

# *a fine line*

Observation, Discovery & Expression in DRAWING



Donald O. Colley, *No Minors*

**Artmobile**  
Covering the County • Uncovering the Arts

Traveling throughout Bucks County • September 2013–June 2015

ARTMOBILE is a non-collecting traveling museum dedicated to providing the students and adults of Bucks County access to fine, original works of art and innovative art education programs through its visits to schools and public sites. Artmobile is a vital component of Bucks County Community College which provides significant cultural outreach programs in accordance with its mission.

Since 1976, Artmobile has been committed to fostering an understanding of art, art making, and the value of art in our lives and communities by exhibiting and interpreting works of art.

This manual was developed to help teachers incorporate the Artmobile experience into their curricula by providing background information and classroom activities related to the exhibition. It is intended to serve as a resource both in conjunction with and apart from the exhibition.

For more information on Artmobile and its programs, call 215-504-8531 or visit [www.bucks.edu/artmobile](http://www.bucks.edu/artmobile).



*A Fine Line: Observation, Discovery & Expression in Drawing is supported in part by the National Endowment for the Arts.*

*Additional support is provided by the Pennsylvania Council on the Arts, a state agency, through the Pennsylvania Partners in the Arts (PPA), its regional arts funding partnership. State government funding for the arts depends upon an annual appropriation by the Pennsylvania General Assembly and from the National Endowment for the Arts, a federal agency. PPA is administered in this region by the Greater Philadelphia Cultural Alliance.*

*Support for Artmobile's educational outreach to schools is provided by Charon Planning, Customers Bank, First Priority Bank, MileStone Bank, National Penn, Republic Bank, and Waste Management, Inc.*

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# acknowledgments

WHILE IT HAS BEEN said that it takes a village to raise a child, the same can be said for the development of an exhibition. I was fortunate to work with artists, educators and staff who shared my vision and enthusiasm for this exhibition, and for that I will be forever grateful.

First and foremost, I would like to thank Joan Menapace for curating the exhibition. She did an outstanding job selecting the artists and artworks, all with her characteristic creativity, professionalism and grace.

Of course, there could be no exhibition without the extraordinary generosity of the many talented artists who graciously loaned their work. It is only through their understanding of the importance of the arts and arts education in our children's lives and their willingness to loan their work for two years that Artmobile is able to achieve its mission. I offer my heartfelt thanks to:

Caryn Babaian	Gwendolyn Kerber	Tommy Noonan
Rachel Bliss	Ann Laslo	Sarah Peoples
Gregory Brellochs	Rob Matthews	Bruce W. Pollock
Donald O. Colley	Sarah McEneaney	John Strawn
William Cook	Jay McPhillips	Annelies van Dommelen
Gabriel S. Franklin	John Goodyear	Barbara Vannerson
Jenna Hannum	Gina Michaels	
Stephen Heilakka	Marlene E. Miller	

Many others helped make *A Fine Line* a reality. I owe an enormous debt of gratitude to:

- Rita DiCarne and Cynthia Scott for their expertise and creativity in writing the curriculum for this manual;
- Zach Mosley and Reed Alspach for their skill and hard work on the installation of the exhibition; and
- My extraordinary educators—Ron Benek, Carole Cunliffe and Lisa Kidos—whose knowledge and enthusiasm will bring *A Fine Line* to life for 35,000 visitors over the course of its two-year tour of Bucks County.

FRAN ORLANDO  
*Director of Exhibitions and Artmobile*  
*Bucks County Community College*  
*Newtown, PA*



# how to use this manual

## & artmobile's online resources

**T**HIS MANUAL and the online resources at [www.bucks.edu/artmobile/afineline](http://www.bucks.edu/artmobile/afineline) provide all you need to plan stimulating and effective lessons relating to Artmobile's visit to your school. All of the classroom activities are easily adapted for various grades and directly correlate to either the Common Core State Standards for Language Arts or the Pennsylvania Arts and Humanities Standards.

### Prepare Your Students

In the week preceding Artmobile's visit, generate excitement by sharing a daily **Fun Fact** or **Quote** found on our exhibition website. They can even be used as short daily writing prompts.

Introduce your students to some of the concepts our educator will present by choosing a **Pre-visit Activity** that fits in your curriculum.

### The Artmobile Experience

Your students will encounter 63 original works of art during their visit to Artmobile. Our educator will present the practice of drawing as a means for careful observation, problem-solving and discovery, and artistic expression. He or she will engage them in discussion about the artwork and encourage them to make connections between what they see and what they know. By listening and speaking about the artwork, your students will develop the vocabulary and ideas that they will use later in your classroom.

After the presentation, students will have an opportunity to look at the artwork on their own and explore the many interactive displays that reinforce the concepts presented by our educator.

### Follow-up

**Post-visit Activities** will assist your students to synthesize what they have learned in Artmobile with your curriculum. Encourage your students to visit our exhibition website to view any of the videos they may have missed during their visit to Artmobile, or to see images of the artworks.



