

Rachel Vieira

Culminating Project

MAED

Advisor: Dr. Cynthia Bickley-Green

Summer 2013

Introduction

Art I is the most commonly taught art class in U.S. high schools today. New and veteran teachers spend countless hours designing and planning to teach Art I every year. This packet has been designed to save new and veteran teachers much of the legwork involved in teaching an Art I course. It contains a complete year of lessons designed around the common core curriculum with lesson plans, instructions for both teachers and students, supply lists, classroom management techniques, some humor and more. The first week of school is planned with extra detail for the nervous new teacher (like I was). Teachers may follow the course wholly, or in part. Change and adapt the lessons to fit better with your own personality and classroom.

As a new teacher, there is a whirlwind of new experiences during the first year of teaching that can be overwhelming. It is my hope that this Art I course will ease your workload a great deal and give you more opportunity to adapt to your new position with *much less anxiety and much more joy*.

Within this packet you will find a complete year of lessons for Art I. The course covers all the NC essential standards for beginning visual arts. I have included complete lesson plans, instructions for teachers and students, example pictures, supply and equipment list and even lessons for days you have a substitute teacher. Have a great year teaching Art I!

Acknowledgements:

I owe thanks to fellow art educator, Wade Billiesen (Guilford county Art Educator of the year 2009-2010). Wade was invaluable at guiding me, as a new teacher, through the Art I course that he had designed during previous years. As a new teacher who was also teaching Art II and Art III, I was deeply grateful for the planning and preparation that I was relieved of due to the help of Wade's *pre-built* art I course. I don't believe in reinventing the wheel and much of the content herein are by no means original. The projects are inspired by the work of Wade Billiesen and many other art educators. I hope this packet does for other new and veteran teachers what was done for me several years ago by eliminating hours and hours of lesson planning and preparation needed to teach Art I. I also want to thank Maryann Parah, my colleague at Northern High School who has provided support and has been wonderful to work with and who also contributed to the content in this packet.

Biography:

Rachel Vieira was born in Wales, United Kingdom. She spent 6 years in Southeast Asia as a child before moving to the United States at the age of 13 with her family. She earned her BFA from SUNY Oswego in 1989 and spent 16 years working in the advertising, publishing and printing industries as a pre-press operator and graphic designer in New York City. She was a photo retoucher at *InStyle* Magazine for Time Inc. for seven years before moving to North

Carolina in 2006. She earned her Master's degree in Art Education from East Carolina University in 2013. She has been teaching Art at Northern Guilford High School in Guilford County, North Carolina for five years. She lives in Guilford County with her two sons, Neo and Sean.

Classroom Equipment

Art I course needs:	Classroom Nice to haves	Equipment and wall posters I have in my classroom:
<p>Drawing paper 12x18, 18x24 Pencils (2B) Pencil sharpeners Erasers rulers (metal 12, 24 in.) scissors aprons Printer paper towels Clear tape Compasses Colored pencils Tempera paint Palettes Detail brushes Water jars Mod podge or varnish for tempera Colored markers Black sharpie markers Cardboard Heavy duty tin foil White Elmer's glue Rubber cement black India Ink large soft brushes trays for ink oil pastels kitchen sponges chalk pastels tracing paper masking tape Poster board Styrofoam plates clear transparencies Digital Camera</p>	<p>Circle templates Shading pencils Lamps, bulbs rulers 6 in. 3-D shapes Drafting brushes Acrylic paint spray fixative French curves black poster board Brush cleaner Right angle triangles Styrofoam egg cartons woodless pencils Gesso White out Image editing software</p>	<p>Equipment and wall posters I have in my classroom:</p> <p>Large cutting table White board and dry erase markers Projector and screen Elmo projector Laptop Internet access Camera Elements and Principles of art posters Color wheel poster Vertical or horizontal files for storage of student portfolios Microphone Room darkening blinds Copier/printer Copy paper Cutting boards Masonite drawing boards Bulldog clips Box cutters and Exacto knives Large wire drying rack</p>

Things you will need for the first week of school:

Pencils

drawing paper

erasers

projector

thick markers

posterboard

empty, clean, undented soda cans.

A quantity of objects you may use for contour line drawing practice. (Day 3) I use beanie babies.

If you don't happen to have a bin full of beanie babies, you could ask students to bring in soft toys, (if you ask students to bring stuff in, make sure you have a large box in class where they can deposit the items), you could use pieces of fabric, peanuts in their shell that can be broken open, even lightly crumpled paper. Your collection of drawing items will accumulate as time goes by.

