



Classroom Extension Activities

How Artists Create: 3rd-5th grade

In the classroom, students will prepare for and build on their museum experience by reviewing museum expectations, learning about the elements of art, and practicing close viewing of works of art.

Museum Manners

Whole class, 10-45 minutes

Before museum visit

Learning Target: Students will be able to name behavioral expectations for their museum field trip. [If using extension: Students will connect those expectations to their school's rules.]

Standards:

CCSS ELA

SL1. Engage effectively in a range of collaborative discussions with diverse partners on grade-level topics, building on others' ideas and expressing their own clearly.

Materials:

"Our Class' Visit to TAM" Social Story (provided)

Large paper

Markers or crayons

Preparation:

Draw a line down the middle of each piece of large paper. On one side of the line, write your school's name. On the other side of the line, write "Tacoma Art Museum."

Lesson Procedure:

Gather students on the rug or a similar space where they can all see the board. Project "Our Class' Visit to TAM" and read it together.

Ask students to identify an expectation or rule for their museum visit from the social story. (For example: don't touch the art, pay attention to the educator, ask questions, etc.) Discuss why you think that rule might be in place. (For example: you could break the art if you touch it, and we want to make sure that the art is there for other students to enjoy, too.) Repeat with other expectations from the social story.

Discuss the rules of your school that your students are familiar with. Divide students into small groups (approximately 4 students). Have each student group choose a rule from your school (or assign a rule to each group). Give each group a large piece of paper. On the side of the paper with the school name, they will write and illustrate the school rule, including why the rule is in place. On the side of the paper with "Tacoma Art Museum," they will write and illustrate an expectation or rule at TAM that is similar to their school rule.

Extension:

Have groups present their work to the class.

Close Viewing: Illustrations

Whole class or small group, 15-30 minutes

Before and/or after museum visit

Learning Target: Students will analyze the portrayals of characters in the illustrations of a picture book.

Standards:

CCSS ELA

RL.7

- (3) Describe characters in a story (e.g. their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
- (4) Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text.
- (5) Compare and contrast two or more characters, settings, or events in a story, drawing on specific details in the text.

WA State Visual Arts

Re.7.2

- (3) Determine messages communicated by an image
- (4) Analyze components in visual imagery that convey messages

Re8.1 (5) Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

Materials:

Picture book (suggested books: *Morris Micklewhite and the Tangerine Dress* by Christine Baldacchino; *Maybe Something Beautiful* by Isabel Campoy and Theresa Howell; *Between the Lines* by Sandra Neil Wallace)

Lesson Procedure:

Select a picture book to read with your class. Find a page in the book with a vivid illustration of one of the characters. (Alternately, look at the front cover or title page.) Show this page so that all students can see it, explaining that you will be looking at this illustration to learn something about the character.

First, allow students to quietly look at the image for at least 30 seconds. After 15 seconds or so, you may prompt them with instructions such as:

- Have your eyes start at the top of the picture and slowly work their way down to the bottom
- Have your eyes start at the left side of the picture and slowly work their way across
- Look carefully at what is in the corners of the picture
- Look carefully at what is in the center of the picture

Then, use Visual Thinking Strategies questions to help students analyze the image.

- Ask, "What do you notice?"
 - Call on one student to point out something they notice in the art.
- Ask, "What do you see that makes you say that?"
 - Ask that same student to describe why they said what they did. (For example, "It looks like clouds because the shapes are fluffy and layered.")

- Paraphrase what the student said – this is a good opportunity to incorporate target vocabulary, make connections with other learning or what other students said, and check for understanding.
- Ask, “What else can we find?”
 - Call on another student to point out something they notice, and repeat the process, asking them to describe their reason.
- Repeat until at least 5 students have had the chance to share something they noticed.

Once students have had the chance to closely look at the image, now start to connect the image to the story. If these topics did not come up in your group discussion, ask and have students discuss with a partner:

- What is the character doing?
- What do you think this character is feeling? How can you tell?
- (If other characters are present in the illustration) What do you think the main character’s relationship is with these other characters? How can you tell?

Read the picture book out loud to the students.

To wrap up the lesson, discuss the accuracy of their initial conversation. Were they correct in guessing the character’s emotions and relationships? How did the illustration connect to the overall story?

