

BEHIND THE CANVAS

TIME
FOR KIDS

An **Artist's Life**



Blanca Apodaca
Michael Serwich

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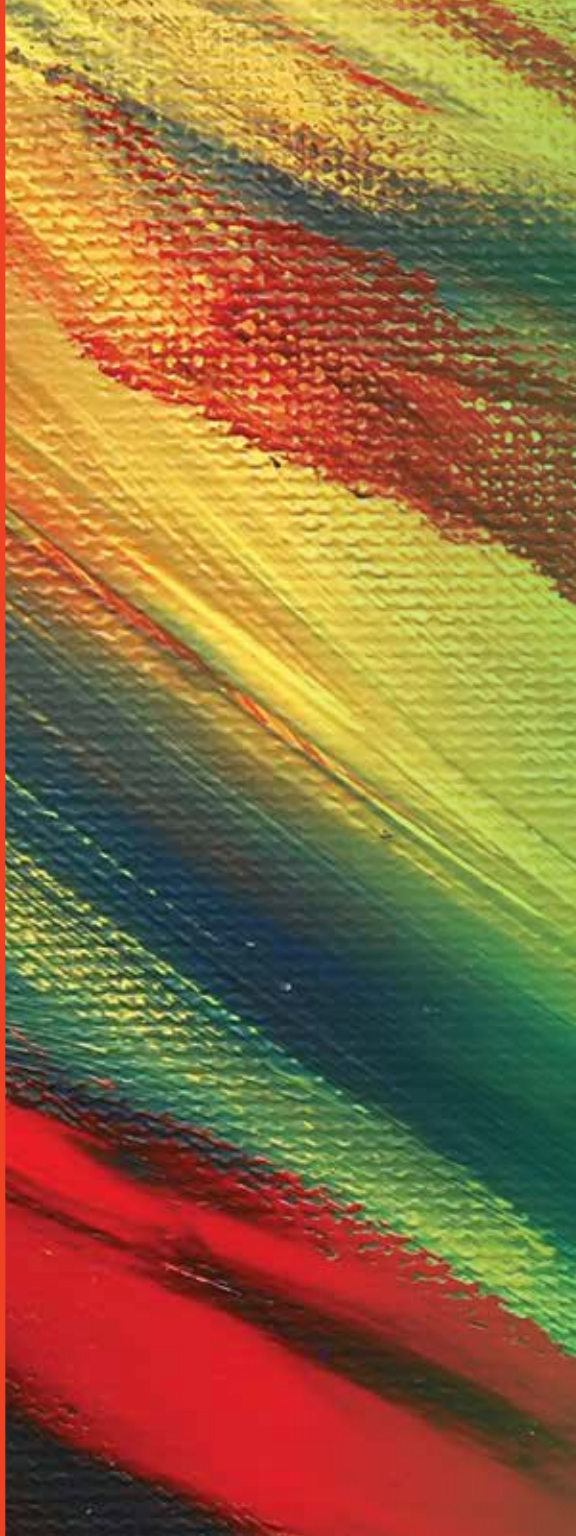




Table of Contents

Everyone Is an Artist	4
On Location.	16
Every Picture Tells a Story	22
Magic Time	28
Glossary.	42
Index	44
Bibliography	46
More to Explore	47
About the Authors	48

Everyone Is an Artist

In preschool, children love to paint. No one cares if the pictures are perfect. Children draw pictures to share their feelings. And older artists remember these feelings when they make art.

Many artists begin the day in art class. The students sit around a **model** to practice sketching. Drawing **portraits** is an ancient art. When the weather is nice, the class goes outside. This is the perfect place to draw **landscapes** from nature.

“Every child is an artist. The problem is how to remain an artist once he grows up.”

—Pablo Picasso

THINK LINK

Imagine you are an artist.

- What skills would you need to succeed?
- How does someone earn money as an artist?
- What type of artist would you like to be?



An Artist's Day

An artist's day may look something like this.

- 7:30 A.M. Wake up, dress comfortably.
- 8:00 A.M. Eat breakfast and walk to art class.
- 9:00 A.M. Sketch in art class.
- 12:00 P.M. Break for lunch with other art students.
- 12:30 P.M. Take brisk walk to the **studio**.
- 1:00 P.M. Prepare the **canvas**. Set up the **easel**, **palette**, paints, and brushes.
- 1:15 P.M. Begin painting.
- 3:00 P.M. Take a 15-minute stretch break, then keep painting.
- 5:00 P.M. Clean the brushes and palette.
The painting will be finished tomorrow.
- 5:30 P.M. Enjoy dinner.
- 6:30 P.M. Shower and dress up for the fun evening ahead.
- 7:00 P.M. Time for the **exhibit**.
- 10:00 P.M. The exhibit ends.
- 11:00 P.M. Sleep!

Experts say it takes
10,000 hours of
practice to master an
activity.



- What are you usually doing at 9:00 in the morning?
- When do you feel the most creative?
- Why do you think artists say they never have enough time to make art?

Mighty Media

There are many kinds of artists. Some are painters. Others are **illustrators** or **sculptors**. Each type of art uses different tools. The supplies are called **media**. Art can be made from anything. It can be made from wire, cardboard, or even sand at the beach! What matters is that the art was made with care and imagination.

▼ pencil



▲ pastels

During class, artists talk about what media they would like to try. Some want to use pencils and pens to draw. Others may use crayons or **pastels** to add color. **Charcoal** can be used to make a strong dark line. Each tool creates a different effect. Some make thin sharp lines. Others add color and look softer. Artists like to try new tools and see what happens.



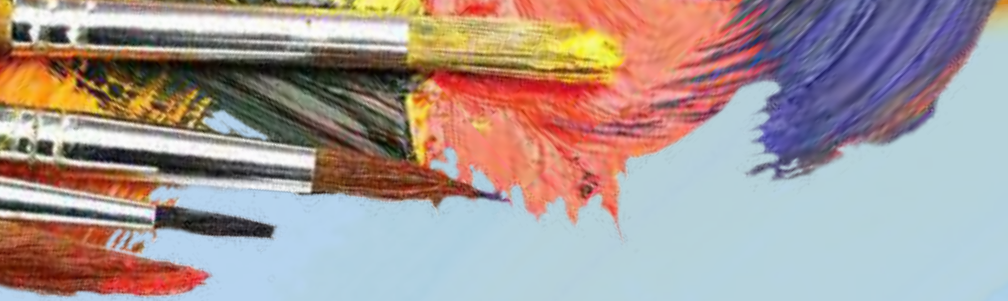
▼ charcoal



◀ paint

▼ ink





Other artists prefer to paint instead of draw. There are many kinds of paints. **Watercolors** are dry paints. Artists mix them with water to create washes of color. They are usually painted with soft brushes on paper. **Acrylics** are painted on canvas with firmer brushes. They can also be painted on wood with a small knife. It's just like frosting a cake! Acrylics are popular because they can be used in so many different ways. **Oil paints** are thick. **Linseed oil** is often mixed in to thin them. They take a much longer time to dry than other paints. They are painted in layers. And every layer needs time to dry.

Sculptures can be tiny or huge. They can be made from almost anything. The most popular sculpting materials are clay, bronze, and marble. Fabric, glass, and wood have also been used. These are just some of the media artists use to make art. And new ways of using media are always being tested.



◀ The terracotta warriors are more than 2,000 years old. These ancient Chinese sculptures are made of clay.



◀ Marcel Duchamp's
Bicycle Wheel

Oddities in Art

Art can be made from anything. Marcel Duchamp attached a bicycle wheel to a kitchen stool and called it art. Other artists have used candy, butter, leaves, and even human hair to make art!

Not-So-Trashy Art



One person's trash can be an artist's treasure. That is why many artists make art using recycled materials. They use cardboard, metal, plastic, pieces of cloth, and leather. Artists make paintings, jewelry, sculptures, toys, and furniture.