Gregory Brellochs, *Fiddlehead Sporophyte*

# about the exhibition



Caryn Babaian, *Study of Starling*

OUR CULTURE abounds with more visual information than at any other time in history. Educators are making good use of electronic devices in the classroom and learners have instant access to information. In most classrooms, however, students are looking at others' visualizations. Studies show that learning improves when students are encouraged to create their own visual forms. Greater understanding comes through the act of drawing. Researchers have found that, in certain circumstances when our minds tend to wander, we pay closer attention when our brain is activated by simply doodling!

The Artmobile exhibition *A Fine Line: Observation, Discovery & Expression* presents many exquisite, finished drawings by extraordinary artists. However, the exhibition also features sketches, doodles and working drawings by artists and others who depend on active visualization to solve problems and record life experiences. It is our hope that these examples will encourage you and your students in all disciplines to look for opportunities to sketch during note-taking, make picture stories to aid memorization, create personal diagrams for problem-solving or connecting concepts, and use the act of drawing to build observation skills.



Marlene E. Miller, *My Favorite Hat*

## OBSERVATION: Learning to See

The connection between our eyes, our hands and our minds expands our creativity and learning in every area. Artists carry sketchbooks to make quick drawings of people in public places, capture the gesture of an animal as it moves, copy the works of old masters and notate ideas. The daily practice of careful observation and drawing is a critical component of their creative process, just as journaling is for writers. The artist's sketchbook, like the writer's journal, provides a place for private practice and reflection. It is repository of ideas and images that can be drawn on in the creation of finished works.

Artist and biologist Caryn Babaian studies and teaches about nature through drawing. Her sketches become sources for large finished drawings that she uses to convey the interconnectedness of the biological world.

Marlene Miller's long study self-portrait, executed with searching lines, is a good example of using ourselves as subjects of close observation.

Another way to learn, especially about scientific details, is to copy from printed sources. The exercise of copying allows for the subject to be separated and studied apart from any extraneous context. You will see several such drawings in *A Fine Line*.

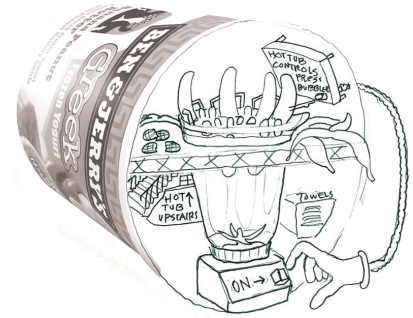
## DISCOVERY: Problem-solving through Drawing

Sketching ideas leads to a wealth of discovery. Fleeting thoughts can be recorded quickly, different solutions can be attempted and the images that result can inspire more ideas. It is in this way that drawing becomes a creative force in the process of problem-solving.

Architects, such as William Cook, rely on their sketchbooks to record visual information about building structures, adornment and locale—creating a bank of ideas to use as they design.

Graphic designers create many drawings to try out ideas and communicate them to their client, so they can choose the best solution. Graphic designer Tommy Noonan says slowing down to draw with pencil and paper allows him more thought time, rather than racing through a problem using a computer.

Painters and sculptors use traditional methods of sketching to facilitate ideas of composition. Sculptor Sarah Peoples likes to draw her found objects, cut out the pictures and arrange them on paper in different configurations before she starts actually assembling her sculpture. This process enables her to know what kinds of shapes to look for as she searches for items to include in a piece and to try out different compositions without moving heavy objects.

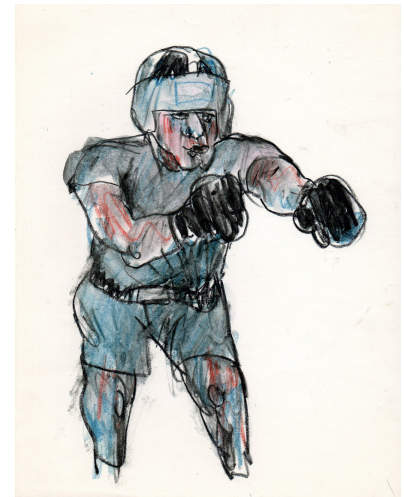


Tommy Noonan, *Ben & Jerry Sketch: Hot Tub Controls*

## EXPRESSION: Developing the Imagination

Drawing is one of the best ways to express abstract ideas, thoughts, emotions, dreams, fantasies and forms seen only in the mind's eye. Youngsters communicate inner visions easily with simple drawing tools. As students progress through the grades, drawing has been proven to be a powerful tool supporting creativity, personal expression and enhancing critical thinking.

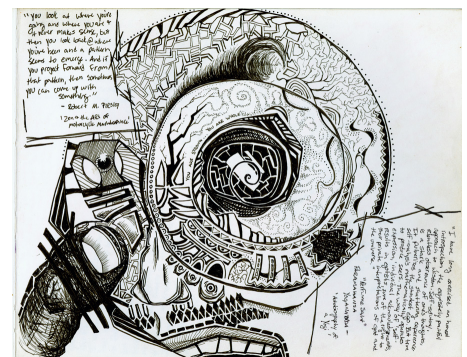
Artist Marlene Miller's sketches of people use a quick line to express a kind of forlornness of the seated woman in one example and the pugilistic aggressiveness of the boxer in another.



Marlene E. Miller, *Gold's Gym*

Drawing and writing are close friends. Gabe Franklin's sketchbook pages show the probing of his personal journey in words and images. His finished drawing, and artist Bruce Pollock's drawings, show abstract patterns communicating visual connections, just as writers do with concrete words. Jay McPhillips takes visual expression further in his Rebus series using pictures to represent sounds and combining them with words.

