

DAVIS

2021/22 SCHOOL YEAR

Art Education Catalog

GRADES K-12

Digital Curriculum

2-year Digital Class Set option
now available!

The Visual Experience

All-new updated 4th edition
for grades 9-12

Communicating through Graphic Design

Brand-new expanded 2nd edition
in the Davis Studio Series

Professional Development

Self-paced courses and
custom sessions delivered
virtually or in-person!

Resource Books

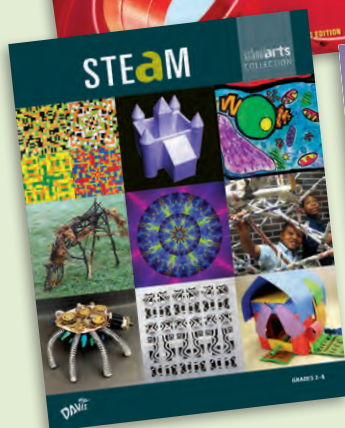
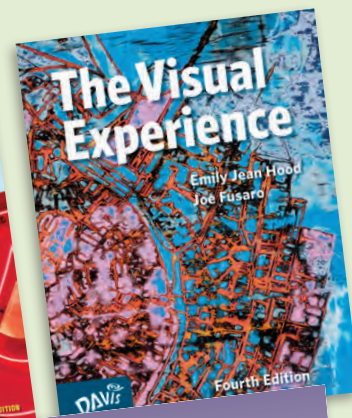
Art Education in Practice:

*Artmaking, Play, and
Meaning Making*

Race and Art Education

SchoolArts Collection:

Contemporary Art





Julian Davis Wade, President (center), with Julia Wade, Art Director (left), and their child enjoying some beach time.

Taking Care

Life during this year and a half has been interesting and dull, fun and boring, unexpected and expected. To put it simply, it's been a lesson in opposition. Like you, the teams here at Davis have adapted, overcome, pivoted, re-organized priorities, and thought outside the box—did I miss any catch-phrases? It's been a surreal eighteen months.

As we quietly tiptoe toward the fall, hoping to grasp and hold onto some version of “normal,” I can't help but reflect on the past year, particularly this summer. After the sheer chaos of 2020/21, it was imperative that we all stop and take a breath. Like you (I hope), we've been enjoying the slower pace that summer offers and rediscovering our summer selves. You know, the version of ourselves that has perspective and insight and doesn't let the negative thoughts and doubt creep into our heads. Our summer selves sleep and eat well, they exercise, and they take time to laugh and be silly. In the summer, it's just easier to not get ahead of ourselves and relish the present.

So, as fall approaches and we prepare to re-enter our office space (and maybe life that is somewhat normal), I admit there are things like my summer self that I don't want to give up, such as:

- **More time with family**
- **Sharper intention and focus**
- **Less meetings**
- **More time for art**

We all have a summer self and things that we just don't want to let go of. So don't! Keep the things that are necessary to be vibrant and passionate and let go of the parts that aren't useful. We've all learned the lesson of opposition this year, so maybe we have a few more things figured out. Yes, the school year will be challenging, but now we focus on the important things that are within our control—the important decisions that lead to big differences. There's enough time to do everything that is important.

It doesn't matter how many instructional changes we implement, or how loudly we promote the significance of SEL—**if we don't take care of ourselves, students will sense it.** It's that simple. ENJOY what you do. Be gentle with yourself. Remember to tap into your summer self and be the teacher who thrives on the smell of freshly sharpened pencils and feels giddy creating a lesson on the new contemporary artist you discovered.

But if you need a pick-me-up or a burst of inspiration, remember we are here for you! We have some wonderful new resources this year to support you in the classroom. I hope you'll spend a few minutes and take a look. There are **two new titles in the Art Education in Practice Series—Race and Art Education and Artmaking, Play, and Meaning Making** (see page 36). We've also added **a new title to the SchoolArts Collection series**, filled with lesson ideas focused on contemporary art (see page 33). And don't miss the new **Media Arts course** in our professional development offerings (see page 30)—it's all the media arts content you need in one place! Lastly, remember there are **tons of FREE RESOURCES at DavisArt.com/FreeResources!** As always, we're keeping our focus on meaningful content so yours can stay on teaching.

Welcome to the 2021–2022 school year!

Julian Davis Wade, President



WELCOME

to the **2021-2022** School Year Catalog!

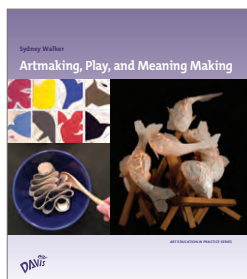
Flexible resources, digital curriculum, fine art images, new classroom-tested lessons brought to you every month, professional development, and so much more! We have all the support you need to inspire creativity and teach in traditional, online, and hybrid environments.

Learn more at **DavisArt.com**.

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Resource Books



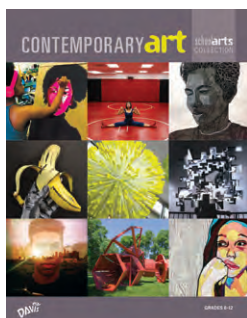
Artmaking, Play, and Meaning Making: Explore using play as ground for provoking new ways of thinking in this new title from Sydney Walker. While play is often considered in terms of young children or as a diversion for older students, Walker invites us to consider play as a productive agent of conceptual thought in artmaking.

See page 36.



Race and Art Education: With a focus on classroom practice, this new title from authors Amelia M. Kraehe and Joni B. Acuff provides an accessible, well-informed introduction to essential concepts, vocabularies, and methods of engaging race and racialized human differences in a constructive, equity-oriented manner.

See page 36.



SchoolArts Collection:

Contemporary Art: Dive into the best contemporary art articles and lessons from *SchoolArts* magazine! Organized into chapters on Identity, Social and Emotional Issues, and Collaboration, this new title provides teachers with a broad range of artistic expression for their increasingly diverse student bodies. See page 33.



What do you get when two groups of mission-driven creatives band together? A new podcast from The Creativity Department and Davis Publications! Listen in and learn from experts in the field during in-depth conversations filled with education innovations, resources, and inspiration to keep you connected! New episodes every Thursday. Visit DavisArt.com/K12ArtChat.

Professional Development

Developed by art educators recognized as experts in the most current classroom pedagogy, you'll find effective, engaging, and relevant topics that matter in a contemporary classroom—delivered on-demand, virtually, or in-person.

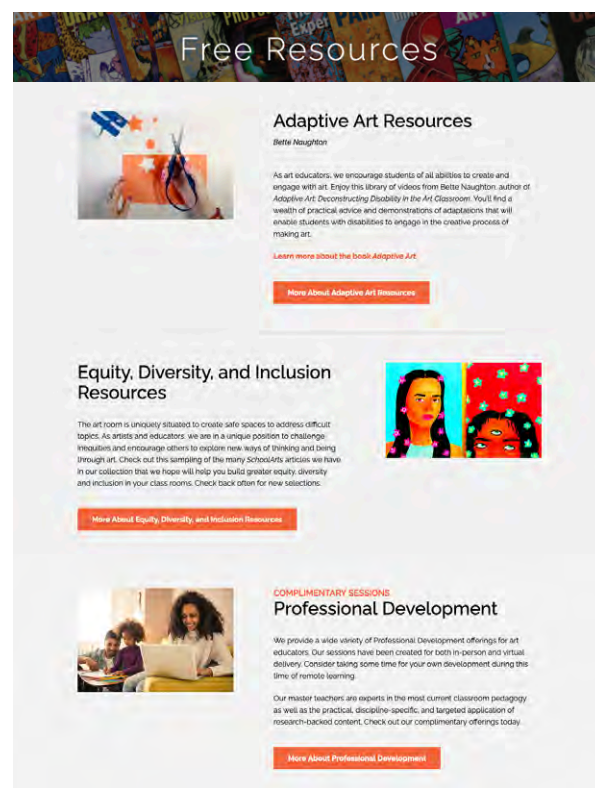
See our professional learning offerings, pages 28-30.



Free Resources

Looking for a quick burst of inspiration or support for your art program? Visit the Free Resources pages on our website for instructional videos, webinars, lessons, and more.

Visit DavisArt.com/FreeResources.



SchoolArts Magazine

Fresh NEW lessons all year!

Written by Art Educators for Art Educators

New ideas delivered to your mailbox and inbox each month. Subscribe today and get:

- **Classroom-tested lessons for K-12**—unique innovative lessons developed by expert teachers of all levels.
- **Contemporary art**—ready-to-use images, artist interviews, and studio experiences for your classroom.
- **Advocacy support**—articles proving the importance of art in education.
- **STEAM, Media Arts, Choice-based teaching, social and emotional learning, classroom management articles, and more.**
- **Free digital edition**—current and past issues are available to easily search and share.



Go to SchoolArts.com/Subscribe and use promo code **SACF21** at to get the discount price

Subscribe today at SchoolArts.com/Subscribe.

Get Published...It's Easy as 1, 2, 3

Art resources must be valid, informed, and current. You, your methods, ideas, and strategies are the best contemporary resource available to your fellow art educators. Share your expertise and **write for SchoolArts!** Here's how:

1. Pick a topic

What have you had success with recently in your classroom? What do other teachers need to know? What artist, trend, or issue influenced you?

2. Write the article

Use a conversational style, outline your ideas, and keep it to 800 words or less.

3. Submit your article and we'll take it from there!

Visit SchoolArts.com/Submission.

Every time you have an article published, you'll receive the following author benefits:

- honorarium of up to \$100 per article.
- free one-year print and digital subscription.
- a PDF of your article and six free copies of the issue in which your article appears.
- two years of access to Davis Digital, which includes a fine art image subscription with thousands of images, your choice of one eBook, and access to Portfolios and Lessons. For more information about Davis Digital, see pages 4-5.

Go to SchoolArts.com/WritersGuidelines for more information.

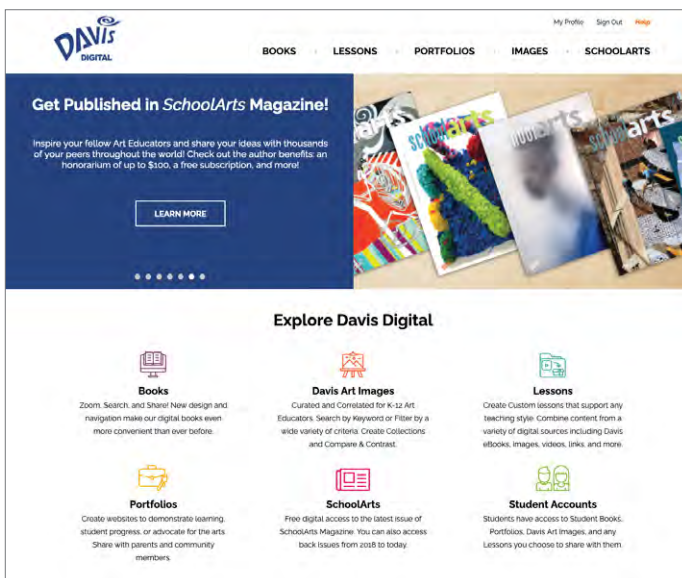


DIGITAL

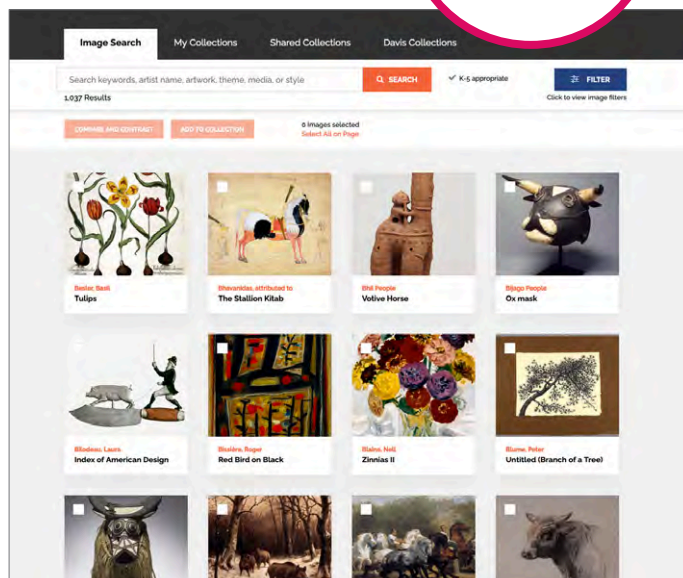
Sample at DavisArt.com/Sample

Davis Digital

Now Available in 1- and 2-year price options!



Davis Digital homepage.



Davis Art Images search results page on Davis Digital.

A BRAND-NEW Learning Environment to support traditional, online, and hybrid classroom models.

Davis Digital is a cloud-based platform designed for flexibility. Access all your instructional materials including lessons, images, resources, and student portfolios anywhere anytime. Created to work easily with interactive white boards and other presentation tools online or in a classroom, the responsive design of the new Davis Digital platform also supports any device a student may be using. Davis Digital provides teachers and students with access to the same engaging content and images in the print books anywhere with an internet connection. While students use their eBooks to easily search content for assignments, research fine art images, or create and share Portfolios to document artwork progress, teachers can use the unique lesson planning and presentation tools designed specifically for them to build customized lessons, collaborate with colleagues, and share important information with parents and administrators.

Davis Art Images are included with all Davis Digital eBook purchases to extend the learning of each lesson. Showcasing artwork created across time and from cultures around the world, the image library houses a stunning variety of diverse art. **Updated regularly with new images** that include extensive information about the work, artist, time period or culture, the collection allows you to expand your curriculum with artwork from leading museums and galleries. Use of the collection allows **unlimited downloads of high-quality jpegs**.

Davis Digital eBook titles:

Elementary

Explorations in Art, 2nd Ed., Grades K–6

Middle School

Explorations in Art:
A Global Pursuit,
A Personal Journey,
A Community Connection

High School

The Visual Experience, 4th Ed.
Communicating through Graphic Design,
 2nd Ed.
Discovering Drawing, 3rd Ed.
Focus on Photography, 2nd Ed.
Experience Painting
Experience Clay
Exploring Visual Design

Purchases include your choice of 30, 60, or 200 student accounts for 1, 2, 4, 6, or 8 years, featuring:

Student and Teacher eBooks

- Zoom in on any image up to 300%.
- Search any keyword, such as artist or theme.
- Share lessons with colleagues, parents, or teachers.
- Access lessons, teacher resources, and customizable assessments.*
- Offer students access to all lessons and supporting content from anywhere.

Portfolios

- Share student artwork and important information about your art program with students, colleagues, supervisors, parents, and community members.
- Assess student progress, accomplishments, and artwork.
- **Extend learning** by easily adding links to videos, galleries, websites, and other lesson resources.
- Offer students a place to post their artwork for online display, showing project progress, and presenting art work for critique.

Lessons

- Quickly and easily **create, download, and share custom lessons**. Add content from your Davis eBooks, your own documents, images, videos, and slideshow presentations. Include the standards, essential questions, and learning outcomes for reference.
- Easily organize the lessons you want students to focus on.
- **Search content in** one or all of **your Davis eBooks** to add to your customized lessons.
- **Collaborate with colleagues** to create shared lessons, district-recommended curriculums, or benchmark assessments.

Davis Art Images

Each eBook includes access to thousands of fine art images, many correlated to each eBook's lessons.

Rostering and Single Sign-On

Through ClassLink, OneRoster, Clever, and more.

* Customizable assessments are not available for kindergarten.

Davis Art Images

Bring the museum to your students with access to thousands of high-quality fine art images!

Search and Organize

Search for images by **keyword, culture, artist, title, time period, Davis textbook, and more**. Choose the images you need and **tag them with your own keywords to create Image Collections** and easily find them whenever needed right from the images homepage.

Display

Create instant online slideshows. Customize them by arranging the order of the images and show the presentation as part of a lesson or encourage students to view it on their own.

Compare and Contrast

Use for close observation, responding to writing prompts, creating sets and instant slideshows, or add images to projects and curriculum you build or feature in Lessons.

Student Access

Unlimited access for teachers and students at a single school to explore the library of images. Browse the entire collection in hundreds of ways using search terms specific to art education—artist, culture, art form etc.—for independent and small group research.



Image detail with links to find other images by the same artist, from the same time period, addressing the same subject, using the same medium, and more!

Independent Subscription

There are licensing terms for an image subscription purchase that are not applicable to subscriptions included with an eBook Class Set purchase. Choose from 4-, 6-, or 8-year licenses. See page 41 for pricing.