Formal lesson plans are included in this packet but there may be days you choose to do something different. Use the template below to create a lesson plan. Use this link to find essential standards: <http://www.ncpublicschools.org/docs/acre/standards/new-standards/arts/visual/9-12.pdf>

For quick and easy rubrics use rubistar at: <http://rubistar.4teachers.org/>

Objective:	Essential Standard and Clarifying Objectives
Problem Statement:	
Rubric/Evaluation:	

Sample Seating chart

Class: _____ Teacher:

Back of Room

Front of Room

Door

Teacher



Classroom Management tips from the first day of class:



I have a seating chart for all classes before the first day of class. I may project a seating chart on the screen. As the students enter class they look at the screen to find their desk, and/or have their name taped to the desks. This establishes the notion of your control of the class from the very first day. It can be difficult to maintain control of an art classroom and so I take pains to establish firm rules from the beginning. Students will begin to “migrate” from their assigned seat and next to their friend as early as the first day of school. It is important that the students understand that your rules are rules and not merely suggestions that you hope they follow. I make sure that everyone is in their assigned seat at the beginning of class. Make it clear to students that they are to sit in their assigned seats. Implement a consequence to prevent yourself from having to “remind” students to return to their assigned seat day after day. You may choose to ease up on the rule later in the school year, once you have established your authority, although for Art I students who are often freshmen, it has been a good policy to have them in assigned seats throughout the entire school year. Students will complain that they do their best work when seated next to friends. Experience has shown that even with upper level students, this is not the case.

I have found it helpful to adhere to school rules strictly in the art classroom. Many students believe that in art class: 1. The teacher will be a pushover. 2. The class will be an easy A. 3. Is a place to relax and socialize with friends.*

My students find that neither of these art class myths are true at our school 😊.

You will be told by the students that you are the only teacher in the whole school (perhaps the district) who confiscates cell phones, doesn't allow repeated bathroom breaks, doesn't allow talking, has assigned seating, etc.

Many art teachers complain that their programs do not enjoy the same level of respect as their more “academic” counterparts. Respect begins at home. You must take your program as seriously as if you were teaching AP chemistry (calculus, physics, or feel free to insert any class that you deem very difficult here), and that means establishing a system of expected behavior in your classroom. Know that your class is as valuable to your students as any other they may take in their high school career (perhaps even more so).



*Students should be relaxed in class, but students must be simultaneously putting forth their best effort!

Classroom Noise

I have come to find that a quiet classroom produces the best results. As an art educator you know that the creation of art is a right-brain activity. When students are talking, or are listening to the talking of others, their right-brain art creation is interrupted as the left-brain language processors engage. While your students will surely argue that they can “multi-task”, I have found that talking in the classroom is more of an impediment to art making than anything else. Even as I walk around the room, I make minimal comments rather than chattering constantly.



I play music at times when the students are engaged in their projects but popular music that contains words students can sing along to are enjoyable and distracting. I often play classical music, yoga music or some other such music which contains no language.



While you are explaining and demonstrating, there should be no talking unless they ask questions. I avoid having friends sit next to each other in class because inevitably, the conversation overrides the art-making. I find that the students are able to produce their best work when there is no talking at all. The level at which you keep the class quiet will be up to you. I will routinely change the seating arrangement several times throughout the school year to keep problems to a minimum and productivity to maximum.

If your administrator requires that you display a lesson plan every day, print the following lesson plan for the first two days of school:

Lesson Plan

<p>Objective:</p> <p>After completing this exercise, 9-12 grade beginning visual art students will be able to render objects using line.</p>	<p>Essential Standard and Clarifying Objectives</p> <p>B.V.2 Apply creative and critical thinking skills to artistic expression. B.V.2.1 Understand the role of planning in solving artistic problems.</p>
<p>Problem Statement:</p> <p>Students will learn to determine important descriptive characteristics of objects and render them accurately</p>	
<p>Rubric/Evaluation:</p> <p>Teacher will evaluate student progress visually as they practice.</p>	

The lessons are designed for tradition schedules in which each class period is about 55 minutes in length, with the school year divided into four quarters, 180 school days per year.

First Day of School :-0

The first day of school can be overwhelming to students (and teachers). As well as a new environment (for freshmen) they are usually bombarded with syllabi and lectures about class procedures by all of their teachers, all day long. While your morning students may be alert and ready to listen, the afternoon students will likely hear (and remember) about 1% of what you say on the first day of school. Consequently I devised an exercise that involves no introductions or lectures on class policies on the first day, just quiet drawing. This is a welcome relief to both you and your students on your first day of school.

