



# Opening New Windows



**Habla**  
Teacher Institute

# The Big Ideas



parallel processes



moving across disciplines



arts integration  
the language of the arts



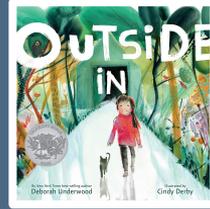
community



# Opening New Windows for Creative Expression: Road Map



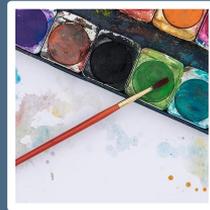
Background  
Middleground  
Foreground



Outside, In



Watercolor Styles



Demos



Studio Time





## Background/ Middleground/Foreground

- Imagine yourself in the wide space of a natural place you love--a space that centers you. See this place through a bird's eye view.
- Where are you in this space? What/Who is nearby you? Experience this space through all your senses.
- What is an object in this foreground space that captures your attention? What does it feel like?



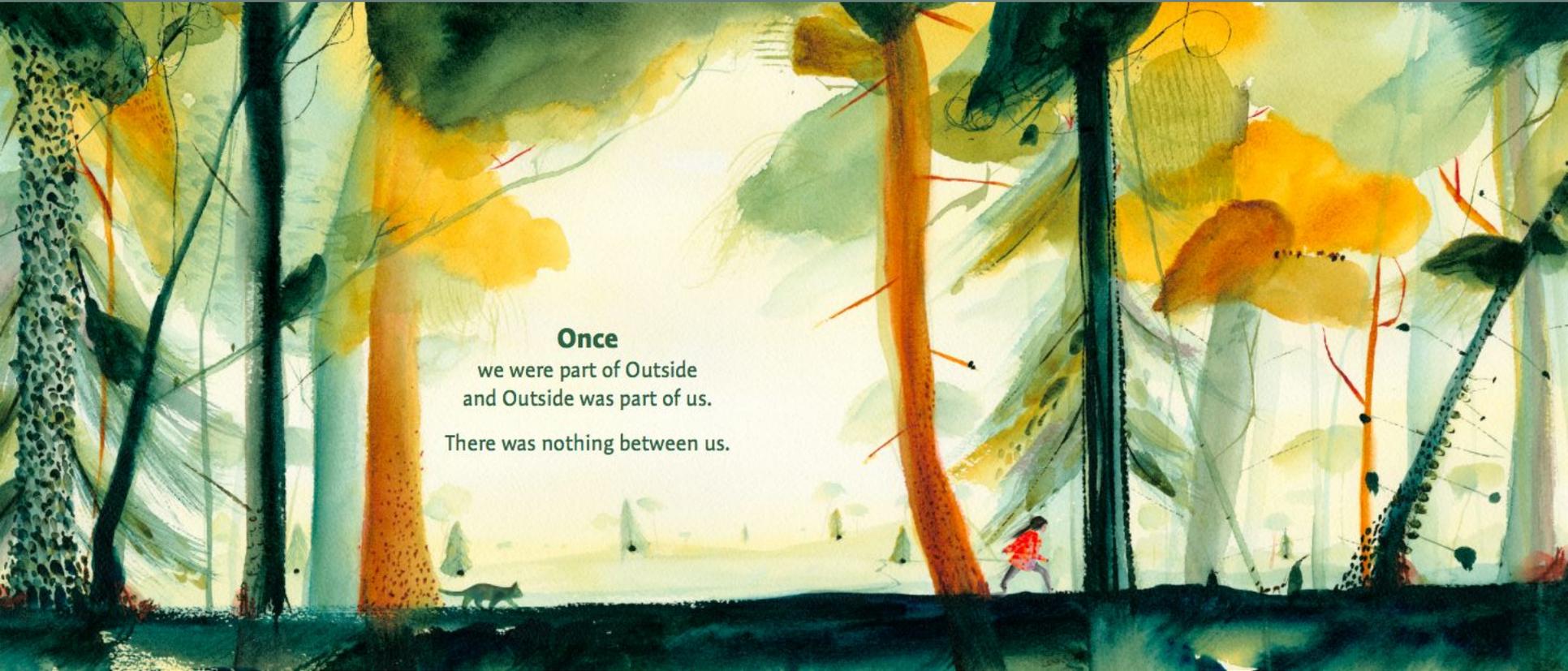
# OUTSIDE

# IN

By *New York Times* best-selling author  
**Deborah Underwood**

Illustrated by  
**Cindy Derby**





**Once**  
we were part of Outside  
and Outside was part of us.  
There was nothing between us.



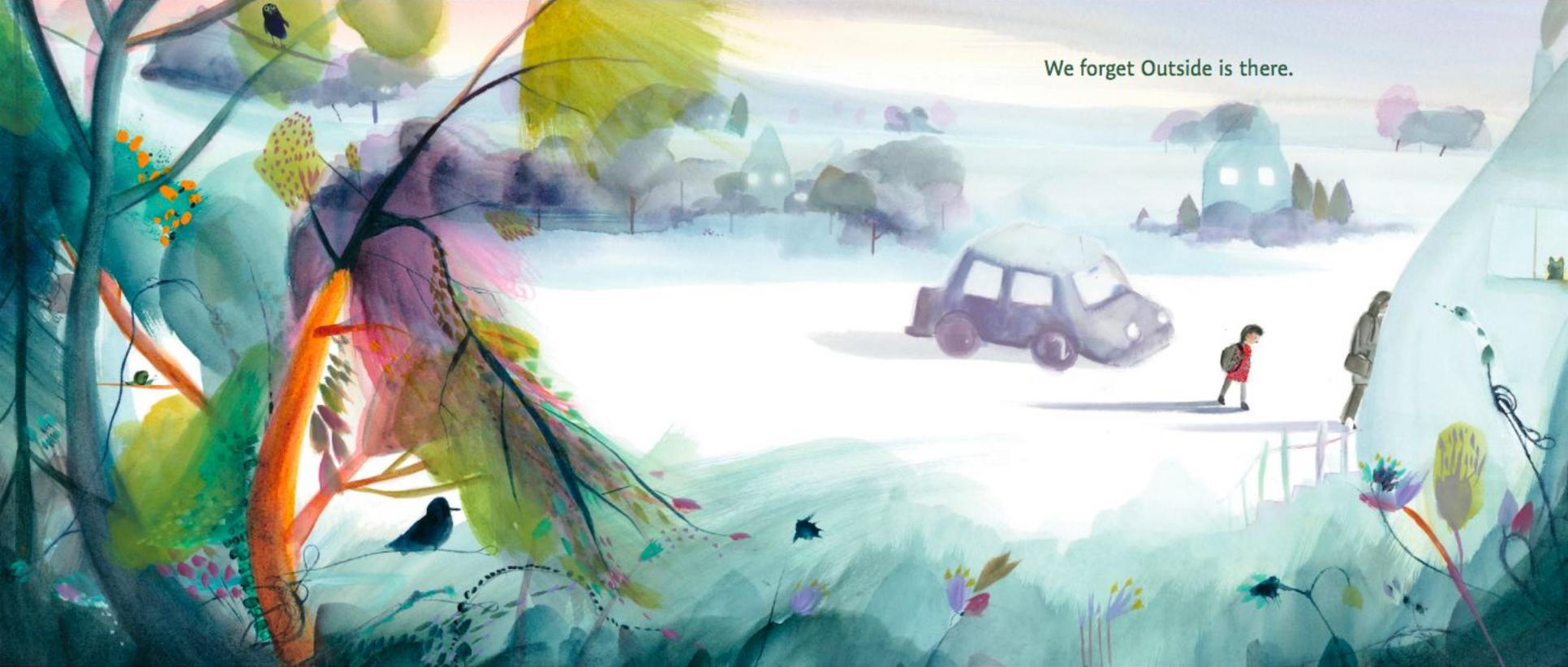
Now  
sometimes even when  
we're outside . . .



we're inside.