Many people like to make art using "trash." There is a recycled art program near Los Angeles, California. Trucks filled with clean recycled supplies pull up to the school. Inside, kids can find odds and ends such as scraps of leather, bottle caps, and glittery paper to use in their art projects.

Can you imagine the art that can be made from old bicycles? That is what two artists used to build this 65-foot-tall sculpture.

Robert Bradford's *Foo Foo 2*, was made from thousands of old toys.



Can you tell what
was used to create
this monster?



Imagine That

Before the brush hits the canvas, artists must think about what to paint. Artists make quick sketches to plan their work. A sketch is a rough drawing. This helps artists try different ideas before deciding on their final idea. They might paint a portrait or it may be a landscape. Sometimes artists use images from their minds.

Artists may paint for themselves. But they can paint for others, too. When an artist is hired to paint a picture, it is a **commission**. Other paintings may be sold in art galleries. But not all pieces are for sale. Artists make many paintings for fun. Others are made for practice. These daily activities help artists develop their skills.





What Inspires You?

Do you ever see or hear something that makes you feel great? Does this feeling make you want to dance or sing or even draw a picture? Artists can be inspired when they hear a song or see a sunset. What inspires you?

On Location

Some artists like working in a studio at home. This is a quiet easy place to work. Others, especially landscape painters, like to work outside. This is sometimes called working **en plein air** (ahn ple NER). This French phrase means “in the open air.”

Artists rest a blank canvas on an easel. The first step is to sketch an idea on the canvas. Next the palette is prepared. A rainbow of paints is squeezed on the palette. With these paints, artists can mix more colors right on the palette.



Some artists draw chalk art on the sidewalks in busy cities. Others paint murals on the walls of public buildings.

En Plein Air

The **Impressionists** of the 1870s made working outside popular. They loved to capture the beauty of sunsets, fog, and other natural wonders.





The Artist's Toolbox

Artists use a wide variety of supplies to create their work.

Blending stumps are used to blend lines and colors together. Some artists use them to shade a pencil drawing. They come in various thicknesses and lengths. The paper can be removed or sanded off so it is clean.




A putty eraser is gentler on paper than a hard eraser. It is less likely to damage the paper. Some artists dab small areas. Others erase in streaks.



Pencils range from hard to soft. A label at the top shows how hard or soft it is. The labels include a number and a letter.





A palette is a board painters use to mix colors. Some artists stand at their easel holding the palette in one hand and a paintbrush in the other.

A canvas is made of cotton or linen stretched over a wooden frame. Artists used wooden panels before they began using canvas.

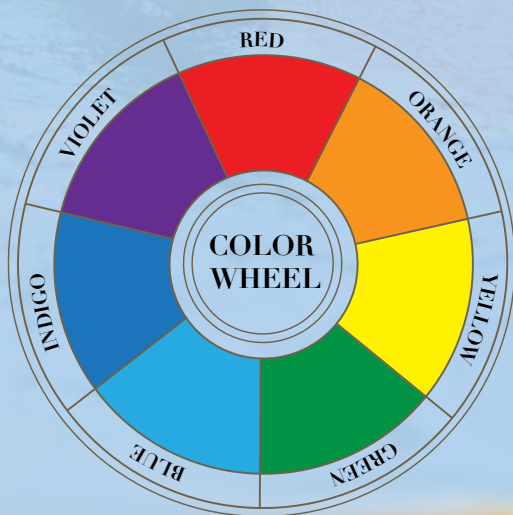
Paintbrushes come in many different sizes. Oil and acrylic brushes have long handles. Watercolor paintbrushes have shorter handles.



Meet Roy G. Biv

Many artists put the paints on the palette in a special order. It's in the same order that colors are seen in a rainbow. A great way to remember these colors is by thinking of Roy G. Biv. This isn't the name of a real person. Look at the first letters of the words *red*, *orange*, *yellow*, *green*, *blue*, *indigo*, and *violet*. They make up Roy G. Biv.

Paint tubes come in many colors. Mixing colors creates new colors. Red, yellow, and blue are primary colors. These colors are used to make orange, green, and violet. Artists add white to lighten colors. Adding a bit of black can make the colors darker.

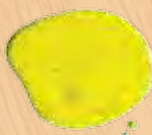


Rainbow Math

Try your own rainbow math project. See how many colors you can create with some paint, brushes, and new color palettes. Don't forget your new friend Roy G. Biv!



+



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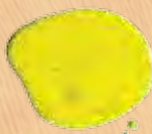
red

yellow

orange



+



=



blue

yellow

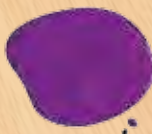
green



+



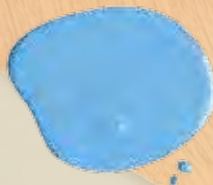
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more red

less blue

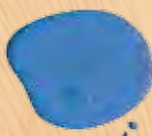
violet



+



=



more blue

less red

indigo

Every Picture Tells a Story

Many artists are inspired by two famous paintings. One is *Starry Night*. It was painted by Vincent van Gogh (van GAW) around 1889. This picture shows the night sky as van Gogh imagined it from his bedroom window. It was painted in a special **style**. **Post-Impressionism** is a very personal style of painting. These artists use light and color to share their feelings.

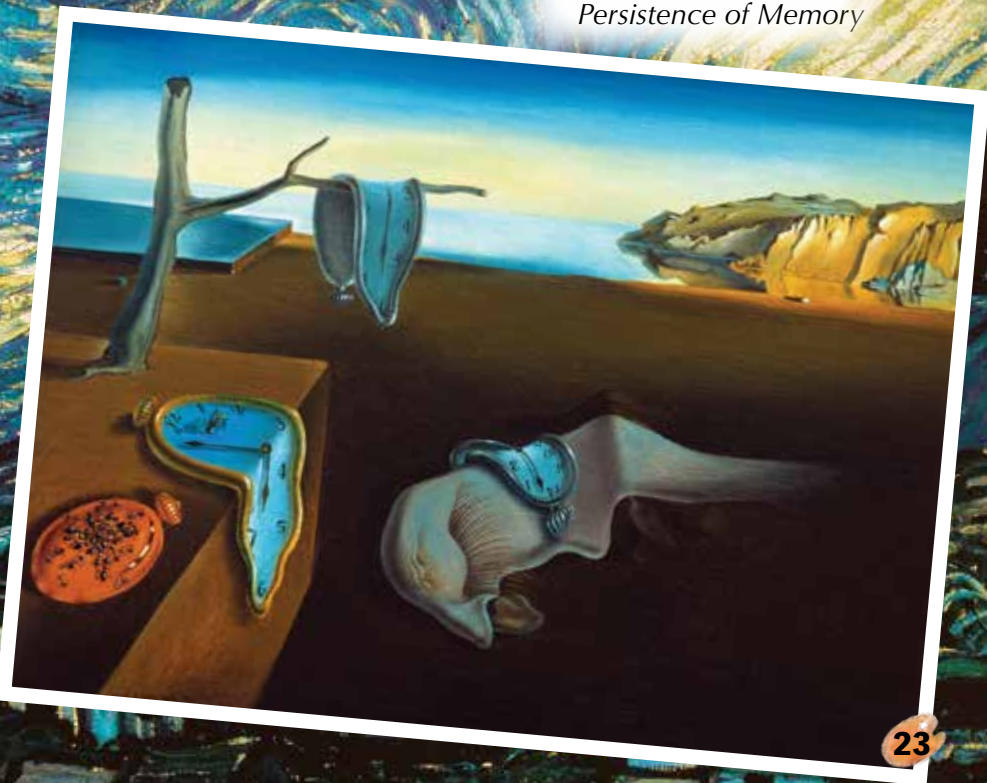
At moments when it doesn't feel like there is enough time to paint, artists may remember another painting: *The Persistence of Memory*. This is a painting of melting clocks. It was painted around 1931 by Salvador Dalí. This dreamy style is known as **Surrealism**.

Star Bright

"This morning I saw the country from my window a long time before sunrise," van Gogh wrote to his brother, "with nothing but the morning star, which looked very big." The "morning star" he mentioned was the planet Venus. Those famous words may describe van Gogh's **inspiration** for the stars in his famous painting *Starry Night*.

