
abc

art,
books, &
creativity

arts learning in the classroom

**Art, Books, and
Creativity** is an
elementary-level arts
integration curriculum
that helps students
make connections
between visual
art and writing.



NATIONAL MUSEUM *of* WOMEN *in the* ARTS

Art, Books, and Creativity: Arts Learning in the Classroom

Art, Books, and Creativity (ABC) is an arts integration curriculum developed by the National Museum of Women in the Arts through generous funding from the U.S. Department of Education. ABC is a model for integrating the visual arts into the core curriculum while maintaining a specific focus on the contributions of women artists to our shared cultural history.

THE ARTS AND STUDENT LEARNING

The arts are a vital part of every child's education and are critical to student achievement. Current arts education research shows that arts learning experiences contribute to the development of important skills that are basic for success in school, life, and work. The arts help students build skills in:

- Reading and language arts
- Mathematics
- Critical and flexible thinking
- Social interaction
- Self-motivation

Most importantly, the visual arts engage the whole person, drawing on cognitive skills, emotions, the senses, and prior knowledge. The synthesis of these aspects makes arts learning experiences meaningful and keeps students engaged in the learning process and in school.

ABOUT THE ABC CURRICULUM

Art, Books, and Creativity promotes meaningful arts learning experiences while highlighting the natural connections between the visual arts and language arts. The goals of ABC are to develop students' knowledge of visual arts concepts and vocabulary, promote the acquisition of skills in creating and responding to the visual arts, and enhance skills in written expression and critical thinking.

Students participating in ABC will:

- Learn art vocabulary and concepts;
- Observe, discuss, and interpret works of art;
- Apply new knowledge of art terms and concepts in discussions of works of art;
- Create works of art, including portraits, landscapes, narrative and abstract art, and artists' books;
- Write in a variety of styles and for various purposes, including reflective, expressive, descriptive, and quick writing;
- Make connections between the tools and processes used by both artists and writers; and
- Produce a work of art that builds on and synthesizes what they have learned.

Introduction to the ABC Curriculum

ABC gives teachers a proven method for integrating visual arts and language arts in the classroom. Results of a rigorous three-year study funded by the U.S. Department of Education show that ABC is an effective model for integrating the visual arts and language arts, and that ABC has a significant positive effect on student learning in visual arts and writing. Moreover, results from the study show that ABC is particularly effective in high-poverty schools. For more details about the study, please read the ABC research report (2007).

ABC is designed for classroom teachers who may or may not have had training in the visual arts. Free support materials, resources, professional development opportunities, and a monthly blog, all of which support ABC's implementation, are available on the ABC website. Developed for fourth- and fifth-grade classrooms, ABC's goals and lessons can be differentiated for other grade levels (especially grades 3–12) and special learning needs. ABC meets the [National Standards for Arts Education](#) and the [National Standards for Language Arts](#).

ABOUT WOMEN ARTISTS

The National Museum of Women in the Arts brings recognition to the achievements of women artists of all periods and nationalities by exhibiting, preserving, acquiring, and researching art by women and by teaching the public about their accomplishments.

The museum developed Art, Books, and Creativity in part to broaden and diversify the national elementary school arts curriculum by including more information on women artists. All of the art works included in the ABC curriculum were created by women artists.

ABOUT ARTISTS' BOOKS

Despite the popularity of artists' books, the term is not easily defined. Artists' books can take any form and be created from almost any material. They can incorporate old and new technologies and can express a limitless range of ideas. In effect, artists' books are as unique as the people who make them. Broadly defined, artists' books are original works of art that combine elements of the book in any of its forms—traditional codex, accordion, scroll, papyrus, pop-up, etc.—with the elements of art. The form, materials, and content of an artist's book are interrelated and together convey its meaning.

While artists' books have clear connections to the visual arts, they have direct applications in other curricular areas. Bookmaking activities contribute to learning in literacy, mathematics, science, social studies, and life skills and can be used for gathering information about student learning in these cross-curricular areas. Literacy practices include reading and creating written texts, building vocabulary, structuring ideas, and communicating meaning. Mathematics practices include applying spatial concepts and measurement skills. For example, artists' books can be used to help teach geometry. In the sciences, artists' books can be used for observational drawing and mapping. Life skills include problem-solving, critical thinking, self-management, and cooperation with others.

Teachers who have used the ABC curriculum have extended their use of artists' books in a variety of ways to support student learning in other disciplines. One fourth-grade teacher had his students make check-books in a mathematics unit. Another teacher developed a mentoring relationship between students when her fourth-grade class made alphabet accordion-books for kindergarten students struggling with phonics.

Introduction to the ABC Curriculum

Special Education teachers and teachers of English language learners have found that artists' books give students who struggle to express themselves verbally and in writing a new way of communicating.

ABOUT ARTS INTEGRATION

Images surround us—in advertisements, on signs, during television programs and on the internet. From an early age, students must acquire visual literacy and critical thinking skills to understand, evaluate, and interpret images. Learning “to see” is a process not unlike learning to read, mastering multiplication, or developing map-reading expertise. Supporting the process of “art looking” and “art making” is similar to, and as important as, fostering those more familiar skills.

Children learn to read by having someone read to them and by practicing reading in engaging ways that keep them motivated. Students not only learn to read words, but also to comprehend and make sense of what they are reading. Teachers have a range of techniques at their disposal to support the process of learning to read; student need determines which ones are appropriate and effective. The same is true in the process of arts learning.

Lessons 3 through 8 of the ABC curriculum highlight works of art for students to observe, discuss, and interpret. Students learn that people use visual art to convey information and ideas, comment on the life around them, and explore the expressive qualities of media and the elements of art. Over time, students internalize these skills of observation and begin to transfer them to other subject areas and contexts: they interpret illustrations in history books, word problems in math, charts and graphs in science. The process of observing, discussing, reflecting, and interpreting is a framework found in all core subject areas.

As in reading, history, math, or science, the ability to observe, discuss, reflect, and interpret works of art requires some basic knowledge. Building vocabulary, gathering information and ideas about an artwork, and deciding on their accuracy and relevance within the context of the artwork are all steps in the process of “art looking”—viewing works of art and beginning to understand their meaning both personally and universally. These basic skills expand the ability to think, create, and communicate in “art making,” just as they do in other subject areas.

In true arts integration, art cannot simply function as a servant of other subjects; rather it should be received as a core discipline on par with math, science, language arts, history, geography, economics, civics, and government. Clear objectives and outcomes between the non-arts subjects and arts content will aid in creating a framework that treats each subject as equally and mutually supportive. Drawing parallels among process, vocabulary, and basic skills across the curriculum creates a learning environment that fosters imaginative thought and critical thinking skills.

TIPS ON USING THE ABC CURRICULUM

The ABC curriculum organizes the creative process into observation, creation, and reflection—activities that engage students in the learning process and support skill building across disciplines. Under these topics you will find suggestions to help you implement different elements of the ABC curriculum in your classroom. Visit www.artbookscreativity.org for more resources.

Introduction to the ABC Curriculum

Observation

Artists, scientists, and writers rely on their senses to see and understand the world around them. Giving students the opportunity to carefully observe, consider, describe, draw, and discuss facilitates their curiosity, questions, and discoveries. Additionally, the observation and discussion of works of art helps students build vocabulary skills that empower them to articulate their ideas and, in turn, to sharpen their observation skills. These activities can be enriched through the following suggestions and resources:

- Exploring Art is a publication that can serve as a companion to the ABC curriculum. The booklet includes reproductions of artworks from the museum's collection, some of which also appear in the ABC curriculum, and serves as an introduction to visual arts concepts and to art museums. The booklet allows students to observe high-quality reproductions at their desks in addition to seeing them projected in the classroom.
- [Visual Thinking Strategies](#) (VTS) is a learner-centered, research-based teaching method that uses facilitated discussions of art to build student capacity to observe, think, listen, and communicate.
- [Artful Thinking](#) is a program developed by Harvard University's Project Zero and the Traverse City, Michigan, Public Schools. It employs "thinking routines," which are simple sets of questions that extend and deepen students' thinking. Specific routines, such as "Claim, Support, Question" and "I See, I Think, I Wonder" support students as they observe, reason, compare, and describe objects and phenomena. Thinking routines can be used when observing and discussing works of art in class and in a museum setting and can be adapted for other curricular areas as well.
- [The Private Eye](#) is a program that encourages looking closely at the world, thinking by analogy, and theorizing. The program is based on a simple set of tools—a jeweler's loupe and questions—to help students see more clearly, refine their thinking, and make cross-curricular connections. Elements of this program can be integrated into ABC to extend observation activities.
- Other observation tools include hand-held magnifying glasses and viewfinders. Students make frames by cutting a square, circle, rectangle, or other shape from the middle of a piece of cardboard or heavy paper. Looking through the cutout space provides students a focal point for observations and frees them from distractions. Students can experiment by holding the frame at varying distances from their eyes.
- Unusual writing materials that enliven the way students respond to visual and verbal prompts can foster student observation and interpretation.

Working in Teams

When students work together to observe and interpret works of art, they build on each other's observations and ideas and can reach a higher level of understanding. The higher level is accentuated when students work together with the guidance of a teacher. Additionally, students learn to respect one another's ideas and value a diversity of opinions when working together and learning collaboratively.

ABC provides opportunities in all phases of the curriculum for students to work in pairs and in groups. Students benefit when they collaborate on the development of ideas; making and building artworks; and writing, revising, editing, and evaluating their work. Working in teams helps generate a comfortable and supportive environment in the classroom.

Introduction to the ABC Curriculum

Sharing Images with Students

Reproductions of artworks from NMWA's collection are available on the ABC website for use in Lessons 3 through 8. Each of these lessons includes an artwork and a series of open-ended questions to guide students' observations and interpretations. Additional artworks, also available on the ABC site, are suggested with each lesson for comparison purposes. The open-ended questions can be adapted for use with the additional artworks.

It is important for students to be able to clearly see the reproductions of artworks in the ABC curriculum for them to fully engage and participate in the lessons. Images downloaded from the website can be shared with students in several ways: using an overhead projector, a TV or computer monitor, an interactive whiteboard, or similar technologies.

- To show images with an overhead projector, you must first print the images with a color printer onto 8"x 11" transparency paper. Transparency paper can be purchased from an office supply store.
- To show images on a TV monitor, you must first download them onto a CD or DVD. To show them on a computer monitor, the images can be downloaded to a folder on your desktop or to a CD or DVD.

A Note about Art Vocabulary

Art vocabulary is defined in the curriculum and is available on the ABC website in English and Spanish. The purpose of the vocabulary is to provide a consistent description of visual arts concepts and to define the meaning of the art terms. If you use parallel terms at your school for concepts related to the visual arts, we suggest that you continue to use them rather than adopt the ones used here; it is a greater priority for students to be comfortable using art vocabulary and to use the terms consistently.

Reflection

Reflection is an important critical thinking process and an essential part of learning. It helps students develop strategies to apply new knowledge to various situations in school and in their daily lives. Reflection helps students transform experience into authentic learning, to set goals for continued development, and to understand their own growth over time.

Students are encouraged to reflect on their learning at many points during the ABC curriculum, through their journals and in class discussions. The following suggestions will facilitate and support student reflection in these and other areas.

- Provide a supportive environment where students can re-evaluate conclusions.
- Present opportunities for students to step back from a learning situation and think about how they are solving problems.
- Give students plenty of time to respond to your questions.
- Encourage students to talk it out. Using language can help students develop and refine their ideas.

Introduction to the ABC Curriculum

The Language of Talking about Art with Students

The following suggestions for talking with students about their work are appropriate for both visual arts and writing.

- Encourage students by asking open-ended questions such as: What are you trying to say with this piece? What do you want the viewer/reader to realize? What do you think of this piece? What part do you need help with? What part do you like?
- Give your students your full attention when they show or read their work to you.
- Use art vocabulary to reinforce the concepts and skills students are applying to their work.
- Beginning your sentences with “I” instead of “you,” for example “I see _____” or “I notice _____,” is a nonjudgmental way to discuss the student’s work.
- Instruct classroom visitors, volunteers, teaching assistants, parents, and other students to follow these guidelines as a way to bolster your classroom’s positive environment.

Creation: Visual Arts

Making art presents students with problems that can be solved in an endless number of ways and allows them to regularly apply knowledge and make new discoveries.

Art Materials

The following materials are needed to complete the art projects in the ABC curriculum (the amounts are figured for a class of twenty students). Students can use basic art materials in unlimited ways; optional materials are listed below and will further their media explorations but are not necessary. You can promote experimentation by providing conventional and unconventional materials and by encouraging students to look for alternative materials outside of class.

Paper

4½" x 5" construction or cover stock paper	40 sheets
8½" x 11" colored copy paper	80 sheets
8½" x 11" colored cover stock paper	20 sheets
8½" x 14" white copy paper (legal size)	200 sheets
9" x 15" construction or drawing paper	80 sheets
12" x 18" drawing paper	10 sheets
12" x 18" construction paper or posterboard	40 sheets
16" x 20" all-media drawing paper	20 sheets
Scrap or recycled paper for prototypes	
Paper scraps for collage	

Basic Supplies

Scissors
Glue and glue sticks
Rulers
Crayons
Colored pencils
Markers
Watercolor paint and brushes

Introduction to the ABC Curriculum

Miscellaneous Supplies

Sticks for journals, approx. 6–8" long	20
Rubber bands	20
Masking tape, 2" wide	2–4 rolls
Paper bags	20
Plastic wrap	1–2 boxes
Salt	2–4 shakers

Optional Materials

Sticky notes (for quick writes)	1 pack per student
Hole punch (for book bindings)	4–5 for sharing
Mat knife	1–2 for the teacher's use
Popsicle sticks (for making folds)	1 per student
Tacky glue	2–3 bottles
Mod Podge (for collage)	1 bottle
Masking tape	2–3 rolls
Oil pastels	2–4 packs for sharing
Sharpie pens	2–3 packs for sharing
Gel pens	2–3 packs for sharing
Metallic crayons	1 pack for sharing
Felt, ribbon, and buttons	
Found objects	

Materials Management and Storage

The following suggestions will help keep ABC curriculum materials organized and maintain a positive environment for students to explore the visual arts.

- Consider where ongoing projects will be kept. Student folders and journals can be filed in boxes; three-dimensional work and students' individual project materials can be kept in large, stackable box tops or on shelves; and two-dimensional work can be hung on a wall or on lines.
- Keep art materials and students' projects easily accessible.
- Arrange desks in groups so students can share materials and work collaboratively.
- Leave enough time in each lesson for clean up. Demonstrate how to care for and clean tools, and assign clean-up responsibilities to students.
- Have soap, water, and paper towels available. Buckets and plastic tubs filled with water can be used to clean hands and tools.

Sources for Art Materials

Your school may have a supplier you can contact for materials. You can also visit the following art suppliers online to purchase materials or to request a catalog:

- Nasco (www.enasco.com)
- Dick Blick (www.dickblick.com)
- Utrecht (www.utrechtart.com)

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Local businesses may be able to donate surplus products and materials.

- Printing businesses or newspaper companies may have leftover paper they can donate.
- Frame shops may have leftover scraps of mat board that can be used by your students as book covers or other elements in their books.
- Paint stores may have surplus wallpaper samples that can be used in student books.
- Copy shops may cut a stack or ream of paper to size for a few dollars per cut, saving you preparation time.

Creation: Writing

Connections between Visual Arts and Language Arts

The elements of art are the visual vocabulary of the artist. They are the tools an artist uses no matter what medium he or she is using. Likewise, writers have tools they use to create written texts—to express ideas and emotions and to describe people and places. The ABC curriculum uses the 6+1 Traits of Writing framework as a starting point from which to explore the parallels between the two disciplines.

[The 6+1 Traits of Writing](#) is a framework developed by the Northwest Regional Educational Laboratory (NWREL) that uses common language to identify and define good writing. The 6+1 Traits model includes ideas, organization, voice, word choice, sentence fluency, conventions, and presentation. These components are the foundation for NWREL's writing assessment model and the basis for the criteria used by many teachers across the country to define the qualities of good writing at different levels of achievement.

Below is a chart comparing the elements of art and principles of design to the writing traits defined by NWREL. The comparison highlights the parallel processes that enrich communication in each discipline and shows how the integration of visual art can support writing standards in the classroom. It is important to note that the processes of writing and of art making do not always fit into neat categories. Often, the categories overlap significantly.

Introduction to the ABC Curriculum

Traits of Writing	Elements of Art and Design
<p>IDEAS Ideas are the heart of the message and the content and the theme of the text.</p>	<p>Artists use the elements of art to express ideas, emotions, and observations in visual form.</p> <p>UNITY is the quality of wholeness and completeness that comes from the effective use of the elements of art. The relationship among all parts of the artwork forms the meaning of the artwork.</p> <p>EMPHASIS creates a focal point in a work of art.</p>
<p>ORGANIZATION Organization is the structure of the text, the thread of meaning, and pattern of ideas.</p>	<p>Artists make choices about how to organize the elements of art within a work of art.</p> <p>BALANCE refers to the way the elements of art are arranged in a work of art to create a sense of stability and visual weight.</p> <p>RHYTHM is the regular repetition of elements of art to create the look and feel of movement.</p> <p>PATTERN is created through any repeated element of art.</p> <p>SPACE refers to the area between, around, above, below, or within parts of an artwork. It can be described as flat, shallow, or deep; as open or closed; and as positive or negative.</p>
<p>VOICE Voice describes the emotion, conviction, and individuality of the writer.</p>	<p>Artists express their character, individuality, and unique perspectives in their work.</p> <p>EMPHASIS creates a focal point in a work of art.</p> <p>VARIETY is obtained by combining and changing elements of art in multiple ways to create visual interest and vitality in an artwork.</p> <p>TEXTURE refers to the feel of a thing or its surface quality. Texture can be implied or actual.</p>
<p>WORD CHOICE Word choice is the use of rich, colorful language.</p>	<p>Artists select from various elements of art and media to create visual interest in an artwork.</p> <p>VARIETY is obtained by combining and changing elements of art in multiple ways to create visual interest and vitality in an artwork.</p> <p>TEXTURE refers to the feel of a thing or its surface quality. Texture can be implied or actual.</p> <p>PATTERN is created through any repeated element of art.</p> <p>COLOR consists of three properties: hue, intensity, and value.</p>
<p>SENTENCE FLUENCY Sentence fluency is the rhythm and flow of language and the sound of word patterns.</p>	<p>Artists select and arrange elements of art to engage the viewer and move his or her eyes through the work of art.</p> <p>RHYTHM is the regular repetition of elements of art to create the look and feel of movement.</p> <p>MOVEMENT is the arrangement of parts to create the sense of motion and lead the viewer's eye through the artwork.</p> <p>PATTERN is created through any repeated element of art.</p>
<p>CONVENTIONS Conventions refer to the mechanics of spelling and grammar.</p>	<p>Artists master technical skills to communicate effectively with the elements of art and principals of design.</p> <p>PROPORTION refers to the relationship of one thing to another in terms of size, shape, number, or degree.</p> <p>BALANCE refers to the way the elements of art are arranged in a work of art to create a sense of stability and visual weight.</p> <p>UNITY is the quality of wholeness and completeness that comes from the effective use of the elements of art. The relationship among all parts of the artwork forms the meaning of the artwork.</p> <p>EMPHASIS creates a focal point in a work of art.</p>

Introduction to the ABC Curriculum

The Role of Writing in ABC

Lessons in ABC are also about exploring ideas for writing. Students generate ideas from artworks, new vocabulary, artist biographies, and quick-write activities. ABC writing activities focus initially on the process of writing rather than the product and are meant to encourage students to write. By setting conventions aside, students will become more comfortable with writing and begin to write more.