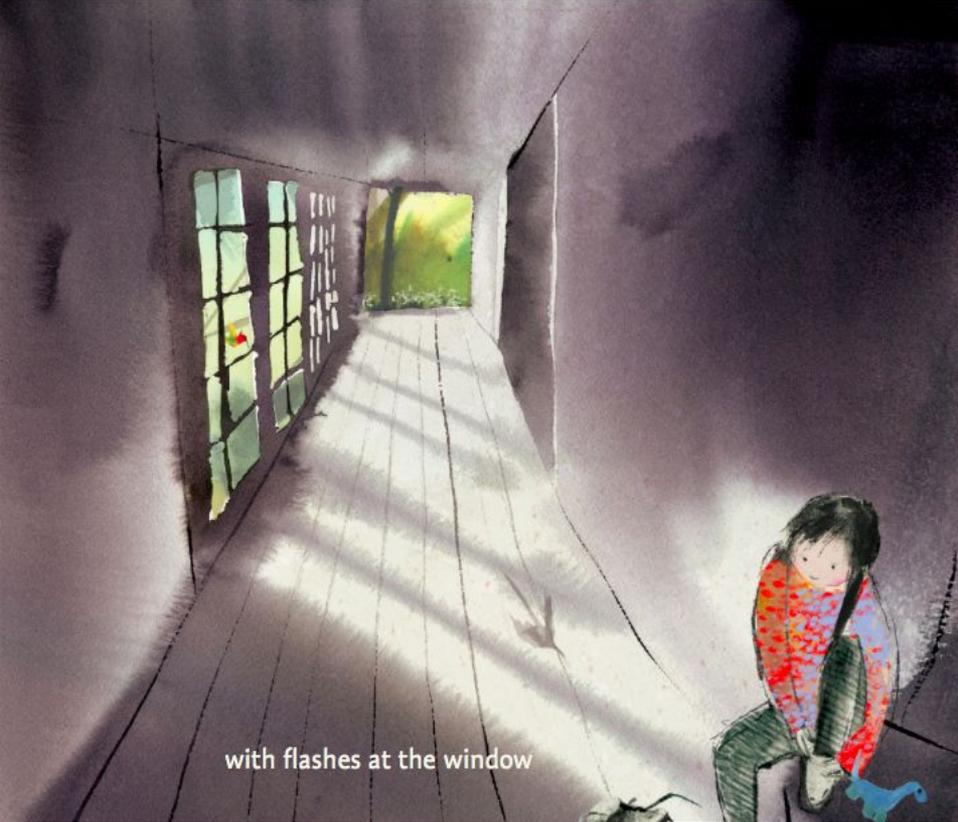


We forget Outside is there.

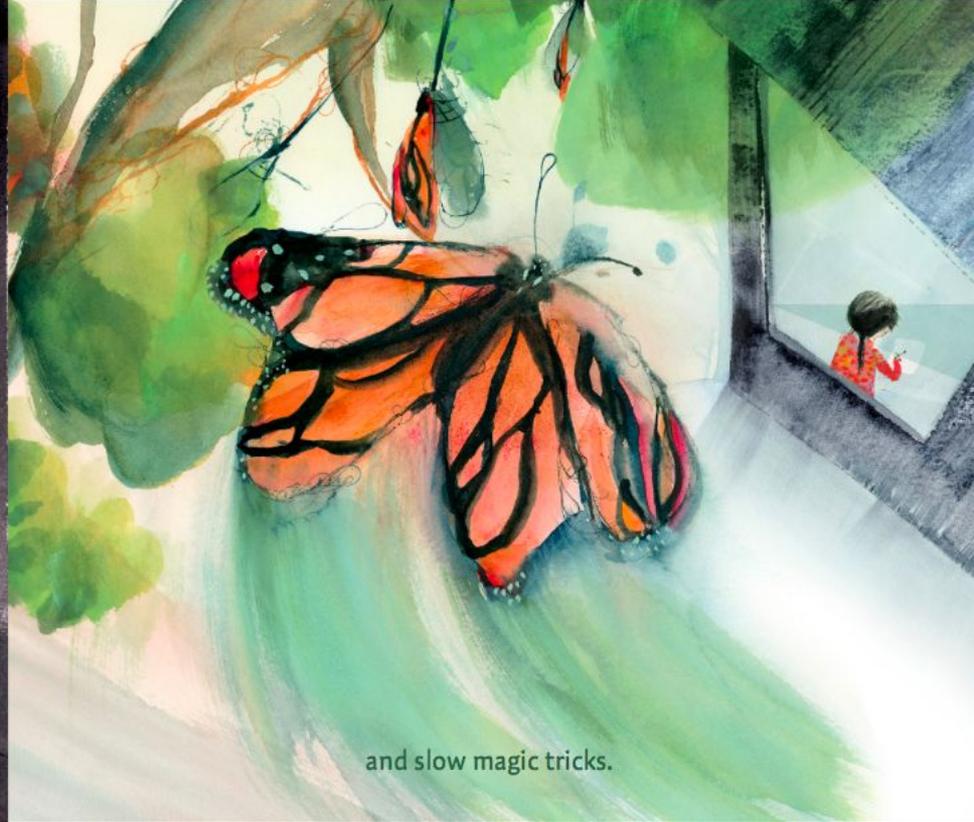


So Outside reminds us



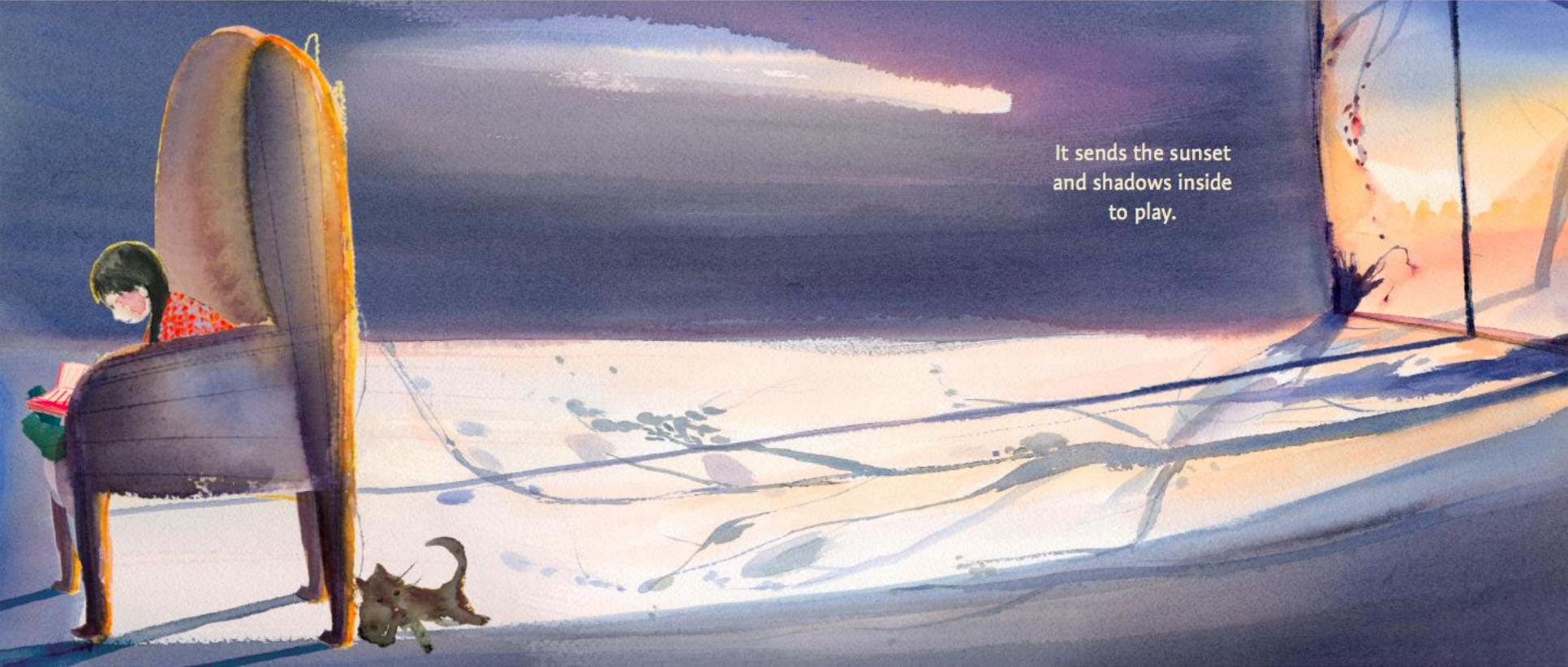


with flashes at the window



and slow magic tricks.





It sends the sunset  
and shadows inside  
to play.

