a variety of media to record people's daily lives and feelings.
- Demonstrate an understanding of artists' selections of what daily life features to show and how to show it.
- Create a well-organized drawing of a scene from a typical school day including background and object details.

**Vocabulary**  
**subject matter (asunto)** The people, objects, and other things shown in an artwork.

**2.1 Exploring the Unit Theme**  
**Recording Daily Life**

The photographs on pages 32 and 33 and on these two pages are all artworks by Dorothea Lange. Lange was an important American artist whose photographs include records of the Great Depression, one of the most difficult times in our nation's history. Lange's compassion for the people she photographed allowed her to capture the strength and courage of the human spirit, even in the most challenging situations.

**Subject matter** refers to the people, objects, and other things shown in an artwork.



**Engage**  
Ask students to remember a time in their life when they felt hopeless or very sad.  
**Ask:** What was the position of your body then? Did your shoulders sink and your head droop? How about your hands? Encourage students to explain how they express emotion with their body. Explain that Dorothea Lange captured feelings in photographs.

**Read the Text**  
**Ask:** How do you think Lange's photographs changed people's thinking?

**Explore the Art**  
Lead a class discussion about each artwork and its caption. Possible answers to the caption questions are below.

**Fig. 2-3** so viewers will compare the families' lives to the billboard picture.

**Fig. 2-4** shows migrant workers had very little, worked on poor land, and lived a difficult life.

**TEACH**

**Engage**  
Ask students to remember a time in their life when they felt hopeless or very sad.  
**Ask:** What was the position of your body then? Did your shoulders sink and your head droop? How about your hands? Encourage students to explain how they express emotion with their body. Explain that Dorothea Lange captured feelings in photographs.

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Lead a class discussion about each artwork and its caption. Possible answers to the caption questions are below.

**Fig. 2-3** so viewers will compare the families' lives to the billboard picture.

**Fig. 2-4** shows migrant workers had very little, worked on poor land, and lived a difficult life.

**TEACH**

**Engage**  
Ask students to remember a time in their life when they felt hopeless or very sad.  
**Ask:** What was the position of your body then? Did your shoulders sink and your head droop? How about your hands? Encourage students to explain how they express emotion with their body. Explain that Dorothea Lange captured feelings in photographs.

**Read the Text**  
**Ask:** How do you think Lange's photographs changed people's thinking?

**Explore the Art**  
Lead a class discussion about each artwork and its caption. Possible answers to the caption questions are below.

**Fig. 2-3** so viewers will compare the families' lives to the billboard picture.

**Fig. 2-4** shows migrant workers had very little, worked on poor land, and lived a difficult life.

**TEACHING OPTIONS**

**Learn Resources**

Resource Masters  
Thoughts About Art: 2.1  
A Closer Look: 2.1  
Find Out More: 2.1  
Assessment Master: 2.1

**Teaching Through Inquiry**

**Art History** Remind students that artists decide what to show and how to show it. Have small groups address either of Lange's photographs. Ask groups to list the important subject matter and details, and to interpret the artwork, answering such questions as the following: *What feeling did the artist convey? What is the message? How did the artist use subject matter and details to convey feelings and ideas?* As an aid, suggest to students that they imagine how the photograph would look without specific details. Hold a class discussion in which groups share their findings.

**More About the Artist**

**Dorothea Lange (1895–1965)** became a commercial portrait photographer in the 1920s. By the 1930s, she was photographing the oppressed and—in a Farm Security Administration (F.S.A.) photographer—farm families migrating West in search of work. Her photographs provided documentation for programs that assisted disadvantaged Americans. During World War II, Lange photographed Japanese Americans in internment camps, and women and minority wartime industry workers in California. Throughout her life, Lange recorded people in distress around the world.

**Differentiated Instruction**

**Advanced** Ask students to research a photographer who was a contemporary of Lange, such as Ansel Adams, Imogen Cunningham, or Edward Weston. Have students copy one of the artist's photographs and write a description of its values, identifying the darkest and lightest values and the greatest value contrasts, and explaining how the artist emphasized the main subject.

## Prepare

**Pacing** Estimated time it will take to teach the lesson. Teaching styles vary, so use the pacing estimates as guidelines rather than rules.

**Objectives** Concept mastery, use of vocabulary, and studio work expectations are outlined.

**Vocabulary** Highlighted in yellow in the student text, lesson vocabulary is provided in English and Spanish with an English definition for each word.

## Strand 1

Each unit includes two strands. Each strand provides a specific focus on the unit theme.

## Teaching Options

Strategies offered in this yellow bar allow you to move beyond the scope of the text, adapting lessons to your students' skill levels, offering background information and extensions, and highlighting relevant ancillary materials.

## About the Artist

Background about featured artists gives you additional discussion points or ways to help students understand the artists' work.

## Teach

**Engage** These discussions serve to activate students' prior knowledge and to introduce the lesson theme and concepts. Discussions are designed to make lesson concepts relevant to students.

**Read the Text** Read-and-question sequences reinforce critical reading skills.

**Explore the Art** Questions and discussion help students learn to look carefully and make analysis habitual.

## Teach (continued)

**Critical Thinking** Questioning strategies urge students to synthesize disparate facts, determine likely conclusions, and see that there is often more than one “right” answer in art.

## Assess

A quick assessment of the lesson objectives.

**Read the Text**  
**Ask:** How do artists remember what they have seen? (use camera, observe carefully, sketch) What decisions do artists make about how to show their subject? (whether to be near or far, what part of a setting to show)

**Explore the Art**  
Lead a class discussion about each artwork and its caption. Possible answers to the caption questions are below.  
**Fig. 2-5** children playing in the rain with their families watching  
**Fig. 2-6** plants and background images show this is outdoors, which is a common place for people to hang laundry.

**Critical Thinking**  
Have students discuss in small groups what they can tell about life for the people in Fig. 2-5 and Fig. 2-6. As a class, create a Venn diagram to compare and contrast the daily lives of the people in the art. Topics might include how they dress, what their daily activities seem to be, and where they live.

**Supplies**  
• drawing paper  
• pencils  
• markers  
• charcoal

**Create: Studio Time**  
Guide a discussion with students about the most important events that go on during the school day. What would be the focus of an artwork that shows these events? What details should be included? Use Fig. 2-5 as an example of how the people are the focus, but the houses in the background provide details about where the people live.

**Studio Evaluation Criteria**  
• Student drawing shows a typical school day scene in a well-organized, thoughtful composition.  
• Student drawing includes background and object details that help make the chosen scene recognizable.

**2.1 Continued**  
**Choosing Subject Matter** All artists must select what they want to record. Some artists focus on special events or important people. Others show ordinary people doing ordinary things, such as children playing in the rain or doing the laundry.  
**Deciding How to Show Subject Matter** After choosing a subject, an artist must decide how to show it. As Dorothea Lange did, an artist may choose to record close-up views of just a few people or views of a faraway crowd.  
Settings are also important. The addition of buildings, scenery, or objects helps put people and events into a recognizable world. To highlight certain features or draw attention to certain parts of an artwork, the artist can create contrast by experimenting with light and dark.

**Check Your Understanding**  
1. Why is setting important in artworks that record daily life?  
2. Compare and contrast the Dorothea Lange photographs on pages 22 and 24. How are they similar? How are they different?  
3. Select an artwork in this lesson and explain how the artist provided as much record of that moment in place.

**Studio Time**  
**Drawing Student Life**  
Draw a scene from a typical school day.  
• What will you show? What students will you include? Observe the people you want to draw. Make sketches of them in your sketchbook to use in your final drawing.  
• How will you organize your drawing? Remember to include background and objects that will show a typical school day. What details will you include?  
• Experiment with pencil, marker, and charcoal to determine the type of line quality that will work best for your subject.  
Reflect on how well your drawing shows a typical scene in your school.

**ASSESS**  
1. **Recording Daily Life** Students explain how artists use a variety of media to record people's daily lives and feelings.  
2. **Selecting What to Show** Students demonstrate an understanding of artists' selections of what daily-life feature to show and how to show it.  
3. **Drawing Student Life** See Studio Evaluation Criteria.

**CLOSE**  
Challenge students to pay close attention to their surroundings when they are at home, school, the grocery store, a park, or other setting. What observations might they include in an artwork? What clues do these observations give about daily life in that setting?  
**Check Your Understanding**  
**Possible Answers**  
1. Setting is important in artworks that record daily life because it puts the subject into a scene that viewers recognize so they can identify its meaning.  
2. They are similar because they are both images of homeless families during the 1930s. They are different because Margaret Meher is a close-up focusing on the family, but *Three Families, Fourteen Children* is taken from far away, focusing on the place where the families live.  
3. *Three Families, Fourteen Children* provides a record of the time and place by showing what people wore, what their cars looked like, and what advertisements looked like. It also shows what the natural setting was like.

**TEACHING OPTIONS**  
**Differentiated Instruction**  
**Extra Help** Tell students that the word sketch has several usages, all related to creative activity. A short comic presentation such as students seen on television is a sketch, sometimes called a skit. A short musical piece is also a sketch, especially for a piano. An office manager might ask an employee to sketch out her ideas for a new project. This means the employee will outline her ideas quickly and then expand them with details later on.  
**Aesthetics** Provide small groups of students with several strips of paper and a copy of an identical newspaper photograph and caption. Ask the groups to use the strips to crop the image so as to change its meaning, significantly, and then write a caption appropriate for the cropped image. Have groups share their revised image and caption with the rest of the class.

**About the Artists**  
**John Biggers (1924–2001)** was born in segregated North Carolina. He attended Hampton University and Pennsylvania State University, where he earned his doctorate. Over the course of his career, Biggers moved from creating artworks about racial and economic injustice to allegorical works that show African-American women as symbols of creativity, life, hope, and survival.  
**Susuki Harunobu (1774–1779)** Not much is known about the life of Harunobu. He was one of the leading print artists of his time, however, playing a role in the development of *nishiki-e* (brocade pictures). Harunobu produced 700 *nishiki-e* in his lifetime, many of which were portraits of delicate, beautiful women.

**Assessment Options**  
**Teacher** Have groups of students create a dialogue between Dorothea Lange and another artist with whom they are familiar, in which the artists discuss their role as recorders, addressing such questions as the following: *What medium, if any, is the best to use when recording daily life? What is important to think about when making an artwork to record the way people live and work? What kinds of subject matter should an artist include when recording daily life?*  
**Evaluation Criteria**  
• Students explain how artists use a variety of media to record people's daily lives.  
• Students identify what aspects of daily life each artist depicted and explain the choices such artists made.

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Lesson 2.1 Exploring the Unit Theme: Recording Daily Life 37

## Studio Evaluation Criteria

What to look for in finished studio work for this lesson. Share criteria with students at the start of the studio activity to set clear expectations.

## Supplies

A quick list of basic materials needed for the Studio Time activity.

## Create: Studio Time

Background and support for the initiation of the studio activity.

## Teaching Options

### Differentiated Instruction

Additional or alternate activities for your advanced or special needs students, Spanish-speakers, English language learners, or those who need extra help.

### Interdisciplinary Connections

Help students see parallels between art and language arts, performing arts, and other curricular areas.

### Teaching Through Inquiry

Exercises in art criticism, art history, aesthetics, and art production engage students in careful analysis of artworks, styles, media, and the world around them.

## Close

Questions and short exercises help students retain what they've learned and apply it to their lives.