Extensions:

Option 1:

Before or after reading the book, look at a different page spread with a different character. Using partner talks, compare and contrast the two characters.

Option 2:

Repeat the lesson with different books. You may also choose to repeat this lesson structure in different settings – for example, as a whole-class lesson and also in differentiated reading groups.

Shape-Line Collage

Whole Class, 1 hour +

Before museum visit

Learning Target: Students use three elements of art – lines, colors, and shapes – to create a work of art.

Standards:

WA Visual Arts

Cr2.1

- (3) Create personally satisfying artwork, using a variety of artistic processes and materials
- (4) Explore and invent art-making techniques and approaches
- (5) Experiment and develop skills in multiple art-making techniques and approaches through practice

Materials:

Examples of geometric and organic shapes (provided)

Image of *Glacier with Coloured Petals* by Alexander Calder (provided)

Black construction paper, cut in half diagonally

White construction paper, cardstock, or tagboard

Paper scraps, optionally divided into warm and cool colors

Glue sticks

Black markers (fine point is better)

Scissors

Lesson Procedure:

Introduction

Explain: Artists use many different techniques to create their artwork. These building blocks of art are called the “elements of art.” Three of the elements of art are Line, Shape, and Color.

Discuss the different types of shapes:

- Geometric shapes, like you might learn about in math (squares, triangles, circles, etc.) – most geometric shapes use straight lines
- Organic shapes, that are more fluid and free-form

Show examples of each type of shape and have students classify the shape as “geometric” or “organic.”

Discuss warm and cool colors:

- Warm colors: red, yellow, and orange
- Cool colors: blue, green, and purple

Show examples of different colors from your paper scraps and have students classify the color as “warm” or “cool.”

Show the image of *Glacier with Coloured Petals*.

First, allow students to quietly look at the image for at least 30 seconds. After 15 seconds or so, you may prompt them with instructions such as:

- Have your eyes start at the top of the picture and slowly work their way down to the bottom
- Have your eyes start at the left side of the picture and slowly work their way across
- Look carefully at what is in the corners of the picture
- Look carefully at what is in the center of the picture

Then, use Visual Thinking Strategies questions to help students analyze the image.

- Ask, “What do you notice?”
 - Call on one student to point out something they notice in the art.
- Ask, “What do you see that makes you say that?”
 - Ask that same student to describe why they said what they did. (For example, “It looks like clouds because the shapes are fluffy and layered.”)
 - Paraphrase what the student said – this is a good opportunity to incorporate target vocabulary, make connections with other learning or what other students said, and check for understanding.
- Ask, “What else can we find?”
 - Call on another student to point out something they notice, and repeat the process, asking them to describe their reason.
- Repeat until at least 5 students have had the chance to share something they noticed.

Once students have had a chance to look at and discuss the artwork, explain that you will be creating a work of art inspired by Calder’s work.

Art-making

Give each student a piece of white paper and half a sheet of black paper. Students can tear the edge of their black paper to create a more organic shape, or leave it as-is for a geometric shape. They will then glue the black paper down on a corner of their white paper.

Students then choose paper scraps in either warm or cool colors and tear (for organic shapes) or cut (for geometric shapes) a variety of shapes out, in different shades and colors. They will glue their shapes down onto their paper, arranged however they would like. Encourage students to put some shapes on the black side of the paper, some shapes on the white side, and some shapes straddling both sides.

Students can also choose to layer smaller shapes on top of larger shapes. (This is a good opportunity to reinforce the idea of complementary colors, if you have previously discussed that concept.)

Once students have finished gluing down their shapes, they will draw lines across their paper with black marker, going around the glued-down shapes.

Extension:

Read one of the following picture books, or a similar book, to discuss one of the elements of art:

Line:

- *Ish* by Peter H Reynolds
- *Harold and the Purple Crayon* by Crockett Johnson

Shape:

- *Round is a Tortilla* by Roseanne Thong
- *Round is a Mooncake* by Roseanne Thong
- *Perfect Square* by Michael Hall

Color:

- *Green is a Chile Pepper* by Roseanne Thong
- *Red is a Dragon* by Roseanne Thong
- *The Black Book of Colors* by Menena Cottin
- *I Feel Teal* by Lauren Rille

Alexander Calder, *Glacier with Coloured Petals*



Line Art with Angles
Whole Class, 1 hour +
Before museum visit

Learning Target: Students explore mathematical concepts of angles and lines by creating an abstract work of art.