With this in mind, *A Fine Line: Observation, Discovery & Expression* has been designed to not only inspire students who are studying art, but also to link drawing with writing. It is our objective that, through viewing this exhibition, you and your students will see how drawing can be an important tool in the service of learning across the curriculum, especially in Language Arts. We hope that the 64 pieces on display exemplify and convey the simplicity and beauty of an activity that all of us can utilize and enjoy.



Gabriel S. Franklin, *Self*

JOAN MENAPACE  
Guest Curator

FRAN ORLANDO  
Director of Exhibitions and Artmobile  
July 2013



# language arts curriculum

by Rita DiCarne

## PRE-VISIT ACTIVITIES

How is the work of artists and writers alike? What do the process of creating a piece of art and the writing process have in common? The following are some activities to get students thinking about answers to those questions and help them prepare for Artmobile's visit.

### ACTIVITY #1

#### Let's Give Them Something to Talk About

Pose these questions to students and discuss. Depending on your grade level try partner shares, small group, or whole class discussions. How or from where here do you think artists get their ideas?

Standards: W.1, W.4, W.5, W.6, W.8, SL.1, SL.4, SL.5

### ACTIVITY #2

#### Artist/Writer—Alike or Different?

From the bibliography in this manual (or from your own classroom library), choose a book about an artist/art and a book about a writer/writing. Read the each story to the class and discuss. After reading both books, make a comparison using a Venn diagram or T-chart. Create a whole-class compare/contrast essay using information from the texts to support your main ideas.

Questions to ponder depending on your book choice—How is drawing and writing alike? Different? Where do artists find their ideas? Writers? How is the process of drawing like the writing process? How is an artist's sketchbook like a writer's notebook/journal?

Standards: W.1, W.4, W.5, W.6, W.8, SL.1, SL.5

### ACTIVITY #3

#### What Comes First, the Pictures or the Words?

Have students create a story either by writing the words or drawing the pictures. Allow time for students to share their stories. Discuss why they chose either to write or draw. Read *Patches Lost and Found* and help the students discover that sometimes the pictures come before the words. Sometimes pictures help writers find their words.

Standards: W.1, W.4, W.5, W.6, W.8, SL.1, SL.4, SL.5



Donald O. Colley, *Six Hour Layover*

## POST-VISIT ACTIVITIES

These activities can be completed by individual students, pairs, small groups, or as a whole class depending on your grade level. Students will want to refer to images of specific artworks from the exhibition to do these activities. Images of all of the artworks in *A Fine Line* are included in a PowerPoint file on Artmobile's website at [www.bucks.edu/artmobile/afineline](http://www.bucks.edu/artmobile/afineline).

### ACTIVITY #4

#### Alternative Titles

Did you ever wish your parents named you a different name? Have you ever imagined yourself with a different name or pretended your name was something else? Create new titles for each of the drawings in the exhibition. Explain why you choose each name.

Standards: W.3, W.4, W.5, W.6, W.8, SL.1, SL.4, SL.5

### ACTIVITY #5

#### Playing Favorites

Choose the drawing you like the best and write why you chose it as your favorite. Be sure to include specific details from the drawing to support your choice. What appeals to you the most? Is it the color? Is it the subject? Is it something you would like to draw? Try drawing a copy of it yourself to accompany your explanation.

Standards: W.3, W.4, W.5, W.6, W.8, SL.1, SL.4, SL.5

### ACTIVITY #6

#### Attention Getter

Choose a drawing that particularly captures your attention. Answer the following questions: What colors do you see? What objects do you see? Does this drawing remind you of anything else? Is it true-to-life?

Standards: W.3, W.4, W.5, W.6, W.8, SL.1, SL.4, SL.5

### ACTIVITY #7

#### Poetically Speaking

Write a poem about your experience in the Artmobile. Include things like: what you saw, how you felt, what you liked or didn't like. Try to use the titles and describe specific drawings.

Standards: W.3, W.4, W.5, W.6, W.8, SL.1, SL.4, SL.5

### ACTIVITY #8

#### Look Who's Talking

Choose one of Rachel Bliss's artworks—*From the Neighborhood* or *Off White*. Give each head a name then write a dialogue between the characters. What might they say to each other if they had the chance? Do they like each other? Are they planning something together? What do they see when they look out from the drawing?

Try acting out your dialogue with a few classmates.

Standards: W.3, W.4, W.5, W.6, W.8, SL.1, SL.4, SL.5

Rachel Bliss, *From the Neighborhood*







Marlene E. Miller, *Seated Woman*

### ACTIVITY #9

## Characters

Choose one of Marlene Miller's drawings—*Boy on Bike*, *Gold's Gym*, *Seated Woman*, *Woman in Cloche Hat*, or *My Favorite Hat*—and make a list of character traits you think the people may have. What do they do in their everyday lives? What kinds of things do they like to do with their friends?

Standards: W.3, W.4, W.5, W.6, W.8, SL.1, SL.4, SL.5

### ACTIVITY #10

## Setting

Choose one of the following drawings: *Eleven Night*, *Locker Plant Yard*, *Felix Culpa 6*, *The Dumbest Man Over Philadelphia PA*, or *Barn Swallow Hill Barn*. Use it as a setting for a story.