## Check Your Understanding

Possible answers to questions in the student text.

# Lesson 2: Skills and Techniques

This 4-page lesson gives students hands-on experience with a vital technique, major art form, or basic skill. Careful observation and practice are emphasized. A Studio Time lesson and assessment are always included.

Teacher Edition, A Personal Journey, Unit 2

**2.2 Skills and Techniques**  
Shading

**Strand 1**  
Thinking and working as artists, we can observe, select, and record what we see.

**PREPARE**

**Pacing**  
Two 45-minute periods; one to consider text and images and for drawing.

**Objectives**  
Students will:

- Identify hatching and crosshatching, stippling, and blending techniques to create the illusion of three-dimensional form.
- Understand that artists choose to use different techniques to create value and achieve desired effects.
- Use various shading techniques to draw a still life.

**Vocabulary**  
**blending (mezcla)** A shading technique in which the artist rubs from dark to light to create a gradual change in value.  
**contrast (contraste)** The use of strong differences between values.  
**crosshatching (sombreado cruzado)** A shading technique created by using crossed parallel lines.  
**hatching (sombreado)** A shading technique created by using closely spaced, parallel lines.  
**highlights (luzes)** The area on a form that reflects the most light.  
**shading (sombreado)** Darkened areas, or shadows, on an object.  
**stippling (punteado)** A shading technique that uses patterns of dots to create values and gradual changes in values.  
**value (valor)** Lightness or darkness of a color.

**TEACH**

**Engage**  
Demonstrate shading techniques with pencil, charcoal, or felt-tip pen.

**Read the Text**  
Have students read about shading techniques. Print out that artists use these to suggest depth and form in their artworks.

**2.2 Skills and Techniques**  
**Shading**

**Creating the Illusion of Form** Have you ever noticed how some artists can draw objects, buildings, and people so that they look three-dimensional, even though they are drawing on a flat surface? One way that artists create the illusion of a three-dimensional form is through shading techniques.

**Value** refers to the lightness or darkness of a color. Artists use value, or various tones of a color, to create the illusion of three-dimensional forms.

**Shading** refers to the darkened areas, or shadows, on an object. **Highlights** refer to the area on a form that reflects the most light. Artists who are making a realistic drawing think about the actual or suggested light source to decide where to use shading, or darker values, and where to use highlights, or lighter values. **Contrast** is the use of strong differences between values.

Shading techniques, such as hatching, crosshatching, stippling, and blending, allow artists to create gradual changes between light and dark areas. Artists use different tools for different techniques. As an artist, you should learn which tools are best for which techniques and effects.

**Hatching and Crosshatching**  
**Hatching** is created by using closely spaced, parallel lines. When the lines are placed close together, they create a dark area. When they are placed farther apart, they create a lighter area.  
**Crosshatching** is created by using crossed parallel lines. Crosshatched lines go in two different directions. When small hatching, an artist begins by creating hatched lines. Then the artist crosses them with another set of lines.

**Observe** Look for examples of hatching and crosshatching in *Untitled*. Notice how the artist created lighter and darker areas. The closer together the lines are, the darker the shading becomes.

**Tools:** Fine-tipped drawing tools, such as pencils, markers, and a pen and ink.

**Practice: Hatching and Crosshatching**  
Practicing both hatching and crosshatching techniques creates shadows and highlights on an object.

- Try using different tools, such as pencils and markers. How does each tool change the effect?

**Explore the Art**  
**Fig. 2-8** Guide a discussion with students. **Ask:** Why do hatching and crosshatching work well to show the cat's fur in the drawing? (Above where the fur is dark and where it is light, looks similar to real fur texture.)

**Practice**  
Guide students to practice hatching and crosshatching techniques. Help students identify the highlights and shadows on objects around the classroom. On the board, demonstrate how to create shadows by using lines that are close together and how to create highlights by using lines that are far apart.

**Safety Note**  
For preserving charcoal drawings, use fixative or hairspray only in well-ventilated areas.

**Read the Text**  
Have students read about stippling and blending as shading techniques. Then, ask students to compare the two techniques.

**Explore the Art**  
Lead a class discussion about the artwork and its caption. A possible answer to the caption question is below.

**TEACHING OPTIONS**

**Lesson Resources**  
Resource Masters:  
Finder Cards: 2.2  
A Closer Look: 2.2  
Find Out More: 2.2  
Assessment Master: 2.2

**Teaching Through Inquiry**  
**Art Criticism** Challenge students to find examples of drawings in this book that use hatching, crosshatching, stippling, or blending techniques. For each example, ask students to identify which techniques are used and to describe how the artist created value tones. Have students share their findings with the class.

**More About ...**  
**Pencil** As we know them—graphite encased in wood—were invented in England during the 1600s. A little more than one hundred years later, Nicolas-Jacques Conte discovered that varying amounts of clay could be mixed with graphite and fired to create a range of hard and soft pencils. Today, pencils are measured from soft (dark, B) to very hard (light, 9H).

**Vocabulary Connection**  
**Apply** Have students locate another piece of artwork from their textbook that utilizes highlighting and shading techniques. Then have students use the vocabulary words from this lesson to describe their chosen artwork in one or two sentences.

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Level 2.2 Skills and Techniques Shading 39

## Prepare

Everything you need to get ready for the lesson: suggested pacing, objectives, and vocabulary.

## Engage

Activate students' prior knowledge and introduce the lesson theme and concepts through quick, middle school-friendly activities. Related questions are designed to make lesson concepts relevant to students.

## Teaching Options

**Color Coding** Color coding helps you find the options you prefer quickly.

**Brown** titles indicate resource lists.

**Green** titles are connections to Language Arts, Reading Comprehension, Grammar, Vocabulary, or Writing Process.

**Purple** titles are assessment options.

**Dark Blue** titles indicate inquiry, art history, artist background, or other general topics.

## Practice

Brief, focused exercises help familiarize students with media, techniques, and processes they will use throughout the unit and the year. Before practice begins, the text prompts students to observe artwork on the page and acquaint themselves with the tools they'll be using.

Fig. 2-9 many dots close together make dark areas, few or no dots make lighter areas

**Practice**

Guide students to practice stippling and blending. Have students use the same tool for stippling and blending. Then have them try different tools for each technique. Ask students to compare the effect that different tools create and explain which tool works best for each technique.

**Supplies**

- objects of interest
- 12" x 18" sketch paper
- pencils, charcoal, or fine-point felt-tip pens
- erasers
- fixative (optional)

**Create: Studio Time**

Allow students to work in small groups to create still life arrangements. Have students light one side of the arrangement with a spotlight, flashlight, or natural daylight.

With pencils, charcoal, or pens, have students lightly sketch the whole arrangement before adding details. Remind them to create a range of values.

**Studio Evaluation Criteria**

- ✓ Student drawing effectively uses hatching, crosshatching, stippling, or blending techniques.
- ✓ Student drawing creates the illusion of three-dimensional form.

2.2 **Continued**

Fig. 2-10



**Stippling** uses patterns of dots to create values and gradual changes in values.

**Observe** Find examples of light and dark values in Fig. 2-10. Notice how the closer the dots are, the darker the value.

**Tools:** Fine-tipped drawing tools, such as pencils, markers, and a pen and ink.

**Practice: Stippling**

- Begin with wide spaces between the dots.
- Then gradually add more dots.
- Now use the stipple technique to practice drawing an object.

**Blending** is a shading technique in which you rub from dark to light to create a gradual change in value.

**Observe** Look at this example of blending. How do the techniques help to create the illusion of three-dimensional forms?

**Tools:** A soft drawing tool, such as a soft lead pencil, charcoal, or colored chalk.

**Studio Time**

**Illusion of Three-Dimensional Forms**

Create a drawing of an arrangement of interesting objects.

- Choose the appropriate drawing tools for the techniques that you will use. Try to achieve a full range of value in your drawing. Reflect on the range of values you were able to show in your drawing.

Draw the arrangement using any one of the techniques described in this lesson. Remember that you will use those shading techniques to create the illusion of three-dimensional forms.



**Practice: Blending**

- Using one tool is a line, create an area of color on drawing paper.
- Rub the area with your fingers, a tissue, or a cotton wash.
- Work from dark to light to show a gradual change in value.
- Then choose one of the tools and create a practice drawing of an object.
- Try using an eraser to create highlights.

**Check Your Understanding**

1. Explain how you would use each shading technique to create light and dark values.
2. Compare and contrast two paintings in this unit that have the illusion of three dimensions. How are the techniques that the artists used to create depth similar? How are they different? Why does creating the illusion of form make artworks seem more realistic?

**ASSESS**

1. **Shading** Students identify hatching and crosshatching, stippling, and blending techniques to create the illusion of three-dimensional form.
2. **Creating the Illusion of Form** Students understand that artists choose to use different techniques to create value and achieve desired effects.
3. **Illusion of Three-Dimensional Forms** See Studio Evaluation Criteria.

**CLOSE**

Encourage students to notice how light and dark values as well as shading techniques are used in everyday items, such as posters and food cartons.

**Check Your Understanding**

**Possible Answers**

1. Use hatching to create dark values by drawing parallel lines close together. Make light values by placing parallel lines far apart. Cross these lines to use crosshatching. Stippling means drawing dots very close together for dark values and drawing them farther apart for light values. Fill in a dark area and then blend it so that it would become lighter at the edges and make lighter values.
2. The Letter Reader in Lesson 4 and The Lesson in Lesson 5 are similar because they both used highlighting and shading techniques to create depth. They are different because The Letter Reader really focuses on the three-dimensional form of the people while The Lesson focuses on the three-dimensional setting by showing the angles of the walls, floor, door, and table.
3. The illusion of form makes artwork seem more realistic because we live in a three-dimensional world. It helps us recognize and identify things shown in the artwork.

**TEACHING OPTIONS**

**Differentiated Instruction**

**Extra Help** Help students understand that an illusion is a thing people see in a way that is different from what it really is. On the board, draw two overlapping squares and connect the corners with lines to create the illusion of a cube. Describe that this picture is an illusion because it looks three-dimensional, but really it is flat.

**Spanish Speakers** The word *gradual* is a cognate in Spanish (*gradual*) although in Spanish the accent is on the last syllable.

**English Language Learners** Demonstrate for English language learners the meaning of *cross-hatching* by drawing a cross on the board. Explain that this is often at the beginning of words that mean one thing goes through, or crosses, another. Examples include *crossroads* and *crossword puzzle*.

**About the Artist**

**Grant Wood (1891-1942)** was born on a small farm in Iowa. From a very early age, Wood showed interest in art and farm life. After graduating from high school in 1910, he took art classes, taught art, made jewelry, learned carpentry, and decorated people's houses. Although a largely self-trained artist, Wood spent time in Europe studying art. While there, he decided to paint subjects he knew and loved, using the simple ideas of the old European masters. Wood's paintings show the love he had for the people and customs of the midwestern United States. His most well-known painting is *American Gothic*, which shows a farmer and his wife in front of a farmhouse. Wood also painted pictures of American legends, designed the largest stained-glass window ever made, and started an art colony.

**Differentiated Instruction**

**Advanced** Have students photograph a day in the life of their school or their own life. Ask them to record the time that each photograph was taken and to write a caption for each. Make a chronological display of the photographs and captions.

**Assessment Options**

**Teacher** Have students make four drawings of a simple object, using a different shading technique (hatching, crosshatching, stippling, blending) in each. Direct students to label each drawing's technique.

