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# Social and Emotional Learning Through Art

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## Lessons for the Classroom



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# Foreword

**Heidi Holder, PhD**  
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We are proud to share *Social and Emotional Learning Through Art: Lessons for the Classroom*, a resource that encourages teachers to use The Met collection as a catalyst to help students gain and develop their social and emotional learning skills. We hope that students will see art as a means of understanding and interacting with the world around them as they become more self-aware, caring, responsible, and engaged people and lifelong learners.

Since the Museum’s founding more than 150 years ago, its Education Department—dedicated to making art meaningful and accessible for everyone—has been central to the mission of The Met. *Social and Emotional Learning Through Art: Lessons for the Classroom* continues our commitment to provide relevant educator resources and to partner with teachers to bring art to life for all students—in their classrooms and in the Museum galleries. This project brought together Met educators and special education teachers from New York City schools to establish multisession residencies targeting students and communities who have been profoundly impacted by the global pandemic. Cocreated by Met teaching artists and educators, and classroom teachers, the lessons included in this guide were developed and tested in New York City schools with highly specialized instructional support for students with autism spectrum disorders, significant cognitive delays, emotional disturbances, sensory impairments, and multiple disabilities.

This guide is a practical introduction for teachers at all grade levels and across disciplines for strengthening students’ social and emotional learning, as well as communication skills and critical thinking, through art. We know that the educational value of this material will be realized in classrooms not only in New York but also around the world. We encourage teachers and their students to visit The Met collection, or that of a museum closer to home, as there is no substitute for the direct, intimate, and often transformative experience of seeing works of art in person.

We are fortunate that these educational materials are supported by The New York Community Trust. Its contribution underscores its high commitment to art, to students, and to teachers. We are deeply grateful for the Trust’s generosity.



# Contents

5	<b>Introduction</b>
11	<b>Staff and Contributors</b>
13	<b>Tips for Teaching Students with Disabilities</b>
15	<b>Featured Artworks</b>

## Unit 1

Grade Level: K–5. Designed for students on the autism spectrum

19	1-1 How do symbols communicate our strengths and values?
22	1-2 How can repetitive mark making (doodling) be used as a stress management tool?
25	1-3 How is the process of art making shaped by unexpected events? How do we make and adjust plans, and how can we accept the results?
28	1-4 How do we notice other people? How do we understand what they may need from us?
31	1-5 How can music help us build relationships and a sense of community?
34	1-6 How is collaboration depicted in art? How do artists collaborate?

## Unit 2

Grade Level: K–5. Designed for students who are blind or partially sighted

38	2-1 How can drawing connect us with others?
41	2-2 What can portraits teach us about ourselves?
44	2-3 What can we learn about ourselves by creating a self-portrait?
47	2-4 What makes us unique?
50	2-5 What can an abstract portrait tell us about its subject's personality?
52	2-6 How does changing or combining materials impact the mood of an artwork?

## Unit 3

Grade Level: 6–12. Designed for students on the autism spectrum and with developmental disabilities

56	3-1 How do artists depict powerful figures in their communities?
59	3-2 How do representations of animals reflect ourselves and our cultures?
62	3-3 How do colors and patterns shape our perception of meaningful places?





# Introduction

## **The Impact of COVID-19 on Students with Disabilities**

This project began in the winter of 2020, several months into the second school year disrupted by the COVID-19 global pandemic. Though our school programming and partnerships by then had migrated to a virtual platform, The Met’s Education Department was conscious of the continued challenges faced by New York City students, their families, and their school communities.

Among the Museum’s most pressing concerns was the impact of COVID-19 on students with disabilities. People with disabilities have disproportionately experienced the compounded health and socio-economic effects of the pandemic. Experiencing frequent shutdowns; living in congregate settings; and facing the loss of employment, health, and educational services, combined with the anxiety of living through a pandemic, have placed them at greater risk of isolation, socio-economic instability, and mental health illnesses such as depression.

Families with school-aged children with disabilities have also experienced tremendous difficulty with the pandemic’s impact on learning, due in part to the loss of specialized, one-on-one instruction, lack of accessibility features on virtual platforms, and stressful changes to their daily routines. The pandemic has impacted the social, emotional, and learning development of youth with disabilities, who are already at risk of increased chances of bullying because of their disability and lack of access to appropriate accommodations and effective inclusive education.

A grant from The New York Community Trust enabled The Met’s Access and School and Educator Programs teams to collaborate on a new partnership program with five New York City public schools that serve students with disabilities. These partnerships all took place in District 75 schools, which provide highly specialized instructional support for students with disabilities such as autism spectrum disorders, significant cognitive delays, emotional disturbances, sensory impairments, and multiple disabilities. The partnerships allowed teaching artists and Met educators to work with classroom teachers to customize, then implement and refine, the curricula that make up this guide. The lessons have been designed to support students’ ability to connect works of art with their own lives, to practice evidence-based reasoning and critical thinking, and to develop their social and emotional skills.

**Blending Social and Emotional Learning with Art**

The isolation, disruption, and trauma caused by the COVID-19 pandemic reinforced the importance of prioritizing Social Emotional Learning (SEL) skill development in schools. The Collaborative for Academic, Social, and Emotional Learning (CASEL) defines SEL as “the process through which all young people and adults acquire and apply the knowledge, skills, and attitudes to develop healthy identities, manage emotions and achieve personal and collective goals, feel and show empathy for others, establish and maintain supportive relationships, and make responsible and caring decisions.”<sup>1</sup> These skills are integral to the healthy development of individuals, families, and communities. In school and other educational settings, they are relevant across subject areas and grades. Social and emotional learning benchmarks in skills can improve students’ learning and self-confidence, as well as lead to an improvement in school connectedness.<sup>2</sup> In addition, relating to students holistically and prioritizing relationship building can help to promote more resilient individuals and communities and establish more equitable learning environments.

1. [www.casel.org](http://www.casel.org)

2. New York State Social Emotional Learning Benchmarks, [www.p12.nysed.gov/sss/documents/NYSSELBenchmarks.pdf](http://www.p12.nysed.gov/sss/documents/NYSSELBenchmarks.pdf)

As museum and art educators have witnessed firsthand, experiences with art are particularly well suited to foster in students the development of key SEL competencies, including self-awareness, self-management, social awareness, and relationship skills. Looking at and discussing works of art can give students an opportunity to recognize emotions, to understand and empathize with artists and their subjects, and to respectfully exchange ideas and perspectives with their peers. Likewise, creating art—particularly in response to a work of art or museum visit—can help students share their perspectives with others, successfully solve creative problems, process their feelings, and experience a sense of belonging in a global community of artists. This skill-building process is crucial for the development of self-confidence and resilience among young people and is especially important for young people with disabilities.

**How to Use This Resource**

This guide contains a total of thirty lesson plans, which are grouped into five units based on how they were used in each school partnership. The units can be used as they are sequenced, through a series of six lessons that build on existing themes, projects, and SEL skills. However, this resource does not need to be implemented in full. With a few exceptions, each lesson is also designed to stand alone, sometimes with minor adaptations or with adjustments to the recommended art materials. As such, this is a flexible tool for you to use and adapt to meet the learning needs and goals of your students.













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# Tips for Teaching Students with Disabilities

These tips and accompanying resources are designed to support student participation, independent work, and accessibility.

- ❖ Organize each student’s space to foster independent work:
  - ⌘ Delineate students’ individual working areas with colored masking tape to offer both visual and textural contrast.
  - ⌘ For students who are blind or partially sighted, organize their supplies in boxes with braille or large print labels to indicate material type or color and/or in an order that you clearly communicate to the student.
- ❖ Provide verbal descriptions of the works of art for all students. This is especially crucial for those who are blind or partially sighted. (See Appendix for the Metropolitan Museum of Art’s Verbal Description Guidelines and/or [Art Beyond Sight’s guidelines](#).)
- ❖ Provide tactile diagrams or models of works of art for all students when possible. This is especially crucial for those who are blind or partially sighted.
  - ⌘ Resources for finding tactile diagrams of artworks from *The Metropolitan Museum of Art: Art & the Alphabet: A Tactile Experience, Featuring Works of Art from The Metropolitan Museum of Art*, by Ileana Sanchez and Rebecca McGinnis, The Metropolitan Museum of Art, 2009.
  - ⌘ Learn more about tactile diagrams at [Art Beyond Sight](#).
  - ⌘ [Create diagrams yourself with Wikki Stix](#).
- ❖ Use multisensory tools including movement, sound, touch, or scent when relevant. These approaches are sometimes suggested in the lesson plans. Feel free to add when needed. A few examples of approaches are:
  - ⌘ Invite the students to strike a pose when looking at portraiture to support the students’ embodied learning and allow nonverbal students or students who are blind to participate fully.



# Featured Artworks



**1-1** The Temple of Dendur (southern wall of temple). Egypt, Roman Period; completed by 10 B.C. Aeolian sandstone, Temple overall, H. 21 ft., W. 21 ft., L. 41 ft. Given to the United States by Egypt in 1965, awarded to the Metropolitan Museum of Art in 1967, and installed in 1978 (68.154)



**1-2** Wang Hui (Chinese, 1632–1717) and assistants. The Kangxi Emperor's Southern Inspection Tour, Scroll Three (Section 4): *Ji'nan to Mount Tai*. China, Qing dynasty (1644–1911), datable to 1698. Handscroll, ink and color on silk, 26 ¾ in. x 45 ft. 8 ¾ in. Purchase, The Dillon Fund Gift, 1979 (1979.5a–d)



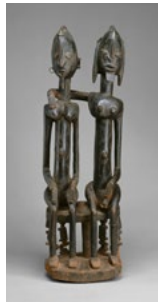
**1-3** Sam Gilliam (American, b. 1933). *Carousel State*. 1968. Acrylic on canvas, installed, 13 ft. 1 in. x 22 ft. Gift of the artist, in celebration of the Museum's 150th Anniversary, 2018 (2018.228)



**1-4** "Smiling" Figure. Mexico, Mesoamerica, Veracruz (Remojadas), 7th–8th century. Ceramic, H. 18 1/16 in., W. 11 3/4 in., D. 6 1/4 in. The Michael C. Rockefeller Memorial Collection, Bequest of Nelson A. Rockefeller, 1979 (1979.206.1211)



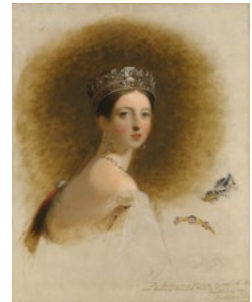
**1-5** Kamānche. Iranian (Persian), ca. 1880. Wood, metal, bone, and gut, H. 14 ½ in., W. 6 in., Diam. 5 ½ in. Purchase, Mr. and Mrs. Thatcher M. Brown III Gift, 1988 (1988.72)



**1-6** Figure: Seated Couple. Mali, Dogon peoples, 18th–early 19th century. Wood and metal, H. 28 ¾ in., W. 9 9/16 in., D. 7 ½ in. Gift of Lester Wunderman, 1977 (1977.394.15)



**2-1** Cat Killing a Serpent. Charles K. Wilkinson, MMA Graphic Section, 1920–21; original, Egypt, New Kingdom, Dynasty 19, reign of Ramesses I–Ramesses II, ca. 1295–1213 B.C. Facsimile, tempera on paper, 18 ½ x 33 ¼ in., scale 1:1; framed, 20 x 34 ¼ in. Rogers Fund, 1930 (30.4.1)



**2-2** Thomas Sully (American, 1783–1872). *Queen Victoria*. 1838. Oil on canvas, 36 x 28 5/8 in. Bequest of Francis T. S. Darley, 1914 (14.126.1)



**2-3** Alexander Calder (American, 1898–1976). Mobile. 1941. Painted aluminum, steel, steel rod, and wire, assembled, H. 60 in., W. 152 5/8 in. Rogers Fund, 1942 (42.176a, b)



**2-4** Pablo Picasso (Spanish, 1881–1973). *Dora Maar with a Necklace*. 1937, printed in 1961. Drypoint, plate, 16 3/8 x 12 5/16 in.; sheet, 20 13/16 x 16 15/16 in. Gift of Reiss-Cohen Inc., 1983 (1983.1212.34)



**2-5** Pablo Picasso (Spanish, 1881–1973). *Portrait of Jacqueline Full Face II*. 1962. Linoleum cut, block, 25 ¼ x 20 ¾ in.; sheet, 29 5/8 x 24 5/8 in. The Mr. and Mrs. Charles Kramer Collection, Gift of Mr. and Mrs. Charles Kramer, 1979 (1979.620.53)



**2-6** Romare Bearden (American, 1911–1988). *The Woodshed*. 1969. Cut and pasted printed and colored papers, photostats, cloth, graphite, and sprayed ink on Masonite, 40 ½ x 50 ½ in. George A. Hearn Fund, 1970 (1970.19). Art © Romare Bearden Foundation/Licensed by VAGA, New York, NY



**3-1** Sphinx of Hatshepsut. Egypt, Upper Egypt, Thebes; New Kingdom, joint reign of Hatshepsut and Thutmose III, ca. 1479–1458 B.C. Granite and paint, H. 64 <sup>9</sup>/<sub>16</sub> in., L. 135 <sup>7</sup>/<sub>16</sub> in. Rogers Fund, 1931 (31.3.166)