It is not necessary for students to have a completed text to begin working on their final artists' books; a collection of short writings, descriptions, memories, phrases, etc., will provide enough material for them to start working. Writing is a parallel element in the development of the artist's book.

Student Journals

Journaling is a literacy strategy that allows students to express and record their thoughts, comments, ideas, and questions and to reflect on what they are learning. In the ABC curriculum the journal is designed to document students' work and experiences and can be used by students for self-evaluation. Students will use the journals as a place to respond to prompts and record ideas, designs, problems, revisions, and solutions that arise in the process of creating artists' books.

- Tell students that although writing is emphasized in most journaling prompts, entries may also take the form of drawings, illustrations, clippings, quotes, lists, and other forms of response.
- Blank, unlined paper provides a place for students to develop ideas through writing and sketching and allows students to choose how they prefer to work—beginning with words, drawings, or a combination of the two. Combining words and images in their journals will help students make connections between visual and written communication.
- Have students date each entry as a way to document their progress.
- Consider collecting and reading student journals at set intervals. Doing so can create opportunities for dialogue with students and can shed light on students' understanding of the project.
- Emphasize that journals will be assessed but not graded and that students will keep their journals at the end of the project.
- Create different writing environments to see what works best for your students. Try dimming the lights or using natural light, playing different kinds of music, or going outdoors. See if silence helps your students focus or if a loud, boisterous environment feels more comfortable for them.

Quick Writes

A quick write is a literacy strategy that captures ideas, thoughts, or feelings, often in response to a written or visual prompt, and can be completed in about three to five minutes. Quick-write activities help students integrate new information with prior knowledge, set the stage for the lesson, and write freely without being concerned about spelling and grammar conventions.

- Each ABC lesson includes a quick-write activity that students do when they first enter the classroom or as a bridge between activities.
- The purpose of quick-write activities is to provide a collection of ideas that can be developed and used later in the curriculum. Students will be asked to select from this collection of ideas to develop text for their artists' books.
- Quick writes can be recorded on sticky notes and attached to journal pages or stowed in a pocket or envelope attached to the journal.

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Paper Variety

Use a variety of paper styles for the writing activities. Unusual formats of paper will engage students and help them think differently about their writing. Try paper styles such as sticky notes, lined and unlined paper, graph paper, paper on rolls (register paper, toilet paper, paper towels, wax paper), paper bags, paper wrappers, wrapping paper, wall paper, colored tissue paper, very large and very small sheets of paper, etc.

Assessment

The ABC curriculum incorporates a variety of ongoing assessment opportunities. Student journals, quick writes, student artwork, classroom discussions, and displays of student work provide multiple layers for gauging what students understand, what they have learned, and in what areas they may need assistance. The following ideas can extend your assessment of student learning and provide evidence of achievement.

To assess what students understand and where they may need support:

- Keep track of students' use of art vocabulary in class discussions, quick writes, and journals. Create a simple rubric, with a column for student names and additional columns for vocabulary words, and check off words as students use them.
- Collect and review journals, quick writes, and written work done on sticky notes and other materials to evaluate student progress.
- Encourage students to use sentence stems to describe their observations. For example, sentence stems such as "I notice _____" and "I wonder _____" help teachers focus on the student's ability to respond to works of art and give students a method for structuring their thoughts and responses.

To gauge higher-order thinking skills, notice when students:

- Use concepts and skills to create or solve problems, showing their ability to apply knowledge.
- Predict, contrast, and summarize, showing their level of comprehension.
- Make connections to other subject areas, showing their ability to synthesize information.
- Revise and refine their conclusions, showing their flexible thinking skills.
- Interpret works of art, showing their ability to evaluate and make judgments.

To capture the students' levels of self-esteem, motivation, and enthusiasm towards ABC:

- Create simple pre- and post-curriculum journal prompts to measure student attitudes before and after the project.
- Develop a multiple-choice questionnaire, checklist, or survey to find out how students feel about the arts and about their enthusiasm for making art. Base questions on your teaching and learning goals.
- Videotape conversations with students at the beginning, middle, and end of the project to illustrate student engagement at different points in the curriculum.
- Encourage students to review their journals and artwork occasionally in order to see their own growth over time. Capture their responses in journals, in group discussions, or individual meetings with students.

Introduction to the ABC Curriculum

ENHANCING THE ABC CURRICULUM

The opportunity to meet and work with professional artists and writers and to interact with original works of art in a museum or gallery can greatly enrich your students' experience of the ABC curriculum.

Visiting an Art Museum

A museum visit can be at the heart of any arts learning experience, and we encourage you to contact the education department of a local museum to schedule a tour while you are using the ABC curriculum. During the visit, students can apply the concepts they have learned in their classroom to a discussion in front of an original work of art. Applying new knowledge in a real-world setting empowers students and demonstrates the value of their learning.

Allowing students to respond to original works of art is also important. They will discover how a painting, for example, works as a primary source offering insight into historical periods or our own contemporary culture. Elements of a work of art such as scale or texture, which are not apparent in reproductions, will become meaningful for the students. Firsthand encounters with original works of art make the museum lessons exciting and memorable for students. Moreover, seeing multiple works of art within the context of a museum contributes to the impact of the museum visit and allows students to seek comparisons between artworks or to compare and contrast their meanings and content.

Look for examples of artworks created by women as you visit arts institutions and seek the work of women artists in your community.

Artists in the Schools

Consider inviting visiting artists and writers to your classroom. Professional artists and writers can present special lessons in art techniques, writing, book illustration, papermaking, and bookmaking; share insights; and provide inspiration to teachers and students. Visiting artists also demonstrate that the arts are a viable career option, and they can speak to students about their individual career paths.

Partnerships with Arts Organizations and Local Businesses

Local arts organizations, museums, libraries, and state and local arts councils can be a rich source of information and assistance. They can identify visiting artists, offer grant opportunities, and even develop long-term partnerships to help sustain arts learning programs in your school. Local businesses and industries also may be able to contribute equipment, supplies, facilities, and guidance.

BIG IDEA

Visual arts and writing share common threads:

- Observation
- Creation
- Reflection

ENDURING UNDERSTANDINGS

- Visual arts and language arts have parallel elements.
- Artists and writers use observation to generate ideas.
- Artists use the elements of art to represent the natural world and to express ideas, moods, feelings, and beliefs.
- Writers use the traits of writing to represent the natural world and to express ideas, moods, feelings, and beliefs.
- Women artists have made significant contributions to visual arts and literature across cultures.

ESSENTIAL QUESTIONS

- How do people express their ideas, moods, feelings, and beliefs through art?
- How is meaning expressed through the arts?
- What can you learn about other people through the arts?
- How are words and images similar?

KEY CONCEPTS

Important points to teach:

- Connections between visual arts and language arts
- Texts that exemplify a variety of writing styles
- Artworks that exemplify a variety of subject matter
- Elements of art
- Art vocabulary
- Traits of writing

What students need to know about this topic:

- How to use the elements of art to express ideas
- How to represent the natural world in two-dimensional and three-dimensional means
- How to interpret works of visual art
- How to use the traits of writing to express ideas
- How to discover links between visual arts and language arts

ASSESSMENT EVIDENCE

- Through critique or display of student work

LESSON OVERVIEW

Students are introduced to the Art, Books, and Creativity (ABC) curriculum. The art form known as artists' books will be introduced, as will the main concepts of the curriculum. During this lesson students will make journals, either to use throughout the year or to save for end-of-the-year reflections, and folders in which to keep the artwork they create in class.

LENGTH OF LESSON: Two 45-minute periods

KEY IDEAS THAT CONNECT VISUAL ART AND WRITING

- Artists and writers have tools they use to create works of art and writing.
- Visual art and writing have parallel processes that enrich communication.
- Observation and reflection are part of the creative process used by artists and writers.
- The tools and methods used by artists and writers to create works of art can also be used to interpret works of art and writing.
- A journal is a place to record and keep observations and reflections.

INSTRUCTIONAL OBJECTIVES

Students will:

- Understand they are embarking on a project through which they will learn about visual arts and writing
- Be introduced to the art form artists' books
- Be introduced to artists' and writers' tools and methods
- Understand they will create their own artists' books during the curriculum
- Create or receive journals to use throughout the project
- Create folders to hold their project-related work

FOR THE TEACHER

Read the Introduction to the ABC Curriculum to familiarize yourself with the curriculum's main concepts. Look at examples of artists' books made by artists and students on the ABC website before teaching this lesson so that you can lead a discussion about artists' books and the tools artists and writers use to make them. Share examples of artists' books with students, by showing them the ABC website, printing images on transparency paper and displaying them with an overhead projector, or by displaying them with a classroom television, digital projector, or interactive whiteboard.

Read about student journals in the Introduction to the ABC Curriculum. If funds are available to provide journals to all students, hand them out during this lesson; the rubber-band journals students make in this session may be saved for end-of-the-year reflections. Otherwise the rubber-band journals should be used for the writing activities in the curriculum (students may make additional journals as needed). ➞

Students will learn about artists' books in depth in Lesson 8; this lesson will serve as an introduction to the art form. Some things to notice about artists' books:

- An artist's book has elements of traditional book forms combined with elements of art.
- An artist's book can have both words and images, but might have only words or only images.
- Artists sometimes use unusual materials and structures when creating artists' books.
- The materials and form of a book are part of its message.

SUPPLIES

- Examples of artists' books from the ABC website
- For the rubber-band journal:
 - 8½" x 14" copy paper, 5 to 10 sheets per student
 - 9" x 15" construction, drawing, or watercolor paper for cover, 1 sheet per student
 - 1 stick (6" to 8" long) per student (or use pencils, twigs, chopsticks, straws filled with pipe cleaners, etc.)
 - 1 rubber band, at least 3" inches long, per student
 - hole punches or scissors
 - paper clips
- For the work folder:
 - 12" x 18" construction paper or poster board, 2 sheets per student
 - 2"-wide masking tape
 - Staplers
- Art supplies for decorating journal covers and folders (optional)

VOCABULARY

Observation is a process of gathering information through the senses—hearing, sight, smell, taste, or touch—and then analyzing the information.

Reflection is an activity in which an experience is remembered, thought about, and evaluated.

Interpretation is the process of constructing the meaning of an object, work of art, or writing through observation and reflection.

Elements of art are color, line, shape, form, space, and texture. Artists use these tools to create visual art—representational, abstract, and non-representational. (See Vocabulary list for definitions of individual elements of art.)

Traits of writing are ideas, voice, word choice, organization, sentence fluency, and conventions. Written works are created using the traits of writing.

An **artist's book** is an art form that uses elements of traditional book forms in combination with the elements of art.



INSTRUCTIONAL PLAN: OBSERVE, CREATE, AND REFLECT**Introduction**

Tell students they are beginning a yearlong project in which they will look at, talk about, and make different kinds of art and investigate the similarities between making art and writing. They will learn about the tools artists and writers use and will use those tools in their own artwork and writing. Students will create several simple book forms during the project and one final artist's book in which they will integrate their own writing and images.

One goal of ABC is to build students' awareness of women's contributions to the arts; therefore all of the artwork included in the curriculum was created by women artists. Students will learn about professional women artists from the 1600s to the present.

Tell students they will keep journals during the project. The journals provide a place for each student to reflect, keep notes, jot down ideas, and make sketches—a place to keep records of the project and how they feel about it. Teachers will read the journals occasionally for assessment, but the journals will not be graded. Students will keep their journals at the end of the project.

Observation is an important tool used by artists and writers. Introduce observation to students and ask them if they can come up with a definition. What is the difference between seeing and observing? Students will use this tool to learn about artists' books in this lesson.

Observe: Look and Discuss

Look at examples of artists' books with students and choose one to use for demonstration. Ask students to observe and describe what they see. Use some of the following questions to start your discussion:

- What shape is the book?
- What color is it?
- What materials were used to make it?
- Are there any words in the book?
- How would you hold it? How would you read it?
- What are some differences between this and a book from the library? What are some similarities?
- How would you describe this artist's book to someone who can't see it?

Show another artist's book to students and ask the same questions. Compare the two books, noting similarities and differences between them; then compare artists' books and regular books.

Show students a few more examples of artists' books made by artists and by students to help them understand the variety of the art form and the many possibilities they will have when they create their own artists' books.



Summarize by noting that students used their observational skills to investigate and describe various artists' books. They will use observation throughout the project to help them learn about and create visual art and writing.

Create: Rubber-band Journal and Student Portfolio

1. Rubber-band Journal

Download instructions for the [Rubber-band Journal](#) and lead students through the process of creating this book form. Have students write their names on their journals.

2. Student Work Portfolio

The student work portfolio is a simple folder created by stapling and/or taping two sheets of heavy paper together on three sides, leaving one long side open.

- Give each student two sheets of 12" x 18" paper.
- Have students line up the sheets on top of each other and, working with a partner, staple the paper together along one long side and two short sides of the paper. Place the staples about half an inch from the edge of the paper, about two inches apart.
- Cut three pieces of 2"-wide tape the length of the three stapled edges. Place a piece of tape along one side of the folder, leaving one inch to fold under, covering the staples on both sides of the folder. Repeat until all three sides of the folder are taped.
- Have students write their names on their folders.

Reflect

Ask students to think about what they have learned in this lesson and write a few sentences about it in their journals. Use one or more of the following prompts:

- How do you think you will like this project?
- What questions do you have about the project?
- Looking at artists' books makes me wonder _____.

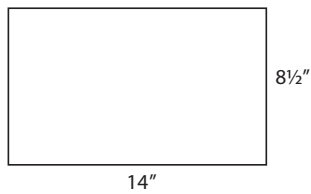
LESSON EXTENSIONS

Visual Arts and Writing

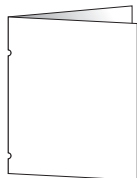
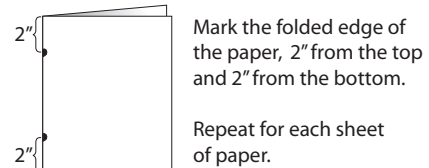
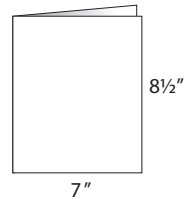
- Have students personalize their journals and/or portfolios by decorating, drawing, and/or writing on the front and back covers.
- Students can make a sketch or write a description of an artist's book they might want to create.
- Ask students to describe another time when they used observation to explain or solve something.

Rubber-band Journal

For the paper:

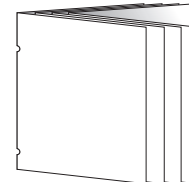


Fold each sheet of paper in half.



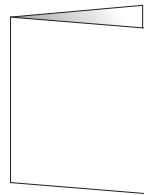
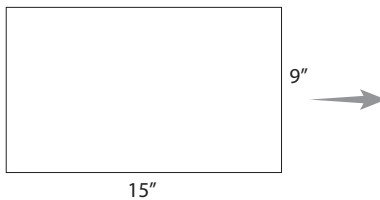
Using the marks as a guide, make two holes on the folded edge of the paper with a hole punch, or use scissors to cut two notches out of the folded edge.

Repeat for each sheet of paper.

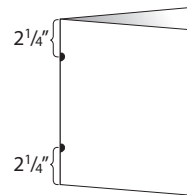


Nest papers inside each other, lining up the holes.

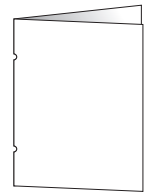
For the cover:



Fold the cover paper in half.

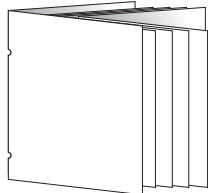


Mark the folded edge of the paper, 2 1/4" from the top and 2 1/4" from the bottom.

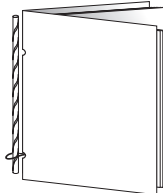


Using the marks as a guide, make two holes on the folded edge of the cover with a hole punch or cut two notches with scissors.

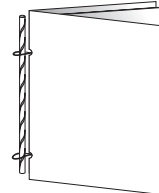
To assemble the book:



Place the nested paper inside the cover, lining up the holes.



Open the book, and thread a rubber band through the bottom hole, going from the inside of the book to the outside. Pull about 1/2" of the rubber band through the hole.



Thread the other end of the rubber band through the top hole, going from inside to outside, and loop it around the top of the stick.

Loop the end of the rubber band around the end of the stick

Exploring Media and Materials

How do artists use art materials to cause different responses in the viewer?

How do writers use writing traits to cause different responses in the viewer?

LESSON OVERVIEW

Students will work with various media with the goal of exploration and experimentation. Students will use different drawing tools to create lines, patterns, shapes, and textures; experiment showing value and form; and explore how different media and tools can help them express ideas and feelings. Students will make an art exploration sheet to keep in their folders and then continue to experiment on new sheets of paper.

LENGTH OF LESSON: Two 45-minute sessions

KEY IDEAS THAT CONNECT VISUAL ARTS AND WRITING

Visual Arts

- Art materials are tools that help artists communicate ideas and emotions.
- Different materials and techniques cause different responses in the viewer.

Writing

- Writing traits are tools that help writers communicate ideas and emotions.
- Different writing traits cause different responses in the reader.

INSTRUCTIONAL OBJECTIVES

Students will:

Visual Arts

- Identify ways artists use a variety of media and tools to communicate ideas and emotions
- Understand that different art materials convey different ideas and emotions
- Experiment with various media and tools to communicate ideas and emotions
- Describe the effects they create with various media and tools

Writing (optional activities)

- Identify ways writers use the traits of writing to cause different responses in the reader
- Experiment with various traits to convey emotions
- Describe the effect they created using the traits of writing

FOR THE TEACHER

If possible, set up stations in your room where students can work in groups of four or five. Have enough materials at each station to allow each student to experiment with all of the materials. If there are not enough materials for this set up, arrange each station according to media (one for watercolor, one for markers and crayons, etc.) and have students take turns at each station.

For tips on working with watercolor, see the video in the Multimedia section of the ABC website.

Make an art exploration sheet in advance that you can show to students as an example.