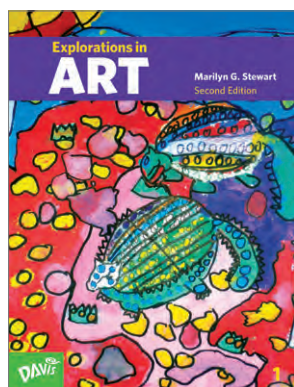


Explorations in Art, Grades K–6

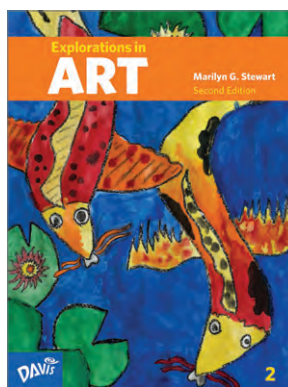
SECOND EDITION Grades 1–6 by Marilyn G. Stewart, Kindergarten by Cathy Weisman Topal



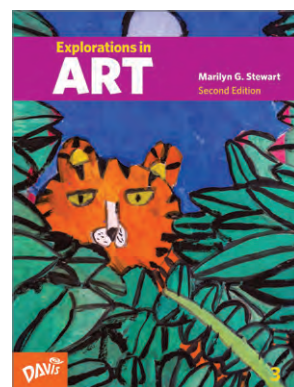
Kindergarten



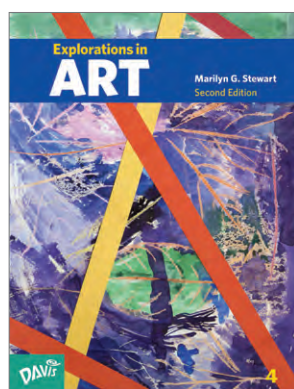
Grade 1



Grade 2



Grade 3



Grade 4



Grade 5



Grade 6

Big Ideas and Essential Questions

Each unit is organized around a Big Idea and an Essential Question. For example: “Alone and Together: How do people share their lives with one another?” These Big Ideas engage students in exploring the relevance of art in their own lives and the lives of people across time and place.

Process-Based Studios

By learning a process that emphasizes the importance of thinking, planning, and reflection, students go beyond “make and take.” Process-based studios help students learn process-based thinking and learning as it relates to art and design, language arts, science, and other areas of the curriculum.

STEAM Lessons and Connections

Each unit includes STEAM lessons developed by a team of experts in science, technology, engineering, art, and math. These engaging, comprehensive lessons include student exploration of STEAM concepts through viewing, discussing, and creating artworks. Combine these lessons with the STEAM cards for group work and exploration.

Emphasis on Inquiry

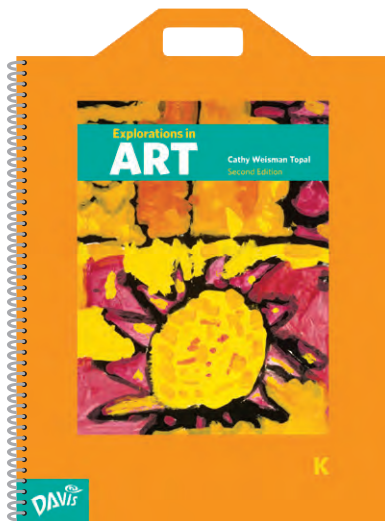
As students create their own artworks and respond to artworks made by others, they investigate ideas and construct meaningful connections to learning and inquiry across the curriculum, including STEAM, literacy, and connections across the arts.



View correlations to the National Visual Arts Standards at [DavisArt.com/Standards](https://davisart.com/standards).

Explorations in Art, Kindergarten

By Cathy Weisman Topal



You'll love teaching kindergarten with this **child-centered**, carefully structured program. Experience, along with your students, the delight of discovering materials, developing skills, and inventing new ways to create. **Field-tested, effective classroom management techniques** are included in each lesson.

Big Book

- Carefully chosen works of fine art and photographs of the world around us to help spark children's interest and enthusiasm.
- Simple text to introduce basic concepts.

Teacher Edition

- Includes classroom-tested approaches to early encounters with materials and processes.
- Gets you ready to teach with materials lists, vocabulary, age-appropriate objectives, and setup suggestions.
- Takes you step-by-step through the lesson: engaging students at the start, suggesting questions and comments to promote idea-sharing, pointing out potential challenges, and more.
- Step-by-step, clearly illustrated Studio Explorations to help children discover their own creativity.
- Sidebar to reinforce techniques, offer background, or remind children of expectations.
- Offers ongoing assessment suggestions as well as scoring rubrics.
- Provides tips for making each lesson more successful, manageable, and enjoyable.
- Suggests variations and extensions to lengthen or deepen instruction.
- Includes illustrations and photographs of classroom situations and children's artwork.

Teacher Edition, Unit 3: Explore Found Materials, Lesson 1: Collect Found Materials, Notice, Display, Organize.

UNIT 3 Explore Found Materials

LESSON 1 Collect Found Materials
Notice, Display, Organize

PREPARE

Objectives
When collecting, sorting, organizing, and working with found materials, children will:

- see potential in everyday discarded objects.
- wonder about the origins and enjoy the variety of materials.
- carefully handle and arrange objects using their natural aesthetic preferences.
- experiment with ways of categorizing and organizing materials.
- explore the art of display.
- use the language of visual arts (elements and principles) to explain their arrangement.
- practice reading found materials.
- practice interpersonal skills and communication.

Materials

- Paper bags (trash bag size) of found materials that children have collected from home. Extra bags in reserve for children who do not have a bag.
- 12 x 18" (30 x 46 cm) white or neutral sheets of paper, one per child (many extras in reserve).
- Large paper or cardboard for recording categories.
- Camera for documenting process.

Setup

- Remove all extraneous items from tables.
- Put one sheet of paper and child's collection bag at each workstation.
- Keep containers in reserve.
- Large paper and markers for writing categories.

Containers for sorted materials

Vocabulary

English	Spanish
plastic	plástico
recycle	reciclar
discarded	descartado
materials	materiales
category	categoría
display	exhibición
brainstorm	brainstorm
arrange	ordenar

TEACH

Engage

- Arrive and inspired by their environment and the creative possibilities of discarded objects found in their daily lives.
- Focus on the artwork. Ask: What materials has artist Judy Pfaff used to create her art installation? What else do you notice? Allow time for children to look closer, think, and listen to one another.
- Ask: What do you notice about the artwork by Richard Long and Judith Selby Lang? These artists use their art to express concern for the environment. They return to a small beach in California again and again to collect items that wash ashore. They have been collecting, sorting, and making art from what they call "beach plastic" over many years.

Explore

- Demonstrate opening your collection bag, looking at your materials, and carefully setting up a display of all the materials. Tell children to think of themselves as **shoppers** arranging their products in an attractive way.
- Have children look at all the displays and notice all the materials. Ask them to think about how they can **sort the materials into categories**.

Create Part 1

Collaborate: Gather the class together. **Brainstorm and write down a list of categories for sorting.** These often include types of materials or objects—natural or human-made; plastic, wooden, or metallic—and shapes, colors, and textures. List at least as many categories as the number of children in the class.

- Have each child choose a category from the list. Once all the children have a category, give each child a container to collect objects from around the room in his or her category.
- Encourage cooperation if objects fall into more than one category or if some categories have too few or too many objects.
- Children should continue collecting until all objects are sorted.

Post 2

- Share and Reflect:** Once the objects are sorted, ask: Do the materials look different now? In what way? Remind children that the objects were going to be thrown away.
- Have each child create a display that shows the unique qualities of the objects in his or her category. Photograph the displays. Ask children to discuss their category and the objects within it.
- Return the objects to their containers. Tell children that the materials will still be available later for use in future projects.

Notice, Display, Organize
Inspect and arrange collected materials.

- Open bags and set up materials.
- Look at all the materials. How can we sort them?
- Choose a category and go collecting.
- Arrange your collected materials in a beautiful way.
- Tour the displays.

Variations/Extensions

- Have each child share one interesting object from his or her collecting bag.
- Try sorting objects by color.
- Offer 5 x 7 (13 x 18 cm) cardboard boxes to encourage building up materials. Children can try using wire, glue, and more to attach objects.
- Children can draw their displays with black fine-line markers to see details. Choose a point of view, practice-draw, then draw.

Assessment
Assessment is based on a scale of 0–4.

- All objectives are met; work is done with care, and represents a child's best work.
- Some objectives are met, not the child's best work.
- Child struggled to grasp the concept; few objectives have been met.
- Child did not grasp the concept; no objectives met; work is incomplete.
- Child absent.

Lesson Resources

Children's Trade Books
See Sorts by Marthe Jocelyn (Tundra Books, 2017)
Sort It Out! by Barbara Mariconda, illustrated by Sherry Rogers (Byline Dell Publishing, 2006)

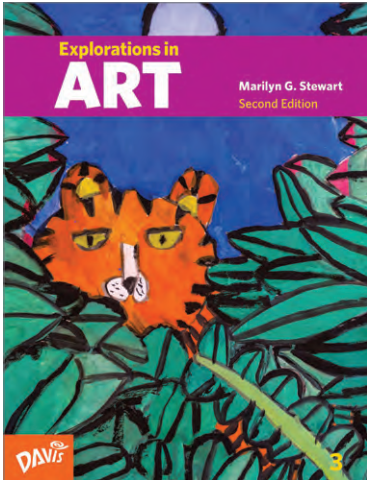
Other
Beautiful Stuff: Learning with Found Materials by Cathy W. Topal and Lella Gandini (Davis Publications, 1999)
www.beautifulstuff.com/davisart.com

About the Artist
Richard Long and Judith Selby Lang create art from collecting and organizing, based on the idea that "materials speak."

Judy Pfaff creates large, site-specific installations full of life and color. She incorporates diverse materials such as wire, string, lights, plastic tubing, metal, and fabric.



Student Books



Student Book, Grade 3.

Student Books

- Brilliant fine art images that enlarge to 300% in the digital edition.
- 54 studios with stellar examples of student artwork.
- Elements and principles embedded throughout each unit ensure continual application and understanding.
- Art criticism that focuses on response and reflection.
- Artist biographies.
- Helpful technique illustrations.
- Student Handbook with examples of elements and principles.
- And much more!

STEAM Lessons

A comprehensive STEAM lesson is included in each unit. Students explore the importance of science, technology, engineering, and math in creating artworks. Each lesson focuses on one twenty-first century artwork to prompt discussion, analysis, exploration, and reflection. These images are available as STEAM Art cards, see ancillaries on page 10.

Each Student Book includes six units organized around a **Big Idea** that is relevant to students' lives and fosters meaningful connections to artworks across time and place, as well as an Essential Question designed to promote student inquiry, reflection, and exploration.

Unit 3 Introduction

Stories

Where do we find stories in our lives?

What is happening in this picture? How do you know?

Meet Jacob Lawrence

Jacob Lawrence made pictures to tell stories. He wanted people to know about things that really happened. Before he planned his pictures, he spent a lot of time reading from the past. He was interested

People like to tell stories.

Sometimes we tell stories and share ideas with pictures. Artists and designers have been drawing pictures to tell stories and teach important lessons for a very long time. In this unit, you will learn how they use symbols to tell stories and send messages. You will also see that there are many ways to tell stories with pictures.

Student Book, Grade 3, Unit 3: Stories. Click on the fine art image to enlarge to full screen and then magnify up to 300%.

STEAM: Focus on Engineering

Consider Properties When Creating Art

Martin Puryear is an artist who makes drawings, prints, and sculptures. There are many steps to making an artwork, especially one as large as this sculpture. What might the steps be to build something like this? What would the artist need to consider when creating a work of art of this size, or **scale**?

Look and Respond

What should artists think about when they place an artwork in an outdoor setting? What differences and similarities do you see between the sculpture and the buildings that surround the work?

Research and Collaborate

Explore how to bend metal. Investigate with aluminum pie plates, aluminum foil, paper clips, and aluminum cans. Wear protective eyewear and gloves.

Research Journal

Make drawings and notes about what you have discovered. Which piece is the most flexible? Note the weight of the metals. Which one is lightest? Heaviest? These are called the metals' **properties**. How long is each piece? How thick is it? How wide is it? These measurements are called the object's **dimensions**. Why do artists need to consider the weight of the materials when creating such a **massive** sculpture?

Create, Reflect, Revise

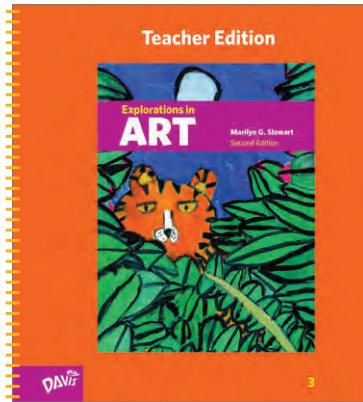
Work with a partner to build a sculpture using what you've learned about bending metal. Think about where you want to display this work. Could it be outside?

Vocabulary

ENGLISH	SPANISH
scale	escala
properties	propiedades
dimensions	dimensiones
massive	colosal

Student Book, Grade 3, Unit 3: Stories, STEAM: Focus on Engineering.

Teacher Editions



Teacher Edition, Grade 3.

Teacher Edition

Each Teacher Edition includes a wealth of teaching support designed to help teachers easily customize and adapt each lesson and Studio Experience.

Point-of-use Features

- Prepare, Teach, Assess, and Close format.
- Cross-curricular connections, including math, science, and history.
- Reading and language arts connections.
- Support for differentiated instruction.
- Children's trade books correlated to each lesson.
- Portfolio and process tips.
- Formative assessment and review materials.
- Artist biographies.

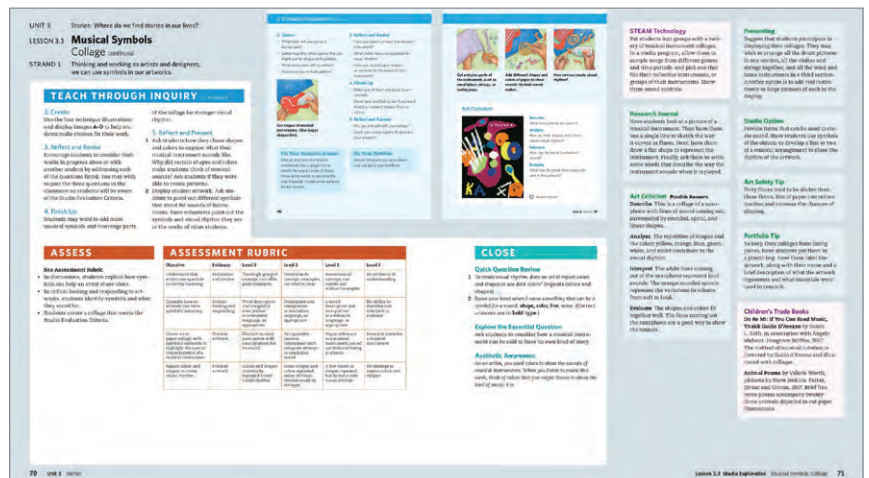
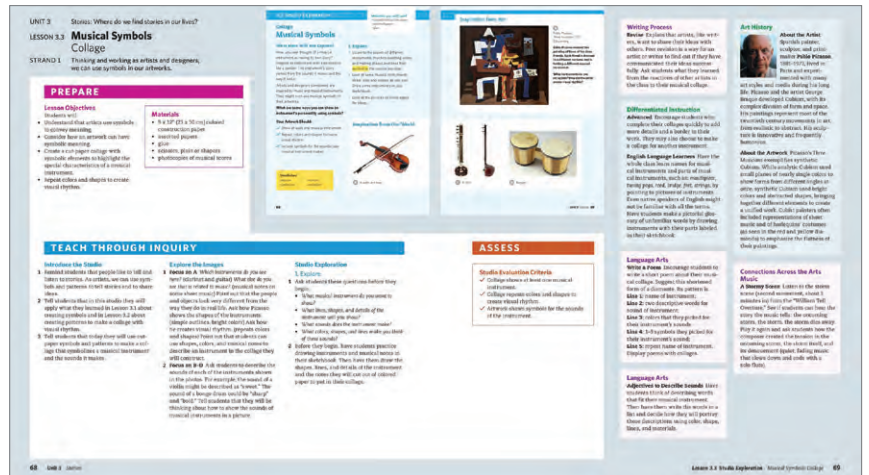
- Visual culture and literacy tips, aesthetic thinking prompts, and more!