**3-2** Hippopotamus ("William"). Egypt, Middle Egypt, Meir; Middle Kingdom, Dynasty 12, reign of Senwosret I–Senwosret II, ca. 1961–1878 B.C. Faience, H. 4 <sup>7</sup>/<sub>16</sub> in., W. 2 <sup>15</sup>/<sub>16</sub> in., L. 7 <sup>7</sup>/<sub>16</sub> in. Gift of Edward S. Harkness, 1917 (17.9.1)



**3-3** Alma Thomas (American, 1891–1978). *Red Roses Sonata*. 1972. Acrylic on canvas, 60 x 54 in. Gift of Longview Foundation Inc., in memory of Audrey Stern Hess, 1976 (1976.94)



**3-4** El Anatsui (Ghanaian, b. 1944). *Between Earth and Heaven*. 2006. Aluminum and copper wire, H. 86 <sup>3</sup>/<sub>4</sub> in., W. 10 ft. 8 in., D. 8 in. Purchase, Fred M. and Rita Richman, Noah-Sadie K. Wachtel Foundation Inc., David and Holly Ross, Doreen and Gilbert Bassin Family Foundation and William B. Goldstein Gifts, 2007 (2007.96)



**3-5** *Birds and Flowers of the Four Seasons*. Japan, Momoyama period (1573–1615), late 16th century. Pair of six-panel folding screens, ink, color, gold, and gold leaf on paper, image, 63 <sup>1</sup>/<sub>4</sub> in. x 11 ft. 10 in.; overall, 69 <sup>3</sup>/<sub>8</sub> in. x 12 ft. 4 <sup>1</sup>/<sub>2</sub> in. Purchase, Mrs. Jackson Burke and Mary Livingston Griggs and Mary Griggs Burke Foundation Gifts, 1987 (1987.342.1, .2)



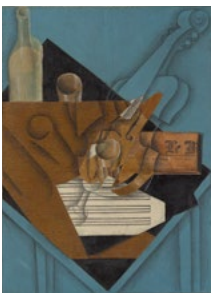
**3-6** Romare Bearden (American, 1911–1988). *The Block*. 1971. Cut and pasted printed, colored, and metallic papers, photostats, graphite, ink marker, gouache, watercolor, and ink on Masonite, 48 in. x 18 ft. Gift of Mr. and Mrs. Samuel Shore, 1978 (1978.61.1–.6)



**4-1** Vincent van Gogh (Dutch, 1853–1890). *Self-Portrait with a Straw Hat* (obverse: *The Potato Peeler*). 1887. Oil on canvas, 16 x 12 <sup>1</sup>/<sub>2</sub> in. Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967 (67.187.70a)



**4-2** El Greco (Domenikos Theotokopoulos) (Greek, 1541–1614). *Cardinal Fernando Niño de Guevara (1541–1609)*. Ca. 1600. Oil on canvas, 67 <sup>1</sup>/<sub>2</sub> x 42 <sup>1</sup>/<sub>2</sub> in. H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.5)



**4-3** Juan Gris (Spanish, 1887–1927). *The Musician's Table*. 1914. Conté crayon, wax crayon, gouache, cut-and-pasted printed wallpaper, blue and white laid papers, transparentized paper, newspaper, and brown wrapping paper, selectively varnished on canvas, 31 <sup>1</sup>/<sub>2</sub> x 23 <sup>3</sup>/<sub>4</sub> in. Leonard A. Lauder Cubist Collection, Purchase, Leonard A. Lauder Gift, in celebration of the Museum's 150th Anniversary, 2018 (2018.216)



**4-4** Mask. Inscribed by Myōchin Muneakira (Japanese, Edo period, 1673–1745), dated 1745. Iron, lacquer, and silk, H. 9 <sup>7</sup>/<sub>16</sub> in., W. 7 <sup>7</sup>/<sub>16</sub> in., D. 9 in. Rogers Fund, 1919 (19.115.2)



**4-5** Mask. Yup'ik, Native American, ca. 1900. Wood, pigment, vegetal fiber, iron nails, and feathers, H. 34 <sup>1</sup>/<sub>2</sub> in., W. 22 in., D. 9 <sup>1</sup>/<sub>2</sub> in. The Charles and Valerie Diker Collection of Native American Art, Gift of Valerie-Charles Diker Fund, 2017 (2017.718.3)



**4-6** Funerary Mask. Peru, North Coast, Lambayeque (Sicán), 10th–12th century. Gold, silver-copper overlays, and cinnabar, H. 11 <sup>1</sup>/<sub>2</sub> in., W. 19 <sup>1</sup>/<sub>2</sub> in., D. 4 in. Gift and Bequest of Alice K. Bache, 1974, 1977 (1974.271.35)





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# Unit 1

**Grade Level**

K-5

**Designed for**

Students on the autism spectrum

**Author**

Taryn Matusik

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# Unit 1–Lesson 1

## How do symbols communicate our strengths and values?



The Temple of Dendur (southern wall of temple). Egypt, Roman Period; completed by 10 B.C. Aeolian sandstone, Temple overall, H. 21 ft., W. 21 ft., L. 41 ft. Given to the United States by Egypt in 1965, awarded to the Metropolitan Museum of Art in 1967, and installed in 1978 (68.154)

## Outcomes

Students will...

- ◇ Understand that a symbol is a simple picture.
- ◇ Practice noticing and sharing about a work of art.
- ◇ Recognize a personal strength or value.

## SEL Standards

- ◇ Self-awareness
- ◇ Self-management

## Questions

- ◇ How many people do you see?
- ◇ What do you notice inside the oval shape (called a *cartouche*) next to each person's head?
- ◇ What might the hieroglyphs inside the cartouches tell us about the people they are near?
- ◇ Symbols such as hieroglyphs can communicate something about a person. If you made a symbol communicating something that you like to do, what would it look like? What about a symbol that shows something that makes you feel safe and good?

## Key Information

- ◇ Ancient Egyptians wrote in books and on sculptures with hieroglyphs.
- ◇ Hieroglyphs are symbols that can communicate a word or a sound. Symbols are images that express or represent a particular idea or quality.
- ◇ In a picture, hieroglyphs are often carved near the person that they are saying something about.

## Materials

- ◇ 2-inch-square pieces of thick cardboard (can be cut from the back of a sketchpad)
- ◇ Sticky notes (two per student)
- ◇ Pencils
- ◇ Kitchen and bath adhesive caulk
- ◇ Block-printing ink
- ◇ Bristol board or other printing paper
- ◇ Brayer

## Activity:

### Personal Symbol Stamp Making

- ◇ Invite students to use a pencil to sketch a very simple symbol of something that they like to do on one sticky note. On another sticky note, invite them to create a symbol of something that makes them feel safe and good.
- ◇ Ask students to choose one of the above symbols to make a stamp. Using their selected symbol, put the sticky note on top of the cardboard square and trace over the drawing, pressing hard enough to make a visible impression of the drawing.
- ◇ Remove the sticky note and trace over the incised line created by the pressure of the pencil.
- ◇ Use the caulk to create a raised line over the drawing on the cardboard square.
- ◇ Allow the caulk to dry.
- ◇ Use the brayer to roll block-printing ink onto a hard, flat surface until the ink is thin, then roll the ink onto the symbol stamp.
- ◇ Create a print with the symbol stamp by pressing it down evenly on paper, or, use fabric ink and print on T-shirts, tote bags, or other cloth.

**Resources**

- ◇ Ashley Cooke, National Museums Liverpool, “Ancient Egypt: Hieroglyphs and Writing Systems,” video, 3:08, [youtu.be/I0C4BYy\\_EWQ](https://youtu.be/I0C4BYy_EWQ)
- ◇ Matt Felsen and Erin Peters, “Color the Temple: Using Projected Light to Restore Color,” The Metropolitan Museum of Art, Dec. 25, 2015, [www.metmuseum.org/blogs/digital-underground/2015/color-the-temple](http://www.metmuseum.org/blogs/digital-underground/2015/color-the-temple)
- ◇ Diana Craig Patch, “The Temple of Dendur: Celebrating 50 Years at The Met,” Met Media, The Metropolitan Museum of Art, video, 3:10, posted April 21, 2017, [www.metmuseum.org/metmedia/video/collections/egyptian/temple-of-dendur-50-years](http://www.metmuseum.org/metmedia/video/collections/egyptian/temple-of-dendur-50-years)

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# Unit 1–Lesson 2

How can repetitive mark making (doodling) be used as a stress-management tool?



Wang Hui (Chinese, 1632–1717) and assistants. The Kangxi Emperor's Southern Inspection Tour, Scroll Three (Section 4): *Ji'nan to Mount Tai*. China, Qing dynasty (1644–1911), datable to 1698. Handscroll, ink and color on silk, 26¾ in. x 45 ft. 8¾ in. Purchase, The Dillon Fund Gift, 1979 (1979.5a–d)

## Outcomes

Students will...

- ◇ Explore repetitive mark making and doodling as an emotional regulation strategy.
- ◇ Practice noticing and sharing about a work of art.
- ◇ Learn how Chinese artists created landscapes with many types of marks and patterns.
- ◇ Employ focused repeated mark making to create their own designs.

## SEL Standards

- ◇ Self-management

## Questions

- ◇ Look closely at the details of this landscape. Where can we find places where the artist repeats the same shape or line with his ink brush?
- ◇ How might we describe these marks with a word or with a gesture?
- ◇ Why might the artist have used repeated marks in this work of art?
- ◇ Based on what you see, do you think that this artwork took a long time to make or a short time? What do you see that makes you think that?
- ◇ Try creating some of the marks from this artwork on your own paper. What emotions do you feel while you are doodling?

## Key Information

- ◇ This landscape is painted with a brush and ink on silk fabric. The trees, water, rocks, and houses in this landscape are created by small repeated brushstrokes.

- ◇ The painter, Wang Hui, never actually saw this landscape in person. Instead, he painted this landscape based on maps, prints, and his imagination.
- ◇ The painting was created to honor a Chinese emperor's visit to this mountain. The artist chose to paint with blue and green to tell viewers that their lives would be good during this emperor's reign.

## Materials

- ◇ Child's white canvas sneakers (one pair per student)
- ◇ Fabric markers
- ◇ Colored pencils
- ◇ Worksheet with a blank sneaker template (many variations can be found online)
- ◇ Sneaker protector (optional)

## Activity:

### Calming Doodle Sneakers

- ◇ Invite students to practice some of the repeated marks from Wang Hui's painting: short parallel lines, ovals placed side by side, dots, dashes, and wavy lines.
- ◇ Using the blank sneaker template and colored pencils, ask students to plan out a design of doodles for their sneakers. Students may want to use marks and doodles that make them feel calm. Students may also choose to reference the artwork for inspiration as they create different kinds of lines and shapes.
- ◇ Using the fabric markers on the white canvas sneakers, students will transfer the design on the template to the shoes.
- ◇ Spray with sneaker protector to protect artwork (optional).

- ◇ This project can be spread over many days. Doodling on the sneakers can serve as a calming and focusing strategy.

### Resources

- ◇ Department of Asian Art, “Landscape Painting in Chinese Art,” Heilbrunn Timeline of Art History, The Metropolitan Museum of Art, Oct. 2004, [www.metmuseum.org/toah/hd/clpg/hd\\_clpg.htm](http://www.metmuseum.org/toah/hd/clpg/hd_clpg.htm)
- ◇ Maxwell Hearn, “Wang Hui (1632–1717 A.D.),” Heilbrunn Timeline of Art History, The Metropolitan Museum of Art, Oct. 2008, [www.metmuseum.org/toah/hd/wang/hd\\_wang.htm](http://www.metmuseum.org/toah/hd/wang/hd_wang.htm)



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## Unit 1–Lesson 3

How is the process of art making shaped by unexpected events?  
How do we make and adjust plans,  
and how can we accept the results?



Sam Gilliam (American, b. 1933). *Carousel State*. 1968. Acrylic on canvas, installed, 13 ft. 1 in. x 22 ft. Gift of the artist, in celebration of the Museum's 150th Anniversary, 2018 (2018.228)

## Outcomes

Students will...

- ◇ Focus on how to manage their emotional response when unexpected events happen.
- ◇ Consider how to feel happy, safe, and well.
- ◇ Practice noticing and sharing about a work of art.
- ◇ Explore encountering the unexpected through the process of tie dye.

## SEL Standards

- ◇ Responsible decision-making

## Questions

- ◇ What colors do you see?
- ◇ How are the colors arranged? How might paint move around this artwork, when applied? Describe the motion(s) with your words or body.
- ◇ Sam Gilliam applied paint to the canvas using several different approaches. Where on the canvas do you notice different kinds of paint marks?
- ◇ Choose a color on the canvas. What does your color remind you of?
- ◇ Have you ever tried to do something that turned out different from expected? How did it feel? What did you do about it?

## Key Information

- ◇ Sam Gilliam applied acrylic paint to his canvas so that some colors ran into one another and other areas of the fabric remained empty.
- ◇ The artist put the paint onto the canvas by dripping, brushing, throwing, and pushing the paint onto the fabric with a plan that included some unpredictability.