SUPPLIES

- Student journals
- Pencils, crayons, colored pencils, charcoal, and oil pastels
- Large drawing paper (16" x 20" or 11" x 17"), one large sheet and several smaller sheets of paper per student
- Watercolor paints
- Different sizes and styles of paint brushes (bristle, foam, sponge, etc.)
- Plastic wrap and salt for making textures with watercolors

VOCABULARY

Drawing is a series of intentional marks that describes how a thing looks or feels. Drawing can also describe an idea or feeling.

Watercolor is a paint medium, usually more transparent than other paints like tempera or acrylic.

Crayon resist is an illustration technique in which watercolor is painted over a crayon drawing.

The wax in the crayon resists the watercolor, so the watercolor only fills the spaces between the crayon.

Rubbing is a process that transfers textures and patterns from the surface of an object to paper.

Elements of art are color, line, shape, form, space, value, and texture.

INSTRUCTIONAL PLAN: OBSERVE, CREATE, AND REFLECT**Quick Write**

Tell students they will be experimenting with different art materials in this lesson. Before they begin, ask students to respond to one of the following prompts.

- For me, experimenting means _____.
- I get good ideas when _____.
- When I try new things I feel _____.

Introduction

Tell students that their job is to experiment with different art materials to see how they can use them to explore the **elements of art**—color, line, shape, form, space, value, and texture. Tell students they are to use every material that is available to fill a sheet of paper with different kinds of lines, shapes, textures, and patterns, and to experiment showing value and form, labeling all of their drawings and marks. They will keep their art exploration sheets for reference as they make their final artists' books. Then they will continue to experiment with different techniques—**drawing, watercolor, rubbings, and crayon resist**—to create patterns and textures on new sheets of paper.

Observe: Look and Discuss

Show the different materials to students and explain how they are meant to be used. Demonstrate several of the techniques, such as watercolor, crayon resist, and rubbings, and show students an example of an art exploration sheet—a large sheet of paper filled with many different kinds of drawing marks and media combinations, labeled with the tools and media.



Create: Art Exploration Sheets

Give each student a large sheet of paper or several sheets of smaller paper if large is not available. Give students these guidelines to follow while exploring materials:

- Label each mark with the name of the tool they used to make it. Add any other details that will help them remember how to make it again, such as “heavy line with crayon.”
- With drawing tools like crayons, pencils, charcoal, etc., try drawing by moving just their wrists. What kinds of lines do they get? Then try again, this time moving just their elbows, then shoulders. How are the lines different? Try this with other drawing tools.
- Try making a hard line by holding the crayon or pencil firmly. Then press lightly for a soft line. Draw a shape and fill with a gradation going from hard to light. Notice that the flat shape begins to look more like a three-dimensional form.
- Make as many different kinds of lines (straight, curvy, zigzag, hard, light, twirly, etc.) as they can.
- Experiment with unique kinds of lines or combination of materials.

Art Techniques: Have students experiment with each technique and then try them in various combinations, such as a rubbing with crayon resist.

- **Watercolor and plastic wrap:** Use a big brush to fill a sheet of paper with different colored washes of watercolor paint. Make sure the paint on the paper is very wet. Cut a sheet of plastic wrap that is a bit larger than the paper and place on top of the paper. Bunch it up to create lines and textures on the paper. Let the paper dry completely before removing the plastic wrap. It might take a few days for the paper to dry. If it is wrinkled, place dry paper between books for a few days to flatten it.
- **Watercolor and salt:** Use a big brush to fill a sheet of paper with different colored washes of watercolor paint. Sprinkle salt on the wet watercolor and watch as textures form. Let the paper dry. Flatten it between books if it is wrinkled.
- **Crayon resist:** Make a quick drawing or series of patterns and textures with crayons. Paint over the crayon with watercolor paint and see how the wax of the crayon resists the watercolor paint. Experiment with different colors of crayons and watercolor. Try drawing with a white crayon on white paper and add watercolor on top.
- **Rubbings:** Try making rubbings from different surfaces around the room. Experiment with different drawing tools (crayon, pencil, colored pencil, and charcoal) to see what kind of effect each creates.

Reflect

Arrange students' work on tables or desks and give them a few minutes to look at each other's work. As a group, discuss the different technique experiments. What do some of the examples bring to mind? Do any evoke different kinds of weather, natural scenes or landscapes, emotions, or events such as fireworks or celebrations? What else do the students see or notice in their work? Can they imagine how they might use these processes in other artworks they might create? How might they use them in the artists' books they will create in future lessons?



Have students respond to one of the following prompts in their journals.

- The best thing about this activity was _____.
- It was hard for me when I had to _____.
- Next I would like to experiment with _____.

LESSON EXTENSIONS

Visual Arts and Writing

- Ask students to choose one of their experimental sheets and describe the emotion or idea it communicates.
- Encourage students to continue working with one of the media techniques in their journals or on an additional sheet of paper.
- Have students write a poem, lyric, or short piece based on something they created in this lesson.

Science

In science class, students often compare the physical properties of various liquids and solids. Artists make similar comparisons of their artistic materials. Both use the same skills of observation, reflection, and discussion, as well as the formation of conclusions about the materials.

- Have students create a chart or guide to compare the physical properties of materials and characteristics of different art media like watercolor, tempera, crayons, and oil pastels. They can experiment with the drying speed of certain paints or their opaqueness or transparency. Students can record their findings and refer back to the guide to help them choose the best materials for their projects throughout the year.
- Have students experiment with the different media on different kinds of paper—poster board, copier paper, construction paper, watercolor paper, tracing paper, kraft paper, etc. Which media work best on which papers? Does water-based media work well on all papers? Do colors look brighter on some paper than on others? Have students record their observations; they can refer back to this information throughout the year as they create their own projects.

Narrative Art

How do artists tell stories with art?

How do writers tell effective stories?

LESSON OVERVIEW

Students will explore narrative art to see how stories are expressed visually and to learn how artists provide clues (setting, symbols, etc.) that help us understand the stories. Students will learn that by looking carefully and analyzing what they see in a work of art, they can “read” a painting and find meaning in narrative art. Students will discover that people tell stories about themselves and their cultures through the visual arts. They will create their own narrative art in an accordion book form.

LENGTH OF LESSON: Two or three 45-minute periods

KEY IDEAS THAT CONNECT VISUAL ARTS AND WRITING

Visual Arts

- Art is a visual means of conveying information.
- Artists use symbols and details to help tell a story.
- An artist’s vocabulary includes setting, subject, symbol, point of view, and perspective.
- Narrative art can describe myths, historical or current events, fantasy, or personal stories.
- Narrative art does not have to present conclusions; it is open to interpretation.

Writing

- Writing is a way to convey information.
- Writers use literary elements, such as symbols, similes, metaphors, and details to help tell a story.
- A narrative text includes story elements such as setting, problems, characters, events, and solutions.
- Narrative genres include myths, fiction, historical or current events, fantasy, poetry, and personal stories.
- Writing does not have to include conclusions; it is open to interpretation.

INSTRUCTIONAL OBJECTIVES

Students will:

Visual Arts

- Identify aspects of narrative art and use art terms to describe them
- Interpret a narrative work of art through observation and discussion
- Create art that tells a story

Writing (optional activities)

- Write about narrative artwork using art vocabulary
- Identify perspective and point of view in student writing and the writing of others



FOR THE TEACHER**Looking and Seeing**

Some things to notice and think about when looking at Jennie Augusta Brownscombe's [Love's Young Dream](#):

- Color: Low intensity browns and oranges suggest season and time of day.
- Pose: What is the importance of the young woman standing on the edge of the porch? What direction is each character looking?
- Symbols: What might the flowers symbolize? What about the kitten?
- Who is coming up the road?
- What is each person doing and how does it relate to the story?

ABOUT THE ARTIST

Read about [Jennie Augusta Brownscombe](#) on the ABC website.

SUPPLIES

- Student journals
- 12" x 18" drawing paper (cut into 4" x 18" strips), one strip per student
- 4½" x 5" mat board, poster board, or cover stock for book covers, two sheets per student
- Pencils, colored pencils, crayons, markers
- Glue sticks

VOCABULARY

Narrative refers to a work of art that tells a story.

Setting is the time and place where a subject is located or a story happens.

Subject is who or what the artwork is about. It can be a story, an idea, a person, an emotion, or a feeling.

Symbol is an object or thing that has meaning more than the thing itself. A dog might represent fidelity in addition to being a pet; it is a visual sign for an idea or concept.

Foreground is the part of the picture that seems closest to the viewer.

Background is the part of the picture that seems farthest from the viewer.

Middle ground is the part of the picture midway between the foreground and background.

Elements of art are color, line, shape, form, space, value, and texture. Artists use these tools to create all visual art—representational, abstract, and non-representational. (See Vocabulary list for definitions of individual elements of art.)

INSTRUCTIONAL PLAN: OBSERVE, CREATE, AND REFLECT**Observe: Quick Write**

Before beginning the lesson, show Jennie August Brownscombe's [Love's Young Dream](#) to students. Give them a few minutes to respond to the image. Use any of the following prompts:

- What is happening in this picture?
- Imagine that each character has a thought bubble floating above his or her head. What are they thinking?
- If I could walk into this picture, I would _____.



Introduction

Tell students that **narrative** art is artwork that tells a story (*narrative* means story or tale). The stories in narrative art can come from history, mythology, literature, religion, or current events; they can represent an idea, such as freedom; or they can be a personal story from the artist's life. Ask students if they have seen any examples of narrative art (religious art, neighborhood murals, war memorials, etc.). Have they ever told stories just with images? Narrative art is meant to teach, inspire, inform, and even to preserve memories and culture. It can be a way to understand the experiences of people from other places and times. Artists today often use narrative art to express their ideas about politics and society.

Observe: Look and Discuss

Ask students to look closely at Brownscombe's *Love's Young Dream* and begin describing and interpreting what they see. Visual Thinking Strategies (vtshome.org) is a highly effective method for facilitating productive conversations about art with your students and introducing new vocabulary in a meaningful way. Following the conclusion of this initial exploration of the work, you may wish to revisit certain concepts in more depth using some of the questions below.

- What is happening in this picture?
- How many people do you see? How many animals? What are they doing?
- Is there a main character? How can you tell?
- What are the relationships among the characters?
- Where is the story taking place? Describe the **setting** and the time period.
- What does the clothing tell you about the time and place?
- What facial expressions do the characters have? Where is each person looking? How does this help you understand what is happening? What do you think each character is thinking?
- What is happening in the **background**? How does it relate to the **foreground**?
- Are there any objects? Are they **symbols**? What do they stand for?

Ask students what they think the **subject** is—what is the story about? Have them talk about the setting, people, and action taking place and how these aspects help tell the story.

Look again and ask students to think about the moment of the story the artist chose to show.

- What might have happened just before this scene?
- What do you think is about to happen?
- Do you think the artist shows the most exciting part of this story? Why or why not?
- What would you have shown?
- How could the title, *Love's Young Dream*, be interpreted by each character in the painting (what is each character's personal voice)?

Create: Accordion Book Narrative

1. Accordion Book

Download instructions for the [Accordion Book](#) and lead students through the process of creating the book form. **Note: For this activity, you will make a four-page book, completing only the first four steps shown in the instructions.**



2. Tell a Story Visually

Ask students to choose an important event or moment from their own lives as the basis for their story. It could be an actual event or one that they hope will happen in the future. The story should have four parts: a beginning, middle, climax, and conclusion. It can be a problem that needs to be solved or a description of a daily activity. Have student think about:

- What is the story? What has happened/will happen?
- Who is the main character? Who are the other characters?
- What are the characters thinking and doing?
- What is the setting? What is in the background?
- How will facial expressions, clothing, and symbols help tell the story?
- What is the action of the story? What happens first? Then what? How does the story end?

Have students make a quick pencil sketch of the first part of the story in the first square of their accordion book. Then have them sketch the second, third, and fourth parts of the story in the following squares. The sketch should show just the basic shapes and outlines of the characters and the setting. Students should spend only a few minutes per sketch. Next have students use crayons, markers, or colored pencils to add details such as symbols, background, and objects around the characters. Have them fill in some areas of the drawing with color.

Reflect

When students have finished, have them exchange books with a partner and interpret each other's narratives. Discuss as a class what was hardest and easiest about telling a story without words. Have students respond to one of the following prompts in their journals:

- Telling a story without using words is like _____.
- If I could do this project again, I would _____.
- When I read my partner's book, I noticed _____.

LESSON EXTENSIONS

Visual Arts and Writing

- Have students write the story of their narrative artwork in their journals or on the back of their accordion books.
- Ask students to write in their journals, explaining how they used setting, characters, and symbols to tell their story through art.
- Suggest that students make another accordion book, using very small paper, and illustrate it with very small images.

Science, History, Performing Arts, and Mathematics

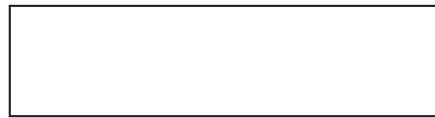
Visual artists and writers present narratives in artworks and literature using symbols, setting, themes, and characters. Similarly, scientists, musicians, historians, and mathematicians tell stories in their own disciplines by drawing on their own tools, techniques, and specialized vocabularies. For example:

- Archeologists on a dig uncover and tell the story of a dinosaur's life and death by piecing together clues like bones and fossils. ➞

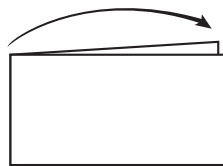
- Geologists narrate the formative story of the earth by reading the ages of rock formations.
- Historians search a variety of documents, artifacts, and resources to glean stories about a period's people and events.
- Composers write music that may use certain musical themes or particular instruments to communicate a story, such as *Peter and the Wolf* by Sergei Prokofiev.
- Mathematicians can tell a story using symbols, setting, or characters, whether it is a complex algorithm or a traditional word problem.

Have students create their own narratives related to these subject areas so that they recognize the parallels in process, tools, and vocabularies between creating stories in the visual and language arts and other disciplines.

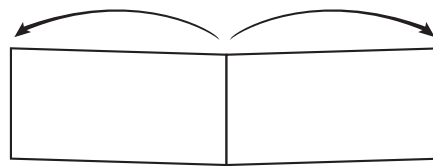
Accordion Book



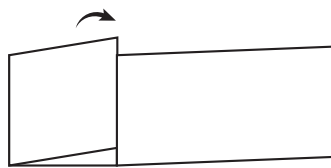
Start with a long sheet of paper



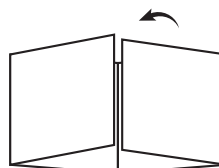
fold in half



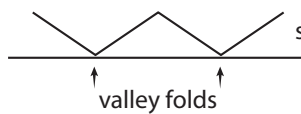
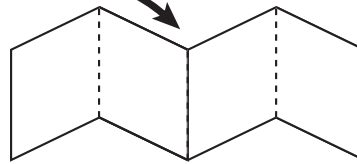
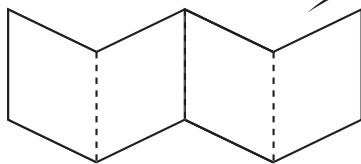
then open up



fold each end into middle



flip over



side view

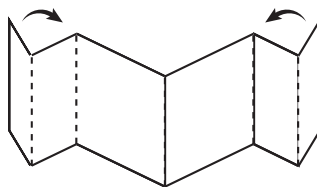
valley folds



side view

mountain folds

fold each end into
first mountain fold



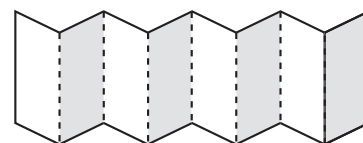
side view

mountain folds

fold each mountain fold in to the center
mountain fold: crease paper to make a
fold in each middle page



open all folds



Portraits

What can we tell about people by looking at portraits?
How do writers communicate about people?

LESSON OVERVIEW

Students will explore portraits and learn how artists provide clues to help us understand the people portrayed in their art. By observing the subject's clothing and facial expressions, the objects around them, and the space they occupy, we can infer much about his or her identity, personality, and role in society. Students will create self-portraits using a folded, one-sheet book form.

LENGTH OF LESSON: Two or three 45-minute periods

KEY IDEAS THAT CONNECT VISUAL ARTS AND WRITING

Visual Arts

- Portraits contain clues about the people pictured in them that can tell us things about the subjects' cultures, identities, traditions, and roles in society.
- Portraits can express how people think about themselves and their world.
- Portraits can include symbols that reference interesting aspects of the people in them.
- When creating a portrait, an artist makes many artistic choices that affect how we understand the image.
- Artists make choices about media, style, background, and embellishments to visually describe themselves or others.

Writing

- Written texts contain clues about the people described in them that can tell us things about the subjects' cultures, identities, traditions, and roles in society.
- Biography and autobiography are written works that describe interesting aspects of the people in them.
- Writers make choices about writing style and format to describe themselves or others in writing.

INSTRUCTIONAL OBJECTIVES

Students will:

Visual Arts

- Identify parts of a portrait and use art terms to describe them
- Explore ways artists express identity in portraits
- Interpret a portrait through observation and discussion
- Create a self-portrait in the form of a book
- Use symbols to express their roles in society, traditions, and aspects of themselves or other people
- Understand the meaning of a symbol

Writing (optional activities)

- Use descriptive vocabulary to describe a portrait and/or self-portrait
- Use vocabulary from descriptive writing to create a poem or other piece of writing
- Use word choice to express their roles in society, traditions, and aspects of themselves or other people
- Understand the meaning of a symbol →

FOR THE TEACHER**Looking and Seeing**

Some things to notice when looking at Lavinia Fontana's [Portrait of a Noblewoman](#):

- Color: Red and yellow are warm colors, which draw our attention and set the subject off from the cool gray tones of the background.
- Texture: Velvet fabric, metallic ribbons, sparkling jewels, and dog's fur represent a range of surfaces and touch sensations.
- Pose: The subject is standing, and her face is slightly turned away from the viewer.
- Background: The plain, dark background isolates the subject in the painting and focuses our attention on her.
- Symbols: The artist uses the image of a dog in the painting to symbolize faithfulness.
- This portrait shows a young woman (the subject) just before her marriage. In sixteenth-century Bologna (Italy), when this picture was painted, it was customary for women to wear red wedding dresses. That's how we know it is a wedding portrait. It shows a young woman at a point of transition in her life, when her role in society is about to change from daughter to wife.

ABOUT THE ARTIST

Read about [Lavinia Fontana](#) on the ABC website.

ABOUT PORTRAITURE

The purpose of portraits has continually changed over time. In early times, portraits expressed the beliefs and values of society or showed a person's social status, rather than how he or she actually looked. As centuries passed, portraiture evolved, and artists began to express more of the subject's individuality.

During the Renaissance (fifteenth and sixteenth centuries), artists learned how to paint more realistically, and portraits began to look more like the person represented and to express his or her personality. It was during this time that many women took up the art of portraiture, and a number of women artists made their living by painting portraits.