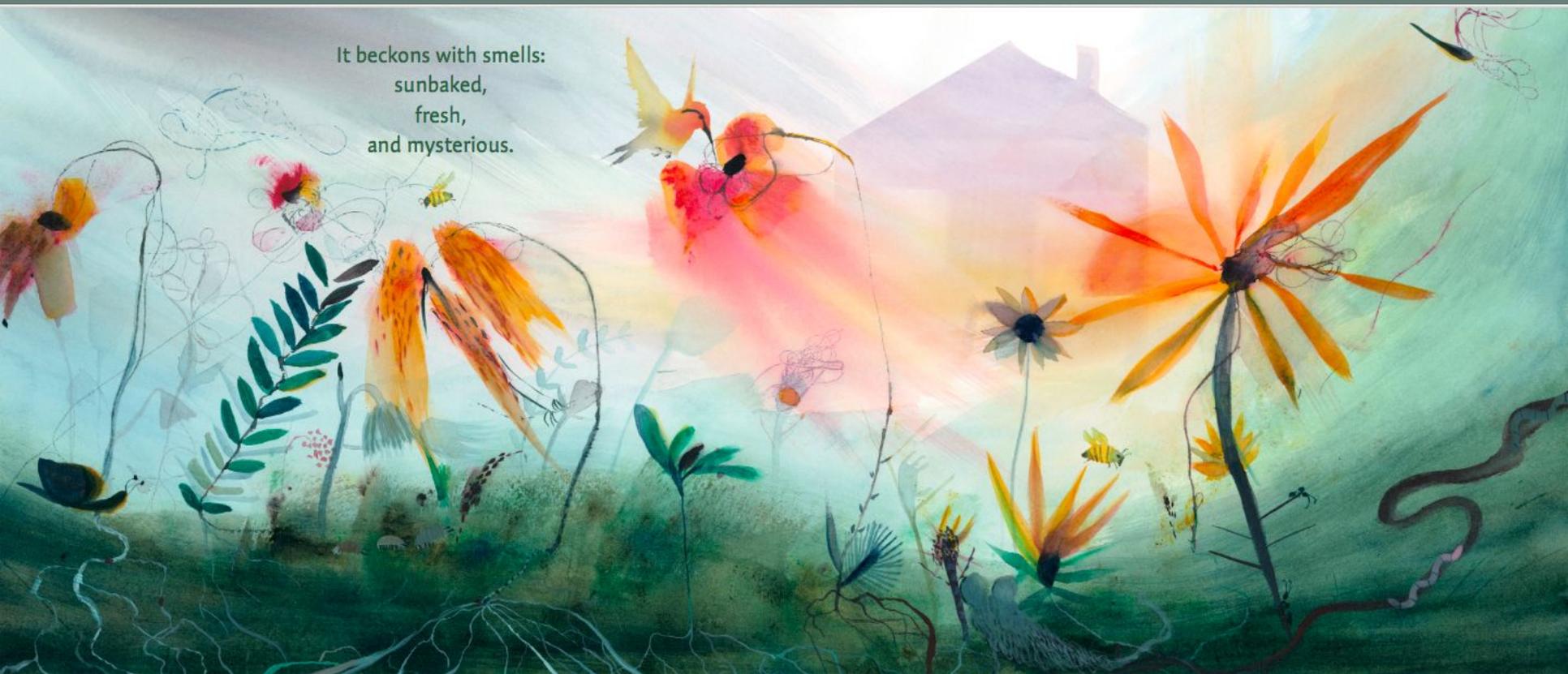




Outside sings to us  
with chirps  
and rustles  
and tap-taps on the roof.



It beckons with smells:  
sunbaked,  
fresh,  
and mysterious.





Outside feeds us.  
Sun, rain, and seeds  
become warm bread  
and berries.





Outside cuddles us  
in clothes,  
once puffs of cotton.



It holds us  
in wooden chairs,  
once trees.





We feel Outside  
in the warm weight of our cats  
and the rough fur of our dogs.



Outside shows us



there is a time to rest

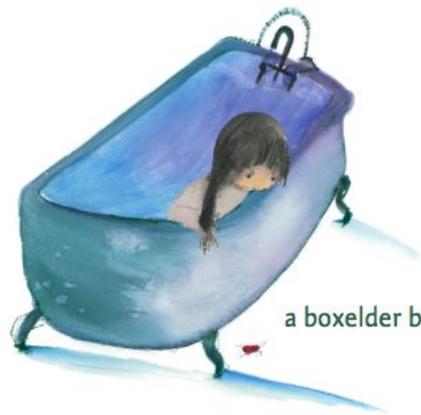


and a time to start fresh.



Outside steals inside:

a spider seeking shelter,



a boxelder bug in the bath,

a tiny snail on kale.

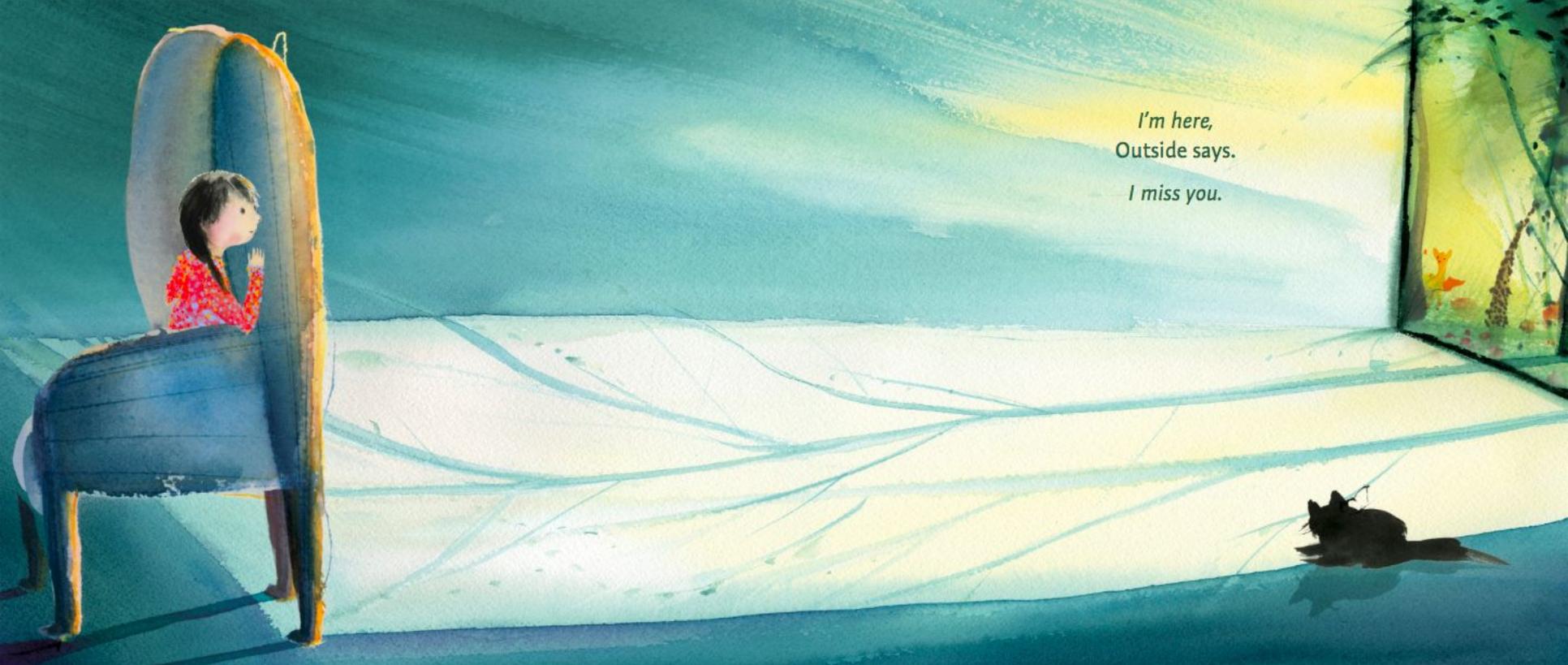




Even rivers come inside:  
cool water rushing,

eager to return to the sea.





*I'm here,  
Outside says.  
I miss you.*



Outside waits . . .





and we answer.



For Kate —D. U.  
For my dear friend Amanda Gaughan—C. D.

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[hmhbooks.com](http://hmhbooks.com)

Illustrations for this book were made with watercolor and powdered graphite on cold press paper. Some of the lines were created with dried flower stems and thread soaked in ink. The text type was set in Expo Sans Pro.

Designed by Whitney Leader-Picone

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Title: Outside In / by Deborah Underwood ; illustrated by Cindy Derby.

Description: Boston ; New York : Houghton Mifflin Harcourt, [2020] |

Summary: Illustrations and easy-to-read text reveal ways nature affects our everyday lives, such as providing food and clothing, and showing when to go to bed and when to get up.

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eISBN 978-0-358-33011-0



**Deborah Underwood** visits *Outside* by taking long walks in the park, and *Outside* visits her in the form of her scrub-jay friend, Fred. She is the author of numerous picture books, including *The Quiet Book*, *Interstellar Cinderella*, *The Panda Problem*, *Part-time Princess*, and the *Here Comes Cat* series. Deborah lives in Northern California. Please visit her online at [DeborahUnderwoodBooks.com](http://DeborahUnderwoodBooks.com).

**Cindy Derby** spent her childhood getting lost in the woods behind her house with her two cats. She loved to build forts high up and observe families of deer. Today, she visits *Outside* by going on hikes with her dog, Banjo. Cindy is the author and illustrator of *How to Walk an Ant*, and she is the illustrator of *Climbing Shadows: Poems for Children* and *The Boy and the 800-Pound Gorilla*. Visit her at [CindyDerby.com](http://CindyDerby.com).





## Breakout Room Reflection

- How does the artist create space?
- How does the artist make marks?
- How does the artist create mood?





## Emma Larsson

“I’m a tireless explorer. If I become too comfortable and feel I know too much of a subject, I get bored. What I am constantly seeking for needs to be unknown to me. Creating my art is about playing and exploring freely. If I am asked to describe my work, I can only come up with words such as: liquid, energy, shapes, rhythms, playful, nature’s wonders, curiosity, contemplation, poetry, freedom, meaning, longing, intuition.”