- ◇ In contrast to paintings that are attached to a wooden frame, the artist chose to display his painting without a frame.
- ◇ Sam Gilliam invented this new form of art and named his artworks “sculptural paintings.” He arranged this one in a series of peaks and valleys reminiscent of the up-and downward movement (and shape) of a carousel.

## Materials

- ◇ Tie-dye kit (including dyes, protective gloves, and rubber bands)
- ◇ Child’s white cotton T-shirts

## Activity:

### Tie-Dye (Happy Accident) Shirts

- ◇ Prepare the T-shirts according to the instructions in the kit.
- ◇ Give students an opportunity to research tie-dye designs, such as stripes, spirals, polka dots, and bull’s-eyes. Invite students to choose which pattern they will try to create. Online videos and tie-dye kit instructions may be consulted.
- ◇ Instruct students to lay their shirts out flat.
- ◇ Invite students to follow instructions to create their desired pattern:
  - For a spiral pattern, pinch the shirt at the center and rotate the center pinch in one direction until the shirt is spiraled around itself, then fasten rubber bands around the spiral bundle one at a time, so they are “crisscrossed” in the middle. This should make a circular bundle divided into six sections, in which dye can be applied.

- For a polka dot pattern, pinch the shirt at the desired polka dot locations and wrap each pinch with a rubber band. The farther away the rubber band is from the pinch, the bigger the polka dot will be. Repeat as desired. The dye put on the pinch will be the color of the polka dot.
  - For a bull's-eye pattern, pinch the shirt at the desired center of the bull's-eye, then lift the shirt to allow the rest to fall away from the pinch. Starting closest to the pinch, gather the shirt together by binding it tightly with rubber bands spaced at the desired distances of the rings of the bull's eye. Apply dye between the rubber bands.
- ◇ Place the shirts inside a plastic bag to sit overnight. Then wash and dry the shirts.
  - ◇ Tie-Dye Happy Accidents shirts can be printed with Personal Symbol Stamps from Lesson 1, if desired.
  - ◇ Ask students to observe the completed shirt. Share with them that tie dye, like Sam Gilliam's paintings, can be unpredictable. Ask them some of the following questions: Where did your shirt turn out exactly as you planned? Where are there surprises? If your shirt did not turn out as planned and it is upsetting, what can you do to feel good again? In what ways does your shirt look the same as Sam Gilliam's *Carousel State*? In what ways is it different?

### Resources

- ◇ Installing Sam Gilliam's *Carousel State*, The Metropolitan Museum of Art on Facebook, video, :27, June 29, 2018, [www.facebook.com/watch/?v=10155817368127635](https://www.facebook.com/watch/?v=10155817368127635)
- ◇ *10/27/69*, Sam Gilliam, MoMA, [www.moma.org/collection/works/177634](https://www.moma.org/collection/works/177634)
- ◇ "Sam Gilliam," Smithsonian American Art Museum, [americanart.si.edu/artist/sam-gilliam-1811](https://americanart.si.edu/artist/sam-gilliam-1811)

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## Unit 1–Lesson 4

How do we notice other people?  
How do we understand what they  
may need from us?



"Smiling" Figure. Mexico, Mesoamerica, Veracruz (Remojadas), 7th–8th century.  
Ceramic, H. 18 <sup>1</sup>/<sub>8</sub> in., W. 11 <sup>3</sup>/<sub>4</sub> in., D. 6 <sup>1</sup>/<sub>4</sub> in. The Michael C. Rockefeller Memorial  
Collection, Bequest of Nelson A. Rockefeller, 1979 (1979.206.1211)

## Outcomes

Students will...

- ◇ Explore what it means to be a good friend.
- ◇ Practice noticing and sharing about a work of art.
- ◇ Learn how a figural sculpture can express emotion(s) and show body movement.
- ◇ Develop a relationship with a classmate by creating a figural sculpture of them.

## SEL Standards

- ◇ Social awareness

## Questions

- ◇ How would you describe the face of the figure?
- ◇ How would you describe the body of the figure?
- ◇ What do you think the figure is doing?
- ◇ What do you think the figure is feeling?
- ◇ What are some reasons why you might make this face or make this movement?
- ◇ How might you “move like an earthquake”?
- ◇ If a friend were making this face or movement, what questions would you ask them, so that you could figure out how to be a good friend?

## Key Information

- ◇ This hollow sculpture from Veracruz, Mexico, is made of clay that has been fired (cooked) in a kiln (oven).
- ◇ The figure is wearing a skirt, jewelry, and a hat with a symbol that means “earthquake.”
- ◇ There is a gourd rattle in the figure’s hand that suggests this sculpture is both dancing and making music.

## Materials

- ◇ Creative Paperclay (or other modeling material, approximately 4 ounces per student)
- ◇ Paper plates
- ◇ Popsicle sticks or plastic knives for cutting the clay (optional)
- ◇ Paper and pencils for sketching (optional)
- ◇ Markers, crayons, or colored pencils for decorating (optional)

## Activity:

### Happy Friend Sculpture

- ◇ Ask students to pair up and let them know they will be learning about their friend in order to create art about them. First, each student will ask their friend, “What do you do that makes you happy?” Then, they will ask, “Can you show me what your body looks like when you do the thing that makes you happy?”
- ◇ Ask students to make a quick stick figure sketch that shows their friend doing the thing that makes them happy.
- ◇ Let students know that, on top of the paper plate, they will create a sculpture of their friend doing the thing that makes them happy. They can think about what their friend is wearing, the posture of their body, and their facial expression.
- ◇ Invite students to create a paperclay figure sculpture, and model the technique. First, students can cut the rectangular block of paperclay the long way, separating one third of the block (a thin, long rectangle) from the remaining two thirds. Then, they can flatten the bigger rectangle so that it is as wide as it

was before the first cut. Next, they can make a cut from the center of the bottom of the rectangle (a short side) up to the middle. The two sections that result will become legs and feet.

- ◇ Students can squeeze the top part of the rectangle (the opposite end from where it was just cut) in from the sides. This will form the head and shoulders.
- ◇ Students can take the strip of paperclay that was cut off in the first step and cut it in half the long way. They can roll one half into a tube that is one and a half times the original length. To create arms, lay the roll across the back of the torso with equal lengths on each side and blend the clay to join the pieces.
- ◇ Students can use the remaining paperclay to design clothing, face, and hair details.
- ◇ Allow the figures to dry. Once dry, color can be added to paperclay sculptures with markers, crayons, or colored pencils.
- ◇ Encourage students to look at the sculptures that depict them doing an activity that makes them feel happy. Note that understanding how and when we feel happy helps us to understand what other people are experiencing when they feel happy. Invite students to reflect on the following questions: If your friend is not happy and you are, what strategies can you use to be a good friend? What can you do to find out what they might need from you?

### Resource

- ◇ “‘Smiling’ Figures of Veracruz,” Goldwater Library Wiki with AAOA Object Guides, last edited Aug. 14, 2009, [goldwaterlibrary.wikidot.com/smiling-figures](http://goldwaterlibrary.wikidot.com/smiling-figures)

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## Unit 1–Lesson 5

How can music help us build relationships and a sense of community?



Kamānche. Iranian (Persian), ca. 1880. Wood, metal, bone, and gut, H. 14 ½ in., W. 6 in., Diam. 5 ½ in. Purchase, Mr. and Mrs. Thatcher M. Brown III Gift, 1988 (1988.72)

## Outcomes

Students will...

- ◇ Focus on how they can listen to their friends and treat them with kindness and love.
- ◇ Practice noticing a work of art and sharing what they see, hear, and think about the object.
- ◇ Play their musical instrument to create calm and focus for themselves.
- ◇ Build relationships with others by engaging in music making together.

## SEL Standards

- ◇ Relationship skills

## Questions

- ◇ Take a moment to look at this object. What different parts do you see?
- ◇ What parts of this object make a sound? What would a musician use to play it?
- ◇ Notice the decorations. How has the artist embellished this object?
- ◇ Why might an artist add decoration to a musical instrument?
- ◇ Click the “Listen” link on the [object page](#) to hear how the kamānche sounds. What does it sound like? What does it make you think of?
- ◇ What are some ways that music might bring us closer to others in our community?

## Key Information

- ◇ The kamānche is played with a bow and is the earliest documented type of bowed musical instrument.
- ◇ The kamānche can be played by itself but

is usually accompanied by a drum or played as part of an ensemble.

- ◇ This kamānche is decorated with zigzags and flowers made with a mosaic of wood, bone, and brass.

## Materials

- ◇ 3-foot cardboard shipping tubes with plastic end caps (one per student)
- ◇ 2 ½-inch siding nails
- ◇ Ball-peen hammers (4 ounce)
- ◇ A variety of dry beans and rice
- ◇ Markers (including metallic)
- ◇ Masking or painter’s tape (optional)

## Activity:

### Making Your Own Rain Stick

- ◇ Share with students that they will have an opportunity to make their own instrument and make music with others in their classroom community.
- ◇ Ask students to draw rings, approximately four to six inches apart, along the entire length of the tube. Demonstrate to students how to hammer three nails, evenly spaced, around each ring. Ask students to add beans and rice to the tube and seal. Tape can also be applied to cover the nail heads.
- ◇ Invite students to decorate the outside of the tube with markers.
- ◇ Once they feel their decoration is complete, students should move their rain sticks to create music. Invite them to listen to the sound of the rain sticks and consider how the sound makes them feel.



- ◇ Place students with a partner. Ask them to consider the following questions: How can you practice what you know about being a good friend as you make music together? Can you listen to each other's instruments? Can you take turns playing? How does it sound when you play your instruments together, rather than alone?

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## Unit 1–Lesson 6

How is collaboration depicted in art?  
How do artists collaborate?



Figure: Seated Couple. Mali, Dogon peoples, 18th–early 19th century.  
Wood and metal, H. 28 ¾ in., W. 9 5/16 in., D. 7 ½ in. Gift of Lester Wunderman, 1977  
(1977.394.15)

## Outcomes

Students will...

- ◇ Think about teamwork and create strategies they can use to work well together.
- ◇ Practice noticing and sharing about a work of art.
- ◇ Collaborate with a classmate to create art.

## SEL Standards

- ◇ Relationship skills

## Questions

- ◇ Compare the two figures: what's different and what's similar?
- ◇ Where do we see vertical (up and down) lines? Where do we see horizontal (side to side) lines?
- ◇ How do you think the figures feel about each other? What do you see that makes you think that?
- ◇ Let's make horizontal and vertical lines with our arms. How does this feel? Why might artists choose to use vertical and horizontal lines?
- ◇ How might you make a body sculpture with a partner that shows that you are friends?
- ◇ What can you do to be a good friend to someone else? When you get upset, what can you do for yourself so that you can be a good friend?

## Key Information

- ◇ With their calm, stable bodies and a posture of one figure embracing the other with one arm, this sculpture depicts a couple of people in good relationship with one another.

- ◇ The concept of balance is conveyed in this artwork through symmetry in the figures' bodies, such as in the elongated torsos and ornamental patterns. This object also shows that both figures have equivalent roles in the relationship, caretaker and hunter.
- ◇ Together the two figures create and maintain a family.
- ◇ This sculpture was carved out of a single piece of wood that was later rubbed with oil, and perhaps other offerings, that subsequently darkened and protected the surface.
- ◇ This object likely appeared at the funerals of many different members within a community.

## Materials

- ◇ 11 x 14-inch canvas boards
- ◇ Blue painter's tape
- ◇ Oil-paint sticks
- ◇ Paper towels for blending
- ◇ Self-adhesive plate hangers (optional)

## Activity:

### Painting with Oil Sticks

- ◇ Place every student with a partner. Students will use teamwork to create a painting. Every student will have a canvas board, but oil-paint sticks can be shared.
- ◇ Students will write their names on the backs of their boards at the start of the project.
- ◇ Invite each student to use the blue tape to make lines across their blank canvas boards to create shapes, such as rectangles, squares, and triangles, that can be filled in

with color. Students should press the edges of the tape down firmly.

- ◇ Students should take turns filling in shapes on their canvas boards with their partners. The canvas boards will be passed back and forth between the partners until all shapes are filled with color. Within each individual shape, multiple colors of oil paint can be added and then blended with a paper towel to create a new color.
- ◇ If one partner makes a choice or mistake that the other does not like, this is a good moment to check in with a mood meter and use a calming, stress-management strategy.
- ◇ When the canvas is dry, the tape can be removed. Self-adhesive plate hangers can be attached to the back of the canvas board to hang it on the wall.

