

Visual Arts 8: Introduction to Drawing

Contents

Visual Arts 8: Introduction to Drawing

Overview.....	5
Unit 1: Introduction to Drawing Materials (6 hours).....	11
Unit 2: Drawing Styles (6 hours).....	20
Unit 3: Seeing Skills (6-8 hours)	36
Unit 4: The Contemporary Pencil (6-8 hours)	53
Supporting Materials	63
References.....	107

The instructional hours indicated for each unit provide guidelines for planning, rather than strict requirements. The sequence of skill and concept development is to be the focus of concern. Teachers are encouraged to adapt these suggested timelines to meet the needs of their students.

To be effective in teaching this module, it is important to use the material contained in *Visual Arts 7–9: Curriculum Framework*. Therefore, it is recommended that this be frequently referenced to support the suggestions for teaching, learning, and assessment in this module.

Icons Used in this Module



Formative
Assessment



Summative
Assessment



Demonstration



Key Point



Extension



Cross
Curricular

Visual Arts 8: Introduction to Drawing

Overview

Rationale

Everything in art begins with drawing.

To the inexperienced art teacher or to the insecure art student, this is not always greeted as good news. The very word is steeped in tradition and conjures up masterful works of unattainable perfection. The culture of magnificence that often surrounds the world of drawing has reinforced the notion that drawing is a rare talent; a gift for only a select few. Fortunately, brain-based research clearly dismisses this notion, resulting in the welcomed development of new instructional opportunities and methods. None the less, the power of “the drawing gene” cannot be easily dismissed as it holds great sway in the adolescent art room. Ultimately, the classroom teacher benefits from understanding its impact.

Developmentally, a reluctance to draw can reflect the student’s desire but inability to achieve greater realism. The adolescent artist is in conflict with their increasingly complex perceptions of the world and their current level of art skills. Quite simply for many, if it doesn’t “look right”, meaning anything less than perfect realism, then they see their drawing as a failure. The student artist can be the harshest of all critics and ultimately it can become a self-fulfilling prophecy. Often as teachers we sense this climate in our classroom, and many of us can relate to these same feelings as we ourselves struggle to draw realistically. In the end, each of us must face what Ernest Hemmingway calls the “*white bull*”- that blank piece of paper that will reveal to everyone our true ability...and if the adolescent student compares themselves to the greats – let alone their peers – is it any wonder they are hesitant to pick up the pencil at all?

The act of drawing can then, in many respects, be seen as a performance piece. When viewed this way, we can appreciate the performance anxiety many students might feel and their fear of looking ridiculous or incompetent – it creates a pathology of limitations in students mind of what they can’t do, what they can’t achieve. It is with critical awareness of and sensitivity to adolescent vulnerability that this module was designed. As such, the focus of instruction is directed more towards the student’s *inability to see* rather than to draw. This effort and focus to develop the “seeing skills” reflect recent brain research. While it is beyond the scope of this document to debate the merits of one approach versus another, teachers are encouraged to review the recommended resources in order to gain a deeper appreciation and understanding of left brain/right-brain development.

Ultimately these *seeing skills* are the first step towards teaching specific techniques with the destination goal of transforming these techniques to concept. With proper exposure to materials, the adolescent art student develops the ability to then use these materials as a vehicle towards personal expression and creative thinking.

Finally, in an era where students design their own web pages, interpret video, graphics, music, and animation into school projects, ART is becoming the new literacy of our times according to Jason Ohler

author of *Art the Fourth R*. This internet revolution is so powerful that already our students think and communicate as designers and artists. This is indeed the age of art and an exciting time to be in the position of preparing students to be literate in a world of visual literacy....after all, everything in art begins with drawing.

Introduction

In this module, students will be looking and discussing, experimenting, creating, exhibiting, and reflecting through the exploration of materials and techniques. Students will explore various drawing styles and the *seeing* skills that will help them to later develop and express their own personal style of drawing. This will be accomplished through activities that will allow students to creatively express themselves while also exploring the works of various artists in a non-competitive environment. Throughout this module students will construct art that reflects exploration of these materials, activities and artistic styles using larger themes of personal meaning and significance. Elements of Art and Principles of Design will be an ongoing discussion. Opportunities for discussion and reflection will allow students to be less judgemental of their own personal style. Teachers will need to reiterate this by evaluating work in relation to criteria set and by not comparing students using opinions.

In keeping with current assessment practise, teachers are encouraged to show samples (exemplars) of completed drawing activities or projects that demonstrate expectations. This helps students learn to use assessment information to inform and manage their own learning by using specific criteria to improve the quality of their own work. It is important to note that for some teachers, showing examples of completed art projects *before* the creative process has even begun is counterintuitive. The literature indicates that the brain recalls pictures faster and with more accuracy than it recalls words (Sprenger 1998: Politano & Paquin 2000). The classroom teacher can address philosophical concerns in a number of different ways; the art teacher's primary concern is to help students know where they are in relation to the defined learning outcomes.

Throughout the module, there will be continuous assessment cycles that emphasize formative assessment opportunities using a range of strategies. These formative events guide the learning process, inform the teacher as to next steps, and assist the student to achieve artistic intent. These formative assessments are not intended for the purpose of mark generation. Summative assessment opportunities will be suggested throughout the module and will provide a means to summarize progress for purposes of grade generation and parent communication. While everything students do, say, and create in the art room is potential evidence of learning, teachers should triangulate observations, products, and conversations with students to ensure reliability and validity of the evidence collected.

Overall, the *Introduction to Drawing* will provide opportunities for students to create artwork suitable for student gallery exhibitions either in the school or in the greater community. Presentation of student artwork will enhance the impact of the arts throughout the school while connecting student work to other areas of the curriculum and ensure the integrity of the arts program overall.

Required Resources

DRAWING (DRY) MATERIALS & OTHER ASSOCIATED ITEMS

- graphite Pencils – 4B, 6B, 8B
- traditional pencils (2HB)
- rectangular Graphite Sticks – 6B,
- conte crayon – black and sanguine
- compressed Charcoal – black
- thin and broad tip permanent black markers (fine, medium, thick tip)
- thin and broad tip colour markers
- blending stumps (tortillons)
- water Soluble Pastels (can be used dry or wet)
- dry erase markers (thin tip)
- erasers (vinyl, kneaded, art gum)
- retractable eraser
- hand-held pencil sharpeners (several)
- erasing Shield

WET DRAWING MATERIALS & OTHER REQUIRED ITEMS

- drawing nib and sketch pen holder for drawing nib
- waterproof Indian ink (black)
- ink well trays
- colour inks (pigment based, lightfast colour inks)
- pipettes
- Chinese paint brushes or medium round paint brushes (No. 4 or 6)

PAPER REQUIREMENTS

- smooth grained paper (newsprint, regular photocopy paper, bristol board, white cartridge paper and manila various sizes) 12x18, 18x24, 11x17, 22x32, 36x24
- medium 100 lb watercolour paper (example; Wallack's Biggie Watercolour Paper Bulk Packs - 12 x 18 (60-1501) and 18 x 24 (60-1502) packages of 100
- B&B giant graph chart paper
- mural paper
- sketchbook (ideally no smaller than 9x12, approximately 25 pages; can be hand made)
- fixative spray

OTHER MATERIALS FOR DRAWING MODULE

- wooden Posable Drawing Figure (also known as *lay figure* or *articulated manikin* or *dummy*)
- mirrors (handheld or with preferably with a stand, no smaller than 5"x7")
- large Artist Clipboard/ Drawing Board (a hard, smooth surface for the student to secure their work to using bulldog clips, or masking tape)
- plastic Templates (circles, squares, diamonds, hexagons, and/or French curves; typically used by architects, computer programmers, or mathematicians. If you don't have access to these, you can use squares of cardboard, rulers of various shapes, round objects, or objects with unusual shaped holes in them)
- frottage plates (rubbing plates)
- strong light source
- circular, triangle and cone foam shapes from craft store
- stamps of alphabet letters and black ink pad
- plastic/Plexiglas picture plane
- alphabet letter stamps (e.g. scrap booking letter stamps)

INCIDENTAL MATERIALS TYPICALLY FOUND IN SCHOOLS

- glue stick
- stapler
- 9x12 report card size envelope
- paper towels or Kleenex
- CD player
- magazines
- masking tape
- bulldog clips
- kitchen index cards

Outcomes

- Learners will analyse how a variety of contemporary and historical works of art across various communities and cultures communicate multiple perspectives
- Learners will create purposeful and meaningful works of art
- Learners will formulate personal responses to a variety of works of art

Introduction: The Sketchbook

A student sketchbook, as like other art materials, embodies many of the principals underlying Arts Education (*Foundation for the Atlantic Canada Arts Education Curriculum* p 49-50) and as such, the sketchbook is considered a fundamental tool within the art room. Consequently, there is an expectation that students will maintain a sketchbook not only throughout the *Introduction to Drawing* module, but in all of the Visual Arts 7 – 9 modules.

For the experienced art teacher who currently uses the sketchbook on a regular basis, the information presented in this unit may prove helpful and supplement your program and / or assessment practices. But for the new art teacher trying to navigate through the art room for the first time, the sketchbook can be a challenge at a number of different levels.

In many respects, the sketchbook is a classroom chameleon such that it reflects the interests of the student but at the same time must reflect the teaching needs of the instructor. Because the sketchbook cannot mean the same thing to all people, a number of sketchbook possibilities and assessment opportunities will be presented. In this way, the classroom teacher can then decide those practices best suit the learning situation (see Table 1A in Supporting Materials). For those teachers interested in a more guided approach towards using sketchbooks and art portfolios in the classroom, there is more thorough instruction to follow; some teachers may choose to begin with Lesson 2.

This module will generate a large volume of student work and storage in the art room is always a challenge that requires special attention and consideration. While teachers manage the art room in ways that reflect their own circumstances, you might consider creating individual student Art Portfolios to store class work. Art portfolios serve many purposes and can also be an important assessment opportunity. Refer to Table 1B in Supporting Materials for suggestions and considerations.

Recommended Web Sites

INFORMATION ON SKETCHBOOKS

- Wayne Jiang at <http://www.waynejiang.com/sketchbooks/index.html>
- Explore and Store, by Gillian Robinson
- Incredible Art Department (Princeton Online)

HOW TO MAKE A SKETCHBOOK

- Visual Thinking: Sketchbooks from the Archives of American Art
- <http://www.aaa.si.edu/exhibits/pastexhibits/sketchbk/sketchbk.htm>

ARTISTS' SKETCHBOOKS ONLINE

- Artist Jim Pollock sketchbooks
- <http://www.exhibit905.info/throughthesketchbook/titlesketchbook.htm>

Tips for Teaching Success

- Relax...there is no single right answer, just possibilities. Adapt these ideas and assessment strategies to suit your needs – don't just adopt them.
- Sketchbooks and portfolios are one of the most forgiving and flexible tools available to the art teacher. If something is not working for you or your students, change it and re-set criteria.

Tips for Teaching Success

Try using 3x5" note cards as a way of administering formative assessments. Consistently using the same colour note card or coloured paper, for example, orange, alerts students that some form of formative assessment is about to take place. Note cards can be quickly collected or dropped off into a "Suggestion Box"; they are easily managed and highly visible to all in the classroom. (Donna Kay Beattie, *Assessment in Art Education*)

Unit 1: Introduction to Drawing Materials

(6 hours)

Lesson 1

In this lesson, students will build an art portfolio, and organize their sketchbook.

MATERIALS

- regular pencil
- crayons
- markers
- sketchbook (purchased or hand made ahead of time)
- one 9 x 12 or report card size envelope per student
- “Elements of Art & Principals of Art”
- glue sticks
- tag board/Bristol board
- staplers to share

RESOURCES

- Beattie, Donna Kay. Assessment in Art Education. Pg. 15-23
- Colston, Valerie. 200 Projects to Strengthen Your Art Skills. Pg. 36

Part A

Portfolio Preparation

Inform students that before any drawing can begin, there needs to first be in place tools that will help support and organize their learning. Inform students that the portfolio will be an ongoing conversation and assessment piece throughout the module and refer to an exemplar.

To build a simple art portfolio, show an exemplar and have students build their own by folding a large piece of tag board in half and staple only one side. This will allow the portfolio to easily expand over time and will still accommodate larger drawings even though they may hang out on the other side.

Have students include their name and personalize the outside of their portfolios with markers or crayons. This may be a suitable place to store the Unit 1 Learning Target handout or sketchbook/ duotang depending on your intent. Collect the portfolios and store them.

Part B

Sketchbook Preparation

Review the use of a sketchbook, show some examples, and discuss how you as the teacher plan to use the sketchbook and how students will be assessed. Inform them that the sketchbook will be an ongoing conversation throughout the module and refer to an exemplar. Students should have their sketchbooks every time they enter the art room.

Encourage students to start collecting visual images that appeal to them. Have them glue an envelope on the back inside cover of the sketchbook to store and collect magazine illustrations, photographs or other visual images that might inspire their own work. On the front inside cover, have them glue a copy of the Elements and Principles of Design as a convenient reference and resource for students to use with later work.

Some students will be excited and want to start sketching right away – great! Just save the first 3 pages for next class.

Tips for Teaching Success

- When referring to exemplars, model the language used in the scoring guide to help students consider their own learning in relation to the exemplar. The student sees the exemplar as an example of successful learning; students must know what excellent performance looks like.
- Throughout this module, collect exemplars that *strongly* meet scoring guide expectations, *meet* scoring guide expectations, and exemplars that *do not meet* scoring guide expectations. If teaching this Unit for the first time, provide teacher made exemplars.
- Consider allowing students to evaluate anonymous exemplars using the same scoring guide they will be evaluated on. As students become familiar with the characteristics of quality work, they will become better at evaluating their own work.

Art Trivia

Picasso produced 178 sketchbooks in his lifetime and used these to make compositional studies until he found just the right idea and subject.

Lesson 2

In this lesson, students will do 3 drawings: self-portrait, person from memory, their hand.

MATERIALS

- regular pencil
- sketchbook
- mirrors for each student

RESOURCES

- Edwards, Betty. *The New Drawing on the Right Side of the Brain*. p. 15

Part A

Pre-Instruction Drawings

Inform students that this is a starting point activity and a record of their present drawing skills. These drawings will then be compared to later drawings (Supporting Materials 1.5) as the unit progresses to provide continued opportunities for improvement and learning. At the end of this module, students will redo this lesson for summative purposes.

For this lesson, students will be doing three drawings on three separate pages in their sketchbooks and they will be the topic of discussion later. The first drawing is a self portrait. Have students look at the reflection in a mirror of their head and face. Then, have them draw their “self-portrait” and label it with the title, date, and signature in the lower right-hand or lower-left hand corner.

The second drawing is a person drawn from memory, maybe their friend sitting nearby, or an imaginary character. Ask students to recall in their mind’s eye an image of this person. Alternatively, have them think of a photograph of a person well known to them. To the best of their ability, have students draw the head, half figure, or the whole figure of this person. When finished, have students title, date, and sign their drawing in the lower right-hand or lower-left hand corner.

The final drawing is of their hand. Have students draw their left hand if they are right-handed or draw their right if they are left-handed. They can choose any hand position, and when finished, they can add a title, date, and sign their drawing as before.

Part B

Suggested Discussion/Consideration Point

Ask students to review their drawings reminding them that these were done with no instruction. Some students may like parts of their drawing while others will dismiss their drawings as childish.