Vincent van Gogh's
Starry Night

▼ Salvador Dalí's
Persistence of Memory



The Latest Style

Styles change in art just as they do in fashion. Art history includes many styles. These changing styles are called *art movements*. Knowing when and where a painting was made is important. These facts help us know why it was made. They help us understand what story an artist wanted to tell. **Expressionism** is a style many artists use to tell a story. This style lets artists show their strong feelings about life.

Expressionism



Cubism



Realism



Painting Lives!

Every few years, people declare that painting is “dead.” This means they think there is nothing new to paint. They believe every style of painting has already been created. But this never ends up being true. After a few years, painting always becomes popular again.

Surrealism



Impressionism





This Ism, That Ism

Art history includes a wide variety of movements. This time line begins with cave art, an early form of art. There are so many styles to choose from to paint this dog!



Cave Art

(over 30,000 years ago)

People from prehistoric times used torch soot and paint made from plants. ►



▲ Pop Art

(1950s)

These artists looked at common objects and people in new ways.



Surrealism

(1920s–1940s)

This art did not show the real world. It included imaginary creatures or objects that looked unreal.



Renaissance

(1300–1602)

Artists wanted their work to be balanced and calm.

Impressionism

(1863–1890)

These artists took their canvases outside to use natural light to create colorful paintings. ►



▲ **Cubism**

(1907–1914)

Objects and people were shown from more than one point of view.



▲ **Expressionism**

(1905–1930)

This art used strange shapes, colors, and lines to show feelings instead of reality.

Magic Time

“Imagination is more important than knowledge.”

—Albert Einstein

This is one of the most famous quotes of all time. Many artists take classes to learn new **techniques** (tek-NEEKS). But there is more to being an artist than technical skills. There is the magic of imagination.

When an artist paints, it is a magical time. It is a time when skills and creativity come together to make something new. While painting, the artist forgets about time. The artist enters the world of imagination.

Making art may not always be easy. But it is always a special time. Painters, dancers, and singers are all artists who enjoy this special time.

The Arts Take Smarts

There are many ways to be creative. Painting, drawing, sculpture, music, dance, and theater are all known as *the arts*. Artists study very hard to become good at what they love to do.





Edgar Degas's *The Little
Fourteen-Year-Old Dancer* ►

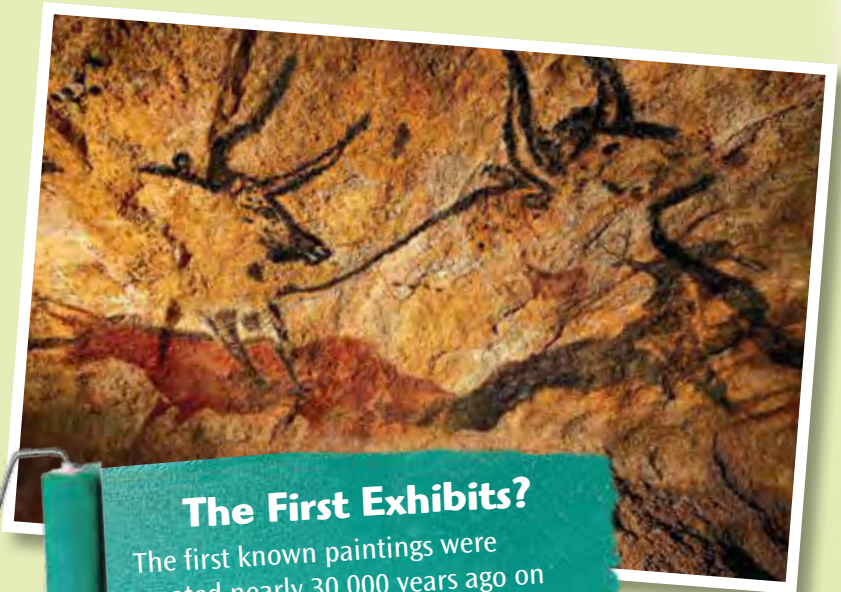
Inspiration

Artists are always looking for inspiration. Some find it by being in nature. Most artists like to spend time with other artists, including writers and actors. They give one another ideas.

Arty Party

When an exhibit opens, there is a **reception**. This is a fun party! It is where artists can share their art. There may be food, music, and drinks. Artists usually invite family and friends to these parties. Receptions are a fun way for artists to make new friends, too.

Original art has something special. It makes people want to see it up close. Sometimes, people like paintings so much they want to buy them. Paintings can be sold at receptions. Most artists have exhibits so they can sell art. It takes many people working together for a show to go well. Artists are thankful for the help of others.



The First Exhibits?

The first known paintings were created nearly 30,000 years ago on the walls of dark caves. It's fun to imagine that cave paintings were the first art exhibits ever!



Show Time!

After long days of drawing and painting, it's time for an exhibit. It's show time! After working alone all day, artists are excited to spend time with friends and family.

An exhibit, or show, is a special event. Art is hung on walls. It may be lit with spotlights. An exhibit can be at a **gallery** or **museum**. Or it might be at a library, a school, or another meeting place. Some exhibits display and sell art for a short time. Other art pieces are not for sale. These may be shown in **permanent** places, like museums.



Art students love to check out exhibits so they can get ideas for their own work.

A reporter from the local newspaper has come to review the artwork. Tomorrow there will be a story about the exhibit.



Artists invite friends and family to attend the exhibit.

The gallery owner is looking for visitors who may like to buy a piece of art.



This looks like a potential buyer. What price will he offer for the painting?



Behind the Scene

Artists tell a story with their art. Their art leaves a record about the times in which they lived. An art museum is a perfect place to collect works of art. Museums give people a place where they can enjoy art. Museums also protect art for the future. **Curators** are art experts who choose what pieces of art to feature in museums. They study art to see what pieces are most exciting and try to predict what pieces people will want to see in the future.



Museums Around the World

▼ Smithsonian
Museum of Art,
Washington, DC

▼ Metropolitan
Museum of Art,
New York, NY

▼ The Vatican
Museums,
Rome, Italy



One of the most well-known museums throughout the world is the Louvre (LOO-vruh) in Paris, France. This museum has a very famous painting that people come from all over the world to see. Have you heard of the *Mona Lisa*?



▲ Leonardo da Vinci's
Mona Lisa

▼ Getty Museum,
Los Angeles, CA

▼ Guggenheim
Museum,
Bilbao, Spain

▼ National Gallery,
London, England



An Attitude of Gratitude

When an artist sells a piece, it is an exciting day! The family who bought the painting will take it home. They will add it to their art collection. The artist is paid for the work. Some of this money goes to the gallery owner. Galleries need money to pay for art exhibits and receptions. Some artists must pay their **agents**, too. Agents get paid to help artists with the business of selling art. Artists are grateful for the help of agents and galleries.

Counting Pennies

Most artists don't make enough money selling their artwork in galleries. They must take on other art jobs. Here are some of the other ways artists can make money.



- ▲ Create art for calendars or notecards.

Display artwork for sale at an art fair.





▲ Teach art classes.

◀ Illustrate books and magazines.

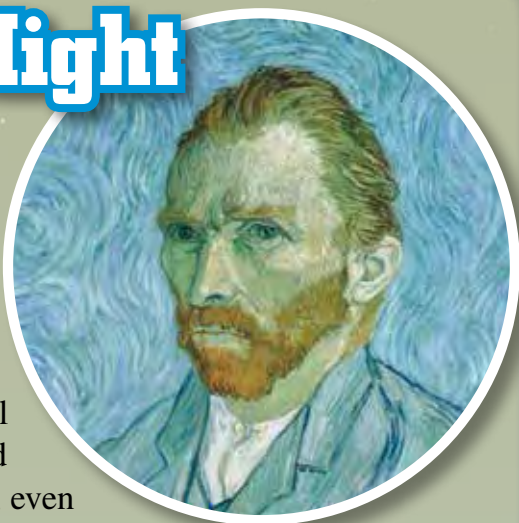


Sell art to businesses to use with their products.