Standards:

WA Visual Arts

Cr2.1

- (3) Create personally satisfying artwork, using a variety of artistic processes and materials
- (4) Explore and invent art-making techniques and approaches
- (5) Experiment and develop skills in multiple art-making techniques and approaches through practice

Materials:

White paper (normal printer paper, construction paper, cardstock, or tagboard)

Pencils and erasers

Markers

Colored pencils

Rulers (optional, but helpful)

Lesson Procedure:

Introduction:

Explain: Artists use many different techniques to create their artwork. These building blocks of art are called the “elements of art.” Three of the elements of art are Line, Shape, and Color.

Discuss the different types of shapes, drawing examples on the board:

- Geometric shapes, like you might learn about in math (squares, triangles, circles, etc.) – they have uniform measurements and most use straight lines
- Organic shapes, that are more fluid and free-form

Review the following geometry terms, drawing them on the board:

- Parallel lines
- Perpendicular lines
- Lines, line segments, and rays
- Points
- Angles: right, acute, and obtuse

Art-making

Distribute one piece of white paper to each student.

Begin by drawing, in pencil, two line segments that each start on one side of the paper and end on another side. (They can start in the middle or near a corner, and they can intersect or not, as desired.) Draw at least two other line segments that connect the two original lines. When students are happy with their lines, they will go over those lines with a dark-colored marker.

Then, use a pencil to draw some organic shapes. When students are happy with their shapes, they will go over these lines with a marker in a different, lighter color.

Students should now have a paper with many different sections, most of which have a straight line on at least one edge and a curvy, organic line on at least one edge. They will now fill in the inside of their sections, with one or more sections of each:

- Parallel lines
- Perpendicular lines
- Line segments that intersect at acute angles
- Line segments that intersect at obtuse angles
- Points

Rulers may be helpful to create straight lines. All sections should be filled in. Encourage students to use different colors, to fill up the entire section with their lines, and to think about the thickness of lines and the size of their points.

Finally, students add additional color with colored pencils.

Extension:

Option 1:

Have students measure the angles created by their large, dark line segments, drawn at the beginning of the process. Discuss:

- How many students drew right angles?
- What did you notice about angles that are next to each other, created by the same intersection? (add to 180 degrees, either they are both right angles or one is acute and one is obtuse)
- What did you notice about angles that are on opposite sides of the same intersection? (they are the same measurement)

Option 2:

Discuss: How might you measure the perimeter of your sections? Have students come up with some possible strategies (place a string along the whole outside length and measure the string, trace onto graphing paper and count the squares it passes through, divide the shape into smaller geometric shapes and calculate the perimeter of those shapes, etc.) and then measure the perimeter of one or two sections of their artwork.

Work-in-progress example:



Finished work example:



Class Art Museum

Whole Class, 30 min. +

After museum visit

Learning Target: Students will write an informative artist's statement to present their artwork to others.

Standards:

CCSS ELA

W2

- (3) Write informative/explanatory texts to examine a topic and convey ideas and information clearly
 - Introduce a topic and group related information together
 - c) Use linking words and phrases (e.g. also, another, and, more, but) to connect ideas within categories of information
 - d) Provide a concluding statement or section
- (4) Write informative/explanatory texts to examine a topic and convey ideas and information clearly
 - Introduce a topic clearly and group related information in paragraphs and sections
 - c) Link ideas within categories of information using words and phrases (e.g. another, for example, also, because)
 - d) Use precise language and domain-specific vocabulary to inform about or explain the topic
 - e) Provide a concluding statement or section related to the information or explanation presented
- (5) Write informative/explanatory texts to examine a topic and convey ideas and information clearly
 - Introduce a topic clearly, provide a general observation and focus, and group related information logically
 - c) Link ideas within and across categories of information using words, phrases, and clauses (e.g. in contrast, especially)
 - d) Use precise language and domain-specific vocabulary to inform about or explain the topic
 - e) Provide a concluding statement or section related to the information or explanation presented

WA Visual Arts

Pr5.1.3 Identify exhibit space and prepare works of art including artists' statements, for presentation.

