



## **Classroom Extension Activities**

### **Seeing Stories: 3<sup>rd</sup>-5<sup>th</sup> Grade**

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In the classroom, students will extend their experience by practicing close viewing of works of art, creating their own works of art, and making connections between illustrations and text in stories.

For more classroom and at-home activities, visit

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

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## 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; *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?"
  - 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 using a picture book, look at one of the works from TAM’s *Teacher Resource: Narrative Art* collection

(<http://tacoma.emuseum.com/emuseum/collections/22217/teacher-resource-narrative-art>). What story does this work of art tell?

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## **Draw A Story**

**Whole Class, 45 min. +**

**After museum program**

**Learning Target:** Students will create a work of art that tells a story, incorporating the elements of setting, character, and plot.

### **Standards:**

WA Visual Arts

VA:Cr1.2.3 Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.

VA:Cr2.1.4 Explore and invent art-making techniques and approaches.

VA:Cr2.1.5 Experiment and develop skills in multiple art-making techniques and approaches through practice.

### **Materials:**

Planning Sheet (provided, separate document)

Pencils

Paper (cardstock, tagboard, or mixed-media paper is ideal, but any paper will work)

Any available art-making supplies, such as:

- Coloring implements like crayons, markers, colored pencils, or pastels
- Watercolor paints, paintbrushes, and water cups
- Scraps of colorful paper, scissors, and glue sticks for collage
- Drawing pens
- Sculptural materials like Popsicle sticks, cardboard, tin cans, wood scraps, twist-ties or pipe cleaners, and tape

### **Lesson Procedure:**

Remind students of the narrative elements discussed during the museum program (setting, character, and plot). Explain that they will get to create their own work of art that tells a story.

Distribute the Planning Sheets and pencils. Students think about the story they would like to tell in their work of art and make some notes on the planning sheet about what the setting, characters, and plot will be. These notes do not necessarily need to be thorough, or even complete sentences, but students should have at least one note in each section before beginning their artwork.

Students then create their work of art using available materials.

### **Extension:**

Each work of art shows a snapshot of the overall story. Students could create a series of three works showing the beginning, middle, and end of the story.

## **Write Your Story**

**Whole Class, 1 hour +**

**After *Draw A Story* lesson**

**Learning Target:** Students will create a narrative story, using their artwork as a starting point.

### **Standards:**

CCSS ELA

W3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

W5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

### **Materials:**

Students' artwork from *Draw A Story*

Students' planning sheet from *Draw A Story*

Writing materials

Any familiar story-writing supports

### **Lesson Procedure:**

Distribute the students' artwork and planning sheets from the previous lesson, and any story-writing supports. Allow students time to write the story that goes along with their artwork.

### **Extensions:**

Have students peer-edit and revise their stories, using whatever peer-editing format they are familiar with. You may also wish to have students publish their work – binding it together as a book, posting it around the classroom, putting it up in the hallway or library . . .

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## Character Portrait

### Before or after museum program

**Whole class, 60+ minutes**

**Learning Target:** Students create a work of art that portrays a character from a book.

### Standards:

CCSS ELA:

RL3 (3rd) Describe characters in a story and explain how their actions contribute to the sequence of events.

RL3 (4th) Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text.

RL3 (5th) Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text.

WA State Visual Arts:

VA:Cr1.2.3 Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.

VA:Cr2.1.4 Explore and invent art-making techniques and approaches.

VA:Cr2.1.5 Experiment and develop skills in multiple art-making techniques and approaches through practice.

### Materials:

Portrait examples (see Teacher Resource [here](#))

Planning worksheet (provided, separate document)

Paper (thicker paper like cardstock or mixed media paper is best, but if you're not using paints you could use regular printer paper)

Art materials, such as some or all of:

- Coloring implements (crayons, markers, colored pencils, pastels, etc.)
- Drawing pens
- Paints (watercolor, acrylic, tempera, etc.)
- Collage supplies (paper scraps, fabric scraps, glue sticks)
- Sculpture supplies (clay, cardboard, straws, wire, tape, etc.)

Note: this project is very successful with black paper and oil or chalk pastels, but any combination of art materials will work.

### Lesson Procedure:

*Introduction: Portraits*

Project a portrait example where all students can see it. 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.

If the conversation does not organically move there, after a few minutes focus students' attention to what we can learn about the character portrayed. You might use questions like:

- What is this person feeling?
- What is important to this person?
- What emotions are evoked by the [colors, symbols, background, etc.]? What does that tell us about the person?

For each question, ensure that students support their answer with evidence from the portrait by asking "What do you see that makes you say that?"

Repeat this process with at least one other portrait.

NOTE: This lesson is most successful looking at three works of art, spending about 10 minutes on each work. Begin with a traditional portrait, such as *Dr Mary Evelyn Jiron Belgarde* by Matika Wilbur or *Imagines and Inverts* by Mary C Josephson. Then move to a portrait that still shows a figure but is less realistic, such as *Old Time Picture I* by Rick Bartow, *El Guarachero* by Juan Alonso, or *Squatting Melissa Blindfolded* by Christine Bourdette. Finally, show a work that is entirely abstract, such as *Georgia O'Keefe* by Nathan Oliviera or *(Untitled) Self Portrait* by Ken Cory. This allows students to see a range of different ways to express portraiture, and feel less constrained by a need to realistically represent the character's face. Also, try to select at least one artwork to show that uses media similar to what students will be using in their own art-making.

Conclude by summarizing some techniques that artists use to tell us about the character in a portrait, referring back to the example portraits:

- Setting and/or activity
- Items in the picture
- Symbols and/or colors
- Facial expression and/or body language

- Fashion choices: clothing, hairstyle, etc.

### *Portrait-making*

Students will select a character from a book. You might have them select a character from a book that the whole class is reading, or allow them to choose any character they wish.

Distribute the planning sheets. In the center of the worksheet, students write the character's name. In each of the four surrounding boxes, students write one significant fact about the character. This could be an identity, such as "daughter" or "Black"; a physical or emotional description, such as "curly-haired" or "always sad"; a notable event, such as "faked her death to be with Romeo"; a relationship, such as "Josephina's best friend"; or anything else of importance. At least two of these should be facts not related to physical appearance. (For younger students, you may wish to model filling out a planning sheet, including the second step of deciding how to visually portray these facts, with a familiar character.)

After students have their four facts, have them make notes or sketches on the planning sheet about how they will visually represent those facts. Remind students of the various techniques discussed earlier in the lesson.

Once students have an idea about how to portray all four significant facts about their character, they will begin their portrait. They may choose to portray the character in the midst of a scene from the story, or as a traditional "bust" portrait, or in a more abstract fashion. Allow at least 30 minutes; if students finish earlier, encourage them to return to their four facts and add more detail to reinforce those important parts of the character, or add another important feature.

### **Extension:**

Have students write an artist's statement (one or two paragraphs long) explaining how they portrayed the four significant facts about the character. Have students provide evidence from the text to support their four significant facts, with quotes as appropriate.



## **Class Art Museum**

**Whole Class, 30 min. +**

### **After *Draw A Story***

**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 *Draw A Story*  
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 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_.