Starry Night

Exhibits are exciting. But the real magic of being an artist is making art. It is messy. It takes time. And artists never know where the next idea will come from. Artists find inspiration everywhere, even in the night sky. Walking back from an exhibit may be the perfect time to plan a new project—especially on a starry night.



▲ Vincent van Gogh's, *Self Portrait*





What's Your Style?

Just as no one is exactly like someone else, no art style is exactly alike. The art you like best is the art that will inspire you. Paint a picture in your favorite style and have an art exhibit with your friends. You may learn something new about your friends...and about yourself!



Interview with an Artist


Rosi Sanchez was born in Spain, where she studied art and theater. She moved to the United States when she was 21 and opened Rosita's World of Arts and Crafts in Huntington Beach, California. There, she sold her artwork and the work of other artists for several years. She is now retired, enjoys her grandchildren, and continues to exhibit her art in Laguna Beach.





Michael: Hello Rosi! When did you first become an artist?




Rosi: I made my first painting when I was nine years old. I only had two tubes of paint: brown and white. So I painted a white poodle against a brown wall. I had heard of oil painting, but I didn't know that it took special oils made just for painting. Not knowing this, I mixed my paints with olive oil used for cooking! My family thought this was funny. They loved my painting, and that's when I knew I wanted to be an artist.


 **Blanca:** When was your first exhibit?


 **Rosi:** I entered my first art exhibit when I was 13. It was a painting of two girls in kimonos in a Japanese flower garden. That show was a contest, and I won second prize! It was very exciting. I've sold and exhibited many art pieces since then.


 **Michael:** Did you study art?

 **Rosi:** Yes, I studied art at the Instituto Mengual in Madrid, Spain. I loved school. I feel that artists should also study after school on their own. Practicing every day is the best way to learn anything.

 **Blanca:** Is there an artist you admire?

 **Rosi:** Pablo Picasso. He dared to try new things, and he valued children as great artists.

 **Michael:** What's best about being an artist?

 **Rosi:** Looking forward to each day because I have a job doing what I love!

Key:



interviewers



artist



Glossary

acrylics—a type of paint artists use

agents—people or businesses that act on another's behalf

canvas—a strong cloth used as a surface for painting

charcoal—compressed burned wood that can be used for drawing

commission—a special request for an artist to create specific artwork in exchange for payment

curators—the people in charge of a museum or art collection

easel—a stand for supporting a canvas

en plein air—a French expression meaning “in the open air”

exhibit—a public display of a collection of art pieces

Expressionism—the artistic style in which colors and images are distorted or exaggerated for expressive purposes

gallery—a building used to display or sell paintings or other art

illustrators—people who create drawings for books or magazines

Impressionists—artists who followed the art movement in 19th-century France that focused on light, color, movement, and nature

inspiration—something that moves the mind or the emotions

landscapes—pictures that show the view of an area or natural scenery

linseed oil—a drying oil

media—materials used in a work of art, such as paint, pencil, or clay

model—a person or thing that serves as the subject for an artist

museum—a building that displays important artistic, historic, or scientific objects

oil paints—type of paint made from colored powder and a special oil

palette—a board used by a painter to lay and mix pigments

pastels—a chalklike crayon

permanent—lasting forever

portraits—paintings or drawings, especially of a face, that looks like a certain person or pet

Post-Impressionism—a movement in art that used thick applications of paint, rich colors, distinctive brushstrokes, and distorted shapes

reception—a party or gathering where an artist can share his or her art

sculptors—artists that carve or mold different material into decorative three-dimensional objects or statues

studio—the room or space where an artist creates art

style—the way that a piece of art looks and how it tells something about when and where it was created

Surrealism—the art movement beginning in the 1920s that focused on dreams and symbolism


techniques—skills or crafts used by an artist to create a certain style or effect

watercolors—a type of paint used with water



Index

- acrylics, 10
- agent, 36
- art class, 4, 6, 37–38
- art movements, 24
- bicycle, 11–12
- Bilbao, Spain, 35
- blending stumps, 18
- bottle caps, 12
- Bradford, Robert, 12
- bronze, 10
- butter, 11
- buyer, 33
- candy, 11
- canvas, 6, 10, 14, 16, 19, 27
- cardboard, 8, 12
- cave art, 26
- chalk art, 16
- charcoal, 9
- clay, 10
- colors, 16, 19–21, 27
- commission, 14
- crayons, 9
- Cubism, 24, 27
- curators, 34
- Dalí, Salvador, 22–23
- Degas, Edgar, 29
- draw, 4, 9–10, 15, 16, 18, 28, 32, 40
- Duchamp, Marcel, 11
- easel, 6, 16, 19
- Einstein, Albert, 28
- en plein air*, 16–17
- eraser, 18
- exhibit, 6, 22, 30, 32–33, 36, 38, 39–41
- Expressionism, 24, 27
- Foo Foo 2*, 12
- furniture, 12
- gallery, 32–33, 35–36
- Getty Museum, 35
- Guggenheim Museum, 35
- hair, 11
- Huntington Beach, California, 40
- illustrations, 9
- imagination, 8, 14, 28
- Impressionism, 25, 27
- inspiration, 22, 29
- landscape, 4, 14, 16
- leather, 12
- leaves, 11, 34



linseed oil, 10
Little Fourteen-Year-Old-Dancer,
 The, 29
London, England, 35
Los Angeles, California, 12, 35
Louvre, 35
Madrid, Spain, 41
marble, 10
media, 8
Metropolitan Museum of Art, 34
model, 4
museum, 32, 34–35
National Gallery, 35
New York, New York, 34
oil paints, 10
paintbrush, 19
palette, 6, 16, 19–21
paper, 10, 12, 18
Paris, France, 36
pastels, 8–9
pencils, 8, 18
pens, 8
Persistence of Memory,
 The, 22–23
Picasso, Pablo, 4, 41
portraits, 4, 14
Post-Impressionism, 22
putty eraser, 18
Realism, 24
reception, 30, 36
recycled art, 12
reporter, 32
Rome, Italy, 34
Rosita's World of Arts and
 Crafts, 40
Roy G. Biv, 20–21
Sanchez, Rosi, 40
sand, 8
sculpture, 10, 12, 28
sketch, 4, 6, 14, 16
Smithsonian Museum of Art, 34
Starry Night, 22–23, 40
studio, 6, 16, 40
style, 22, 24–26, 41
Surrealism, 22, 24–26
techniques, 28
terracotta warriors, 10
toys, 12
trash, 12
van Gogh, Vincent, 22–23, 40
Vatican Museums, The, 34
Washington, DC, 34
watercolors, 10
wire, 8

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Leonardo Da Vinci's artwork accompanies some of his thoughts on color, landscapes, emotions and more. The information comes from his personal notebooks.

Kohl, MaryAnn F. and Solga, Kim. *Discovering Great Artists: Hands-On Art for Children in the Styles of the Great Masters.* Bright Ring Publishing, 1997.

Try your hand at a wide variety of art techniques. The activities are meant for artists of all ages.

Luxbacher, Irene. *The Jumbo Book of Art.* Kids Can Press, 2003.

This book teaches kids basic techniques for painting, drawing, sculpting, and more through step-by-step projects and activities.

Schwake, Susan. *Art Lab for Kids.* Quarry Books, 2012

This book includes 52 adventures in drawing, painting, and other media—a project for every week of the year!

Wenzel, Angela. *13 Artists Children Should Know.* Prestel Pub, 2009.

Learn about 13 of the most famous artists throughout history. This book tells about the artists, their lives, and their work. Games and activities are also included.



More to Explore

Most Famous Paintings of All Time

<http://www.usefulcharts.com/history/most-famous-paintings-of-all-time.html>

This website shows 25 of the most famous artists throughout history. They are listed based on when they lived and include an example of their artwork.