When the camera was invented in the nineteenth century, it became possible for everyone, not just artists, to make realistic portraits. Artists came to believe that portraits did not have to be realistic in order to be a good representation of a person. They began to experiment with the expressive qualities of color, line, and shape in portraits. Today artists continue to experiment with the elements of art to explore personality, express identity, and speak to social and political issues through portraiture.

By thinking about how an artist created a portrait—how she or he used color, line, shape, form, space, value, and texture to express ideas, moods, and feelings—we can gain insight into what the artist wanted to express and even how the artist may have felt about the subject.



SUPPLIES

- Student journals
- 8½" x 11" colored copy paper, one sheet per student
- Pencils, colored pencils, crayons, markers

VOCABULARY

Portrait is a picture or representation of a specific person. It can be rendered in any medium, such as pencil on paper, paint on canvas, sculpture, photograph, or collage.

Self-Portrait is a picture of the artist by the artist.

Subject is who or what the artwork is about. It can be a story, an idea, a person, an emotion, or a feeling. In a portrait or self-portrait, the subject is often referred to as the sitter.

Pose is the way the subject's body is positioned in an artwork.

Identity is how a person sees or thinks of herself or himself. Identity can also refer to how people represent themselves to each other.

Foreground is the part of the picture that seems closest to the viewer.

Background is the part of the picture that seems farthest from the viewer.

Symbol is an object or thing that has meaning more than the thing itself. A dog might represent fidelity in addition to being a pet; it is a visual sign for an idea or concept.

Elements of art are color, line, shape, form, space, value, and texture. Artists use these tools to create all visual art—representational, abstract, and non-representational. (See Vocabulary list for definitions of individual elements of art.)

INSTRUCTIONAL PLAN: OBSERVE, CREATE, AND REFLECT**Observe: Quick Write**

Before beginning the lesson, show Lavinia Fontana's [Portrait of a Noblewoman](#) to students. Give students a few minutes to respond to the image. Use any of the following prompts:

- Imagine there is a thought bubble above the woman's head. What do you think she is thinking?
- What do you think the woman is looking at?
- Imagine you are the dog in the picture. What are you about to do?
- What is something you notice about the woman in the picture? I notice _____.

Introduction

Before discussing Fontana's *Portrait of a Noblewoman*, ask the class to come up with a definition of **portrait**. Almost everyone has experienced portraiture, either by being in a portrait or making one of someone else—usually a photograph. Ask students to recall different occasions they have been in portraits (school photos, sports photos, and family occasions). Ask what they expect to see in a portrait. What makes a good portrait? Should a portrait always show the person as she or he is? Should a portrait give us clues about the person? Should it make the person look better than she or he does in real life? Why or why not?



Observe: Look and Discuss

Ask students to look closely at Lavinia Fontana's *Portrait of a Noblewoman* and begin describing and interpreting what they see. Visual Thinking Strategies (vtshome.org) is a highly effective method for facilitating productive conversations about art with your students and introducing new vocabulary in a meaningful way. Following the conclusion of this initial exploration of the work, you may wish to revisit certain concepts in more depth using some of the questions below.

- Who is the **subject**? (The *subject* is the person in the portrait.)
- What is the subject wearing? What can you tell about her from her clothes?
- Describe her facial expression. Is she looking out at us? What might the expression say about her mood?
- Describe her **pose**. Is she making any gestures? Does she seem to be posing for the portrait?
- How much of her body is shown? Is just the face shown? Is most of the body shown?
- How old do you think she is? What do you see that makes you think that?
- What other objects do you see? What are they? How do you think they relate to the woman?
Why do you think the artist included them? Could they be **symbols**? If so, what do they represent?
- What, if anything, is in the **background**? Why do you think the artist chose a plain background?
- Describe the place the subject seems to be. Is the woman inside or outside? How can you tell?
- Is it a realistic portrait of the woman? Does it look like the artist showed any flaws or do you think the artist made her look better than in real life? How can you tell?
- What do you think the artist wanted you to know about the woman's **identity**? What do you see in the painting that makes you think this?
- What else do you notice?

Summarize the ideas the class came up with and describe the woman in the portrait. Tell students that by analyzing clues such as clothing, expression, pose, and the objects in the painting, they have interpreted a work of art. **The method they just used to look at and talk about the portrait can be used when looking at all kinds of art.**

Create: Self-portrait Book**1. Self-portrait Book**

Download instructions for the [Self-portrait Book](#) and lead students through the process of creating the book form.

2. Self and Symbols

How can you use clues like pose, setting, background, and symbols in your book to express something about yourself?

The outside of the book has clues that reveal aspects of personality and/or identity. Have students create one or more symbols that express something about themselves and sketch them on the outside of the book.

- What do students want others to know about them?
- What clues will they use to express these traits?



Students will create a self-portrait on the inside of the book. Ask students to begin with the basic parts of the portrait—the body, pose, and gesture. Next, have them add details such as facial expression, clothing, background, and other objects. Have them think about what colors they will choose and how the colors may influence how people understand their self-portrait.

- What backgrounds will they choose (their bedrooms or favorite places)? What will their choices say about them? What will the backgrounds say about them?
- How will they use color to affect the mood?
- What facial expressions will they use?
- What parts of the body and poses will they choose to include?

Let each student choose a medium, such as crayon, marker, pen, or colored pencils, to complete the images in the book.

Reflect

When students have finished their self-portrait books, display them in the classroom. Discuss what each book tells about the person who made it. Ask a few students to explain what they did to express identity in their portraits, and ask other students to make observations about their classmates' work. Have students use sentence stems when talking about each other's work, for example, "I notice ..." or "I wonder"

LESSON EXTENSIONS

Visual Arts and Writing

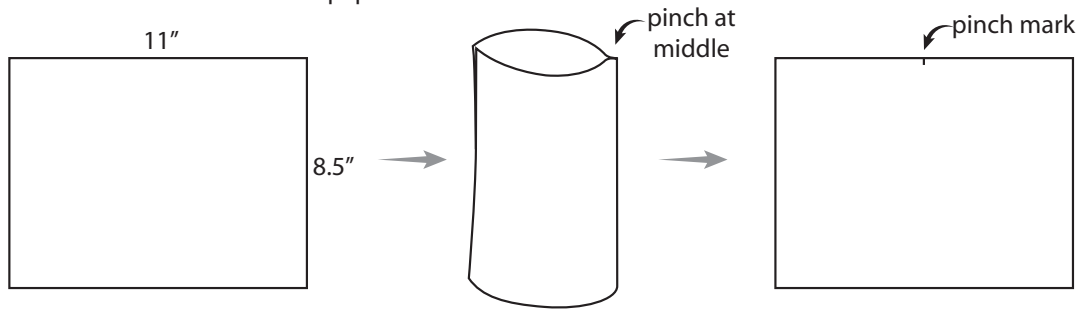
- Ask students to identify examples of **value** in *Portrait of a Noblewoman*—where has the artist used lighter and darker shades of the same color to suggest a three-dimensional form? (The roundness of the arms and of the skirt is created by the color change from light to dark/center to side.) Then, have them practice showing value using colored pencils or crayons.
- Ask students to describe or draw some different **textures** they see in *Portrait of a Noblewoman*. Have them consider: What do they think the dress would feel like if they could touch it? What about the sleeves of the dress or the woman's ruffled collar? How did the artist create the illusion of different textures?
- Ask students to write an explanation of the use of **pose**, **background**, or **symbols** in their self-portrait books. What do their choices say about them? What aspects of their personality did they want to express? Do they think they were successful? Is there anything they would add or do differently now?
- Ask them to respond to the question: How is a portrait like a book?

Social Studies/History

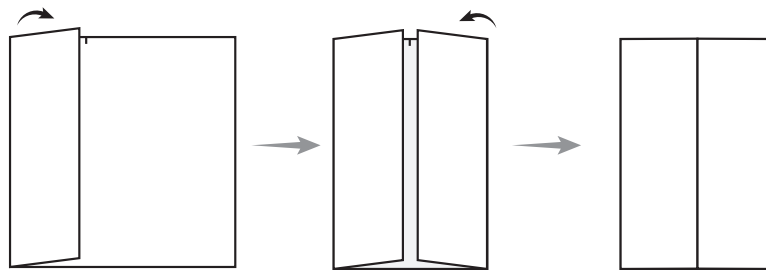
- Have students create a portrait of one of the various people from a particular period of American history. What symbols would they use to tell something about the person? Use clothing, background, pose, setting, expression, or objects as clues to the person's identity.
- Ask students to create a portrait of an important historical state figure and show his/her background, importance, or social role through pose, gesture, color, and background.

Self-portrait Book

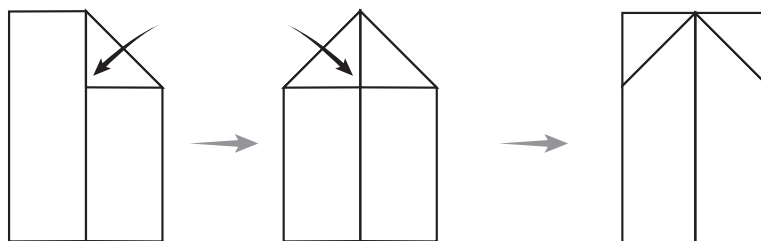
For the paper:
One 8½"x11" sheet of paper



fold both sides to meet in middle

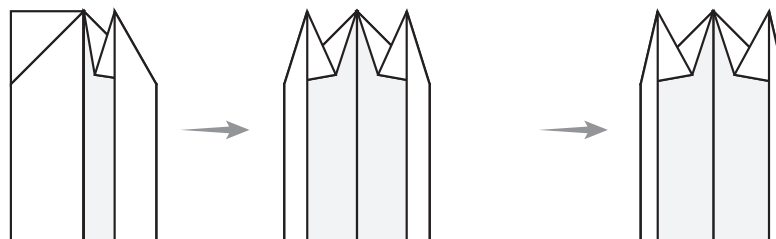


fold corners down to middle



unfold corners

reverse fold and tuck fold in on both sides



Landscape and Still Life

How do artists create the illusion of depth on a flat surface?

How do writers create layers of meaning in text?

LESSON OVERVIEW

Students will look at a landscape and a still-life painting to see how the artists used overlapping, size, color, foreground, and background to create the illusion of depth on a two-dimensional surface. They will create a tunnel book in which to explore landscapes and techniques to create the illusion of depth.

LENGTH OF LESSON: Three 45-minute periods

KEY IDEAS THAT CONNECT VISUAL ARTS AND WRITING

Visual Arts

- Artists use the elements of art and special techniques to create the illusion of depth on a flat surface.
- Artists use background and foreground to set the scene of an artwork.
- Artists select what parts of a landscape to include within the boundaries of the paper, canvas, or container.

Writing

- Writers use precise, rich language incorporating layers of meaning to create depth of understanding in a text.
- Writers use time and/or place to set the scene for the reader.
- Writers select what parts of a story to highlight within the boundaries of a book.

INSTRUCTIONAL OBJECTIVES

Students will:

Visual Arts

- Identify ways artists show depth on a flat surface
- Create a tunnel book, a book form that shows depth
- Understand how to use background and foreground in an artwork

Writing (optional activities)

- Identify ways writers show depth in a story, such as subplots, vivid description, and text that has multiple interpretations
- Write a description of a painting using the elements of art
- Write a piece as if they were in a painting, describing the background or scene

FOR THE TEACHER

Looking and Seeing

Some things to notice when looking at Gabriele Münter's [*Staffelsee in Autumn*](#) and Lilly Martin Spencer's [*Still Life with Watermelon, Pears, and Grapes*](#):

- Diagonal composition: A winding path or a river that moves away from us on the diagonal (from foreground to background) can create the illusion of deep space.
- Size relationship: When we see something in a picture we know is small, like a mouse, which appears larger than something we know is big, like a house, the mouse looks closer. ➞

- Changes in size: An object, like a tree, that is close to us seems much larger than a tree of the same size that is far away.
- Overlapping objects: An object, like a piece of fruit, looks close to us when it overlaps and partially hides another object, even if the other object is larger.
- Changes in color: An artist may choose to make a distant mountain range seem hazy and less detailed than objects close to us by using less intense colors (see *Love's Young Dream*). These changes in color can give the illusion of depth because intense colors seem closer to us.

ABOUT THE ARTISTS

Read about [Gabriele Münter](#) and [Lilly Martin Spencer](#) on the ABC website.

SUPPLIES

- Student journals
- 4¼" x 5½" construction or cover stock paper, two sheets per student (four pieces can be cut from one sheet of 8½" x 11" paper)
- 4¼" x 11" copy paper, two sheets per student (two pieces can be cut from one sheet of 8½" x 11" paper)
- Several sheets of colored construction or copy paper, or access to paper scraps
- Pencils, colored pencils, markers, and crayons
- Glue sticks
- Scissors

VOCABULARY

A **landscape** is a work of art that shows an outdoor scene. It can include the natural world (plants and animals) as well as seascapes (views of the sea) and cityscapes (buildings and towns). There can be people in a landscape, but the picture is not about them.

A **still life** is a work of art that shows a variety of objects, like fruit, books, musical instruments, toys, and flowers.

Foreground is the part of the picture that seems closest to the viewer.

Background is the part of the picture that seems farthest from the viewer.

Middle ground is the part of the picture midway between the foreground and background.

Point of view is the angle or perspective from which you see something.

Composition is the way the objects, people, and elements of art are arranged in an artwork.

Overlapping is a way artists create the illusion of depth. When one object covers part of another object, the object in front looks closer to the viewer.

Negative space is the area around, inside, and between objects, forms, figures, or shapes.

Positive space is the object, form, figure, or shape in a work of art.

Symmetry means an object is the same on the opposite sides of a central dividing line.

Asymmetry means an object is not the same on the opposite sides of a central dividing line.

Elements of art are color, line, shape, form, space, value, and texture. Artists use these tools to create all visual art—representational, abstract, and non-representational. (See Vocabulary list for definitions of individual elements of art.)



INSTRUCTIONAL PLAN: OBSERVE, CREATE, AND REFLECT

Observe: Quick Write

Before beginning the lesson, show Gabriele Münter's [Staffelsee in Autumn](#) to students. Give students a few minutes to respond to the image. Use any of the following prompts:

- If you could walk into this painting, describe what you would see, smell, hear, feel, or taste.
- If you lived in one of the houses pictured here, what would you do for fun?
- What do you think is on the other side of the mountain?

Introduction

A **landscape** is a work of art that shows an outdoor scene. Before the camera was invented, landscape drawings and paintings were the only way to show people how faraway places looked. A landscape can record what a place looks like and can express how an artist feels about a place.

Some landscapes look so real you can tell what time of year it is and what the weather is like. Artists who want their landscapes to look realistic use special techniques to show space and depth. Tell students they can look for these techniques in works of art to understand how artists create the illusion of depth on a flat surface.

Observe: Look and Discuss

Ask students to look closely at Münter's *Staffelsee in Autumn* and begin describing and interpreting what they see. Visual Thinking Strategies (vtshome.org) is a highly effective method for facilitating productive conversations about art with your students and introducing new vocabulary in a meaningful way. Following the conclusion of this initial exploration of the work, you may wish to revisit certain concepts in more depth using some of the questions below.

- How did the artist show it is autumn in this landscape?
- How do you think she felt about this place? What do you see that makes you say that?
- What is the **point of view**? Do you feel like you could step in the picture and walk around? Where would you be when you stepped in? Where do you think the artist was when she made this picture?

Remind students of **foreground** and **background** and introduce **middle ground**. Ask them to identify some objects in each.

Ask students to find examples of:

- different size relationships (the animal in foreground is larger than the houses and trees in the background on the far shore)
- changes in size (trees in the foreground are larger than trees in background)
- **overlapping** (houses are in front of the trees; trees overlap one another)
- changes in color (dark blue mountains in back)
- diagonal composition (river/lake moves from lower left to upper right; far shoreline does same)



Can students find other examples? If time allows, compare Münter's landscape to Brownscombe's [Love's Young Dream](#) to see how another artist used these techniques.

Now have students look at Lilly Martin Spencer's [Still Life With Watermelon, Pears and Grapes](#). This is a still-life painting. A **still life** is a painting or drawing of objects.

Ask students to look for examples of depth in this picture.

- What object is closest to us? How can you tell? Which technique for showing depth did the artist use to create this illusion?
- Can you find any diagonal lines in the still life that create depth? Where? (The right side of the table.)
- Order the objects from nearest to farthest. How far do you think it is from the closest grape to the back of the watermelon?
- How is the depth of this still life different from the landscape? Describe the difference in depth

Composition, Symmetry, and Negative Space

Introduce composition, symmetry, and negative space to students. Artists need to determine where to put all the separate parts of their story, landscape, portrait, or still life together in one picture. They have to plan the **composition**, or the arrangement of objects in the picture.

Symmetry is familiar to all of us because our bodies are divided into a right and left side. The human body is symmetrical—the same on the right and left sides of a center line. Many trees are **asymmetrical** because their branches do not spread equally on either side of the trunk. Ask students to find examples of symmetry and asymmetry in the classroom. Next have them look for examples in Spencer's still life.

- Are there any examples of symmetry in individual parts of the picture?
- Are there any examples of asymmetry?
- Is the picture itself symmetrical or asymmetrical? What do you see that makes you think so?

There are two kinds of space in art: positive and negative. **Positive spaces** are the objects in a picture. **Negative spaces** are the empty spaces around objects in a picture. Negative space is any area behind, between, inside, and around the objects in a picture. The shapes of positive spaces are the shapes of the main subjects of the work. Negative spaces also have shapes. Imagine that the objects in a picture were cut away. The shapes that are left are negative spaces. The shapes of the negative spaces are determined by the shapes of the positive spaces.

- Where do you see negative space in this picture? Name all the places you can find negative space.
- What color are the negative spaces?
- Imagine you could take away the fruit in this picture. Describe the shapes that would be left.

Create: Tunnel Book

1. Tunnel Book

Download instructions for the [Tunnel Book](#) and have students prepare the covers and sides of the book. Before assembling the book, students will create a scene on the back cover and will attach cut-paper elements to the accordion folds, creating layers of shapes that can be viewed through the front cover.



2. Showing Depth in the Landscape

Have students think of a landscape, seascape, or cityscape (or any outdoor place) they would like to represent and think of the things they would like to put in it. Using drawing tools, cut paper, and/or collage, have students create a scene on the inside of the back cover of the tunnel book. Ask students to take risks and experiment with different examples of overlapping, size relationships, and color changes in their work.

Next have students create three or more landscape elements or shapes to glue to the accordion folds. Plan the shapes so they can all be seen when viewed from the front cover; they can be glued one behind the other and on alternating sides. Cut out the shapes and glue them to the front of the folds so the viewer can see the whole shape.