**Evaluation Criteria** The four drawings should show that the student understands and can properly identify and recreate the shading techniques.

**Create: Studio Time**

Get students started on the studio activity that accompanies this lesson. The activity makes use of the skills students have practiced during the lesson.

**Studio Evaluation Criteria**

Reminders of what to look for in students' finished artworks.

**Teaching Options Assessment**

Choose from teacher-based, peer-based, or self-assessment techniques to determine how well students understand the lesson's concepts.

**Check Your Understanding**

Answers to the end-of-lesson assessment are provided here.

# Lesson 3: Studio Exploration

Each strand ends with a Studio Exploration. The 4-page studios provide cumulative reinforcement and exploration of lesson concepts. A 5-step studio process guides students through the creative process.

Teacher Edition, *A Personal Journey*, Unit 2

**2.3 Studio Exploration—Drawing**  
Recording My Daily Life

**Strand 1**

Thinking and working as artists, we can observe, select, and record what we see.

**PREPARE**

Two 45-minute periods: one to consider text and images and plan, one to create a drawing

**Objectives**

Students will:

- Understand that when recording daily life, artists make choices about what to record and how to show it.
- Compare and contrast artworks in terms of what the artist has included and excluded to record daily life.
- Complete a drawing, based on a series of sketches, to record a daily-life moment.

**Supplies**

- sketch paper
- pencil and eraser
- drawing paper
- paper strips or Lo for viewfinders

**TEACH**

**Engage**

Take the class to the lunchroom or another school location to observe people in everyday activities. Guide a discussion with the class about the details that are essential to the activity. Ask students how those details relate to what they might want to show about the event in an artwork.

**2.3 Studio Exploration—Drawing**

**Recording My Daily Life**

**Studio Background**

Dorothea Lange said that she lived a “visual life.” As she went about her daily routine, she paid attention to what she saw happening around her. What do you see happening when you go out into the world each day?

**In this studio exploration, you will create a drawing that records a scene from your daily life.** When you leave your home, look around. Notice people’s activities, gestures, and body positions. Be aware of settings—the objects, buildings, or scenery that you see. Think of ways to show these details in your drawing.

**You Will Need**

- sketch paper
- pencil
- eraser
- drawing paper

**Plan and Practice**

- Reinforce on paper or with a classmate a list of possible images from your daily life.
- Choose one that you can visualize well enough to draw.
- Will your drawing be horizontal or vertical?

**Things to remember:**

- Fill the page with your drawing.
- Use shading techniques to give the illusion of three dimensions.
- Pay attention to your light source and light and dark values. Where will you place highlights?

**Inspiration from Our World**



**Inspiration from Art**

Dorothea Lange was known for her “compassionate eye,” and her ability to capture an image that could communicate the plight or hardships of others. She almost always had her camera with her, but she didn’t photograph everything she saw. She carefully observed the world and selected scenes that she thought were important to record.

She often shot more than one photograph of a scene. Sometimes she stood back and shot from a distance, and then moved in for closer views.

She chose those photographs that best captured the message that she was trying to convey. In the darkness where she developed her film, she would decide how to crop, or frame, each image to eliminate some parts and emphasize others.

When Lange came upon Nettie Featherston and her three children (Figs. 2-11 and 2-12), the strong and determined mother had just sold her car to buy food. Lange took six photographs, moving closer for each image.



**Fig. 2-11** Compare this image with Fig. 2-12, which photograph do you think is most effective? Explain your choice.

**Fig. 2-12** Dorothea Lange, *Nettie Featherston and Her Three Children*, 1936. Original in the collection of the Library of Congress.

**Unit 2 Artists Are Recorders** 43

**Read the Text**

Guide a class discussion about what students see happening when they go out into the world each day. Brainstorm events or scenes from the world. Then choose one scene as an example and discuss the important details of that scene.

**Explore the Images**

**Inspiration from Our World** Discuss the three images on page 42. Have volunteers describe the daily-life event that each image shows. Ask students what the activities, gestures, and body positions tell about the people in the photographs.

**Inspiration from Art** Lead a class discussion about the artwork and its caption. A possible answer to the caption question is below.

**Fig. 2-11** This photograph is more dramatic because it shows the children’s faces, their poor surroundings, and an empty food plate.

**Create: Studio Exploration**

**Step 1: Plan and Practice**

Have students work individually or with a partner to brainstorm possible daily-life scenes that are familiar to them. Encourage students to think about who is in the scene, what the scene shows, where and when it takes place, and how students feel about the scene.

**Studio Evaluation Criteria**

- Student drawing demonstrates cropping an image to achieve either a close-up or faraway view.
- Student drawing uses a variety of shading techniques to create the illusion of three dimensions.
- Student drawing shows attention to the light source and light and dark values.

**Lesson Resources**

Resource Masters: Studio Master: 2.3 Studio Reflection: 2.3

**Teaching Through Inquiry**

**Compare and Contrast** Dorothea Lange carefully selected the photographs she took with the purpose of recording the lives of her subjects. The photograph in Fig. 2-11 was taken during the Great Depression. Have students compare and contrast *Nettie Featherston and Her Three Children* with another photograph from a different time period—during the Civil War, American Revolution, Civil Rights Movement, etc. Students should note the emotions that are created while viewing the photographs and how those emotions are created through shading and value contrasts.

**More About ...**

**Digital Photographs** Unlike film-based photographs, such as those that Lange created, digital photographs are not processed in a darkroom. Beyond the cost of a digital camera, such photographs can save money and time. Digital news photographs transmitted by telephone lines or wireless connections can arrive in distant newspaper offices within minutes. Special-occasion and family digital snapshots can be uploaded to the Web so that more people may share such images more quickly. Digital photos, via radio signals from probes and orbiting instruments, have even been received from other planets, such as the images from the 1997 Mars Pathfinder mission.

**About the Artist**

**Dorothea Lange** See pages 94–95 for more information about this artist.

## Prepare

Everything you need to get ready for a meaningful studio experience is here, including timing, objectives, supplies, and vocabulary.

## Studio Background

This section introduces students to the basic concepts and expectations of the Studio Exploration, suggests possible ideas, and lists the materials students will be using.

## Art Form

The art form used in the Studio Exploration is clearly stated at the top of the student page for easy reference.

## Explore the Images

Use the images labeled Inspiration from Our World to help link the studio art concepts to scenes or objects students understand. Discussion questions in the Teacher Edition help focus students on how these images relate to the Studio Exploration.

## Create: Studio Exploration

Step-by-step support for the students’ creative process begins on this first spread and continues on the second spread.

### Step 1: Plan and Practice

Planning suggestions help students think carefully before they begin, and prevent rushing through the Studio Exploration.

## Step-by-Step Illustrations

Clear illustrations help clarify studio techniques and strategies.

**Step 2 Begin to Create**

To make a viewfinder, cut two L-shapes from a sheet of copy paper. Demonstrate how these shapes may be moved together and apart to form larger or smaller rectangles to crop an image.

**Step 3 Revise**

Encourage students to review and revise their drawing. Remind them that this drawing should show shadows and highlights and give the illusion of three dimensions. They might choose to add or delete details. Have students write in their sketchbook about any revisions they made and why they made them.

**Step 4 Add Finishing Touches**

Look briefly at each student's drawing while they are completing it. Provide suggestions about where they might use contrast to help direct the viewer's attention, what details they might be missing, and what details might not be needed.

**Step 5 Share and Reflect**

Have students share their original sketches and finished drawings in small groups. Encourage them to discuss what subject matter they chose and how they chose to show it, how they decided on a particular sketch, and why they chose to include or exclude some parts. Students should provide feedback to one another, including what they like about each drawing and what they think might be improved.

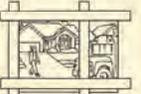
**2.3 Studio Exploration** Continued

**Step 2 Begin to Create**

- Experiment with different sketches of your subject. Then choose one that you want to refine using shading techniques.



- Will you show lots of details, or will you focus on the overall shapes and forms?
- Decide whether you want to show your subject up close or from a distance.
- Try using strips of paper to frame, or crop, your sketches. Cropping to the outside edges of a sketch can give you a distance view. Cropping to a smaller part of a sketch can give you a close-up view.



Look at all of your sketches and cropping ideas before selecting an image for your final drawing.

**As you work on your drawing, pay particular attention to value—light and dark areas. Where will you place shadows? Where will you place highlights?**

**Step 3 Revise**

**Did you remember to:**

- Fill the page with your drawing?
- Use shading techniques to give the illusion of three dimensions?
- Pay attention to your light source and light and dark values to show shadows and highlights?

Adjust your work if necessary. In your sketchbook, make a note of your revisions and why you made them.

**Step 4 Add Finishing Touches**

- If you want to give special attention to a part of your drawing, use contrast, or big differences in value, to help direct the viewer's attention.

**Step 5 Share and Reflect**

- Share your finished drawing, along with your original sketches, with a group of classmates.
- Talk about your subject matter, and why you chose to show it the way you did.
- Take turns telling why you chose a particular sketch.

**Make sure to talk about your decisions to include some parts or exclude other parts.**

**Reflect on what you learned in this studio that you could apply to another art form, such as painting or photography.**

**ASSESS**

- Artistic Choices** Students understand that when recording daily life, artists make choices about what to record and how to show it.
- Deciding What to Show** Students compare and contrast artworks in terms of what the artist has included and excluded to record daily life.
- Recording My Daily Life** See Studio Evaluation Criteria and Studio Exploration Rubric.

**CLOSE**

Encourage students to look for interesting aspects of daily life and list them in their sketchbook as ideas for future artworks.

**Art Criticism**

**Possible Answers**

**Describe** motorcycles, person, helmet, house, windows

**Analyze** The artist used blending. The light values are in the windows and on the motorcycle the person is riding. The dark values are on the other motorcycle and the ground.

**Interpret** The artist chose to show someone getting home because this is probably a common scene from their daily life.

**Evaluate** This artwork effectively creates the illusion of three dimensions. The person and motorcycles look closer than the house.

**TEACHING OPTIONS**

Teaching Through Inquiry	Writing Process Connection	Music Connection	Differentiated Instruction
<p><b>Studio</b> With a viewfinder, have students crop family photographs so as to record different aspects of living in today's world. Students may, for instance, crop a photo of a family having a meal, to focus on the food we eat, the relationships we have with others, or the clothes we wear. Ask students to create a title and a caption for each cropped image. Invite students to share and discuss their work within small groups.</p>	<p><b>Prewriting</b> Point out to students that artists and writers both plan what they will illustrate or write before they begin a project. The writer might make notes about plot and characters before writing a short story. The artist arranges tools, collects materials, and plans or sketches before working on a finished artwork.</p>	<p><b>The Great Depression</b> Music from the Depression era told of the struggles and hardships people faced or offered hope for the future. Find music from the Depression era, such as <i>Swanee Cave</i> by Spence and <i>Dime</i> by Judy Vallee. Have students listen to the music and describe what they hear. Is it a song of despair or exuberance?</p>	<p><b>Advanced</b> Have students create a presentation for their drawing. Students should explain their choice of subject matter and how it represents a recording of daily life. Allow students a chance to make their presentations to the class.</p> <p><b>Extra Help</b> Using a light source in the classroom, help students notice where the shadows and highlights are on the nearby objects. Then change the position of the light source and have students point out where the shadows and highlights are now.</p> <p><b>Special Needs: Physically Challenged</b> For students who are unable to complete a drawing, allow them to describe their idea for a drawing. Have them explain the details of the scene, including where the shadows would appear.</p>

## Create: Studio Exploration

These strategies help students work through the 5-step creative process.