Who lives there? What do these people do? What happened in this place? What is the weather like in this place?

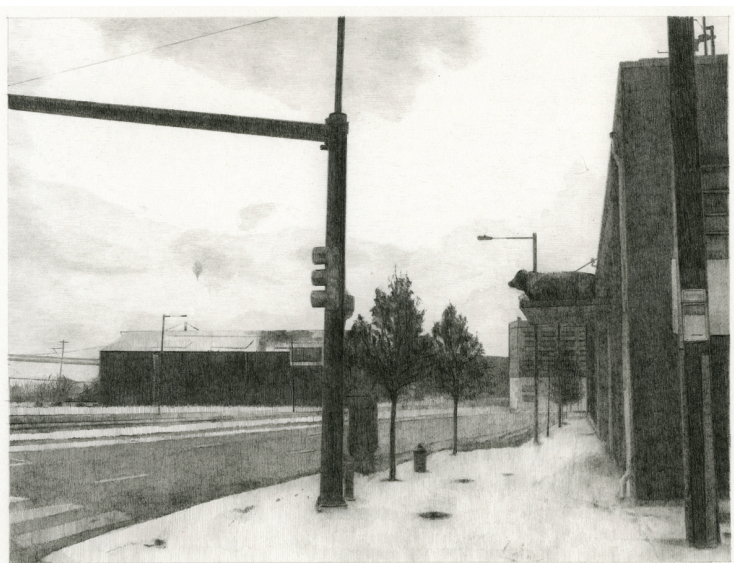
Standards: W.3, W.4, W.5, W.6, W.8, SL.1, SL.4, SL.5

### ACTIVITY #11

## Rebus

After viewing Jay McPhillips' rebuses, create your own about places in your neighborhood, town, or school.

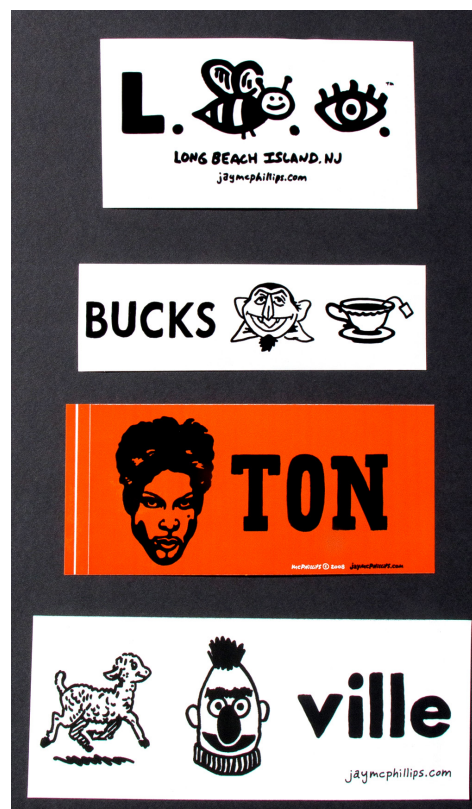
Standards: W.3, W.4, W.5, W.6, SL.1, SL.4, SL.5



Rob Matthews, *The Dumbest Man Over Philadelphia, PA*



Sarah McEneaney, *Eleven Night Drawing*



Jay McPhillips, *L.B.I., Bucks-Count-Tea, Prince-ton, Lamb-bert-ville*

## STUDENT WORKSHEET

Name \_\_\_\_\_ Date \_\_\_\_\_

1. What shapes did you see in Ann Laslo's drawing, *Discipline/Personal Strength/Experience Rules*?

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2. After viewing Gina Michael's sketch of an elephant, make a list of characteristics of the animal.  
Use them to write a short poem about the elephant.

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3. Create your own new flavor of Ben & Jerry's Ice Cream.  
Describe the ingredients and then draw what the carton will look like on the back of this sheet.

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4. Which drawing was your favorite? Explain why you choose this drawing.

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# COMMON CORE STATE STANDARDS ALIGNMENT CHART

Language Arts Activities	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10	#11	Student Worksheet
<b>Standards</b>												
RL.1			✓									
RL.2			✓									
RL.3			✓									
RL.4			✓									
RL.5												
RL.7												
RL.8												
RL.9												
RIT.1		✓										
RIT.2		✓										
RIT.3												
RIT.4		✓										
RIT.5												
RIT.6												
RIT.7		✓										
RIT.8		✓										
RIT.9												
W.1		✓		✓	✓	✓						✓
W.2			✓									✓
W.3		✓					✓	✓	✓	✓	✓	
W.4				✓	✓	✓	✓	✓	✓	✓	✓	✓
W.5				✓	✓	✓	✓	✓	✓	✓	✓	
W.6				✓	✓	✓	✓	✓	✓	✓	✓	
W.7												
W.8				✓	✓	✓	✓	✓	✓	✓		✓
W.9		✓										
SL.1	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	
SL.2		✓	✓									
SL.3	✓	✓	✓									
SL.4		✓		✓		✓		✓	✓	✓	✓	
SL.5				✓	✓	✓	✓	✓	✓	✓	✓	
SL.6	✓											

## Language Arts Activities Alignment with Common Core State Standards

This information is provided as a general guideline. Please check the standards below for your particular grade level for more clarification.