Emma's paintings are purely intuitive, they source from pleasure and freedom. She starts with a blank paper and follow the flow. In her spare time, she walks in the virgin forests surrounding the city she lives in, Stockholm. She finds most of her inspiration in nature's shapes, colors and patterns, leading to abstract and moving forms in her paintings."



*Blue Eyed Grass,*  
2020  
Watercolor on  
Paper  
30 × 22 in  
76.2 × 55.9 cm



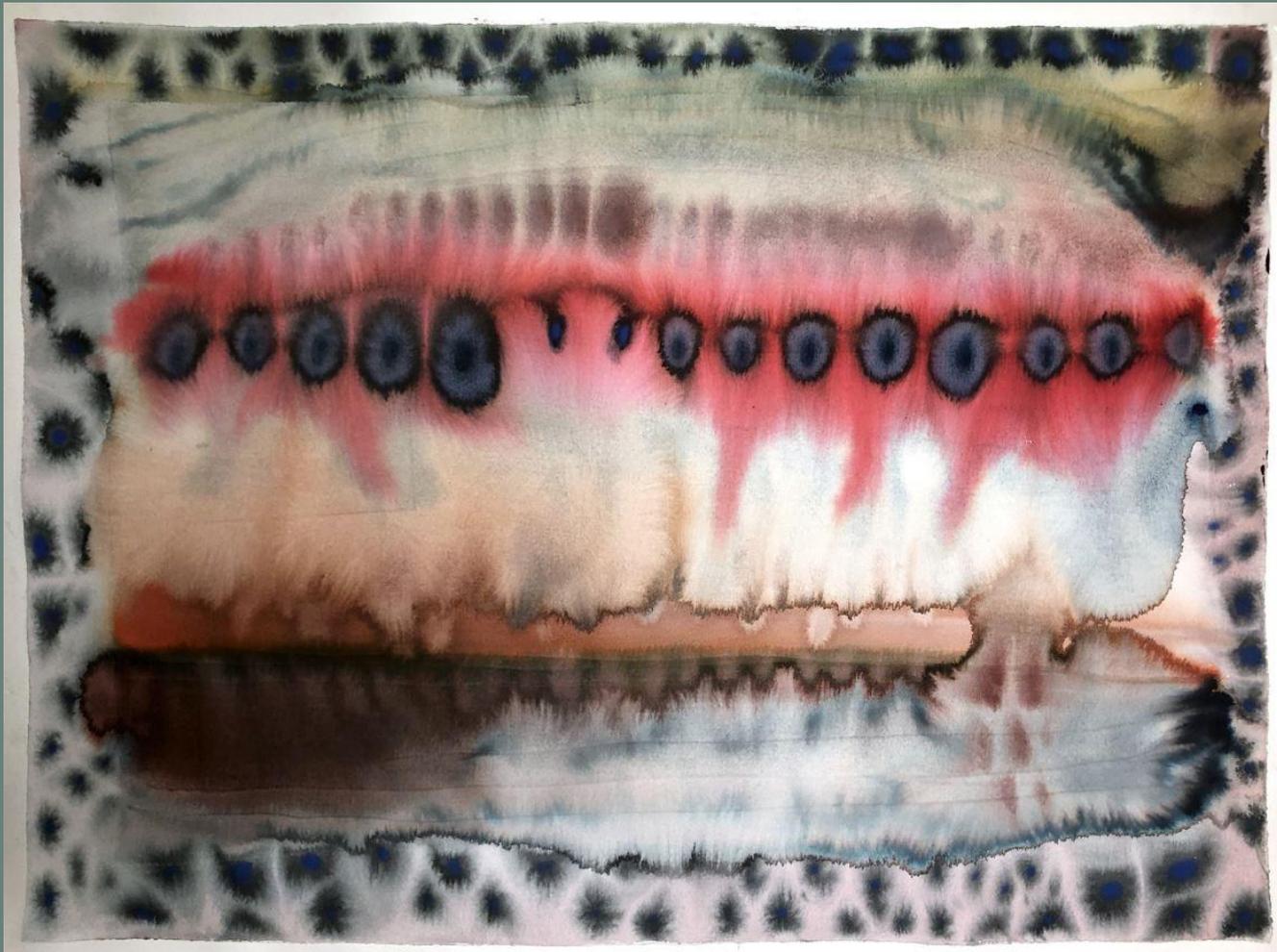


*Landscape,*  
2020  
Watercolor and  
Mix Media on  
Paper  
30 × 22 in  
76.2 × 55.9 cm



*Untitled 01*





*Leopard Desert,*  
2020  
Watercolor and  
Mix Media on  
Archival Cotton  
Paper  
42 × 31 3/4 in  
106.7 × 80.6 cm



## Georgia O'Keeffe

*"I found that I could say things with colour and shapes that I couldn't say in any other way things that I had no words for."*

Infused with energy and emotion, these images did not imitate the visual appearance of the world, but instead used line, shape, color, and contrast to convey meaning. Deeply appreciative of the beauty and spiritual power of the natural world, she often turned to the surrounding landscapes, flowers, and trees for her subject matter.



<https://www.okeeffemuseum.org/>



"If I could paint the flower exactly as I see it no one would see what I see because I would paint it small like the flower is small," O'Keeffe explained. "So I said to myself - I'll paint what I see - what the flower is to me but I'll paint it big and they will be surprised into taking time to look at it - I will make even busy New Yorkers take time to see what I see of flowers."



*Red Canna,*  
1924  
Oil on Canvas  
29.0 in × 18.0 in.  
73.7 cm × 45.7 cm





*Red and Blue No. 1*,  
1916  
watercolor on  
paper  
12 x 9 in. (30.5 x  
22.9 cm.)



*GREEN HILL*,  
1916  
watercolor on paper  
10 3/4 x 15 1/2 in





*Morning Sky*,  
1916.  
Watercolor on paper  
8 7/8 x 12 inches.

*Sunrise and Little Clouds No. II*,  
1916. Watercolor on paper, 8  
7/8 x 12 inches



## Sara Khan

Slowly laying out translucent layers of watercolour, I work toward pronouncing some areas, while covering others entirely, almost decoratively as if to say “you didn’t belong, but now you do, or you did belong and now you don’t.” I leave some questions to chance, answer others more definitively, hovering somewhere between restraint and complete spontaneity.



<https://sara-khan.com/>





Detail of The Main Courtyard,  
watercolour and gouache on  
paper, 22" by 30", 2017



*I Am Still Here*, 2021





A Rest, 2021





# Watercolor Demos

## Art Elements

- Cynthia: Color & Contrast
- Fannie: Pattern, Shape & Line
- Tommaso: Gradients & Space

## Techniques

Experiment with watercolor options: wet on wet, splatter, straw blowing, brush strokes, layering, and using different color palettes.

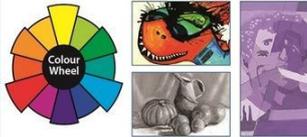


# ART ELEMENTS

The Art Elements are the building blocks we use to make artworks. They are Colour/Value, Line, Space, Form, Texture and Shape. We make art to express what we see, feel or imagine.

## Colour & Value

Colours can be natural or man-made.  
Value is the lightness or darkness of a colour. Colours can be cool, warm, monochromatic & complementary.



## Line

A line is a mark which moves from one place to another. The eye follows a line. Lines can be long, short, wavy, straight, thick, zig-zagged, curly, sewn...



## Contrast

Contrast is created by combining dissimilar Art Elements, materials & ways of working to draw the eye.



## Repetition & Pattern

Repeating the Art Elements of Line, Shape, Colour, Value, Texture or Space. Regular repeats = formal patterns, irregular repeats = informal patterns.



## Shape

A shape is created when a line joins to enclose an area. Shapes can be solid or outlined, geometric or organic.



## Texture

Texture is the appearance & feel of a surface. Texture can be an illusion or physically felt. Texture can be rough, smooth, bumpy, abrasive, scaly...



## Emphasis

Emphasis calls the attention to an important area in an artwork. The eye returns to it over and over.



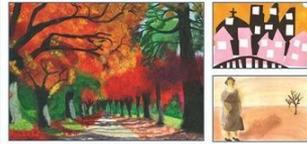
## Balance

Balance is a sense of stability; to be off-balance gives the feeling of unease. Balance can be formal (symmetrical), informal (asymmetrical) or radial (radiate from centre).



## Space

Space surrounds us, stretching to infinity or compressed into a balloon. Our perception of space can change according to distance between objects, perspective & tone.



## Form

Form is the 3D representation of the 2D element of shape. Forms can be geometric or abstract. A sculpture is a 3D form.



## Movement Rhythm

Art Elements can be arranged to represent movement. Regular repetition of elements can create a sense of movement/rhythm.



## Unity

Unity occurs when each art element & principle used has a purpose & all the parts work together in the artwork so that it looks complete.