**Step 2: Begin to Create** Clear illustrations outline the major steps in the process.

**Step 3: Revise** Things to Remember checklist makes omission less likely. It prompts students to slow down, look at their work more carefully, and make adjustments to match expectations.

**Step 4: Add Finishing Touches** Coach students through the addition of crucial details and emphasize good artistry.

**Step 5: Share and Reflect** Strategies for encouraging discussion, analysis, the use of appropriate art vocabulary, and planning for future art-making.

## Assess

Guidelines for a quick, informal assessment of lesson objectives.

**Note:** A complete Studio Exploration Rubric is available at the end of each unit.

## Close

Suggestions for ways to help students retain and expand upon what they've learned.

## Art Criticism

Art Criticism based on student artwork provides students with a safe model for peer revision and assessment. Large, well-crafted student work offers inspiration and motivation. Possible answers to Art Criticism questions are available at point of use.

# Lesson 4: Art History and Traditions

These lessons explore the unit theme in the context of history.

Teacher Edition, A Personal Journey, Unit 2

**2.4 Art History and Traditions**  
Genre Scenes of Daily Life

**Strand 2**

Thinking and working as artists, we can investigate and consider historical precedents and global interpretations as a way of getting ideas for art about daily life.

**PREPARE**

**Pacing**  
Two or three 45-minute periods; one to consider text and images; one or two to sketch objects and create final artwork.

**Objectives**  
Students will:

- Provide examples of genre scenes as documents of daily life.
- Explain why photographs are important records of daily life.
- Create a drawing that records a daily-life activity from the past.

**Vocabulary**  
**genre scene (escena costumbrista)** A scene that shows people doing ordinary activities at work and at play.

**Harlem Renaissance (Renacimiento de Harlem)** An era during the 1920s and 1930s in Harlem, when there was a renewal of the creative and intellectual contributions of African Americans.

**Installation art (arte de instalación)** A temporary exhibit, large in scale, which includes both two- and three-dimensional objects.

**2.4 Art History and Traditions**  
**Genre Scenes of Daily Life**

We can learn a lot about the way people live, work, and play just by looking at artworks. Throughout history, artists have recorded the daily life activities of the people around them. Art historians call such artworks genre scenes. **Genre scenes** are artworks that show people doing ordinary activities at work and at play.

From artworks, we know about work in ancient Egypt and games in ancient Greece. We also have some idea of what the interior of people's homes looked like in Holland in the 1600s. Since the invention of photography in the late 1800s, some artists have also used cameras to record daily life.



**Fig. 2-14** *Woman in Red* by J.M.W. Turner, 1812. Oil on canvas. The National Gallery, London.



**Fig. 2-15** *Woman in White* by James VanDerZee, 1920s. Photograph. The Museum of Modern Art, New York.



**Fig. 2-16** *Woman in White* by James VanDerZee, 1920s. Photograph. The Museum of Modern Art, New York.

**TEACH**

**engage**  
Have students think about a room in their school or home. **Ask:** What is on the walls, the floor, and the ceiling? If people 100 years from now were to see a photograph of the room, what could they conclude about your life?

**Read the Text**  
**Ask:** What are genre scenes? Why is Mary Ellen Mark considered a contemporary genre artist?

**Explore the Art**  
Lead a class discussion about each artwork and its caption. Possible answers to the caption questions are below.

**Fig. 2-14** women's dresses and the walls; the window is the light source.

**Fig. 2-15** contrast between the dark walls and floor and the light tablecloth and woman; Miss Susie Porter is the center of interest.

**Fig. 2-16** This image is informal because the people are not posed for the picture. The dark values are in the background and the light values are on the people.

**Using the Time Line**  
**Ask:** How many years separate the artworks shown in this lesson? Point out that VanDerZee photographed Miss Susie Porter during World War I. Then have students give examples of inventions that record daily life and were invented after the videotape recorder in 1951. Guide a discussion about these new inventions and their impact on how artists record daily life.

**TEACHING OPTIONS**

**Lesson Resources**

Resource Masters  
Names to Know: 2.4  
A Closer Look: 2.4  
Find Out More: 2.4  
Assessment Master: 2.4

**Teaching Through Inquiry**

**Art History** Have students work in small groups to compose a letter from the woman in the Merisa painting to the woman in the VanDerZee photograph. Instruct students to include in their letters detailed descriptions of each woman's clothing and décor of her home. Instruct students to read their letters aloud. Then discuss the importance of paying attention to small details when looking at a work of art and how they provide clues to the time and place depicted in the artwork.

**About the Artists**

**Gabriel Metsu (1629-1667)** was a Dutch painter. He painted the appealing aspects of middle class Dutch life with skillful taste in color and tone.

**James VanDerZee (1886-1968)** photographed well-known African Americans including Langston Hughes, Marcus Garvey, and Duke Ellington. VanDerZee's photographs have been the subject of many exhibitions.

**Mary Ellen Mark (born 1940)** is a documentary photographer. Her work acknowledges the humanity of those people on the edges of society.

**More About . . .**

**Harlem Renaissance:** The Harlem Renaissance was a flowering of African-American literature and art during the 1920s and 1930s in New York City's Harlem area. As African Americans from the rural South migrated to the urban, industrial North between 1914 and 1918, many settled in Harlem. Artists Aaron Douglas, Palmer Hayden, William H. Johnson, Augusta Savage, and James VanDerZee were joined by jazz musicians, poets, and writers, including Langston Hughes and Jean Toomer. As the Great Depression began, the Harlem Renaissance faded.

**Strand 2**  
With this lesson, a new strand begins, culminating in a Studio Exploration.

**Time Line**  
Significant theme-related events engage students. Artwork from the lesson is identified and placed in context along the time line.

**Prepare Vocabulary**  
Learn the art terms associated with particular art styles, movements, and time periods.

**Teaching Options Lesson Resources**  
Check the maps, artist biographies, reproducible activities, and assessment materials that supplement the text.

**Teaching Through Inquiry**  
Art history, criticism, and aesthetics activities help reinforce text concepts.

**About the Artist**  
Background about artists mentioned in the text provide you with additional teaching approaches.

**Using the Time Line**  
The Teacher Edition includes strategies for meaningful use of the time line.

**Teach Read the Text**  
Explore art styles and movements highlighted in the text. Lively, informative text focuses on major artists and events.

**Explore the Art**  
Vibrant fine art brings the period, style, or theme alive for students.

# Supplies

Be prepared with point-of-use lists of necessary materials and tools for Studio Time.

# Assess

Evaluate understanding of both text content and the Studio Time art activity.

**Read the Text**  
**Ask:** What does Whitfield Lovell document in his art? (rural life of the past) How is this different from VanDerZee's art? (VanDerZee documented city life.)

**Explore the Art**  
Lead a class discussion about each artwork and its caption. Possible answers to the caption questions are below.

**Fig. 2-17** Students may point out the people in objects.

**Fig. 2-18** so the shading on the people he drew would match the lighting of the room

**Supplies**

- recycled newspapers and magazines
- students' family photographs
- drawing paper
- pencils
- scissors

**Create: Studio Time**  
Suggest to students that they create emphasis by using strong contrasts in value. Have students title their drawing and write a paragraph explaining its meaning.

**Studio Evaluation Criteria**

- Student drawings effectively capture a daily-life scene from the past.
- Students use contrasts in value to create emphasis.

**2.4 Continued**

**Installations as Temporary Records**  
Some artists use installation art to document daily life. **Installation art** is usually a temporary exhibit, large in scale, which includes both two- and three-dimensional objects.

Artists create installations with real objects in a section of a museum or gallery, because installations are usually temporary, a photograph of the installation often becomes the permanent record of the artist's creation.

**Fig. 2-17** and **Fig. 2-18** show two different views of *Whisper from the Walls*, an installation created by Whitfield Lovell. Study Lovell's use of value in his charcoal drawings of people in **Fig. 2-17**.

Lovell's control of the dark and light values makes the people in his drawings seem like ghosts coming through the walls. He also uses carefully placed spotlights to create contrast between highlights and shadows.



**Check Your Understanding**

- What are genre scenes?
- Compare and contrast the people and objects in *Whisper from the Walls* with the people and objects shown in *The Letter Reader* on page 96.
- Why is photography a good way to document daily life?

**Studio Time**

**Records of the Past**  
Make a drawing showing what daily life was like in the past.

- Use a family photograph or magazine cutout as inspiration, or use it as part of your artwork.
- What people and objects will you include?
- What kind of background setting will you draw?
- You may choose to add color to your drawing when it is finished.

Reflect on words your drawing shows the past.

**Fig. 2-18** *Whisper from the Walls* (2009) by Whitfield Lovell. Oil on canvas. 100 cm x 100 cm. © Whitfield Lovell. All rights reserved. Photo by the artist. Photo by the artist. Photo by the artist.

**Fig. 2-17** *Whisper from the Walls* (2009) by Whitfield Lovell. Oil on canvas. 100 cm x 100 cm. © Whitfield Lovell. All rights reserved. Photo by the artist. Photo by the artist. Photo by the artist.

**ASSESS**

- Genre Scenes of Daily Life** Students provide examples of genre scenes as documents of daily life.
- Contemporary Approaches** Students explain why photographs are important records of daily life.
- Records of the Past** See Studio Evaluation Criteria.

**CLOSE**

Encourage students to look for important details in people's dress, in furnishings, and in what people have on the wall that tell us a story about them and their lives.

**Check Your Understanding**

**Possible Answers**

- Genre scenes are scenes of people doing everyday things, like working or playing.
- The people in both *The Letter Reader* and *Whisper from the Walls* include women, and both rooms have furniture and small rugs. *The Letter Reader* shows many curtains and a tile floor, while *Whisper from the Walls* shows wood floors and barren walls. The differences in the women's facial expressions and clothing suggests that the women in *Whisper from the Walls* leads a more difficult life than the women in *The Letter Reader*.
- Photography allows you to document the action as it is occurring, before it changes.

**TEACHING OPTIONS**

**Differentiated Instruction**  
**Advanced** Have pairs of students discuss what each interior in this lesson could reveal about the person who either does or could inhabit it and how the artists used value, contrast, composition, and the like to convey mood. Have students think of a particular room from the eye of an artist depicting a genre scene. Ask them to describe the room—using color, value, composition, and so on—so as to communicate something about themselves. Have partners discuss each other's work and allow time for students to make alterations afterward.

**More About the Artist**  
**Whitfield Lovell (born 1959)** Lovell's art training began when he was a student at the High School of Music and Art. While traveling in Europe, he decided painting would be his primary focus. His exposure to the layering and multiple imaging techniques available through printmaking led him to switch from oil paint to works on paper with a variety of wet and dry mediums. His montages and installations document and pay homage to the passage of time and to the daily lives of anonymous African Americans. His work is inspired by personal experiences and uses images symbolically rather than narratively.

**Teaching Through Inquiry**  
**Art History** Have students work in small groups to list questions that they would like to ask Whitfield Lovell in an e-mail. Students may wish to know about the meaning of his work or how he comes up with his ideas. Suggest that the whole class review the questions and decide which two are the most important.