BRUSHster

<http://www.nga.gov/kids/zone/brushster.htm>

BRUSHster allows you to create colorful works of art on your computer screen. You can change the effects of the brush, the strokes, the colors, and more. Then, save your work of art or print it and share it with others.

The Art Project

<http://www.googleartproject.com>

Google's Art Project provides virtual tours of famous museums around the world, such as the Metropolitan Museum of Art in New York City. You can zoom in on individual pieces of art and even create your own art.

Art from Scrap

<http://artfromscrap.org>

Art from Scrap helps kids understand the importance of being creative and caring for the environment. They recycle thousands of pounds of clean materials and sell them to others to create art, costumes, and more.

National Gallery of Art

<http://www.nga.gov/kids>

The National Gallery of Art is a great place to visit when you're in Washington, DC. If you can't make it there, visit this site to explore the online galleries and make your own art.

About the Authors



Michael Serwich is a professional puppeteer and performer. He has a bachelor of fine arts (BFA) in playwriting from De Paul University. He writes and hosts puppet shows at The Natural History Museum of Los Angeles. His favorite puppet there is a life-sized juvenile T-Rex named Hunter.



Blanca Apodaca illustrates books and creates art for children, fashionistas, skateboarders, and rock musicians. She authored and illustrated *Smally's Secret Alphabook*. She also composed and performed music for two records.

Together, Blanca and her husband Michael are artists who write stories and build puppet shows, but their greatest creation will always be their daughter, Melody.



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“Thank you for helping us
create a world in which
children love to learn!”



SHELL EDUCATION



Behind the Canvas: An Artist's Life

Focus Objectives

Students will be able to:

- monitor own reading strategies and make modifications.
- use text organizers to determine the main ideas and to locate information in a text.

Language Objective

Students will use English to obtain, process, construct, and provide subject-matter information in spoken and written form.



Word Work

- **Word Study:** Similes
- **Greek and Latin Roots:** *form, -ism, struct, mem, -ist*
- *Greek and Latin Roots* activity sheet

Academic Vocabulary

- *inspiration*
- *sculpture*
- *landscape*
- *sketch*
- *portrait*

Comprehension

- **Model Lesson 1:** Monitoring Reading
- *Monitoring Reading* activity sheet
- **Model Lesson 2:** Using Text Organizers

Using Text Types

- *Behind the Canvas: An Artist's Life* (pages 12–13) and “Art for Ocean Animals”
- Write an interview to add to the book.

Writing

Write a review telling why you like or dislike a piece of artwork.

Cross-curricular Connections

- **Arts:** Students select prospective ideas (e.g., formulated thoughts, opinions, concepts) for works of art.
- **Civics:** Students know some of the benefits of diversity. For example, diversity fosters a variety of viewpoints, new ideas, and fresh ways of looking at and solving problems.

Building Fluency

- **Reading the Book:** repeated readings with audio support; choral reading
- **Reading the Poem:** poetry folder; repeated readings; performance
- “What Will You Be?” poem

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Behind the Canvas: An Artist's Life *(cont.)*

Word Work

- 1. Similes**—Write the following sentences on the board: *Acrylics can be painted on wood with a small knife. It's just like frosting a cake.* Underline the word *like*.
 - Ask students to read the sentence aloud. Ask them what they notice. Explain that the sentence is comparing painting with acrylics to frosting a cake. Explain that a comparison using the words *like* or *as* is called a *simile*.
 - Give students a list of words from the book, such as *brush*, *paint*, *landscape*, *studio*, and *museum*, and ask them to make sentences demonstrating similes. For example, *To be in the studio is like being at home.*
- 2. Greek and Latin Roots**—Explain that many words are made of prefixes, suffixes and roots.
 - Write *form*, *-ism*, *dis-*, *struct*, *mem*, and *-ist* on the board. Ask students to brainstorm words with these prefixes, suffixes or roots.
 - Discuss the meanings of each one: *form* (shape), *-ism* (act, state or theory), *dis-* (apart or opposite), *struct* (build or form), *mem* (mid), and *-ist* (one who).
 - Look in the book for examples (*performer*, *Impressionism*, *display*, *structure*, *remember*, and *artist*).
 - For additional practice with Greek and Latin roots, have students complete the *Greek and Latin Roots* activity sheet.

Tip: Have students keep the word lists in an easily accessible place or post them in the classroom. Add words to the lists as you come across them.

Academic Vocabulary

- 1.** Develop students' vocabulary by having them write a synonym and an antonym of the following two words: *inspiration* and *sketch*. They may need to use a dictionary.
- 2.** Instruct students to add the two vocabulary words to their dictionaries. Encourage them to write a sentence for each word.

Model Lesson 1: Monitoring Reading

Before Reading

1. **Activating Prior Knowledge**—Have students work with a partner to study the cover of the book and discuss what they see.
 - Ask students what they know about artists. Why did the authors choose to put a painter on the cover? What other types of artists can you think of? Have you ever used an easel like the one on the cover?
 - Read the table of contents together. Discuss the chapter titles.
 - Have students flip through the book and share things they already know about art and an artist's life by using the sentence frame *I already know _____ about _____ because _____*.
 - Ask students what they want to learn based on their preview. What looks interesting? Have partners share what they are wondering about the book and what they want to learn.
2. **Monitoring Reading**—Tell students that this book looks like it is a topic that many of us know some things about, but that doesn't mean it won't be interesting or that we won't learn something new. Say, "I want to show you some strategies for monitoring comprehension, or keeping track of what's going on in the book when it is a topic that you already know quite a bit about."
 - **Model**—Read pages 4–5 aloud. Say, "I want to better understand the quote on page 4 by Pablo Picasso. I'll check the big heading, 'Everyone Is an Artist' that seems to contradict the quote. I see that many of the pages discuss the tools an artist might use. Pages 18–19 must be an overview for some of the materials. When I start to read this book, I will think about what I already know and also what I may not know a lot about. I am going to set a goal for my reading based on looking ahead and then monitor my understanding of the text to see if that is what I am learning about. For example, I know a lot about painting, but I don't know a lot about other types of art. I set a goal for reading to learn more about non-painting forms of art."
 - **Guided and Independent Practice**—Have students read pages 22–27 with partners, paying attention to what they already know. Ask them what they would still like to learn more about. Have students write down their goals and take notes about what they are reading.

English Language Support

Provide students with four sheets of paper to create a booklet. At the top of each sheet, students should write one of the headings from the table of contents. Under each label, students should draw or write a goal for reading. After reading, have students share their books using academic vocabulary.

Note: Depending on time and students' abilities, you may wish to create one booklet as a group.

Behind the Canvas: An Artist's Life *(cont.)*

Model Lesson 1: Monitoring Reading *(cont.)*

During Reading

1. **Monitoring Reading**—Tell students that texts often have paragraphs that introduce the section they are reading.
 - **Model**—Say, “On page 24, I notice that the author repeats the word *style*. I will reread this section and look for key sentences that tell me what this section is about.”
 - Read the first three sentences aloud. Say, “How do these sentences help me know what I will be reading about? I have a feeling that because the author repeated the word, it will have something to do with style. I notice it tells me what *style* means, but it doesn’t tell me more than that. I think I will read with the purpose of learning about style. I’ll continue reading each paragraph one sentence at a time, asking myself what does this tell me about style? I will also look at the paintings and captions to learn more about style.”
 - Remind students that strategies like reading the introduction, rereading the headings, reading on, and checking the pictures and illustrations help us monitor our reading.
 - **Guided and Independent Practice**—Ask students to establish a purpose for reading. Have them share their purpose for reading and which strategies they used with partners.



Assessment Opportunity—As students read, observe which strategies they use to establish a purpose for reading.