Materials:

Students' artwork from museum visit
Artist's Statement cards (optional, provided after program)
Sample Artist's Statements (optional, provided)

Lesson Procedure:

As a whole class, discuss the purpose of an artist's statement. Ask what students remember about wall labels they saw at the museum. Did anyone read the labels? What was on the labels?

Artist's statements should have:

- The title of the work of art
- The artist's name
- Some information to help viewers understand the work of art, such as some or all of:
 - The artist's cultural context (when they created the artwork, where they were living, what communities they were part of, etc.)
 - Why the artist made certain choices, such as materials, color, or size
 - Connections to other artwork, literature, pop culture, etc.
- However, the artist's statement should still leave room for the viewer to interpret the art in their own way

Distribute students' artwork from their museum visit, and (if using) Artist's Statement cards. Allow students time to write their own artist's statement.

Display the artwork, along with artist's statements, in the classroom or other public area of the school.

Extensions:

Option 1:

Before writing artists' statements, look at a Sample Artist's Statement (provided). Discuss: Does this artist's statement help you understand the artwork better? What questions do you still have? How could the artist's statement be improved?

For further extension, divide students into small groups and have each small group examine an additional Sample Artist's Statement.

Option 2:

Have students peer-edit and revise their artist's statements before displaying them.

Option 3:

Allow students (either the whole class or a smaller group) to design the display of artwork. Encourage students to group similar artworks together, though they can decide the grouping criteria – theme, media, color, etc.

Sample Artist's Statements



Emily White

Visitor Services
Representative

Blue Poppies
Watercolor

I've found that making art is the best way to show how I see the world. I'm captivated by nature and all the intricacies it has to offer. Capturing the shapes, colors, and textures is what I enjoy doing most as I continue to explore different materials. My main focus of late has been watercolor, however oil painting has always been a favorite.

Traveling around the state has allowed me to discover many different inspirations that transfer well into illustrations. Mt. Rainier, the Nisqually Wildlife Refuge, the Cascade Mountain Range, and anything beyond. Even my own backyard is full of moments that I can't help but work to capture.

This year I received a Certificate of Natural Science Illustration, which has helped me grow immensely as an artist. I greatly appreciate the technical side to creating highly accurate specimen illustrations. I believe this has heightened my work. I hope to keep studying the world around me to learn as much as I can for the sake of art.



Jon Garza

Security Control
Room Operator

Brain Freeze
Acrylic and Ink on
Board

When painting, my inspiration comes from my stomach. I always seem to paint when hungry and the first thing that comes up in a painting is usually something I'm craving. This painting was a result of a hot summer day stuck in a stuffy art studio with barely any air conditioning. Across the street of the building was a fair and they happened to have a snow cone stand. All that was running through my mind was wanting to get a snow cone to cool down. I ended up going across the street and asked for 3 snow cones for my friends and I even though I was the only one in the studio.



Christina Westpheling

Director of
Education and
Community
Engagement

Untitled, 2014
Wood

Weird Bird

Birds are flyin' south for winter.
Here's the Weird-Bird headin' north,
Wings a-flappin', beak a-chatterin',
Cold head bobbin' back 'n' forth.
He says, 'It's not that I like ice
Or freezin' winds and snowy ground.
It's just sometimes it's kind of nice
To be the only bird in town.'

- Shel Silverstein



Fluid
Digital
illustration on
cardstock
11"x14"

RIZELLE ROSALES, EDUCATION ASSISTANT

Artist Statement: Rizelle Rosales is an arts writer, illustrator and musician based in Tacoma. As a proud first-gen Filipina, Rosales aims to bring underrepresented narratives to the forefront of her practice. Samples of her work can be seen in the International Examiner, Human Condition Magazine and Thread Zine.

More about *Fluid*

Model: Aaron Philip

About: Aaron Philip is a model based in NYC. This was drawn in November of 2017, when she was an independent model with a large social media following. She has always been an outspoken advocate for trans rights and representation of QTPOC folks across abilities in the fashion industry. After a year of scheduling shoots and working with other independent photographers, she finally signed with Elite Model Management. She is Elite's first trans model with a disability. She continues to make waves in the industry, and she #WontBeErased.