**Studio Option**  
Take students to a local historical museum to sketch objects from the past, or bring old daily-life items into class for students to sketch. Have students arrange the sketches into a composition and create an oil pastel or tempera painting from them.

**Assessment Options**  
**Teacher** Ask students each to make a list of at least five works of art in other units of the book that they consider to be records or documents of daily life. Have students give answers for each choice.  
**Peer** Display students' artworks. Have pairs of students work to provide written feedback on five of the artworks. (Ensure that each student's work receives at least one evaluation.) Instruct students to comment on the use of value, the choice of subject matter, and the overall quality of the drawing.

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## Studio Evaluation Criteria

Check a list of suggested expectations for the Studio Time lesson before students begin.

## Studio Time

Exemplary student work provides inspiration and motivation for students.

## Teaching Options

**Assessment Options** Multiple approaches to assessment—peer, self, and teacher-based—offer maximum flexibility.

**Studio Option** Explore other ways to reinforce or extend lesson concepts through hands-on activities.

## Close

Tips for summing up the lesson and reinforcing concepts.

## Check Your Understanding

Three questions check recall and synthesis of lesson concepts.

# Lesson 5: Global View

This lesson highlights a world culture and its traditions and art, exploring them within the context of the unit theme.

Teacher Edition, *A Personal Journey*, Unit 2

**2.5 Global View**  
Genre Paintings: Focus on Haiti

**Strand 2**

Thinking and working at artists, we can investigate and consider historical precedents and global interpretations as a way of getting ideas for art about daily life.

**PREPARE**

**Pacing**  
Four 45-minute periods: one to consider text and images; one to draw; two to paint

**Objectives**  
Students will:

- Explain various influences on Haitian art.
- Describe the subject matter of Haitian art.
- Use dark and light values in a painting of a daily-life activity.

**Vocabulary**  
**visual rhythm** (*ritmo visual*) An effect created when an artist repeats an element, such as color, line, or shape.

**2.5 Global View**  
Genre Paintings: Focus on Haiti

Daily scenes in Haitian art. These paintings are records of daily life in Haiti. Look at the three paintings on these pages. What scenes from daily life do you see in each painting?



**Fig. 2-20** *Philomé Obin, Sewing at Home, 1928*. Obin painted this scene in the 1920s, when Haiti was still recovering from the effects of the 1917-18 influenza pandemic.

**Fig. 2-21** *Georges Bazile, The Sky and the Trees, 1928*. Bazile painted this scene in the 1920s, when Haiti was still recovering from the effects of the 1917-18 influenza pandemic.

**Fig. 2-22** *Georges Bazile, The Grassy Fields, 1928*. Bazile painted this scene in the 1920s, when Haiti was still recovering from the effects of the 1917-18 influenza pandemic.

**Visual Rhythm** Look at Fig. 2-21 and 2-22. Notice how each has a sense of movement and rhythm. **Visual rhythm** is created when an artist repeats an element, such as a color, line, or shape. What elements are repeated in Fig. 2-20 and 2-22 to create a sense of visual rhythm?

**Visual Culture** Look for examples of visual rhetoric: signs, advertisements, and packaging. Remember that each cross is a combination of a form of packaging.

**Social Studies Connection**  
**Haiti** is a small country in the Caribbean's West Indies. It covers the western third of the island of Hispaniola. Christopher Columbus discovered a Spanish colony there in 1492. Most of Haiti's people are descendants of African slaves who had been brought to the island in the 1600s. In 1804, Haiti became a French colony. The country has been independent since 1810. Today, most of the people are farmers who grow such crops as coffee, corn, sugar cane, and vital.

**TEACH**

**Engage**  
If any students have visited or have relatives in Haiti, allow them to share their impressions of this country. Have students write those words to describe their initial impression of Haitian art. Compile a class list.

**Read the Text**  
Explain to students that throughout much of Haiti's history, the people who worked in the fields did not have an opportunity to learn to read and write. Instead, they created paintings to record their daily lives.

**Explore the Art**  
Lead a class discussion about each artwork and its caption. Possible answers to the caption questions are below.

**Fig. 2-20** It shows a woman at home with her children. She is sewing and tending to household chores. The house is rather bare.

**Fig. 2-21** The sky and tree-line show a gradual change in hues, but the clothes and building colors are bright and contrast. The people's movements show rhythm.

**Fig. 2-22** The grassy fields have light and dark areas, which adds rhythmic movement, and the repetition of the sheaves add rhythm.

**Using the Map**  
**Ask:** What countries are closest to Haiti? Since Haiti has a tropical climate, what type of plants would you expect to find on the island?

**Visual Culture**  
Have students look for examples of visual rhetoric in signs, advertisements, and packaging. Have volunteers describe how their examples repeat color, line, or shape to create visual rhythm.

**TEACHING OPTIONS**

Lesson Resources	Teaching Through Inquiry	Grammar Connection	About the Artists	Social Studies Connections
<p><b>Resource Masters</b></p> <ul style="list-style-type: none"> <li>A Closer Look: 2.5</li> <li>Final Out Note: 2.5</li> <li>Assessment Master: 2.5</li> </ul>	<p><b>Aesthetics</b> Explain to students that many of the artists who paint scenes of everyday life in Haiti are self-taught. Farmers, cooks, and plumbers all create artwork to keep records of daily life. Invite students to explain what they find appealing and unappealing about the work of unnamed artists. Invite students to discuss the advantages and disadvantages of trying to learn something on one's own.</p>	<p><b>Proper Nouns</b> This lesson includes many proper nouns, or nouns that name something particular. In pairs, have students scan the text for proper nouns and make a list. Encourage students to organize the proper nouns into categories. Examples can include names of people, cities, and countries.</p>	<p><b>Louverture Paillon (1914-1985)</b> was a Haitian painter born in the town of Les Cayes. Before painting art, he was trained in the Air Force in Port-au-Prince. Historical themes are popular in his artworks. He produced elaborate, animated compositions.</p> <p><b>Philomé Obin (1892-1986)</b> was one of Haiti's most influential painters. He is one of the founders of the Northern School of Painting. Obin supported himself while painting by working as a barber, bookkeeper, and clerk. His artworks included both genre and historical subject matter in a stylized, organized, and detailed presentation.</p> <p><b>Georges Bazile (1923-1965)</b> was born in Haiti. When he was 21, he became a stockbroker and maintenance worker for the Centre d'Art, a group that promoted Haitian artists. Within a short time, Bazile himself became a painter and created three murals in the Episcopal Cathedral of Sainte-Trinité in Port-au-Prince.</p>	<p><b>Haiti</b></p> <ul style="list-style-type: none"> <li>Share with students that Haiti means "land of mountains." Two-thirds of the country is mountains. Explain that coffee plants grow best in the mountains. Because of this, many Haitian farmers grow coffee to be sold to other countries, including the United States.</li> <li>Have students locate the Cap-Haïtien (Cap-Haïtien) and Port-au-Prince on the map. Discuss with students why the largest cities might be located near the coast. (Most people grow crops, so the crops are probably exported by boat to other countries from these coastal cities.)</li> </ul>

**Captions**  
Image captions include thought-provoking questions.

**Explore the Art**  
Image-specific discussions help students look more closely and observe more carefully.

**Using the Map**  
Tips and questioning strategies help hone skills in map-reading, inference, and critical thinking.

**Teaching Options**  
**Social Studies Connection**  
These activities encourage deeper understanding of the featured culture through collaborative work.

**Maps**  
The lesson includes two maps: a regional map showing countries, cities, and land forms related to the featured area, and a globe showing the featured culture's overall position.

**Visual Culture**  
Focused questions and a hands-on activity help make students aware of the images and designs that surround them nearly all the time. An emphasis on critical analysis helps students become more visually discriminating.

## Meet the Artist

Capsule biographies help bring featured artists to life for students.

**Read the Text**  
Have students read the text to learn about Inatace Alphonse and his art.

**Explore the Art**  
Lead a class discussion about each artwork and its caption. Possible answers to the caption questions are below.

**Fig. 2-23** Fig. 2-23 uses solid colors and Fig. 2-23 uses patterns, but both paintings use bright colors to depict Haitian life.

**Fig. 2-24** shading in the women's clothes

**2.5 Continued**

**Viewing Genre: Focus on Recalls**  
Nietzsche (Fig. 2-23 and 2-24) by Inatace Alphonse, a contemporary Haitian artist of genre scenes. First, look at each painting as a record of daily life in Haiti. What can you learn about life in Haiti by looking at these two paintings as records of Haitian life?

**Discovering the Artist's Intention**  
Next, look at each painting for examples of visual rhythm. Each of these two paintings captures the movement and action of the human figures on the canvas. Notice in Fig. 2-23 how the artist captures the hustle and bustle of people going about their daily activities. Look for examples of repeated colors, shapes, and lines in each artwork. These repeated elements create a sense of visual rhythm and movement.

Finally, look for examples of shading and highlights. Alphonse uses bright colors with strong highlights and carefully blended values in both images. Stud examples in each artwork of how this shading technique helps to create the illusion of three dimensions on a two-dimensional artwork.

**Check Your Understanding**

1. Find and describe examples of how the Haitian painters featured in this lesson used dark and light values to create the illusion of three-dimensional forms.
2. Find examples of visual rhythm in the artworks of two different Haitian artists in this lesson. Compare and contrast how each artist created a sense of movement and rhythm.
3. Compare and contrast the artworks of Inatace Alphonse with the artworks of the earlier artists in this lesson. How did each artist document daily life differently?

**Supplies**

- drawing paper
- pencil
- heavy piece of paper or board
- paints

**Meet Inatace Alphonse**

Alphonse was born in Port-au-Prince, the capital of Haiti. Alphonse's paintings, valued by collectors around the world, document his interest in capturing the movement and action of the human figures on canvas. One of his most famous paintings, *It's Time to Work*, captures the busy rhythms of everyday life in Haiti and features the quote: "I paint the Haiti of my childhood, everyone working together to help each other."

— Inatace Alphonse (born 1945)

**ASSESS**

1. **Genre Paintings: Focus on Haiti** Students explain various influences on Haitian art.
2. **Daily Scenes in Haitian Art** Students describe the subject matter of Haitian art.
3. **Record Your Daily Life** See Studio Evaluation Criteria.

**CLOSE**

Have students look for visual rhythm in their everyday life this week. Ask them to notice where they see repetition of color, line, or shape.

**Check Your Understanding**

**Possible Answers**

1. Obin used dark and light values of brown to make his trees appear three-dimensional. Basile also used dark and light values of brown to make both his trees and his men appear three-dimensional.
2. Basile and Obin both created a sense of movement and rhythm by painting many people in similar positions. Obin also used trees to create rhythm, unlike Basile. Basile used tools to create rhythm and movement, which Obin didn't do.
3. Unlike the earlier artists, Inatace Alphonse painted close-ups of people. None of the Haitian artists showed clear faces. They showed people's expressions through their body language. The earlier artists painted vague faces, but Inatace Alphonse did not paint faces at all, except for noses and mouths in profile.

**Create: Studio Time**

Have students brainstorm a list of everyday activities in the community, such as grocery shopping, working in local industries, or traffic moving through a busy intersection. After students draw a series of thumbnail sketches to plan their composition, have them draw their activity on a heavy piece of paper or board.