The Elements & Principles of Art - Charts  
Suitable for Primary Levels

Written by Kate Hart

ISBN: 9781876243371

© Zart 2015



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www.zartart.com.au

The Elements & Principles of Art - Charts • Overview





# STUDIO TIME



The image features a collage of hexagonal shapes on the left side. The top hexagon shows a close-up of blue water with ripples. Below it, a larger hexagon contains a sunset scene over a rocky coastline. The bottom hexagon shows two people standing on a dark rock formation overlooking the ocean. The background of the entire image is a light blue gradient.

# SHARE WORK-IN-PROGRESS



**Habila**  
Teacher Institute

## REMINDERS FOR NEXT SESSION

1. Keep painting! Layer on top of your work. Create new watercolors with color and patterns. Play and enjoy.
2. Please send us a profile photo of yourself.  
(print 4x6, 6x9)

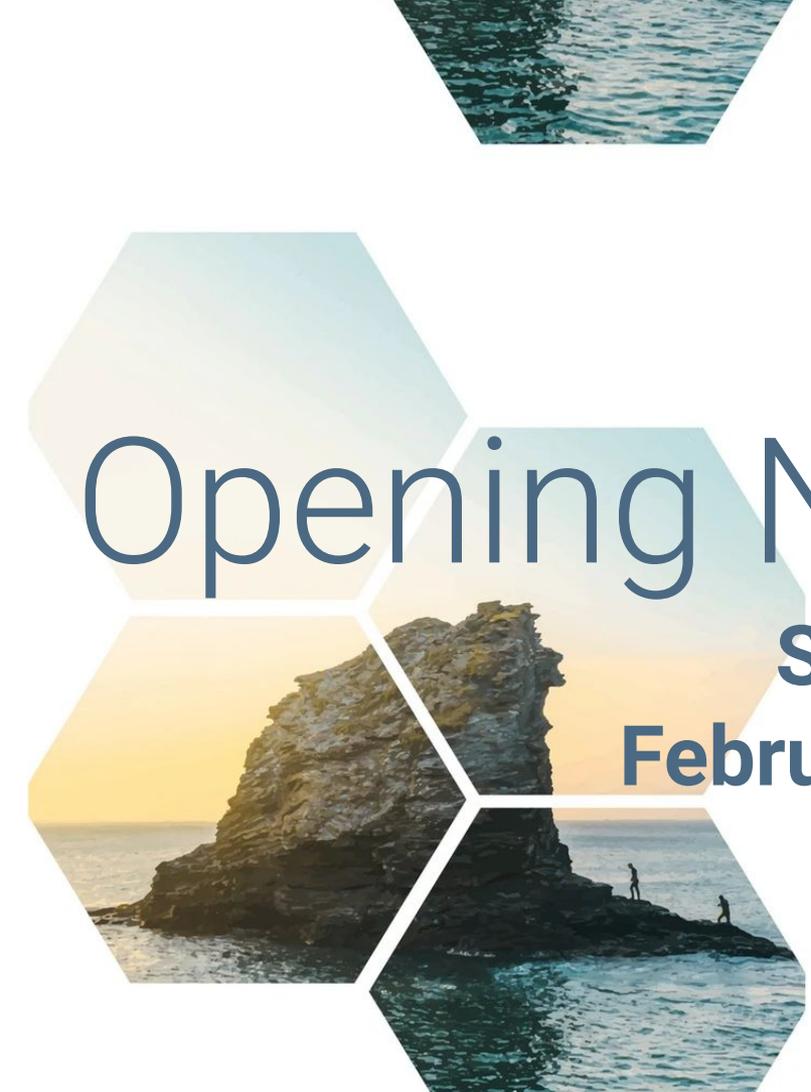
## UPCOMING DATES

Visual Arts & Literacy Session 2: Thursday, February 25, 4-6pm

Visual Arts & Literacy Session 3: Thursday, March 11, 4-6pm

Whole Group Exhibition of Learning: Saturday, May 1, 9am-1pm



A decorative collage of hexagonal images showing various ocean scenes: water ripples, a rocky coastline at sunset, and people on a rocky shore. The background is a light blue gradient.

# Opening New Windows

**Session II**  
**February 25, 2021**



**Habila**  
Teacher Institute

# The Big Ideas



parallel processes



moving across disciplines



arts integration  
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community



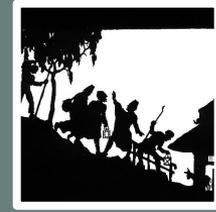
# Opening New Windows Session II: Road Map



“Seeing Into” Hirameki



Background, middle ground  
foreground



Silhouette



Negative and Positive Space



Collage



Studio Time





## **Hirameki-Seeing into** Whiteboard Warm-up











## Seeing Into Your Watercolors

1. Person with the brightest shirt begins
2. Hold up your painted paper to fill the frame
3. Participants comment on the colors, lines, movement,  
And what you see and feel in the work.



# Picturing Writing:

## Fostering Literacy through the Arts



### Fluffy Clouds

Fluffy clouds drift  
like flying dragons  
across the twilight sky.



### Fluffy Clouds

Jeremy, grade 1

Treasure chest,  
Sunken, locked,  
No one's seen before,  
Blends into the coral.  
Jellyfish,  
Watching, munching,  
Swimming, squishy,  
Gliding to the seaweed,  
Hiding from the animals.  
Seaweed,  
Slippery, slimy,  
Salty swishing,  
Twisting back and forth,  
Making a bridge for the fish to pass through.



### Treasure Chest

Alex, grade 1



# Picturing Writing

**What do you see in your own watercolor papers?**

**What do you associate with the colors and movement that you see?**

Think back to the original natural space that inspired this work, or a new space that has centered you during the pandemic. Write down notes about this space, include sensory details, the people with you in that space and the ways the space made you feel.





*"I wanted to make work where the viewer wouldn't walk away; he would giggle nervously, get pulled into history, into fiction, into something totally demeaning and possibly very beautiful."*

- Kara Walker





*Gone: An Historical Romance of Civil War as it Occured  
B'tween the Dusky Thighs of One young Negress and  
Her Heart, 1994  
Cut paper on wall*



# Auguste Edouart

(French, 1789–1861)