The first lesson involves very little instruction, a quiet classroom, and a first day of school experience much appreciated by students.

Materials:

Paper and pencils, erasers

(I have little baskets that contain pencils, erasers and sharpeners on the desks, so students have no reason to leave their seats. I routinely make sure the baskets are full of sharp pencils throughout the week.)

Projector and screen, whiteboard.

Write on white board or otherwise display the Essential Question: What are the important details we must look for to accurately render an object?

Procedure:

Project a Greek symbol onto the screen and have them copy it as closely as possible. Write on the board “Copy the symbol as accurately as possible”. Before they begin, point out where they might start, how they may obtain correct proportions, show them parts on the symbol where the stroke widens or narrows. This will give them an indication of the level of accuracy you expect.

- Write or tell the class that you will change the image after about 15-20 minutes.
- Walk around the room throughout the class period offering quiet encouragement and positive remarks on their work.
- Tell students that they should continue to perfect their drawings for the entire time that they have. (If they stop drawing)

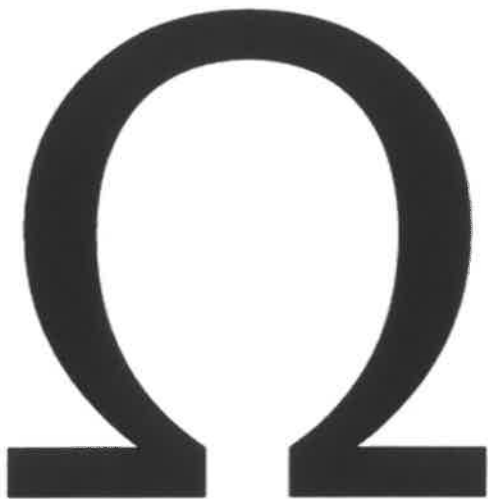
For many students, this will be their first experience “looking” at something closely enough to copy it accurately. Some students will be finished after a minute or two and wonder how you could have given them such an easy assignment. They won’t be used to looking at the smallest

nuances of the symbol. Gently compare their drawing to the ones projected. Are the widths the same? Is the proportion accurate? What needs to be adjusted? Use comparisons within the symbols; is this part about twice as wide as that? Is this about half as big as this? Etc. Let them start over if they want to.

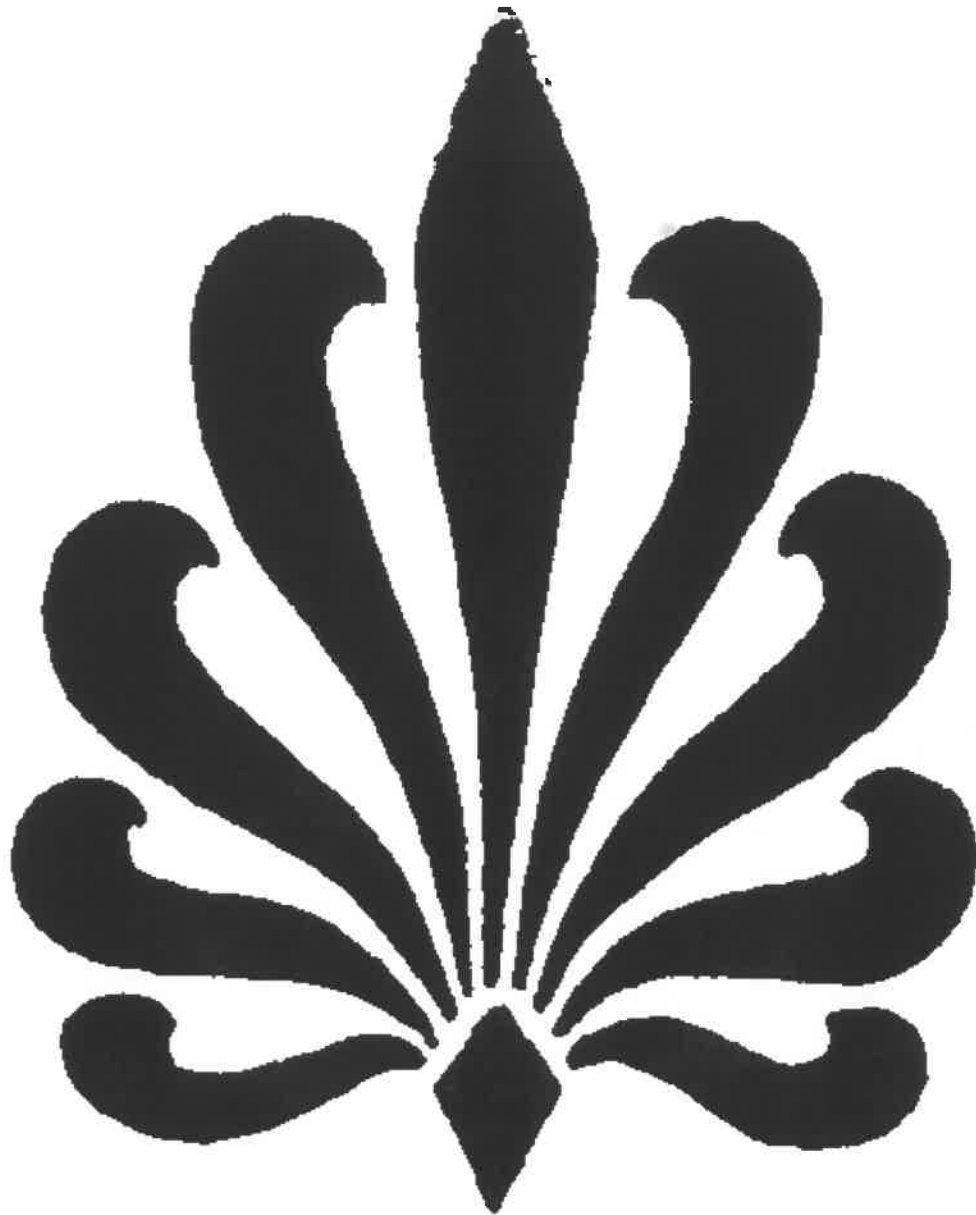
- **Project the third image before the end of class.** Tell students they will not and should not try to finish the third symbol before the end of the first class. They will have time at the beginning of the next class to finish.
- Have students write their names on their papers and collect them.