Studio Explorations

- Inspiration from fine art and real-world photos.
- Five-step process that focuses on process and problem-solving.
- Comprehensive studio rubric.
- Clear step-by-step technique illustrations.
- Art criticism based on authentic student artwork.
- References to digital fine art images that support each Studio Exploration.



Teacher Edition, Grade 3, Unit 3 Introduction: Stories.



Teacher Edition, Grade 3, Unit 3: Stories, Studio Exploration Lesson 3.3: Musical Symbols, Collage.

Ancillaries

FREE with an eBook Class Set (see pages 4–5)

- Teacher Edition eBook (1 license)
- Davis Art Images Subscription (see page 5)
- Portfolios
- Lessons
- Teacher Resources (digital)
- 30, 60, or 200 Student Accounts
- *SchoolArts* magazine (print and digital subscriptions)

FREE with 30 print Student Books

- Teacher Edition (print)
- Teacher Resources (USB drive)
- *SchoolArts* magazine (print and digital subscriptions)



Additional Ancillaries

Explorations in Art ancillaries are designed to provide a wealth of useful teaching support to help teachers pick and choose easily. Ancillaries include:

Resource Cards include 36 STEAM Art Cards with Exploration Handouts, 30 Vocabulary Cards, and 30 Artist Cards for each grade level.

- **STEAM Art Cards:** six copies of each STEAM lesson allow teachers to easily organize students into small groups for discussion, collaboration, and problem-solving.
- **STEAM Exploration Handouts:** worksheets to support assessment and guide small-group explorations.
- **Artist Cards:** an artist picture on one side, and a biography in English and Spanish on the other side.
- **Vocabulary Cards:** a picture prompt on one side highlighting an art vocabulary word or concept, and the vocabulary word or expression on the other side in both English and Spanish.

The Teacher Resource Package (USB drive) contains even more support for both students and teachers including:

Student Handouts

- Pre-Assessments
- Compare and Contrast
- Art Criticism
- Unit Review Assessments

Artroom Reference Sheets

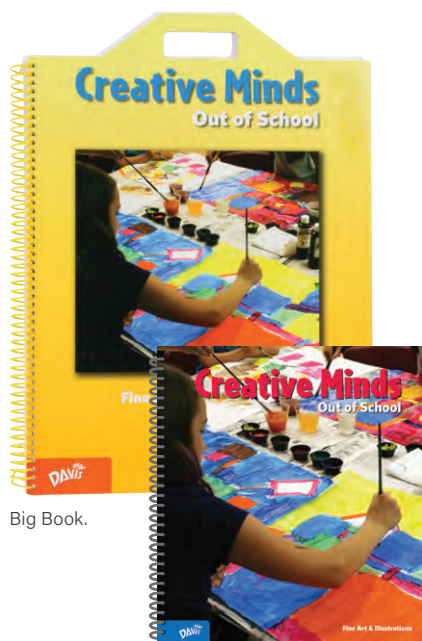
- Art Safety
- Color
- Elements of Art
- Principles of Design

Resources for Teachers

- Studio Exploration Rubrics
- Artist Biographies
- Glossary (English and Spanish)
- Improving English Language Skills

Creative Minds—Out of School

By Cathy Weisman Topal



Big Book.

Educator's Edition.

Big Book

- Large, **brilliant fine art images** accessible to all students and teachers.
- Clear **step-by-step process illustrations**.

Educator's Edition

- Step-by-step support** for closely observing, discussing, and creating art.
- Suggestions to help teachers **differentiate instruction** by age, ability, and interest.
- Key vocabulary** in both English and Spanish.
- Literature and cross-curricular connections.
- Teaching tips including activity extensions and variations.
- Many art activities feature **natural and found materials** for limited program budgets.
- Detailed materials list included in each unit.

For After-School Educators and Programs

Creative Minds is a K–5 **art-based curriculum** that introduces young people to the joy of viewing, wondering about, and creating art. This innovative, classroom-tested program capitalizes on children's natural curiosity and readiness to create.

Creative Minds includes **step-by-step support for after-school educators** to create an authentic context in which to engage young people in viewing and making art while fostering **inquiry**, developing **problem-solving** and **communication skills**, **teamwork**, and **creativity**. This program is uniquely designed to provide many **opportunities for sharing and celebrating students' work** with families, the school, and the wider community.

Seeing Textures

Julie Lapping Rivers, 2011. Collage with printed and pasted papers, 12" x 12" (30 x 30 cm). Courtesy the artist.

Crayon Texture Rubbing

Create textured papers for collage characters.

- Place the object under your paper. Feel the outline. Hold the paper.
- Use the side of the crayon. Rub the crayon over the whole shape.
- Move the shape. Rub it again.
- Overlap textures. Try other colors.

Big Book, Unit 2: Transformation: Building Characters, Lesson 6: Seeing Textures.

UNIT 2: PART 2 TRANSFORMATION: BUILDING CHARACTERS

LESSON 6 Seeing Textures: Crayon Texture Rubbings

Julie Lapping Rivers, 2011. Collage with printed and pasted papers, 12" x 12" (30 x 30 cm). Courtesy the artist.

TEACH

Engage Start with Art
Show young artists how to create the collage by Julie Lapping Rivers and show what they notice.

Viewpoint ask:

- What are the textures that you see in the collage? How do you think they were created?
- Describe the textures that you see in the collage and the background. How are they different from each other? (Some textures are made of fabric, some are made of paper, the hair is a different texture.)

Explain

- Textures in the way something feels—its smoothness or roughness. Have children touch their own hair. Ask, "How does it feel?" Listen for a variety of descriptive words. Then ask children to touch their cheeks, clothing, the floor, the bottom of their shoe, and so on.
- Choose an object for a rubbing, and demonstrate how to hold the paper and the crayon. Call attention to holding the paper steady with one hand while rubbing with the other hand.
- Demonstrate how to hold the unopened crayon. Explain that children should use the side of the crayon.
- Rubbing usually works, but it usually requires paper to be held steady and to be moved up.

Explain

- Textures in the way something feels—its smoothness or roughness. Have children touch their own hair. Ask, "How does it feel?" Listen for a variety of descriptive words. Then ask children to touch their cheeks, clothing, the floor, the bottom of their shoe, and so on.
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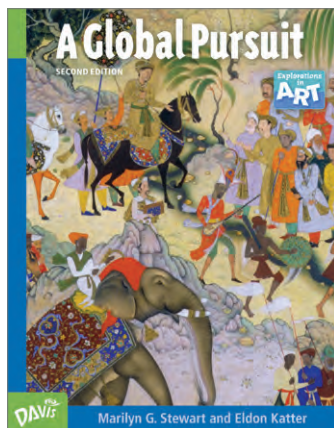
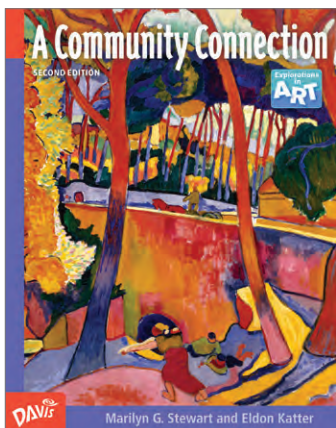
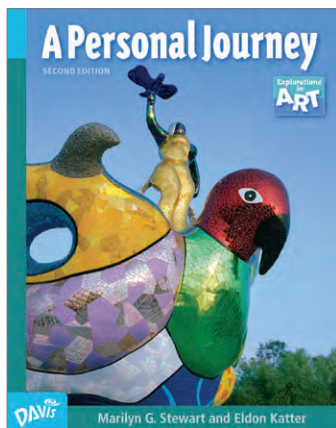
Explain

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- Demonstrate how to hold the unopened crayon. Explain that children should use the side of the crayon.
- Rubbing usually works, but it usually requires paper to be held steady and to be moved up.



Explorations in Art, Middle School

By Marilyn G. Stewart and Eldon Katter



A Personal Journey

focuses on the journey of the artist and how it can change an artist's perspective.

A Community Connection

focuses on how communities use art to communicate.

A Global Pursuit

helps students connect with artists' ideas that are shared by people around the world.

Theme-Based Learning

Unit themes inspired by Boyer's Universal Human Commonalities, such as "Making a Difference," underscore the **relevance of art in students' lives and reveal the important role art plays in cultures around the world.**

Process-Based Studios

By learning a process that emphasizes the **importance of thinking, planning, and reflection** in creating superior, original artworks, **students go beyond the basics of art-making.**

Solid Foundation in Art Concepts

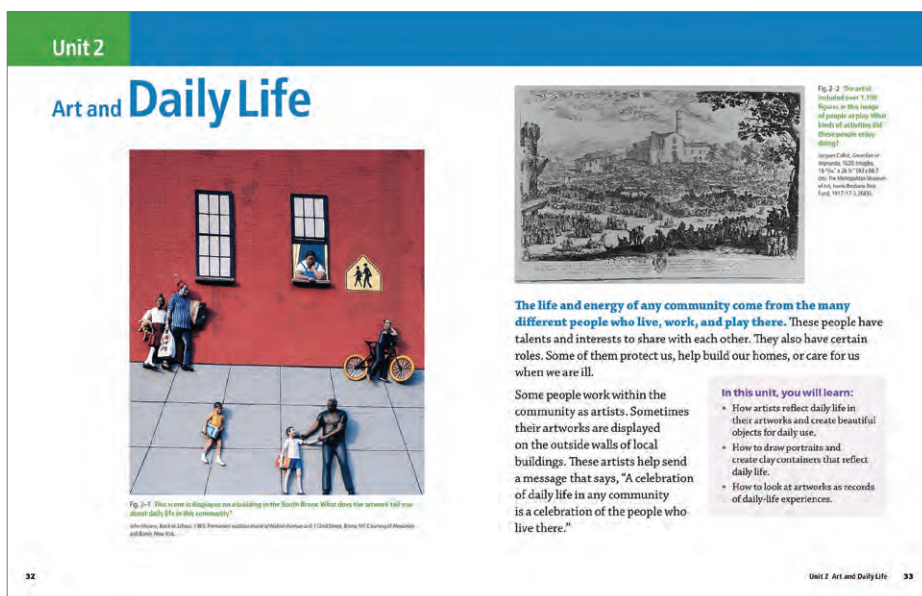
In-depth lessons, illustrations of skills and techniques, historical and contemporary fine art examples, and exemplary student artwork provide unparalleled support for teaching art concepts and **elements and principles.**

Flexibility

Written with the art educator in mind, the Teacher Edition is packed with resources and suggestions that allow you to **adapt *Explorations in Art* for your teaching style.**

Student Books

- Nine theme-based units focusing on a Big Idea such as "Change."
- Brilliant images from diverse historical and contemporary artists.
- 54 studios with stellar examples of student artwork.
- Artist biographies.
- Art criticism.
- Step-by-step technique illustrations.
- Global View lessons focus on diverse cultures.



Teacher Edition

Teacher Edition

- Prepare, Teach, Assess, and Close format.
- Point-of-use support on every page.
- Inquiry-based activities to challenge learners.
- Studio evaluation criteria.
- Numerous teaching options, including inquiry, differentiated instruction, lesson extensions, and more.
- Strategies for using text and images effectively.
- Additional background on art and artists.



A Community Connection, Teacher Edition, Unit 2: Art and Daily Life.

Ancillaries

FREE with an eBook Class Set (see pages 4–5)

- Teacher Edition eBook (1 license)
- Davis Art Images Subscription (see page 5)
- Portfolios
- Lessons
- Teacher Resources (digital)
- 30, 60, or 200 Student Accounts
- SchoolArts magazine (print and digital subscriptions)

FREE with 30 print Student Books

- Teacher Edition (print)
- Teacher Resources CD-ROM
- SchoolArts magazine (print and digital subscriptions)

Teacher Resources CD-ROM

(included with your purchase of 30 print Student Books)

- Lesson-specific support includes studio masters, rubrics, unit reviews, maps, background on art and artists, games, manipulatives, report formats, and more.
- Teacher support includes letters to parents, portfolio-making templates, blank timelines, and more.

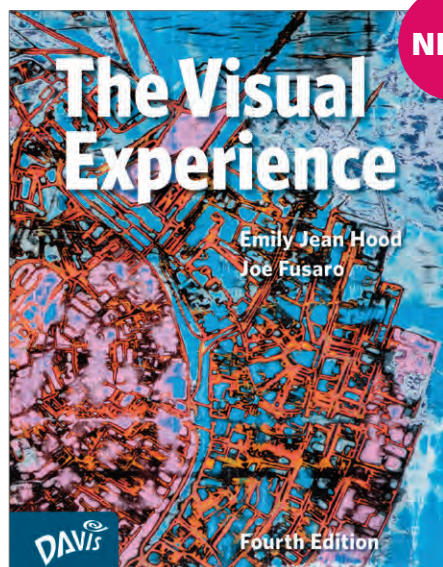
Student Gallery CD-ROM

- Exemplary student artwork from schools nationwide.
- Images from the Student Book.
- Follows the order of studio lessons in the Student Book.
- Great for honing art criticism skills, inspiration, discussion, and more.



The Visual Experience

FOURTH EDITION By Joe Fusaro and Emily Hood



NEW!

The new fourth edition of *The Visual Experience* is our classic **introductory visual arts curriculum completely updated** for today's high-school students. This comprehensive new edition includes diverse contemporary art, postmodern principles, elements and principles, digital media, and all-new studios. **Seventy-five percent new art with larger images** from diverse cultures around the globe, and thought-provoking contemporary artists and artworks, will engage your students. **Integrated art history, career profiles** in each chapter, and **Essential Questions** focus learning and inquiry throughout the book. This new edition continues to provide students with a solid foundation in the elements and principles, while providing teachers with an invaluable resource for **introducing students to postmodern principles**.

The authors bring their expertise in student engagement through creating and responding to contemporary art, including **digital and media arts**, in this new edition designed to capture the attention of your most reluctant students and engage all of your students with art in more personal and meaningful ways.

Table of Contents

Chapter 1: What Is Art?

Chapter 2: Engaging with Art

Chapter 3: The Evolving Elements of Art and Principles of Design

Chapter 4: The Power of Line, Shape and Form

Chapter 5: Sharing Ideas through Value, Color, Space, and Texture

Chapter 6: Exploring Sound and Time

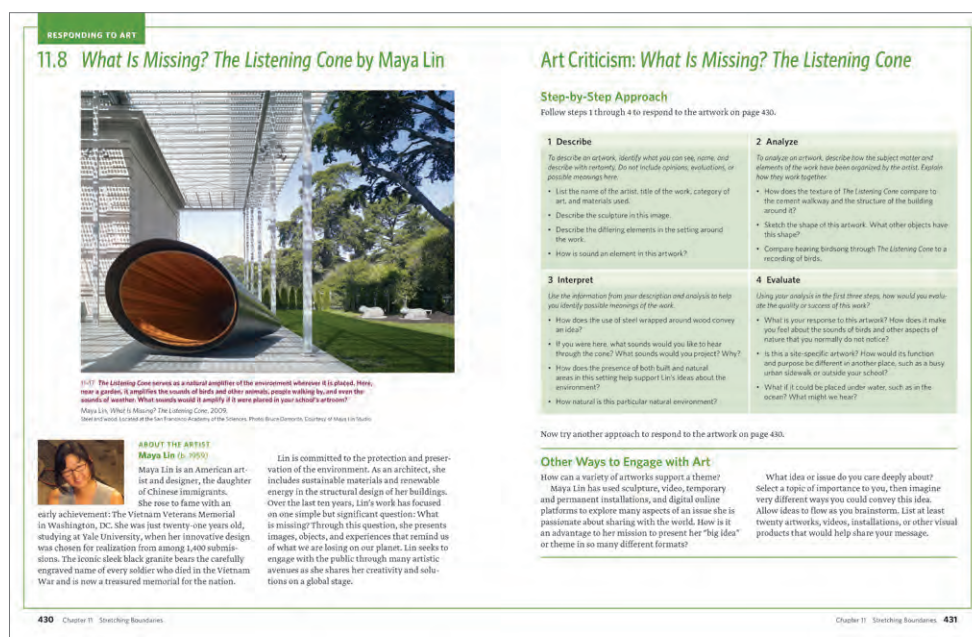
Chapter 7: The Evolving Principles of Design

Chapter 8: Drawing, Painting, and Printmaking

Chapter 9: Media Arts

Chapter 10: Sculpture and Other Three-Dimensional Art

Chapter 11: Stretching Boundaries



Student Book, Chapter 11: Stretching Boundaries; Responding to Art.