Demonstrate the mixing of paints to create a range of light and dark values to emphasize a subject. As students work, remind them to check the values in their painting. Guide students to consider the light source in their scene. **Ask:** Did you use contrast to help show different objects? Do objects appear three-dimensional? Would darkening or lightening areas make your art more effective?

**Studio Time**

Paint a scene from your daily life.

- To begin, choose a scene, make sketches, and plan your composition in pencil.
- Use dark and light values to create the illusion of three-dimensional objects on your color choices.

**Studio Evaluation Criteria**

- ✓ Student paintings show careful choices about subject matter, background, and details in a daily-life scene from the past.
- ✓ Student paintings demonstrate an understanding of using light and dark values to create the illusion of three dimensions.

**TEACHING OPTIONS**

**Music Connection**

**Cultural Instruments** Ask students to examine Coomb's *Communal Fieldwork* (Fig. 2-22) and identify what instrument she was playing in the background. Have students use the artist's drumbeat rhythm (repetition of figures and their tools, alternating light and dark areas) to tap out the sound of the drumbeat. Discuss how the drumbeat might have helped the workers. Then, discuss activities that students do in which a drumbeat could be helpful (consider sports, walking, and chores).

**Teaching Through Inquiry**

**Compare and Contrast** On the board, make a column for each artwork in this lesson. At the top of each column, write the title and name of the artist. Down the left side of the first column, list: subject matter, color, line, shape, texture, value. For each artwork, have students generate descriptive words for each listed item. Then, ask students to select two artworks and write comparative statements about them.

**More About the Artist**

**Inatace Alphonse (born 1945)** From Port-au-Prince, Haiti, Alphonse paints copies of island daily life in beautiful, bright colors. Self-taught, he moved his artistic focus from sculpting metal to painting on canvas.

**Assessment Options**

**Peer** Review with students the answers to the caption questions for each artwork in the lesson. Have students work in pairs to write and answer additional questions about the artworks.

**Self** Have students write a short description of their painting and comment on the light source and the decisions they made about placement of highlights and shadows. Ask students also to comment on what they think are the best features of their painting.

**Evaluation Criteria** Students' descriptions and critiques of their artwork and the artwork within the lesson should be thoughtful and focus on the light source, highlighting, and shadowing.

## Create: Studio Time

Carefully-crafted activities encourage students to respond to or acknowledge the art of the featured culture while creating art that is based in their own cultural traditions.

# Lesson 6: Studio Exploration

Lesson 6 is the unit's second Studio Exploration. It may incorporate skills and concepts learned in any of the preceding lessons in the unit. The four-page studios provide cumulative reinforcement and exploration of lesson concepts.

Teacher Edition, A Personal Journey, Unit 2

**2.6 Studio Exploration—Still Life Drawing**  
The Objects of My Life

**Strand 2**

Thinking and working as artists, we can investigate and consider historical precedents and global interpretations as a way of getting ideas for art about daily life.

**PREPARE**

**Pacing**  
Two or more 45-minute periods: one to consider text and images and plan; one to create a still life.

**Objectives**  
Students will:

- Explain how objects provide information about people's lives and times.
- Understand that Pop artists used everyday objects to make statements about contemporary life.
- Use a range of values in a still-life drawing.

**Vocabulary**  
**still life** (*stataleas muerta*) An arrangement of objects that are not alive and cannot move.

**Supplies**

- drawing paper
- pencil and eraser
- variety of objects
- markers, colored pencils, or pastels
- flashlight or other light source (optional)

**Pre-Studio Assignment**  
Ask students to bring in a sandwich bag containing three or more items that have special meaning to them.

**TEACH**

**Engage**  
Ask volunteers to tell what is in their book bags, pockets, and lockers. Discuss what these objects could reveal about their owner and his or her life.

**Read the Text**  
Have students read the text. **Ask:** What subjects did Pop artists usually feature in their art? Why do you think they did this?

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**2.6 Studio Exploration—Still Life Drawing**

**The Objects of My Life**

**Studio Background**  
If someone found your book bag and emptied its contents, what clues to your life would those contents provide? We rarely think about objects as historical records, but archaeologists and historians often rely on them as they piece together evidence of how people once lived.

**In this studio exploration, you will draw a still life that "says" something about you. A still life is an arrangement of objects that are not alive and cannot move. You will select and arrange objects that suggest who you are, how you live, and what you care about.**

You could choose items from home and school, such as knickknacks, a favorite cup, a book, or photographs. You may want to choose natural objects, such as shells, rocks, and twigs. Open up your imagination and find things that really tell about you.

**You Will Need**

- drawing paper
- pencil and eraser
- markers, colored pencils, or pastels
- variety of objects
- flashlight or other light source (optional)

**Step 1 Plan and Practice**

- You may want to choose objects you have with you, such as a book bag, or your shoes, or objects from the classroom.
- Think about how you might want to organize the objects. Will one object be the center of interest?

**Things to Remember:**

- Focus on the main shapes and forms first.
- Use value and contrast to direct the attention of your viewer.
- Use shading techniques to give the illusion of three dimensions.

**Inspiration from Art**  
Many artists choose to paint simple, ordinary objects from daily life. Pop artists of the 1960s often focused on everyday popular objects. These artists sometimes expressed a point of view about how daily life is surrounded by an ever-changing assortment of products to buy and use. Artist James Rosenquist sometimes layered his still-life objects. In other paintings, he painted objects individually around the canvas. Why do you think this artist chose to paint something as ordinary as dishes in a dish drainer?



**My dish drainer has the white dishes which attract my eyes and which others are better away!**  
James Rosenquist, *Dish Drainer*, 1962. Oil on canvas, 10 1/2 x 14 1/2 inches. Rosenquist Collection, New York, NY.

**Inspiration from Our World**



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**Explore the Images**

**Inspiration from Our World** Draw students' attention to the images on pages 54 and 55. Discuss what each object might say about the person it belongs to.

**Inspiration from Art** Lead a class discussion about the artwork and its caption. A possible answer to the caption question is below.

**Fig. 2-26** Overlapped shapes show that the ones in front are closer and the ones in back are further away.

**Create: Studio Exploration**

**Step 1 Plan and Practice**  
Before they draw, lead students to compare the relative sizes of their objects. Demonstrate quickly and lightly sketching the outlines of a whole still life before concentrating on the details of any one object.

**Studio Evaluation Criteria**

- Student still life drawings show an understanding of how objects can provide information about people's lives and times.
- Student still life drawings use a range of values to create the illusion of three dimensions.

**TEACHING OPTIONS**

Lesson Resources	Teaching Through Inquiry	More About the Artist	Differentiated Instruction
<p><b>Resource Masters</b></p> <p>Studio Masters 2.6</p> <p>Studio Reflection: 2.6</p> <p>A Closer Look: 2.6</p> <p>Find Out More: 2.6</p>	<p><b>Art History</b> <i>Dishes</i> was painted during the early 1960s and gives viewers clues about daily life at that time. Have students work in small groups to create a 5-minute presentation entitled, "How the 1960s Are (and Are Not)!" Students should examine the artwork and look for clues about life in the 1960s. For instance, the dish drainer suggests that dishwashers may not have been common in the early 1960s. Students might also do library or Internet research about the time period. For each of their findings, they should consider how life now is similar to and different from life in the 1960s. Ask student groups to present what they have learned.</p>	<p><b>James Rosenquist</b> (born 1933) Rosenquist worked as a billboard painter who began to create king-sized paintings on canvas. He uses many techniques of commercial and industrial artists, and he mimics the advertising style of art. His work has the feeling of Pop Art in its common subjects, but he combines many images into one framework. His work creates the impression of watching a dozen television commercials at once or zipping by several advertising billboards at a high rate of speed.</p>	<p><b>Advanced</b> Have students research Pop artists such as Andy Warhol, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, George Segal, and Claes Oldenburg to learn how they used everyday objects in their art. Have students create their own artwork of an ordinary item in the style of one of these artists.</p>

## Prepare

Everything you need to get ready for a meaningful studio experience is here, including timing, objectives, vocabulary, and supplies.

## Studio Background

This section introduces students to the basic concepts and expectations of the Studio Exploration, suggests possible ideas, and lists the materials students will be using.

## Teaching Options

This yellow-tinted section provides additional or alternative approaches, resources, background, and ideas to consider as you plan for this lesson.

**Lesson Resources** A list of available ancillary materials appropriate for this lesson.

**Differentiated Instruction** Strategies for adapting or extending the lesson for advanced, special needs, or other learners.

**More About...** Background on art, artists, techniques, materials, or processes helps make you an expert on the subject being taught.

## Things to Remember

Checklist helps students keep overall objectives and expectations for the a lesson in mind.

## Studio Evaluation Criteria

This helpful checklist provides reminders of what to look for in finished student artwork. **Note:** A complete Studio Exploration Rubric is available on the Unit Rubrics and Summative Assessment page.

## Assess

Guidelines for a quick, informal assessment of lesson objectives.

**Step 2 Begin to Create**  
Encourage students to experiment with different arrangements, perhaps by tipping over some objects or turning some upside down. If students must move their objects before completing their drawing, have them arrange the objects on boxes or boards and mark each object's location so that the same arrangement may be set up later.

Encourage students to use value contrasts to add drama to their still life and make their objects stand out from the background. Guide students to lightly indicate the main shadows before darkening them.

**Step 3 Revise**  
Encourage students to review and revise their drawing. Remind them that this still life should "say" something about them. Have students write about any revisions they made and why in their sketchbook.

**Step 4 Add Finishing Touches**  
Have students look at their drawings from a distance to help them identify any details they may want to add or see areas where additional shading might be helpful.

**Step 5 Share and Reflect**  
Have students share their finished drawings in small groups. Encourage them to discuss what they chose to show and why, how they used value and contrast to direct the viewer's attention, and what they would change about their drawing.

**Ask:** If art historians from the year 2100 saw this display of artworks, what could they learn about daily life today?

**2.6 Studio Exploration** *Continued*

**Step 2 Begin to Create**

- Begin by arranging your objects. As you decide where to place them, think about the parts of the arrangement that you want to emphasize in your drawing.
- Experiment with lighting.** Shine a light onto the arrangement from a particular direction, such as from above or one side. How can you use the light to create shadows and contrast?



- How can you use value and contrast to direct your viewer's eye?
- Decide which details of each object you want to show. Will you include all of the details, or only the most obvious ones?

**Step 3 Revise**

**Create a pencil sketch** when you are satisfied with the arrangement and lighting.



- Focus on the main shapes and forms first. Lightly sketch the outlines. Then add smaller shapes and forms as needed.
- Don't worry about details at this point, as you will focus on those later.
- Fill the paper with your sketch.

**Did you remember to:**

- Focus on the main shapes and forms first?
- Use value and contrast to direct the attention of your viewer?
- Use shading techniques to give the illusion of three-dimensions?

Adjust your work if necessary. In your sketchbook, make a note of your revisions and why you made them.

**Step 4 Add Finishing Touches**

- Are there any details of your objects that you want to add?
- Can additional shading techniques help to make your objects appear to be three-dimensional?

**Step 5 Share and Reflect**

- Share your finished drawing with one or more classmates.
- Talk about the objects in your drawing and how you decided to show them.
- What do the objects say about you? What do they say about the time in which you live?

**Describe** the way you used value and contrast to direct viewer attention.

**How** would you change your artwork if you were to create another version?

**Photograph** your arrangement of objects from several angles. Use these photographs to create a collage version of your still life. How is it different from your drawing?