After Reading

1. **Monitoring Reading**
 - **Model**—Review your purpose for reading the section. Say, “When I first started reading the book I wanted to figure out how the quote from Pablo Picasso related to the rest of the book. I will reread the quote and think about what I learned from reading the book.”
 - Reread the quote. Say, “After reading, I know that Picasso didn’t mean that everyone had the day to day life of an artist. I know that some adults don’t want to be artists. After reading, I thought about the different styles of art, the ways that people view them, and how they incorporate art into their lives. I think what Picasso means is that all people should look at the world around them like an artist would.”
 - **Guided Practice**—Have students flip through pages 4–23, looking for evidence that helped them read for a purpose.
 - For additional practice with comprehension, have students complete the *Monitoring Reading* activity sheet.

English Language Support

Put students into pairs. Have the pairs read page 14 together. When finished, have one partner tell the other as much information as he or she can remember. Have the second student fill in any missing information. After the partners are done, have the pair look back at the words to see what they may have missed on the first read.

Model Lesson 2: Using Text Organizers

Before Reading

1. **Activating Prior Knowledge**—Ask students to take a text walk through the first 21 pages of the book to look for personal connections. What is the most interesting fact about artists they have learned so far? What do they know about an artist's life from their own experiences?

2. **Using Text Organizers**

- **Model**—Tell students that one technique good readers use to help monitor their reading is to notice the way the author organized the text and compare it to what they already know.
- Say, "This section on page 6 is called 'An Artist's Day.' The author shows a sample schedule for an artist. Before I read, I will think of my typical day so that I can compare and contrast it to that of an artist. I will keep the following questions in mind: *In what ways is an artist's day the same as yours? What parts of the day are different for an artist? Can you think why there would be similarities and differences?*"
- **Guided and Independent Practice**—Ask students to read "An Artist's Day" on page 6.
- Skim the box of text together. Tell students that you see times on the left and activities on the right. Ask students to make a schedule of their own day in a similar format to the one in the text.
- Have students compare and contrast their daily schedule to the schedule from the book.

English Language Support

Discuss the pictures of artist's tools on pages 8–9. Introduce verbs associated with each type of tool. For example: *pencil*: draw or sketch and *paint*: painting. Have students use these nouns and verbs to talk about an artist's life.



Model Lesson 2: Using Text Organizers *(cont.)*

During Reading

1. Using Text Organizers

- **Model**—Tell students that as they read they will see the chapter titles from the table of contents throughout the text.
- Take a text walk through the book, stopping to read each chapter title. Say, “Chapter titles keep us on track when we read because they tell us what that specific section is about. So the chapter title ‘On Location’ on page 16 helps me to know that I will be reading about what an artist does outside of his or her studio.”
- Read page 16 aloud and pause, “I forgot what this page is about, so I am going to look back up at the chapter title. I see this is all information and details about an artist’s work outside of a studio.”
- **Guided and Independent Practice**—Have students read silently. Coach them to use chapter titles to predict and to summarize. Monitor and assist students as needed.

English Language Support

Have students work in groups of three to create prediction posters. Have them write one chapter title in the middle of the poster. Then have them list predictions surrounding the chapter title. Have each group share their poster with the class.



Assessment Opportunity—When coaching individuals, ask them to show you how to use the chapter titles to predict and to summarize a section.

After Reading

1. **Summarizing and Responding**—Discuss the book. Have students use chapter titles, pictures, and illustrations to summarize the main points on each page with partners.
2. **Using Text Organizers**
 - **Model**—Direct students’ attention to pages 40–41. Explain that this interview is organized and formatted differently than other parts of the text. This type of formatting can help you read and comprehend this section better than if it were written in paragraph form like the other parts of the book.
 - Take a few seconds to discuss how the way the text is organized helps you better understand it as you are reading. Say, “When we were looking at the artist’s schedule, I remember the time was on the left and the activity on the right.” Discuss how this section is organized.
 - **Guided and Independent Practice**—Have students identify the formatting and organization of this section with partners. What are possible reasons the author chose to organize the text this way? How does this organization help the reader?

Comprehension Mini Lessons and Practice Opportunities

Monitoring Reading

- Entire book** **Tricky Words “In” and “Around”**—Ask students to find at least two tricky words in the book. Have them sit in a circle, taking turns “teaching” one of their words to the group using at least two monitoring strategies. One strategy should involve reading “in” the word and another reading “around” the word using context clues and illustrations. Strategies may include rereading, sounding it out, reading on, asking a friend, and looking it up.
- Entire book** **Monitor Reading Strategies Chart**—Create a wall chart together that lists strategies students can use to monitor their comprehension, including rereading, reading on, checking the pictures and illustrations, sounding out the word by looking “in” and “around” it, thinking of another word that would make sense, looking the word up in the glossary, and asking a friend.
- Entire book** **Monitoring and STOPPING to Fix It!**—Have students make a replica of a stop sign and tape it onto a craft stick. Then read aloud from any page in the book. Ask students to hold up their stop signs when they think you should stop to discuss a confusing word or concept. Discuss the confusing part and model various monitoring strategies that may help fix the confusion.

Using Text Organizers

- Pages 18–19** **Using Text Organizers**—Have students reread pages 18–19. Have pairs or teams identify the text organization and possible reasons the author chose to organize in that way.
- Pages 20–21** **Studying a Table**—Have students work in teams to discuss the color wheel and the table on pages 20–21. Have each team identify similarities and differences in how the information is presented.
- Pages 32–33** **Using Captions**—Ask students to reread pages 32–33. Have pairs or teams reread the captions and identify important information.
- Pages 34–35** **Museums Around the World**—Invite students to think of other ways the author and publisher could have presented the information on the pages, such as using a map.

Behind the Canvas: An Artist's Life *(cont.)*

Using Text Types

- Read pages 12–13 of *Behind the Canvas: An Artist's Life* and “Art for Ocean Animals.” Have students discuss the similarities between the book and the article.
- Then have students create a list of questions they would want to ask if they were able to interview the artist in the article. Add the questions to an appropriate place in the book.

Writing

Help students write reviews telling why they like or dislike a piece of artwork.

- **Below-grade-level students:** Write a paragraph expressing likes and dislikes of an artwork.
- **On-grade-level students:** Write two paragraphs describing the artwork, one paragraph on what he or she likes about it, and one paragraph about what he or she dislikes about it.
- **Above-grade-level students:** Write an introductory paragraph, one paragraph each for likes and dislikes, and a concluding paragraph about the artist.

Cross-curricular Connections



Arts—Show students various styles of art. Discuss how people form their own interpretations about art. Allow each student time to present his or her interpretation.



Civics—Have students research cultural art forms. Discuss how the variety of art around the world helps them appreciate other cultural traditions and practices.

Building Fluency

1. **Reading the Book**—Use the choral-reading strategy to read the book several times with students, and allow students to practice reading the book independently or in pairs.
2. **Reading the Poem**—Use one or all of the following methods for fluency practice:
 - Provide copies of the poem “What Will You Be?” for students. Read the poem aloud one time so students can hear the proper rhythm.
 - Have students highlight the punctuation marks throughout the poem. Discuss how punctuation marks help the reader know how to read. Have student pairs rearrange the punctuation marks, so the sentences are grouped in different ways resulting in a need for different expression and rhythm. Allow pairs to read their version of the poem to the class.



Assessment Opportunity—Use the oral reading record and the fluency rubric provided in the Assessment Guide to assess students' ability to read the book and poem fluently and accurately.

Art for Ocean Animals

TIME
FOR KIDS

By TFK Kid Reporter Elise Jonas-Delson

An artist creates sculptures out of beach trash to raise awareness about the effects of littering

What do you do when you see litter on the beach? You pick it up, of course. But artist Angela Haseltine Pozzi doesn't throw it away. She uses the trash to create giant sculptures of marine animals. The project is called Washed Ashore, and its goal is to raise awareness about the effects of littering on ocean animals.

"The first thing you need to do is get people's attention," Pozzi told TFK. "Giant animals tend to do this very well."

Pozzi started Washed Ashore when she noticed plastics on the beaches in Oregon, where she lives. Plastic doesn't break down and become absorbed by the environment. Instead, sunlight breaks it down into pieces about the size of plankton, which are tiny organisms that float in the sea. These tiny pieces of plastic enter the food chain. Sea animals eat them and end up dying. Pozzi always loved the ocean and the animals in it, and she wanted to do something to help both.