Finish assembling the book following the [Tunnel Book](#) instructions.

Reflect

Display the finished books around the classroom and give students time to look at each other's books. Ask students to look for different examples of depth and to discuss what they did to create the illusion. How does the book form help them show depth? What else do they notice about each other's books?

LESSON EXTENSIONS

Visual Arts and Writing

- Have students imagine they are inside the house in *Staffelsee in Autumn*. Ask them to describe or draw what they think they would see from the window.
- Ask them to describe or draw what the Staffelsee landscape would look like in another season, like winter or spring, or on a rainy day.
- Ask students to describe stories they have read or movies they have seen that show depth, such as subplots and vivid description, or that could be interpreted in different ways.
- Have students make a drawing that shows depth. Encourage them to experiment with one or more techniques to create the illusion of depth, such as overlapping, size relationships, diagonal composition, etc.

Earth Science

Wind, water, ice, and waves are elements responsible for reshaping land surfaces. Slow processes like erosion or rapid processes such as landslides, volcanic eruptions, or earthquakes alter the landscape as well. Using different processes with a variety of media can alter a work of art. Have students create two tunnel books, one showing the landscape before being reshaped by one of the processes of nature—the other afterwards. For each book, ask students to use a different process with media (review Lesson 2—watercolor and plastic wrap, addition of salt, crayon resist or rubbings). This project would work well in groups.

Physical Science

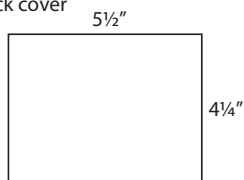
Students can create a tunnel book showing the components of building parallel circuits—wires, batteries, and bulbs can be in the foreground and middle ground; the final circuit can be in the background.

Tunnel Book

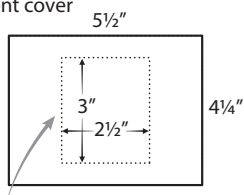
For the covers:

Cut two sheets of $4\frac{1}{4}$ " x $5\frac{1}{2}$ " paper

Back cover



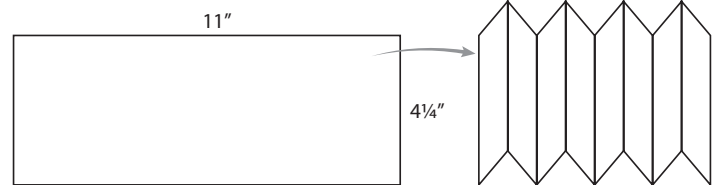
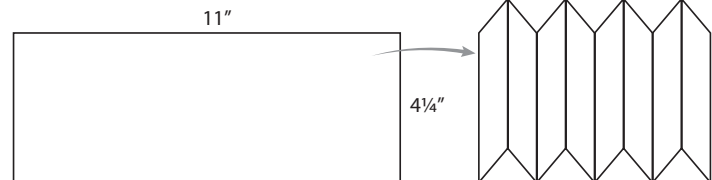
Front cover



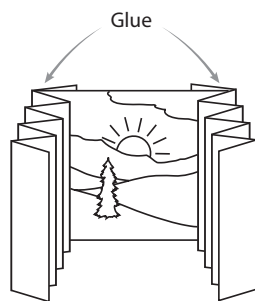
Cut a 3 " x $2\frac{1}{2}$ " rectangle from the center of the front cover, leaving a $1\frac{1}{2}$ " border on the sides and a $\frac{1}{2}$ " border on the top and bottom.

For the sides:

Cut two sheets of $4\frac{1}{4}$ " x 11 " paper

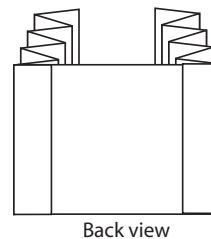


Fold each side into an 8-panel accordion.
For directions on folding, refer to the
Accordion Book instructions.



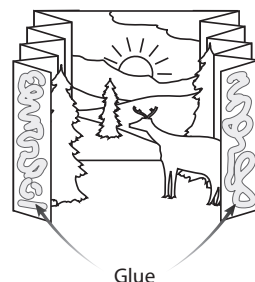
To assemble the book:

Glue the back cover to
the accordion sides.
Attach it to the front
side of the last fold on
each accordion side.

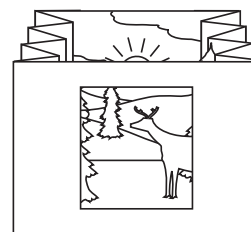


Back view

Glue cut-paper shape to the front
sides of the accordion folds.



Glue the front cover to
the accordion sides.



Attach it to the outside
of the first fold on
each accordion side.

Abstraction

How do artists communicate with the elements of art?

How do writers use the writing traits in creative writing?

LESSON OVERVIEW

Students will explore abstraction to see how artists communicate ideas and emotions solely through their use of color, line, shape, pattern, and texture. Students will discover that the subject of some abstract art is the arrangement of color, line, shape, and other elements of art, rather than the description of people, ideas, things, or places. Students will create a flag book in this session.

LENGTH OF LESSON: Two or three 45-minute periods

KEY IDEAS THAT CONNECT VISUAL ARTS AND WRITING

Visual Arts

- Art is composed of the elements of art (color, line, shape, form, value, space, and texture).
- Artists use the elements of art to express ideas and emotions and to describe people and places.
- Abstract art can be based on an artist's interpretation of objects in the natural world, but is not a visually realistic description of the objects.

Writing

- Written work is composed using the traits of writing (idea, voice, word choice, organization, sentence fluency, and conventions).
- Writers use the traits of writing to express ideas and emotions and to describe people and places.
- Creative writing can be based on interpretation of events, but is not necessarily a realistic view.

INSTRUCTIONAL OBJECTIVES

Students will:

Visual Arts

- Understand that the elements of art are the building blocks for creating works of art
- Recognize qualities of abstract art: simplified or distorted forms, exaggerated colors, distorted or flattened space
- Understand that abstract art can express ideas and emotions
- Create an abstract work of art that expresses an idea or emotion

Writing (optional activities)

- Understand that the traits of writing are the building blocks for creating a literary piece
- Recognize qualities of creative writing, such as exaggeration, metaphors, diminution, etc.
- Understand that creative writing can elicit ideas and emotions
- Use metaphor and exaggeration in a creative writing piece



FOR THE TEACHER

Looking and Seeing

Some things to notice when looking at Alma Woodsey Thomas's [Iris, Tulips, Jonquils, and Crocuses](#):

- Thomas does not use overlapping in her painting; her approach emphasizes the flat surface and does not create a sense of depth.
- Thomas repeats shapes and colors to show movement. The repetition of the same colored shapes in rows creates lines that seem to travel up or down.
- Have students look again at [Love's Young Dream](#) and [Staffelsee in Autumn](#). Have them compare the two pictures—is one more abstract than the other? In what ways?

ABOUT THE ARTIST

Read about [Alma Woodsey Thomas](#) on the ABC website.

SUPPLIES

- Student journals
- 8½" x 11" colored copy paper, three sheets per student
- Glue sticks

VOCABULARY

Abstract art is based on the real world, but the forms may be simplified, exaggerated, or contorted; the colors may be altered; and the space may be flattened or distorted.

Abstraction is a style of art that emphasizes design and the elements of art. The subject of the artwork may be recognizable or may be an arrangement of shapes, colors, lines, and other elements of art.

Non-objective or **non-representational** art is not based on the real world and does not contain recognizable objects. The subjects of non-representational art may be color, emotions, or the composition of the work itself. Often the term abstract is used for both abstract and non-representational art.

Elements of art are color, line, shape, form, space, value, and texture. Artists use these tools to create visual art—representational, abstract, and non-representational. (See Vocabulary list for definitions of individual elements of art.).

Geometric shapes are circles, squares, rectangles, triangles, etc. They have precise edges, as if made with a ruler, and can be described in mathematical terms.

Organic shapes have an irregular outline, are often asymmetrical, and resemble forms found in nature (clouds, rocks, leaves, etc.).

Pattern is created through any repeated element of art.

Rhythm is the regular repetition of elements of art to create the look and feel of movement. It is often achieved through the careful placement of repeated shapes, lines, and colors.

Texture is an element of art that refers to the feel of a thing or its surface quality. Texture can be implied or actual.



INSTRUCTIONAL PLAN: OBSERVE, CREATE, AND REFLECT

Observe: Quick Write

Before beginning the lesson, show Alma Woodsey Thomas's [*Iris, Tulips, Jonquils, and Crocuses*](#) to students. Give students a few minutes to respond to the image. Use any of the following prompts:

- How do you think the artist made this artwork?
- This picture makes me think about/wonder _____.
- If this picture could talk, it would say _____.
- I would describe the mood of this picture as _____.

Introduction

Introduce your students to concepts of **abstract** and **non-representational** art. The concept of abstraction may be new to your students; rely on the knowledge they have gained about the elements of art in previous lessons to help teach the concept. Explain that abstract and non-representational art can communicate ideas and make us feel a certain way. Artists convey such meaning through their use of color, line, shape, form, space, value, and texture—the **elements of art**.

Artists make **abstractions** for many reasons: to capture the essence of what they see in nature; to create metaphors for ideas; to explore the expressive qualities of color, line, shape, texture, rhythm, etc.; and to use a language of pure form.

Observe: Look and Discuss

Ask students to look closely at Thomas's *Iris, Tulips, Jonquils, and Crocuses* and begin describing and interpreting what they see. Visual Thinking Strategies (vtshome.org) is a highly effective method for facilitating productive conversations about art with your students and introducing new vocabulary in a meaningful way. Following the conclusion of this initial exploration of the work, you may wish to revisit certain concepts in more depth using some of the questions below:

- What do you see in the picture?
- How many different **colors** do you see? Which colors do you see the most? What do the colors make you think of?
- Choose one color and identify all its different shades (for example: green, light green, dark green, yellow green, blue green, etc.) Where do you see the darkest **shade** of the chosen color? Where do you see the lightest shade? In how many parts of the painting do you see the color?
- What **shapes** do you see? Where are the shapes repeated in the artwork?
- Do the shapes look flat, or do they look like they have depth and weight? Are they **geometric** or **organic**? What size are the shapes? What do they make you think of?
- What **lines** do you notice in the painting? How did the artist create the lines? In what direction do the lines seem to flow?
- What **patterns** do you see? How would you describe them? If a pattern you see could make a noise, what would it sound like? (Pattern is created by repeated shapes, colors, or lines).
- How would you describe the **texture** of the painting? Can you see individual brush strokes? Do you think the surface of the painting is completely smooth or are there areas that look like they might be rough? (The texture might be difficult to see in reproduction.) ➞

Ask the students to interpret the painting. What ideas and emotions do they think the artist wanted to express? List these on the board. Make a list of other ideas and emotions an artist might want to express by brainstorming with the class. Tell students the title of the painting. Ask if the title changes their understanding of the painting. Why or why not?

Explain that the artist was inspired by the view of her garden from her kitchen window. Her painting is an interpretation of the view, but the subject matter (flowers in her garden) is not recognizable. Her painting is based on nature, but instead of showing a realistic view of her garden, the artist expressed her feelings about it with the elements of art.

Knowing about an artist's life or what the artist says about her or his work can add to students' understandings of an artwork. However, emphasize that students, interpretations based only on observation are equally valid—even if their conclusions differ from what the artist says about her work—as long as students can support their ideas with what they see in the works of art. Artists like Thomas want viewers to have their own interpretations too.

Create: Flag Book

Download instructions for the [Flag Book](#) and lead students through the process of creating the book form.

Once students have created the flag book, have them store their books in their folders. They will continue to work with them in Lesson 8.

Reflect

Have students respond to one of the following prompts in their journals, or use the prompts to generate a class discussion about abstraction.

- How does abstraction make you see differently?
- What new questions does abstract art inspire?
- I think Alma Thomas made abstract art because _____.

LESSON EXTENSIONS

Visual Arts and Writing

- Have students write a piece that uses exaggeration or metaphor to express an idea or emotion.
- Ask them to use art vocabulary to describe Alma Thomas's painting to someone who hasn't seen it, and/or to write a poem, song, or short piece.
- Have students think of a place they love and create an abstract image of it using only the elements of art.

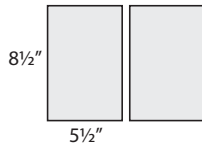
Physical Science

Components like wires, batteries, and bulbs serve as the building blocks of simple series and parallel circuits. Likewise, the elements of art serve as building blocks for an image or sculpture. As students construct the "flag book" have them compare the process of putting the flags in the proper place with making sure the wires and bulbs in a circuit are connected correctly. Students can also discuss the relational causal pattern involved in both projects. How do two things work in relationship to each other to create cause and effect?

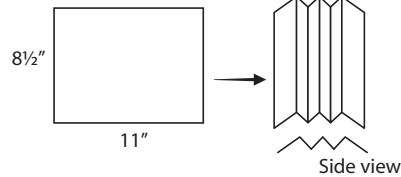
Flag Book

For the paper:

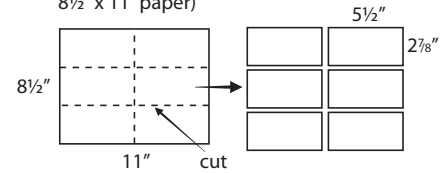
For the covers: two sheets of $8\frac{1}{2}" \times 5\frac{1}{2}"$ paper (two pieces can be cut from one $8\frac{1}{2}" \times 11"$ paper)



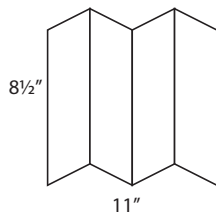
For the spine: one sheet of $8\frac{1}{2}" \times 11"$ paper



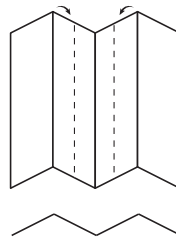
For the flags: six sheets of $2\frac{7}{8}" \times 5\frac{1}{2}"$ paper (six pieces can be cut from one $8\frac{1}{2}" \times 11"$ paper)



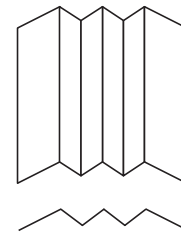
To make the spine:



Begin by folding the $8\frac{1}{2}" \times 11"$ paper widthwise into a four page accordion. Place the accordion facing down with the two mountain folds pointing up.



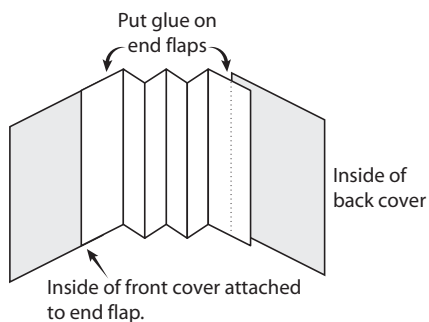
Fold each mountain fold in to the center fold; press down to crease the paper.



For directions on folding, refer to the Accordion Book instructions, completing the first four steps only.

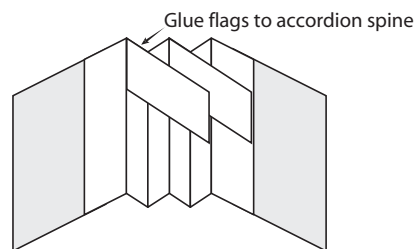
To attach the covers:

Glue the covers to the end flaps of the spine, with the end flaps on the inside of the covers.

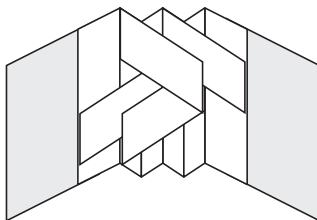


To attach the flags:

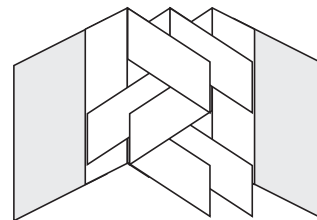
Glue the first row of two flags at the top of the spine, one flag on the left side of each fold.



Glue the second row of two flags in the middle of the spine, just below the first row, one flag on the right side of each fold.



Glue the third row of two flags at the bottom of the spine, just below the second row, one flag on the left side of each fold.



The flags on the top and bottom row will point to the right; the flags in the second row will point to the left.

Sculpture

How do artists use forms and materials to construct meaning?

How do writers use various techniques to construct a text?

LESSON OVERVIEW

Students will look at sculpture and explore the materials artists use to create sculptures. They will learn that sculpture is often meant to be viewed from multiple sides and that its forms change depending on the position of the viewer. Students will create a sculpture using paper and found objects.

LENGTH OF LESSON: Two 45-minute periods

KEY IDEAS THAT CONNECT VISUAL ARTS AND WRITING

Visual Arts

- Sculpture is a three-dimensional work of art.
- Sculpture often invites the viewer to engage from multiple sides.
- The meaning of a sculpture is constructed or interpreted based on the perspective of the viewer.
- Artists use a wide variety of materials to create sculpture.

Writing

- The meaning of a written text changes depending on the perspective of the writer.
- The meaning of a written text is constructed or interpreted based on the perspective of the reader.
- Writers use a variety of techniques such as traits, format, literary elements, and character development to add dimension to a written text.

INSTRUCTIONAL OBJECTIVES

Students will:

Visual Arts

- Identify sculpture as an artwork that exists in three dimensions
- Create a sculpture that is interesting from multiple sides
- Observe and discuss a variety of sculpture created from different materials

Writing (optional activities)

- Add text to a sculpture
- Rewrite a well-known story from a different perspective
- Given a scenario from the classroom, select a character or object to do a quick write

FOR THE TEACHER

Sculpture is an art form that has three dimensions: height, width, and depth. It is often meant to be viewed from all sides, and its meaning can be constructed and enhanced based on the perspective of the viewer. Sculptures can be created from almost anything—traditional materials, such as stone, wood, clay, and metal; other materials, such as plastic and paper; and found and recycled objects. The materials an artist chooses to create sculpture can help communicate the meaning of the artwork.



Some things to notice when looking at Frida Baranek's [Untitled](#):

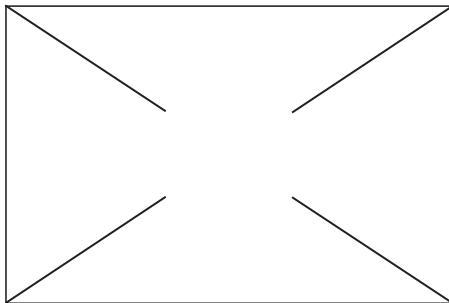
- **Shape and form:** The sculpture's dense central form is a circular mass of rusted iron wire. It is bisected with bent iron rods. The interweaving of wire and rods gives the sculpture a linear quality, almost as if it were drawn in space.
- **Materials:** Although *Untitled* looks like it could have been woven from sticks or grasses and might roll easily, it is actually made of iron wire and rods and weighs approximately 90 pounds. Baranek often uses industrial scrap, such as steel, wire, heavy metal sheets and tubes, and even airplane fuselage, to create delicate, nest-like objects that appear organic.
- **Process:** The sculpture was created using an additive process. Baranek uses heavy tools and foundry equipment to transform industrial waste into sculptures that look light and airy. Her works illustrate the idea that everything, even trash, can have meaning if reused and remade into something else.