View correlations to the National Visual Arts Standards at [DavisArt.com/Standards](https://davisart.com/standards).

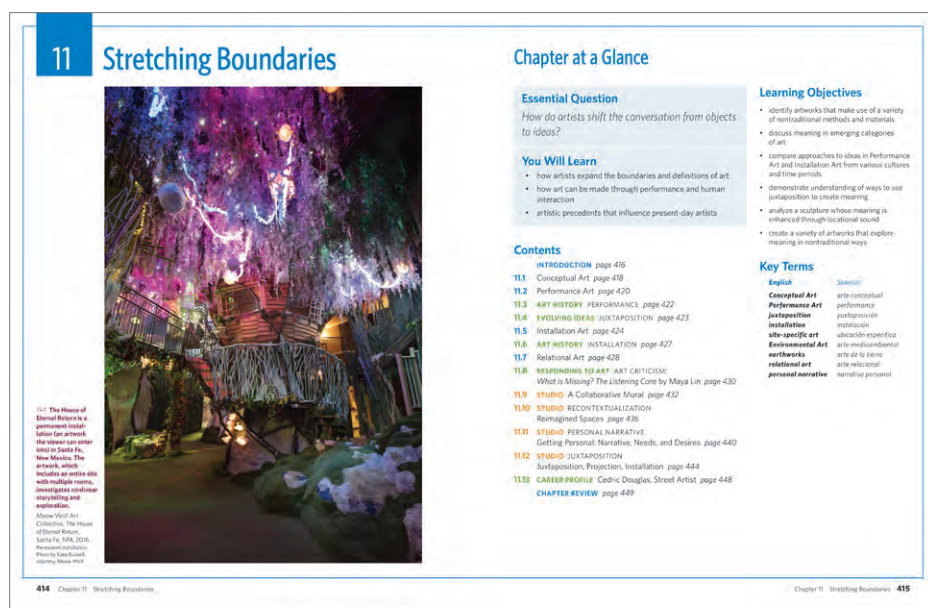
Student Book

Student Book

- More 21st century artworks from a diverse and inclusive array of artists.
- 75% new student artwork.
- Strong emphasis on **postmodern principles** encourages students to explore new ways to engage with art.
- **Essential Questions in each chapter** focus learning and stimulate discussion.
- Student Handbook for technique and concept support.
- Writing opportunities expand key concepts.
- **Responding to Art** feature goes beyond traditional step-by-step art criticism, providing more ways to encourage all students to engage with art.
- **Thought-provoking images** are designed to foster student engagement and thoughtful response.
- Information about the artist focuses on pertinent information that has influenced the artist.

Chapter Introduction

- Each chapter begins with an image and accompanying question to stimulate discussion of the chapter's **Essential Question** and key concepts.
- The **Chapter at a Glance** gives your students a visual overview with an Essential Question to focus learning, what students will learn, chapter contents, learning objectives, and key terms in English and Spanish.



Student Book, Chapter 11: Stretching Boundaries; Chapter at a Glance.

eBook

The eBook has been designed in single pages rather than spreads to reflect the unique visual advantages of digital books. The new eBook features include:

- **High-resolution fine art images!**
Simply click on the fine art image in the student eBook to enlarge the image to full screen and then magnify to 300%.
- **Videos** designed to engage Art 1/ Introductory Art students. Get them discussing, thinking, and creating in meaningful ways as they explore topics such as Questions to Ask When Looking at Contemporary Art, Ideation Strategies, How Artists Get Great Ideas, and Conducting a Critique.



Student **eBook**, Chapter 11: Stretching Boundaries; Responding to Art.



Teacher Edition

Teacher Edition

- Comprehensive **Prepare, Teach, Assess,** and **Close** format for each lesson allows for structure and flexibility.
- Extensive point-of-use teaching tips and extensions, including **Write about Art, Interdisciplinary Connections, Research, Career Tips,** and **Digital Options.**
- Point-of-use **About the Artist** features for each artwork.
- Key terms in English and Spanish.

- **Differentiated Instruction** with specific support for English learners and Spanish speakers, as well as additional detailed suggestions to support all learners for success.
- **Chapter Organizers** provide at-a-glance planning, pacing, lesson objectives, fine art images featured, and lesson resources available.
- Comprehensive support for introducing students to the postmodern principles.

11 Stretching Boundaries

111 *Stretching Boundaries* by Meme Wolf. This artwork is a complex, multi-layered structure made of various materials, including wood, metal, and fabric. It features a small, dark, rectangular structure in the center, surrounded by a dense, colorful, and textured mass. The overall effect is one of a complex, multi-layered structure that stretches the boundaries of traditional art.

Chapter at a Glance

Essential Question
How do artists shift the conversation from objects to ideas?

You Will Learn

- How artists expand the boundaries and definitions of art
- How art can be made through performance and human interaction
- Artistic precedents that influence present-day artists

Contents

- Introduction** page 416
- 11.1 Conceptual Art** page 418
- 11.2 Performance Art** page 420
- 11.3 ART HISTORY: PERFORMANCE** page 422
- 11.4 INTERDISCIPLINARY: ART AND SCIENCE** page 423
- 11.5 Installation Art** page 424
- 11.6 ART HISTORY: INSTALLATION** page 427
- 11.7 Relational Art** page 428
- 11.8 ENVIRONMENTAL ART** page 430
- 11.9 What's Missing? The Labyrinth Case by Meme Wolf** page 430
- 11.10 ECHOES: A Collaborative Mural** page 432
- 11.11 ECHOES: RECONSTITUTION** page 435
- 11.12 ECHOES: PERSONAL NARRATIVE** page 440
- 11.13 ECHOES: INTERDISCIPLINARY** page 444
- 11.14 ECHOES: PERSONAL NARRATIVE** page 448
- CHAPTER REVIEW** page 449

Using the Essential Question

The artists and artwork in this chapter are creatively centered on ideas, concepts, and social issues that take primary over the art object. In 1968, renowned art critic Lucy Lippard and John Charles Wille wrote a landmark essay called "The Dematerialization of Art," describing the shift toward conceptual art practices. A contemporary term is "post-material," which can refer to digital or online aspects of life as well as other varied art making. Yet there are still many art objects in this chapter carefully constructed from materials selected for the delivery of ideas and embedded with inherent meaning. This chapter provides an introduction to this contemporary and growing perspective in twenty-first-century art.

Artists

- Joseph Beuys
- OTTTART Workshop
- Agnes Denes
- Cecilia Duggan
- Mona Chakrabarty
- Olivia Eason
- Coco Fusco
- Rebecca Gates
- Guillermo Gomez-Peña
- Ana Mendeta
- Jay Kubiak
- Wolfgang Laib
- Georg Lugin
- Mary Matherly
- Ana Mendeta
- Meme Wolf Art Collective
- Rosa Nasser
- Chris Okunberg
- Peppin Cooks
- Mary Silander
- SADCO
- Rebecca Lemke
- Paula Tuck
- Kara Walker

Teaching Tip

Explain to students that nonlinear story telling invites the viewer to wander in and through elements that are not in logical order. Like reading long pages from a book or seeing parts of a movie from another room. The imaginative spaces in this installation encourage visitors to dream up events or experiences for each space with great freedom.

More About Meme Wolf
Meme Wolf is a group of artists founded in 2000 from Santa Fe, New Mexico. They create monumental and tactile interactive art experiences, installations, and exhibitions that combine visual, auditory, and physical creative experiences. Their signature large installations are immersive and transformative—typically alternate realities—of the spaces in which they are constructed. Meme Wolf advocates for a broad range of freedom of expression without the limitations of the emphasis of making something "marketable."

Differentiated Instruction

English Learners
To help students understand the Essential Question: How do artists shift the conversation from objects to ideas? explain that, in the question, shift means change.

Chapter Resources
Teacher Resource Package
Key Terms 11.4
Key Terms Spanish 11.4
About the Artist 11.4
Support for Spanish Language Speakers 11.4
TV Series

Key Terms

Conceptual Art A framework for artwork that emphasizes the ideas (concepts) addressed by the artist over the product. Such artworks may be temporary, performance-based, or constructed from unconventional or disposable materials.

Earthworks Artworks constructed from natural materials, often sourced from the location of the artwork and positioned outside. Can be temporary or time-based artwork that will change over time due to weather or decomposition.

Environmental Art Artworks designed to convey concepts connected to the environment, concepts conveyed from concerns about environmental destruction to individualized power or beauty in nature; often set outside, can include earthworks and other categories of art.

Installation The alteration of a large space or entire room to create an aesthetic experience, often including moving or hanging elements, sound, and light, which visitors walk through in an immersive experience.

Juxtaposition Placing unrelated objects or ideas in close proximity to have unexpected meaning.

Performance Art Presentation of an artwork concept by an artist for other elements by an artist in the form of an audience experience and often documented through video and photography.

Personal Narrative Conveying one's unique artistic identity by using subject matter based on personal history or cultural beliefs.

Relational Art Works of art in which the audience plays a prominent role in making the piece, and the actual art is the interaction between the people involved, includes interaction and participatory categories of artwork.

Site-specific Artwork or installation that is specifically intended for a particular place, either for aesthetic purposes or because the place adds metaphorical or cultural meaning that enhances the artwork.

Above: Teacher Edition, Chapter 11: Stretching Boundaries, Chapter at a Glance.

Right: Teacher Edition, Chapter 11: Stretching Boundaries, Chapter Introduction.

How Do Artists Stretch Boundaries?

Artists are always expanding the definition of art by using new materials and approaches, by constantly including their relationships with objects and with other human beings. By rejecting and subverting and embracing new beliefs, artists create new ways to think about art that challenge established categories.

This chapter explores categories that have been developed to help viewers understand and identify stretching boundaries. As you consider these words, remember that many fit into multiple categories, as their words and ideas can be interpreted. Many are also interdisciplinary, drawing ideas from such areas as literature, science, engineering, and music.

Chapter 11: Stretching Boundaries

Thinking about Art

Group Discussion: What makes this artwork difficult to categorize?

Many artists create works that do not fit neatly into one category, such as media used or without addressed. Look closely at the works on this page, asking: What are the materials, shapes, and objects you see? What messages do they seem to be sending? What art methods do the artists seem to be using?

Consider these questions, too:

- How are viewers likely to interact with these artworks? What role might the artist have intended viewers to play?
- What would it be like to see the work in person?
- How might viewing the work in person and in its setting?
- How might your experience of the work change if you were included in the physical development of the work?

Chapter 11: Stretching Boundaries

Chapter 11: Stretching Boundaries

Prepare
Preview

Teach
PERCEPTION Guide students toward looking closely at each of the artworks on these pages. For each one, ask students to quickly write down their first impressions of what the artwork means. Give them about 2–3 minutes to form their first impressions. Projecting the images on a screen without any other information about works will be this step.

Next, focus their observations. Ask: What images do you see? What colors are dominant? What is the material that the artist is using?

Answers will vary; encourage students to read the descriptions and titles in the captions of this time.

Say: We will be looking at these artworks more closely on the next few pages. Jot down any thoughts and see what you think they are more about these artists and artworks.

Assess
Ask students to hold up the notes they have drafted or visually check at this table.

Close
Ask quarter students to share questions they have about one of these artworks. Return to these questions when studying these works on the following pages.

Differentiated Instruction
English Learners
Check students' understanding of the question: "What makes this artwork difficult to categorize?" by having students categorize other artworks. Ask students to assign some categories, such as paintings, sculptures, two-dimensional art, and three-dimensional art. Then ask students why these artworks might be difficult to categorize.

Resources
Teacher Resource Package
Thinking about Art 11.4
Key Terms 11.4
Key Terms Spanish 11.4
Introduction Spanish 11.4

All-New Studios Focus on Process and Ideation

Twenty brand-new studios written by Art21 senior education advisor, exhibiting artist, and high-school art educator Joe Fusaro. Studio Experiences in every chapter include:

- More **student voice and choice**.
- One studio designed to explore **postmodern principles**.
- **Writing opportunities** expand the studio's key concepts.
- Meaningful **opportunities for reflection**.
- Digital options.
- A **comprehensive point-of-use rubric** to help students self-evaluate both product and process at **four levels of proficiency**.

STUDIO EXPERIENCE Juxtaposition

11.12 Juxtaposition, Projection, Installation

Studio Objectives

- analyze how the juxtaposition of contrasting elements can create meaning
- plan and execute an installation that utilizes projection to convey a message

Contemporary artists can transform spaces through projected images and video. These site-specific works juxtapose the existing environment with the artist's ideas. In this studio experience, you will create your own projection or video installation to present your own message in a particular space.

11.12 In Walker's installation, color, form, and movement are used to create a sense of place. The artist's use of color and form is evident in the way the space is transformed. The artist's use of color and form is evident in the way the space is transformed. The artist's use of color and form is evident in the way the space is transformed.

Before You Begin

Analyze the way artists such as Kara Walker (Fig. 11-30), Nadeia Tava (Fig. 11-31), and Gunda Fritzer (Fig. 11-32, page 154), and Karyn Wodicka use the projection of video, still images, text, and video in different environments. After looking at their work, think about why these artists choose specific places to feature their work. How does the juxtaposition of place affect how we see and understand the art itself?

Materials

- sketch paper, pencils, markers
- digital camera and printer (optional)
- acrylic paint and brushes (optional)
- overhead projector or video projector
- clear plastic or acetate sheets
- tracing paper (optional)

Create

1 After looking at a variety of works by artists engaged in the before you begin section, think about and discuss with classmates the themes and ideas you may want to represent in a projection or video installation. For example, if you're inspired by the work of Gunda Fritzer, you may want to focus on how color affects mood and environment. You might be inspired by how Kara Walker (Fig. 11-30, page 154) presents text in specific places to get viewers to think about social issues. Maybe you are interested in the way Kara Walker conveys history through her work, or how Karyn Wodicka allows for personal narrative. Decide on a particular idea or message you want to convey.

2 Sketch or photograph three different places as possible environments within your school or school community for your projection. How might these places juxtapose with the idea or message you are presenting? If you photograph these spaces instead of sketching them, print the photos to use for your planning sketches.

11.12 Juxtaposition, Projection, Installation (continued)

Presenting Your Work

Take a "field trip" to view all installations in different parts of the school or school community. Ask classmates and others in the school community if they can identify the idea or message being shared through the work. Discuss the choices you made and the process you followed to create the final installation.

Write about Art

Write a short, one- to two-paragraph "voice-over" for your work. What kind of spoken words might be featured during this installation? Or write a one- or two-paragraph introduction to the work for viewers seeing it for the first time. What angle you want them to know when experiencing this work?

Rubric

	Advanced	Proficient	Developing	Incomplete
Prepare	Engage in thorough research about artists and themes; select a meaningful theme for the project; consider multiple options for the project; prepare detailed or precise timeline for planning.	Conduct a moderate amount of research about artists and themes; select a theme for the project; prepare detailed or precise timeline for planning.	Conduct limited research about artists and themes; select a theme for the project; prepare detailed or precise timeline for planning.	Conduct limited or no research about artists and themes; select a theme for the project; prepare detailed or precise timeline for planning.
Create	Develop two or more different ways to visually present the theme, idea, and message; plan the projected images well; take, consider, and adjust but may not make adjustments.	Develop one or more ways to visually present the theme, idea, and message; plan the projected images well; take, consider, and adjust but may not make adjustments.	Develop one or more ways to visually present the theme, idea, and message; plan the projected images well; take, consider, and adjust but may not make adjustments.	Develop one or more ways to visually present the theme, idea, and message; plan the projected images well; take, consider, and adjust but may not make adjustments.
Reflect/Evaluate/Present	Offer insightful reflections on own work and work process; facilitate own work to other students; identify successful aspects and areas that need improvement.	Offer thoughtful reflections on own work and work process; facilitate own work to other students; identify successful aspects and areas that need improvement.	Offer thoughtful reflections on own work and work process; facilitate own work to other students; identify successful aspects and areas that need improvement.	Offer thoughtful reflections on own work and work process; facilitate own work to other students; identify successful aspects and areas that need improvement.
Work Process	Consistently work independently and responsibly; work completed with some time management skills effectively.	Usually works independently and responsibly; work completed with some time management skills.	Works somewhat independently and responsibly; work completed with some time management skills.	Does not work independently and responsibly; work completed with some time management skills.

