



Classroom Extension Activities

Feelings and Faces: 3rd-5th Grade

In the classroom, students will extend their experience by practicing close viewing of works of art, exploring emotions in art, and creating their own works of art.

For more classroom and at-home activities, visit

<https://www.tacomaartmuseum.org/tam-at-home/create-with-tam-at-home/>

Close Viewing: Illustrations

Whole class or small group, 15-30 minutes

Before and/or after museum program

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 Visual Arts

VA:Re7.2.3 Determine messages communicated by an image.

VA:Re7.2.4 Analyze components in visual imagery that convey messages.

VA: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; *Niko Draws a Feeling* by Bob Raczka)

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?"
 - o Call on one student to point out something they notice in the art.
- Ask, "What do you see that makes you say that?"
 - o 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.")

- o 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?”
 - o 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:

- 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.

Option 3:

Rather than looking at illustrations from a picture book, look at a work of art from TAM’s [Teacher Resource: Portraits](#) online collection.

Sensory Poem

Whole class, 1 or more sessions of 30-45 mins.

After museum program

Learning Target: Students explore and express an emotion by writing a poem using sensory details.

Standards:

CCSS ELA:

W.10 Write routinely for a range of discipline-specific tasks, purposes, and audiences.

Visual Arts:

Cr1.2.3 Investigate personal ideas through the art-making process.

Social-Emotional Learning:

1A (Late Elementary) I can identify physical sensations and thoughts related to my feelings (e.g. hot, shoulders tight).

Materials:

Sensory poem worksheet (provided)

Artwork created during museum program

OR

Basic art supplies such as paper, pencils, colored pencils, crayons, markers, pastels, paints, etc.

Lesson Procedure:

Introduction:

Lead a brief discussion activating students' prior knowledge from the museum program about how artists express feelings. Explain that poetry can also be used to express feelings, and students will be writing their own sensory poem about a feeling. Sensory poems use the five senses to talk about something.

As a class, brainstorm a list of emotions. Choose one emotion to write a sensory poem about together. Go through the worksheet line by line, taking student ideas to complete the sensory poem.

Writing:

Distribute a sensory poem worksheet to each student, if using. (Older or more advanced students may not need this scaffolding; in that case, give clear instructions to incorporate all five senses into the poem.) Allow time for students to complete their poem. If you are short on time or supplies, have students write their poem about the same emotion that was the inspiration for the artwork they created during their museum program. If you are incorporating the optional art-making activity, have students choose an emotion from the class list or one of their own.

Art (optional):

Have students create a two-dimensional work of art about the feeling they wrote about in their poem. This might be an abstract work of art that includes the color(s) from their poem, a picture of one of the images from the poem, or a scene showing a time they felt that emotion.

Extensions:

Revisions and publication:

Have students revise their poems. You may choose to use a peer-edit system, have students spell-check their work, etc. Students write or type their final draft for publication. Post the sensory poems along with the artwork on a class bulletin board. For remote learning, you may choose to have students submit pictures of their work to be compiled into a gallery. Alternately, students can post videos of themselves reading their poem and showing off their artwork to Padlet or a similar platform.

Sensory Poem

(Emotion name) _____ is (color) _____.

It sounds like _____.

It tastes like _____.

It smells like _____.

It tastes like _____.

It feels like _____.

Emotion Free-write / Advanced Emotion Poem

**Whole class, up to 6 sessions of 5-15 minutes with optional 45+ minute poetry lesson
Before or after museum program**

Learning target: Students will use descriptive and figurative language to explore emotions.

Standards:

CCSS ELA

W.10 Write routinely for a range of discipline-specific tasks, purposes, and audiences.

L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

A(4) Explain the meaning of simple similes and metaphors in context.

A(5) Interpret figurative language, including similes and metaphors, in context.

Social-Emotional Learning

1A (Late Elementary) I can identify physical sensations and thoughts related to my feelings (e.g. hot, shoulders tight).

4A (Late Elementary) I can identify verbal, physical, and situational cues that affect how others may feel.

Lesson Procedure:

Begin by generating a list of many different kinds of emotions. You may wish to divide this list by the five basic feelings -- Joy, Sadness, Fear, Anger, and Disgust -- with more specific examples of each category (such as "worried" under fear, or "devastated" under sadness).

For each of the following prompts, have students choose an emotion from the list. (If you are incorporating the poetry lesson, you may want to have them write about the same emotion for all prompts; if not, students can choose a different emotion for each prompt.) Allow students at least five minutes to free write. If desired, you may also have a few students share what they have written; for some prompts, students could try to guess what emotion their classmate was writing about.

Prompts:

1. Without naming the emotion, describe a time when you felt that emotion. Try to include as many details as you can about the experience.
2. Without naming the emotion, describe a time when you saw someone else feel that emotion. Try to include as many details as you can about the experience. How did you know what the other person was feeling?
3. How does this emotion help people?
4. How does this emotion hurt people?
5. Personify this emotion. If the emotion were a person, what would it do? (Example: "Loneliness pushes me out into the rain without an umbrella.")
6. Write a few similes about the emotion. (Example: "love is like a red rose.")
7. Write a few metaphors about the emotion. (Example: "sorrow is a flute playing a quiet song.")

Poetry Writing:

Read together a poem about emotions, such as [“I Ask My Mother to Sing” by Li-Young Lee](#). What emotion (or emotions) is the poet describing? How can we tell? What images does the poet use to show the emotion?

In your discussion, point out techniques the poet uses. How do these techniques help the reader understand the emotion? Techniques might include:

- Focusing on a specific situation where that feeling was strong
- Contrasting two specific situations (for example, a child and an adult)
- Figurative language such as metaphors and similes
- Choosing words based on sound as well as meaning (for example, harsh-sounding words for negative emotions, alliteration or assonance)
- Repeating an image throughout the poem

Have students pick a few images from their free writing and combine the images into a poem about the emotion. If desired, have them peer-edit and publish or share their work.

Class Art Museum

Whole Class, 30 min. +

After museum program

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
 - a) 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
 - a) 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
 - a) 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.

Cr3.1.4 Create artist statements using art vocabulary to describe personal choices in art-making.

Materials:

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

Lesson Procedure:

As a whole class, discuss the purpose of an artist's statement. Artist's statements give information about the artwork which might help the viewer understand the artwork better, or answer questions the viewer might have.

Artist's statements should include:

- The title of the work of art
- The artist's name
- Information to help viewers understand the work of art, such as some or all of:
 - a) The artist's cultural context (when they created the artwork, where they were living, what communities they were part of, etc.)
 - b) Why the artist made certain choices, such as materials, color, or size
 - c) 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 the earlier lesson, and (if using) Artist's Statement worksheets. 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. For remote learning, have students take photos of their artwork and artist's statement and assemble into a virtual display. Or, students could upload a video of themselves showing their artwork and reading their artist's statement to Padlet or a similar platform.

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.

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.

Artist's Statement

Title of Artwork: _____

Artist's Name: _____

When I made this work of art, I was thinking about _____