- Do you expect yourself to just know how to draw? Would you expect yourself to just know how to balance chemical equations?
- Which of the 3 drawings proved to be the most challenging? (likely the person from memory) Why in your opinion? (Visual memory is very simple and general but visual information from the real world is full of detail, complicated and unique to the individual or object. When we draw, we rely on a familiar set of symbols that our brain provides us with). Tell students that even trained artists struggle to draw a person from memory.
- Compare your self portrait with your memory drawing. Do your eyes look similar? Is the shape of the nose or mouth similar or even identical? Did your eyes really see this or did your brain tell you what you should draw?



- Drawing is a skill that can be taught and therefore learned.
- Drawing is not genetic good fortune
- People who are good at drawing are actually just good at seeing because they are visually alert - they have great eyes and see details that other eyes overlook.



In the sketchbook, have students comment below each of their drawings, what they found pleasing or perhaps displeasing in their work. Also comment on their understanding of how the symbol system in drawing might have impacted the way they drew their pictures.



This drawing activity is an initial/diagnostic assessment task used at the beginning of the module to establish what the student already knows about drawing. As the *Introduction to Drawing* module continues, the student will continue to practise and reassess. At the end of this module, have students redo this lesson for summative purposes. See Supporting Materials for rubrics to assist in this task, or for a student-led conference.

The drawings from this activity are examples of assessment for learning and models how art teachers can use assessment as an instructional tool that promotes learning rather than just another drawing assignment designed solely for assigning marks.

Lesson 3

In this lesson, students will explore dry drawing materials and will create an exploratory drawing from “How to Hold a Pencil” activity.

MATERIALS

- graphite pencils (4B, 6B, 8B)
- traditional pencils (2H)
- rectangular graphite sticks – 6B
- conte crayon (black and sanguine)
- compressed charcoal
- water soluble pastels (to be used dry)
- paper towel (to clean fingers)
- erasers (retractable eraser, vinyl and kneaded)
- hand-held pencil sharpener
- blending stumps; erasing shield
- drawing paper (smooth grained paper such as newsprint 18”x24”, regular photocopy paper or manila paper)
- sketchbook

Note: consider unusual/non-traditional surfaces for artwork such as newspapers, phone book pages, cereal boxes etc. as possibilities

RESOURCES

- Baron's (ed.), *Drawing Academy*
- Baron's (ed.), *Artist's Handbook: Pencil Drawing*
- Stayner, Peter. *The Complete Book of Drawing Techniques*
- Sterling (ed.), *The Art of Drawing - The Complete Course*

Part A

Inform students that they will be responsible for their own evaluation during this lesson using a “Met, Not Yet Met” criteria (Supporting Materials 1.10); advise students that you too will review their evaluations. Review the checklist and have students place this in the Suggestion Box as they leave the room at the end of class.

Have a discussion with students using the following consideration points:

- The teacher may choose to share information found in Supporting Materials 1.11 with students
- Inform students that in their sketchbooks or on the paper provided, they will explore mark making using different graphite pencils (4B, 6B, 8B), graphite sticks, conte (black and sanguine), chalk pastels and charcoal
- Supporting Materials 1.12 offers a more guided approach; or allow students the opportunity to explore mark making independently
- Show students an exemplar for direction and guidance

Part B

How to Hold a Pencil

Inform students that the relationship an artist has with their drawing implement is an important one. Too often people come to the art room thinking “I can’t draw” or “My drawing must look like this...” and this is how they feel they must draw. These preconceived notions of drawing impacts the creative effort and prevents us from taking risks and from trying something in a different way.

Ask students, “In art class, how do you hold the pencil?” (Students will likely respond/model using their hand). While they may know an effective method, which allows them to control in the traditional sense, it is not the only way. Have students continue to experiment with mark making by holding their pencil in more creative ways to open their imagination and challenge traditional attitudes regarding drawing techniques. Examples may include:

- Holding pencil with fingertips (tentative marks, the pencils slips easily making marks you didn’t intend. The drawing becomes more creative because we are allowing mistakes)
- Holding pencil like a dagger (marks are strong, direct, aggressive in its expression; the whole arm is used not just the fingertips)
- Holding pencil in your teeth (Students use their own personal pencils. How differently do you feel? Is your mark making in control? Continue with discussion questions.)
- Holding your pencil between your toes (Students use their own personal pencils. Stand on one leg with no support and make marks/drawings. Continue with discussion questions)
- Hold your pencil...?

Part C

Have students now select anyone drawing or mark-making effort using their favourite method of pencil holding. Have them title, date and sign their drawing in the lower right-hand or lower-left hand corner. Consider these drawings suitable for display purposes.



Have students complete their own assessment for learning using a Met, Not Yet Met” (see Supporting Materials) criteria; you as teacher will review their evaluations. This checklist is a fast and efficient assessment strategy when the focus is on students to just complete their work. Involving students in their own assessment is critical for assessment as learning.

Tips for Teaching Success

Graphite can be used on any drawing paper; explore mark making on textured paper which can produce interesting effects.

Lesson 4

In this lesson, students will explore wet drawing materials.

MATERIALS

- paper towel
- sketchbook
- thin and broad tip permanent black markers (fine, medium, thick tip)
- drawing nib and pen holder for drawing nib
- waterproof Indian ink (black)
- pipettes
- water soluble pastels (can be used dry or wet)
- colour inks
- Chinese paint brushes or medium round paint brush (No. 4 or 6)
- ink well trays to make washes & to hold pure strength ink
- watercolour paper or sketchbooks
- water and containers

RESOURCES

- Stayner, Peter. The Complete Book of Drawing Techniques, p155
- Sterling, (ed.). The Art of Drawing - The Complete Course, p 58
- Nice, Claudia. Drawing in Pen & Ink.

Part A

Inform students that they will be responsible for their own evaluation during this lesson using a Met, Not Yet Met” (see Supporting Materials) criteria and that you too will review their evaluations. Review the checklist and tell students to place this in the Suggestion Box at the end of class.

Have a discussion and demonstration using the following consideration points:

- Inform students that they will explore mark making using wet materials (ink & wash) in their sketchbooks or on paper provided
- See Supporting Materials for ideas on a more guided approach, or allow students the opportunity to explore mark making independently
- Show students exemplar for direction and guidance.
- When using water soluble pastels, remind students that they may either pass a paint brush over the marks made or may “dip and draw”
- Besides traditional brushes, anything can make marks, try feather or quill, sticks, stippling brush, Q-tips, toothbrushes, string, limited only by imagination.

- To making washes (Ink diluted with water), use ink well trays. Wash consists of loading ink on a damp brush and laying it on the paper with varying amounts of water to achieve light tones in lighter areas, dense tones in darker areas, or gradations of colour. To get a wash that shows a range of tones, it depends upon the amount of water in the brush (ratio of ink to water). Experiment applying wash to dry paper then damp paper

Tips for Teaching Success

- When working with ink you can use ordinary drawing paper, but watercolour paper may be a better choice as it won't buckle so easily, and the texture will break up the pen lines giving the drawing a softer feel.
- To get the best gradation of tonal value, dampen the paper first with clean water
- Black and color inks can be diluted to varying degrees to create a full range of color value
- Technically markers are considered "wet materials"
- Students need not create work on paper that is exactly the same size. Consider changing the shape and size of paper student works with so that when completed, it is visually interesting to the viewing audience. Principles of Art (repetition, balance variety etc) can be modeled by the teacher just by hanging up student art.
- When getting colour ink into ink well trays be sure to use separate pipettes so that there is no unintentional color mixing.



Have students complete their own assessment for learning using a Met, Not Yet Met" (see Supporting Materials) criteria; teacher will also review assessment pieces.

Assessing students on these same outcomes again is an example of "practising"; students are still in the middle of their learning, not at the end (summative).

Unit 2: Drawing Styles

(6 hours)

Introduction

The focus of this unit is to help students see that there are many different styles in drawing and to learn to appreciate the differences in each. For the majority of Grade 8 students, there is an unchallenged belief that drawings must be realistic and the closer they are to representing the object, the more valued they become. This is a psychological barrier for students to overcome. Drawing is just like any other subject: when given information and hands-on experience, students learn.

The emphasis of this unit will be one of fun and exploration with a focus more on process than product. Although students will generate works of art suitable for display, these will not be “traditional” drawings. Students need to understand that different types of drawings do not lend themselves to comparison because they exist for different purposes and by their very nature they are intended to communicate differently to the viewer. When teachers are able to address these misunderstandings, students are in a better position to begin to understand why they think they can’t draw.

Lesson 1

In this lesson, students will explore the abstract style.

MATERIALS

- CD player with and an assortment of music from peaceful to lively
- an assortment of thin and thick tipped black/colour markers
- an assortment of pencils and chalk pastels
- an artist clipboard or drawing board per student
- photocopy paper or manila paper 12x18 (approximately 10-15 pieces per student)
- student sketchbook

Part A

In this activity, students will use the artist sketch board/drawing mat to support their work and will change paper independently as required. Ask students to “scribble” or make marks in their sketchbook or on loose paper using markers, pencils, or pastels of their choice. Tell them that they cannot use any objects or ideas that will be easily recognized. Remind students to think about how they hold their drawing materials and to change positions if needed. Tell them this activity is not about making art that looks pretty, but rather about experiencing the feeling of how their arm sweeps across the page leaving marks behind. Likewise, they will see how the music inspires movement, pattern, or line.

Play a selection of music/sounds ranging from lively to peaceful. When completed, show several examples of completed work to the class or allow students an opportunity to walk around the class to view completed works.

Part B

Show students examples from Jackson Pollock, Wassily Kandinsky, Pablo Picasso, and Paul Klee to show similarities between their work and these professional artists. Discuss.



- Most children, and adults included, have negative feelings about “scribbling” (not considered real art, for babies, amateurish, embarrassing, if it looks too easy to make it can’t hold value etc.).
- Abstract art is about showing feelings and emotions rather than realistic images.
- The act of creating art is just as important as the end product.
- Their work should not contain any recognizable symbols



Measuring Stick – Self Assessment (see Supporting Materials). Collect student assessments at the end of class.

Tips for Teaching Success

- Throughout this unit, students use lots of paper. Decide if you want students to work partly on loose paper and from their sketchbook, or just from loose paper and then have them decide which drawings will be transferred to their sketchbook as a record of their learning.
- Have students keep any loose paper drawings as later in this module there are opportunities for students to create drawing collages.
- To preserve any of these drawings, use fixative spray, but be aware of environmental sensitivities. It is best to do this after school in a well-ventilated area.

Lesson 2

In this lesson, students will continue to explore the abstract style with doodle projects.

MATERIALS

- Sketchbook
- an assortment of thin and thick tipped black/colour markers
- an assortment of pencils, chalk pastels, Conte (black/ sanguine)
- Kleenex or paper towel(for blending and cleaning fingers)
- an artist clipboard or drawing board per student
- photocopy paper or manila paper 12x18 (4 pieces per student)
- cartridge paper 18x24” (one per student)
- various templates (hand-made, the kind architects or mathematicians use – French curves, circles, squares, etc.)

Note: Consider unusual/non-traditional surfaces for artwork such as newspapers, phone book pages, cereal boxes, cash register paper rolls, canvas, or other cotton fabrics etc. as possibilities.

RESOURCES

- Dodson, Bert. Keys to Drawing with Imagination.

Note: This is a full class of drawing; Part A will not take as much time as *Part B*. Teachers may pick and choose from the activities listed below if they prefer to spend more time doing one activity over another.

Part A

Often students will say that they like to “doodle” but not to draw. This is encouraging because doodling is considered an elaborate art form. Most of us doodle while on the phone, during class or while carrying on conversations. The fact that we can doodle when we do these things tells us that we are in a creative state of mind; we let our pencils go in any direction it wants, we’re spontaneous, non-judgemental- relaxed. The difference between scribbling and doodling is that it has a more organized pattern rather than randomly placed scribbles. One line builds off another until the drawing grows in size. Doodles can be either structured or unstructured; the common feeling behind both is letting the drawing unfold by itself on the paper. (Show exemplars)

Unstructured Doodles

Tell students to start anywhere they want on one sheet of paper and to let the first mark/line flow out like a feeling. Without planning, let the lines/marks that follow each other until you feel that it has become a finished piece. Change drawing materials as you choose, thick & thin lines, colours, textures etc.

Structured Doodles

Tell students to start anywhere they want on one sheet of paper and to let the first mark/line flow out like a feeling. Before your doodle abstract continues, loosely consider/plan if you want angular lines or curved lines, or perhaps a pattern that is textured with dots, dashes, or squiggles etc. Consider the use of space (empty white space; a little? A lot?). Let your general ideas repeat themselves over and over (repetition will organize the overall look of your artwork). Change drawing materials as you choose, thick & thin lines, colours, textures etc. Keep the overall general plan loose; believe in chance and serendipity...

Part B

Structured Doodles Using Templates

Begin the same as above with structured doodles but using the shapes of various templates as a springboard. Change the drawing materials as you choose, thick & thin lines, colours, textures etc.

Abstraction Doodles (use only colour chalk pastels and/or conte)

Use pastels on corners to create a solid line and lay them flat to achieve broad strokes of colour to cover large areas of paper. Use pastel colours in their pure form or allow students to blend with fingers. Allow form and colour to move around in the artwork, allowing feelings to be the guide. Once the student work is underway, play an assortment of music from peaceful to lively



- Students should be working more intuitively not just “thinking”
- Think about the feelings the marks give you
- Take time to stand back and look at your work
- Let forms, lines, shapes move you/inspire you; allow your drawing to emerge
- Student work should not contain any recognizable symbols
- Remind students that as artists, they must get in the habit of signing their work.



Have students take a few minutes at the end of class to complete Exit Cards (see Supporting Materials) and place these in the Suggestion Box on their way out.

Essentially, this is a large visual exemplar comparison evaluation. Students learn that there is no single correct way to draw abstract art; many different approaches have achieved equally successful results. There is no negative aspect to this evaluation; students realize that no matter what, their artwork can be legitimately compared to the works of other great artists.



Mathematics. American artist, Cy Twombly, is known for his unique style of painting and drawing. He created squiggles and calligraphic lines that have been described as sophisticated “doodle art”. Twombly often incorporated words and numbers into his artwork. Have students research examples of each and replicate these works by using direct examples from their notes using materials of your choice.

Lesson 3

In this lesson, students will explore the symbolic style of drawing.

MATERIALS

- Sketchbook
- watercolour paper 18x24" (or larger) one per student [Canvas, brown mural paper or white is another option]
- paper towel
- chalk pastels (multicolour)
- thin and broad tip permanent black markers (fine, medium, thick tip)
- drawing nib and sketch pen holder for drawing nib
- waterproof Indian ink (black)
- Chinese paint brushes or medium round paint brush (No. 4 or 6)
- ink well trays to make washes & to hold pure strength ink
- water, brushes, and containers

RESOURCES

- Colston, Valerie. 200 Projects to Strengthen Your Art Skills, pp 26-29.

Background Information

Symbols communicate ideas and information; it is like visual shorthand. Historically, non-literate societies have used the symbol system to communicate and record their social institutions, cultural history (e.g. Petroglyphs) and value systems. In today's multicultural society, when verbal language fails to communicate another's message, the picture symbol is universally understood.