Student Book, Chapter 11: Stretching Boundaries; Studio Experience.

Ancillaries

FREE with an eBook Class Set (see pages 4–5)

- Teacher Edition eBook (1 license)
- Davis Art Images Subscription (see page 5)
- Portfolios
- Lessons
- Teacher Resource Package
- 30, 60, or 200 Student Accounts
- *SchoolArts* magazine (print and digital subscriptions)

FREE with 30 print Student Books

- Teacher Edition (print)
- Teacher Resource Package (USB drive)
- *SchoolArts* magazine (print and digital subscriptions)

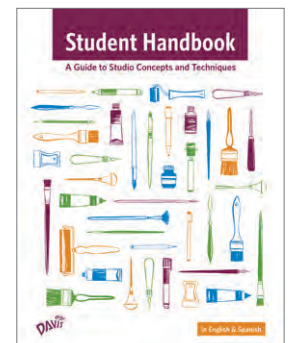
Teacher Resource Package

(included with purchase of eBook Class Set or 30 print textbooks)

Art and Artists, Art Critiques, Career Profiles, Chapter Review Questions, Chapter Tests, Essential Questions, Evolving Ideas, Interdisciplinary Connections, Peer Assessment, Self-Assessment, Rubrics, Research Options, Write About Art, Vocabulary, Support for Spanish Language Speakers, and the Student Handbook in English and Spanish.

Student Handbook

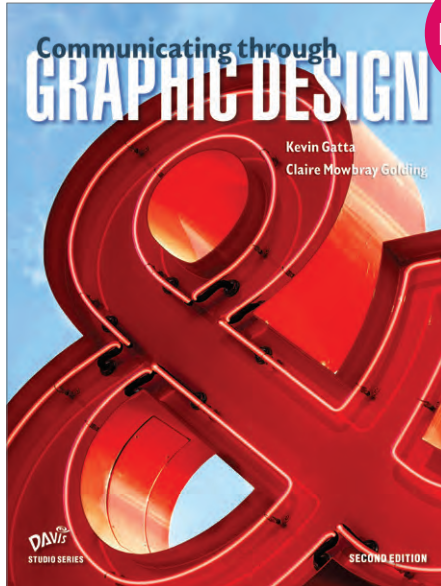
A guide in **English and Spanish** to studio concepts and techniques for drawing, painting, printmaking, sculpture, and photography; includes clear diagrams and concise instructions on topics such as planning, storing, and displaying art; figure proportions; perspective, and more.





Communicating through Graphic Design

SECOND EDITION By Kevin Gatta and Claire Mowbray Golding



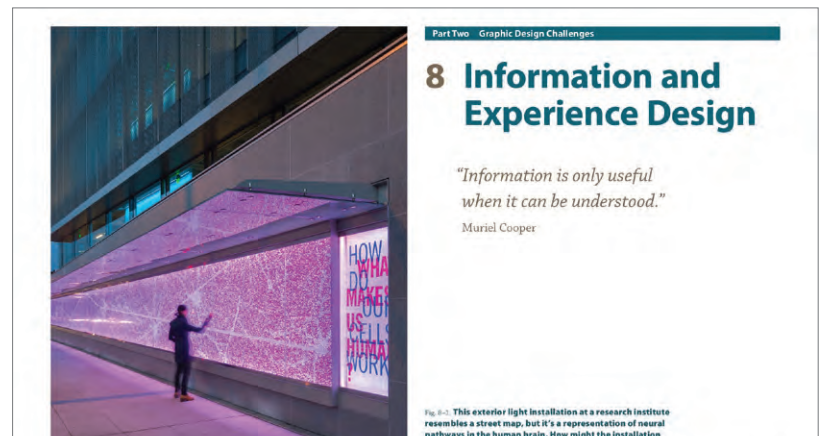
NEW!

Communicating through Graphic Design provides students with the support they need to develop design thinking, observation, and problem-solving skills. Highlighting the importance of idea generation, use of media, and decision making, students explore stimulating studio opportunities developed to mirror that of real-world design challenges.

Using both digital and traditional media, exemplary works from a variety of designers, portfolio tips, and interviews with professionals, the **expanded second edition** addresses the changing needs of today's graphic design programs. With the addition of three new chapters that introduce your students to creating images for graphic design, developing motion graphics, and exploring careers in graphic design, the second edition of *Communicating through Graphic Design* is the most comprehensive guide available for the unique demands of contemporary classrooms.

Features

- Three new chapters: Image Creation for Design, Design in Motion, and Working as a Graphic Designer.
- Observation-oriented activities introduce the chapter to jump-start the learning process.
- Think Like a Designer prompts added throughout all chapters—Try It, Note It, Discuss It.
- Stunning examples of student work.
- Contemporary Career Profiles enrich the study of graphic design with artistic production insight to help students identify the essential skills needed for success in specific art-related careers.
- Interdisciplinary Connections integrate design across the curriculum with engaging teaching strategies and research assignments.
- Historical references help students develop objectivity about their own work and a sense of relevance to history.



Part Two: Graphic Design Challenges

8 Information and Experience Design

"Information is only useful when it can be understood."

Muriel Cooper

Fig. 8-1 This exterior light installation at a research institute resembles a street map, but it's a representation of neural pathways in the human brain. How might the installation help clarify the institute's mission for passersby?

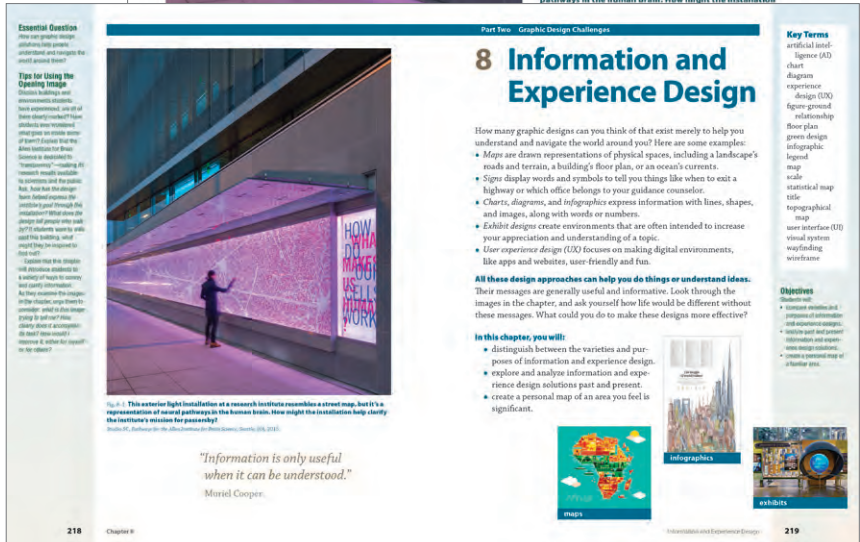


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Chapter 1: What Is Graphic Design?

Chapter 2: The Art of Graphic Design

Chapter 3: Image Creation for Design

Chapter 4: The Design Process

Chapter 5: Identity Design

Chapter 6: Publications Design

Chapter 7: Advertising Design

Chapter 8: Information and Experience Design

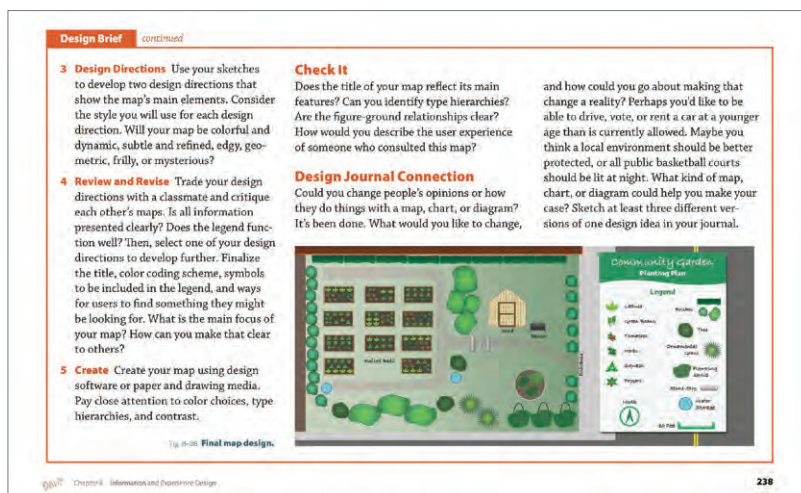
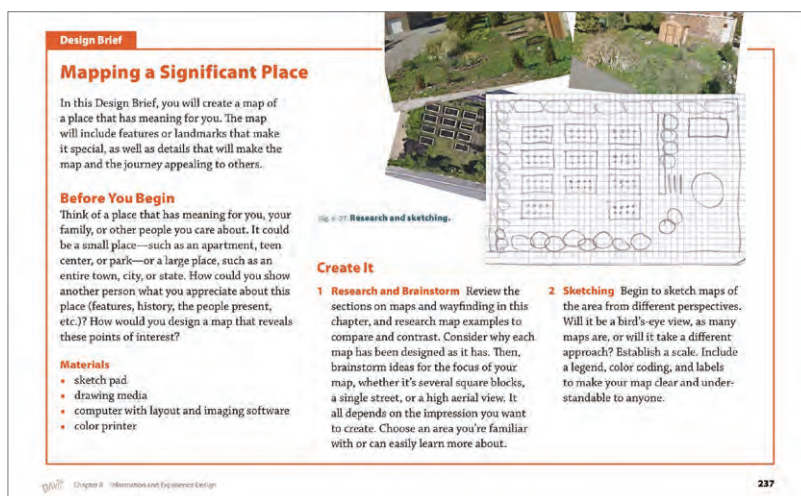
Chapter 9: Design in Motion

Chapter 10: Working as a Graphic Designer

Design Brief experiences updated to help your students develop a mindset of following a real-world design process, including defining the challenge, research, brainstorming, sketching, design directions, review, revision, and presentation.

Brilliant, high-resolution images for every professional example in the eBook! Simply click on the image to enlarge to full-screen and zoom up to 300%.

Videos for each chapter offer students multiple access points to strengthen their knowledge of essential graphic design topics including *Copyright and Creative Commons*, *Typography*, *Working with a Design Team*, *Building Empathy and Conducting Research*, *The differences between designing for print and digital media*, *Ideation*, *Multi-modal Workflow*, and more.



Student eBook, Chapter 8, Design Brief.

Ancillaries

FREE with an eBook Class Set (see pages 4–5)

- Teacher Edition eBook (1 license)
- Davis Art Images Subscription (see page 5)
- Portfolios
- Lessons
- Teacher Resources (digital)
- Instructional Videos
- 30, 60, or 200 Student Accounts
- *SchoolArts* magazine (print and digital subscriptions)

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- Teacher Edition (print)
- Teacher Resources (print booklets)
- *SchoolArts* magazine (print and digital subscriptions)

Teacher Resources

(included with purchase of eBook Class Set or 30 print textbooks)

Studio Support Masters

Sequential photos and illustrations teach techniques and processes in a practical format. Portfolio tips and exhibition tips help students document their work, track their progress, and prepare their images in a professional manner.

Vocabulary Masters and Art & Artist Profiles

Profiles highlight the accomplishments of artists and works of art. Vocabulary Masters reinforce vocabulary development through stimulating word games.

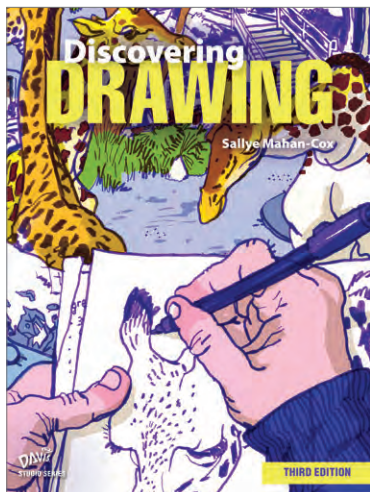
Assessment Masters

Detailed studio rubrics reinforce and extend the rubrics in the Student Book. Chapter review questions reinforce key ideas and concepts. Customizable versions of all assessments are included with the eBook Class Set.



Discovering Drawing

THIRD EDITION By Sallye Mahan-Cox

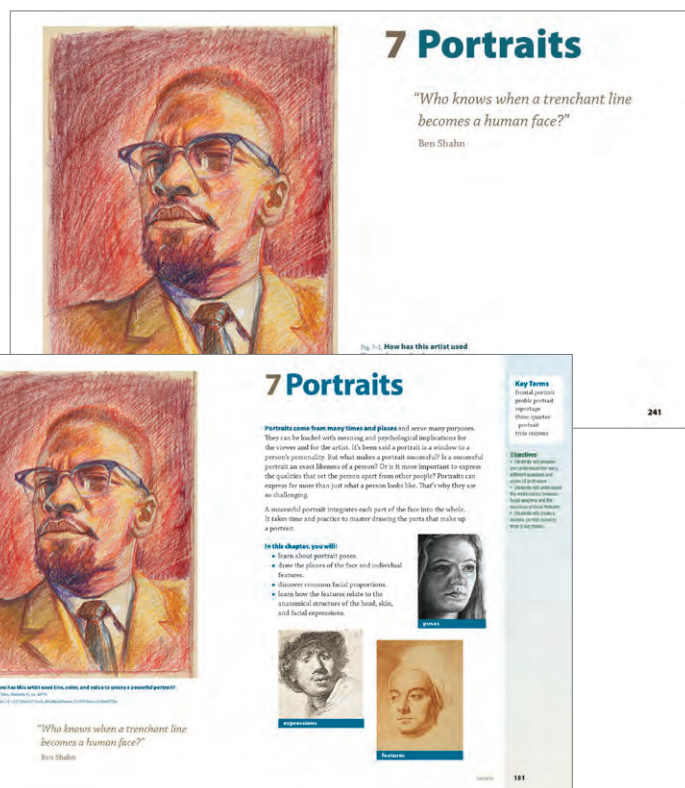


Features

- Stunning fine art examples from historical and contemporary artists.
- Writing prompts and captivating career profiles.
- Exemplary studios with step-by-step instruction.
- Low-tech to high-tech processes that can be adapted to your teaching environment and student interests.
- Portfolio development as well as critical technical and aesthetic inquiry opportunities.
- A wealth of art history and alternative approaches that expand student knowledge of our visual world.
- Videos and in-depth Student Handbook with technical images clarify processes and guide students toward mastery.

Discovering Drawing bridges the gap between art instruction, artistic expression, and personal discovery. Students explore all facets of drawing process and media in this visually dynamic and comprehensive approach to art instruction that incorporates both **realistic and expressive drawing techniques with art history, aesthetics, and criticism.**

The third edition is designed to reach students at a range of ability levels and includes in-demand features for contemporary classrooms, such as **connections to STEM and design, Big Ideas for creating meaning, and more contemporary and diverse art** including non-Western and women artists.



Chapter 7, Opener, **eBook** (top), print textbook (bottom).