**Art Criticism**

**Describe** What objects did the artist include? What details did the artist choose to show from each object?

**Analyze** Explain how the red fabric helps create unity. Find examples of different values that help to create the illusion of three-dimensions.



**Interpret** Why do you think the artist chose each object? How would you describe what interests this artist?

**Evaluate** How effective is this artwork in choosing three-dimensional forms? How effective was the artist in creating an interesting composition? Explain your answer.

**ASSESS**

- Objects Provide Information** Students explain how objects provide information about people's lives and times.
- Everyday Objects** Students understand that Pop artists used everyday objects to make statements about contemporary life.
- The Objects of My Life** See Studio Evaluation Criteria and Studio Exploration Rubric.

**CLOSE**

Have students look for other interesting objects from their daily life that they may want to include in an artwork. Ask them how they might use value and contrast to make the objects look three-dimensional and direct the viewer's attention. Alternatively, have students use a digital camera to photograph interesting objects, using composition to direct viewer attention.

**Art Criticism**

**Possible Answers**

**Describe** The artist included a football helmet, a football stand, a football, a book on the Civil War, and a blanket. The details the artist chose to show are the cover on the book and the textures and colors of each object.

**Analyze** The red fabric creates unity because all the objects are touching the fabric. Different values of brown make the football look round.

**Interpret** The artist chose these objects because he or she likes football, Civil War books, and red.

**Evaluate** This artwork is effective in showing three-dimensional forms. The helmet, football, and book look three-dimensional. It could be more interesting if some of the objects were laid on their side or upside down.

**TEACHING OPTIONS**

**Teaching Through Inquiry**

**Studio** Invite students to create different versions of their still life in any of the following ways:

- Walk around the display of the objects to see the arrangement from different perspectives. Then, create several different views.
- Use paint instead of drawing materials.
- Use a resist technique, such as painting a thin coat over crayon drawings.
- Work with collage elements, using shapes cut from magazines or newspapers as parts of the objects.

Guide students to create contrasts in value, regardless of the methods they try. After students have completed their different versions, have groups of three discuss the artworks.

**More About . . .**

**Pastels**, which are similar to colored chalks, are dry pigments in a kaolin binder. Soft pastels are easy to blend but create a fine dust that could be inhaled accidentally; harder pastel sticks are safer to use but cannot be blended as easily. Pastels may be either water-soluble or oil-based; oil-based pastels are similar to soft crayons.

Painted canvases combine elements of both drawing and painting. Artists who work with pastels usually spray them with fixative or hairspray to prevent the medium from smudging. For works in progress, artists generally use workable fixative, which may be drawn on.

**Digital Option**

Have students create a still life using a flatbed scanner. Students should select personal objects, such as photographs, jewelry, books, or CDs. Help students lay their objects face-down on the scanner glass, overlapping them for a dynamic composition. They might use a T-shirt or other fabric as a background. Scan the still life and save the file. Then allow students to use a special effect to change the lighting effects. Challenge them to add contrast to their still life.

**Assessment Options**

**Self** Have students use the questions in Share and Reflect to guide their writing of an artist's statement. Ask students to include an explanation of which parts of their artwork are particularly successful and which parts they would do differently in a future still life drawing. Display the statements with the artworks.

## Teaching Options

**Digital Option** Technology alternatives provide extensions for Studio Exploration lessons.

**Assessment Options** Peer, self, and teacher-based strategies help you check comprehension from many angles.

## Close

Suggestions for ways to help students retain and expand upon what they've learned.

## Art Criticism

Art Criticism based on student artwork provides students with a safe model for peer revision and assessment. Large, well-crafted student work offers inspiration and motivation. Possible answers to Art Criticism questions are available at point of use.

# Connections & Vocabulary and Content Review

Each unit includes a 2-page Connections feature that connects the unit theme and art concepts to four major categories. That is followed by a 2-page review of vocabulary and key concepts covered in the unit.

Teacher Edition, *A Personal Journey*, Unit 2

**Unit 2 Connections**

**Language Arts**

- Writing has long been a method for recording events, people, and beliefs.
- For the ancient Mesoamerican and South American people, writing was a way to record religious beliefs and keep track of time.
- These people created books, called codices, whose pages were made from bark paper or deer skin arranged like a folding screen. They used signs and pictures, rather than words, to record what was important to them.
- Tell students that when the Spanish conquistadores invaded the New World in the 1500s, they destroyed many of these books. Discuss possible reasons the conquistadores had for destroying such books.

**Music**

- Have students listen to early blues recordings, such as those by Bessie Smith or Billie Holiday.
- Ask:** What images come to mind as you listen to the music? What do you think the artist was trying to convey?
- Explain that the blues influenced many later musical styles, including jazz and rhythm and blues. Play *Take the "A" Train* by Duke Ellington (Music CD disc 2 track 13).
- Ask students to compare these selections with the blues selections. **Ask:** What similarities do you hear? What blues influences do you hear in jazz music?

**Unit 2 Connections**

**Language Arts**

Writing has long been a method for recording events, people, and beliefs. For the ancient Mesoamerican and South American people, writing was a way to record religious beliefs and keep track of time. These people created books, called codices, whose pages were made from bark paper or deer skin arranged like a folding screen. They used signs and pictures, rather than words, to record what was important to them.



**Fig. 2-28** An ancient Mesoamerican relief carving showing a person writing on a scroll.

**Music**



**Fig. 2-29** Blues guitarist B.B. King performing.

Music can also serve as a record of a specific time or place. Music often reflects a unique culture or time in history. For example, the blues are an African American musical invention.

Because the blues originated with African Americans, many of the origins of blues music can be traced back to African cultures. What do you think that people in the future may learn about your generation by listening to today's popular music for young people?

**Art Historians**

Art historians are concerned with the history of art and its relationship to our culture. Art historians work like detectives, trying to find out as much as they can about artwork from the past. They ask questions like these: Who made this artwork? What is it made of?



**Fig. 2-30** Giuseppe Pelloni painting shows the busy street life of a town square in Italy.

**Careers: Art Historians**

- Invite students to work in pairs to role play art historians who work in an art museum.
- Ask pairs to choose from the large art reproductions that accompany this text, an artwork they would like to purchase for their museum.
- For a display of reproductions, have pairs write a gallery card, which should include the title, artist, date, and owner of the work; its provenance, or origin, and history; and a short interpretation or explanation of the work.

Lead a class discussion about the artwork and its caption. A possible answer to the caption question is below.

**Fig. 2-30** An art historian can learn about daily life and culture represented in each artwork. The Alphonse paintings use bright colors to show Italian daily life in a town, where this painting shows a town square (possibly European or American) in period dress.

**Daily Life**

People keep many kinds of records. What kinds of records of you do you think your school and family have? Your school probably has grade reports, test scores, school photos, and letters from your parents and teachers. Your parents may have your birth certificate, medical records, photographs, and special keepsakes from your childhood. What kinds of records do you keep for yourself?



**Fig. 2-31** School report card.

**Careers: Art Historians**

- Ask students to consider what they would most want to include in a visual record of their life.
- Have students make photocopies or photographs with a digital camera of objects or written materials that have special meaning.
- Encourage them to use and record these personal images in a collage or relief assemblage.
- You may wish to allow students to include actual photographs, written texts, or objects in their work.

**TEACHING OPTIONS**

**Internet Resources**

**WPA: New Deal Art During the Great Depression**

[www.scpnarrative.com](http://www.scpnarrative.com)

**Community Involvement**

Plan a community art day. Invite community artists to your classes to demonstrate and talk about their work.

**Interdisciplinary Planning**

Work with your colleagues in the other disciplines to come up with ways to work together on common goals. Examine the textbooks in social studies, math, science, and language arts; make note of the artworks in those texts; suggest ways that those artworks can be approached and studied in each curriculum area.

## Interdisciplinary Connections

Daily Life, Careers, and two major curriculum areas are covered here, including Math, Language Arts, Social Studies, Performing Arts, or Science. Students learn that art is woven into life and ideas in many different ways.

## Teaching Options

**Internet Resources** Discover websites that offer students research and inquiry opportunities, as well as art-educational games, brain teasers, and puzzles. Descriptions in the Teacher Edition point to particularly relevant sections of the sites for quick access.

**Community Involvement** Ideas for bringing the community into your classroom or taking your students out into the community.

**Interdisciplinary Planning** Here you'll find tips for working with colleagues in other subjects to maximize students' learning.

## Daily Life

Make clear to students how important and prominent art is in their daily lives. Strategies for class discussion, tips for using the accompanying artwork, and more are included in this section.

## Careers

Explore a career in the arts with students. Questioning strategies help students think beyond the stereotypical "starving artist" and see these careers as relevant and valuable to society.

# Aesthetic Thinking

What is beautiful, and why? Aesthetic thinking questions help students consider their own assumptions in depth and look anew at objects they thought were familiar.

**Unit 2 Vocabulary and Content Review**

**Vocabulary Review**

**Answers**

1. stippling
2. hatching
3. highlights
4. value
5. subject matter

**Aesthetic Thinking**

Answers will vary. Look for evidence that student understands the importance of what the photograph shows and how the photograph shows it.

**For Your Portfolio**

For each item in their portfolio, have students each create and maintain a record that includes the item number, the date of completion, a description, and a comment or reason for inclusion.

**Write About Art**

The artist shows two boys helping a third to climb a tree. He shows them in typical clothing with additional props like the hat on the ground. The dark values of the figures help them to stand out against the light background.

**Aesthetic Thinking**

What makes a photograph an artwork? What types of photographs would not be considered artworks?

**For Your Portfolio**

Review your artworks from this unit. Look for effective examples of shading to create the illusion of form, and repeated lines, colors, and shapes to create the sense of visual rhythm.

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**Unit 2 Vocabulary and Content Review**

**Vocabulary Review**

Match each art term below with its definition.

**value**  
**hatching**  
**highlight**  
**stippling**  
**subject matter**

1. a shading technique that uses patterns of dots
2. a shading technique that is created by using parallel lines
3. the area on a form that reflects the most light
4. the lightness or darkness of a color
5. the people, objects, and other things shown in an artwork

**Write About Art**

Discuss what elements the artist chose to show in this genre scene of life in rural Spain in the late 1700s. How did the artist use light and dark values to focus our attention?



Fig. 2-33 Francisco Goya, *The Fight with the Bulls*, 1789. Oil on canvas. The artist uses light and dark values to focus our attention.

**Aesthetic Thinking**

What makes a photograph an artwork? What types of photographs would not be considered artworks?

**For Your Portfolio**

Review your artworks from this unit. Look for effective examples of shading to create the illusion of form, and repeated lines, colors, and shapes to create the sense of visual rhythm.

**Art Criticism**



Fig. 2-34 Oscar Martinez, *The Artist*, 1958. Oil on canvas. The artist uses light and dark values to focus our attention.

**Describe** What do you see in this mural?  
**Analyze** How did the artist use highlights and shadows to create the illusion of form?  
**Interpret** What ideas about daily life does this artwork communicate?  
**Evaluate** Why (or why not) would you consider this a genre painting?

**Meet the Artist**

**Oscar Martinez** was born in Matigues, Puerto Rico. He lived in Chicago, Illinois, where he founded the Latin American Museum of Art.