Symbolic language captures the expression, "a picture paints 1000 words" and explains why our school curriculum is rich with opportunities for students to develop essential visual literacy in all subject areas using charts, graphs, advertisements, trademarks, comic books, cartoons to name, etc.

Symbolic language can also communicate beliefs and has the power to evoke complex thoughts and emotions associated with that symbol, such as the Christian cross, or the swastika. There is no question that symbolic language has the potential to be political; every classroom teacher, not just the art teacher, must be sensitive to and aware of the significant impact that visual symbols have in society.

For the purposes of this class, symbolism is a style of drawing and demonstrates to students that even the simple "stick figure" is a legitimate art form. Students will explore the influence of symbols in their own lives by exploring the work of Adolf Gottlieb.

Part A

Inform and review with students how they will be assessed (Half Minute Note Card -Supporting Materials 2.4). Show some exemplars of work that will be created in this lesson.

After looking at signs and symbols from different cultures and institutions, ask students to sketch and explore symbols that could represent different aspects of their own personal life.

Students can use a variety of materials or keep things simple, like the original cave paintings. The ultimate goal however is to trace, rework, and rearrange these symbols by simplifying and reducing them to their simplest forms and colours.

Part B

This can be completed individually or as a group project; both possibilities are presented.

Individual Project

Have students create a thumbnail sketch first in their sketchbook and then proceed to a large sheet of paper. Ask them to lightly draw an uneven grid like composition on the paper trying to break up the paper into random sections. Have students think about composition of these grids keeping in mind how Gottlieb used concentrated small areas against large uneven sections. Ask students to paint their symbols and images within these grids using media of choice. Each symbol, sign, and form should represent a synthesis of cultures recently explored, personal belief systems and icons from the student's life

Group Project

In preparation, you as teacher will need to prepare a long mural strip (white or brown paper) sectioned in typical Gottlieb style as described above. The above discussion is the basis for this activity except each student contributes one or two symbols to the overall design that is created on the mural paper strips.

Adaptations

Have students complete pictogram stories or drawings.



Have students complete Half Minute Note Card (Supporting Materials 2.4); students drop these off in the Suggestion Box as they leave class. The Half Minute Note Card helps the art teacher to see how students synthesise information as well as the information they perceive as most valuable. This feedback assists the teacher in making informed teaching decisions and realigns instruction.



Social Studies. In the style of Adolf Gottlieb, have students explore Canadian identity issues.



Investigate Mi'kmaq Petroglyphs iconography as recorded by George Creed.
Nova Scotia Museum – “Carved in Stone; Mi'kmaw Petroglyphs Recorded by George Creed” <http://museum.gov.ns.ca/imagesns/petroglyphs/index.html>

Lesson 4

In this lesson, students will explore 2D/flat style of drawing.

MATERIALS

- Sketchbook
- assorted pencils
- conte
- photocopy paper (8.5x11) or 11x17 cartridge

RESOURCES

- books illustrated in the style of *The Exquisite Corpse* (pages cut into thirds allowing students to "mix and match" different heads with different torsos etc.
- graphic designs on posters, greeting cards, commercial products, coloring books, clothing designs and fabrics

While proper use and clean up of art materials is constant in the art room, inform students this will be the focus of assessment and will be formatively assessed by teacher observation (see Supporting Materials).

BACKGROUND INFORMATION

When artists draw or paint objects that have no volume or depth, the work looks “flat” or 2 dimensional. Drawing 2D is not a limitation; it is a conscious style by famous artists like Pablo Picasso, Laurel Burch, Paul Klee, and book illustrators such as Dr. Seuss, and *Curious George* who also use these same techniques. All of these drawings are flat and deliberately simple drawings but whose appeal lies with the successful application of the Elements of Art and Principals of Design. 2D drawing style is typical of most student work.

One of the greatest pressures in the adolescent art room is the misunderstanding and pressure that everything they do must come from their own personal imagination. This is often intimidating, and students can feel in many ways that they are “cheating” if they have to look at a picture or a photograph for inspiration. While this module will encourage works of imagination, it is unrealistic to expect students to solely work from their imagination. Students will benefit from the inspiration that various 2-D images might provide such as photographs, magazines, and other illustrative materials. Having students duplicate what they see helps them to train their eye. Drawing instruction that encourages students to learn from many different forms of inspiration does not impact creative development.

The *Exquisite Corpse* is a drawing game played by the early Surrealist artists. One artist would begin a drawing and then fold over the paper hiding what they drew. The next artist would continue the drawing from there, fold the paper again and pass it along.

A sketch refers to a drawing in the rough/unfinished while a drawing refers to a more finished representation.

Part A

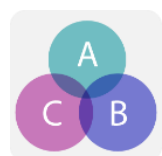
In this exercise students will duplicate something they like from the 2D samples collected and sketch it out (remind students that most of the world's most famous masters spent years "copying" the work of others). In their sketchbooks, have them use their favourite sample(s) as inspiration to begin another drawing; students may take any portion of the sample(s) or center of interest (main subject) to create a completely different sketch.

Part B – "The Exquisite Corpse"

Working in groups of 4, have each student fold their paper in half, then folds it again; when open the paper is now appears in fourths. Have one student draw a head and a neck on the top flap, hiding the work from the others. When finished, this student marks the end of the neck on the second flap, folds the first flap backwards, and gives the paper to the next student (just a tiny mark to indicate where the next student should start to make their mark). This student now draws the shoulders, arms, and torso and marks the end of the torso on the third flap, folds the second flap backwards, and gives the paper to the next student. This student draws hips and thighs, marks the end of the knees on the fourth flap, folds the third flap backwards, and gives the paper to the next student, who in turn draws legs and feet. This student also gets to title the work. When completed, each student gets their original sketch back and comments on original ideas and conceptual leaps that were taken during this process. This can also be completed as a larger class discussion.

Tips for Teaching Success

Encourage students to experiment each time they draw their section of The Exquisite Corpse. Remind them that they can reference any illustrations that inspired them earlier in Part A. Students may work in pencil, crayon, or markers. Remind students that The Exquisite Corpse was a Surrealist technique which delighted in the unexpected (no one said anything about the torso or head having to be "human"!)



Language Art: The Exquisite Corpse is based upon an old parlour game called "Consequences" where players wrote in turn on a sheet of paper, folded it to conceal part of the writing, and then passed it to the next player for another contribution. As a group activity, give each student a sheet of 8.5x11 paper, and begin by writing an agreed amount—a word, a sentence, a paragraph or more, depending if the final piece of writing will be a poem, a short story, or even an essay. After a specific amount of time, have each student will fold their sheet of paper so that only the last word, sentence, or paragraph is visible, and then pass their sheet to another person. Students continue to write based on what they can read from the previous student, fold, and pass the sheets of paper around to all members of the class (or whatever the groups size is) so that the last student writes the ending.

Lesson 5

In this lesson, students will explore realistic style of drawing (line, shape, form).

MATERIALS

- sketchbook
- assorted drawing pencils and pencil crayons
- magazines
- scissors
- glue sticks
- markers

RESOURCES

- Edward, Betty. The New - Drawing on the Right Side of the Brain
- Arts Connected: The Artist Toolbox

BACKGROUND INFORMATION

The pressure to draw realistically is intimidating to the adolescent art student. It is crucial for students to know that realism is flexible and artists who choose to depart from realistic traditions produce exciting work. Show examples of various degrees of realistic drawing. The key to producing realistic variations in student drawings is an exploratory attitude; students not fearful of whether their work is “good enough” are more willing to enjoy drawing as a journey rather than a destination.

In general, this is an introductory exploration of realistic drawing; some of the concepts presented here will be explored in depth later in Unit 3.

Part A- Lines

The drawing journey begins with lines. Yet in actuality, very few visible lines outline actual objects- it is more about seeing edges. An edge is where two shapes meet with value changes (light and dark), not lines. But lines express and communicate descriptive and emotional information about who we are as an artist and about the subject we draw. Lines communicate powerful information.

In this activity, students will create a reference list of possible lines to incorporate into later compositions (see Supporting Materials). Students can draw each one, then think of an adjective that reflects the lines character and emotive properties. Students should be encouraged to continue developing this list in their sketchbooks as the unit progresses.

Part B – Shape

Shape refers to a flat (2D- length & width) closed space. There are 3 basic geometric shapes in drawing: circle, square and triangle. Almost anything a student wishes to draw can be broken down into these 3 basic shapes. Students will likely point out that there are other geometric shapes they see, e.g. cylinders, rectangles etc. Point out that these are 3D geometric shapes. The main point to emphasize is that these basic shapes can be combined and modified to make more complex forms.

In the visual world, students are able to relate these simple shapes to objects; a house is a square with a triangle on top, a ferris wheel is a circle, a tree can be a triangle or a long thin rectangle with a circle on top or the human body being circles, cylinders, and squares.

Have magazines available and ask students to peruse them, and using a marker, find and outline examples of photos and illustrations whose underlying shapes are circular, square, and triangular. Show your exemplar and explain assessment.

Part C – Form

Think of form as a 3D shape (height, width, and depth). Form is what turns a circle into a sphere, and a triangle into a cone. Cubes and cylinders are examples of forms based on a square or rectangle. Depth is created when the form uses perspective and shading.



Students may choose to find additional geometric shapes within the magazine to include in their sketchbook.

Students may sketch objects from their environment using basic geometrical shapes.

Tips for Teaching Success

Constantly remind students that styles are neither right nor wrong...they are just what they are. If they draw in a way that feels comfortable to them, their style will develop naturally

Lesson 6

In this lesson, students will explore their own personal style of drawing.

MATERIALS

- Sketchbooks
- assorted drawing pencils
- 8.5x11 paper
- mirrors

RESOURCES

- Edwards, Betty. *Drawing on the Artist Within*. Pg. 253

BACKGROUND INFORMATION

Now that students have been introduced to the various drawing styles, it is time for mixing old and new ideas together to create fresh and unusual projects. The emphasis should be personal satisfaction and self expression as a means to communicate and to please oneself artistically.

While some students will be keen to get going, others may still be reluctant and persist with the belief that they just don't draw at all. In fact, point out that they do line drawings everyday. Students draw written notes in language arts and draw numerical symbols in math class. For the purpose of this activity, the focus is how students "draw" their name.

Writing is an art and like drawing, it follows conventional forms that have agreed upon meanings. Your signature is unique to you; it is a mark of identity which you alone own. Signature marks are legally protected. The letters that form your signature do not vary, but rather only the line marks you use to draw your name change. Over the centuries, the alphabet has developed into beautiful shapes that communicate verbally and processes subtle nonverbal information.

Part A

Complete the following activity (developed from Betty Edward's, *Drawing on the Artist Within*) with students. Adapt accordingly.

Drawing your Name

Show samples of various signature drawings. (see Supporting Materials). Have students draw (write) their signatures in cursive handwriting. Show the signatures found in Supporting Materials but show only one signature at a time as you discuss with students who “Mitchell Osburn” really is. Lead a discussion using the following guided questions:

- What is Mitchell Osburn like? Is Mitchell male or female? Quiet and shy or loud and rowdy? Is this person old enough to drive? Would you lend Mitchell lunch money? Would you invite this person over to your house? Do you think Mitchell reads much? If so, what kinds of books? Does Mitchell look trustworthy?
- Keep the Mitchell Osburn you just met in the back of your mind, while you meet another Mitchell (show next signature).
- Ask similar sorts of questions then repeat with the remaining signatures of Mitchell Osburn.
- When completed, ask how students know so much about Mitchell?
- Signatures “as drawings” are rich with information. The language embedded in the signature drawing is read by the viewer. We grasp this immediately and with no special training. Our intuition about this person behind the signature may hold some truth, but certainly, our personality influences our handwriting.

Part B

Reading Your Own Signature Drawing

Go back to your own signature and look at it as a drawing; look at the shape of the line marks, the expressive qualities, the speed, or slowness of your mark making...this is a picture of you. Within your signature is information about you – your personality, attitude, your characteristics. All of this information is locked into a rich and complex language that is read visually, perceptually, and intuitively. Visual language is processed differently than verbal language – but they both parallel each other.

Now try writing/drawing your signature again, but this time using your other hand. Look at that drawing and notice there are new and unfamiliar line qualities. Switch back to your dominant hand but now write your name backwards (start at the left and writing towards the right side of the paper reverse the direction, writing the last letter of your name first).

Notice how unsure your line looks? It is slow looking, perhaps wobbly, looks awkward. If you did not know this signature was reversed, what would you think about this person?

Finally switch to your other hand (non-dominant hand) and write your signature again but this time with your eyes closed. How does the quality of line look now? Are the marks full of distress, anxiety, insecurity?



For their assessment drawing, ask students to draw their own signature (see Supporting Materials) and leave it in the suggestion box as you leave the class.

Tips for Teaching Success

- Tell students that when signing their name on their artwork, the best place to sign is either in the lower right or lower left corner. If unsure where to place it, first lightly sketch name to see if you like the placement, then draw it darker.
- Tell students not to make their signature too large or else it will distract from their artwork. Likewise, if they make it too small, it will not be read easily.
- Have students sign their name using the same medium used for rendering their work (e.g. if the drawing is made using charcoal, then sign name using charcoal). There are times when a fine tip black permanent marker is also appropriate.
- Encourage students to experiment with signing their names as an artist would.

Unit 3: Seeing Skills

(6 – 8 hours)

Introduction

Walking through the art section of any library will reveal an endless collection of instructional drawing books. These “how to” books have prescribed step by step instructions that help the reader to create that perfect landscape, cute kitten, or fast car. While these books serve a purpose, the student benefits ultimately in learning how *to see any object* so they can learn to draw it independently.

In general, there are only a discrete number of skills students need to learn in order to draw basic realistic (3D) and perceived objects. Brain research supports the notion that drawing is not so much about knowing how to draw as it is about perception – knowing how to see. This Unit focuses on helping students to perceive the following: edges, spaces, perceptions of relationships, lights, and shadows, and seeing the composition of shapes in their entirety.

Lesson 1

In this lesson, students will explore edges as expressed through line or contour drawing and will be able to answer the question “What is drawing?”

MATERIALS

- clear plastic picture plane
- viewfinder
- dry erase marker (thin tip)
- drawing board
- No. 2 pencil
- masking tape
- drawing paper or sketchbook
- paper towel for wiping off picture plane

RESOURCES

- Edwards, Betty. *The New Drawing on the Right Side of the Brain*. p. 94
- Smith, Ray, Michael Wright, James Horton. *An Introduction to Art Techniques*. p 2
- Colston, Valerie. *200 Projects to Strengthen Your Art Skills*. p 34-35
- Sterling, ed. *The Art of Drawing - The Complete Course*. p 112

BACKGROUND INFORMATION

Contour drawing is a technique that helps students’ transition from 2D flat to 3D drawing and is one of the most important exercises in learning how to draw. Contour exercises help the student to perceive edges. Despite the remarkable ability of contour drawings to nurture good drawing, the actual sketches produced this way are less than remarkable in the minds of some students. Contour drawing remains, however, one of the signature exercises in any art program when helping students to perceive objects in 3D and to prepare the brain for visual tasks. These are visual exercises that the right side of the brain loves to do.

Part A – Blind Contour Drawing

The teacher should physically model this activity first to the class and then show examples of completed contour drawings. Make sure students secure their drawing paper by taping it down on their drawing board so that it will not move during this activity. Students will be doing a contour sketch of their hand “blind” meaning they can’t look at their drawing till it is complete.