## Common Core State Standards College and Career Readiness Anchor Standards

The Common Core State Standards (CCSS) for grades K–12 standards define what students should understand and be able to do by the end of each grade. They correspond to the College and Career Readiness (CCR) anchor standards by number.

The CCR anchor standards give a broader picture of what is expected in the CCSS. Detailed, grade-specific CCSS can be found at [www.corestandards.org](http://www.corestandards.org).

### READING Key Ideas and Details

- **CCSS.ELA-Literacy.CCRA.R.1** Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- **CCSS.ELA-Literacy.CCRA.R.2** Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- **CCSS.ELA-Literacy.CCRA.R.3** Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

## Craft and Structure

- **CCSS.ELA-Literacy.CCRA.R.4** Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- **CCSS.ELA-Literacy.CCRA.R.5** Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
- **CCSS.ELA-Literacy.CCRA.R.6** Assess how point of view or purpose shapes the content and style of a text.

## Integration of Knowledge and Ideas

- **CCSS.ELA-Literacy.CCRA.R.7** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- **CCSS.ELA-Literacy.CCRA.R.8** Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
- **CCSS.ELA-Literacy.CCRA.R.9** Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

## WRITING

### Text Types and Purposes

- **CCSS.ELA-Literacy.CCRA.W.1** Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.
- **CCSS.ELA-Literacy.CCRA.W.2** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- **CCSS.ELA-Literacy.CCRA.W.3** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

### Production and Distribution of Writing

- **CCSS.ELA-Literacy.CCRA.W.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

- **CCSS.ELA-Literacy.CCRA.W.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- **CCSS.ELA-Literacy.CCRA.W.6** Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others. Research to Build and Present Knowledge
- **CCSS.ELA-Literacy.CCRA.W.7** Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
- **CCSS.ELA-Literacy.CCRA.W.8** Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
- **CCSS.ELA-Literacy.CCRA.W.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

## SPEAKING AND LISTENING

### Comprehension and Collaboration

- **CCSS.ELA-Literacy.CCRA.SL.1** Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- **CCSS.ELA-Literacy.CCRA.SL.2** Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- **CCSS.ELA-Literacy.CCRA.SL.3** Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

### Presentation of Knowledge and Ideas

- **CCSS.ELA-Literacy.CCRA.SL.4** Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
- **CCSS.ELA-Literacy.CCRA.SL.5** Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
- **CCSS.ELA-Literacy.CCRA.SL.6** Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Taken from: [www.corestandards.org](http://www.corestandards.org)



## BIBLIOGRAPHY

The following books and websites are provided as sources of inspiration for your students. They include books that tell the stories of particular writers or artists, describe how to keep a writer's notebook and illustrate how writers and artist find their ideas. Use them along with the pre- and post-visit activities to enhance the exhibition experience for your students.

### Books About Writing and Authors

Barshaw, Ruth McNally. *Ellie McDoodle: Have Pen, Will Travel*. New York: Bloomsbury Children's, 2007.

Bryant, Jennifer, and Melissa Sweet. *A River of Words: The Story of William Carlos Williams*. Grand Rapids, MI: Eerdmans for Young Readers, 2008.

Christelow, Eileen. *What Do Authors Do?* New York: Clarion, 1995.

Duke, Kate. *Aunt Isabel Tells a Good One*. New York: Dutton Children's, 1992.

Fletcher, Ralph J. *A Writer's Notebook: Unlocking the Writer within You*. New York: Avon, 1996.

Hanlon, Abby. *Ralph Tells a Story*. Las Vegas, NV: Amazon Children's, 2012.

Hills, Tad. *Rocket Writes a Story*. New York: Schwartz & Wade, 2012.

Kerley, Barbara, and Brian Selznick. *Walt Whitman: Words for America*. New York: Scholastic, 2004.

Kroll, Steven, and Barry Gott. *Patches Lost and Found*. Delray Beach, FL: Winslow, 2001.

Moss, Marissa. *Amelia's Notebook*. Berkeley, CA: Tricycle, 1995.

Schotter, Roni, and Giselle Potter. *The Boy Who Loved Words*. New York: Schwartz & Wade, 2006.

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Collins, Pat Lowery., and Robin Brickman. *I Am an Artist*. Brookfield, CT: Millbrook, 1992.

DePaola, Tomie. *The Art Lesson*. New York: Putnam, 1989.

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Steele, Bob. *Draw Me a Story: An Illustrated Exploration of Drawing-as-language*. Winnipeg: Peguis, 1998.

Winter, Jeanette. *My Name Is Georgia: A Portrait*. San Diego: Silver Whistle/Harcourt Brace, 1998.