Planning ahead, write on the white board, and tell students to bring in empty, clean, undented soda cans. (You will be needing one can per student in the coming days, so start to collect them now.) I put a box labeled soda cans in the room where students can deposit them. Ask the custodians to help you out on this!

Project the symbols below or find them by googling “Greek symbol” from your computer. They are also available in the folder called “First Day of School”. Project each one for 15-20 minutes.



Φ



Anthemion.

(As an extension, project your computer screen and show how the Anthemion was a popular decoration used in all sorts of decorative objects and is still seen today in various forms in architecture, fabric patterns, wallpaper, etc. Discuss the origins of the Anthemion.)

Second Day of School

Greek symbol continued, discuss the content you will cover throughout the school year.

Materials:

Pencils, erasers, projector, screen.

Large markers, poster board (for student portfolios)

Procedure:

- Hand back the student's papers from the day before and have them continue on the Anthemion (3rd Greek symbol) for 15 minutes or so. This is a good way to start day 2. If the papers are already on their desks, they can immediately get to work with the least amount of distraction.
- After about 15 minutes or so, when there are several students who are finished with symbol number 3, collect the papers.

Next, now that the school year is underway, you will want to discuss what the students will be learning during the school year. If you have created a syllabus, you may hand them out and go over it.

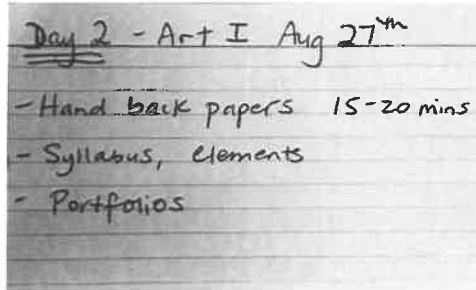
I point to the posters on the wall that describe the elements of art. I mention that we will be learning about all the elements throughout the year, and talk about how all art is made up of the elements (and principles) in one or more ways. You can take as much time here as you would like talking about the elements and asking the students to participate in the discussion with their own ideas of how they appear in works of art. Perhaps you have art posters in your room you can use as examples.

After that you can let the student's know that you will start with "line". I like to tell the students that these elements and principles are not hard and fast and separate from each other, rather that they are quite loose in their meanings and applications. For example, line, in art only sometimes translates as actual lines, but could also mean line of sight, or the way your eye travels through a painting. I point to something out of the blue at the back of the room and watch the heads turn. I show them that my finger created an imaginary line to something I was pointing to. They start to understand the ways in which we can talk about "lines". I try to let the students know that there are several right answers and almost any way they could interpret the meaning of line in art would likely be correct.