Have students bring their hand into a position that will create lots of wrinkle lines in the palm of their hand- students will be drawing all of the little wrinkle lines. Remind students not to “peek” at what they draw till they are finished. Find any wrinkle in your hand and look at it; now place your pencil on the paper and begin to draw just that one line. Move your pencil slowly and only record what your eye sees. Try to match your eye with your pencil movement; if your line changes direction, then change with it, or if you meet up with another line then follow the new line. Continue.



- Edges are where two things come together (like the edge of one finger touching another); it is a shared boundary
- Contour drawing forces the artist to really *look* at their subject and record visually what they see – not what they “think” they see.
- Contour drawings help develop hand eye coordination and image memory.
- Contour drawings have their own style – they are *supposed* to look this way. All of the exaggerated, distorted, and missing lines are what gives your drawing an expressive quality
- Contour drawing is just another form of the realism style of drawing
- Contour drawing is a record of visual perceptions
- Make sure students date and sign their work (as a constant and general habit)

Part B- Contour Drawing with Picture Plane

Students will work in pairs drawing each other using the picture plane. The teacher should physically model this activity first to the class and then show examples of picture plane drawings. This activity will very quickly take on a life of its own once students get going – a simple quick teacher demonstration is all it takes.

Use your plastic picture plane and dry erase marker and look at your partner or some object in the class (pile of book, shoes, etc.) you wish to sketch. Hold your picture plane before you but between you and the object/scene you will sketch.

This activity requires a steady hand and minimal movement and it is important to keep the same eye closed until the drawing is complete. (Students are only looking through one eye; this limits the student’s depth perception and allows them to see images “flat”).

Have students choose any edge in their drawing, and with their dry erase marker, begin to draw on the plastic picture plane that they see as much accuracy and detail. This is an ephemeral drawing (not meant to last); when finished wipe it off and begin again.



Assessment will be student self assessment using Met/Not Yet Met checklist



- Humans have binocular vision (two eyes that when used together allows us to see 3D) and helps us to perceive depth.
- Closing one eye makes the image appear 2D or flat like a picture
- What is drawing? It is copying down what you see in the picture plane. (students took a 3D image and converted it into a 2D picture)
- The picture plane is an imaginary window that sits before every artist who is trying to achieve realism.
- The sketches created during this activity are examples of ephemeral art – art that only lasts for a brief period of time like a sandcastle on a beach, or an ice sculpture; in this case, the art is “wiped away”
- The picture plane (and viewfinder) are technical aides that have been used by artists throughout history as a tool
- Some students, without even knowing, may draw on their picture plane a foreshortened image of their fingers; this is called foreshortening (when closer things look bigger and farther things look smaller).

Tips for Teaching Success

- Students will benefit from additional opportunities to draw various objects on the plastic picture plane. It will also be helpful for students to practise transferring their drawing from the plastic picture plane to drawing paper. Refer to Sterling (ed). *The Art of Drawing - The Complete Course*. Pg 112 and Dodson, Bert. *Keys to Drawing with Imagination*. P 48-49,66-69
- Closing one eye is a helpful strategy for students new to drawing; it helps to make 3D images look 2D



Student self assessment; to be dropped off in the suggestion box at the end of class (see Supporting Materials).

- <http://www.princetonol.com/groups/iad/>
- <http://www.drawspace.com/>



Research how the following artists used the picture plane: Leone Battista Alberti, Albrecht Durer, and Vincent Van Gogh.

Choose an object or scene and sketch this with a dry erase marker on the plastic picture plane; transfer this image onto a sheet of drawing paper using contour drawing techniques learned in Part A.

Draw an image upside down so as to better focus on the lines and shapes and not to think about what the object itself is.

Lesson 2

In this lesson, students will explore how to see spaces and shapes (positive and negative).

MATERIALS

- Viewfinder
- plastic picture plane/viewfinder
- dry erase marker
- #2 and #4B pencils
- 4B graphite stick
- paper towel
- branches from trees or plant stems with medium size foliage/flowers (approx. 30 cm long)
- eraser
- drawing paper/sketchbook

RESOURCES

- Smith, Ray, Michael Wright, James Horton. *An Introduction to Art Techniques*. p52
- Baron's, (ed). *Drawing Academy*. p 226

BACKGROUND INFORMATION

Students new to drawing are sometimes so overwhelmed with efforts to draw the subject; they fail to see that it is often easier to draw the space *around* the subject rather than just the subject itself.

There are two types of space: positive and negative. Positive space is part of the drawing the artist is concentrating on. Negative space is the unnamed portion of the drawing or the area that surrounds the subject that is being drawn. For example, if you are drawing a simple tree (positive space) then the sky behind and any ground below the tree are negative spaces (the unnamed background). By helping the student to focus on both positive and negative space, it demonstrates that there are never any wasted spaces in a drawing (Principals of Art). Effective use of positive and negative space helps to achieve proportion.

Part A: Drawing Tree Branches Using Negative Space

Lay the branch stems in such a way that pleases the viewer and place the plastic picture plane over objects. Tell students not to think about drawing the branches but the white spaces that surround the stems/leaves/branches. Copy all of the white spaces onto the plastic picture plane with a dry erase marker (remembering to close one eye). Once all of the negative spaces have been drawn onto the plastic picture plane, allow students to now copy the contour lines from the plane onto a separate sheet of paper using the cross hairs to guide them (see Supporting Materials). Once all of the negative spaces have been drawn, colour in with either a pencil, 4B graphite stick or colour crayon, the negative spaces and leave the leaves/stems white.

This activity may also be done outdoors. Take students outside to render tree trunks and large branches into negative and positive shapes; the rest can be completed later inside the classroom.

Part B: Personal Choice Composition - Negative Space Drawing

Allow students to decide their own idea on what negative shape they would like to draw such as shoes, coiled up skipping rope, perhaps even themselves (they will require mirrors) or anything that is personally meaningful to them. Then have them follow the same process as outlined in *Part A*.



- Negative space forms useful shapes that help students to see if their drawing is in proportion
- This can be a difficult activity for students because they are being asked to see what's not there; this is a new experience in seeing...a different mode of perception
- Recall that edges are shared boundaries or spaces. (positive and negative shapes share the same edges)
- By placing an emphasis on the negative spaces, the overall composition of the drawing is strengthened
- Focusing on negative spaces makes drawing easier for students



Have students complete an Exit card (see Supporting Materials); to be dropped off in the suggestion box at the end of class.

Check it Out:

- <http://painting.about.com/od/paintingforbeginners/ss/negativespace.htm>

Lesson 3

In this lesson, students will explore how to see and draw relationships using perspective and scale by creating their own giant one-point perspective sculptural drawing down a hallway.

MATERIALS

- yarn
- mural paper/cardboard
- paint

RESOURCES

- Beattie, Donna Kay. Assessment in Art Education. p 24
- Smith, Ray, Michael Wright, James Horton. *An Introduction to Art Techniques*, pg. 73
- Sterling, ed. The Art of Drawing - The Complete Course. p 161
- Dodson, Bert. Keys to Drawing with Imagination p 68
- Kunst, Anna. An Introduction to Art Techniques p 128
- Baron's, ed. *Drawing Academy*. pp 99-103, 306-321

BACKGROUND INFORMATION

Drawing in perspective is a broad and complicated topic and could easily fill weeks of instructional art time. Fortunately, there is an abundant amount of information available both on the web and in the library for teachers who wish to experiment with different instructional approaches.

Some teachers may prefer to explore other learning opportunities at this time, while others may choose the large group activity below. This activity can also be completed as a shoebox diorama.

Part A

This is a more open-ended activity that will take 2 class periods approximately. You may wish to first demonstrate to students what a one-point perspective is and the vocabulary they will need to know to complete this large-scale project. Essentially students will build their own large-scale single point perspective in a hallway of their choice (or within a shoebox/box). Along the perspective lines, there will be illustrations/figures that will follow aerial perspective rules as they proceed from the foreground to the middle ground and finally to the background (where they approach the vanishing point). Once students are familiar with the task, generate the assessment piece together as a class.

Students may wish to experiment with placement of the horizon line to see how it will impact their perception.

Allow students the opportunity to create visual imagery of their choice. These cut-out sketches/figures can be as easy or complicated as they wish. Some suggestions include smiley faces, blob shape faces, silhouettes

of students, numbers, letters of the alphabet, words, phrases etc. Depending upon the size of the hallway (box) single point perspective, you may wish to use paint as your medium to create these illustrations.

To create the illusion of depth with the illustration/ words/phrases, use the following techniques as suggestions:

- overlapping (some shapes will then appear to be “in front”
- size differences (biggest in the foreground, progressively smaller in the background)
- arrangement (depending upon placement of the horizon line, the illustrations/words etc., not only appear larger in the foreground, but also might appear near the bottom of the drawing space while those in the background might appear at the top of the drawing space).
- Colour and detail (illustrations/words etc. located at the front of the drawing space will have more detail and have more contrasting value than the ones in the distance. Their shadows are darker, and their highlights are brighter. Distant objects are lighter in value and less detailed).
- [See *Drawing Academy*. pp 99-103, 360-361



Complete a group assessment; (Integrated performance assessment; see Beattie, Donna Kay. *Assessment in Art Education*. p 24).

This assessment activity is an example of an integrated performance. Integrated performances combine learning about a topic and being assessed on outcomes within that single performance task (i.e. installing the single point perspective). According to Donna Beattie this task has both learning and assessing component. The teacher and students together establish the criteria by which they are to be assessed.

Tips for Teaching Success

Remind students that the horizon line and their eye level are the same thing

Check it Out

- <http://users.skynet.be/J.Beever/pave.htm>
- <http://www.olejarz.com/arted/perspective/>
- http://www.artyfactory.com/perspective_drawing/perspective_index.htm
- <http://www.artic.edu/aic/education/sciarttech/2d1.html>
- <http://www.mos.org/sln/Leonardo/LeonardosPerspective.html>

Lesson 4

In this lesson, students will explore how to see lights and shadows/shading. There are multiple activities here for teachers to choose from that could take easily take up several classes depending on level of interest.

MATERIALS

- strong light source
- HB, 2HB, 4B,6B pencils
- blending stump (tortolini)
- craft geometric foam shapes (circle, triangle, square, cone etc.)
- a variety of different objects to shine a light source upon
- sketchbook (for practicing/experimenting)
- drawing boards
- newspapers images or a variety of photocopied magazine images (need gray scale images- nothing with color)
- kneadable eraser or vinyl erasers
- eraser pencil sticks
- eraser shield
- India ink and pens with nibs
- photocopies of student faces
- charcoal sticks
- plastic picture plane
- watercolour paper (18x24)
- drawing board
- masking tape

RESOURCES

- Baron (ed.). *Drawing Academy*. pg. 246
- Sterling (ed.). *The Art of Drawing - The Complete Course*, p 78-87, p150
- Colston, Valerie. *200 Projects to Strengthen Your Art Skills*, p 50

BACKGROUND INFORMATION

Being able to draw light and shadow is one of the most desirable of all drawing skills for students. Value refers to the degrees of light and darkness in a drawing. One of the most common mistakes for students is their tendency to make value drawings much lighter than they really are. Once again, this is not a drawing problem – this is a “seeing” problem.

There are a number of activities presented here that will allow students the opportunity to see how light and shadow helps to transform shapes into 3D forms. Depending upon the level of interest, teachers may choose to spend additional time in this section completing these suggested activities.

Part A: Observing Values

Students can usually talk about light and shadows, but this does not always translate visually in their drawings. This group activity is meant to exaggerate a light source so as to allow students to observe and discuss the characteristics of these shapes, their highlights and how their shadows fall. This is a good opportunity to discuss and use in context some of the new vocabulary:

Take white foam geometric shapes (circle, triangle, square, cone etc.) typically found in craft stores and paint these surfaces white so as to get an opaque surface that will reflect light smoothly.

Arrange these geometric shapes in a variety of ways while shining a strong light source upon them. Observe and discuss with students, the characteristics of shapes, highlights, and the way the shadows fall away from these geometric figures. Change the light source angle, direction, intensity and discuss new observations. Substitute other subjects and shine the exaggerated light source upon them. Discuss their observations using the following guided questions:

- Where are the darkest darks and lightest lights?
- How many shades in between do you see?
- What is the lightest overall surface?
- What is the darkest of the lightest part?
- Is the lightest part of the darkest object still darker than other areas of the lightest object?

Tips for Teaching Success

- Remember that value is relative: values seem to change depending upon what is around them.
- Kneaded erasers can be cleaned by stretching and reshaping it (or “kneading”) several times until it comes clean. Eventually kneaded erasers become just too dirty to work with properly; it is advisable to pick up a few extras.

Part B: Judging Value

Most drawings can appear 3D with only 5 values plus white. Using the form in Supporting Materials to work directly on and/or for guidance, students will create a six-tone value scale using the following pencils: HB, 4B, and 6B (students may wish to use their sketchbooks to practise in as well). Tell students their goal when shading is to not show any pencil lines (students’ pencil should be as flat as possible on the paper. If they are getting pencil lines it is likely their pencil is on too sharp an angle.

Using an HB pencil, move the pencil using a soft touch from side to side in boxes (6-2) to achieve a level 2 tone (the numbers of the exemplar box indicate the level of darkness or tone). Box number 1 is left white. Using a 2B, gradually shade boxes 6-3. Leave box 2 untouched as a level 2 tone. Using a 2B, and pressing a little harder, shade boxes 6-4. Leave box 3 untouched and as a level 3 tone. Now using a 4B pencil, continue in the same manner until there is a range of values from darkest (level 6 tone) to the lightest (level 1 tone). Clean up around the edges with an eraser.

Refer to the newspaper/photocopied image exemplar to show students. Have students now take any photocopied image and cut it in half. Students will redraw the missing side using the 6-step value chart to guide them. If students are having difficulty matching values, have them squint (Squinting helps to reduce the amount of detail allowing the student to see simple values and shapes). The focus in this activity is recreating value in the drawing. See *Drawing Academy*, pp 168-173 which visualizes forms using lights and shadows.

Check it Out

- The Art of Drawing - The Complete Course, p 128.

Tips for Teaching Success

Encourage students to always work from light to dark; by making light values first, the darker values can then be built up in layers.

Part C: Hatching / Cross Hatching and Stippling Value Scales

Hatching is the technical term for drawing lines close together to give the illusion of depth or texture in a drawing. The closer the lines are together, the darker they appear; wider apart lines appear lighter. Stippling refers to dots; the closer the dots are together, the darker they appear; the further apart they are the lighter they appear.

All of these shading techniques are typically found in comic book art where India ink is used. Because this India ink doesn't have the option of being lighter or darker (it is either black or white), it all comes down to lines and dots. This activity is similar to Part B activity except it is done with hatching (parallel lines) and crosshatching (one set of lines overlaps another to give the illusion of various shades of gray) or stippling. Use India ink and pen with nib or use 2H, 2B and 6B pencils to help create this range of values.