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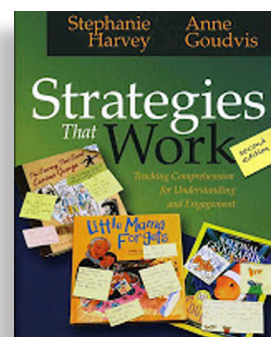
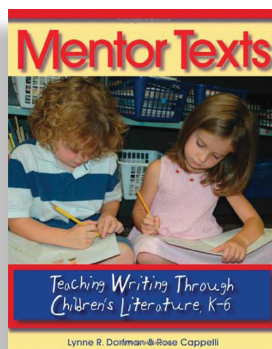
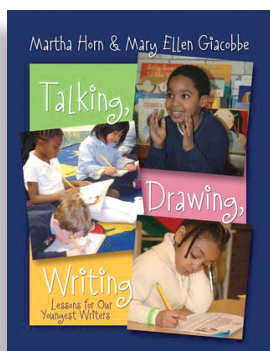
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# art curriculum by Cynthia Scott

**T**HESE ACTIVITIES are designed to extend your Artmobile visit into the classroom while supporting your art curriculum. Pre-visit Activities will prepare your students for what they will see in the exhibition and enhance their learning. They are broken down by six major questions or “big ideas” that are explored in the exhibition. Post-visit Activities are organized under the same six questions. You may choose to focus on activities under a single question or select activities across several questions.

## PRE-VISIT ACTIVITIES

### How do artists learn through observation?

#### ACTIVITY #1

Take your sketchbook outdoors and create charcoal drawings of what you see from nature. Use expressive line to describe the feeling of what you see.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 E.

#### ACTIVITY #2

Choose your favorite insect to study, draw it several times on one sheet of paper using fine point watercolor marker. Use detail, adding views from all sides, include eyes, wings, antlers, etc. Write a paragraph describing the insect. Did drawing the insect help you to really see all of the details?

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E.

9.2 Historical and Cultural Content: 9.2 F.

### How do artists improve their skills through practice?

#### ACTIVITY #3

Many artists draw on location. Think about the reasons why and make a bulleted list that point out the advantages to doing so.

PA Arts and Humanities Standards:

9.3 Critical Response: 9.3 A, 9.3 B, 9.3 D.

#### ACTIVITY #4

Charles Bargue developed a special technique to teach students how to draw that has been used at art academies throughout Europe and the United States. Visit [www.learning-to-see.co.uk/barguedrawings](http://www.learning-to-see.co.uk/barguedrawings) to follow the steps that Charles Bargue

developed for his students. What is the value of copying the drawings of great artists? Using your sketchbook, draw your hand or foot. Add shadow to show three-dimensional quality.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 D, 9.1 F.

9.2 Historical and Cultural Contexts: 9.2 A, 9.2 C, 9.2 D, 9.2 L.

9.3 Critical Response: 9.3 C, 9.3 D.



Gwendolyn Kerber, *Tree Study*

## How do artists solve problems through their artwork?

### ACTIVITY #5

Invent a machine that would make your life easier. Sketch your ideas. Learn more about machines by reading the book *How Machines Work: The Interactive Guide to Simple Machines and Mechanisms* by Nick Arnold.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 E.

## How do artists exercise their imagination through art?

### ACTIVITY #6

Divide a sheet of paper into four sections. Using four different drawing tools, draw imaginary animals that fill each section. Cut out a part of each drawing and make a collage.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 E.

### ACTIVITY #7

Sketch some random symbols, forms, curls, spots, and other overlapping fragments in various ways in your sketchbook.

Write a few possible interpretations for your sketches. Select a few of them to fill a 12" X 16" drawing paper.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E.

9.3 Critical Response: 9.3 A, 9.3 D.

## How do artists use pattern and repetition to create visual art?

### ACTIVITY #8

In your sketchbook, draw a page of doodles. What shapes do you use to doodle? Does it keep your mind occupied?

How long did it take to fill the page? Write a paragraph to describe the experience.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E.

9.3 Critical Response: 9.3 A, 9.3 D.

### ACTIVITY #9

Pick any geometric shape. Use it in a drawing by repeating it and connecting the shapes to each other. The shapes can be drawn larger or smaller. If you can, draw the shapes in 3D.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition:

9.1 A, 9.1 B, 9.1 E.

## How do artists communicate ideas through their work?

### ACTIVITY #10

Draw your self- portrait in your sketchbook.

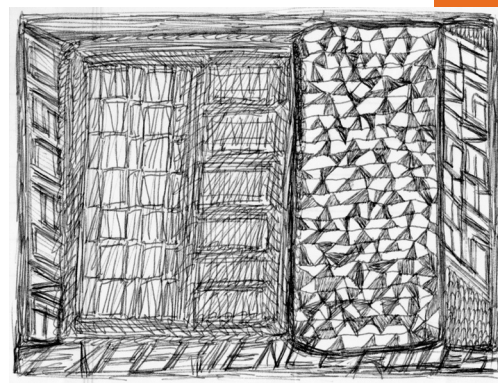
Using a mirror, show at least 6 different views of your head only.

Show a variety of expressions or moods, such as happy, sad, angry, lonely, scared, heroic, etc.