Ancillaries

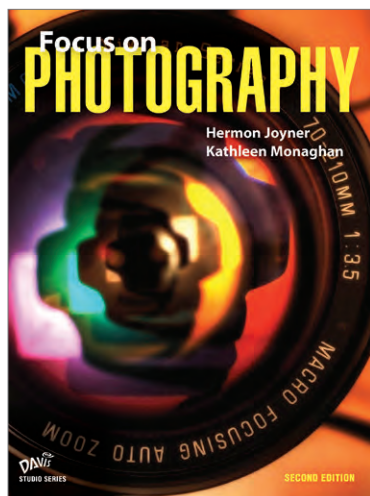
FREE with an eBook Class Set (see pages 4-5)

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FREE with 30 print Student Books

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- Teacher Resources (print booklets)
- *SchoolArts* magazine (print and digital subscriptions)

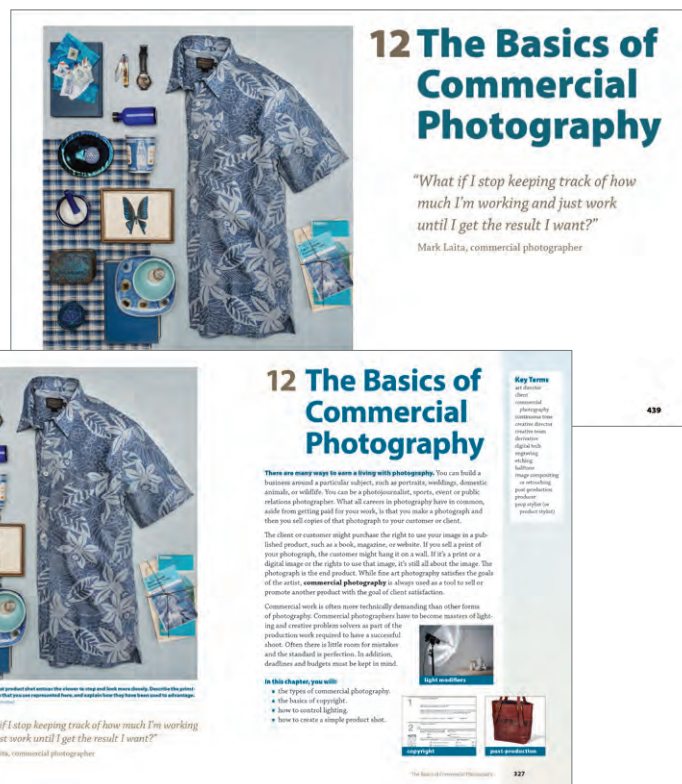
Focus on Photography

SECOND EDITION By Hermon Joyner and Kathleen Monaghan


Features

- Brilliant fine art and commercial images that illustrate the history of photography.
- Videos and technical images to clarify processes and guide students toward mastery.
- Writing prompts and captivating career profiles.
- Exemplary studios with step-by-step instruction.
- Outstanding student artwork.
- Low-tech to high-tech processes that can be adapted to your teaching environment and student interests.
- Portfolio development as well as critical technical and aesthetic inquiry opportunities.
- A wealth of art history and alternative approaches that expand student knowledge of our visual world.

Focus on Photography provides students with techniques, skills, and tools for **success in creating both commercial and fine art photographs**. An essential resource for photographic concepts and processes—both digital and film—the second edition contains a wealth of vibrant images to inspire students and engaging studios to challenge them. From making pinhole prints to manipulating digital images, these studios provide **in-depth technical explanations** of darkroom and computer-based processes. This curriculum is **designed to reach students at a range of ability levels**, covers a variety of processes, and includes fine art photography as well as two all-new chapters that introduce students to the basics and challenges of commercial photography as a career choice.



Chapter 12, Opener, **eBook** (top), print text (bottom).

Teacher Resources (included with purchase of eBook Class Set or 30 print textbooks)

Studio Support Masters

Sequential photos and illustrations teach techniques and processes in a practical format. Portfolio and exhibition tips help students document their work, track their progress, and prepare their images in a professional manner.

Vocabulary Masters and Art & Artist Profiles

Profiles highlight the accomplishments of artists and works of art. Vocabulary Masters reinforce vocabulary development through stimulating word games.

Assessment Masters

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Experience Painting

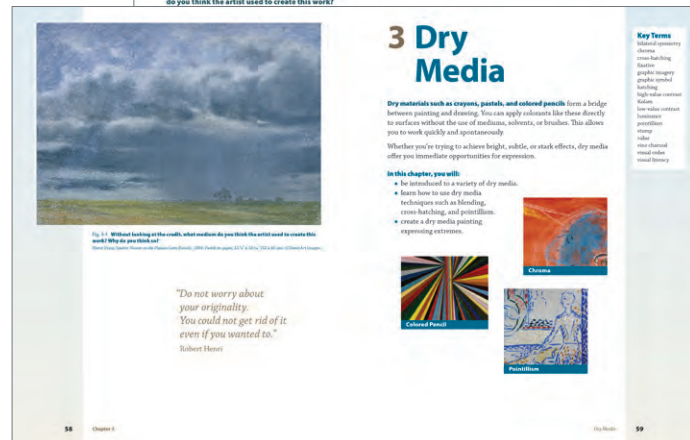
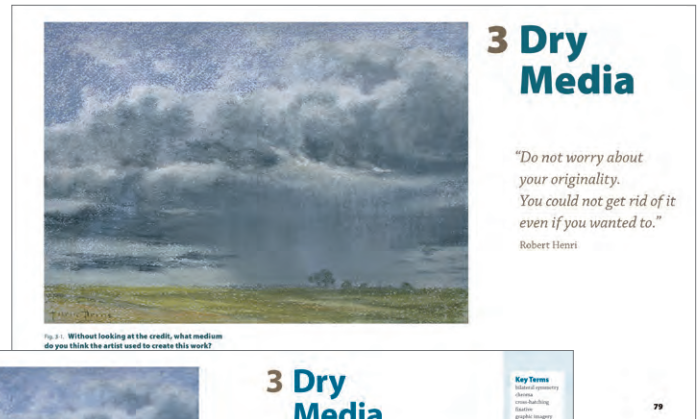
FIRST EDITION By John Howell White



Experience Painting offers a wide-ranging view of painting's diverse media, tools, and processes, including encaustics, street art, and nontraditional approaches that will inspire teachers and students alike. **Dazzling fine art** accompanies the clear, practical text; **hands-on Studio Experiences** with step-by-step photographs allow students to build skills sequentially and invite experimentation. Teacher material supports inquiry-based practice and connections to other subject areas. **Accomplished student artwork**, historical background, **career guidance**, and point-of-use instructional support round out this exciting addition to the Davis Studio Series.

Features

- Dazzling contemporary and historical fine art examples, including collage and nontraditional painting.
- Artistic strategies in every chapter that cover topics such as motivation and choosing imagery.
- A multitude of opportunities for portfolio development, critical analysis, and reflection.
- Tips for developing good studio habits.
- Writing prompts and career profiles.
- Outstanding student artwork.
- Point-of-use instructional support for teachers, including web links and design extensions.
- Student Handbook with info on topics such as light, color basics, and tools and materials.



Chapter 2, Opener, **eBook** (top), print text (bottom).

Ancillaries

FREE with an eBook Class Set (see pages 4–5)

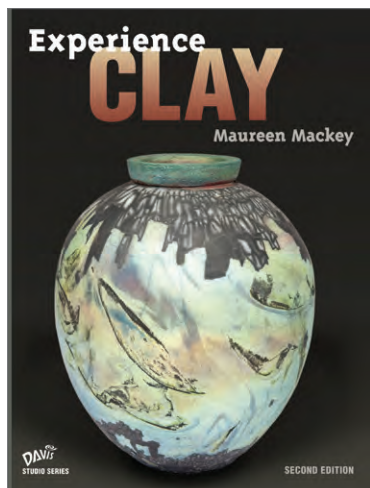
- Teacher Edition eBook (1 license)
- Davis Art Images Subscription (see page 5)
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FREE with 30 print Student Books

- Teacher Edition (print)
- Teacher Resources (print booklets)
- *SchoolArts* magazine (print and digital subscriptions)

Experience Clay

SECOND EDITION By Maureen Mackey



Features

- In-depth Studio Experiences that engage and challenge students.
- Step-by-step photographs and illustrations that detail fundamental techniques, from combining forms to raku firing.
- Outstanding examples of professional quality student artwork.
- An entire chapter dedicated to firing, including outdoor and alternative processes.
- Interviews with professional ceramic artists and sculptors.
- An in-depth Student Handbook with essential information on repairs, clay bodies, firing, and more.
- Art history profiles that chronicle significant cultural influences.

Experience Clay is a powerful resource for ceramics teachers and students that covers a wide variety of processes and topics, including **hand-building** and **wheel-throwing techniques, firing, and mixed media**. Students are encouraged to discover their unique styles and interests while also learning about **ancient traditions and innovations in ceramics throughout history**. The comprehensive Teacher Edition addresses the unique needs of the ceramics studio classroom.



Teacher Edition, Chapter 7: Mixed Media.

Teacher Resources (included with purchase of eBook Class Set or 30 print textbooks)

Studio Support Masters

Sequential photos and illustrations teach techniques and processes in a practical format. Portfolio and exhibition tips help students document their work, track their progress, and prepare their images in a professional manner.

Vocabulary Masters and Art & Artist Profiles

Profiles highlight the accomplishments of artists and works of art. Vocabulary Masters reinforce vocabulary development through stimulating word games.

Assessment Masters

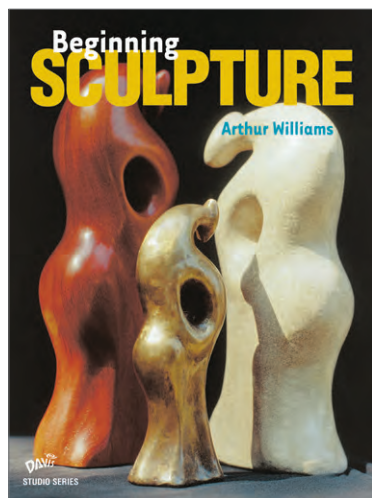
Detailed studio rubrics reinforce and extend the rubrics in the Student Book. Chapter review questions reinforce key ideas and concepts. Customizable versions of all assessments are included with the eBook Class Set.



PRINT

Beginning Sculpture

By Arthur Williams



Features

- A diverse range of techniques and media, from plaster casting to found-object assemblage.
- Engaging historical and contemporary images ranging from the ancient sculptors of Mesoamerica to immersive installation experiences.
- Thought-provoking historical profiles that help students understand their own place in art history.
- In-depth analysis of using elements and principles to create three-dimensional artworks.
- Detailed illustrations of fundamental techniques.
- Contemporary career profiles of working sculptors.

Ancillaries

FREE with 30 print Student Books

- Teacher Edition (print)
- Teacher Resources (print booklets)
- *SchoolArts* magazine (print and digital subscriptions)

Teacher Resources

(included with purchase 30 print textbooks)

Studio Support Masters

Sequential photos and illustrations teach techniques and processes in a practical format. Portfolio tips and exhibition tips help students document their work, track their progress, and prepare their images in a professional manner.

Vocabulary Masters and Art & Artist Profiles

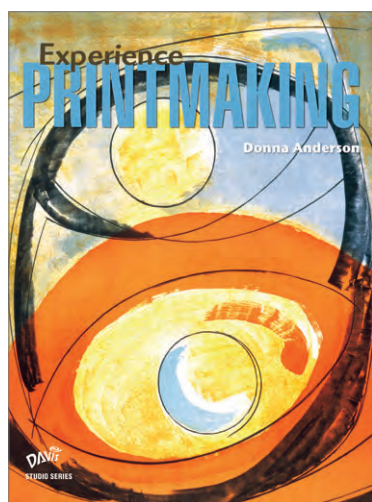
Profiles highlight the accomplishments of artists and works of art. Vocabulary Masters reinforce vocabulary development through stimulating word games.

Assessment Masters

Detailed studio rubrics reinforce and extend the rubrics in the Student Book. Chapter review questions reinforce key ideas and concepts.

Experience Printmaking

By Donna Anderson



Features

- Step-by-step instruction of printmaking methods.
- Engaging Studio Experiences from intaglio to lithograph collages.
- Stunning fine art examples from historical and contemporary artists.
- Interdisciplinary connections.
- Career profiles of contemporary printmakers.
- Important safety notes for the print-making studio including nontoxic alternative processes.
- Student Handbook of techniques and processes.



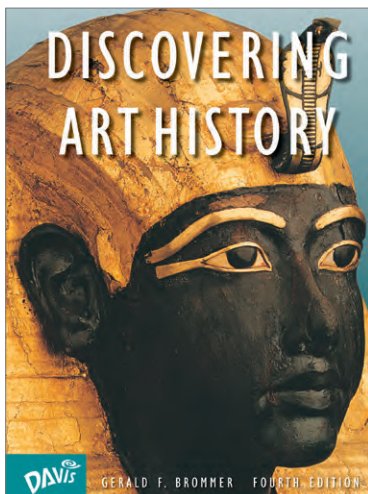
DavisArt.com/Standards



PRINT

Discovering Art History

FOURTH EDITION by Gerald F. Brommer

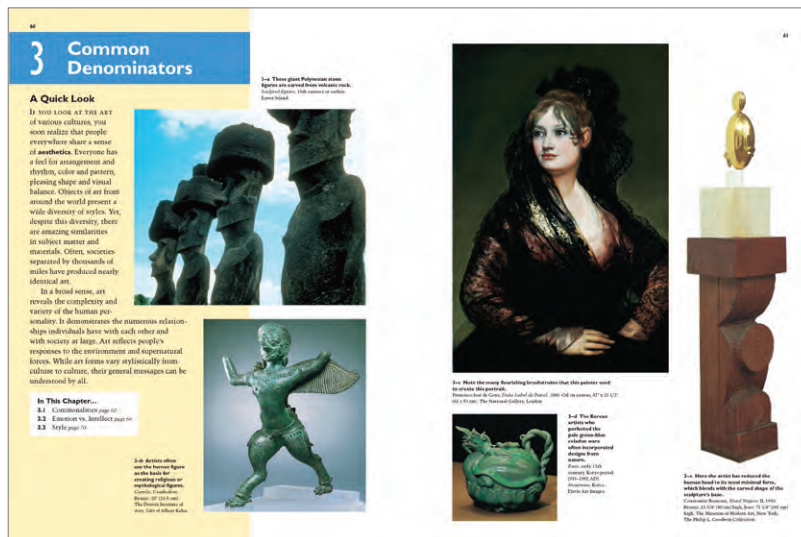


Features

- Vibrant fine art examples.
- In-depth profiles of artists, artistic periods, and movements.
- Useful maps, timelines, and diagrams.
- Student profiles for peer comparison of studio exercises.
- Visual resources with point-of-use correlations.
- Two studio activities in each chapter.
- Multicultural and interdisciplinary connections.
- Hundreds of additional inquiry and research-related exercises.
- Contextual information to encourage discussion and understanding.
- Higher-order thinking skills that promote critical thinking.

Discovering Art History is an in-depth, comprehensive approach to art. The program includes an **extensive survey of Western art, studies of non-Western art**, as well as an introduction to **art appreciation**.

Engaging **studio activities** throughout the text are directly connected to chapter content. This **outstanding art history program** will show students how the visual arts serve to shape and reflect ideas, issues, and themes from the time of the first cave paintings to the 21st century.



Student Book, Chapter 3: Common Denominators.



DavisArt.com/Standards

Ancillaries

FREE with 30 print Student Books

- Teacher Edition (print)
- Teacher Resources (CD-ROM)
- *SchoolArts* magazine (print and digital subscriptions)

Teacher Resources (CD-ROM)

(included with purchase of 30 print Student Books)

Features include customizable assessment tools. Reproducible resources include: review questions and chapter tests, self-evaluation tools, regional maps, and professional articles.

Digital Fine Art Images

Extend the fine art in each lesson with images from around the globe and across time. With your Davis Art Images Subscription, you can **view and download images that have been carefully correlated to every lesson**. See page 5 for information.

History through Art Timeline & Teacher Guide

This timeline (3 panels, 60 x 12" each) visually links historical events with works of art. The Teacher Guide explores the historical and cultural clues in each work of art and includes inquiry-based exercises, keywords, studio activities, and reproducible pages for students. See page 42 for pricing.



Exploring Visual Design

By Joseph A. Gatto, Albert W. Porter, and Jack Selleck



Exploring Visual Design is a dynamic introduction to design appreciation and exploration using the **elements of art and principles of design**, suitable for introductory level high-school art courses or middle-school electives. Each of the 12 chapters focuses on one element or principle and provides students with a solid foundation in visual concepts and processes. *Exploring Visual Design* highlights artworks with wide-ranging subject matter from notable historic and contemporary artists and cultures. Each chapter includes an engaging, relevant Studio Experience and Career Profile.

Student Book

- Design appreciation and the visual foundation of good design.
- Captivating images of historical and contemporary fine art, architecture, and nature highlight each element and principle.
- In-depth profiles of artists and artworks.
- Informative interviews with artists and designers.
- Exemplary student artworks.
- Studio activities that promote collaboration and self-expression.

9 Contrast

OUR LIVES ARE FILLED WITH CONTRAST OF ALL KINDS. You probably feel joy at a holiday celebration, but sadness when you see illness or helplessness. In your neighborhood, tall old trees might stand next to small, newly planted ones. In the animal world, the dramatic black and white stripes of a zebra might contrast with the brilliant colorings of a butterfly. Whereas variety describes small differences within a design, *contrast* describes larger differences in the elements of a design.