Check it Out

- www.artfactory.com

Part D: Blending Activity

This activity is similar to the activity in Part B (Judging Value), but instead of creating a 6-step value scale, students will create one continuous scale (or gradation) with a range of values from light to dark. Once completed, students will then use a blending stump (tortolini) and gently blend this gradation starting from light to dark until smooth. Students can repeat this activity but this time using a continuous gradation of crosshatchings from light to dark. Once completed, students will then use a blending stump (tortolini) and gently blend this gradation from light to dark until smooth. They should notice the different effects created based on how lines are used

Tips for Teaching Success

- Discourage students from blending with their fingers; skin contains oils that will not only leave a greasy imprint, but it also affects how additional graphite adheres to the area rubbed
- A common mistake is to over blend dark values; remind students to blend sparingly in dark areas. If they remove too much graphite, students can darken by adding more graphite.
- Blending evenly distributes drawing media over a surface of paper and in effect creates “texture” or surface detail. There are many tools to use for blending purposes: facial tissues, paper towels, q-tips, felt, chamois or cotton balls.
- Tell students that if they like to blend, then make sure their initial shading lines are done with care and are not loosely spaced/ scribbled on or placed willy-nilly. Remember, shading lines need to be close together and tightly rendered in order to then create a gradation where values flow smoothly from one into another.

Part E: Art in the Dark – A Chiaroscuro Activity

In this activity, students will be drawing with eraser, otherwise known as Subtractive Drawing Using Compressed Charcoal (Refer to Supporting Materials). This technique is about taking away values rather than adding them. The eraser creates light by removing the dark thereby revealing the form. This project deals with extreme light and dark values, or chiaroscuro, to create an overall high contrast drawing.

Lesson 5

MATERIALS

- art gum erasers
- kneadable erasers, and eraser shields
- charcoal sticks, and tissues (can use 8B pencils or graphite sticks instead of charcoal if preferred)
- photocopies of student faces
- heavier paper or watercolour paper (taped down on the drawing board)

Part 1 – Photocopy student faces

Have students place their face on a photocopier making sure that they keep their eyes closed. Encourage them to experiment with possible facial expressions, gestures, or to arrange their hair, jewellery, or hands in such a way to reveal/conceal a part of their personality.

Part 2 – Prepare the Drawing Surface

Students should use masking tape to secure their paper onto a drawing board and to create a finished boarder. Have them cover this surface using charcoal sticks on their side, aiming for a dark gray color – not black. Using a tissue, have students blend the charcoal evenly over the surface of the paper. Tell them not to apply too much pressure when doing this because it will grind the charcoal into the paper surface, and it won't erase as easily. Next, have students place their photocopied face under the plastic picture plane and by using the cross hairs to guide them, ask them to copy this image from the plane onto the surface they just prepared.

Part 3- Pulling Light Value out from the Dark

Using the various erasers, have students pat and pull out light areas of the drawing until identifiable shapes start to emerge. Look for the lightest of lights and the darkest of darks; if students accidentally pull too much dark away have them reapply darker or to outline as they feel necessary. Remind them to step back from their drawing to see the overall values they are making.

This is a high contrast (chiaroscuro) drawing; contrast refers to the differences between light and dark values within a drawing. Remind students to date and sign their work. Both the photocopy and the reductive drawing could be displayed if desired.

Check it Out

- The Art of Drawing - The Complete Course, p 150, pp 200-204
- <http://en.wikipedia.org/wiki/Chiaroscuro>

Tips for Teaching Success

- Any paper will work for drawing, but the depth of tone will vary depending on the paper's surface. For example, a firm smooth paper will give a finer, lighter tone than a coarse paper; this paper drags more graphite particles away from the surface. If a student is having difficulty seeing values in their subject, tell them to squint. Squinting helps to reduce the amount of detail allowing the student to see simple values and shapes.
- Have students routinely place a scrap piece of paper under their hands when drawing so they won't smudge their work or transfer oils from the skin to their work.
- Because students tend to underestimate the great number of values that should appear in their work, it is a good general habit for students to always create a value scale first and place it next to their work or at the bottom of their drawing space as a visual reminder of how many shades of grey there should be in their drawing.
- To preserve this drawing or any drawing, use fixative spray (be aware of environmental sensitivities; best to do this after school in a well-ventilated area)



Dark Shadow Drawing: Allow the student(s) to work in a dark room (or turn the lights off and darken the room as much as possible) and using a flashlight as the only significant light source, have the student shine this from under their chin to create exaggerated lights and shadows. Using a mirror, allow students to draw themselves. This activity could also work as a general chiaroscuro activity for the class if using the photocopier is not suitable /available:



Have students complete an Exit Pass (see Supporting Materials). *Note:* There are multiple opportunities for assessment here. While an Exit Pass is suggested, teachers should ultimately choose assessment practices that will inform their teaching.

Lesson 6

When drawing, students should look for these geometric shapes: circles, squares, triangles, ovals, and rectangles. This lesson focuses on drawing the human body using live models and wooden posable drawing figures.

MATERIALS

- wooden posable drawing figures (lay figure)/articulated manikin or dummy
- magazines
- sketchbook
- large drawing paper (36x24 manila)
- strong light source
- various drawing materials of your choice (graphite sticks for gesture drawing and 2HB or 4B figure drawing)

RESOURCES

- Baron's, ed. *Drawing Academy*, p 26,
- The Art of Drawing - The Complete Course, p 88

BACKGROUND INFORMATION

Throughout this module there has been an emphasis on training the eye to better observe the subject. Being observant means that students need to look for basic shapes in their subjects rather than just labelling them as arms, legs, or people. Once students truly focus on seeing, they can then draw what their eyes really see rather than what the mind “thinks” they are looking at.

The basic geometric shapes found in subjects are circles, squares, triangles, ovals, and rectangles. The more students are aware of these, the more likely they are to automatically see these same shapes when drawing a subject. This activity focuses on these geometric shapes found in drawing the human body as well as gesture drawing.

Part A: Drawing Using Live Models – Gesture Drawing

This is always a favourite activity with Grade 8 students and can also accommodate a large number of volunteers. If possible, have the model positioned in a central location on a raised step stool. Have a good supply of large paper on hand for students to use as this activity goes through a considerable amount of paper.

Gesture drawing is a type of artistic shorthand that is meant to capture constantly changing movement and conditions. The detail of the subject is minimal because surface details are not the focus when doing a gesture drawing – the focus is on shape, movement, direction; “the energy behind the pose”.

Initially students will hold a position for 20 seconds or so until told to “change”. At this point the student model quickly assumes another position that conveys emotion and movement: twisting, stretching, ballet-like, fist rising, cowering, etc. After several students have had an opportunity to model, lengthen the gesture pose to 45 seconds then 1 minute, etc. It is a good idea for you as teacher to demonstrate gesture drawing before students begin.

The student artists are not supposed to complete their sketch in any detail, but rather instead capture the gesture or the essence behind the models movement for that short period of time. Gesture drawings are typical warm up activities for artists and can also be used as a pre-drawing activities or studies.

Part B: Drawing Using Wooden Posable Figures

Provide groups of students with wooden posable drawing figures. Have students observe the various geometric shapes found within the human anatomy. Allow students the opportunity to draw these figures in various poses.

After a period of time, introduce a light source to shine upon these figures. Be clear with students that these wooden figures are not toys and that they will break easily.

Tips for Teaching Success

- Every student’s gesture drawing will look unique because each students sees the model differently depending upon where they sit.
- Students usually tend to draw smaller sketches when in fact, drawing their subject larger is easier.
- When doing gesture drawing, make students aware that they should be using fast, loose marks using most of their arm



Allow interested students to capture gesture drawings of various staff and students as they go about their school day. For example, the student could sit in the office, inside the cafeteria, outside at recess/lunch, visit another class, etc.



Physical Education

Dance: dramatize through dance such things as historical events, movie themes, poetry, or art. Students can use gesture drawings to also capture the energy and emotion of this physical dramatization and submit this to the physical education teacher as part of their evaluation.

Unit 4: The Contemporary Pencil

(6 – 8 hours)

Introduction

In Unit 1 students explored a range of drawing mediums, materials, and their potential. In Unit 2 students came to understand and value that, besides realism, there are other types of drawing such as abstract, symbolic, 2D and individual style. In Unit 3, students learned how to see better in order to draw basic realistic and perceived objects. Now in Unit 4, students have artmaking opportunities that reflect concerns beyond technical skills and media manipulation, to encompass broader humanistic issues and conceptual concerns. By having students connect with broader issues, artmaking will engage the student at a deeper level.

There are three projects in Unit 4 – however these are not isolated experiences, but rather a series of explorations in an attempt to construct meaning through the examination of one “big idea” or artist’s concept (see *Teaching Meaning in Artmaking*, p 2, 140). As students complete the projects in Unit 4, they will explore this one main idea at increasingly deeper levels thereby asking different questions and acquiring more knowledge in the process. This is a metacognitive journey where students are *learning* about their own learning; it is at the very core of *assessment as learning*.

Imagination is key. With imagination students have the ability to solve problems from multiple viewpoints while imagining all the possibilities and implications. In this regard, drawing instruction parallels reading and writing; teachers don’t just teach Language Arts to students so that they can become writers; we teach them this to improve their thinking. The same can be said with drawing.

Because each teacher will approach these projects in ways that will meet the needs of their individual classrooms, no specific timelines are provided. Depending upon the level of engagement, Unit 4 could take anywhere from 8 to 10 hours to complete and the projects can be completed in any order.

As always, adapt any ideas/suggestions presented here to meet the needs of individual classrooms.

Project 1

Students will first explore and select one main idea or artist concept that will inspire their work for the remainder of the unit. Once the main idea is chosen, students will then begin their own personal exploration of this concept, first through the *Maus* project, a comic book about the Holocaust. Students will then create their own comic strip.

MATERIALS

- Bristol board or heavier watercolour paper
- drawing board
- pen & ink (India and color inks)
- black markers (both broad and fine tip)
- manila paper/ sketchbook
- pencils (2HB or HB) and erasers
- coloured markers

RESOURCES

- Walker, Sydney R. Teaching Meaning in Artmaking.
- Spiegelman, Art. Maus 1- My Father Bleeds History
- A selection of graphic novels from the school library
-

CROSS REFERENCE MATERIAL

Compare *Maus* with any of the following books or films:

- Schindler's List,
- The Painted Bird,
- Sophie's Choice,
- Elie Wiesel's Night,
- film documentary "Shoah" and "Night and Fog", or Raul Hilberg's "The Destruction of the European Jews"
- Joe Sacco in "Palestine" and "Safe Area Gorazde: The War in Eastern Bosnia"
- Marjane Satrapi in "Persepolis"

BACKGROUND INFORMATION

"*Maus*" is a Pulitzer Prize graphic novel written in 1986 by Art Spiegelman. The story is written in a comic book format and tells the horrifying experiences of his father in the Holocaust as a Jewish refugee living in the ghettos and concentration camps of Poland during World War II.

All the characters are presented as anthropomorphic animals; for example: the French are represented by frogs, the Germans are cats, the Americans are dogs and all Jews are depicted as mice, hence the name *Maus* which is German for "mouse".

Spiegelman's *Maus* revolutionized the comic book industry and proved that comics can be a powerful and effective medium to explore issues of politics and warfare. *Maus* addresses the unspeakable horrors carried out in the Holocaust using a medium once thought of as childish and unsophisticated. The issues central to *Maus* are questions regarding the nature of survival, human suffering, and moral choices. Spiegelman's use of comic-book conventions is a work of "art" in every sense of the word.

In this project, students will explore issues personal to them and communicate these using comic book or graphic noveling conventions. Because there are so many cross curricular opportunities, teachers are encouraged to coordinate this project with the Language Arts and Social Studies teachers.

Part A – Evaluating Comic Strips

Students must first decide on their central issue that will guide their approach when dealing with the various projects presented in this unit. Refer to Supporting Materials for specific examples of "big ideas" and lists of key concepts that informs these ideas. If preferred, students could generate lists in groups or as a class.

Provide the class with examples of various comics and graphic novels. Have a general discussion on the literary elements of the various comic strips (setting, plot, characters, theme etc.). Discuss the illustrations – character expressions, backgrounds, use of color, size and shapes of the various panels/frames, borders around the panels, how speech bubbles are used, special effects like sound effects (BOOM, CRASH...), shadows or silhouettes etc. Provide students a copy/sample of *Maus* by Art Spiegelman and discuss this comic/graphic novel in general.

PART B – WRITING THE COMIC STRIP

Show students an example of how comic strip planning sheets organize the writer and artist (see Supporting Materials). Next, have students begin to draft their comic script keeping in mind their overall artist concept.

PART C – DRAWING THE COMIC STRIP

Tell students to take their rough draft and transfer it to their good paper using a 2HB or HB pencil (keeping lines light). Once lightly sketched in, have them go over these lines with media of their choice (markers, India inks etc.)

Tips for Teaching Success

- Remind students that the images they wish to capture are all broken down to basic geometric shapes (circle, square, triangle, oval, rectangle etc).
- Keep the Principles of Art and Elements of Design a focus when planning the comic strip

Tips for Teaching Success

- If sweaty hands are a problem, put a little talcum powder on the underside of students hand so they don't stick to the drawing surface.
- For students who want the blackest of black ink, expose a small amount of ink to the air and let some of the water content evaporate.
- Work lightly in pencil; avoid erasing incorrect lines, remind students that they will be going over their pencil in marker or inks.



Have students complete a self assessment, found in the Supporting Materials.

Check it Out

- <http://en.wikipedia.org/wiki/Maus>
- <http://www9.georgetown.edu/faculty/bassr/218/projects/oliver/MausbyAO.htm>
- <http://www.nmajh.org/exhibitions/maus/>
- http://en.wikipedia.org/wiki/Art_Spiegelman



Have students explore political cartoons and their impact.

Investigate and make commentary on the following quote: “*All that is necessary for the triumph of evil is that good men do nothing.*” (Edmund Burke)

Research the works of some of the following famous cartoon artists:

- George Herriman – Krazy Kat
- Walt Disney
- Alex Raymond – Flash Gordon
- Chester Gould – Dick Tracy
- Charles Schutz – Peanuts (Charlie Brown)
- Gary Trudeau – Doonesberry
- William B. Watterson II – Calvin & Hobbes
- Scott Adams – Dilbert
- Gary Larsen – Far Side

Project 2

In this project, students will explore and create Zines (a self-published magazine) that reflect their central idea.

MATERIALS

- pen & ink (India and color inks)
- black markers (both broad and fine tip)
- manila paper/ sketchbook
- photocopy paper (white + colour paper stock)
- pencils (2HB or HB) and erasers
- coloured markers

BACKGROUND INFORMATION

Zines are self-published magazines, comics, or books – a type of do-it-yourself publication (DIY) that exposes people to views and ideas not traditionally found in mainstream society. Zines are usually reproduced on a photocopier by the creator or the “zinester” who staples the magazine together.

A “zine” is an abbreviation of the word *fanzine* or magazine; it has a small, non-profit circulation. Zines are written for and by individuals who feel disenfranchised from the mainstream – groups who can feel socially and economically marginalized from the rest of society. Zines therefore are the voice of the underrepresented; a record on non-mainstream social history- the “creative underground”. Zines are intentionally produced not to last – they are ephemeral.

Topics covered in zines are broad ranging, including fanfiction, politics, personal journaling, social theories, single topic obsession, to writing about aliens. Zinesters’ are not fans of, and do not follow copyright laws and will often use appropriated texts and images in their publications; there is certainly a rebel element to this genre.