### Resource

- ◇ “Featured Media: Sol LeWitt at the Met: Drawing #370 Installation: Days 11–14,” Featured Media video link in “Exhibition Overview: Sol LeWitt at the Met,” The Metropolitan Museum of Art, [www.metmuseum.org/exhibitions/listings/2014/sol-lewitt](http://www.metmuseum.org/exhibitions/listings/2014/sol-lewitt)
- ◇ Edith W. Watts, *A Masterwork of African Art: The Dogon Couple*, The Metropolitan Museum of Art, 2002, [www.metmuseum.org/art/metpublications/A\\_Masterwork\\_of\\_African\\_Art\\_The\\_Dogon\\_Couple](http://www.metmuseum.org/art/metpublications/A_Masterwork_of_African_Art_The_Dogon_Couple)



# Unit 2

**Grade Level**

K-5

**Designed for**

Students who are blind or  
partially sighted

**Author**

Pamela Lawton

# Unit 2–Lesson 1

## How can drawing connect us with others?



Cat Killing a Serpent. Charles K. Wilkinson, MMA Graphic Section, 1920–21; original, Egypt, New Kingdom, Dynasty 19, reign of Ramesses I–Ramesses II, ca. 1295–1213 B.C. Facsimile, tempera on paper, 18 ½ x 33 ¼ in., scale 1:1; framed, 20 x 34 ¼ in. Rogers Fund, 1930 (30.4.1)

**Outcomes**

Students will...

- ✧ Use multisensory strategies to interpret works of art.
- ✧ Experiment with various mark-making and drawing techniques.

**SEL Standards**

- ✧ Self-awareness
- ✧ Social awareness
- ✧ Relationship skills

**Questions**

- ✧ What kinds of lines and markings can you find?
- ✧ How would you describe the expression of the creature?
- ✧ If this creature could spring to life, what might it do next?
- ✧ How would this painting feel if you could touch it?
- ✧ Take the pose yourself: try to imitate the position of the head, arms, and back.
- ✧ How does posing this way make you feel? Try posing in the opposite way (for instance, by slouching). How does this change your mood?
- ✧ Think about a pet or another animal that you have observed. How does this animal communicate?

**Key Information**

- ✧ This painting was made by a modern artist who entered the innermost room of a 3,000-year-old Egyptian tomb and copied the painting exactly, even showing where it was cracked and scraped away.

- ✧ It was so dark, the artist who copied the wall had to use three mirrors reflecting the sun in order to see well enough to copy the painting.
- ✧ Cats were believed to have special powers in ancient Egypt, including this cat, who was believed to be a god. In what ways does this cat look special?

**Materials**

- ✧ Graphite crayons or pencils
- ✧ 18 x 24-inch paper

**Activity:****Drawing to Share About Ourselves**

- ✧ Invite students to begin with movement. Ask students to stretch their arms and draw in the air using their whole arm and body.
- ✧ Students can draw by making abstract marks and lines on their paper. Students should experiment with drawing freely, holding the graphite crayon in different ways and creating different pressures. They should use the whole paper and gestures of the whole arm.
- ✧ Ask students to draw something about themselves that they want the class to know, possibly sharing a favorite animal. Model drawing a favorite animal, using the idea of mark making to describe the texture of the animal's fur or skin and the patterns on its body.
- ✧ At the end of class, invite students to share their drawings with one another and to share what discoveries the drawings helped them make about their classmates' interests.





# Unit 2–Lesson 2

## What can portraits teach us about ourselves?



Thomas Sully (American, 1783–1872). *Queen Victoria*. 1838. Oil on canvas, 36 x 28 3/4 in. Bequest of Francis T. S. Darley, 1914 (14.126.1)



should be life-sized. Encourage students to try the touching and drawing exercise twice, on two separate sheets of paper. Students may also choose an item or part of the room to include in their drawings.

- ◇ Invite students to reflect on the following question: What have you discovered about yourself through your self-portrait?

### Resources

- ◇ Ileana Sanchez and Rebecca McGinnis, *Art & the Alphabet: A Tactile Experience, Featuring Works of Art from The Metropolitan Museum of Art*, The Metropolitan Museum of Art, 2003, rev. ed. 2009

## Unit 2–Lesson 3

What can we learn about ourselves by creating a self-portrait?



Alexander Calder (American, 1898–1976). Mobile. 1941. Painted aluminum, steel, steel rod, and wire, assembled, H. 60 in., W. 152 $\frac{3}{8}$  in. Rogers Fund, 1942 (42.176a, b)





# Unit 2–Lesson 4

## What makes us unique?



Pablo Picasso (Spanish, 1881–1973). *Dora Maar with a Necklace*. 1937, printed in 1961. Drypoint, plate, 16 <sup>3</sup>/<sub>8</sub> x 12 <sup>9</sup>/<sub>16</sub> in.; sheet, 20 <sup>13</sup>/<sub>16</sub> x 16 <sup>15</sup>/<sub>16</sub> in. Gift of Reiss-Cohen Inc., 1983 (1983.1212.34)

## Outcomes

Students will...

- ✦ Discover new ways of making lines, both in their creating own artworks and in observing a work of art.
- ✦ Discover physical qualities that make them unique in order to promote a perceptual self-image rather than adherence to a beauty standard.

## SEL Standards

- ✦ Self-awareness
- ✦ Social awareness
- ✦ Self-management

## Questions

- ✦ Picasso describes the figure, Dora Maar, with just a few lines. What kinds of lines can you find in the portrait? Notice the lines in her lips, her eyes, and her hair.
- ✦ Touch your own hair, eyelashes, and any interesting textures on your own clothing. What type of lines would you use to represent the textures of your hair, eyelashes, clothing, etc.? How do they compare to the ones in Picasso’s portrait?
- ✦ How would you describe Dora Maar’s expression?
- ✦ What details do you notice in this artwork? What might these details tell us about the artist’s view of Dora Maar?
- ✦ If you were going to put just one detail in a portrait to tell the viewer more about yourself, what would it be?

## Key Information

- ✦ Pablo Picasso made this portrait of his girlfriend Dora Maar, who was a well-known photographer.
- ✦ This artwork is called a drypoint etching, a type of print that can create very sharp, distinct lines.
- ✦ The drypoint plate, where the lines are first created, will have sunken lines.

## Materials

- ✦ Rolls of masking tape (one per student)
- ✦ 12 x 18-inch or 18 x 24-inch paper (two sheets per student)
- ✦ Graphite crayons or regular crayons, any dark color, or another drawing tool

## Activity:

### Self-Portrait with Tape

- ✦ Encourage students to warm up using their whole body by moving and stretching and then drawing in the air using both arms.
- ✦ Using one sheet of paper, prompt students to make any kind of drawing they like but using only a continuous line; they should never lift their hand from the paper. Play music for the students during this activity to provide an added sensory stimulus.
- ✦ Tape a second sheet of paper to the students’ tables. Prompt students to create a self-portrait through touch with a roll of masking tape as the drawing tool. One hand should be used to explore their face and hair, while the other should be used to unroll and manipulate the tape. Students are welcome to use both hands periodically for securing the tape.







## Outcomes

Students will...

- ✦ Develop self-esteem and confidence creating art by recognizing the skills they have been learning.
- ✦ Recognize that artists share a common language, providing a sense of belonging to a larger historical community.
- ✦ Understand how works of art are translated into secondary images.

## SEL Standards

- ✦ Self-awareness
- ✦ Self-management
- ✦ Social awareness

## Questions

- ✦ What stands out to you the most about this image?
- ✦ The lines and colored shapes in this picture are sharp and clearly defined. Do the colors and lines give you an impression of who the subject of the picture, Jacqueline, is?
- ✦ Based on your own experience creating drawings, in what ways are the lines and shapes in this artwork similar to those in your drawings? How are they different?

## Key Information

- ✦ This is a portrait of Picasso’s girlfriend Jacqueline.
- ✦ This artwork is a type of print called linoleum cut. It is made by putting colored inks on a carved surface and transferring the image to paper.
- ✦ Picasso looked at art in museums in Paris for creative ideas. Picasso especially loved looking at African masks.

## Materials

- ✦ Self-portrait with wire, created in Lesson 2
- ✦ Sturdy 18 x 24-inch paper, such as mixed-media paper (two sheets per student)
- ✦ Water-soluble graphite crayons
- ✦ Color materials, such as water-soluble pastels, ink, crayons, or paint
- ✦ Paintbrushes
- ✦ Water in bowls or cups (for wetting/rinsing brushes)

## Activity:

### Mixed-Media Textual Rubbing

- ✦ Instruct students to tape their wire self-portraits down onto one sheet of paper with masking tape. Encourage students to use the tape not merely as an adhesive but also as a drawing tool, using it to describe and define parts of their face on the paper. Encourage them to use touch and sight for sensory information about themselves.
- ✦ Show students how to create a rubbing. First, place a second sheet of paper on top of the first sheet of paper. Next, apply graphite crayons to the top of the second sheet of paper, so that the material is applied according to the placement of the wire self-portrait underneath. Encourage students to rub with both dry graphite crayons and graphite crayons dipped in water.
- ✦ Encourage students to develop their transferred-rubbing image, adding details of their choice using additional graphite crayon, paint, or other color drawing materials, and tape to do so.



## Outcomes

Students will...

- ✦ Use diverse materials together in the same work of art.
- ✦ Share their work and describe it to other students.
- ✦ Provide feedback about each other's works.

## SEL Standards

- ✦ Social awareness
- ✦ Relationship skills
- ✦ Self-awareness
- ✦ Self-management

## Questions

- ✦ What stands out to you about this combination of colors and shapes?
- ✦ In what ways does this image seem realistic to you?
- ✦ Describe the setting of this artwork.
- ✦ What kind of mood has the artist, Romare Bearden, created in this work? What colors and textures support this?
- ✦ How do you think the man and the woman feel? What details make you say that?
- ✦ How does it make you feel to make your own artworks? How does it make you feel when you touch and look at them?

## Key Information

- ✦ Romare Bearden studied African masks for inspiration.
- ✦ Bearden lived in Harlem, New York City, and was part of a group of Black artists who made art to express and describe their lives.

- ✦ This artwork is called a collage. Collages can be created by combining multiple materials.

## Materials

- ✦ Wire sculpture taped onto paper (from lesson 5)
- ✦ Water-soluble graphite crayons
- ✦ Acrylic paint, in various colors (alternatively, other paints)
- ✦ Gelatos set (optional)
- ✦ Paintbrushes
- ✦ Water in bowls or cups (for wetting/rinsing brushes)

## Activity:

### Mixed-Media Self Portraits

- ✦ Inform the students that they are building on their skills and past experiences by continuing to develop their artworks. Let them know they will use their wire sculptures as the basis for a collage.
- ✦ Ask students the following question: Reflecting on Romare Bearden's multimedia approach, how will you use color, mark making, and texture to create a mood for your self-portrait?
- ✦ Invite students to apply paint inside and around their wires. They should apply paint over the tape to add another dimension and type of line. Encourage them to paint as if the wire and tape were drawn onto the surface, so that those elements are fully incorporated into the artwork.
- ✦ As students work, invite them to consider how they might add additional colors and



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# Unit 3

## **Grade Level**

6–12

## **Designed for**

Students on the autism spectrum  
and with developmental disabilities

## **Author**

Barbara Woods

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# Unit 3–Lesson 1

How do artists depict powerful figures in their communities?



Sphinx of Hatshepsut. Egypt, Upper Egypt, Thebes; New Kingdom, joint reign of Hatshepsut and Thutmose III, ca. 1479–1458 B.C. Granite and paint, H. 64 <sup>9</sup>/<sub>16</sub> in., L. 135 <sup>1</sup>/<sub>16</sub> in. Rogers Fund, 1931 (31.3.166)



## Outcomes

Students will...

- Enhance their critical thinking and reasoning skills through discussing an artist's work.
- Make connections between a work of art and their own lives.

## SEL Standards

- Self-awareness
- Self-management
- Social awareness

## Questions

- What do you notice about the head and the body of this sculpture?
- How would you describe the object's material?
- In what ways does this figure, Hatshepsut, show us that she is strong?
- Why would Hatshepsut choose to portray herself this way? What does this sculpture tell you about how Hatshepsut wanted to be remembered as a ruler?
- What animal would you choose to represent your best qualities? Why?

## Key Information

- This artwork portrays the female Egyptian pharaoh Hatshepsut as a sphinx, with the body of a lion and a human head. She is wearing a royal *nemes* headcloth and a false beard, which was worn by male and female pharaohs.
- Hatshepsut's lion body is heavily muscled and strong, ready to pounce when threatened or to bring down prey.

- This sculpture was one of six granite sphinxes that stood guard in Hatshepsut's mortuary temple at Deir el-Bahri in Egypt.
- Hatshepsut ruled Egypt for more than two decades and commissioned many sculptures, all depicting her as a strong ruler and a divine authority.

## Materials

- Nonhardening modeling clay in one or more colors (two pieces per student)
- Pencils
- Index cards

## Activity:

### Animal Sculptures

- Let students know that they will be making clay sculptures of animals that represent their best qualities. Give them time to discuss their ideas and formulate plans.
- Demonstrate how to pull off pieces of clay to make shapes. For instance, show students how to roll a ball (which can be used as a body or a head), roll long shapes (which can be used as legs, arms, tails, or hair), and how to pinch out clay into snouts or ears. Model how to attach the pieces of clay together.
- Invite students to talk about their ideas and techniques with each other while they work.
- When students are ready to add details to their sculptures, show them how to use their pencils to create textures on the surface of the clay (which can show feathers or hair) as well as holes (which can show eyes and a mouth).

- In the last part of class, invite students to share how the sculpture they created represents them.
- Ask students to write three sentences about their work, as well as their names, on index cards, which can be exhibited with their sculptures.