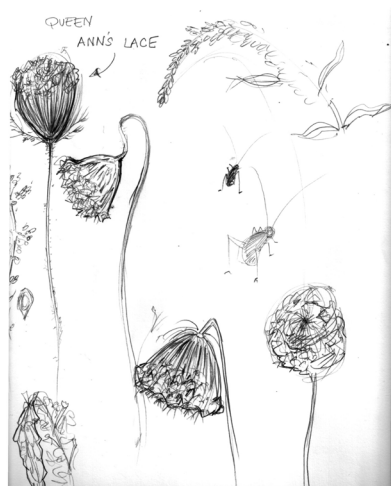
PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition:

9.1 A, 9.1 B, 9.1 E.



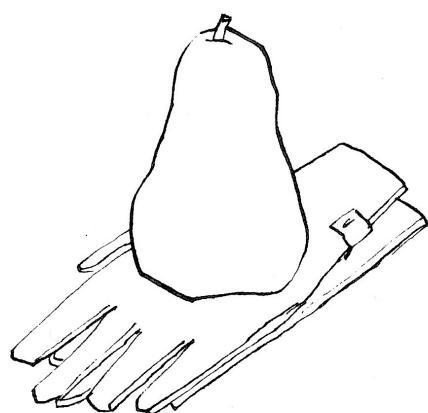
Ann Laslo, *Discipline/Personal Strength/Experience Rules*



Caryn Babaian, *Study of Queen Anne's Lace*



Donald O. Colley, *No Minors*



John Goodyear, *Pear of Gloves*

## ACTIVITY #11

In your sketchbook, create a drawing of an object using your non-dominant hand (the one you do not use to write). On the following page, draw the same object, but with your eyes closed. Discuss the exercises with a classmate, what does the drawing look like made with your eyes closed? How does it compare to the first drawing? Write your ideas in your sketchbook.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E.

9.3 Critical Response: 9.3 A, 9.3 D.

## POST-VISIT ACTIVITIES

### What do artists learn through observation?

## ACTIVITY #12

Pretend you are watching a plant or flower open up before your eyes! Draw multiple pictures of any flower or plant showing at least five stages of growth. Include buds, the stem and leaves, use line that expresses motion. Create a mini flip book with the drawings. When it is flipped through quickly, watch the plant come to life!

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 E.

## ACTIVITY #13

Cut and press flowers from nature, use printing ink and print their image onto paper. After the print is dry, add detail using expressive line and words to describe the plant.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 E.

### How do artists improve their skills through practice?

## ACTIVITY #14

Don Colley likes to use pre-printed lined paper to draw on. Use ledger paper and markers to draw several versions of your classmates in the classroom like in Colley's work *No Minors*.

Include overlapping figures and show the passing of time.

What do the pre-printed lines add to your experience? Add to the finished drawing?

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E, 9.1 F

9.3 Critical Response: 9.3 A, 9.3 B, 9.3 D.

## ACTIVITY #15

Sculpt a small version in 3-D of your hand or foot using modeling clay, use your sketchbook drawings for reference.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 E.

### How do artists solve problems through their artwork?

## ACTIVITY #16

John Goodyear's drawing was used as a study for a 3-D sculpture *Pear of Gloves*. Think of a pun and draw the idea in your sketchbook.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 E.

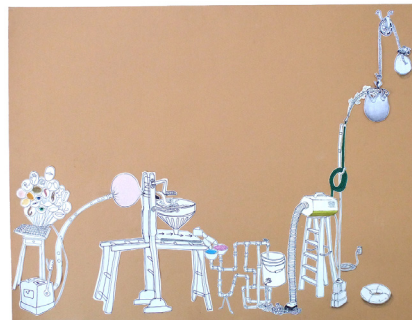


ACTIVITY  
#17

If you were to choose music to complement Sarah Peoples' *The Machine* collage-drawing, what kind of music would it be? Create a drawing to visualize the sounds. Discuss your ideas with a classmate.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 E.



Sarah Peoples, *The Machine*

ACTIVITY  
#18

Annelies van Dommelen used her imagination to create *Soft Machine* #38. How many kinds of expressive lines do you see in her work? Draw something from your imagination using at least four different expressive lines.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 E.

ACTIVITY  
#19

Lay a piece of tracing paper on a photocopy of Gregory Brelochs' drawing *Fiddlehead Sporophyte*. Draw all the shapes you can find within the image. Are there relationships that occur? How do those relationships effect the composition?

Write the answers in your sketchbook.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E, 9.1 F.  
9.3 Critical Response: 9.3 A, 9.3 B, 9.3 D.



Annelies van Dommelen, *Soft Machine* #38

## How do artists use pattern and repetition to create visual art?

ACTIVITY  
#20

Using the work of Anne Laslo as inspiration, make a series of five doodle drawings using thin black marker. Do you use similar shapes in each? Cut and paste them together to make a larger drawing.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E, 9.1 F.

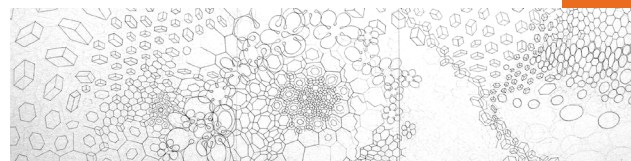
ACTIVITY  
#21

Locate a picture of a honeycomb from the internet. Draw a section of the hexagonal cell structures in your sketchbook. On the next page, make a drawing inspired by Bruce Pollock's drawings

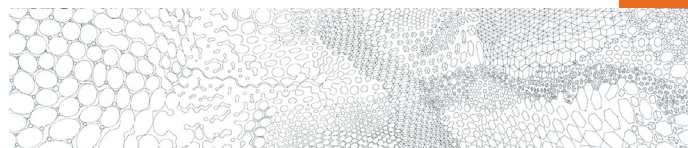
that starts with several hexagonal cells and morphs into different shapes.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E, 9.1 F.