There are many types of zine terms such as:

- perzine (personal zines)
- mathzines
- cyberzines
- sciencezines
- hyperzines
- groceryzines
- punkzines -
- anythingzine

The content of these zines is not predictable; topics could include:

- Eleven Ways to Annoy the Person Next to You on the Bus
- The Brutality of Hannah Montana Videos; Make Her Stop Mommy
- Agree to Disagree
- Art Damage Academy
- Being Weird Isn't an Excuse for Getting Published
- Beautiful Bras and Bodyhair

Part A – Students Explore & Draft Zines

Provide students the opportunity to explore a variety of zines (articles, artwork, and layout). Have them continue to explore their central issue by creating their own personal zine. You may wish to refer to the Supporting Materials for a list of “big ideas” as well as key concepts.

Have students draft their zines in their sketchbook or directly onto photocopy paper.

Make sure the zine has a front cover and zine title; beyond that, zines do not necessarily follow any written forms or conventions

Be sure to keep the Principles of Art and Elements of Design a focus when planning the zine.

Zines can be....handwritten, typed, contain collages, can make use of invented language, made in any shape or size (a minizine), can be written upside-down, sideways, or backwards, students can be written alone or with a group

Part B – Zines

Because the zine is photocopied, colourful artwork is not always a priority, although the student may choose to make this a focus for their original copy. Students can approach making their personal zines in alternate ways that do not necessarily reflect the Writing Process. Teachers should instruct students how they want them to prepare their zine so as to facilitate efficient photocopying later and assemblage. Each student should negotiate with you as to how many copies of their zine should be printed.

Once completed, speak to the school librarian, and arrange for the class zines to be signed out. Teachers can also arrange to have their zines made available to the greater community.



- Zines are intended to be a voice for minority viewpoints; remind students that language and art reveals values and attitudes such as bias, beliefs and prejudice.
- Zines are appropriate to the context for which they were written; discuss with students that not all zines are necessarily appropriate for the school environment.
- Because this project has such a broad range of possibilities, it is not inconceivable that a student could create an antischoolzine that celebrates poor spelling, grammar, and delights in the absurd. Expect the unexpected.
- Because there are so many cross curricular opportunities, teachers are encouraged to coordinate this project with subject teachers.

Tips for Teaching Success

- The culture of zines is one of appropriation. Clearly, as educators we cannot condone copyright violations, but must respect the art form. This is an important conversation to have with students as appropriation has a place in popular culture.
- Teachers should vet zine sites as thoroughly as possible to ensure there is no inappropriate content.



Have students complete a self assessment as found in the Supporting Materials. This is a critical component in this unit.

Project 3

In this project, students will explore the work of artist Brian Andreas – Story People – and then create their own Story People using an ink and wash technique.

MATERIALS

- heavier watercolour paper (12 x18 or 8.5 x 11)
- drawing board
- pen & ink (India and color inks/ watercolours will also do)
- pipettes
- Chinese paint brush
- black markers (both broad and fine tip)
- manila paper/ sketchbook; pencils (2HB or HB) and erasers
- coloured markers
- water containers

RESOURCES

- Andreas, Brian. Mostly True
- Andreas, Brian; Strange Dreams
- Andreas, Brian; Travelling Light
- Andreas, Brian; Some Kind of Ride

BACKGROUND INFORMATION

American artist Brian Andreas describes himself and his artwork as a story telling. Andreas writes about ordinary moments in time – memories – and paints these stories on crude salvaged wooden shapes or as 2D works of art. Andreas refers to this as his Story People.

Andreas is fascinated by the ordinary secrets found in everyday life and feels that this is at the heart of his artwork. Using declarative language, he writes typically short and ambiguous stories; a type of epigram that accompanies every artwork. Some refer to his style of 2D art as *word art* that speaks to people about the everyday art of life.

Andreas's printed artwork is stylistically 2D and is painted with bright bold watercolours. Andreas is a commercial artist with several spin-off industries.

Part A

Ask students to continue to explore their central issue by creating their own story people.

Show examples of Brian Andrea's sketchbook drawings (search the internet for examples)

- Ask students which they feel came first – the artwork or the epigram? Why?
- In keeping with student themes or big idea concepts, what epigram do they feel they need to express? (in the sketchbook, students could develop several and choose one).
- In keeping with the 2D artistic style of Andreas, what do your Story People look like?

Part B

In this part of the lesson, students will begin their final copy of their Story People. Remind them that the background is left white to emphasize the flatness of the form. Students may wish to outline their forms once the wash is completed to create a strong linear framework.

Student epigrams should be written with black ink/ markers or students can use stamps.

Part C



In the art world there is an ongoing conversation questioning the merits of original artwork vs. reproduction prints. Some critics believe that prints are overpriced posters that cheapen legitimate art. Some artists disagree and claim they have every right to make a successful living and that by doing so; they make art accessible to more people.

Robert Bateman is one Canadian artist whose work has been barred from many galleries because some critics claim Bateman is more interested in commerce than legitimate art. Have a classroom discussion on this topic.

- What are your thoughts?
- Is Brian Andreas a businessman or artist? Can artists be both?

Tips for Teaching Success

- If required, allow students time to practise first using inks on a separate, but similar, sheet of paper (so students can anticipate how the inks will flow on thicker watercolour paper).
- Have students lightly sketch with HB pencil the outlined of their Story People
- Use inkwell trays and pipettes; keep pipettes separate as inks are highly concentrated and can impact desired color
- Be sure that the artwork is dry before applying any line work with the black markers/inks to prevent bleeding



Have students complete a self-assessment (See Supporting Materials for examples).

Check it Out

- http://www.goodreads.com/author/quotes/32114.Brian_Andreas



Language Arts: Like Brian Andreas, comic strip artist Gary Larsen to some extent applies the same language of declarative prose. Research both artists and find specific examples where their work is similar.

Technology Education

Brian Andreas created 3D sculptures using scraps of wood and wire. Design similar sculptures using found materials into.

Supporting Materials

Voices of the Students

Connor S.

In my drawings I use to erase every mistake I made, and now in my drawings I keep my mistakes because I realize now that in face they are not mistakes but art and that mistakes are what makes the art yours and without them, it is not art.

Mady T.

In my drawings I use to only draw clear images. If my drawing wasn't an actual object, I thought it was a doodle destined for the garbage, and now in my drawings I hold my pencil different ways to get different textures and sizes. I draw random lines and shapes to create a more unique art piece. I have come a long way.

Brian ST.

In my drawings I use to draw things that I had seen before, exactly how I had seen them, and now in my drawings I draw things in my imagination and alter the things I had seen before.

Rebecca F.

In my drawings I use to make a lot of mistakes and I would erase them, and now in my drawings I still make mistakes, but I don't erase it I just keep drawing.

Hayley G.

In my drawings I use to try to be perfect and not like what I see. In my drawings I use to look at it and hate it, saying to myself "it's not great" just because it's not what I saw in my head, and now in my drawings I don't care. I just draw and look at it in a different way.

Nathalie

In my drawings I use to only use hard and very organized lines. I thought that only exact things were art. Now I realize that it doesn't have to be anything, unorganized can be just as beautiful, and now in my drawings I now take less control. I don't try to make it perfect, I do more abstract and I am more willing to try other styles. My art has majorly improved.

Chelsey J.

In my drawings I use to always want to have nice, safe lines and make it how I wanted it. I would always be erasing lines that were wrong, and things like that, and now in my drawings I am looser with my lines, unless it is meant to be 'tight' lines. Sometimes I draw random things, sometimes portraits of my friends, and they think the picture is amazing.

Colton S.

In my drawings I use to erase a lot because I thought it had to be perfect, and now in my drawings I let loose and just go with what I'm thinking of and I find over all it looks better.

Reid W.

I know that drawing is a series of uniquely shaped lines that come together to form a picture. Drawing to me now is simply expressing yourself. It doesn't have to be conventional with a pencil or paper. It can be any kind of markings depicting anything you want.

Chelsey J.

I know that drawing comes in many forms and looks. Some people think they've done a terrible job of drawing something, but they draw how they are able to draw, and if they see something drawn beautifully, they shouldn't say that they cannot draw, because not everyone has the same talent. What I know about drawing is that it is one of the few ways that teens or people of any age are able to express themselves that in other ways may not make sense. Drawing is freedom, and no matter how you draw or if you think you can't draw, it does not matter. Everyone needs freedom.

Nick H.

Drawing is something you do to release your inner self. It shows that emotion and feeling the artist has. Art is a way of expressing your mind and the things your interested in. It's a way of showing your personal self.

Jesse W.

Drawing is a way to express one's feelings for something around them or in their head. Some people have drawing ability, others do not. I still think that drawing is a way to express one's feelings for something around them or in their head. But my perception has changed on the last sentence. I think that our culture has got an idea that some people are good drawers and others are not. They also think that the people that can draw, draw and it looks good and other drawings do not. But some people that can be considered bad drawers actually can draw some pretty cool stuff. So, I think that all people can draw, and everyone has their own unique style.

Hayley G.

I don't know that much. All you do is move the pencil around the page and turn it into something. I know that drawing isn't about being good it's about just being, there's nothing more to say.

Issac O.

I know that to be good you have to try hard and have good concentration and patience to be good at drawing. I know that art is everywhere, you don't need to be good at drawing to make art, symbols of art, even stickmen are a type of art. At first, I thought I was terrible but now I know that everyday things I do can be beautiful art.

Hailey K.

Drawing can reflect different things. It can be simple. Ever since October I learned so much more about drawing. Drawing has changed in my point of view. Drawing is an emotion, a reflection of who you are and what you believe in. Drawing lets out feelings and has a personal perspective on the artist. Drawing is expressing your Teaching/Learning/Assessment Process

Unit 1

TABLE 1A

Sketchbook Considerations		
<p>Most artists keep a sketchbook; a place to experiment with ideas and collect drawings/photos of their environment. Sketchbooks are like visual or personal diaries; a place to plan and develop future work. In the sketchbook, the artist is free to jot down ideas without pressure and is considered a place for spontaneous expression where all forms of mark making, and doodling is welcomed. The artist sketchbook exercises the imagination which is an important first step to problem solving and generating new ideas. Media of all kinds is suitable for the sketchbook - students enjoy experimenting with materials and different media like pens, markers, collages etc.</p>		
Key Ideas	Instructional Ideas/Suggestions	Assessment Ideas
<ul style="list-style-type: none"> - Sketchbook work is often considered by many to be more interesting than the finished product. - The sketchbook can reinforce classroom instruction, but ultimately its purpose is to help the student draw for themselves. - Help students to admire their sketchbooks. - Consider how to address student work that challenges your school's code of conduct. Establish sketchbook guidelines to deal with drawings that contain violent, satanic, gross, vulgar, or sexually suggestive images that some students may wish to express visually. - Advise students not to rip out pages from their sketchbooks or to dismiss sketches; sketchbook work is about growth, not perfection. 	<ul style="list-style-type: none"> - Have students use the sketchbook every time they enter the art room as a quick warm up activity. - Consider using the sketchbook as an opportunity for students to work independently outside of the art room with a separate home-based assignment. (see Supporting Materials 1.3) - Consider a visual theme for the sketchbook, e.g. focus on portraits or landscapes. Other examples of focus can be specific artists like Henri Matisse whose sketchbook reflected his interest in drawing views from a window. - Have students keep sketchbooks with them during the day to capture anything in the visual world that interests them. - Consider weekly sketch assignments that echo concepts students are learning in class - Use the sketchbook in consultation with Science and Math teachers for cross 	<ul style="list-style-type: none"> - Provide students with multiple opportunities for self-assessment; this information becomes feedback which students can then use to adjust what they are doing or to re-set goals. (Progress Over Time-Supporting Materials 1.4) - Help students to focus on their learning by selecting evidence from their sketchbook that shows evidence of growth over time (Before and After Proof) Supporting Materials 1.5) - With students, build a rubric or checklist that outlines the criteria of your sketchbook assignment (Supporting Materials 1.6) - If the focus is on having students' complete work, consider Met, Not Yet Met (Supporting Materials 1.7) checklist. If statements of quality or progress in student work are required see Supporting Materials 1.8. *An assessment tool is neither formative nor summative. How

<p>-Students initially are unsure how much time a drawing should take. Remind students that sketchbooks help the artist to look harder at things; a detailed drawing should take anywhere from 20-30 minutes (or longer!)</p>	<p>curricular opportunities</p> <ul style="list-style-type: none"> - Have students' record notes, pre-assignment work, written reflections, research etc. in a separate duotang rather than in the sketchbook if preferred. - As the Art Teacher, you too should keep a sketchbook to share, model and discuss with students. 	<p>the teacher uses the information once it has been gathered is the determining factor. If the information gathered is used to inform instruction and offers additional opportunities for the student to improve – this is formative. If the information is used to make a judgement about the student's achievement in relation to the outcomes – this is summative.</p>
<p>Extension Opportunity: Try making one or more paintings based on one of the drawings in your sketchbook.</p>		
<p>Sketchbook Adaptations: Create a Sketchbook Packet (consisting of 4-8 pages, photocopied, folded, and stapled into a mini-sketch book). Each page has a theme or mini-drawing lesson of your choice. Leave a small area to on each page for evaluation purposes; use a met/not met checklist.</p>		

TABLE 1B

Art Portfolio Considerations		
<p>Explanation</p> <p>The artist portfolio is a purposeful collection of student work that provides evidence of effort, progress, achievement, and experiences of a student. The portfolio can easily function as a teaching tool that promotes learning through reflection, self assessment, invites student-teacher collaboration, and the communication of ideas.</p>		
Key Ideas	Instructional Ideas/Suggestions	Assessment Ideas
<p>-There are several ways to employ the art portfolios depending on its purpose.</p> <p>- Examples of portfolios are: best-work (includes only the best; highlights), process (shows the learning process over time), learning-goals (work that cites examples of specific outcomes) or the mini-portfolio (a mini collection of art work based upon a specific task, activity or likened to a thick file).</p> <p>- date all work</p>	<p>-Should contain a Table of Contents</p> <p>- Decide the purpose and audience of the portfolio (best works portfolio, mini-portfolio, process portfolio, or is it just a generic container of student artwork?)</p> <p>- If used as a performance assessment piece, the portfolio should include specific outcomes, actual artwork, notes, sketchbook, reflections, report card comments, reports, quizzes, student self-assessment etc.</p>	<p>-Because portfolios can hold evidence of student's best effort and typical effort, it serves both a formative and summative role.</p> <p>-portfolios can be discussed informally with other students via small group critiques</p> <p>-Depending upon its purpose, the portfolio should be evaluated on several occasions throughout the unit. This will allow for practise and goal-resetting by the student</p> <p>- Any of the following strategies are suitable: checklists, rubric, questionnaires, interviews with teacher, parents, peers, or student-self assessments</p> <p>-See "Assessment in Art Education" by Donna Kay Beattie who discusses Portfolio Assessment at length: p 70-74</p>
<p>Extension Opportunity:</p> <p>Collaborate with Language Arts teachers, and have students research what an artist statement is, examples of artist statements and how to write one. This statement could then be included as part of the art portfolio.</p>		
<p>Portfolio Adaptations:</p> <p>While the art portfolio is one of the most adaptable tools in the art room, more activity-based themes such as a portfolio dedicated to a student's hobby, or a collection of pleasing textures for example.</p>		

1.2A Art Preconceptions/Misconceptions #1

To help students distinguish between fact and opinion (a process important to art criticism and aesthetics) it is important to help them reveal any preconceptions /misconceptions they might have about drawing before the Module begins.

Giving voice to these misunderstandings helps the student to evaluate their own thinking and progress (metacognitive skills).