Sea Change

One of Angela's sculptures is a turtle. The turtle's head is an old garbage can lid. There is netting around it to show that turtles are getting caught in these nets.

Another sculpture, called Fish Bite Fish, is shaped like a fish and made out of little bits of plastic that contain tooth and claw marks from the fish and crabs that tried to devour the plastic. "We get so many pieces of plastic like this, I'm on my third Fish Bite Fish [sculpture]," says Pozzi.

The Sea Star figure is made of glass and plastic bottles, some of which are from the Beijing Olympics of 2008. The bottles started landing on the beaches in Oregon in 2010, and they still are arriving. The Sea Star acts as a musical instrument. You put water in the bottles and hit them to make music.

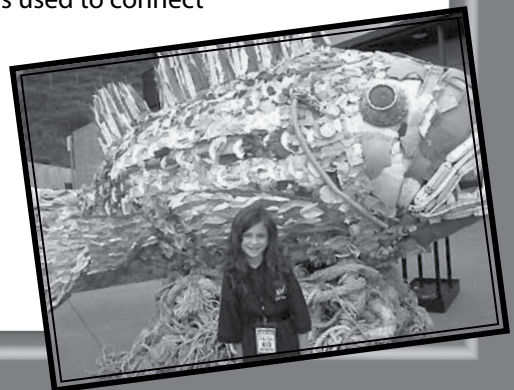
A Helping Hand

Pozzi doesn't collect all the trash by herself. When people spot litter on beaches, they drop it off at Artula Institute for Arts and Environmental Education, in Bandon, Oregon. Then Angela and her volunteers begin the process of turning the waste into art. Everything used for the sculptures is found on the beach, except for the framework and the materials used to connect the litter together.

Who does Pozzi believe can save marine animals? "Kids have a lot of power," she told TFK. "They are the ones that can make things happen. I really believe it."

TIME For Kids caught up with the Washed Ashore tour in Sausalito, California. The exhibit is currently in Chula Vista, California, from December 8 until July of next year.

Learn more at washedashore.org.



<http://www.timeforkids.com/news/art-ocean-animals/22836>

What Will You Be?

by Sharon Coan

What will you be when you are grown?
What is the job you dream you will own?
What are the things that you must learn
To do what you wish and money earn?

Will you choose to be in the game,
Hoping for glory and fortune and fame?
Then you will need to decide on a sport
And build strength and skills that game to support.

Or maybe your dream is all about art,
Where color and texture and shapes take a part.
You'll study the masters; your skills will grow,
Until one day you host your own show.

Working with the law is worth your time.
Doing CSI can help solve a crime.
You'll train your mind to be sharp and keen
To find all the clues in a lab or on scene.

There are ever so many jobs you can do!
You can work at home or work at a zoo.
You can teach, or preach, or fix computers;
You can farm, or build houses, or sell motor scooters.

Whatever you think you might be at this time,
Chances are great that you'll change your mind.
So work hard at school to build the foundations
For learning to learn in all situations.



Name: _____

Date: _____



Greek and Latin Roots

Directions: Using a dictionary, locate words with the roots, prefixes, or suffixes below. Read the definitions and figure out the common meaning. Then write the meaning in the box.

Greek and Latin Root	Meaning
1. <i>form</i> examples: performer, formulate	shape
2. <i>-ism</i> examples: Cubism, conservatism	
3. <i>dis-</i> examples: disappear, display	
4. <i>struct</i> examples: construct, structure	
5. <i>mem</i> examples: memory, memorable	
6. <i>-ist</i> examples: artist, biologist	

7. Challenge: Choose a word with each root and use it in a sentence.

Name: _____ Date: _____

Monitoring Reading

Directions: Read the questions below about monitoring your understanding of the text. Then write your thoughts about how to boost your understanding.

What do I easily understand?

1. _____

2. _____

What parts are more difficult to understand?

3. _____

4. _____

What can I do to help me better understand the more difficult parts of a book? (Circle one or more.)

Reread the section.

Make a flow chart.

Talk with someone about it.

Look up words I don't understand.

Think about how the text is structured.

Act it out

Read more slowly.

Look at the main idea and key words

Use picture clues.

Make connections to what I already know.

Other: _____

Behind the Canvas: An Artist's Life

Multiple-Choice Test

Name: _____ Date: _____

Directions: Read each question. Choose the best answer. Fill in the bubble for the answer you have chosen.

1 Which of these is *not* a kind of paint artists can use?

- ☐ (A) oil-based
- ☐ (B) watercolors
- ☐ (C) clay-based
- ☐ (D) acrylics

4 Which sentence tells you a main idea of this book?

- ☐ (A) Some paints are oil paints and some are not.
- ☐ (B) Artists use many different media.
- ☐ (C) Some artists have exhibits of their art.
- ☐ (D) Paint comes in many colors.

2 Which of these is *not* true about art and artists?

- ☐ (A) People have been making art for a very long time.
- ☐ (B) Artists use many kinds of materials to make their art.
- ☐ (C) There are many styles of art.
- ☐ (D) Artists don't need to practice.

5 Artists who want to paint natural scenes like trees or valleys paint _____.

- ☐ (A) sculptures
- ☐ (B) studios
- ☐ (C) portraits
- ☐ (D) landscapes

3 Artists use a _____ to mix paints and combine colors.

- ☐ (A) palette
- ☐ (B) media
- ☐ (C) exhibit
- ☐ (D) gallery

6 Artists who like landscapes probably like to paint _____.

- ☐ (A) late at night
- ☐ (B) in the studio
- ☐ (C) *en plein air*
- ☐ (D) by themselves

Multiple-Choice Test (cont.)

Name: _____ Date: _____

7 If you have ever _____, that will help you understand this book better.

- ☐ (A) ridden a bike
- ☐ (B) used crayons
- ☐ (C) talked on the phone
- ☐ (D) washed dishes

8 After painters make a sketch of their ideas, _____.

- ☐ (A) they get an idea for a drawing
- ☐ (B) they make a painting from the sketch
- ☐ (C) they look at other art to get ideas for a painting
- ☐ (D) they make a quick drawing

9 How do artists solve the problem of creating exactly the color they want?

- ☐ (A) They use charcoal on paper.
- ☐ (B) They mix colors on a palette.
- ☐ (C) They make sculptures.
- ☐ (D) They paint landscapes.

10 What do the authors probably think about art?

- ☐ (A) Art is boring and not fun for most people.
- ☐ (B) There is only one kind of good art.
- ☐ (C) Art is too hard for most people.
- ☐ (D) Art is important and interesting.

11 This book would be very helpful for people who want to _____.

- ☐ (A) know what it is like to be an artist
- ☐ (B) find a nearby art class
- ☐ (C) learn to make sculptures
- ☐ (D) find out where the nearest art gallery is located

12 Which of these would be a good title for this book?

- ☐ (A) *The Story of Cave Art*
- ☐ (B) *Lives of Famous Artists*
- ☐ (C) *The Real Deal: What It's Like to be An Artist*
- ☐ (D) *Taking Care of Your Paints and Brushes*

An Artist's Life

Greek and Latin Roots, p. 11

1. shape
2. a system or practice
3. apart
4. build or form
5. mind
6. one who
7. *Answers will vary.*

Monitoring Reading, p. 12

Answers will vary.

Multiple-Choice Test, p. 13

1. C
2. D
3. A
4. B
5. D
6. C
7. B
8. B
9. B
10. D
11. A
12. C



How to Use the Oral Reading Record

Using an Oral Reading Record

When taking an oral reading record, it may be useful to employ some or all of the following tips:

- Position yourself next to the student in such a way that you can hear the student easily, see the text clearly, and watch the student's eye and finger movements while he or she is reading.
- As the student reads, mark the oral reading record form with the conventions on the included coding chart on the following page.
- Errors to be marked include substitutions, omissions, insertions, and having to be told a word by the teacher.
- Self-corrections occur when a student realizes an error on his or her own and corrects it.
- Note where the errors and self-corrections are made via meaning, structure, or visual cues (defined below).
- If the student begins to read too quickly for you to follow, simply ask him or her to pause for a moment while you catch up with the record.
- Interrupt and intervene as frequently as possible in order to create the truest record.
- Wait several seconds when a student gets stuck before reading a word aloud for the student.
- If a student misreads a word, be sure to write the word he or she said above the correct word on the record form.
- Time the student to test for fluency. The Reading First standard for first grade is 60 words per minute. (It is 90 to 100 words read correctly by the end of second grade and 114 by the end of third grade.)