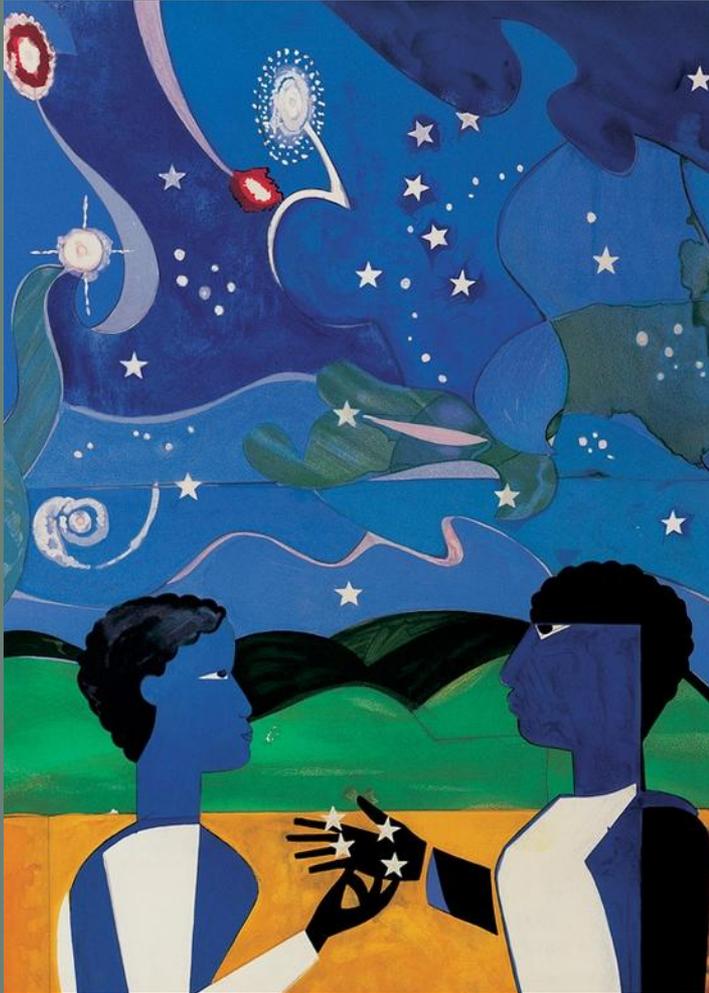
# Kara Walker



## Romare Bearden in his Harlem Studio

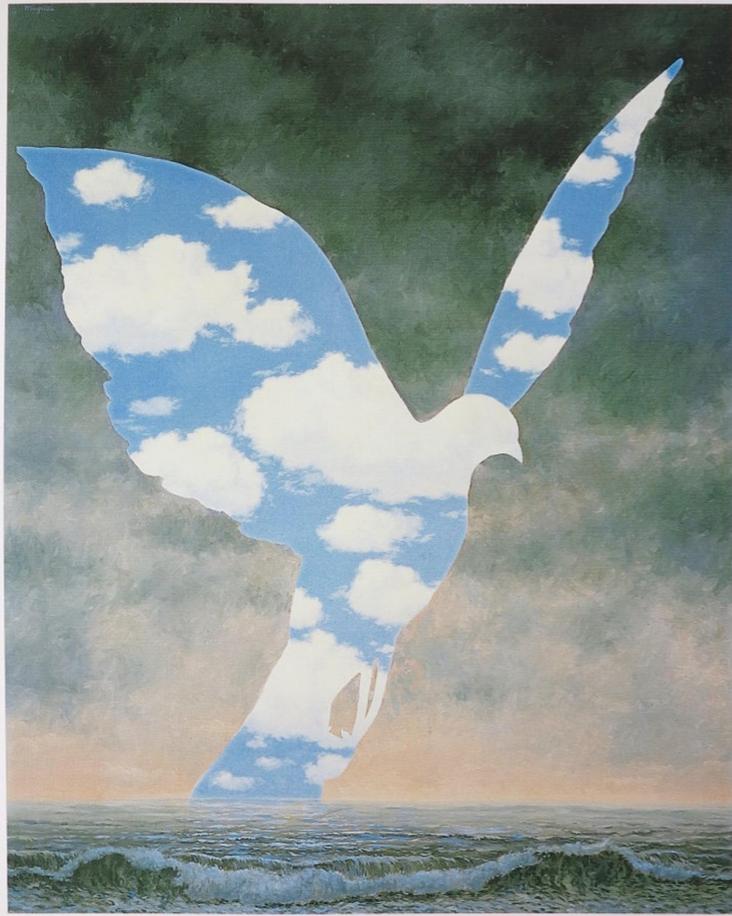


Romare Bearden



Rene Magritte





# Virtual Silhouettes



# Collage Construction Demo

## Fannie

Working with your silhouette profile (using black paper and/or watercolor paper). Using magazines and found images.

## Tommaso

Tracing shadows and objects from your home. Creating contrasts.

## Cynthia

Negative and positive shapes and cutting inside silhouettes.  
How to begin to construct your collage  
Background, Middle Ground and Foreground.

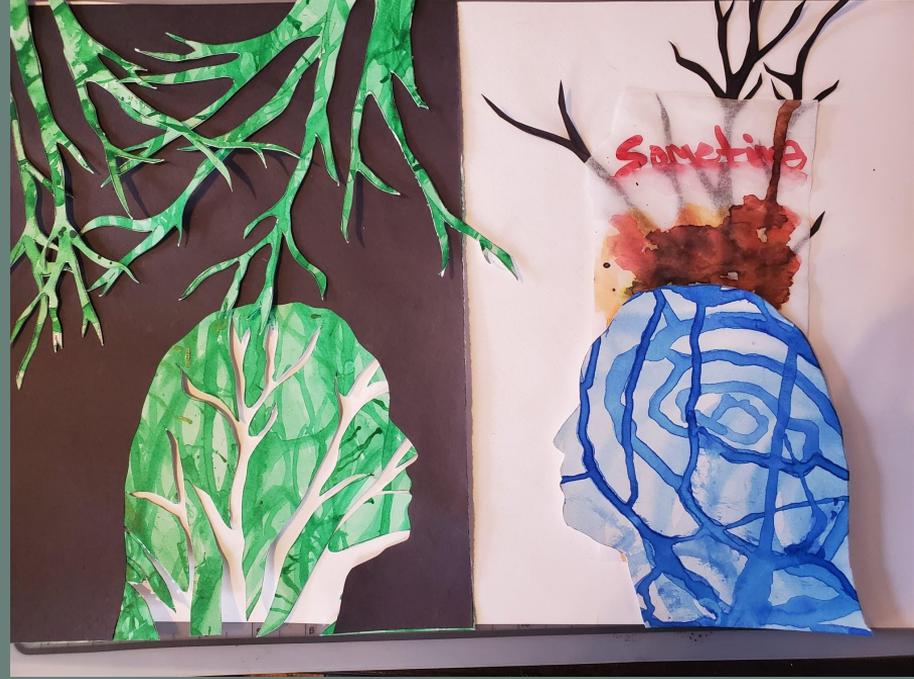












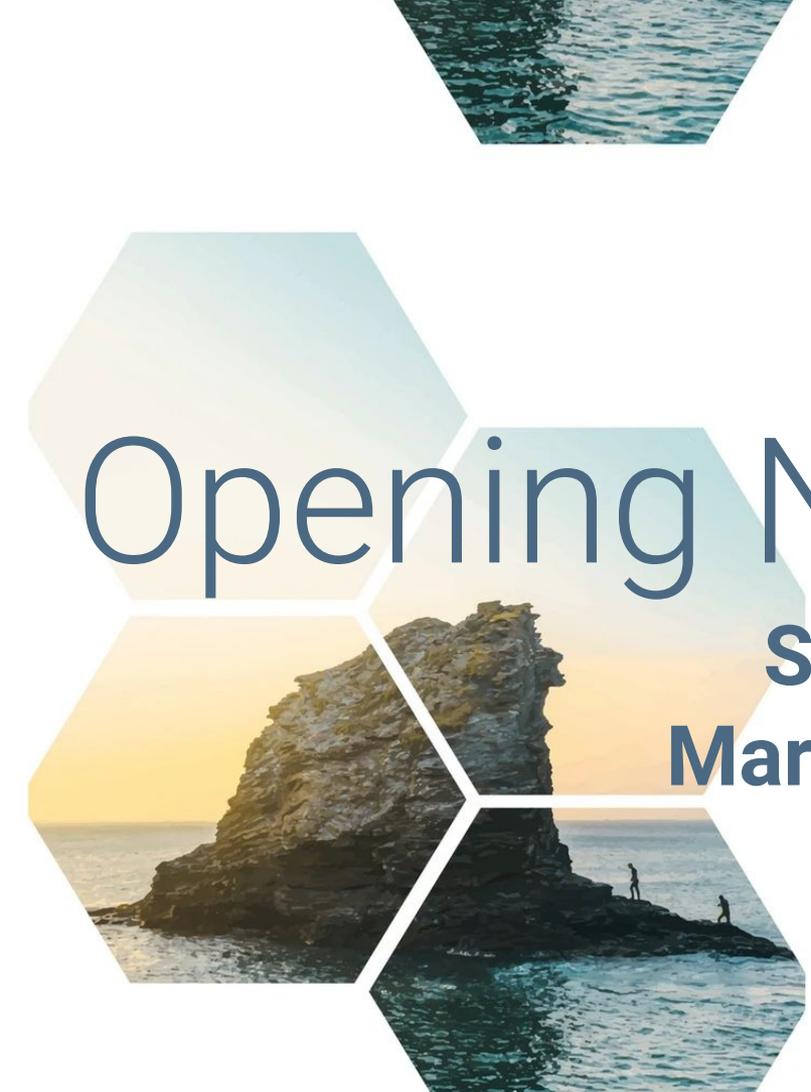






# STUDIO TIME



A decorative collage of hexagonal images. The top hexagon shows blue water. The middle hexagon is a light blue gradient. The bottom-left hexagon shows a large rock formation on a beach at sunset. The bottom-right hexagon shows a rocky coastline with two people standing on the shore.

# Opening New Windows

**Session III**

**March 11, 2021**



**Habila**  
Teacher Institute

# The Big Ideas



parallel processes



moving across disciplines



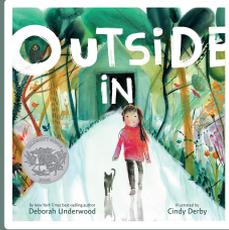
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# Opening New Windows Session III: Road Map