ABOUT THE ARTIST

Read about [Frida Baranek](#) on the ABC website.

SUPPLIES

- Student journals
- 12" x 18" construction paper, various colors, 1 sheet per student, pre-cut to look like this:



- Strips of construction paper 1"–2" wide, cut with paper cutter, various colors
- Tacky glue
- Scissors
- Pencils
- Stapler
- Embellishments such as sticker dots, geometric stickers, feathers, sequins, buttons, etc. (optional)

VOCABULARY

Sculpture is an art form that has three dimensions: height, width, and depth.

Two-dimensional shapes can be measured in only two ways: height and width.

Three-dimensional forms can be measured in three ways: height, width, and depth.

A **shape** is an element of art with two-dimensions of measurement: height and width.

A **form** is an element of art with three dimensions for measurement: height, width, and depth.



An **additive sculpture** is created by constructing, building, or fastening materials together.

A **subtractive sculpture** is created by carving, trimming, or removing material to reveal or render the desired form.

Found objects are things from the world around us—natural or manufactured—that can be used to create a work of art.

INSTRUCTIONAL PLAN: OBSERVE, CREATE, AND REFLECT

Observe: Quick Write

Before beginning the lesson, show Frida Baranek's [*Untitled*](#) to students. Give them a few minutes to respond to the image. Use any of the following prompts:

- What do you think about when you look at this sculpture?
- If this sculpture were alive, where would it live?
- If this sculpture made a noise, what would it sound like?

Introduction

Introduce sculpture to your students. Ask them if they have seen any sculptures before. If so, ask students to describe the sculptures and what it was like to see them. Tell them that sculpture is a **three-dimensional** art form that, unlike a painting or drawing, can be measured in three ways: height, width, and depth. It is often meant to be seen from multiple sides. A sculpture's form changes depending on the position of the viewer. There are two ways to make sculpture: by building or constructing (**additive** sculpture) or by carving or removing (**subtractive** sculpture). Sculptures can be made from almost any material. The materials an artist chooses to create a sculpture can help communicate the meaning of the sculpture.

Observe: Look and Discuss

Ask students to look closely at Baranek's *Untitled* and begin describing and interpreting what they see. Visual Thinking Strategies (vtshome.org) is a highly effective method for facilitating productive conversations about art with your students and introducing new vocabulary in a meaningful way. Following the conclusion of this initial exploration of the work, you may wish to revisit certain concepts in more depth using some of the questions below.

- What do you see? What else do you see or notice about this sculpture?
- What are the main **forms** or **shapes** in this sculpture?
- What materials do you think the artist used to make the sculpture?
- Is it **additive** or **subtractive**? How can you tell?
- If you could touch the sculpture, what do you think it would feel like? What materials do you think were used to make the sculpture? Has the artist used **found objects**? How can you tell?
- What would it look like from another viewpoint, such as from the side or above?
- How big do you think it is? How heavy? Does it look easy to move?
- What do you think about when you look at this sculpture?
- Is this a realistic or abstract sculpture?
- What words would you use to describe this sculpture? What title would you give it?
- How is looking at sculpture different from looking at **two-dimensional** art, like paintings? ➞

Now give students more information about the sculpture. Tell them that it is made from iron wire the artist salvaged from industrial scrap. It is nearly four-feet tall and more than six-feet deep (43" x 39" x 75") and weighs almost 90 pounds. Ask students:

- Does this information change your interpretation of the sculpture? If so, how?
- What do you think the artist wants to communicate? How do the materials help convey the meaning of the sculpture?
- What do you think it would be like to see this sculpture in person?
- How would the sculpture's meaning change if it were carved from stone, made from a natural material like grass, or created with a new material that the artist bought at a store?
- If you could add words to this sculpture, what words would you add? Where would you place them?
- Would adding words change the meaning of the artwork? How?

Create: Paper Sculpture Hats

- Have students choose a 12" x 18" piece of pre-cut construction paper. Supply each student with pencil, scissors, and some tacky glue, set out on small paper plates or a square of tagboard; supply each table with a selection of paper strips.
- With the paper on the desk, bend the long sides up towards the center, and cross the triangular tips on one side. Staple to secure. With the hat on the head of the student, cross the triangular tips on the other side, take the hat off, and staple. The hat should have an oval base that goes around the head with two triangular flaps sticking out to each side.
- Download the [Paper Folding Techniques](#) worksheet and share it with students. Use strips of construction paper to demonstrate various paper folding and cutting techniques so that students can manipulate and build forms for their sculpture hats. Demonstrate how to glue the strips to their hat bases.
- Finally, have students divide each of the triangular flaps on their hats into five sections by cutting four lines towards the center of the hat (being careful not to cut all the way through, or running into the original cuts). Encourage them to cut different types of lines: zigzag, curvy, and wavy. Once the sections are cut, they can manipulate the strips in any way—curling, accordion folding, and then gluing the strips together up and over the top of the hat to give it height.

Form and Meaning

- Tell students they are now going to add at least ten manipulated strips of paper to their hats, referring to the paper-folding handout or inventing their own techniques of paper manipulation.
- Ask students to think about what they want their sculpture to express: Will it be a formal exploration of line, shape, color, or other elements of art in and of themselves? Will it represent a specific idea, person, or theme? What lines, shapes, and colors would best convey their subject?
- Encourage them to keep in mind that sculptures are meant to be viewed from multiple sides and have three dimensions. How will their hat look from different angles?
- Once the hats are constructed, pass out any embellishments if you are using them. Have students think about adding embellishments to contribute to their design rather than overpowering it.



Reflect

When students have finished their sculpture hats, have everyone model their creations. Give students a few minutes to walk around and look at each other's hats. Then, have pairs of students look closely at each other's sculptures and write down their observations. What do they see? What are the main forms? How does it work from different points of view? What might it be about? Have partners share their ideas with each other and write or sketch any new ideas from this exchange in their journals.

Students may also respond to any of the following prompts:

- What questions do you have about sculpture now that you didn't have before?
- What questions would you like to ask artist Frida Baranek?
- Sculpture is _____.

LESSON EXTENSIONS**Visual Arts and Writing**

- Ask students to use art vocabulary words to write about someone else's sculpture and/or to describe a sculpture they would like to make.
- Have describe, by writing or drawing, how Frida Baranek's *Untitled* might look from another perspective, such as an ant's or a bird's point of view.
- Ask students to make a sketch of a sculpture they would like to create.

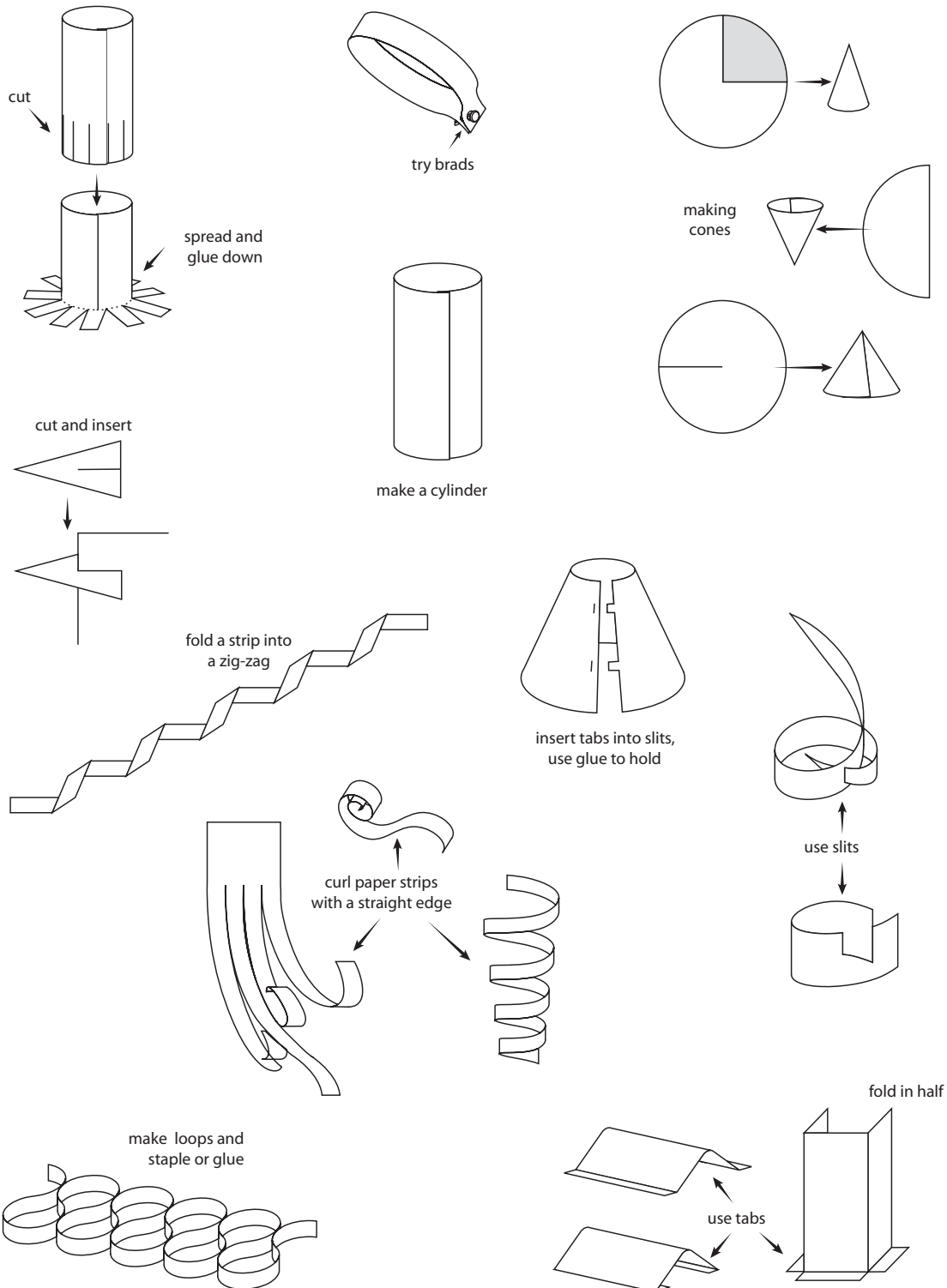
Science

Using Baranek's sculpture as an example, have students create a sculpture using a variety of recyclable "found" items brought from home such as popsicle sticks, twist ties, thread spools, foil, bottle caps, newspapers, candy wrappers, or cereal-box cardboard. Pretend the sculpture is being designed and built as a memorial to an event or a person. How does the student's sculpture show visitors the importance of the person or event?

Mathematics

- Assemble simple plane shapes to construct a sculpture form. Talk about two- and three-dimensional aspects of the parts of the sculpture and the final work. Ask students to look for cubes, spheres, and cylinders in different sculptures. Have them think about balance and proportion and encourage them to use words like perpendicular and parallel, as well as the proper names for geometric shapes. Compare the use of these shapes in art and in math.
- Adding numbers together is a process called addition and taking numbers away from each other, subtraction. An additive sculpture is created by modeling or by fastening materials together. Subtractive sculpture involves removing materials from the sculpture by carving. Promote the use of these words when students discuss how they created a sculptural work.

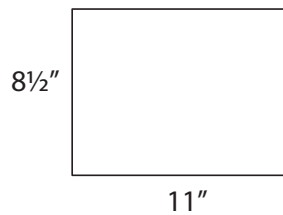
Paper Folding Techniques



Pop Up

For the paper:

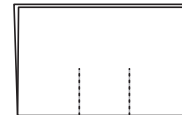
One 8½" x 11" sheet of paper



Fold paper in half widthwise.

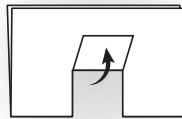


Draw two parallel lines that are the same length (2" to 3") towards the folded edge of the paper.



Cut along both lines starting at the folded edge.

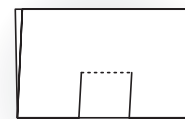
Fold the cut flap towards you, and make a straight crease at the fold.



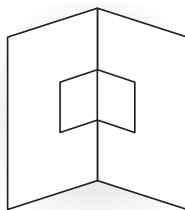
Then fold the flap back, away from you, and press the fold again.



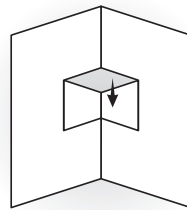
Unfold the flap, putting it in its original position.



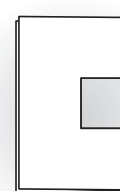
Open the paper like a tent,



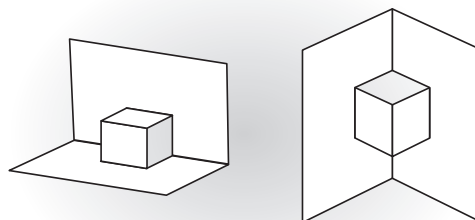
and push the flap through to the other side.



Close the paper in half and press the folds.



Open; the box pops up!



Artists' Books

What is an artist's book?

How do images, words, form, and materials work together to express meaning?

LESSON OVERVIEW

Students will explore artists' books and discover similarities between traditional books, sculpture, and artists' books. They will explore how images, text, and the form of the book work together to express meaning. Students will add text and images to the flag books they made in Lesson 6.

LENGTH OF LESSON: Two or three 45-minute sessions

KEY IDEAS THAT CONNECT VISUAL ARTS AND WRITING

Visual Arts

- An artist's book is an art form that uses elements of traditional book structures such as covers, binding, and pages.
- An artist's book is a three-dimensional work of art and is meant to be viewed from multiple sides.
- The shape and format of an artist's book reflects its meaning.
- The materials used to create an artist's book help convey its meaning.
- Most artists' books are meant to be handled by the viewer.

Writing

- The text of an artist's book complements the meaning of the artwork.
- The presentation of the text (its design and placement on the page) reflects the meaning of the words.
- Any style of writing can be included in an artist's book such as single words, poetry, stories, phrases, etc.

INSTRUCTIONAL OBJECTIVES

Students will:

Visual Arts and Writing

- Understand that artists' books convey meaning through their use of form, materials, and text
- Understand that artists can use a variety of materials to create artists' books and that artists' books can be almost any size and shape
- Understand that artists' books can include almost any kind of text
- Compare a traditional book form to an artist's book and note similarities and differences
- Add text and images to their flag books

FOR THE TEACHER

Before teaching this lesson it is important to become familiar with many different examples of artists' books and how artists synthesize images, words, materials, and book forms to express and enhance the meaning of the book.

- Visit the ABC website to look at examples of artists' books made by students and artists and check the Resources section on the ABC website for links to bookmaking sites.



Some things to notice when looking at Carol Barton's [Tunnel Map](#):

- The round form of the book suggests the shape of the earth.
- The bright colors are similar to colors you often see on a map.
- Each of the seven pages of the book shows a different land form. A look through the tunnel shows a layered world landscape.
- The book is bound on two sides; it has no spine or text block.

ABOUT THE ARTISTS

Read about [Carol Barton](#) and [Claire Van Vliet](#) on the ABC website.

SUPPLIES

- Student journals
- Students' flag books made in Lesson 6.
- Pens and pencils
- Drawing supplies
- Collage materials, such as various scraps of paper and found materials (optional)
- Glue sticks (optional)

VOCABULARY

An **artist's book** is an art form that uses elements of traditional book forms in combination with the elements of art.

A **book form** is the shape and structure of a book.

The parts of a traditional book include the **binding, spine, covers, pages, and text**.

Elements of art are color, line, shape, form, space, value, and texture. Artists use these tools to create all visual art—representational, abstract, and non-representational. (See Vocabulary list for definitions of individual elements of art.)

INSTRUCTIONAL PLAN: OBSERVE, CREATE, AND REFLECT

Observe: Quick Write

Before beginning the lesson, show Carol Barton's [Tunnel Map](#) to students. Give them a few minutes to respond to the image. Use any of the following prompts:

- What does this artwork make you wonder?
- What clues do you see in the artwork that tell you something about it?
- This artwork could be about _____.

Introduction

Begin by asking students to describe and define books. What is a book? What is the purpose of a book? What are the parts of a book? Use a traditional book to identify the parts of a book with students. Have students compare traditional books with the books they have already made in class. What is similar about them? What is different? How is a book like a sculpture? How is it different?



Observe: Look and Discuss

Ask students to look carefully at Barton's *Tunnel Map* and begin describing and interpreting what they see. Visual Thinking Strategies (vtshome.org) is a highly effective method for facilitating productive conversations about art with your students and introducing new vocabulary in a meaningful way. Following the conclusion of this initial exploration of the work, you may wish to revisit certain concepts in more depth using some of the questions below.

- What is the **shape** or **form** of the book?
- Which parts of a book can they find? Is there a **spine**? Where is the **binding**? How many **pages** are in this book? Where is the **cover**?
- What materials did the artist use?
- Is there any **text** in the book?
- How can the book be read? Can it be read left to right or top to bottom? Is there more than one way to read it?
- What is the book about?
- How do the **book form** and its materials help you understand what the book is about?

Tell students that *Tunnel Map* is an example of an artist's book.

- How is this book different from a traditional book? How is it similar?
- How is the book's form part of its message?
- How is *Tunnel Map* different from a sculpture? How is it similar?

Ask students to look carefully at Claire Van Vliet's [*Circulus Sapientiae*](#). Use the questions above to guide their discussion. Once they have described it, ask them to compare it to Barton's *Tunnel Map*. What is similar about the two books? What is different? How has each artist used materials, forms, images, and text in her artist's book to express an idea or feeling? Are the book forms part of the message?

Create: Decorate Your Flag Book

Have students work with the [flag books](#) they created in Lesson 5. Lead a short discussion about the flag book's form and how it can be manipulated. For example, it can be read as if it has two pages (each made of three flags) or it can be pulled apart, separating the flags and allowing the viewer to see both sides at once.

- Ask students what kind of ideas and images the flag book form makes them think about.
- Ask students what styles of text might work well with the book form.
- Opening a flag book can be surprising. How can students make use of the element of surprise?
- Remind students they made this book form during the lesson on abstract art and that they can use this form to explore abstraction and the elements of art.

Reflect

Have students respond to one of the following prompts in their journals.

- What questions do you have about artists' books now that you didn't have before?
- What would it take to change a book in a library to become an artist's book in a museum?
- My flag book will surprise others because _____.



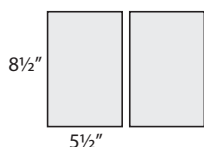
LESSON EXTENSIONS**Visual Arts and Writing**

- Have students write six similes, one for each flag. They might want to consider drawing one part of the comparison. For example, in the simile “My love is like a red, red, rose,” they could write “My love” on one side of the flag and create an image of a rose on the other side.