Chapter Warm-Up
Point out to students that contrasts in both art and their surroundings catch their attention. For example, students would probably notice a dramatic contrast in dark and light values in reflective traffic signs or neon lights at night, or a bright flower in a field of dead grass. Ask students to think of contrasts in their immediate environment. They might mention a contrast among the textures of a building's materials, or among paint colors in the classroom or on the outside of the school building.

9-1 In nature, contrast serves a variety of purposes, such as protection, camouflage, and attraction.
Genre: Photo by J. Gatto.

9-2 How does contrast help lead your eye to the center of interest in this image?
Gertrude Kasebier (1852–1934), *Blood at the Dawn*, 1900. Flatiron print on Japanese paper, 9 3/4" x 5 1/2" (23.5 x 13.9 cm). Gift of Hiram M. Turner, The Museum of Modern Art, New York. Digital image © The Museum of Modern Art. Licensed by SCMA/Art Resource, New York.



Higher-Order Thinking Skills

Direct students to compare and contrast the two images about grooming: *I Need Some More Hair Products* (fig. 9-3) and *Woman at Her Toilette* (fig. 9-5). For each artwork, ask:

Who is grooming whom? What is the mood? How has the artist's style influenced this mood? What is the message? What means has the artist used to focus the viewer's attention on the main person?

There are many kinds of contrast. Filmmakers, musicians, authors, and dancers all use contrast in their work. They may use it to add interest, to change the pace, or to develop or underscore a mood. Visual artists also use bold contrasts, which include the contrast of natural with manufactured materials, large with small, dark with light, rough with smooth, shallowness with depth. The contrasts may delight our eyes, set a mood, or make a statement that grabs our attention or even spurs us to action.



9-3 Ken Chu incorporates design contrasts, as well as contrasts in content, in this work of art.
Ken Chu (b. 1953), *I Need Some More Hair Products*, 1988. Acrylic on foamcore, 24" x 24" x 1" (61 x 61 x 2.5 cm). Courtesy of the artist.

9-4 This mask displays variety through contrast in texture and materials. What different textures and materials can you find?
Africa (Kuba), *Ngandu a wusash (mask)*, late 19th–early 20th century. Wood, metal, cotton, and raffia fibers, paint, beads, and cowrie shells, 13 1/2" high (34.3 cm). The Baltimore Museum of Art. Gift of Alan Warrtholger, BMA, 1954.143.77



9-5 Gabriel Metsu was a contemporary of fellow Dutch artists Rembrandt van Rijn and Jan Vermeer. Like them, he was fascinated with the effects of light. The contrast of light and shadow, as well as textures, plays an important role in his paintings.
Gabriel Metsu (1629–67), *Woman at Her Toilette*, c. 1658. Oil on panel, 24" x 24" (61 x 61 cm). Norton Simon Foundation, Pasadena, California.

Context

The Kuba kingdom is in Zaire. Many of the ceremonial objects used by the Kuba people, including the king's regalia, display textural contrast. Cowries, a type

of mollusk shell found in warm waters, are frequently used in Kuba decoration and have been used as currency in parts of Africa and southern Asia.



Professional Development



You understand the need to constantly refine your instructional practices. Make sure the courses you choose support your ultimate goal—helping students succeed. **We provide learning that is relevant to contemporary approaches and issues. Presented on-demand, virtually, or in-person** by master teachers that are experts in the most current classroom pedagogy and the practical, discipline-specific, targeted application of research-backed content. **Learn from educators who are recognized leaders with a plethora of applicable classroom successes.**

On-Demand Sessions

High-quality author-delivered video combined with practical application and reflection provide you with a self-paced professional development experience that truly changes practice. Enjoy courses developed and presented by experts in the most current classroom pedagogy from the comfort of wherever you are. These sessions provide practical, discipline-specific, and targeted application of topics that matter to teaching and learning today.

Workshops, Coaching, Classes and Conference Sessions

Our pre-planned sessions offer information, strategies, and guidance on the hottest subjects in art education today. Topics can be implemented as conference or keynote sessions as well as school and district professional development. Learn from our master teachers and apply that knowledge across your team's practice immediately. Choose from the topics listed at the right or customize your own sessions.

Topics

- Adaptive Art
- Choice-Based Art Education
- Contemporary Art
- Collaboration / Tape Art®
- Culturally Responsive Pedagogy
- Early Childhood
- Appropriation / Copyright
- Mindfulness
- Social Emotional Learning
- Supporting English Learners

Participation Options

In-Person

- half-day
- full day
- multi-day

Online

- one hour
- half-day
- full day
- multi-day

Customized Sessions

Design a custom-made professional learning experience! Our professional development manager will work with your district to develop a program to fit your specific needs. Our master teachers can easily address your personal, school, and district goals while providing a meaningful experience that is immediately applicable to classroom practice. Custom sessions are available in face-to-face, virtual, and blended formats.



Visit **DavisArt.com/ProfessionalDevelopment** for more information! Contact Kristi Oliver, Professional Development Manager at KOliver@DavisArt.com or call 800-533-2847 ext. 1747.

Courses

Therapeutic Approaches in Art Education

Enjoy a series of three self-paced modules that provide a practical guide for those who wish to support therapeutic art making in their art teaching practice. **Get four hours of professional development** with Dr. Lisa Kay, author of the Art Education in Practice Series title *Therapeutic Approaches in Art Education*. In this course, Dr. Kay offers key **elements, approaches, and practical guidelines for therapeutic art education** with students who have experienced adverse childhood experiences and trauma. Get curricular resources and educational art making strategies to help students communicate their ideas, express/contain emotions, and self-regulate. These strategies will provide teachers with confidence to support their students' health and wholeness through art.

Self-paced Modules

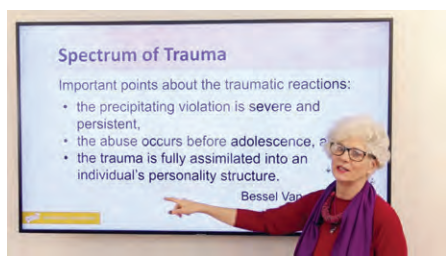


Module 1: Foundations and Intersections of Art Therapy and Art Education

Addresses art education's historical influence on art therapy highlighting commonalities and differences between therapeutic art education and school art therapy.

Curricular Resources include:

- What is an Altered Book? Play Sheet
- A Guide to Similarities and Differences between Art Teachers and Art Therapists
- Resource List



Module 2: Trauma-Informed Practices

Addresses trauma-informed approaches, characteristics, principles, and models that can be applied to art education, including why these approaches are effective with students who have had adverse childhood experiences and trauma.

Curricular Resources include:

- Trauma-Informed Strategies for the Art Classroom
- Resource List



Module 3: Taking Care of Others and Ourselves

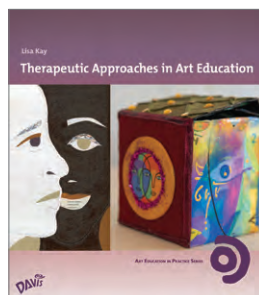
Addresses how to use art for self-care and offers suggestions for what teachers can do after experiencing a traumatic event.

Curricular Resources include:

- Cone of Light Meditation
- Guided Meditation for Cone of Light
- Visual Note Project
- Resource List

Certificate of Attendance supplied for a maximum of 4 hours.

Visit [DavisArt.com/PD](https://davisart.com/PD) to try out one of our Professional Development courses for FREE!



Learn about Dr. Lisa Kay's book, *Therapeutic Approaches in Art Education* on page 36.



ONLINE

DavisArt.com/ProfessionalDevelopment

Media Arts Intensive

Dive into the world of Media Arts with our NEW online course! **Get 14 hours of professional development** from wherever you are. Start the course whenever you like and work at your own pace for a full year. Learn from professionals, artists, and educators working in Media Arts today and discover a wealth of exciting ideas you can use in your classroom tomorrow. Whether you have an existing program or are building one from the ground up, you will gather an abundance of ideas that will expand your mindset on new media. Get inspired with **an overview of Media Arts** and how it has evolved over time, a deep dive into the **National Media Arts Standards**, and 34 exciting sessions **for educators across all grades**.

Course Sessions



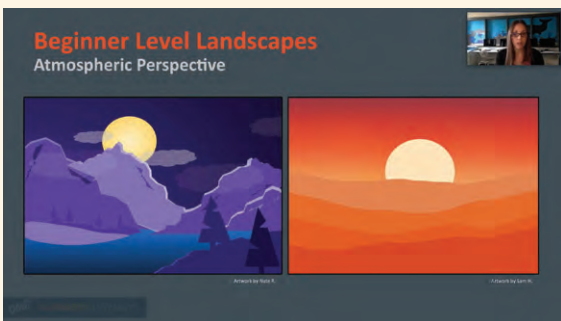
Nine Artist Talks

Interviews with contemporary artists: Momo Pixel, JooYoung Choi, Allison Maria Rodriguez, Dorothy Fatunmbi, Amanda Strong, David Gorden, Jillian Mayer, Pippin Bar, and Petronio Bendito.



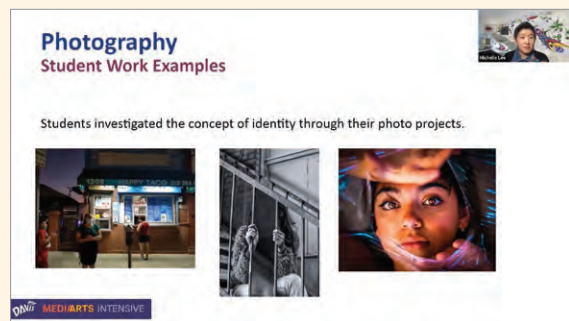
Four Focus Sessions

These sessions provide a deeper look at pertinent topics in Media Arts. Discover how color is perceived in digital/virtual spaces, get an overview of Media Arts highlighting key artists and technological advancements over time, and explore issues surrounding copyright, appropriation, and fair use as it pertains to creating and consuming Media Arts.



Seventeen Best Practice Lectures

These lectures provide practical guidance for implementing Media Arts lessons into your curriculum. Learn from seasoned Media Arts educators from around the world who will share their expertise in everything from creating text and low poly art to augmented reality and everything in between!



Two Panel Discussions

Media Arts teachers discuss key topics relevant to art teachers trying to incorporate Media Arts into their learning communities. Regardless of technology constraints, these teachers have made media arts work for their students and are ready to share their tips and tricks with you!

In addition to the 34 sessions, this course provides access to all content from the two-day live event including: recorded sessions, printable resources, and the digital version of the *SchoolArts Collection: Media Arts* book.

Certificate of Attendance supplied for a maximum of 14 hours.



Discussions4Learning & VocabulArte

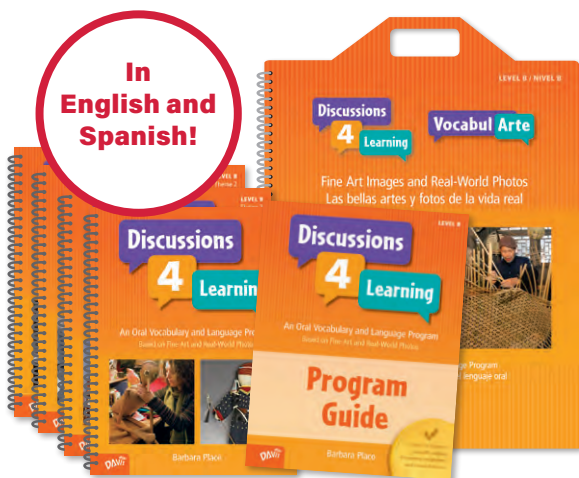
Discussions

4

Learning

VocabulArte

By Barbara Place



Discussions4Learning, Level B components.



Grade 5 teacher using *Discussions4Learning*. Check out a video of a complete lesson at Discussions4Learning.com/videos-about-program.html.

Discuss Fine Art and Support Vocabulary and Oral Language Development.

Help students build knowledge through exploration, experience, and discussion! Engage students of all abilities in discussions of fine art and real-world images. By using the carefully crafted, sequential scripts developed for grades K–12, you can fully engage students in academically productive conversations to accelerate their vocabulary, comprehension, and oral expression. *Discussions4Learning* provides:

Fine Art and Real-World Images

Fine art from master artists, including: Vincent van Gogh, Pablo Picasso, Jacob Lawrence, Mary Cassatt, and Diego Rivera.

Art from around the globe and across time, including: ancient Egypt, 21st-century artists, pre-Columbian art, and Native American art, as well as traditional and contemporary art from Asia, Africa, Europe, Latin America, Australia, and the USA.

A variety of art forms, including: painting, sculpture, architecture, landscape architecture, installations, furniture, and media, including fabrics, clay, steel, and wood.

Real-world photos include images from around the world, including UNESCO World Heritage Sites, such as the Great Wall of China and Rainbow Bridge National Monument in Utah.

Mini Field Trips

Each lesson and image serves as a mini field trip, taking your students to museums, places, and cultures around the world.

Effortless Vocabulary Acquisition

Because the program is based on **visual images and oral language**, each lesson produces lively content-rich discussions and **expands high-level vocabulary**.

Cross-Curricular Connections

The themes in each level are designed to connect to **science and social studies**, including the physical sciences and biology.

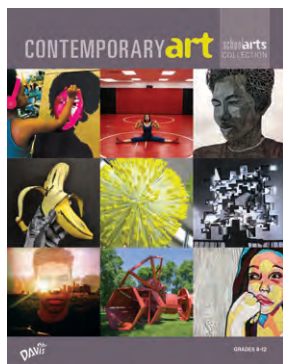
Visit **Discussions4Learning.com** for:

- a summary of the program's scientifically based research.
- the Scope and Sequence for all levels.
- videos of the program in action.
- FREE support for Academically Productive Discussions.
- **FREE LESSONS with images!**



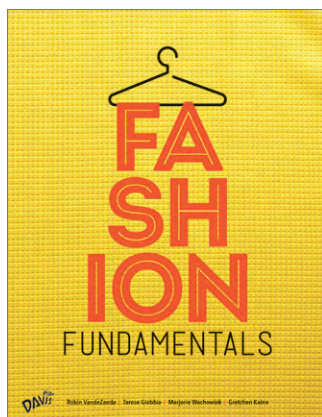
PRINT

Featured Resource Books



SchoolArts Collection: Contemporary Art

Grades 9–12. The diversity in expression, and the uncountable cultural, ethnic, gender, and social influences behind contemporary art, allow teachers to provide increasingly diverse student bodies with a broad range of artistic expression. This new title in the *SchoolArts Collection* series provides lessons that will encourage your students to learn about, respond to, and create contemporary art. Organized into chapters on Identity, Social and Emotional Issues, and Collaboration, you'll find studio lessons based on concepts and essential questions rather than a particular skill. Engage students in projects that are meaningful to them and discover what their voices add to the contemporary conversation. 137 pages, softcover, print/digital



Fashion Fundamentals

Robin VandeZande, Terese Giobbia, Marjorie Wachowiak, and Gretchen Kaine.

Grades 6–12. Immerse students in problem-solving and innovative thinking with fashion design. Covering methods and approaches to teaching fashion, this title also includes cultural and personal influences, fashion history, and foundations. Lesson activities guide students through the

process of developing original ideas using the creative process while building fundamental skills in clothing creation through hand- or machine-sewing techniques, unconventional materials, and more. 146 pages, softcover.



Adaptive Art: Deconstructing Disability in the Art Classroom

Bette Naughton. Grades K–12. A collection of tools and strategies to help art educators create adaptations for students with special needs. This practical resource will enable you to engage students of all abilities in a meaningful creative process of self-expression. Including a variety

of instructional methods to adapt art activities, media, tools, and techniques, this title will help you meet the needs of students with a wide range of challenges. 146 pages, softcover, print/digital.

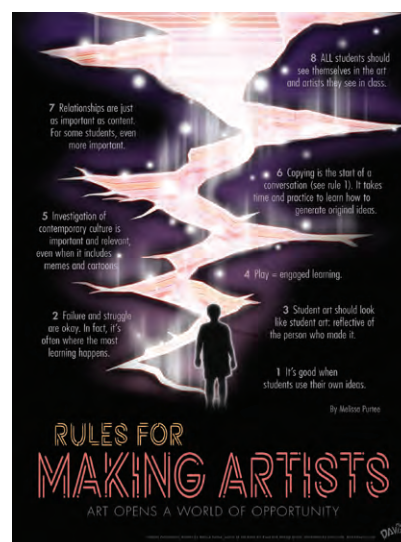


Making Artists

Melissa Purtee and Ian Sands. Grades 9–12.