*"My artwork is about creating the appearance of order and drama that are based on energy, drama, and the imagination."*  
—Oscar Martinez (born 1906)

**For Your Sketchbook**

Use your daily life to inspire future artworks. Keep a list of words and phrases, as well as sketches and photographs, that you find interesting or that inspire you.

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**Art Criticism**

**Possible Answers**

**Describe** a group of people embarking on a journey

**Analyze** The artist used highlights and shadow to make shapes seem more three-dimensional.

**Interpret** Answers may include the following: people going on a trip, carrying luggage; parents with their children; man with a rabe.

**Evaluate** This is a genre painting because it shows scenes from everyday life.

Lead a class discussion about the artwork and its caption. A possible answer is the caption question is below.

**Fig. 2-33** Shadows and highlights appear in the people's clothing.

**For Your Sketchbook**

Suggest to students that they keep their sketchbook with them at least part of every day and contribute to it, either by sketching or by writing reflections about their work.

**Reteach**

Have students create a storyboard for a series of photographs that would record the daily life of students in their school. They will need to decide what to show and how to show it; when to include a close-up shot and when to show a scene from a distance. Summarize by explaining that when artists record daily life they must select the most important aspects of their subject to show their viewers.

Unit 2 Vocabulary and Content Review 61

## TEACHING OPTIONS

**Lesson Resources**

Resource Masters  
Unit 2 Review

**More About the Artist**

**Oscar Martinez (born 1906)** studied both art and science at the University of Illinois to earn a degree in Medical Art. He was actively involved in the Chicago mural movement, painting numerous murals throughout the city. Fig. 2-33 is one of the many murals Martinez has painted in Chicago's public buildings. In addition to group and solo exhibitions, Martinez's work has been featured on various television shows and published in newspapers and magazines.

**Advocacy**

Assist students in composing a short but well-reasoned letter to school-board members that explains the importance of art in everyday life. Choose one or more students and family members to attend a board meeting, and ask one student to read the letter.

**Family Involvement**

Encourage students to involve family members in recording or documenting a favorite family tradition, either with photographs or in a written description of the tradition. Create a "Treasured Traditions" display.

# For Your Portfolio

Tips for working with students as they evaluate their work throughout the year and assemble a meaningful record of progress and achievement.

# Teaching Options

**Advocacy** Ideas for promoting your art program in your department, school, or community.

**Family Involvement** Tips for keeping families aware of and involved with your art program and its goals and achievements.

# For Your Sketchbook

Quick exercises sharpen observational and drawing skills and help focus students on possible ideas or directions for their work. Tips and strategies help students get the most out of their sketchbook exercises.

# Reteach

Final activities help anchor concepts in students' memories, and prepare them for the next unit.

# Studio Exploration Rubrics & Summative Assessment

The end of each unit in the Teacher Edition includes authentic assessment options, as well as engaging extensions across the arts.

## Studio Exploration Rubrics

Evaluate the student work that results from Lessons 3 and 6 of each unit. Objectives and sources of evidence are provided for each lesson. Four levels of achievement are included, with clear descriptions of expectations in each.

### Unit 2 Artists Are Recorders

## Studio Exploration Rubrics

### Lesson 2.3 Studio Exploration—Drawing pages 42–45

Objective	Evidence	Level 4	Level 3	Level 2	Level 1
Understand that when recording daily life, artists make choices about what to record and how to show it.	Discussion and review	Thorough grasp of concept; offers good examples.	Understands concept; examples not always clear.	Awareness of concept; can restate but without examples.	No evidence of understanding.
Compare and contrast artworks in terms of what the artist has included and excluded to record daily life.	Critical looking and talking	Vivid, descriptive, and insightful interpretive language.	Descriptive and interpretive language.	Limited descriptive and interpretive language.	No ability to describe and interpret.
Complete a drawing, based on a series of sketches, to record a daily-life moment.	Student artwork	Competently records a moment in daily life; is based on a series of experimental sketches.	Records a recognizable moment related to daily life; is loosely based on sketches that show some experimentation.	Vaguely depicts a moment that is only minimally connected to daily life; is somewhat related to sketches that show little experimentation.	Does not depict a moment from daily life; is not based on sketches.

### Lesson 2.6 Studio Exploration—Still Life Drawing pages 54–57

Objective	Evidence	Level 4	Level 3	Level 2	Level 1
Explain how objects provide information about people's lives and times.	Discussion and review	Thorough grasp of concept; offers good examples.	Understands concept; examples not always clear.	Awareness of concept; can restate but without examples.	No evidence of understanding.
Understand that Pop artists used everyday objects to make statements about contemporary life.	Critical looking and talking	Thorough grasp of concept; offers good examples.	Understands concept; examples not always clear.	Awareness of concept; can restate but without examples.	No evidence of understanding.
Use a range of values in a still-life drawing.	Student artwork	Competently uses a large range of values to give the illusion of three dimensions.	Uses some shading to suggest an illusion of three dimensions.	Little evidence of shading; minimal sense of three dimensions.	Does not use a range of values to create an illusion of three dimensions.

## Connections Across the Arts

Meaningful connections across the arts conclude each unit.

### Connections Across the Arts

#### Dance

**Dance of Life** Tell students that choreographers are often inspired by the movements people make when performing small, commonplace acts, such as picking a flower and giving it to someone. Ask students to spread out around the room and experiment with the movements of small, common activities. Would they work well as parts of a dance? Have students work in groups to create a dance from a series of these movements. Emphasize that there should be a smooth flow from one movement to the next. Give each group an opportunity to perform its dance, then ask the class to guess which activities inspired the dance.

Unit 2 Artists Are Recordors

# Summative Assessment

## Unit Performance Tasks

### Drawing from Observation

Tell students they are going to draw their bare feet. Ask them to consider where they will place the light source. Which areas of the feet will be highlighted? Which areas will be in shadow? How gradual will the changes in value be? Ask students to choose which techniques they will use to create a range of values in their drawings. Will they use more than one technique? Provide paper, pencils, erasers, pens, pastels, and charcoal pencils. Ask students to choose the medium that will work best for the techniques they have chosen.

### Perceiving Art

Have students complete Unit Review tasks for Art Criticism and Write About Art on preceding pages.

### Portfolio Review and Reflections

Ask students to examine all artworks completed for this unit. Remind students of the enduring idea—"Art provides a record of daily life in times past and present." Have students select one or two pieces that best fit the enduring idea. Have students give reasons for their choices.

## Unit Concepts Rubric

Objective	Evidence	Level 4	Level 3	Level 2	Level 1
Understand that art helps us understand what it means to be human.	Planning discussion and reflection	Suggestions and ideas show clear understanding of the concept.	Suggestions and ideas show some understanding.	Awareness of concept; can restate but without ideas and suggestions.	No evidence of understanding.
Understand that artists observe and record people's daily lives.	Planning discussion and reflection	Suggestions and ideas show clear understanding of the concept.	Suggestions and ideas show some understanding.	Awareness of concept; can restate but without ideas and suggestions.	No evidence of understanding.
As perceivers, describe features of shading and visual rhythm.	End-of-unit art criticism and writing about art	Vivid, descriptive, and insightful interpretive language.	Descriptive and interpretive language.	Limited descriptive and interpretive language.	No ability to describe and interpret.
Thinking and working as artists, we can record daily life.	Portfolio review: student work and reflection	Highly appropriate selections; insightful explanation of fit between artworks and enduring idea.	Appropriate selections; adequate explanation of fit between artworks and enduring idea.	Somewhat appropriate selections; limited explanation of fit between artworks and enduring idea.	No selections or inappropriate selections; no explanation or inadequate explanation of fit between artworks and enduring idea.

## Theater

**A Day in the Life** Ask students to think about all the activities they perform in a typical day. Have them work in small groups to mime the daily activities of a student, from waking to sleeping. Explain to students that mimes do not use sounds or props. One group member should mime the student and the others should mime the people and objects around him or her. How can they effectively mime each major activity in a student's day? How can they use their facial expressions and gestures to show what is happening? How can a person pretend to be an object?

## Music

**The World of Work** Work is a part of many people's daily lives. Work songs are rhythmic a cappella songs sung by people working on a physical and often repetitive task. Rhythms of work songs serve to synchronize the physical movements of a group. Work songs also help to create a feeling of familiarity and connection among the workers. Help students learn the words and music of a work song and then create physical movements to go with the song. Students can then draw pictures to illustrate different parts of the song. Examples of work songs include "Whistle While You Work," "I've Been Working on the Railroad," and "The Banana Boat Song."

## Summative Assessment

### Unit Performance Tasks

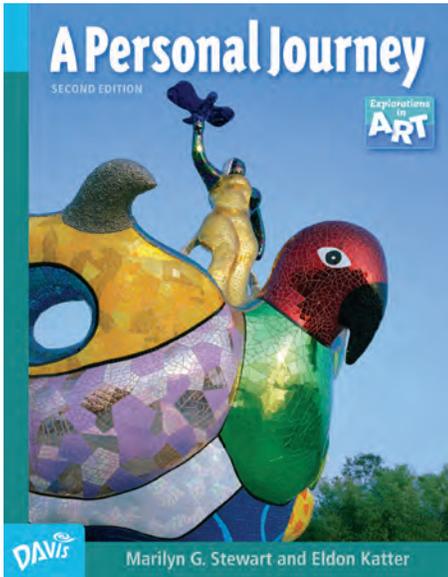
Clear performance tasks provide an authentic assessment opportunity for each unit. This includes students' understanding as both creators and viewers of art, as well as their understanding of the unit theme.

## Unit Concepts Rubric

**Objectives** The four objectives align with the objectives introduced at the beginning of the unit.

**Rubric** A rubric is included for each unit performance task.

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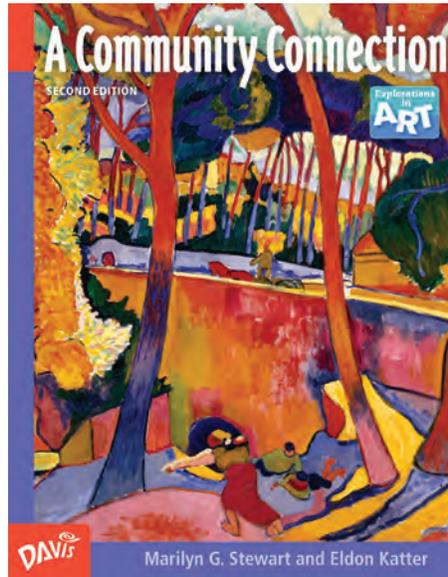
**Unit 7:** Artists Are Inventors

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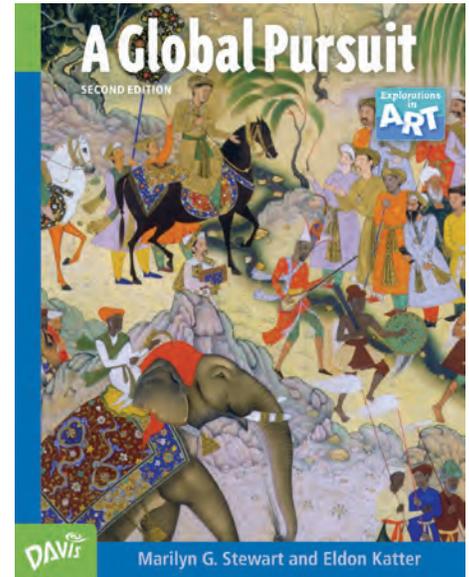
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