Meaning, Structure, and Visual Cues

Meaning. When the reader uses background knowledge and the context to identify words, he or she is using meaning (or semantic cues). On the oral reading record, mark these cues with an *M*.

Structure. When the reader applies knowledge of language structure in order to identify words, he or she is using structure (or syntax) cues. On the oral reading record, mark these cues with an *S*.

Visual. When the reader applies knowledge of letter and sound correspondence, including the look of the letter, letters, and the word itself, he or she is using visual (or graphophonic) cues. On the oral reading record, mark these cues with a *V*.

How to Use the Oral Reading Record

Marking Conventions Chart

Behavior	Marking Convention	Example
Accurate reading	(checkmark) above each word read	✓ ✓ ✓ This is big.
Substitution	Word read above actual word	✓ ✓ -bag This is big.
Omission	— (long dash)	✓ — ✓ This is big.
Insertion	^ and the inserted word	very This is ^ big.
Repetition of word (no error)	R (one repetition) R2 (two repetitions)	R This is big.
Repetition of phrase (no error)	R with line and arrow at point where reader returned	→ R This is big.
Self-correction (no error)	SC after error	bag/SC This is big.
Appeal (Student appeals for help either verbally or nonverbally.)	A over word where appeal occurred	A This is big.
Told (Student is asked to try again but ultimately must be told the word.)	T over word student was told	T This is big.
Beginning sound read separately and then word read correctly.	Beginning sound above word followed by mark for correct	b/✓ This is big.

How to Use the Oral Reading Record

Scoring an Oral Reading Record

Teachers will use the information gathered while observing the student and marking the record in order to calculate rates of accuracy, error, and self-correction. The error and self-correction rates are written as ratios. The accuracy rate is a percentage. (**Note:** When the reader self-corrects, the original error is not scored as an error.)

After or while marking the oral reading record as you observe the student, tally errors and self-corrections in the columns to the right of the text. Then circle whether those errors and self-corrections are in the area of meaning (M), structure (S), or visual (V) cues.

Use any of the following data calculations as appropriate to monitor student progress and inform instruction.

- **Calculate the rate of error.** Add the total number of words read. Divide that number by the number of errors made.
For example, if the text has 96 words and 8 errors were made, the ratio is 1:12 (one error for every 12 words read).
- **Calculate the rate of self-correction.** Add both the number of errors and self-corrections. Then divide that number by the number of self-corrections.
For example, if there are 8 errors and 6 self-corrections, that makes 14 total. Divide 14 by the number of self-corrections (6). This gives a ratio of 1:2.3 or, rounded, 1:2. This is interpreted as one self-correction for every two errors.
- **Calculate a percentage for accuracy.** Convert the error rate to judge the difficulty of the text. Use the information in the chart below to inform text selections for students.
For example, in a 1:12 error rate, divide 1 by 12 to get 0.08 (round to the nearest hundredth) or 8%. Subtract 8% from 100% to get 92%. This is the accuracy percentage.
Use the information below to determine test difficulty.

Accuracy Percentage	Difficulty of Text for Student
96% or higher	Easy
91%–95%	Instructional level
90% or lower	Challenging

Note: If you do not wish to assess with this level of detail, simply calculate the percentage of words read correctly and the number of words read correctly per minute. Both of these measures give adequate indications of word recognition and fluency. However, keep in mind that these calculations provide one kind of data for students—teachers should examine students' reading and learning in context, as individuals and as members of the larger learning group.

How to Use the Oral Reading Record

Fluency Rubric

Score	Accuracy	Rate (Pace)	Expression	
			Structural phrasing, pausing, smoothness, pitch, volume	Interpretive mood, purpose, emotion, subtleties of meaning
4	Recognizes most words and reads them correctly without hesitation.	Consistently reads at a natural, conversational pace, or as appropriate for the text.	Reads smoothly. Consistently uses meaningful phrasing and appropriate pausing. Adjusts pitch and volume to the circumstances (type of text or audience).	Recognizes different purposes for reading. Consistently conveys the appropriate mood and emotion. Distinguishes word meanings in context.
3	Recognizes pretaught and familiar words and reads them correctly. May hesitate, but can use context and apply word-attack skills.	Sometimes reads at a conversational pace, but is inconsistent. May speed up and slow down or generally read at a slightly slower pace.	Reads smoothly in general, but with some breaks or misuse of pausing. Is aware of pitch and volume.	Reads most text with emphasis appropriate for the purpose and mood of the text. May at times slip into concentrating on pronunciation, but will usually recover and resume once past the problematic area.
2	Recognizes and reads some words correctly, but hesitates. Has some difficulty using context clues and applying word-attack skills.	Reads somewhat slower than appropriate for text. May have stops and starts or have to go back and reread.	Reads unevenly. May miss punctuation clues, resulting in chopiness or run-on reading. Does not generally attend to pitch and volume.	May use natural-sounding language at times, but, in general, frequently resorts to focusing on word-by-word pronunciation without regard for the mood, purpose, or intended meaning.
1	Misreads words frequently. May not recognize words in different contexts. Is not adept at applying word-attack skills.	Reading is slow and laborious. Frequently hesitates, stops, or goes back to "start over."	Does not usually read in meaningful units, such as phrases or clauses. May read word by word with little attention to context or punctuation signals.	Reading is generally monotone and lacks a sense of awareness of mood, purpose, or emotion. May not recognize word meanings in context.

Behind the Canvas: An Artist's Life

Oral Reading Record

Name: _____ Date: _____

Assessor: _____



Word Count	Codes				
308	E = errors	SC = self-corrections	M = meaning	S = structure	V = visual

Page	Text	E	SC	Cues Used	
				E	SC
4	<p>In preschool, children love to paint. No one cares if the pictures are perfect. Children draw pictures to share their feelings. And older artists remember these feelings when they make art.</p> <p>Many artists begin the day in art class. The students sit around a model to practice sketching. Drawing portraits is an ancient art. When the weather is nice, the class goes outside. This is the perfect place to draw landscapes from nature.</p>			M S V	M S V
8	<p>There are many kinds of artists. Some are painters. Others are illustrators or sculptors. Each type of art uses different tools. The supplies are called media. Art can be made from anything. It can be made from wire, cardboard, or even sand at the beach! What matters is that the art was made with care and imagination.</p>			M S V	M S V
SUBTOTALS					

GO ON

Oral Reading Record *(cont.)*

Page	Text	E	SC	Cues Used					
				E			SC		
9	During class, artists talk about what media they would like to try. Some want to use pencils and pens to draw. Others may use crayons or pastels to add color. Charcoal can be used to make a strong dark line. Each tool creates a different effect. Some make thin sharp lines. Others add color and look softer. Artists like to try new tools and see what happens.			M	S	V	M	S	V
10	Other artists prefer to paint instead of draw. There are many kinds of paints. Watercolors are dry paints. Artists mix them with water to create washes of color. They are usually painted with soft brushes on paper. Acrylics are painted on canvas with firmer brushes. They can also be painted on wood with a small knife. It's just like frosting a cake! Acrylics are popular because they can be used in so many different ways. Oil paints are thick. Linseed oil is often mixed in to thin them. They take a much longer time to dry than other paints. They are painted in layers. And every layer needs time to dry.			M	S	V	M	S	V
Subtotals from previous page									
TOTALS									

Error Rate:

Self-Correction Rate:

Accuracy Percentage:

Time:



Notes



Notes