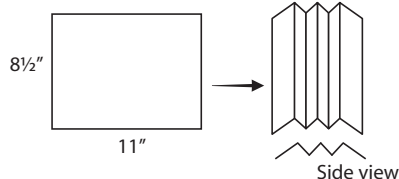
Flag Book

For the paper:

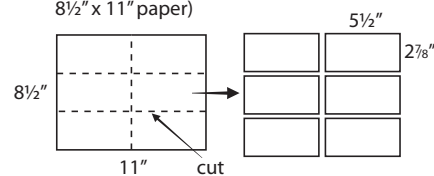
For the covers: two sheets of $8\frac{1}{2}" \times 5\frac{1}{2}"$ paper (two pieces can be cut from one $8\frac{1}{2}" \times 11"$ paper)



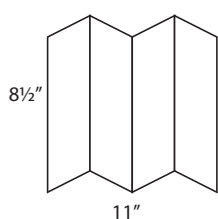
For the spine: one sheet of $8\frac{1}{2}" \times 11"$ paper



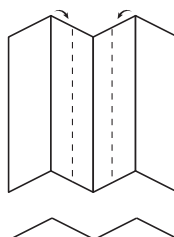
For the flags: six sheets of $2\frac{7}{8}" \times 5\frac{1}{2}"$ paper (six pieces can be cut from one $8\frac{1}{2}" \times 11"$ paper)



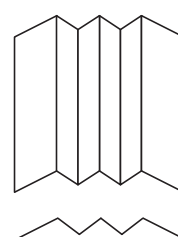
To make the spine:



Begin by folding the $8\frac{1}{2}" \times 11"$ paper widthwise into a four page accordion. Place the accordion facing down with the two mountain folds pointing up.



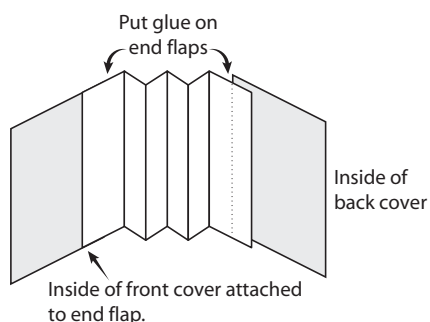
Fold each mountain fold in to the center fold; press down to crease the paper.



For directions on folding, refer to the Accordion Book instructions, completing the first four steps only.

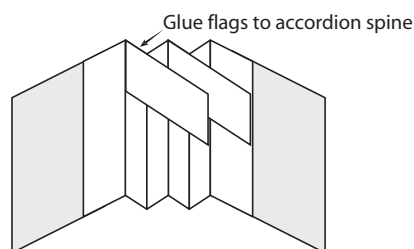
To attach the covers:

Glue the covers to the end flaps of the spine, with the end flaps on the inside of the covers.

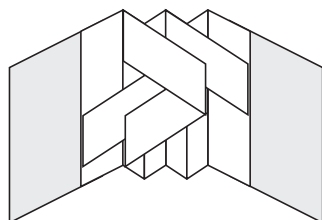


To attach the flags:

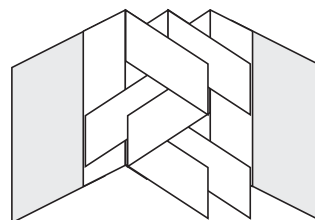
Glue the first row of two flags at the top of the spine, one flag on the left side of each fold.



Glue the second row of two flags in the middle of the spine, just below the first row, one flag on the right side of each fold.



Glue the third row of two flags at the bottom of the spine, just below the second row, one flag on the left side of each fold.



The flags on the top and bottom row will point to the right; the flags in the second row will point to the left.

Colorful Words and Telling Images

How are words and images alike?

LESSON OVERVIEW

Students will explore the relationships between images and words by looking at illustrated children's books to see how illustrations and texts can relate to and strengthen one another. Students will choose descriptive words or phrases from their journals and quick writes and create images that help communicate their meaning.

LENGTH OF LESSON: One 45-minute session

KEY IDEAS THAT CONNECT VISUAL ARTS AND WRITING

- Images and illustrations can communicate ideas and express emotions.
- Words can be visual and can create pictures in your mind.
- Combining words and images thoughtfully can deepen their meanings.

INSTRUCTIONAL OBJECTIVES

Students will:

Visual Arts and Writing

- Identify descriptive words
- Understand that descriptive words can bring images to mind
- Look at illustrated children's books to see how images and words strengthen each other
- Create images that illustrate words they have written in their journals

FOR THE TEACHER

Select a dozen or more illustrated children's books to show students as examples of the ways words and images support each other. Try to find many different illustration styles and text designs to show students the variety of options there are for combining words and images. Use the [Children's Book List](#) on the ABC website for ideas and ask your school or local librarian for additional help.

Select a short passage with lots of descriptive, visual words from one of the books to read to students.

SUPPLIES

- Student journals
- Student's art exploration sheets, for reference
- Pencils, crayons, colored pencils, markers, watercolor paints, and brushes
- Drawing paper



VOCABULARY

Descriptive words describe how things feel, sound, taste, look, or smell in a way that creates vivid images in our minds.

INSTRUCTIONAL PLAN: OBSERVE, CREATE, AND REFLECT**Quick Write**

Before beginning the lesson, give students a few minutes to respond to one of the following prompts:

- List the five words you like best or find most interesting.
- Describe the image created in your mind by the phrases “roller coaster” or “outer space.”

Introduction

Introduce this lesson by asking students to think of words that create vivid pictures in their minds. What are some examples of descriptive or “juicy” words? Ask students if they think the following words are juicy and, if not, have students replace the original words with other words that are more visual: cold, loud, nice, squishy, and good. What images do these words bring to mind? Choose a food (pizza, mango, cauliflower) or a place (home, bus, cafeteria) and ask students to come up with visual words to describe it. How do these words help them “see” what is being described?

Tell students they will explore how images and words work together to communicate and create images that express the meaning of words, phrases, or sentences they have written.

Observe: Look and Discuss

Read the passage you selected from an illustrated children’s book to students. Do not show them the illustrations. To help them concentrate on the story and to visualize the scene and action taking place, ask students to close their eyes as they listen. Read the passage again and then ask some students to describe what they “saw” as you read. Which words from the passage were most descriptive or visual? Show students the illustration in the book so they can see how the illustrator imagined the scene. How do the students’ visions compare to each other’s and to the illustrator’s? How are they similar or different?

Give students some time to look through the illustrated books borrowed from the library and see the many ways words and images can work together. Point out some examples you think are interesting and ask students to share any that they especially like.

Create: Word Images

Give students a few minutes to look through their journals and quick writes. Have each student choose a word, phrase, or sentence they think is “juicy.” Students can either circle the words or copy them down on a clean sheet of paper to refer to as they work on their illustrations.



Have students decide which art materials they will use. To create an image for the words or sentences they chose, they can begin with a quick, preliminary sketch or they can begin creating their final illustrations. The illustrations can be realistic or abstract. Have students look at the words while they work to make sure the images express the words' meanings or feelings.

Suggest that students include the words somewhere on the page. They can refer back to the illustrated books for different ways the text can be placed on the page.

Reflect

When students have finished, display their work in the classroom and give them a few minutes to look at each other's images. Ask a few students to explain how their images and words relate. Ask other students to make observations about their classmates' work. Have students use sentence stems when talking about each other's work, for example, "I notice ..." or "I wonder ...".

LESSON EXTENSIONS

Visual Arts and Writing

- Ask students to choose a juicy word and illustrate the word itself so that it helps communicate the meaning. For example, the word "juicy" could be made to look like it was made out of fruit and dripping juice.
- Have students create a visual poem. A visual poem is one in which the arrangement of words on the page helps convey the poem's message; the arrangement can be as important as the meaning of the words.
- Ask them to write about a memorable meal using as many descriptive words as possible.

Illustrated Children's Books

The books listed below are good examples of ways text and illustrations can complement each other and contribute to the overall meaning of a story and of the variety of ways to arrange text on a page. Ask your school or local librarian to help you find more examples.

A Poke in the I: A Collection of Concrete Poems by Paul B. Janeczko and Chris Raschka

Art by Patrick McDonnell

Gone Wild: An Endangered Animal Alphabet by David McLimans

Imagine by Norman Messenger

Imagine a Day by Sarah L. Thomson and Rob Gonsalves

Math Curse by Jon Scieszka and Lane Smith

Monkey Business by J. Otto Seibold and Vivian Walsh

Moses: When Harriet Tubman Led Her People to Freedom by Carol Boston Weatherford and Kadir Nelson

Smokey Night by Eve Bunting and David Diaz

The Three Pigs by David Wiesman

What Do You Do With a Tail Like This? by Robin Page and Steve Jenkins

Wolves by Emily Gravett

Why? by Lila Prap

Imagine Your Artist's Book

How do artists and writers use their journals as a source for new work?

How is an artist's book like a container for ideas?

LESSON OVERVIEW

Students will have an opportunity to review all of their artwork and writings and to choose a concept for their final artists' books. When reviewing their work, they will select text and illustration techniques to use in their final books and will choose a book form to house their words and images. Students will explore the idea that an artist's book is a container for housing an idea.

LENGTH OF LESSON: Two 45-minute sessions

KEY IDEAS THAT CONNECT VISUAL ARTS AND WRITING

- An artist's book is a container for ideas.
- Creating artists' books requires imagination and planning.
- Journals, sketchbooks, and past work can be sources of ideas for new work.

INSTRUCTIONAL OBJECTIVES

Students will:

Visual Arts and Writing

- Review their work for ideas they would like to expand or rework
- Work with a partner to choose text, materials, and a book form for their final artists' books
- Understand that the book form they choose should help express the content of their artists' books
- Imagine what their artists' books will look like and describe it in words or images
- Write a list of materials they will need to construct their books

FOR THE TEACHER

Choose a few interesting objects in your room to use in a class discussion about artists' books as containers for ideas. You will ask the students to imagine how they could use the objects (a mailing tube, tissue box, water bottle, globe, ball—any object will do) as book structures and what kinds of writing might go with it.

SUPPLIES

- Student journals
- All of the students' work to date: student folders of art, writings, and book forms
- Sticky notes (optional)



INSTRUCTIONAL PLAN: OBSERVE, CREATE, AND REFLECT**Quick Write**

Tell students they are about to begin a new phase of the project in which they synthesize what they have learned and create final artists' books. Give students a few minutes to respond to one of the following prompts:

- Some ideas and techniques I would like to use in my artist's book are _____.
- I would like to create something that _____.
- One thing I have learned that will help me create my next artist's book is _____.

Introduction

Tell students they will choose an idea and a book form for their final artists' books and will begin planning how to put their books together. They will review all of the work they have created during the year to help them choose ideas for their books (it can be an idea that is expressed visually, in writing, or both) and develop the content for their books. They will then choose book forms that will help express the ideas for their books. Some students may prefer to choose a book form first and then choose an idea that corresponds to its form.

First, students will continue to explore the idea that an artist's book is a container for ideas. They will then examine a few objects in the classroom and imagine how they could be used as book forms.

Observe: Look and Discuss

Show students the object you chose. Ask them to examine it carefully and to consider how they could use the object as a book structure.

- What ideas does the object bring to mind?
- How could the object be used as a book structure?
- What could the book be about? Which ideas make the most sense for the shape and form of the object?
- What kind of writing would go with it—a poem, recipe, descriptive words, story, or set of instructions?
- Where could text be added to this form?
- What else could be added to the structure to help it convey a message?

Ask students to describe how their structure will work together. What does it mean that an artist's book is a container for ideas?

Create: Artists' Books

To begin planning their artist's books, students will choose:

- an idea
- a book form
- text
- images
- materials



Students may work in any order as long as they address each step in the planning process before beginning to construct the book.

1. Choose an Idea

Give students some time to individually look over their artwork and read through their journals and other writings. Students should look for ideas, words, sentences, and images they like and may want to include in their books. They can either circle the words and images, mark them with sticky notes, or write or sketch them on a new sheet of paper. Then, have students work in pairs to review their own and each other's work.

2. Choose a Book Form

When students have found a few good ideas, have them discuss with their partners what kind of book form would best express their ideas. Students should discuss how ideas and images can work with the shape of the book.

In their journals, have students write or sketch the ideas for their books and the book forms they will use.

3. Text and Images

Have students begin to think about the text and images for their books.

What kind of writing do they want to include in their books—a short story, poem, descriptions, or memories? What have they already written that can be used in their books?

- Have students go through their journals and quickly write again to find words and sentences they want to use. Have them circle the words or mark them with sticky notes.

What kind of images do they want to include in their book—abstractions, realistic drawings, graphic designs, or illustrations? What have they already created that can be used in their books?

- Have students look again at their artwork and either write, sketch, or mark with sticky notes examples of artwork they would like to use.

4. Choose Materials

Have students begin thinking about the art materials they will need to create their images and book forms. Have them make a list of materials in their journals.

- Will they need paper, cardboard, or found materials to create the book form?
- Will they use watercolor, crayon, collage, pencil drawings, a combination, or something else? How will the materials they use shape their images and help convey their ideas?
- How can they reuse artwork made in earlier lessons, such as decorative papers or rubbings?

Reflect

Have students respond to one of the following prompts in their journals, or use the prompts to generate a class discussion about envisioning their artists' books.

- What does reviewing your work make you realize or wonder?
- What surprises you about the work you have created?
- What questions do you have?



LESSON EXTENSIONS**Visual Arts and Writing**

- Have students add depth to one of their ideas by incorporating a vivid written description or by using artistic techniques to create the illusion of depth on a flat surface (see Lesson 5).
- Ask students to sketch the artists' books they would like to create.

Creating a Prototype

How do artists use prototypes to explore ideas and refine their designs?

How do writers use drafts to explore ideas and refine their writing?

LESSON OVERVIEW

Students will learn that artists and writers use tools to help them explore and test new ideas and designs. Students will make prototypes of their artists' books and will plan where the text and images will go on each of the pages. Based on their prototypes, students will decide if revisions to the text, images, and book forms are needed.

LENGTH OF LESSON: Two 45-minute sessions

KEY IDEAS THAT CONNECT VISUAL ARTS AND WRITING

Visual Art

- Artists create prototypes to explore and test new designs.
- Artists may alter some aspect of their work in the process of creating a prototype.

Writing

- Writers create drafts and dummy books to refine their writing and plan the placement of text in their books.
- Writers may alter some aspects of their work in the process of creating drafts and dummy books.

INSTRUCTIONAL OBJECTIVES

Students will:

Visual Arts and Writing

- Create prototypes of their chosen book forms
- Plan the placement of text and images on the covers and pages of the books
- Plan changes to the text, images, and/or book forms if needed

FOR THE TEACHER

Have a few prototypes made from scrap paper to show students an example of a prototype. If any examples of a prototype and its completed form are available, show those to students so they can see the kinds of modifications they might make while creating the final book.

Students may need help cutting their paper to size.

SUPPLIES

- Student journals
- Pencils or pens
- Scrap computer or copy paper
- Tape, glue, staplers
- Rulers
- Scissors →

VOCABULARY

A **prototype** is an original type or form of something that serves as an example for making something new. It is usually made to test the design before producing the new object.

Dummy books are made by authors and illustrators to show how a book will look when it is published and to show where the text and images will go on each page.

INSTRUCTIONAL PLAN: OBSERVE, CREATE, AND REFLECT**Introduction**

Tell students they will use scrap paper to create prototypes of their artists' books. The purpose of the prototype is to figure out how to make the book form, learn whether their chosen materials will work, and decide how the different elements will be arranged in the book. This process will help students determine how their selections of text and images will work within the book forms and will help them decide if they need to make revisions.

Quick Write

After introducing the lesson, give students a few minutes to respond to one of the following prompts:

- One way I like to solve problems is to _____.
- Remember a problem you once had while making something. How did you deal with it?
- What questions do you have?

Observe: Look and Discuss

Show examples of **prototypes** to students. Ask them to point out how the prototypes are different from other completed artists' books they have seen. Use some of the following questions to guide the discussion.

- What kinds of changes do you notice from the prototype to the completed book?
- Why do you think the artist made these changes?
- Do the changes affect the meaning of the book? How?
- Why is the prototype made with scrap paper?

Create: Artists' Books Prototypes

Using the materials list and sketches from the prior lesson, tell students to gather enough paper for their prototypes and begin to make their book forms. Since it is just for practice, it doesn't matter if the book construction is a little sloppy; students will use these prototypes to figure out how to put the books together and to practice gluing, taping, and binding.

Once the book-form prototypes have been made, have students review the plans they created in the prior lesson and decide where the text and images will go on each page. Have students compare the plan they made to their prototypes, making sure there are enough pages for the images and text.

- To help plan the placement of text in their books, have students write all the text they chose in the previous lesson onto one page or type it into the computer. Then have them circle the words or sentences that will be placed together on a page. Have them write the page number by the circled words.



- On those same sheets of paper, have students write where the images will go. For example, they could write “image #1” within a group of circled sentences to show they will be on the same page or between two groupings to show the illustration will have a page to itself.
- Some pages might have only one word, while others could have three paragraphs. Some pages might have only illustrations or only words.
- Students can look at the text and images they have selected and decide if it is enough or too much to fit in their books.
- If necessary, have students renumber the pages to include all the text and images or revise the amount of each that will be placed in the books.

Reflect

Have students respond to one of the following prompts in their journals.

- While making my prototype, I learned _____.
- My ideas for my book changed because _____.
- I’m still curious about _____.

LESSON EXTENSIONS**Visual Arts and Writing**

- Have students write a set of instructions and/or draw diagrams that they will follow to assemble their books.
- Ask students to describe a time when they changed their mind or altered a plan in the middle of a project or activity. What happened?
- Ask students to write about, make a sketch for, or create a prototype for an invention they would like to make one day.

Revising and Editing

How do artists use critique to shape and clarify their ideas?

How do writers use revision to shape and clarify their ideas?

LESSON OVERVIEW

Students will revise text they selected from previous writings to make sure it clearly says what they want it to say. Then, students will edit their writing to correct standard rules of language.

LENGTH OF LESSON: Two or three 45-minute sessions

KEY IDEAS THAT CONNECT VISUAL ARTS AND WRITING

Visual Art

- Artists critique and rework their art before they consider it complete.
- Critique is a process of observing, analyzing, and interpreting works of art.
- Critique can help artists shape ideas and clarify the meaning of their work.

Writing

- Writers revise and edit their writing before they consider it finished.
- Revision and editing are two different processes.
- Revision is a process of reworking the parts of writing such as detail, voice, word choice, and fluency.
- Editing is checking a text for standard rules, such as spelling, capitalization, and punctuation.
- Revision can help shape ideas and clarify the meaning of the text.
- Editing can make written texts easier to read.