Have students write a response to the following question on one side of the orange note card.

“What is a belief or understanding I have about Drawing?”

Date:

Name

Extension:

When completed, break students into small groups to discuss answers (or as a large group). Ask “where did your answers come from? How did they originate? Students must give reasonable explanations that distinguish between statements of fact statements of value.

1.2B Art Preconceptions/Misconceptions #2

At the completion of the Introduction to Drawing module, ask students to respond in writing to the following questions:

What misconceptions did I have about the material we covered in this Drawing Unit?

What caused me to change or correct my previous thinking?

What beliefs do I now have about the material covered in the drawing unit?

What have I learned about my preconceptions and misconceptions about Drawing?

1.2B Sample Independent Home-Based Sketchbook Topics

SAMPLE

Complete 2 sketchbook drawings every week (you may do more if you like).

You may choose from any drawing ideas listed or draw from your own inspiration. You may choose to work in pencil, charcoal, conte crayon, marker or another medium of your choice.

From these completed drawings, choose any 4 for summative evaluation purposes. *provide criteria for assessment*

All drawings must be dated, signed, and titled. Do not rip out any sheets from your sketchbook.

SUGGESTION LIST

- Draw the pattern found on a piece of fabric.
- Design a new license plate for Nova Scotia.
- Create an imaginary alphabet.
- Keyhole: what would you see through a keyhole?
- Draw one small object in repetition throughout the page e.g. a piece of candy
- Draw how you would be if you were the last person on earth.
- Design a new CD cover.
- Draw hands holding something.
- Draw your best friend.
- Draw your birthday wish list.
- Draw your "dream car".
- Draw a "fantasy" house.
- Draw a mirror and all it reflects.
- Draw your favourite animal with a human face.
- Draw something plugged in.
- Draw your favourite photograph.
- Complete 5 drawings on top of each other.
- Draw a pile of dishes sitting on the sink.
- Draw your favourite food with the wrapper included, and product showing.
- Design a school desk.
- Draw a set of keys and a couple other items from your pocket or purse.
- Draw a pile of shoes.
- Draw your sunglasses and what they reflect.
- Draw your digital camera with the last image showing.
- Draw your schoolbooks positioned in an interesting manner.
- Draw something you view from a prone position (lying on your back).
- Draw your pet or favourite object from 3 distinctly different views.
- Draw part of a vehicle.
- Draw something not pretty.
- Or draw...an interior of something, inside a closet, 3 unlikely objects together, your Mother's or Father's choice, part of any object (mystery draw)...etc.

1.4 Progress over Time

It is important for students to see the improvements they are making with Drawing. When students identify these changes, they acknowledge what they need to continue to do and what still needs improvement.

At the beginning of the Introduction to Drawing Module or if you choose, as part of the Sketchbook Assignment, have students sketch, write about, and reflect upon anything they already know on the topic of Drawing. Collect these sheets and continue to provide opportunities for practise. Part way through this module, return the sheets to students and ask them to add information they now know on the topic of Drawing. At the end of the module, repeat the process.

What I know about Drawing
Date:
Date:
Date:
Finally, I now know...

Adapt this document as required

1.5 Before and After Proof

It is important for students see the improvements they are making with their drawings. When students can identify these changes as they reflect on past drawings, they can see improvement and notice the areas they still need to work on.

Have students select a drawing they did at the beginning of the Drawing Module and a more recent drawing (have students mark these pages with a sticky note). Have students' complete the following and continue to provide opportunities for practise:

Name _____	Date: _____
In my drawings I used to:	
And now in my drawings I:	

1.6 Sample Performance Rubric Template

Outcome(s)

Criteria	Meets Outcome	Approaches Outcome	Initial Understanding of Outcome	Experiencing Difficulty with Outcome	Insufficient Evidence
					No score is awarded because there is insufficient evidence of student performance based on the requirements of the assessment task

1.7 Met, Not yet Met

Criteria for –	Met	Not yet Met
1.		
2.		
3.		
4.		

1.8

Met, Not yet Met, I Noticed

Criteria for –	Met	Not yet met	I noticed...
1.			
2.			
3.			
4.			

Adapt these documents as required.

1.10 Met, Not yet Met

Student Name & Homeroom:		
Date:		
Criteria for – Exploration of wet and dry drawing materials using various mediums.	Met	Not yet Met
<i>Explore various art media and their ability to convey messages and meaning</i> Meaning – I will explore and have fun experimenting with lots of different dry and wet materials that artists use to make drawings. This will help me to think and behave like an artist as I learn to make different marks using materials like charcoal, graphite, inks, markers etc.		
<i>Practice safety associated with proper care of art materials and tools</i> Meaning – I will use the pencils, charcoal, erasers, markers, and everything else in today’s lesson respectfully and put them away properly so that they can be used again by others. Art materials are expensive and must be maintained.		
Student Comments:		
Teacher Comments:		

If you have given yourself a “Not Yet Met”, resubmit this sheet after you have practiced.

1.11 The Ever so Humble Art Pencil and Eraser

- Pencils came into use in the eighteenth century.
 - Pencil leads are made from graphite which is a type of carbon mixed with clay and fired in a kiln.
 - Pencils are classified as either hard (H) or soft (B); H pencils have more clay in them, and B pencils have more carbon in them.
 - H pencils are great for designers, architects and people who make precise drawings. H pencils tend to have a lighter value.
 - School students usually use H pencils or HB pencils.
-
- Art room pencils are not the same as other pencils....so don't walk off with one to Math class!
 - Artists usually use B pencils because they have softer leads and can make strong dark lines: we will be using B pencils.
 - Because art pencils have a thicker softer lead; try not to drop them because the lead breaks easily.
 - When the art pencils need sharpening, **use only handheld sharpeners** to sharpen (regular wall mounted pencil sharpeners are more suited to H pencils)

THE ERASER

The eraser is often associated with mistakes – but not in this art room. The eraser is an amazing tool that brings in areas of light, makes for expressive statement, and can create textural marks. Think of the eraser as a tool that shows evidence of your thinking...why else would you erase unless you were adjusting in your thinking? In the art room, this is a good thing.

The best to use are...

- Kneaded erasers – soft, putty like erasers that won't damage your paper as much. Often you just press this into marks you want to remove.
- White vinyl or art gum erasers– better for taking off hard to erase pencil lines; doesn't leave marks.

Eraser Shield – is a thin layer that masks off and protects areas not to be erased. Fun to use

1.12 Focused Mark Making Sampler Page

USING DIFFERENT DRY MATERIALS

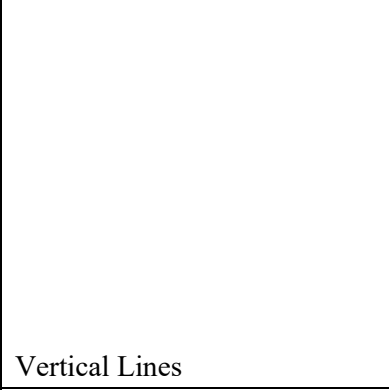
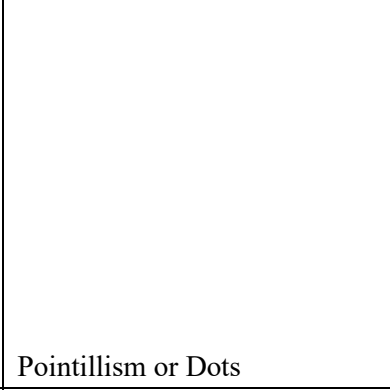
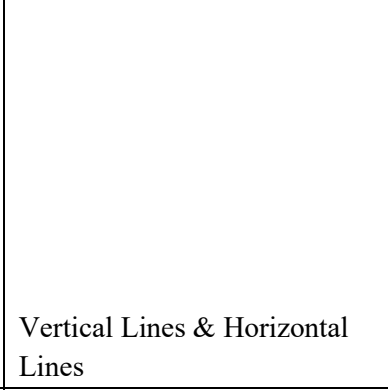
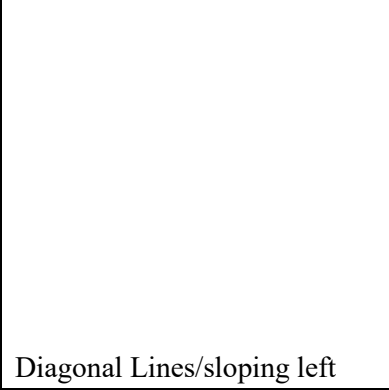
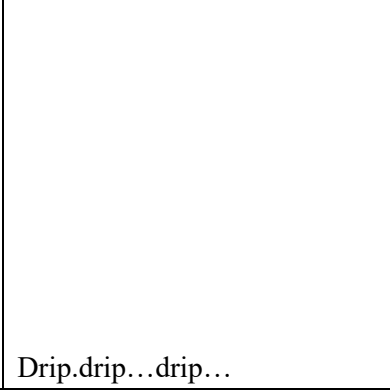
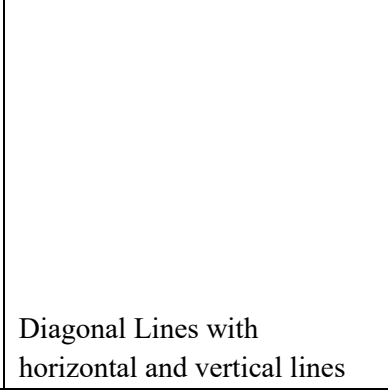
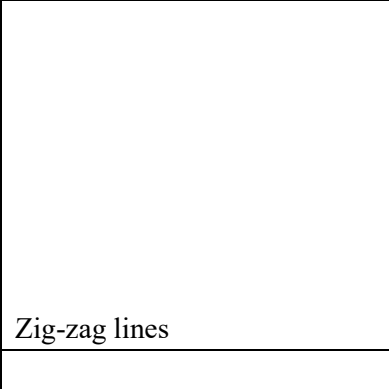
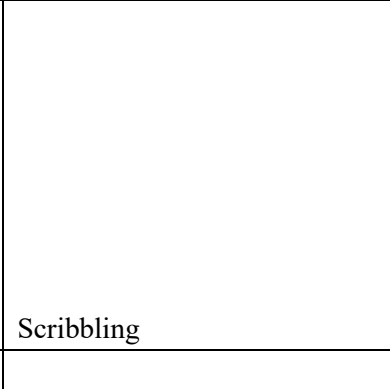
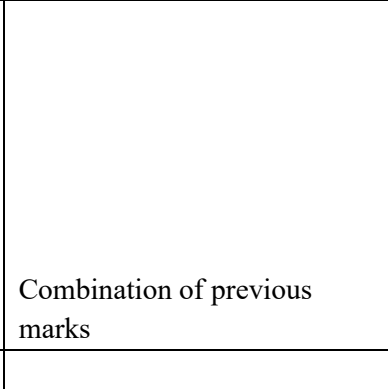
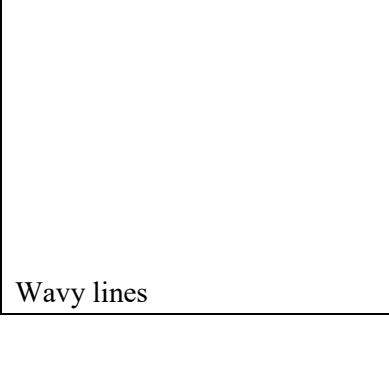
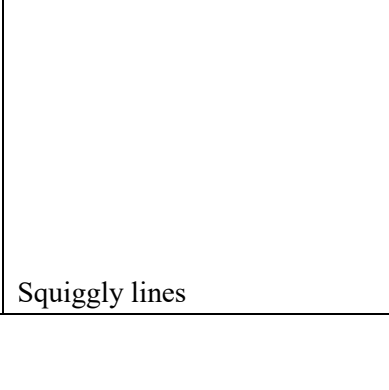
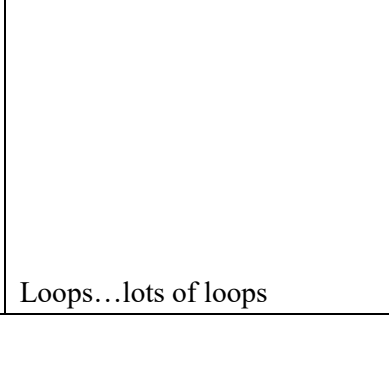
Vertical Lines	Dragging	Vertical Lines & Horizontal Lines
Diagonal Lines/sloping left	Diagonal Lines/sloping right	Diagonal Lines with horizontal and vertical lines
Zig-zag lines	Lines with side of the point	Combination of previous marks
Dragging side of pencil in zig-zag lines	Spaced dragged dashes	Squiggly lines

Wavy lines	Lightly “colour” in with pencil & smudge tone with finger	Colour in heavier with pencil & smudge tone with stump
Colour in heavier with pencil & erase lines with erasing shield	Random lines/ smudge areas with Kleenex	Dots and dashes

Note: Use this sheet to guide student work; students require a larger workspace to explore mark making than this space provides.

1.13 Focused Mark Making Sampler Page

USING DIFFERENT WET MATERIALS

		
Vertical Lines	Pointillism or Dots	Vertical Lines & Horizontal Lines
		
Diagonal Lines/sloping left	Drip.drip...drip...	Diagonal Lines with horizontal and vertical lines
		
Zig-zag lines	Scribbling	Combination of previous marks
		
Wavy lines	Squiggly lines	Loops...lots of loops

Make a wash – darkest in colour (now make marks on top)	Make a wash – mid range colour (now make marks on top)	Make a wash – lightest in colour (now make marks on top)

Note: Use this sheet to guide student work; students require a larger workspace to explore mark making than this space provides.

Unit 2 Sample Formative and Summative Assessment Planner

Assessment Strategy ↓	Learners will analyse how a variety of contemporary and historical works of art across various communities and cultures communicate multiple perspectives			Learners will create purposeful and meaningful works of art			Learners will formulate personal responses to a variety of works of art		
Formative (for/as)									
1.									
2.									
3.									
4.									
5.									
Summative (of)									
1.									
2.									

2.2 Exit Card – Abstract Art

List 2 main points you remember about today's lesson on Abstract Art.

1.

2.

(Pass in as you leave the class)

2.3 Measuring Stick – Self Assessment

Students are to demonstrate knowledge of their own art style by drawing comparisons between their style and the styles of Cy Twombly, Jackson Pollock, Wassily Kandinsky, Pablo Picasso, and Paul Klee. Students will consider how their own art making is reflected in the works of these artists by finding and drawing comparisons.

Essentially, this is a large visual exemplar comparison evaluation. Students learn that there is no single correct way to draw abstract art; many different approaches have equally successful results.

- Teacher will select 1 example/reproductions of artwork from each artist: Cy Twombly, Jackson Pollock, Wassily Kandinsky, Pablo Picasso, and Paul Klee and places that example at different locations around the room.
- Students place their own doodle artworks by the professional artist they feel most resembles their style.
- Teachers may decide to discuss this further as a large/small group or could ask students write about the relationship they see between their work and the professional artist.

Name- _____

Date- _____

My artwork most resembles _____ style of abstract art.

2.4 Half Minute Note Card

Name : _____

1. What is the most important thing you learned in class?
2. What question still needs to be answered?

2.5 Classroom Clean Up – Teacher Observation

(THUMBS UP/ THUMBS DOWN)

Running an art program is expensive. In order to manage costs, it is essential for students to learn to use art room materials appropriately. As artists, the classroom in many respects becomes an art studio and as such, there is proper etiquette to follow while working within this creative environment.