Revisiting Outside In



*In this Moment* writing



Moving from Image to Text:  
Finding the story in our artwork



Adding text to  
complete our collage



Sharing our work  
Exhibition & performance



Reflection and  
Insights



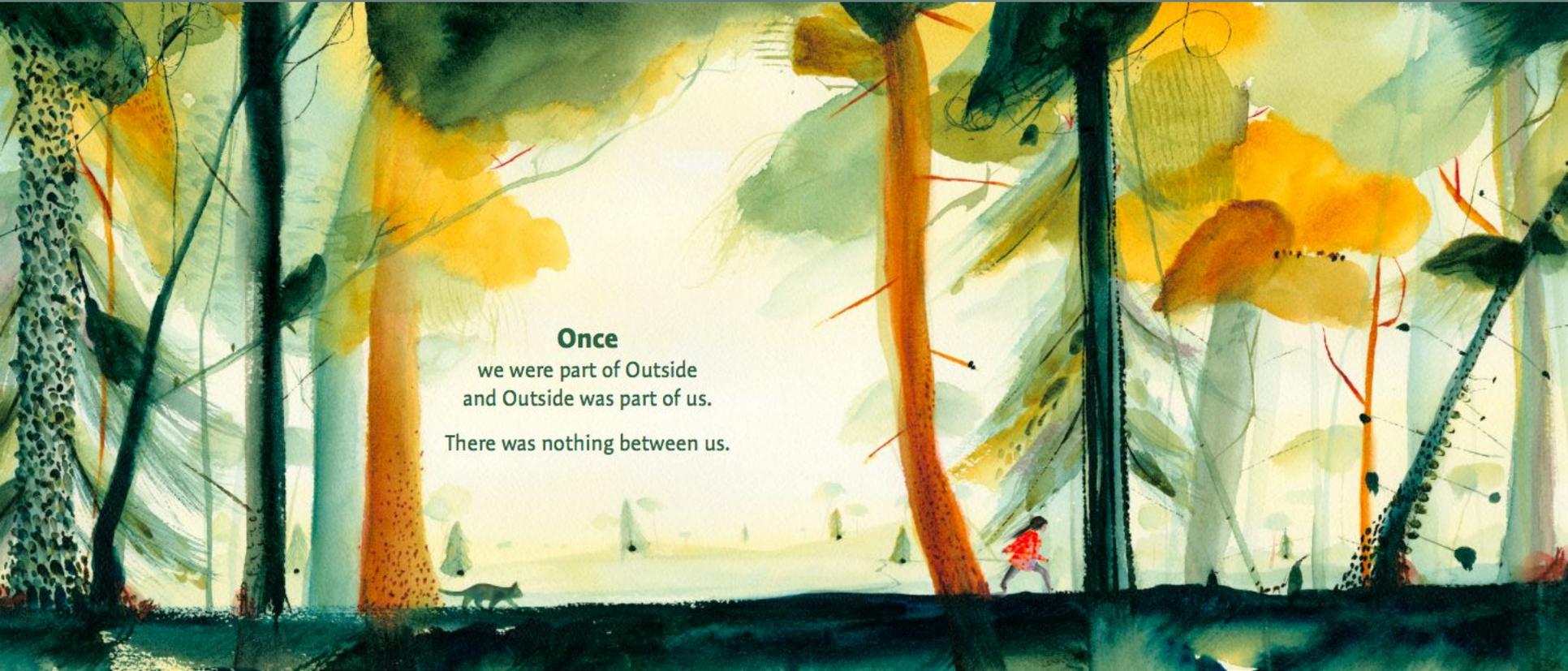
# OUTSIDE

# IN

By *New York Times* best-selling author  
**Deborah Underwood**

Illustrated by  
**Cindy Derby**





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and Outside was part of us.  
There was nothing between us.



Now  
sometimes even when  
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we're inside.

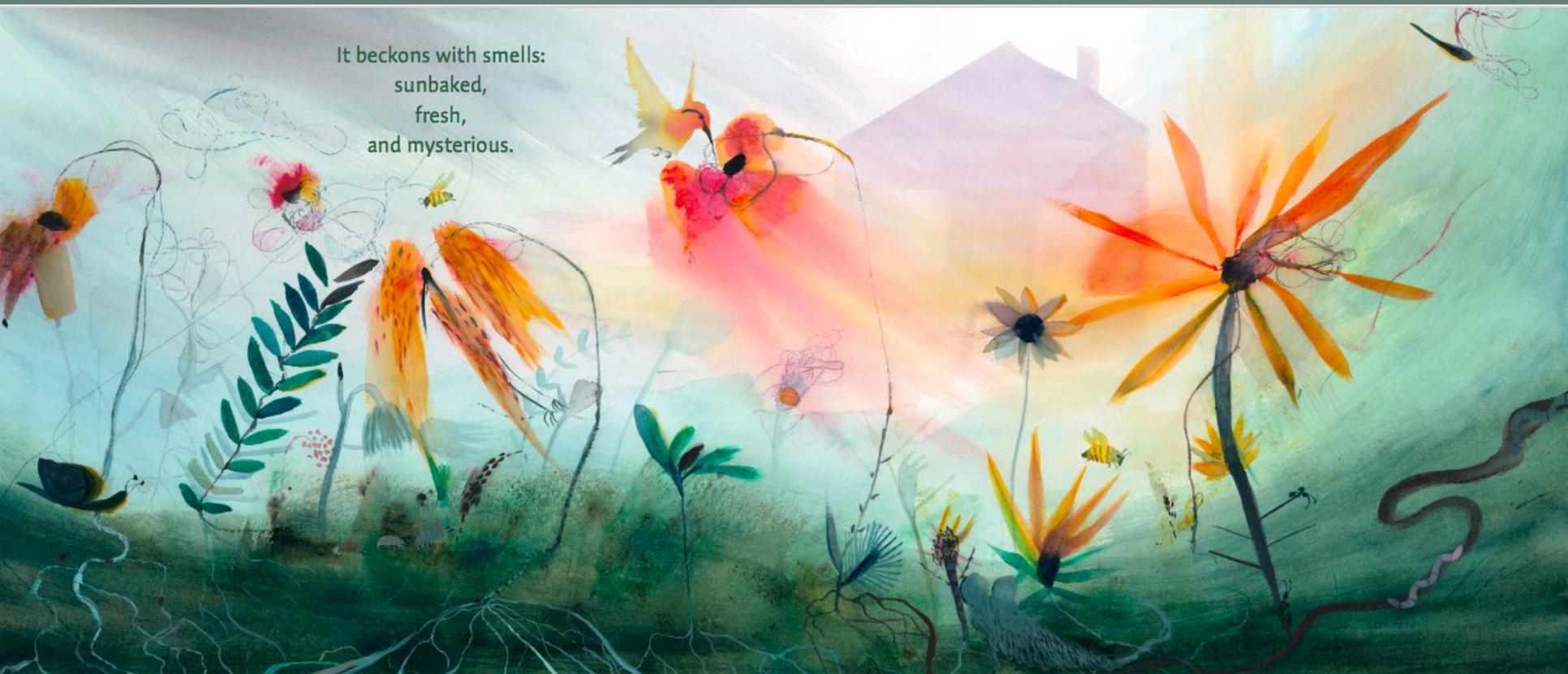




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It beckons with smells:  
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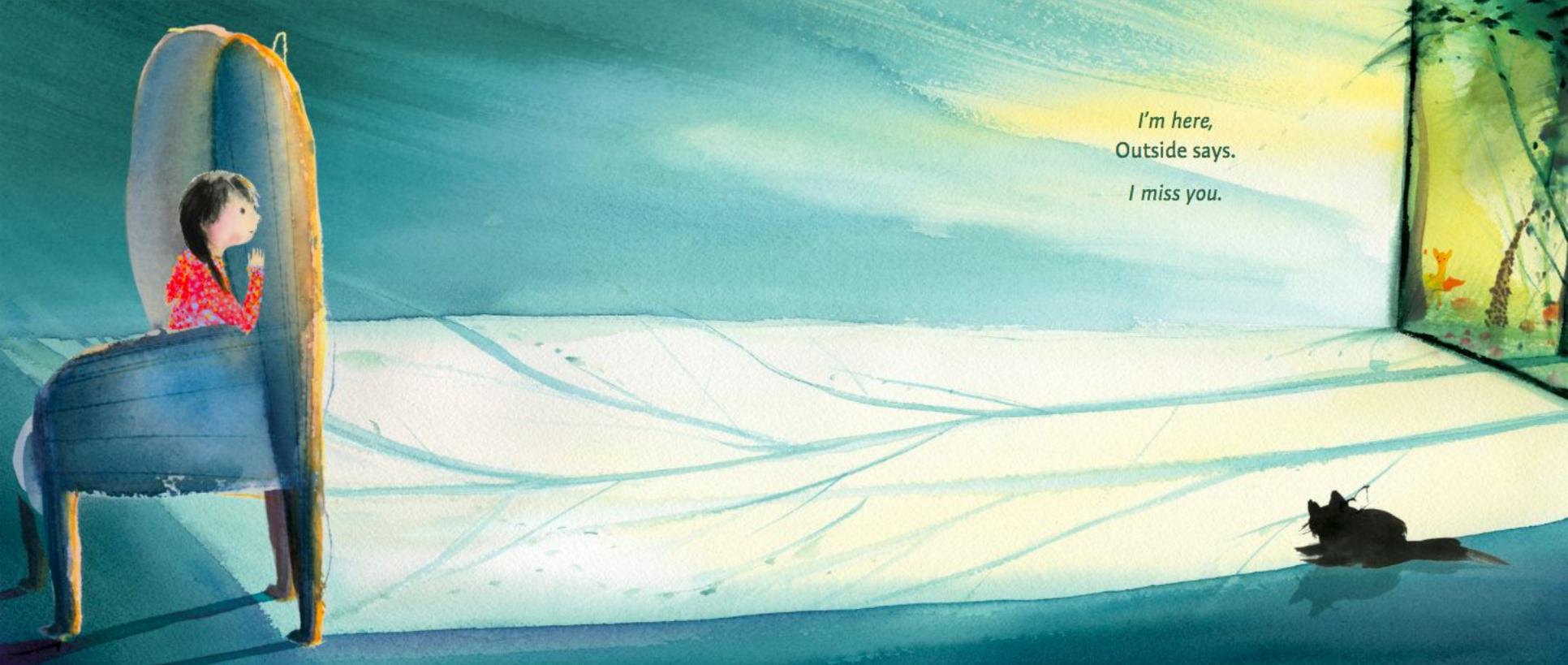
It holds us  
in wooden chairs,  
once trees.