### Resources

- Beth Harris and Steven Zucker, “Mortuary Temple and Large Kneeling Statue of Hatshepsut,” Khan Academy, Smarthistory, video, 7:37, Aug. 9, 2015, [smarthistory.org/hatshepsut/](https://smarthistory.org/hatshepsut/)
- Joshua J. Mark, “The Temple of Hatshepsut,” July 18, 2017, [www.worldhistory.org/article/1100/the-temple-of-hatshepsut/](http://www.worldhistory.org/article/1100/the-temple-of-hatshepsut/)
- Edith W. Watts, “The Art of Ancient Egypt: A Resource for Educators,” The Metropolitan Museum of Art, [www.metmuseum.org/learn/educators/curriculum-resources/the-art-of-ancient-egypt](http://www.metmuseum.org/learn/educators/curriculum-resources/the-art-of-ancient-egypt)

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## Unit 3–Lesson 2

How do representations of animals reflect ourselves and our cultures?



Hippopotamus ("William"). Egypt, Middle Egypt, Meir; Middle Kingdom, Dynasty 12, reign of Senwosret I–Senwosret II, ca. 1961–1878 B.C. Faience, H. 4  $\frac{7}{16}$  in., W. 2  $\frac{15}{16}$  in., L. 7  $\frac{7}{16}$  in. Gift of Edward S. Harkness, 1917 (17.9.1)

## Outcomes

Students will...

- Enhance their critical thinking and reasoning skills through discussing an artist’s work.
- Make connections between a work of art and their own lives.

## SEL Standards

- Self-awareness
- Self-management
- Social awareness

## Questions

- How would you describe this sculpture? What do you see that tells us this is a hippopotamus?
- Look closely at the drawings on the sculpture. What do you notice?
- How might this sculpture show us what the animal looks like in real life? How might it be different?
- How might you feel if you saw a hippopotamus running towards you?
- How does knowing that the drawings on the sculpture relate to ideas of rebirth and generation change your understanding of this object?

## Key Information

- This sculpture was molded from faience, a ceramic material made from ground quartz. The sculpture is often called “William” and is one of the most beloved artworks in The Met.
- This hippo’s body is covered with detailed drawings of lotus flowers, which symbolize birth, death, and rebirth, since they open

every morning and close at night. In ancient Egypt, hippos lived in the Nile River, where lotus plants were also found.

- The hippo is one of the most aggressive and dangerous large animals in the world. Hippos have been known to charge people on land and to destroy boats in the water. The ancient Egyptians believed that hippos needed to be controlled in this world as well as in the afterlife.
- This hippo sculpture was one of two found in the tomb chapel of steward Senbi II at Meir in Upper Egypt. Since ancient Egyptians believed that sculptures could magically come to life, three of the hippo sculpture’s legs were intentionally broken when it was buried in the tomb, so it could not harm anyone in the afterlife. The legs were later repaired at the Museum.

## Materials

- Nonhardening modeling clay in multiple colors (two pieces per student)
- Pencils
- Index cards

## Activity:

### Powerful Animals

- Students will be sculpting animals that represent their culture, family, or community. Some students may choose to create a representation of their school’s animal mascot, whereas others may choose to create a sculpture of an animal representing their family or community. Give them time to discuss ideas and formulate plans.

- Distribute one color of clay, giving one piece to each student.
- Remind students how to pull off pieces of clay to make shapes, revisiting the techniques from the previous lesson.
- Invite students to talk about their ideas and techniques with each other while they work.
- When students are ready to add details to their sculptures, remind them how to use their pencils to create textures on the surface of the clay (which can show feathers or hair) as well as holes (which can show eyes and a mouth).
- After students have created bodies of their animals out of one color of clay, distribute an additional color of clay, so the students can add contrasting details such as eyes, patterns, leaves, flowers, hair, or spots.
- In the last part of class, invite students to share how the sculptures they created represent their family, community, or school.
- Ask them to write three sentences about their work, as well as their names, on index cards, which can be exhibited with their sculptures.
- “William the Hippo: Celebrating 100 Years at The Met,” About The Met: Collection Areas, Egyptian Art, The Metropolitan Museum of Art, [www.metmuseum.org/about-the-met/collection-areas/egyptian-art/william-100](http://www.metmuseum.org/about-the-met/collection-areas/egyptian-art/william-100)

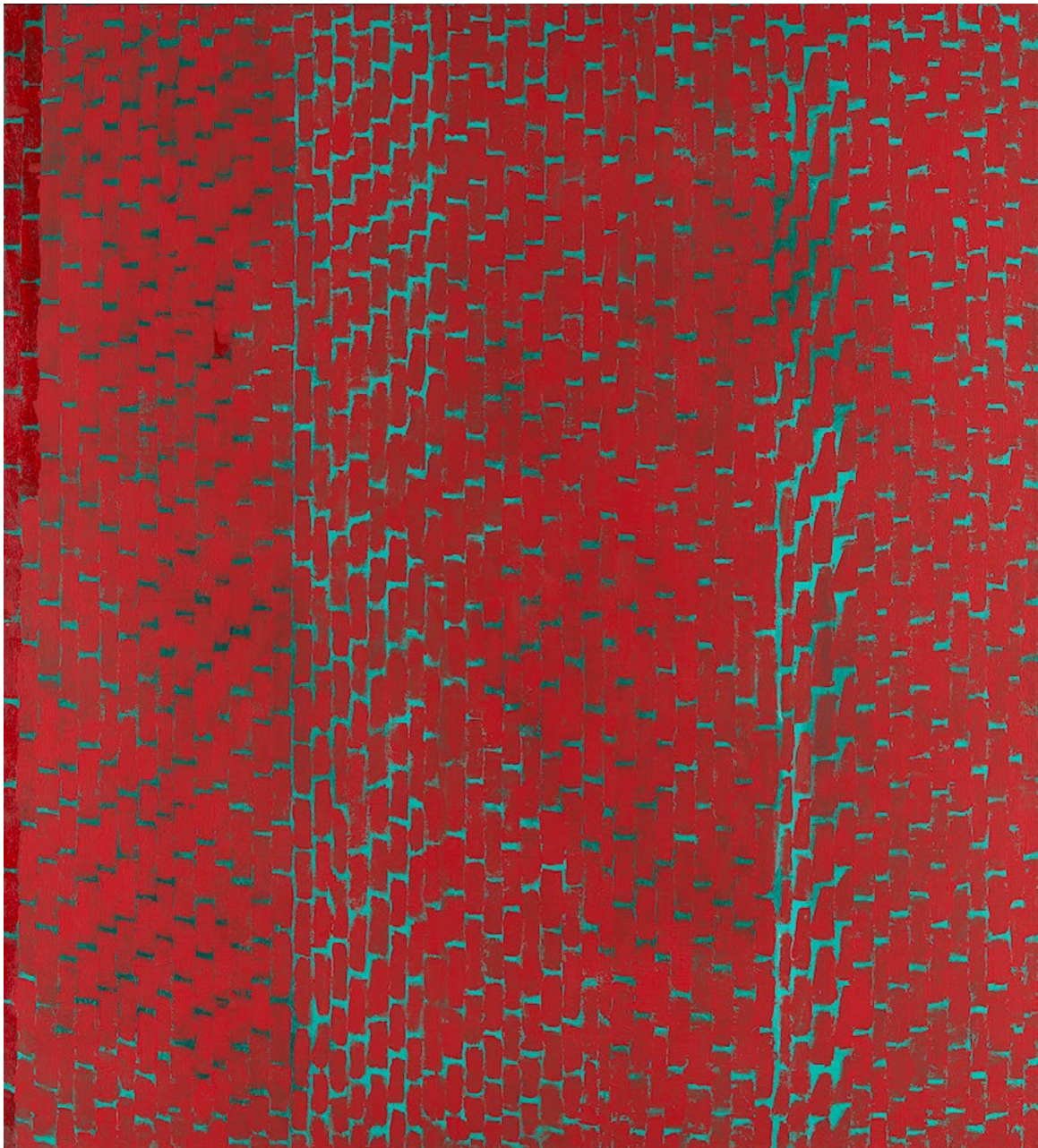
### Resources Cited

- Isabel Stünkel, “Hippopotami in Ancient Egypt,” Heilbrunn Timeline of Art History, The Metropolitan Museum of Art, Nov. 2017, [www.metmuseum.org/toah/hd/hipi/hd\\_hipi.htm](http://www.metmuseum.org/toah/hd/hipi/hd_hipi.htm)
- Edith W. Watts, “The Art of Ancient Egypt: A Resource for Educators,” The Metropolitan Museum of Art, [www.metmuseum.org/learn/educators/curriculum-resources/the-art-of-ancient-egypt](http://www.metmuseum.org/learn/educators/curriculum-resources/the-art-of-ancient-egypt)

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## Unit 3–Lesson 3

How do colors and patterns shape our perception of meaningful places?



Alma Thomas (American, 1891–1978). *Red Roses Sonata*. 1972. Acrylic on canvas, 60 x 54 in. Gift of Longview Foundation Inc., in memory of Audrey Stern Hess, 1976 (1976.94)

## Outcomes

Students will...

- Enhance their critical thinking and reasoning skills through discussing an artist’s work.
- Make connections between a work of art and their own lives.

## SEL Standards

- Self-awareness
- Self-management
- Social awareness

## Questions

- What colors do you see?
- Where in this artwork did the artist create patterns? What do the patterns look like?
- Move your hand as if you are painting the shapes; how would you describe how your hand is moving?
- Imagine you are lying in the middle of a rose garden. What would you smell? What would you hear? What would you feel? What would you see?
- Artists sometimes use color to create a sense of place. How does this work capture the feeling of being in a rose garden?

## Key Information

- Alma Thomas was born in Columbus, Georgia, in 1891. Her family lived on Rose Hill in a Victorian house surrounded by beautiful flower gardens. Thomas wrote about her memories of “roses blooming in the gardens year-round” near her home. Her family later moved to Washington, D.C., where Thomas attended high school and college, then

taught at Shaw Junior High School for thirty-five years, while continuing to paint.

- Thomas created colorful, mosaic-like abstract paintings inspired by nature. She was inspired by patterns of light shining through leaves or by “watching the leaves and flowers tossing in the wind as though they were singing and dancing.”
- Thomas said “Man’s highest aspirations come from nature. A world without color would seem dead. Color is life. Light is the mother of color. Light reveals to us the spirit and living soul of the world through colors.”
- Although Thomas faced many obstacles as a Black female artist, she achieved much success during her lifetime with exhibitions of her work in many galleries and museums, including the Whitney Museum of American Art, the Corcoran Gallery of Art, and The Metropolitan Museum of Art.

## Materials

- 12 x 18-inch construction paper (recommended color: blue; one sheet per student)
- 20 x 30-inch tissue paper (recommended colors: scarlet and turquoise; two sheets of each color per student)
- Clear glue sticks
- Pencils
- Index cards
- Rose oil
- Scent strips (sold for aromatherapy and fragrance), dipped in rose oil

**Activity:****Scent-Inspired Collage**

- Ask students about their favorite garden, park, or green space. Once they have come up with an answer, ask them the following questions: What does it smell like? What does it feel like to be in that space? What do you see there?
- Distribute the scent strips that have been dipped in the rose oil. Ask the students what the scent reminds them of. Is this memory similar to or different from the green space they were just imagining? After a short discussion, let students know they will create a collage that looks like the scent, or like the words they used to describe being in nature.
- Distribute all other materials, except glue sticks.
- Students will create an abstract garden using colorful paper. Demonstrate how to rip tissue paper by turning it back and forth between your hands, then pulling and ripping paper into shapes. Invite students to place the shapes on the construction paper, overlapping the colors to create an abstract garden.
- Once students have finished composing their gardens, distribute the glue sticks and demonstrate how to turn over each piece of tissue paper to cover it with glue. Ask them to continue to glue each shape down until each shape is adhered to the background.
- Leave enough time for students to work and talk about their ideas with each other; then ask them to share their paper gardens with the class.

- In the last part of class, invite students to share something about the place they showed in their collage. Ask students to write three sentences about their work, as well as their names, on index cards, which can be exhibited with their collages. The collages can be exhibited together to create a large work of art on the wall.

**Resources**

- “Alma Thomas,” Smithsonian American Art Museum, [americanart.si.edu/artist/alma-thomas-4778](http://americanart.si.edu/artist/alma-thomas-4778)
- “Alma Thomas: Your New Favorite Artist,” National Gallery of Art, video, 6:37, [www.nga.gov/audio-video/video/ynfa-alma-thomas.html](http://www.nga.gov/audio-video/video/ynfa-alma-thomas.html)
- “Alma W. Thomas: Everything Is Beautiful” (exhibition introduction and overview), The Phillips Collection, [www.phillipscollection.org/alma-w-thomas-everything-beautiful](http://www.phillipscollection.org/alma-w-thomas-everything-beautiful)



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## Unit 3–Lesson 4

How do the materials used  
in a work of art connect the artist  
to their community?



El Anatsui (Ghanaian, b. 1944). *Between Earth and Heaven*. 2006. Aluminum and copper wire, H. 86¾ in., W. 10 ft. 8 in., D. 8 in. Purchase, Fred M. and Rita Richman, Noah-Sadie K. Wachtel Foundation Inc., David and Holly Ross, Doreen and Gilbert Bassin Family Foundation and William B. Goldstein Gifts, 2007 (2007.96)

## Outcomes

Students will...