Teachers will establish which criteria are most important in addressing this outcome and will observe students according to this.

Students will either get a Thumbs Up or a Thumbs Down. (Met/ Not yet Met) If some students do not meet the criteria, provide them with additional time to practice and reassess.

Note – This outcome can be formatively assessed at any point/multiple points throughout the module.

2.6 Describing Lines

Students may use these guidelines when exploring line making or they can develop and personalize their own mark-making.

Interrupted lines or lines that stop and start feel unstable.

Thick, heavy, aggressive lines look bold.

Stippling (dots), scribbling, crosshatching and hatching feel energetic.

Crosshatched lines help to express texture and volume (3D).

Stable vertical lines. Uneasy jagged lines.

Disturbed vertical lines.

Nervous broken lines.

Smooth and relaxed curved lines.

Jagged lines feel strong, powerful and convey a sense of adventure.

Curved, undulating lines convey a sense of movement, flow, rhythm, and movement.

Scribble, erratic, overlapping lines feels like nervous energy.

Note: Use this sheet to guide student work; students require a larger workspace to explore mark making than this space provides.

2.7 Basic Geometric Shapes/Forms

Provide 1 example of each of the following basic geometrical shapes: circle, square, triangle using pictures from the magazines provided.

Once you are completed, show your completed work to another student and have them critique your illustrations- you now critique theirs. Record your names and drop off in suggestion box as you leave the room.

Student Name _____ Work Critiqued by _____

1. Circle

2. Square.

3. Triangle

Find any two examples of 3D forms from the following...

2.8 Examples of Signature Drawings

The following websites contain examples of signature drawings.

- <http://www.annakoren.com/signature2.html>
- <http://chestofbooks.com/finance/banking/Banking-Credits-And-Finance/images/Some-Curious-Signatures.png>
- <http://www.shakespeare-authorship.com/resources/literacy.asp>

Mitchell Osburn

Mitchell Osburn

mitcheel Osburn

Mitchell Osburn

Mitchell Osburn

2.10

Draw your signature...

3.0 Sample Formative and Summative Assessment Planner

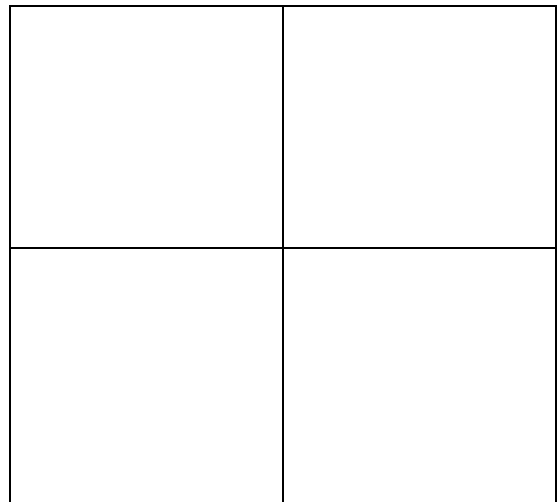
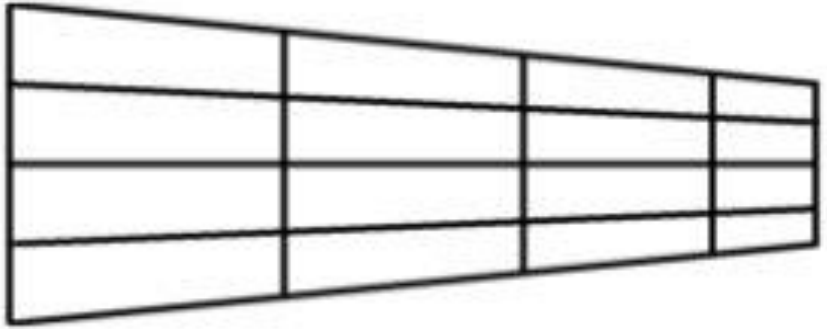
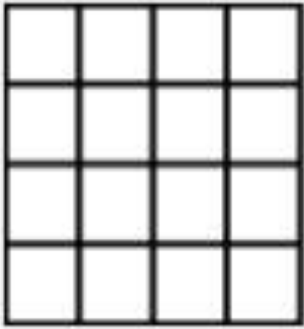
Assessment Strategy ↓	Learners will analyse how a variety of contemporary and historical works of art across various communities and cultures communicate multiple perspectives			Learners will create purposeful and meaningful works of art			Learners will formulate personal responses to a variety of works of art		
Formative (for/as)									
1.									
2.									
3.									
4.									
5.									
Summative (of)									
1.									
2.									

3.1 Student Self-Assessment – Picture Plane Art Making

Name _____ Class _____

	Met	Not Yet Met	I might need more practise.
I know how to sketch an image on the picture plane			
If I can use a picture plane, it means that my art skills are getting stronger			
Something that is not working so well for me is.....			

3.2 Grid Method



3.3 Exit Card

1. The part I like best.....

2. The part I don't like.....

3.4 Photo - Giant 1-pt Perspective in Hallway

3.5

Copy of 6-Step Value Grid

VALUE CHART – 6 STEP GREY SCALE

Make a 6-step value chart using a pencil (4B or 6B is fine)

--	--	--	--	--	--

VALUE CHART – 6 STEP MONOCHROMATIC SCALE

Make a 6-step value chart using only 1 pencil crayon color of your choice.

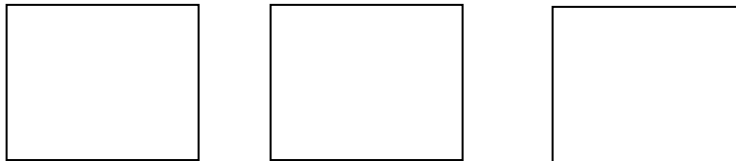
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3.6 Copy of Hatching/Crosshatching and Stippling Value Scales

HATCHING VALUE SCALE



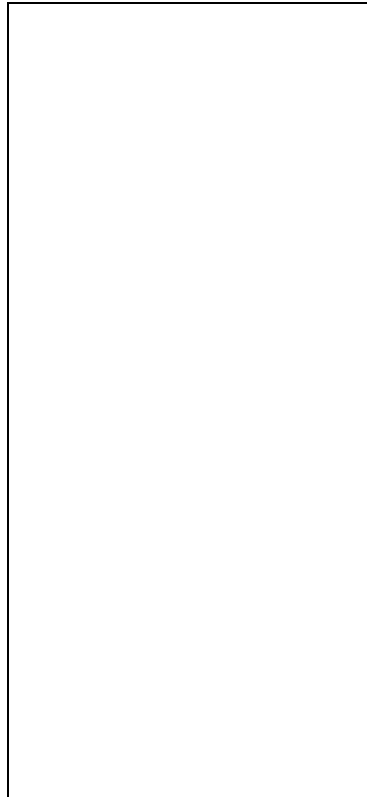
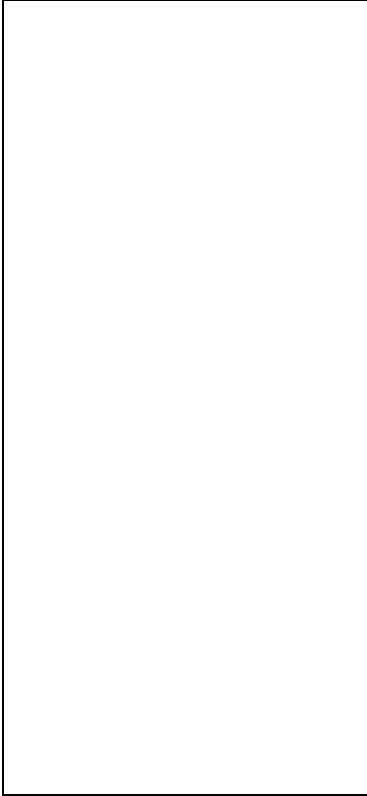
CROSSHATCHING VALUE SCALE



STIPPLING VALUE SCALE



3.7 Copy of Blending Gradation



3.8 Chiaroscuro Photocopy



3.9

EXIT PASS

Two things I learned....

One question I still have....

3.91 Half Minute Note Card

Name : _____

1. What is the most important thing you learned in class?
2. What question still needs to be answered?

4.0 Sample Formative and Summative Assessment Planner

Assessment Strategy ↓	Learners will analyse how a variety of contemporary and historical works of art across various communities and cultures communicate multiple perspectives			Learners will create purposeful and meaningful works of art			Learners will formulate personal responses to a variety of works of art		
Formative (for/as)									
1.									
2.									
3.									
4.									
5.									
Summative (of)									
1.									
2.									

4.1 Assessment for Unit 4

The main focus of classroom assessment is *by the student* so that ultimately as teachers we help them to evaluate themselves. The big ideas that drives student project work in Unit 4 allows for cognitive restructuring each time students interacts with new ideas.

The role of the teacher is to help students to think about and monitor their own learning. It is the responsibility of the student to articulate and defend the nature of their art and the quality of their learning. By communicating this understanding, students deepen their understanding about the nature of their work, their strength, and where they need to improve.

There is no one specific assessment approach that will work for each student in every classroom. Teachers are encouraged to review the following:

- Beattie, Donna Kay. Assessment in Art Education. Worcester: Davis Publications, Inc., 1997. (Chapter 5 – Formative Assessment, pg. 83)
- Gregory, Kathleen, Caren Cameron, Anne Davies. Setting and Using Criteria, Knowing What Counts-For Use in Middle and Secondary School Classrooms. Courtenay: Building Connections Publishing Inc., 1997.

Project work in Unit 4 is also an excellent opportunity to introduce and to use Art Critiques, see

- Barrett, Terry. Talking About Student Art. Worcester: Davis Publications, Inc.

Teachers can also consider ways to build the following into assessment as learning pieces:

- Reflection writing (journal, logs)
- Presentation of art projects (oral reporting)
- Concept mapping
- Checklists
- Anecdotal reporting
- Conferencing
- Observations
- “One Minute Papers”
- Student generated rubric

4.2 Examples of Big Ideas

- Dreams and nightmares
- Life cycles
- Reverence for life
- Interdependence
- Individual identity
- Aging
- Power
- Community
- Life and death
- Emotional life
- Heroes
- Family
- Idealism
- Ritual
- Views of reality
- Conflict
- Social norms
- Spirituality
- Celebration
- Uncertainty
- Relationships
- Suffering
- Human diversity
- Materialism
- Nature and culture
- Utopias
- Fantasy
- Social order

The first step to deciding what is significant about the idea is to brainstorm a list of key concepts that informs the idea.

From *Teaching Meaning in Artmaking* by Sydney Walker

KEY CONCEPTS FOR THE BIG IDEA OF DREAMS AND NIGHTMARES

Key Concepts:

- Dreams are common to the human experience. Everyone dreams.
- Dreams are a mixture of reality and unreality.
- Dreams can be clues to understanding reality.
- Dreams can elicit strong emotions.
- Dreams can help us to imagine new possibilities.
- Dreams twist, distort skew, warp, and exaggerate reality.
- Dreams that express extreme fears and bizarre experiences are labelled nightmares.
- Dreams are often indirectly related to personal experiences.

KEY CONCEPTS FOR THE BIG IDEA OF POWER

Key Concepts: Power is about...

- Excess
- Scarcity
- Recognition
- Privilege
- Fear
- Inclusion and exclusion
- Control
- Voice
- Change
- Insiders and outsiders
- Rules
- disruption

KEY CONCEPTS FOR THE BIG IDEA OF NATURE AND CULTURE

Humans assume a variety of attitudes toward nature such as:

- Nature acts as a background for human events
- Nature is fragile and in need of protection
- Nature is ruthless and powerful
- Nature is nurturing
- Nature is controllable and can be made to be submissive
- Nature can become a collaborative partner with humans
- Nature can inspire

From *Teaching Meaning in Artmaking* by Sydney Walker

KEY CONCEPTS FOR THE BIG IDEA OF HEROES

Key Concepts: Heroes are about...

- Heroes can be personal or cultural.
- Heroes are often publicly honoured.
- Heroes are not the same as celebrities
- Heroic characteristics change over time.
- Heroes can be god-like.
- Heroes represent moral values.
- What makes a hero is not uniformly agreed upon nor who is a hero.
- Heroes are often associated with strength, youth, beauty, and immortality.

KEY CONCEPTS FOR THE BIG IDEA OF IDENTITY

Key Concepts:

- Identity can be about reinvention.
- Identity is about status.
- Identity is about assimilation.
- Identity is about the inside and outside.
- Identity can be about the fear of loss.
- Identity is about stereotypes.
- Identity can be about pecking order.
- Identity can be about insecurity.
- Identity can be about change.
- Identity is physical.
- Identity is about models.
- Identity is a tension between self and others.
- Identity can be about internal demons.
- Identity is a search.
- Identity is about mimicry.
- Identity can be about denial.
- Identity is about multiplicity.
- Identity is about contradiction.
- Identity is both public and private.

From *Teaching Meaning in Artmaking* by Sydney Walker

4.4 Excerpt Script - *Maus* by Art Spiegelman

Script : *Maus* by Art Spiegelman

Page: 32 Chapter 2 – The Honeymoon



Script : *Maus* by Art Spiegelman

CHAPTER 2 – THE HONEYMOON PAGE: 32

Frame Number/ Action Taking Place	Characters present in Frame	Landscape/Setting and Props in Frame	Speech Bubbles in Frame
Frame 1 Train travelling over a bridge.		Long landscape perspective of a train travelling over a bridge; water below, smoke coming out from train engine.	Vladek is narrating: “Right away, we went. The sanatorium was inside Czechoslovakia, one of the most expensive and beautiful in the world.”
Frame 2 Young Vladek is looking out of the train window while parents are resting.	Anja, young Vladek and his father (all mice)	Inside the train car, in background can see the train compartment door and window, characters are sitting on opposite benches facing each other.	Vladek is narrating: “I remember when we were almost arrived, we passed a small town”. Speech Bubble – “OI!”
Frame 3 Everyone is staring out of the train window.	Anja, young Vladek, his father and two other Jews (mice). In the next train window is a sleeping Polish person (pig)	Inside the train car, in background can see the train compartment door and window, all characters are staring out of the train window except for the sleeping Polish person.	Vladek is narrating: “Everybody – every Jew from the train-got very excited and frightened.” Speech Bubble – “LOOK!”
Frame 4 Everyone is looking out the train window; everyone is staring at the Swastika flag as the train passes through the town.	See only the back of their heads: Anja, young Vladek, his father and two other Jews (mice).	Inside the train car everyone is looking out the window. The interior of the train car is dark- the outside town is lighter. See buildings, trees, roof tops and a large Nazi flag hanging from a flagpole.	Vladek is narrating: “It was the beginning of 1938 – Before the war - hanging high in the center of town; it was a Nazi flag...” Vladek is narrating: “Here was the first time I saw with my own eyes, the swastika”

4.5 Comic Strip Planning Sheet

Comic planning sheets help to explain what is happening in each frame of the comic strip. Planning sheets describe scenery, conversations, character actions, and any sound effects.

Students may choose the number of panels needed to tell their story; as a general guideline, 6 frames or panels should suffice.

Name: _____ Class: _____

Central Theme: _____

Title of Comic Strip: _____

Frame Number/ Action Taking Place	Characters present in Frame	Landscape and Props in Frame	Speech Bubbles in Frame

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