Bruce Pollock, *Fractal Scroll*



Bruce Pollock, *Netpan*

ACTIVITY  
#22

## How do artists communicate ideas through their work?

Cave drawings tell a story by using simple shapes and expressive lines. Draw your own cave art in your sketchbook. Draw four animals using different expressive lines. Next to each drawing, write one word to describe the line. Do you see the resemblances between Jenna Hannum's *Food Animal* and John Strawn's *Frolic* to these drawings? Write a paragraph to describe the similarities, include use of color, line, texture and shape in your description.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E, 9.1 F.  
9.3 Critical Response: 9.3 A, 9.3 B, 9.3 D.



## PENNSYLVANIA ARTS & HUMANITIES STANDARDS SUMMARY

The following is a summary of the academic standards in the Arts and Humanities adopted by the Pennsylvania State Board of Education. Complete Academic Standards for the Arts and Humanities can be found at [http://www.portal.state.pa.us/portal/server.pt/community/state\\_academic\\_standards/19721](http://www.portal.state.pa.us/portal/server.pt/community/state_academic_standards/19721).

### 9.1 Production, Performance and Exhibition

The goals for this area focus on the manipulative skills and conceptual understanding to be achieved by the learners in order to produce, perform and exhibit their own works in the arts.

- A. Know and use elements and principles in age/developmentally appropriate manner to create personal works in the arts.
- B. Know and use elements and principles in age/developmentally appropriate manner to evaluate and revise personal works in the arts.
- C. Know and use vocabulary related to production and exhibition of works in the arts.
- D. Use knowledge of cultural and historical styles to create works in the arts and when developmentally appropriate, develops own style to create works in the arts.
- E. Create works in the arts that communicate emotion, experiences or ideas.
- F. Create works in the arts that demonstrate ability to analyze and interpret works in the arts produced by others.
- G. Explain the function and benefits of rehearsal and practice sessions.
- H. Incorporate an understanding of safety issues related to the use of materials, tools, and performance spaces.
- I. Demonstrate awareness of and/or participates in school, local, regional and national arts events.
- J. Use traditional and contemporary technologies to create personal works in the arts.
- K. Use traditional and contemporary technologies to further knowledge and understanding of the humanities.

### 9.2 Historical and Cultural Contexts

The goals for this area focus on the skills and knowledge to be achieved by the learners that are needed to identify, compare, contrast and analyze works in the arts in their historical and cultural context. Effort should be made to coordinate with district's social studies, literature and other curricula when possible.

- A. Explain the historical, cultural and social context of an individual work in the arts.
- B. Relate works in the arts chronologically to historical events.
- C. Relate works in the arts to varying styles and genre and to the periods in which they were created.
- D. Analyze a work of art from its historical and cultural perspective.
- E. Analyze how historical events and culture impact forms, techniques and purposes of works in the arts.
- F. Use vocabulary related to social studies, literature and other subject areas.
- G. Relate works in the arts to geographic regions.
- H. Identify, describe and analyze the work of Pennsylvania artists in dance, music, theatre and visual arts.
- I. Identify, describe and analyze philosophical beliefs as they relate to works in the arts.
- J. Identify, explain and analyze historical and cultural differences as they relate to works in the arts.
- K. Identify, explain and analyze traditions as they relate to works in the arts.
- L. Identify, explain and analyze common themes, forms and techniques from works in the arts.

### 9.3 Critical Response

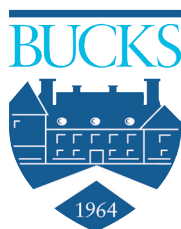
The goals for this area focus on the skills and knowledge to be achieved by the learners that are needed to examine, analyze, interpret and evaluate works in the arts. Emphasis should be placed on developing various processes of critical analysis that will allow the learner to interpret meaning(s) of a work of art.

- A. Know and use the critical examination processes of works in the arts and humanities.
- B. Analyze and interpret specific characteristics of works in the arts within each art form.
- C. Identify, classify and apply understanding of styles, forms, types and genre to form critical response.
- D. Use the vocabulary of critical response to analyze, evaluate and interpret works in the arts.
- E. Use various types of critical analysis in the arts and humanities. (Contextual Criticism, Formal Criticism and Intuitive Criticism)
- F. Apply the process of criticism when comparing and contrasting meanings of a work in the arts.
- G. Compare and contrast critical positions or opinions about works in the arts and humanities.

#### 9.4 Aesthetic Response

The goals for this area focus on the skills and knowledge to be achieved by the learners that are needed to investigate the philosophical aspects of works in the arts. The learner explores personal and historical definitions of art and art's varied purposes. Emphasis should be placed on examining how aesthetic choices impact the intended and/or interpreted meanings.

- A. Know how to respond to a philosophical statements about works in the arts and humanities.
- B. Compare and contrast informed individual opinions about the meaning of works in the arts.
- C. Recognize that the environment of the observer influences individual aesthetic responses to works in the arts.
- D. Recognize that choices made by artists regarding subject matter and themes communicate ideas through works in the arts and humanities.



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