- Enhance their critical thinking and reasoning skills through discussing an artist’s work.
- Make connections between a work of art and their own lives.

## SEL Standards

- Self-awareness
- Self-management
- Social awareness

## Questions

- What colors do you see?
- How can you describe the materials?
- Can you identify and describe areas of the artwork where different materials come together?
- How would you make an artwork that reflects your family and community?
- What symbols would you use to represent your family?

## Key Information

- El Anatsui is a renowned artist living and working in the country of Nigeria, in Africa. He often uses recycled materials, such as flattened bottle caps, wires, and gold bottle labels, in his work.
- Anatsui uses recycled materials to build connections among people. He notes: “One thing I have grown into is working with things that have been used before, things which link people together. I know that when you touch something, you leave a charge, and anybody touching the same thing is connected with you in a way.”<sup>1</sup>

- Anatsui often works with a community of local artists to help him transform bits of metal into undulating hanging sculptures; frequently, those sculptures span entire walls.
- His recent work is inspired by Kente cloth textiles created by Akan and Ewe weavers, often worn by community leaders in Ghana.
- Anatsui explains the title *Between Earth and Heaven* in this way: “We live in many dimensions of the world, the physical world, solid earth, a place of skin and bone, and then the cyber world which is intangible. I think most times we are caught between the two and are left in some abeyance... [between] the physical and the material.”<sup>2</sup>
- Anatsui has spoken about the connection between his recycled materials and the history of Africa, noting that alcohol was one of the items used in the transatlantic slave trade.

## Materials

- Scissors or adaptive scissors
- Pencils
- Hole punches
- Scrap paper
- Pack of 100 Hygloss bookmark papers in assorted colors (one pack per classroom)
- Pliable wires, such as Twisteez (two wires per student)
- Metallic gold origami paper (two sheets per student)
- Index cards

**Activity:****Family Symbols Installation Art**

- Ask students to sketch some symbols for their families on scrap paper. Prompt them to consider: How many people are in your family? How would you describe them? How would you draw symbols representing your family? You might consider their favorite flowers, colors, animals, or create hearts or other shapes.
- Prompt students to cut shapes representing their family out of gold origami paper and glue the shapes on their bookmark papers. Students can then use the hole punches to create holes in both ends of the bookmark papers. Each student will use and connect several bookmark papers.
- Show students how to cut wires into three-inch pieces and thread the wires through the holes at the top and bottom of the bookmark papers, twisting the ends to make loops. This allows them to connect papers together into a flat hanging sculpture. They should also make loops of wire at the top of the connected strip so they can hang the sculptures.
- Invite students to talk about their ideas and techniques with each other while they work.
- When they have finished creating their sculptures, invite them to share their work with the class. Ask students to write three sentences about their work, as well as their names, on index cards, which can be exhibited with their sculptures. The individual sculptures can be connected to make one large wall hanging to exhibit in the school.

**Notes**

1. El Anatsui, speaking in Susan Vogel, “Trailer: Fold Crumple Crush: The Art of El Anatsui,” Vimeo, video, 2:33, Nov. 15, 2010, [vimeo.com/16874224](https://vimeo.com/16874224)
2. El Anatsui, in audio link “Listen to Experts Illuminate This Artwork’s Story,” El Anatsui, *Between Earth and Heaven*, The Met Collection, audio file, 11:48, [www.metmuseum.org/art/collection/search/319872](http://www.metmuseum.org/art/collection/search/319872)

**Resources**

- “Artist El Anatsui Installing *Between Earth and Heaven*,” The Metropolitan Museum of Art, video, 6:58, posted Sept. 9, 2011, [www.metmuseum.org/metmedia/video/collections/aaoa/installing-between-earth-and-heaven](http://www.metmuseum.org/metmedia/video/collections/aaoa/installing-between-earth-and-heaven)
- Courtnay Micots, “Kente Cloth (Asante and Ewe Peoples,” Arts and Humanities, Khan Academy, [www.khanacademy.org/humanities/art-africa/west-africa/ghana/a/kente-cloth](http://www.khanacademy.org/humanities/art-africa/west-africa/ghana/a/kente-cloth)
- Susan Vogel, “Trailer: *Fold Crumple Crush: The Art of El Anatsui*,” Vimeo, video, 2:33, Nov. 15, 2010, [vimeo.com/16874224](https://vimeo.com/16874224)

# Unit 3–Lesson 5

How does a setting in nature depict a unique community?



*Birds and Flowers of the Four Seasons*. Japan, Momoyama period (1573–1615), late 16th century. Pair of six-panel folding screens, ink, color, gold, and gold leaf on paper, image, 63 ¼ in. × 11 ft. 10 in.; overall, 69 ¾ in. × 12 ft. 4 ½ in. Purchase, Mrs. Jackson Burke and Mary Livingston Griggs and Mary Griggs Burke Foundation Gifts, 1987 (1987.342.1, .2)

## Outcomes

Students will...

- Enhance their critical thinking and reasoning skills through discussing an artist's work.
- Make connections between a work of art and their own lives.

## SEL Standards

- Self-awareness
- Self-management
- Social awareness

## Questions

- What colors do you see?
- What do you think might be some of the materials the artist used? What do you think it would feel like to touch the artwork?
- What seasons do you see?
- How are the seasons of the year represented in this painting?
- What would it feel like to be inside this scene in autumn, winter, spring, and summer? What would you smell?
- If you were going to create an artwork that would show time passing and the seasons, what would you include?

## Key Information

- These folding screens represent time passing through the year from autumn to summer, starting from the right of the top screen. There are pink and white flowers and migrating birds in autumn, mounds of snow on branches and on the ground in winter, colorful flowers and birds in spring, and crane families and flowers in summer.

- Beautiful painted folding screens were used to decorate indoor spaces in palaces and castles in Japan. The artists applied thin sheets of gold, called gold leaf, to the background of the paintings to bring more reflected light into the room.
- This style of painting was created by artist Kano Motonobu (1476–1559), founder of the Kano school. His grandson, Kano Eitoku (1543–1590), created works that have bold colors, like this one does.
- These screens were painted during a time when Zen Buddhism was the most popular religion in Japan, influencing painting, sculpture, poetry, drama, and cultural ceremonies.

## Materials

- 18 x 25-inch mixed-media paper
- Pencils
- Watercolor pencils, class pack
- Watercolor sets, class pack
- Water in bowls or cups (for wetting/rinsing brushes)
- An essential oil or items with a scent evoking a season (lemon for summer, flowers for spring, apple for fall etc.)
- Scent strips if using essential oil (sold for aromatherapy and fragrance)
- Index cards

## Activity:

### Scent-Inspired Watercolor Painting

- Ask students to imagine stepping inside the summer scene in this artwork. Pose the following questions: What would you smell? What would you feel? What would you hear?

- Distribute the scent strips or other items for students to smell. Ask them to describe what the scent reminds them of.
  - Ask your students to describe a place they like to go in the summer: what do they see, smell, feel, and hear there?
  - Ask your students to draw a scene from their favorite place with pencils on mixed-media paper. Demonstrate how to create a sense of space by overlapping shapes and using perspective.
  - Ask your students to go over their pencil drawings with watercolor pencils, adding colorful textures to the leaves, grass, or ground. Next, they can add water to the pencils to make shades of light and shadow.
  - As a final step, invite students to add more details and washes of color to their scenes by applying watercolor paints with their brushes.
  - Invite students to share their paintings with the group. Ask your students to write three sentences about their work on index cards, which can be exhibited with their paintings.
- “Japan, 1400–1600,” Heilbrunn Timeline of Art History, The Metropolitan Museum of Art, [www.metmuseum.org/toah/ht/08/eaj.html](http://www.metmuseum.org/toah/ht/08/eaj.html)

### Resources

- “A Brief History of the Arts of Japan: The Kamakura to Azuchi-Momoyama Periods,” Arts and Humanities, Khan Academy, [www.khanacademy.org/humanities/art-asia/art-japan/japanese-art/a/a-brief-history-of-the-arts-of-japan-the-kamakura-to-azuchi-momoyama-periods](http://www.khanacademy.org/humanities/art-asia/art-japan/japanese-art/a/a-brief-history-of-the-arts-of-japan-the-kamakura-to-azuchi-momoyama-periods)
- Department of Asian Art, “The Kano School of Painting,” Heilbrunn Timeline of Art History, The Metropolitan Museum of Art, [www.metmuseum.org/toah/hd/kano/hd\\_kano.htm](http://www.metmuseum.org/toah/hd/kano/hd_kano.htm)

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# Unit 3–Lesson 6

## How does an urban setting depict a unique community?



Romare Bearden (American, 1911–1988). *The Block*. 1971. Cut and pasted printed, colored, and metallic papers, photostats, graphite, ink marker, gouache, watercolor, and ink on Masonite, 48 in. x 18 ft. Gift of Mr. and Mrs. Samuel Shore, 1978 (1978.611-.6)

## Outcomes

Students will...

- Enhance their critical thinking and reasoning skills through discussing an artist’s work.
- Make connections between a work of art and their own lives.

## SEL Standards

- Self-awareness
- Self-management
- Social awareness

## Questions

- What colors do you see?
- What do you notice about the materials?
- In what kind of place (city, country, etc.) might you find this block? How do you know?
- What is happening on this block?
- What would it feel like to be inside this scene? What would you hear?
- If you were going to create an image of your school and neighborhood, what would you include?

## Key Information

- Romare Bearden was born in Charlotte, North Carolina, in 1911. In 1914, his family moved to West 131st Street in Harlem, a New York City neighborhood filled with artists, poets, writers, and musicians.
- In 1940, Bearden moved into a studio at 306 West 125th Street in Harlem, where artist Jacob Lawrence and novelist Claude McKay also worked. Bearden was a member of a number of community arts organizations

and was one of the founders of the Black Academy of Arts and Letters. He was a very successful artist with many solo exhibitions of his work, including at the Museum of Modern Art.

- This artwork depicts life on the streets of Harlem, including people in churches, barbershops, and stores. Bearden used markers, paints, and collage (cut and glued papers) to create this work.
- Bearden was inspired by music: he listened to blues and jazz while working in his studio. His first installation of *The Block* at The Metropolitan Museum of Art included tape recordings of street sounds.
- Bearden said he wanted to paint “the life of my people as I know it.”

## Materials

- Watercolor pencils in assorted colors, class pack
- Scissors or adaptive scissors
- Glue sticks
- Pencils
- Index cards
- Watercolor sets, class pack
- 12 x 18-inch construction paper in assorted colors, class pack
- 12 x 18-inch construction paper in blue (one sheet per student)
- Decorative patterned paper, class pack
- Water in bowls or cups (for wetting/rinsing brushes)



**Activity:****Neighborhood Collages**

- Distribute all materials except the patterned papers. Ask students to consider what colors and shapes they see in their neighborhoods and schools.
- Ask students to sketch out people, animals, schools, stores, and other buildings on background paper with pencil. Then they can use watercolor pencils to add color to their drawings.
- Next, distribute the patterned papers. Invite students to cut shapes from the patterned papers to create windows, window boxes, plants, trees, and streetlights, then use glue sticks to adhere these shapes onto the background paper.
- Invite students to add more details and washes of color to their scenes using watercolor paints and brushes.
- When they have finished creating their collages, invite them to share something about their neighborhood with the group. Ask students to write three sentences about their work, as well as their names, on index cards, which can be exhibited with their collages. The collages can be exhibited together to create a large work of art on the wall.

**Resources**

- Stella Paul, “Modern Storytellers: Romare Bearden, Jacob Lawrence, Faith Ringgold,” Heilbrunn Timeline of Art History, The Metropolitan Museum of Art, Oct. 2004, [www.metmuseum.org/toah/hd/most/hd\\_most.htm](http://www.metmuseum.org/toah/hd/most/hd_most.htm)

- “Romare Bearden,” Smithsonian American Art Museum, [americanart.si.edu/artist/romare-bearden-296](http://americanart.si.edu/artist/romare-bearden-296)
- Romare Bearden, *The Human Condition*, ACA Galleries, New York, 1991
- “Romare Bearden’s Artwork,” Romare Bearden Foundation, [beardenfoundation.org/art/](http://beardenfoundation.org/art/)

Unit  
4

**Grade Level**

6–12

**Designed for**

Students on the autism spectrum  
and with emotional disabilities

**Author**

Lauren Ebin



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# Unit 4–Lesson 1

## How does color express mood and emotion in self-portraits?



Vincent van Gogh (Dutch, 1853–1890). *Self-Portrait with a Straw Hat* (obverse: *The Potato Peeler*). 1887. Oil on canvas, 16 x 12½ in. Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967 (67.187.70a)

## Outcomes

Students will...

- ⊕ Develop evidence-based reasoning skills by interpreting works of art.
- ⊕ Develop self-awareness by identifying and expressing their own feelings and emotions.
- ⊕ Develop communication skills by using art to share something about themselves with others.