We feel Outside  
in the warm weight of our cats  
and the rough fur of our dogs.





*I'm here,  
Outside says.  
I miss you.*



Outside waits . . .





and we answer.



**In this moment...**

*En este momento...*

**In this room, I hear, I see, I smell, I touch, I taste...**

*En este cuarto, escucho, huelo, toco, saboreo...*

*(Describe with sensory details what is happening right in your home, or school classroom right now.)*



**In this moment...**  
*En este momento...*



**Outside my window / outside my house / on the street...**  
*Afuera de mi ventana / afuera de mi casa / en esta calle...*

*(Describe what you imagine is happening right now outside your window. Who is walking down the street, what is the weather, what are your neighbors or the store-keepers doing, what are your students or families doing. Be specific and detailed.)*



**In this moment...**  
*En este momento...*



\_\_\_\_\_ is....  
\_\_\_\_\_ es....

*(Write in the name of someone you love, who does not live near you, and describe is doing. Imagine what they might be doing at this time of day, on this day, in this moment, in specific detail.)*



**In this moment...**  
*En este momento...*

**Describe an event that is happening...**  
*Describe un evento que está sucediendo...*

*at the far reaches of the planet,  
under the ocean,  
in a volcano or cloud,  
across a galaxy,  
or on a distant planet.*





## ***In this Moment Breakout Room Share***

- Read over your writing.
- Decide what you would like to share. If possible read something from each section.
- The person with the brightest shirt goes first.
- Each person reads part or all of their writing.
- Share what images captured your attention, and what this writing process was like for you.



# BREAK TIME

10 minute break

Bring all your collage materials  
drawing pencils, magazines, when you return.





# Image-Making in the Writing Process: Fostering Literacy through the Arts

Night creeps in quietly.  
Moon watches.  
Mother butte whispers  
to baby butte.  
The buttes change color  
in the night sky.  
The animals wonder why.  
The cacti are supposed to guard the desert  
but they fall asleep.  
Night has never been as quiet as this.



## Desert Landscapes

Caitlin, grade 2

Beth Olshansky

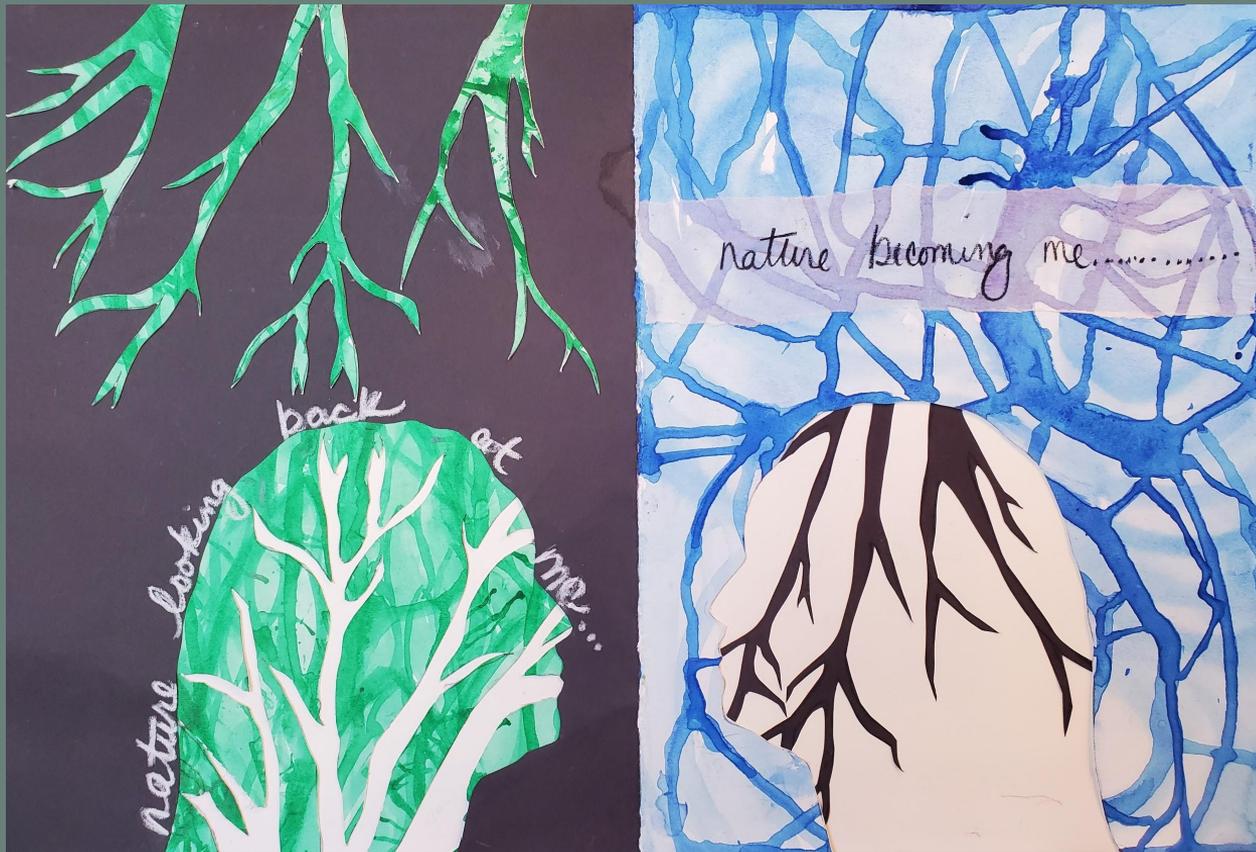
<http://www.picturingwriting.org/>



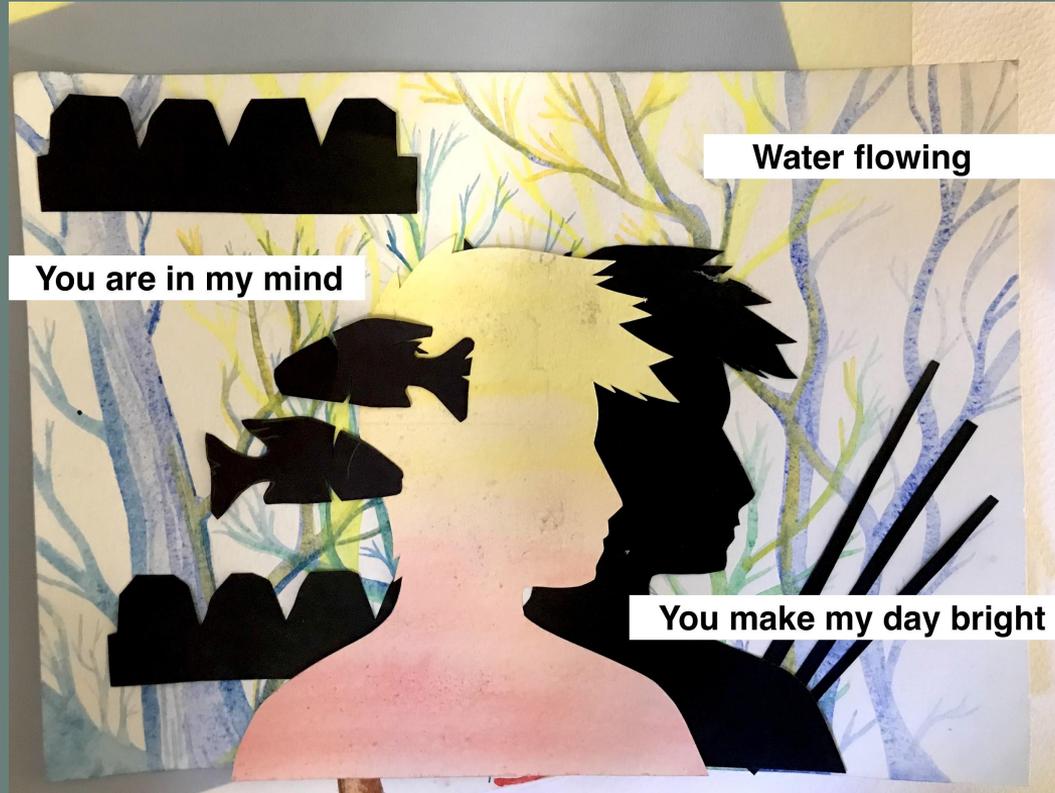
In this moment, in my collage, I see...  
*En este momento en mi collage veo...*



In this moment, in my collage, I see...  
*En este momento en mi collage veo...*



**In this moment, in my collage, I see...**  
*En este momento en mi collage veo...*



**In this moment...**

*En este momento...*

**In this moment, in my collage, I see...**

*En este momento en mi collage veo...*





# STUDIO TIME