A comprehensive look at how and why a student-directed classroom is essential for the development of the student artist. *Making Artists* picks up where *The Open Art Room* left off, covering issues and situations Choice-based art teachers encounter as they design their program. Discover

tested methods for working through specific situations including room design, material handling, student ideation, production, and assessment, along with a new set of unit and lesson plans to implement as you develop student-directed classrooms. 247 pages, softcover, print/digital. **\$35.95**



Rules for Making Artists Poster

Text by Melissa Purtee

Imagine the world your students can make with their creativity. Remind them every class with our Making Artists poster. Based on the book by Melissa Purtee and Ian Sands, this is the perfect piece to adorn your walls and show your students that art opens a world of opportunity for them! **\$15.95**



PRINT

Resource Books

EARLY CHILDHOOD / ELEMENTARY



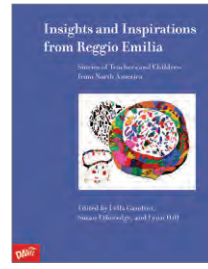
Beautiful Stuff: Learning with Found Materials
Cathy Weisman Topal and Lella Gandini.
 Grades PreK–2. Help nurture children's creativity through experimentation, reflection, and exploration. Includes activities for collecting, categorizing, and sorting found materials, and creating a mini studio in the classroom. 107 pages, softcover.



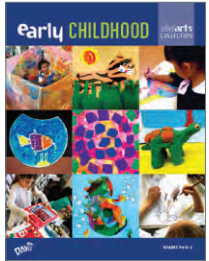
Beautiful Stuff from Nature: More Learning with Found Materials
Cathy Weisman Topal and Lella Gandini.
 Grades PreK–5. Through their explorations, collections, creations, displays, and stories, children discover the beauty and variety of their own natural worlds. Principles of the Reggio Emilia approach guide the explorations and documentations. 127 pages, softcover.



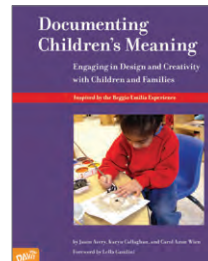
The Hundred Languages in Ministories: Told by Teachers and Children from Reggio Emilia
Foreword by Carla Rinaldi, Introduction by Amelia Gambetti and Lella Gandini.
 Grades PreK–5. In this book, we can observe the timeless stories first seen in the Italian edition of *The Hundred Languages of Children*. Observe the attentiveness and competency of teachers as they construct meaningful experiences with the children. 102 pages, softcover.



Insights and Inspirations from Reggio Emilia
Edited by Lella Gandini, Susan Etheredge, and Lynn Hill. Grades PreK–5. This narrative in word and image represents the voices of teachers, scholars, and policymakers whose professional philosophies and practices have been changed by their encounters with the philosophy and practices of Reggio Emilia, Italy. 224 pages, softcover.

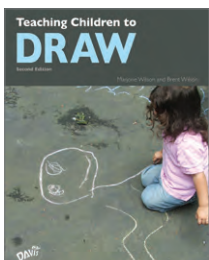


SchoolArts Collection: Early Childhood
Jason Avery, Karyn Callaghan, and Carol Anne Wien. Grades PreK–2. Engaging and inspiring ideas for early childhood students. Discover lessons based on foundations common to the Reggio-Emilia approach and Choice-based and Play-based Art Education that reflect an exploratory approach to encountering artist's tools, materials, and ways of working emphasizing discovery. 137 pages, softcover.



Documenting Children's Meaning: Engaging in Design and Creativity with Children and Families
Jason Avery, Karyn Callaghan, and Carol Anne Wien, Foreword by Lella Gandini. Grades PreK–5. Through photographs and reflections, we see children, families, and teachers engage in constructing relationships through their work with materials, emergent concepts, and sustained play. 190 pages, softcover.

ELEMENTARY / MIDDLE SCHOOL

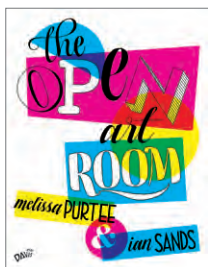


Teaching Children to Draw
Marjorie Wilson and Brent Wilson. Grades K–8. This version classifies the artworks children make into three categories: drawing on their own, teacher-initiated playful and game-like drawing activities, and adults and children drawing together. 186 pages, softcover.



SchoolArts Collection: STEAM
Jason Avery, Karyn Callaghan, and Carol Anne Wien. Grades 2–8. Guide student inquiry and build critical thinking skills with STEAM—the meaningful integration of science, technology, engineering, art, and math. In each of these lessons, STEAM is made more powerful because of the interdisciplinary and engaging nature of art. 139 pages, softcover.

MIDDLE SCHOOL / HIGH SCHOOL



The Open Art Room

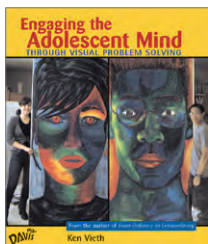
Melissa Purtee and Ian Sands. Grades 6–12. The first book to present a framework for choice-based instruction for secondary-level art education. It takes inspiration from a variety of contemporary teaching methods. It is a hands-on resource with a full range of lesson plans, from modified to full choice solutions, all based on artistic behaviors. 217 pages, softcover, print/digital.



SchoolArts Collection: Media Arts

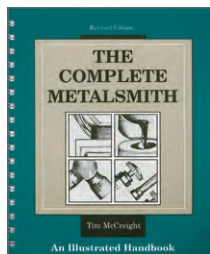
Grades 6–12. Discover inspiration and ideas or find help incorporating digital processes and new technologies in your classroom. Learn from experienced educators specializing in new media and technology as they share best practices and lessons for beginner to advanced levels that will help you understand and thrive in this emerging area of art education. 141 pages, softcover, print/digital.

HIGH SCHOOL



Engaging the Adolescent Mind: Through Visual Problem Solving

Ken Vieth. Grades 9–12. Engage students through visual problem-solving with thought-provoking studio experiences designed to encourage personal expression. Each studio includes objectives, a technical challenge, and reflection opportunities. 148 pages, softcover.



The Complete Metalsmith, Revised Edition

Tim McCreight. Grades 9–12. Since its publication in 1982, The Complete Metalsmith has become a standard reference for jewelers and metalsmiths. Detailed explanations and up-to-date information on more than 125 techniques make this the authoritative shop guide for experienced metalworkers and the single source of practical technical information for all. 198 pages, spiral bound, softcover.

ALL LEVELS, K-12

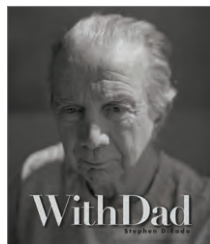


Collaborative Tape Art: The PiktoTape Method

Michael Townsend and Leah Smith. Grades K–12. Get answers to the most commonly asked questions about Tape Art. This fun, practical resource gives teachers and team leaders the

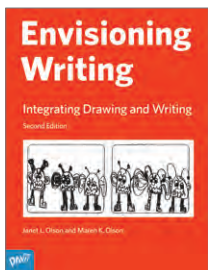
tools they need to lead their communities in producing one-of-a-kind murals. Add-on tape kits give you everything you need to get started. Wide 17 x 11" pages, 98 pages, hardback, spiral bound, softcover.

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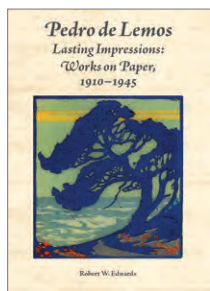
With Dad

Stephen DiRado. A photographic journal that vividly articulates a son's connections, captured through his camera, as his father succumbs to Alzheimer's. Experience the love, dignity, and profound intimacy shared between Stephen DiRado and his family over a chronological span of twenty years. 82 pages, softcover.



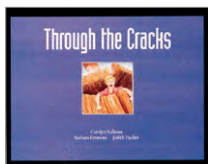
Envisioning Writing: Integrating Drawing and Writing

Janet L. Olson and Maren K. Olson Grades K–12. Language arts teachers and visual arts teachers alike will find inspiration in this new edition of the highly successful resource for using the power of visual narrative to support all types of learners. 188 pages, softcover.



Pedro de Lemos: Lasting Impressions: Works on Paper, 1910–1945

Robert W. Edwards. As a practicing artist, art educator, and decades-long editor of *SchoolArts* magazine, Pedro de Lemos was a seminal figure in the field of art education. More than a personal history, this book offers thought-provoking ideas and stunning imagery that illustrate the importance of multiculturalism and craft in art, subjects as relevant to today's practitioners as they were a century ago. 112 pages, softcover.



Through the Cracks

Carolyn Sollman. Grades K–12+. This powerful message for promoting the role of the arts in education is effective in and out of the classroom. Sollman provides the tools to construct creative classroom actions and parental involvement activities that demonstrate the impact of art on education. 56 pages, softcover.



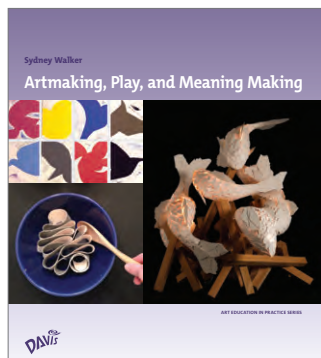
Art Education in Practice Series

Series Editor Marilyn Stewart

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Artmaking, Play, and Meaning Making

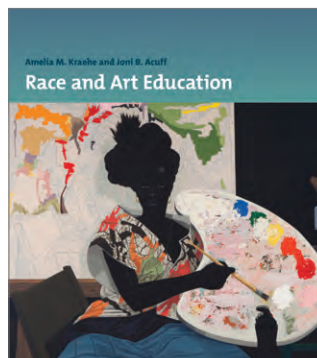


Sydney R. Walker

While play is typically associated with young children, the idea of play as an instrument of thinking can be applied to all students. Framing artmaking with play as two forces pulling in opposite directions (like order and chaos) can expose hidden ideas. In this impactful new book, the author draws from contemporary

artists and classroom artmaking to demonstrate how play works to evoke diverse thought and challenges students to move beyond traditional artmaking. Discover examples illustrating disruption through play and how experiences can be designed for the classroom. 210 pages, softcover.

Race and Art Education

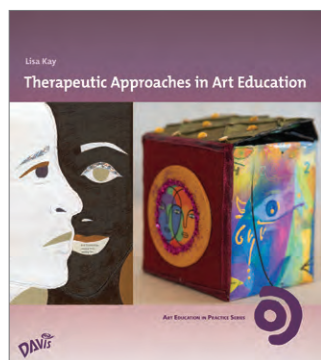


**Amelia M. Kraehe
and Joni B. Acuff**

"Understanding the complexities of race, especially as it relates to educating students of all backgrounds is crucial. We need strategies and a succinct vocabulary that helps us speak frankly about how race guides our work, from curriculum to classroom management." With a focus

on classroom practice, this book addresses issues of race in an accessible style. It provides a well-informed introduction to essential concepts for engaging race and includes units of instruction and practical suggestions for doing so in a constructive, equity-oriented manner. 212 pages, softcover.

Therapeutic Approaches in Art Education

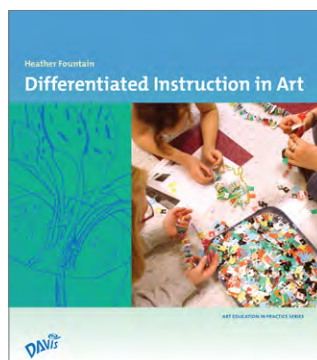


Lisa Kay

Working with students who have experienced adversity and trauma can be challenging. Discover trauma-informed approaches in the newest title of the Art Education in Practice Series. Dr. Lisa Kay provides a practical guide for educators who wish to support therapeutic art making in their practice with strategies that

can be applied to a typical classroom setting—urban, rural, or suburban—and address marginalized populations. While you will not become an art therapist, this book will help you support your students in thoughtful, holistic ways. 186 pages, softcover.

Differentiated Instruction in Art

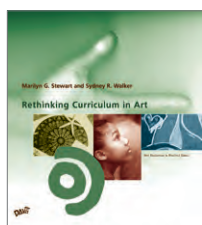


Heather L. R. Fountain

This resource adapts the leading theories, ideas, and best practices for art educators. Discover new ideas as you are guided through the author's journey of incorporating effective methods into practice in the art room. This title provides strategies that make learning meaningful, exciting, and accessible. There are

suggestions for how to foster community in the art room by empowering students in a variety of ways, including building choice into the process, content, and product in your lessons. 221 pages, softcover.

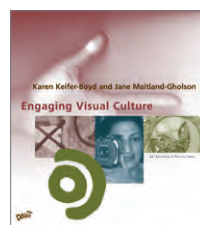
Purchase the complete series and **save more than \$98!** Visit **DavisArt.com/ArtEdinPractice** for more information.



Rethinking Curriculum in Art **Marilyn G. Stewart & Sydney R. Walker.**

Research shows that thematic teaching across the curriculum significantly increases student engagement. This groundbreaking book gives concrete examples of how teachers can enhance

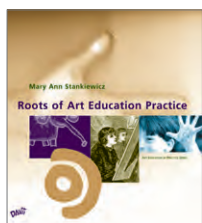
their current lessons and studio activities by organizing them around meaningful, universal themes such as identity, conflict, and relationships. Step-by-step guidelines for selecting content and organizing art instruction, sample completed worksheets, and charts to guide curriculum planning are included. 162 pages, softcover.



Engaging Visual Culture

Karen Keifer-Boyd and Jane Maitland-Gholson. A guidebook for teachers to help students make sense of the pervasive flow of visual information shaping their worldview and way of being. By making students aware of the presence

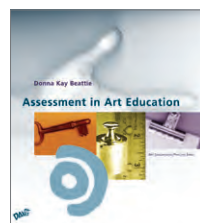
and power of visual culture, they are empowered to participate actively in constructing their own meanings. Reproducible handouts and worksheets include practical strategies for teaching each chapter. 162 pages, softcover.



Roots of Art Education Practice

Mary Ann Stankiewicz. Readers will gain insights into the circumstances under which curricular practices originated, and will better appreciate the beliefs that shape art education today. Meet some of the people who proposed and implemented

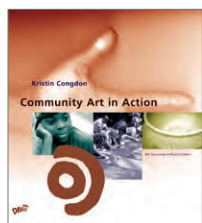
the changes in the way art should be taught. Discover the origins of the focus on the elements of art and principles of design. 146 pages, softcover.



Assessment in Art Education

Donna Kay Beattie. This text details and evaluates a wide variety of performance assessment strategies, from portfolios and art journals to integrated performance options. Traditional methods, scoring and judging strategies, as well as formative

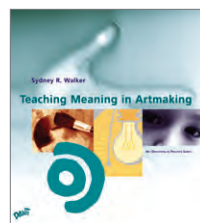
and summative assessment styles are all explored. Strategies on how to combine assessment with art instruction and thorough explanations of educational assessment vocabulary and key concepts are included. 147 pages, softcover.



Community Art in Action

Kristin Congdon. This resource shows how art education programs can be expanded to address community-based and cultural traditions. The text explains how art and aesthetic choices are at the heart of communities and discusses

how community practices are associated with the natural and built environment, recreational activities, and ethnic traditions. Activities for involving students in their local community are included. 121 pages, softcover.



Teaching Meaning in Artmaking

Sydney R. Walker. Built on a constructivist philosophy of learning, this book explores ways of fostering inquiry and discovery in the studio classroom. The works of contemporary artists are used to help explain the role of Big Ideas and personal

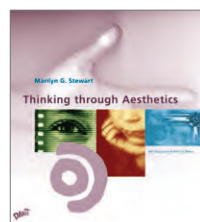
connections in artmaking. Tips on designing meaningful studio instruction and problem-solving strategies, and questions and practical strategies on "unpacking" the artmaking process are included. 160 pages, softcover.



Using the Art Museum

Denise L. Stone. How can the museum be incorporated into the school curriculum in a meaningful way? The author highlights examples of exemplary programs that engage students in meaningful ways, and provides practical ideas for making

your local art museum an exceptional education resource. Reproducible worksheets and checklists for planning your museum trips are included. 130 pages, softcover.



Thinking through Aesthetics

Marilyn G. Stewart. Designed to encourage your students to ask questions about art, this book features a wealth of specific activities that facilitate philosophical inquiry and develop critical thinking skills. Activities for philosophical

inquiry and for introducing and practicing skills are included, as well as reproducible worksheets and activity pages. 128 pages, softcover.

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