## SEL Standards

- ⊕ Self-awareness
- ⊕ Social awareness

## Questions

- ⊕ What do you notice about the figure in this artwork?
- ⊕ What is a self-portrait?
- ⊕ Describe how the figure is painted, paying close attention to the artist's brushstrokes and to the colors used. What stands out to you?
- ⊕ Let's focus on the figure's face and body language. What emotion(s) do you think his expression might communicate?
- ⊕ What do you see that makes you say that? How do the colors and brushstrokes give you a hint?
- ⊕ Think about how you are feeling today. If you could describe your mood as a color, what color would it be and why?

## Key Information

- ⊕ This was one of many self-portraits Vincent Van Gogh created over the ten-year course of his career as an artist and one of twenty he painted during a two-year stay in Paris.

- ⊕ When creating this painting, Van Gogh was experimenting with color and brushstrokes, inspired by the work of Impressionist painters such as Claude Monet, whose work he had seen in Paris.
- ⊕ Largely self-taught, Van Gogh was working to improve his figure painting skills but lacked the funds to hire a model. Instead, he purchased a mirror and painted himself.
- ⊕ During his later years, Van Gogh experienced mental and emotional turmoil, and through his artistic choices he showed a range of emotions.

## Materials

- ⊕ Oil pastels (at least six per student: two warm colors, two cool colors, black, white)
- ⊕ 9 x 12-inch or larger preprimed painting panels or heavy drawing paper
- ⊕ Paper towels
- ⊕ Mirror

## Activity:

### Colorful Self-Portraits

- ⊕ Ask students to share which color(s) they associate with different emotions—such as happiness, sadness, anger, or joy—and why. Next, inquire about how they are feeling today and what color(s) would best express that mood.
- ⊕ Invite students to use the mirror to draw their self-portrait using the colors they have determined best suit their mood.
- ⊕ As they work, invite students to experiment with the materials: what happens when they layer colors? What about when they blend colors? What about when they use the white

pastels to blend or lighten colors? Share with students that the towels may be used to clean the tips of the pastels after blending colors.

- ⊕ In the last part of class, invite students to share their artwork with the group, discussing their color choices, as well as any discoveries made while using the materials.

### Resources

- ⊕ Department of European Paintings, “Vincent Van Gogh (1853–1890),” Heilbrunn Timeline of Art History, The Metropolitan Museum of Art, last revised Mar. 2010, [www.metmuseum.org/toah/hd/gogh/hd\\_gogh.htm](http://www.metmuseum.org/toah/hd/gogh/hd_gogh.htm)
- ⊕ “Five Things You Need to Know about Van Gogh’s Self-Portraits,” Van Gogh Museum, [www.vangoghmuseum.nl/en/art-and-stories/stories/5-things-you-need-to-know-about-van-goghs-self-portraits](http://www.vangoghmuseum.nl/en/art-and-stories/stories/5-things-you-need-to-know-about-van-goghs-self-portraits)
- ⊕ “Self-Portrait: Vincent Van Gogh,” National Gallery of Art, [www.nga.gov/collection/highlights/van-gogh-self-portrait.html](http://www.nga.gov/collection/highlights/van-gogh-self-portrait.html)

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## Unit 4–Lesson 2

What do portraits communicate about the individuals depicted?



El Greco (Domenikos Theotokopoulos) (Greek, 1541–1614). *Cardinal Fernando Niño de Guevara* (1541–1609). Ca. 1600. Oil on canvas, 67 ¼ x 42 ½ in. H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.5)

## Outcomes

Students will...

- ⊕ Develop empathy by making inferences about the subject’s emotions.
- ⊕ Develop evidence-based reasoning skills by interpreting works of art.
- ⊕ Identify observation-based strategies that may be used to foster better awareness of their friends and family.

## SEL Standards

- ⊕ Self-awareness
- ⊕ Social awareness

## Questions

- ⊕ Describe how the figure is painted, paying close attention to the colors used. What stands out to you?
- ⊕ Let’s focus on the figure’s face and body language. What emotion(s) do you think his expression might communicate? How do the colors used in the painting impact how you understand the figure’s emotions?
- ⊕ What are some of the ways we can tell how our friends, family, and others around us are feeling?
- ⊕ How might our friends and family communicate their emotions to us without using words?

## Key Information

- ⊕ El Greco (Spanish for “the Greek”) was a Greek painter who lived and worked in Spain during the latter part of his life and career.
- ⊕ In his paintings, El Greco used expressive, elongated, twisting forms as well as vivid colors.

- ⊕ El Greco recorded his sitters’ features in a naturalistic way but also conveyed a sense of their characters via body language, expression, setting, and color.
- ⊕ This painting shows Cardinal Fernando Niño de Guevara, who in 1599 became Inquisitor General of Spain. In that role, he would have made life or death decisions impacting subjects living under Spanish rule.

## Materials

- ⊕ Tempera paint
- ⊕ Paintbrushes
- ⊕ Water in bowls or cups (for wetting/rinsing brushes)
- ⊕ 9 x 12-inch or larger preprimed painting panels
- ⊕ Paper towels (two sheets per student) for blotting brushes

## Activity:

### Mood and Color Painting

- ⊕ Ask students to share what body language they associate with different emotions, such as happiness, sadness, anger, or joy. Invite them to demonstrate with their own bodies.
- ⊕ Ask students to share what color(s) they associate with different emotions and why.
- ⊕ Ask students to think about someone they know and what mood they most associate with that person. Then ask them to think about what color(s) and body language would best express that.
- ⊕ Demonstrate loading the brush with paint and making marks on the canvas.

- ⊕ Invite students to paint a portrait of the person they’ve been thinking of, using the colors and body language that best describe that person.
- ⊕ As they work, invite students to experiment with the materials: what happens when they layer colors? What about when they blend colors? What about when they change the amount of water on their brush?
- ⊕ In the last part of class, invite students to share their artwork with the group, discussing their color and body language choices, as well as any discoveries made while using the materials.

### Resources

- ⊕ Keith Christiansen, “El Greco 1541–1614),” Heilbrunn Timeline of Art History, The Metropolitan Museum of Art, Oct. 2004, [www.metmuseum.org/toah/hd/grec/hd\\_grec.htm](http://www.metmuseum.org/toah/hd/grec/hd_grec.htm)
- ⊕ “El Greco (1541–April 7, 1614),” El Greco Foundation, from Wikipedia, [www.el-greco-foundation.org/](http://www.el-greco-foundation.org/)



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## Unit 4–Lesson 3

How does art support community identity? Who am I in the context of my community?



Juan Gris (Spanish, 1887–1927). *The Musician's Table*. 1914. Conté crayon, wax crayon, gouache, cut-and-pasted printed wallpaper, blue and white laid papers, transparentized paper, newspaper, and brown wrapping paper, selectively varnished on canvas, 31½ x 23¾ in. Leonard A. Lauder Cubist Collection, Purchase, Leonard A. Lauder Gift, in celebration of the Museum's 150th Anniversary, 2018 (2018.216)

## Outcomes

Students will...

- ⊕ Develop evidence-based reasoning skills by interpreting works of art.
- ⊕ Develop self-awareness by identifying and expressing their own feelings and emotions.
- ⊕ Develop communication skills by using art to share something about themselves with others.
- ⊕ Develop a sense of community by participating in a group art project.

## SEL Standards

- ⊕ Self-awareness
- ⊕ Relationship skills

## Questions

- ⊕ Look closely at this artwork. What do you see? Describe any elements that you recognize.
- ⊕ What do you notice about the materials?
- ⊕ The artist included elements that have symbolic meanings and messages. Based on what you see in the artwork, what might some of those meanings and messages be?
- ⊕ Think about how you are feeling today. If you could communicate a message to others through a work of art, what would that message be?

## Key Information

- ⊕ This artwork was made with the technique of *papier collé* (pasted paper), or collage.
- ⊕ When this artwork was created in 1914, it was unusual to create images through collage rather than by painting. Consequently, this artwork represents a break with tradition.

- ⊕ Gris communicates messages via the elements he's included. In this work, the newspaper, which may reference conflict, is placed next to the violin and page of sheet music, which may be associated with harmony.

## Materials

- ⊕ Mod Podge
- ⊕ Cups for Mod Podge
- ⊕ Paintbrushes for applying Mod Podge
- ⊕ Construction paper (five sheets per student in various colors)
- ⊕ Patterned paper (five to ten sheets per student in various colors and patterns)
- ⊕ Tissue paper (three to five sheets per student in various colors)
- ⊕ 16 x 20 x 3/16-inch foam core boards
- ⊕ Other collage materials (optional)
- ⊕ Scissors or adaptive scissors
- ⊕ Paper towels

## Activity:

### Expressive Collage

- ⊕ The art activity will focus on collage and how it can be used to express a personality, a mood, or a feeling via texture, color, and the arrangement of the elements on the support.
- ⊕ Demonstrate modifying the materials by crumpling, tearing, folding, etc., before attaching them to the foam-core support.
- ⊕ Encourage students to consider how they might express different kinds of energy or emotion in their collage, including via manipulation (crumpling, folding, cutting, tearing) of the collage materials.

- ⊕ Invite students to create a collage that expresses something about themselves and how they are feeling, using color and modifying the materials as demonstrated to convey this.
- ⊕ At the end of class, hang or group the collages together to form a community display.
- ⊕ In the last part of class, invite students to share their experience making their individual artworks and how they feel following its inclusion in the community artwork. Does the meaning of their artwork change or remain the same when it is in a new context?

### Resources

- ⊕ “Cubism,” MoMA, [www.moma.org/collection/terms/cubism](http://www.moma.org/collection/terms/cubism)
- ⊕ Sabine Rewald, “Cubism,” Heilbrunn Timeline of Art History, The Metropolitan Museum of Art, Oct. 2004, [www.metmuseum.org/toah/hd/cube/hd\\_cube.htm](http://www.metmuseum.org/toah/hd/cube/hd_cube.htm)

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## Unit 4–Lesson 4

How can masks transform their wearer and express their identity?  
(Part 1)



Mask. Inscribed by Myōchin Muneakira (Japanese, Edo period, 1673–1745), dated 1745. Iron, lacquer, and silk, H. 9 7/16 in., W. 7 1/8 in., D. 9 in. Rogers Fund, 1919 (19.115.2)

## Outcomes

Students will...

- ⊕ Develop evidence-based reasoning skills by interpreting works of art.
- ⊕ Develop self-awareness by identifying and expressing their own feelings and emotions.
- ⊕ Develop communication skills by using art to share something about themselves with others.

## SEL Standards

- ⊕ Self-awareness
- ⊕ Self-management
- ⊕ Social awareness

## Questions

- ⊕ What do you notice about this mask?
- ⊕ Describe the facial expression. What stands out to you?
- ⊕ What emotion(s) do you think this expression might communicate? What do you see that makes you say that?
- ⊕ Think about how you are feeling today. If you could make a mask that expresses your mood, what would it look like? What materials might you use?

## Key Information

- ⊕ This mask was used as armored face protection for a samurai warrior. It was intended to intimidate the warrior's adversaries.
- ⊕ When this was created in the eighteenth century, it was a time of peace. As a result, masks such as this could be considered more decorative and less purely protective.

- ⊕ This mask represents *Jikokuten*, guardian of the East, one of the Four Buddhist Kings of Heaven.
- ⊕ Similar masks, along with samurai helmets, served as inspiration for Darth Vader's costume in the Star Wars movies.

## Materials

- ⊕ Wheat paste, mixed according to package directions to create papier-mâché slurry (approx. one cup per student)
- ⊕ Newsprint (12 x 18 inches), torn into strips about one inch wide
- ⊕ Balloons, 12-inch diameter (one per student, inflated and knotted)
- ⊕ Masking tape
- ⊕ Food-service pint containers for wheat paste mix (one per student)
- ⊕ Food-service pint containers to support balloons (one per student)
- ⊕ Small bucket for mixing wheat paste (for teacher)
- ⊕ Whisk for mixing wheat paste (for teacher)
- ⊕ Paper towels

## Activity:

### Mask Making (Part 1)

- ⊕ Let students know that they will create masks that express something about themselves. Today they will make the basic structure of the mask, and later they will add embellishments and color.
- ⊕ In the support containers, securely tape the balloons upright with the knotted end inside.



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# Unit 4–Lesson 5

## How can masks transform their wearer and express their identity? (Part 2)



Mask. Yup'ik, Native American, ca. 1900. Wood, pigment, vegetal fiber, iron nails, and feathers, H. 34 ½ in., W. 22 in., D. 9 ½ in.  
The Charles and Valerie Diker Collection of Native American Art,  
Gift of Valerie-Charles Diker Fund, 2017 (2017.718.3)

## Outcomes

Students will...

- ⊕ Develop evidence-based reasoning skills by interpreting works of art.
- ⊕ Develop self-awareness by considering how to communicate about themselves via art.

## SEL Standards

- ⊕ Self-awareness
- ⊕ Self-management
- ⊕ Relationship skills

## Questions

- ⊕ Look closely at this mask. Describe the decorative elements in this object. What stands out to you about them?
- ⊕ What are some reasons an artist might include decorative elements in a mask?
- ⊕ Think about something that is important to you. If you could make a mask that communicates that to others, what would it look like?