INSTRUCTIONAL OBJECTIVES

Students will:

Visual Art (optional activities)

- Participate in a student critique
- Rework or re-create an artwork, incorporating changes to some aspect of the work

Writing

- Revise a written text
- Edit a written text

FOR THE TEACHER

Break the revision process into manageable pieces by directing it at just one of the traits of writing at a time. Depending on your availability to work individually with students, you may choose a trait for all students to rework, or you may want to encourage students to choose a part of their writings to revise themselves. Breaking the process into small parts will help students understand the steps they can take to improve their writing.

Different types of text may be appropriate for different students. The writing students select may depend on the book forms they have chosen. For example, a poem, short story, phrase, lyric, or recipe may be appropriate depending on the book form and the student's skill level. ➞

LESSON 12 **Revising and Editing**

Recruit volunteers to help you provide individual attention to students and ask students who finish to help others revise and edit their work. You can also ask your principal or another special person to review or edit the students' writing. Knowing that their work will be read by a VIP will motivate students and provide you with some extra assistance.

Collect a variety of completed texts to share with students so they will understand what is achievable and what the possibilities are for their own writing. Instead of choosing examples written by students in your class, use student writing from other classes or previous years.

SUPPLIES

- Student journals
- Text selected from previous lessons
- Computer for typing text (optional)

VOCABULARY

Revision is a process of reworking the parts of writing such as ideas, organization, voice, word choice, and fluency.

Editing is a process of preparing a text for presentation by correcting standard rules of language such as spelling, capitalization, and punctuation.

Traits of writing are the building blocks for creating literary works. The traits include ideas, organization, voice, word choice, and sentence fluency.

INSTRUCTIONAL PLAN: OBSERVE, CREATE, AND REFLECT

Introduction

Explain to students that revision is a way to expand their ideas and help others understand what they mean to say. Revision does not mean they need to completely rewrite their texts; it means that they can choose a part of their writing, such as details, voice, word choice, or fluency, to emphasize or to rework. Revision can be messy and, like collage, it is a process of moving parts and adding pieces until the text communicates what the writer intends.

Likewise, good editing makes writing easier for others to read. Language standards are much like road signs, that tell the reader where to begin, pause, and stop. To edit is to check that spelling, capitalization, and punctuation are correct so the reader knows how to read the writing. Writers use these rules to clarify and emphasize what they have to say.

Observe: Look and Discuss

Choose a variety of "complete" texts, such as a short story, recipe, poem, or lyric, and discuss how each type has a unique way of expressing ideas and moods and of emphasizing different traits of writing. What is the importance of organization in a recipe compared to that of a poem?



LESSON 12 **Revising and Editing**

Create: Revision and Editing

Revision

Pair students with a partner and tell each student to read his or her partner's text twice—first for fun and then more slowly, paying attention to parts of writing such as voice, word choice, etc. If you choose one trait for the class to revise, have students focus on that trait while they read. Have each student complete the following sentence stems about their partner's text. Students can either write their answers or talk with their partners about their responses:

- While reading your text, I noticed _____.
- You caught my attention when _____.
- I would like to know more about _____.
- I think your text is about _____.

Have partners discuss how they can use each other's comments to revise their writing. For example, if a student wants to know more about some aspect of the text, that is a good place for the writer to add more details or “juicier” or more specific words. Or, if the partner thinks the text is about one thing, but the writer means something else, have the students discuss what the writer can do to make his or her meaning clearer.

Choose from the following writing activities to help students revise their writing. These activities can be done individually or in groups of two or three.

Ideas are what the text is about—the message of your writing.

- Read your text all the way through. Find a part of your writing you think is really important—such as a phrase, description, or detail that captures or expresses your idea well. Why is this part so important? What more can you say about it?
- What do you want the reader to understand or to learn? Find a detail that perfectly expresses your meaning. What can you add to other details to make them as strong as this one? Choose one detail to revise.
- What are you trying to say with this writing? Write one short sentence describing what your piece is about. What parts of your writing support your idea? What more can you add to these parts?

Organization is the arrangement of your ideas throughout the text.

- What is the main idea of your text? Underline details, words, and phrases that support your idea. Are there other parts that do not support the idea? Find one part that seems to wander from the topic. What does this part do for your text? Rewrite the part so it addresses your idea or ask yourself if it should even be in your text.
- Underline all the important parts of your text and reread them. Are they in an order that will make sense to your audience? If not, decide which one of the underlined parts could be moved to another place in your text to help make the meaning clearer.



- Reread your text.
 - Did you say what you wanted to say? Did you complete your thought? If you feel the text does not express your idea or that you still have more to say, find a place that needs more detail or explanation and keep writing!
 - Does it make sense to you and to others? Ask a partner to read your text and underline a part that makes sense and a part that could be clearer. Rewrite the part that is confusing.

Voice is what makes the text yours—your feelings, personality, and opinions expressed through words.

- Read through your text, then reread the parts where your voice stands out—places where your individuality and personality shine through. What did you do to express your voice? Find a place where your voice is not as clear and revise it.
- Are you writing about something that is important to you? Mark a place that expresses something important to you. Then mark a place that doesn't seem as important. Rewrite the less important part, or ask yourself if you need that part at all.

Word choice refers to your use of expressive, specific words that create visual images in the reader's mind.

- Underline three of your juiciest words. Then underline two of the most boring words and think of more remarkable words you can use to replace them. For example, "boring" could be replaced with the words "mind-numbing," "tedious," "dreary," or "irksome."
- Underline a word or phrase that creates a vivid image in your mind. Then find another sentence in which you could create a rich image. For example, "the sky was blue" could become "the sky glimmered with indigo and gold."
- Find two places in your writing where you could include at least one of the five senses. Describe how something feels, sounds, tastes, smells, or looks.

Sentence fluency is the way your words sound when read aloud.

- Read your text out loud. Which parts sound the best? What do you like about how these parts sound? Are they smooth and rhythmic, or do they have a strong beat? Find one or two spots that could sound more interesting and revise them so you like the way they sound when read aloud.
- Ask someone to read your text out loud. Revise any areas they can't read easily or that don't sound the way you want.
- Read your text and notice how each sentence begins. If all the sentences begin the same way, rewrite a few sentences so that they begin differently.
- Experiment with short and long sentences. A variety of short and long sentences usually makes a text feel smooth to read. However, using all short sentences or very long sentences might help create a mood or express how a character feels.

Editing

One way to approach editing is to organize expert groups. Divide the class into four or five groups; each group will learn and be responsible for a particular editing skill (spelling, capitalization, punctuation, subject-verb agreement). When using expert groups, all student texts are reviewed by each expert group and then returned to the individual writers. Students can also work individually or in small groups to edit their work.



LESSON 12 **Revising and Editing**

Choose editing goals that suit the skill level of your students and clearly explain your editing guidelines to your students. Some principal fourth-grade editing standards are below:

Spelling: Correct the spelling of grade-level words, including roots, affixes, inflections, and syllable constructions.

Capitalization: Capitalize the first word in sentences and quotations; proper nouns; organizations; works of art; titles of books, movies, and music; and names of magazines and newspapers.

Punctuation: Use correct ending punctuation, commas in direct quotations and in a series, and apostrophes.

Subject-verb agreement: Make sure the verb always agrees with its subject. Some examples and explanations are below.

- **Verbs** are action words. For example, run, walk, eat, sleep, play, do, and make are all verbs.
- **Subjects** are the people or things that are doing the action of the verb. For example, in the following sentences, I, Auntie, Michael and They are the subjects:

I run.

Auntie walks.

Michael eats a lot.

They sleep at night.

The subject of a sentence can be singular (one) or plural (many).

The **car** is new. (singular)

The **cars** are new. (plural)

The verb form can change depending on whether the subject is singular or plural.

Single subject = single verb; plural subject = plural verb.

The **pizza** (singular subject) **was** (singular verb) hot.

The **pizzas** (plural subject) **were** (plural verb) hot.

Hint: The letter “s” is added to the third person singular. This is the way most regular verbs in the present tense work:

	<i>Singular</i>	<i>Plural</i>
First person	I like bananas.	We like bananas.
Second person	You like bananas.	You like bananas.
Third person	He / She / It likes bananas.	They like bananas.

She likes to make books. (correct)

She like to make books. (incorrect)

We like playing. (correct)

We likes playing. (incorrect) ➞

Reflect

Have students respond to one of the following prompts in their journals.

- What is getting easier for me in the writing process?
- What I like about my text is _____.
- I chose to write about this idea because _____.

LESSON EXTENSIONS**Visual Arts and Writing**

- Ask students to revise a well-known text, choosing one writing trait to alter. For example, rewrite the poem “Roses are red, Violets are blue, Sugar is sweet, And so are you” focusing on word choice to make it more interesting.
- Have students re-create a well-known artwork, making a change in one of the elements of art that will alter the meaning of the piece.

Pulling It All Together

How do artists and writers synthesize different components into one work?

How do artists and writers manage their time?

LESSON OVERVIEW

Students will make their artists' books by working on book forms and their various components including images, text, covers, and the layout and assembly of these parts. This lesson is meant to give students time to work on the various parts of their books at their own paces.

LENGTH OF LESSON: Four to six 45-minute periods

KEY IDEAS THAT CONNECT VISUAL ARTS AND WRITING

- Making art requires time to explore and refine ideas and to create or construct the final work.
- An art studio is a place that has the space and tools artists need to create artwork.

INSTRUCTIONAL OBJECTIVES

Students will:

Visual Arts and Writing

- Create their book forms
- Make front and back covers, if appropriate
- Create images
- Handwrite or type the text
- Assemble all parts of their books

FOR THE TEACHER

Teachers will need to provide significant individual assistance during these sessions, even if students are very self-directed.

If possible, have a folder, box, or box top where each student can keep his or her book materials separate from others students' materials.

SUPPLIES

- Student journals
- Prototypes and planning materials created by students in previous lessons
- Book making supplies: paper, cardboard for covers (if needed), glue and paste, an assortment of binding supplies based on the book formats students will make
- Illustration materials: watercolors, crayons, collage materials, colored pencils, markers, etc.
- Computer, printer, and colored printer paper for typed stories (optional)
- Rulers
- Scissors



INSTRUCTIONAL PLAN: OBSERVE, CREATE, AND REFLECT**Introduction**

Tell students that the next series of classes will run like an artist's studio; they will be in charge of managing the creation and assembly of their books. Making an artist's book is complicated, and they will probably run into a few challenges. Ask them to try to come up with a way to solve problems on their own or with another student before asking for help. Suggest that students help each other and raise their hands whenever they need your assistance.

Observe: Look and Discuss

At the beginning and/or end of each class, ask a few students to show where they are in the process of making their books. Ask the students to share any problems they had and how they resolved them and ask the class for feedback if they have questions.

Create: Pulling it All Together

There are five basic steps for putting the books together. While the steps progress in order, some book forms may require the student to work in a different order. For example, they may need to complete the images and text on each page before they create the book structure.

1. Gather materials
2. Create the structure
3. Create the images
4. Prepare the text
5. Assemble the book

1. Gather materials

Have students gather all the paper and other materials they need to make the structure of their books.

- If a student is making an accordion book, for example, he or she needs a piece of paper long enough to fold into four or eight squares. The student needs to determine how many pages will be in the book, how big each page will be, and what size paper is needed. For example, if the book has eight pages and each page is seven inches square, the student needs two 7" x 28" sheets.
- The student may want to make a cover with cardboard or heavy paper. Covers should be $\frac{1}{4}$ - or $\frac{1}{2}$ -inch larger on all sides than the paper in the book.
- Other book formats might be sewn or bound with brass fasteners or other materials; all binding supplies should be gathered.

2. Create the structure

To create the structure, students follow the same procedures they used to create the prototypes, making any changes they determined to be necessary. Once the book structure has been made, have students check to see how many pages there are in their books.



3. Create the images

There are several ways students can incorporate their images into their books: by making them directly on the pages of the bound book; by making them on the pages that will eventually be bound together to create the book; or by making the illustrations on separate sheets of paper that will be glued to the pages of the book.

- Working directly in the book:
If students are working directly in the book, tell them to be sure each page is dry (glue or watercolor) before closing the book or turning the page to work on another illustration. They can also use wax paper to slip between the pages to keep them from sticking together.
- Working on separate sheets to be bound together:
If the book will be bound on the side, students may need to leave a margin (about one inch) on any bound side so the binding does not hide any part of the illustration.
- Working on separate sheets to be glued onto pages in the book:
Students can work on paper that is the same size as the pages in the books, or they can trim their images to the page size or smaller before gluing them into the books. If working with collage, make sure the paper is heavy enough to support the weight of the collage.

4. Prepare the text

Students can prepare the text in several ways: it can be typed on a computer and printed on paper to be glued in the book; it can be handwritten on paper and glued in the book; or it can be handwritten directly into the book.

- Computer:
If students are typing the story, have them leave at least two inches of space between each section that was circled on the draft in order to leave a margin around the text after it is cut from the printer paper. For example, type the sentences for page 1, and then hit “enter” about eight times before typing the sentences for page 2, and so on.

Set the width margins on the computer to be at least one inch smaller than the width of the book pages so there can be some space between the writing and the edge of the paper. For example, if the book page is seven inches wide, the computer page margin should be set for a six-inch width. If it is a side-bound book, leave extra space to be sure the binding does not hide any of the text.

Students might want to experiment with different fonts and font sizes to find one that has the right look and feel for the text.

- Handwritten on separate paper:
Have students measure the pages of their books and write the text on paper that is the same width or smaller. Students may want to experiment with different kinds of paper and different colors to see what looks best in the book.



- Handwritten directly in book:

Suggest that students write first with pencil and then go back over the pencil with a marker or a pen. Be sure the marker does not bleed through the other side of the paper.

5. Assemble the book

Ask students to work carefully when assembling their books, especially when gluing and pasting in text and illustrations. Remind them to ask for help whenever they are unsure about how to do something.

Reflect

At the end of each session, have students review what they accomplished during the class and make plans for what they will do in the next class. At the beginning of the next class, have students check their journals to remind them what they need to do first.

Have students respond to any of the following prompts in their journals:

- The best thing about my work today was _____.
- I'm having trouble with _____.
- What I want to work on next is _____.
- I'm excited about _____.

Student Exhibition

How do artists and writers mark the completion of an important work?

LESSON OVERVIEW

This final lesson is a celebration of the students' creativity and achievements. It is a time for students to enjoy looking at each other's artists' books and for the class to reflect on what it has accomplished and learned.

LENGTH OF LESSON: One 45-minute session

KEY IDEAS THAT CONNECT VISUAL ARTS AND WRITING

Visual Arts

- Artists often celebrate the completion of a body of work with an exhibition.
- An exhibition provides a time and place for artists and others to look at and appreciate their artwork.
- Artists sometimes write a statement about their work for others to read during the exhibition.

Writing

- Writers often mark the completion of their work by publishing it and celebrating the publication of their work with a reception or book party.
- A reception is a time for writers and others to appreciate their written work.
- Writers sometimes speak about their work during a reception.

INSTRUCTIONAL OBJECTIVES

Students will:

- Celebrate their accomplishments
- Reflect on their achievements and what they have learned during the year
- Recognize each other's work and creativity
- Write comments about each other's work

FOR THE TEACHER

This culminating activity is a key part of the curriculum and fulfills several purposes. The exhibition:

- Provides an opportunity for students to share their work publicly and to make an oral and/or written presentation about their work
- Provides an opportunity for peer feedback
- Highlights new learning that took place during the project
- Extends learning by allowing students to observe and discuss the work of their peers and to respond to questions about their own work



At its most basic, the exhibition is a classroom display of the final artists' books. Additional components may enhance the experience.

- Consider asking students to exhibit some of their earlier works and student journals along with their final artists' books. This will give you, your students, and your guests an opportunity to recognize the students' growth.
- Consider having students write artists' statements about their work to read aloud during the exhibition or to leave for viewers to read. The statements can include the students' own reflections and comments about their work, particular elements they want viewers to notice, and even biographical information.
- Plan to invite important people to help you and your students celebrate. Parents and family, other teachers and students, the principal, and the superintendent all may be delighted to see what your students have accomplished. Also, they can provide meaningful feedback to students about their work.
- Discuss plans for the exhibition with your students. Decide whether you will create a classroom exhibition or will show the students' work in another venue—school or local library, gallery, or community center. Will you create labels for the works and invitations for the guests? If students give presentations, how will you make time for them during the exhibition?

SUPPLIES

- Student journals
- Artists' books created by students
- Paper for student comments (several sheets for each book) or use journals made in the first lesson
- Party supplies (optional)

VOCABULARY

An **art exhibition** is a space where works of art meet an audience. An exhibition is usually temporary and might feature the work of one artist or a group of artists. Sometimes the works of art are for sale. Exhibitions allow many people to view the work and sometimes to make comments about it.

INSTRUCTIONAL PLAN: OBSERVE AND REFLECT

Quick Write

Before beginning the exhibition, give students a few minutes to respond to one of the following prompts.

- Something I want people to notice about my artist's book is _____.
- This exhibition will surprise others because _____.
- This exhibition is meaningful to me because _____.

Introduction

Congratulate students on their accomplishments and help them recognize what a major accomplishment their artists' books represent. Tell students that the exhibition is a time for them to share their work with others, give and receive feedback, enjoy themselves, and congratulate one another.



LESSON 14 Student Exhibition

Give students clear instructions about their roles as artists and as guests during the exhibition. These roles include:

- Spend time looking at all of the artists' books on display.
- Write a comment about each student's artist's book on the comment forms. Remember to use sentence stems that begin with, "I notice _____" or "I wonder _____."
- Congratulate your peers and ask questions about their work.
- Enjoy yourself!

Some additional roles may be:

- Greet guests
- Introduce the exhibition and give guests a tour
- Make an oral presentation about your artist's book

Observe: Look and Discuss

Give students time to browse freely through the exhibition and look at each other's work. Be sure to give them time to write comments about each other's work. You may or may not decide to have formal discussions during the exhibition, but if you plan to have presentations or group discussions, let students and guests know about the schedule of events.

Reflect

Use the following prompts to generate a class discussion about the students' experiences during the project and their thoughts about what they've learned and how they might use their new knowledge in the future. Students can also respond to one or more of the prompts in their journals.

Reflection about the project:

- What did you learn during this project?
- What did you like about the project?
- What helped you most?
- What caused you problems?
- What did you do to overcome the problems?
- How will you use what you learned in the future?
- What are you still curious about?
- What advice would you give to next year's students?

Reflection about the artists' books:

- What does your artist's book show that you know about the elements of art and the traits of writing?
- I will remember my artist's book in the future because _____.
- This artist's book is my best example of _____.
- This artist's book shows I am able to _____.
- If I could do this artist's book again, I would _____.
- This artist's book makes me want to try _____.
- Comments from others about my artist's book include _____.