## Key Information

- ⊕ This wooden mask is in the form of a hunter's kayak.
- ⊕ Imagery includes the face of a seal spirit at center and another spirit above.
- ⊕ The fish and flippers symbolize supernatural prey that slip from the thumbless hands of the spirits and enter the human world to be hunted.
- ⊕ Each element of the mask has meaning and conveys a message to viewers.

## Materials

- ⊕ Papier-mâché mask form created in previous session, balloon removed
- ⊕ Wheat paste, mixed according to package directions to create papier-mâché slurry (approx. one cup per student)
- ⊕ 12 x 18-inch newsprint, torn into strips about one inch wide
- ⊕ Egg cartons, cut into segments (e.g., individual cups, paired cups, strips, etc.) to serve as facial features and embellishments
- ⊕ Scissors or adaptive scissors
- ⊕ Masking tape
- ⊕ Food-service pint containers for wheat paste mix (one per student)
- ⊕ Small bucket for mixing wheat paste (for teacher)
- ⊕ Whisk for mixing wheat paste (for teacher)
- ⊕ Paper towels

## Activity:

### Mask Making (Part 2)

- ⊕ Ask students to think about how they might wish to decorate a mask that would tell the world something about themselves.
- ⊕ Demonstrate how to tape egg carton segments to the papier-mâché mask form to create features and other adornments.
- ⊕ Remind students how to dip a strip of newsprint into the wheat paste slurry, then “squeegee” excess paste back into container using their thumb and forefinger.
- ⊕ Demonstrate how to cover added adornments/tape with papier-mâché, anchoring them to the mask form.





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## Unit 4–Lesson 6

How can masks transform their wearer and express their identity?  
(Part 3)



Funerary Mask. Peru, North Coast, Lambayeque (Sicán), 10th–12th century. Gold, silver-copper overlays, and cinnabar, H. 11½ in., W. 19½ in., D. 4 in. Gift and Bequest of Alice K. Bache, 1974, 1977 (1974.271.35)

## Outcomes

Students will...

- ⊕ Develop evidence-based reasoning skills by interpreting works of art.
- ⊕ Develop self-awareness by identifying and expressing their own feelings and emotions.
- ⊕ Develop communication skills by using art to share something about themselves with others.

## SEL Standards

- ⊕ Self-awareness
- ⊕ Relationship skills

## Questions

- ⊕ What do you notice about this mask?
- ⊕ Describe how the artwork is decorated, considering colors, shapes, textures, and dimensionality. What stands out to you?
- ⊕ What feelings does this mask communicate to you? What do you see that makes you say that?
- ⊕ Think about how you could communicate a message about yourself using a mask. What message would you want to send to the people around you? How might you use color to do that?

## Key Information

- ⊕ This is a funerary mask from the tomb of a ruler on Peru's north coast.
- ⊕ This is made of a hammered sheet of gold alloy decorated with silvered (now green) additions and red paint to emulate face paint possibly worn by high-status individuals.
- ⊕ This mask is adorned with circular ear ornaments and a U-shaped nose ornament

similar to those worn by key religious and secular figures at the time.

- ⊕ The materials used in creating masks were gendered: gold was associated with masculine elements and silver with feminine ones.
- ⊕ This image is of a being known as the Sicán Deity. When buried with such a mask, the deceased would have been believed to be transformed into a venerated ancestor.

## Materials

- ⊕ Papier-mâché mask form completed in lessons 4 and 5 (Alternatively: pre-cut mask forms, pre-coated with white paint or gesso to create a surface the tempera paint will adhere to)
- ⊕ Tempera paint
- ⊕ Paintbrushes (at least two, of differing widths and/or tip shapes, for each student)
- ⊕ Water in bowls or cups (for wetting/rinsing brushes)
- ⊕ Paper towels (two sheets per student) for blotting brushes

## Activity:

### Mask Making (Part 3)

- ⊕ The art activity will focus on adding color to the masks previously created in Lessons 4 and 5.
- ⊕ Demonstrate loading the brush with paint and making marks on the mask form
- ⊕ Demonstrate what happens when two wet colors are overlaid. Explain that by the end of the session, the entire surface should be painted.





# Unit 5

**Grade Level**

6–12

**Designed for**

Students on the autism spectrum  
and with developmental disabilities

**Author**

Azi Amiri



# Unit 5–Lesson 1

How do the items we wear communicate our identity?



Dance Cape, known as a Button Blanket. Canada, British Columbia, Tsimshian People; 1850–60. Wool trade cloth and shell buttons, 60 ½ x 77 ½ in. Ralph T. Coe Collection, Gift of Ralph T. Coe Foundation for the Arts, 2011 (2011.154.181)









# Unit 5–Lesson 2

## How does art depict power?



Relief Panel. Mesopotamia, Nimrud (ancient Kalhu), Neo-Assyrian; ca. 883–859 B.C. Gypsum alabaster, H. 92¼ in., W. 92 in., D. 4½ in. Gift of John D. Rockefeller Jr., 1932 (32.143.4)

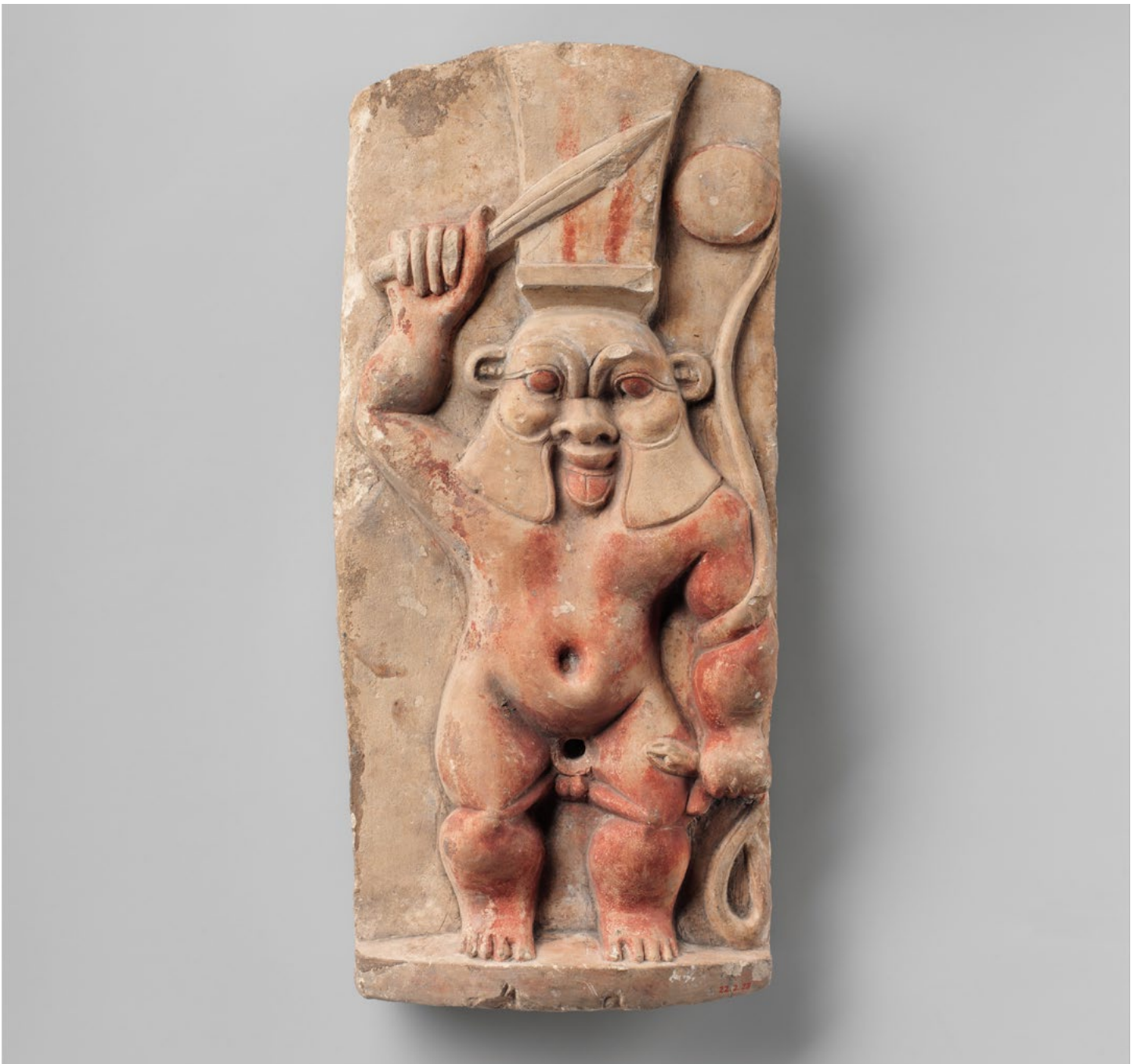






## Unit 5–Lesson 3

Can we judge people by their appearance?



Stela of the God Bes. Egypt, Ptolemaic or Roman Period, 4th century B.C.–A.D. 1st century. Limestone and paint, H. 15 ¼ in., W. 6 ⅞ in. Rogers Fund, 1922 (22.2.23)







# Unit 5–Lesson 4

## How can we promote safety and happiness in our communities?



New Year Picture of Military Door Guard. China, early 20th century, Republic period (1912–49). Woodblock print, ink and color on paper, 28 5/8 x 17 7/8 in. Purchase, Bequest of Dorothy Graham Bennett, 1989 (CP378)









## Unit 5–Lesson 5

Why do we have different emotions,  
and why do we need them?



Young Corn Deity, Mesoamerica, Mexico, Maya, 8th century.  
Ceramic and pigment, H. 8 1/8 in., W. 2 in., D. 1 1/2 in.  
The Michael C. Rockefeller Memorial Collection, Bequest of  
Nelson A. Rockefeller, 1979 (1979.206.728)







# Unit 5–Lesson 6

## How can we keep track of our journeys?



Map of the Grand Canal from Beijing to the Yangzi River. China, Qing Dynasty (1644–1911), late 18th or early 19th century. Handscroll, ink and color on silk, image, 21 1/8 in. × 30 ft. 7 in. Purchase, Friends of Asian Art Gifts, 2003 (2003.417)





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# Appendix

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## Verbal Imaging: Describing Art to People Who Are Blind or Partially Sighted



**Author**

Rebecca McGinnis  
Senior Managing Educator,  
Accessibility, Education, The Met



# Verbal Imaging

## Describing Visual Art to People Who are Blind or Partially Sighted

### What is Verbal Imaging?

- ❖ Verbal Imaging is the process of organizing and editing the information we take in visually and the verbal presentation of that information.
- ❖ The goal is to create a clear and comprehensive image for a person who is visually impaired.
- ❖ This will involve discussion about the work of art and what the visually impaired person can and cannot see.

### How Do You Prepare for It?

- ❖ Do your art historical research.
- ❖ Learn as much as possible about the work of art.
- ❖ Look very closely at the work of art.
- ❖ Make sure you can identify everything (for example, animals, clothing, flags, coats of arms).
- ❖ Think of examples to explain and describe colors and shapes.
- ❖ Practice describing the work of art.
- ❖ Verbal Imaging tours take longer than just viewing, so be prepared to cover fewer works.
- ❖ It can be helpful to have more than one educator available for a tour, depending on numbers in the group.

### How Do You Do It?

#### ***Setting the Scene***

- ❖ Describe the gallery space and how the object is displayed.
- ❖ Describe the size of the work of art; for paintings, briefly describe the frame. (You may wish to trace in the air with the hand of the person to whom you are describing the general shape and size of the object. First make sure that the person feels comfortable with you guiding his or her hand.)
- ❖ Give a general overview: artist, title, date, production technique.
- ❖ Define subject matter (landscape, portrait, religious work, still life, etc.).



### ***Historical and Other Contextual Information***

- ❖ Subject matter: talk about what is known about the figure(s), scene, landscape, and iconography.
- ❖ Give information about the artist.
- ❖ Give information about the style.
- ❖ Give information about the historical period, social and political context, etc.

### ***Tips of the Trade***

- ❖ Take questions and encourage discussion: this will help you find out what a person sees and then help you to complete the image.
- ❖ When giving directions:
  - ⌘ You may wish to refer to the clockface or landmarks in the work to help people build a clear spatial understanding of the composition.
  - ⌘ Move around object coherently: try not to skip around.
  - ⌘ Be aware of the mirror image (i.e., the sitter's left hand will be on the viewer's right).
  - ⌘ Take your time and speak clearly.
- ❖ Sometimes it may be beneficial to help the person trace shapes in the air, to trace shapes in their hand, or to show them particular areas of a painting by tracing these areas with their arm or hand. But ask first if this is okay with them.
- ❖ Specificity of words:
  - ⌘ Use clear, precise language.
  - ⌘ Use analogies with everyday objects or occurrences.
- ❖ Use other senses:
  - ⌘ How does it feel? What is the sense of weight? Temperature?
  - ⌘ How does it smell?
  - ⌘ What would it taste like?
  - ⌘ What sounds does it make or can you make with it?

***Some Things to Keep in Mind***

- ❖ Balance evocative descriptions with objectivity.
- ❖ Give information to enable the listener to come to their own conclusions.
- ❖ Consider using tactile diagrams or models.
- ❖ You will see things you have never noticed before!