If you are unsure about having an unstructured discussion, you may distribute your textbook if you have one and read together what the book says about line.

- After a period of discussion, create a place for students to keep their finished work. I have vertical files that I assign to students.

- Give each student a sheet of poster board, have them write their name in a corner with a large marker. Have the students store their portfolios before the end of class.
- Reminder, bring your empty soda cans!



If you are a new teacher, you may be bursting with enthusiasm and full of ideas when your students walk into class, good for you! Or like me, you may be anxious and nervous! If it helps you, review the plan for the day ahead of time and write down some things to remember on an index card that you can have on your desk or hold to use for reference throughout the lesson like this one I made for day 2.

Lesson Plan for the days you cover the contour line unit.

<p>Objective:</p> <p>After completing this exercise, 9-12 grade beginning visual art students will be able to render objects using contour line.</p>	<p>Essential Standard and Clarifying Objectives</p> <p>B.V.2 Apply creative and critical thinking skills to artistic expression. B.V.2.1 Understand the role of planning in solving artistic problems.</p>
<p>Problem Statement:</p> <p>Students will learn to determine important descriptive characteristics of objects and render them accurately using contour line.</p>	
<p>Rubric/Evaluation:</p> <p>Teacher will evaluate student progress visually as they practice. A rubric will be used to evaluate the final product.</p>	

Third Day of School

Begin Contour Line practice

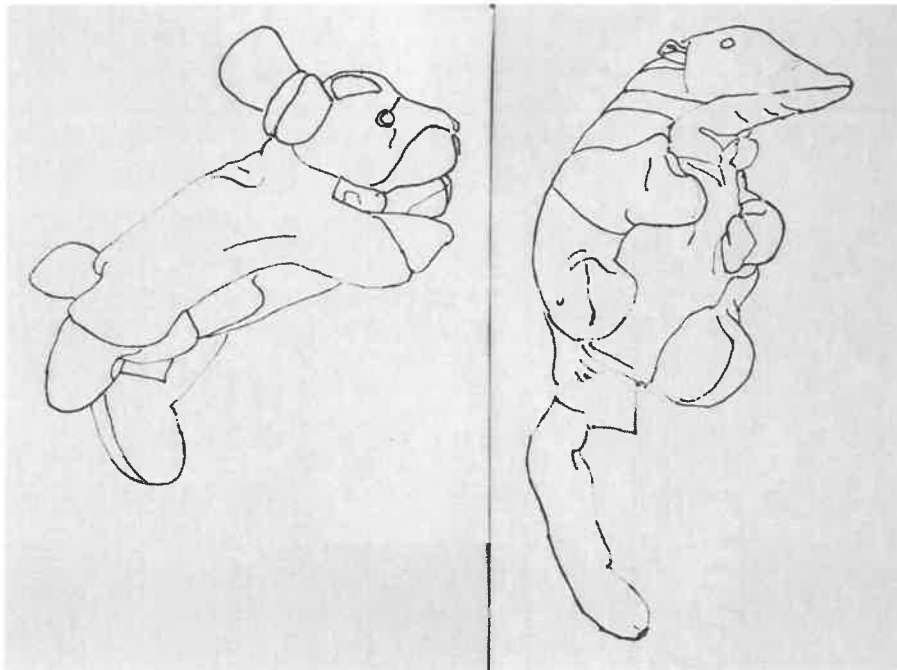
Materials:

Pencils, erasers, Elmo projector for demonstration
optional: Thin sharpie markers

Essential Question: What is contour line drawing?

Procedure:

- Use your textbook to read about contour line drawing. If you want, you can distribute textbooks or you can project the parts of interest under the Elmo. Discuss how you can use different line weights to add interest to your drawing. Describe the difference between outlines and inner lines.
- Place a beanie baby in front of you and draw a contour line drawing of it, describing to the students how you select the lines you choose to include. How you go about getting accurate proportions. Do a couple of these as examples.
- Hand out a few sheets of paper to each student. Distribute beany babies and let the students give contour line drawing a try.
- Have students swap beany babies and have them draw a second one.
- Hand back Greek symbol drawings and allow students to store their drawings in their portfolios
- Reminder! -Everyone needs a soda can for tomorrow



Beany Baby contour line example drawings

Fourth Day of School

Contour Line practice, cont. Soda Can.

Materials:

18x24 drawing paper

Pencils, erasers sharpeners

Empty, clean, undented soda can.

Projector

Procedure:

- Each student gets a 12 x 18 sheet of drawing paper. Have them fold it so that the paper is divided into 8 sections. Like this:



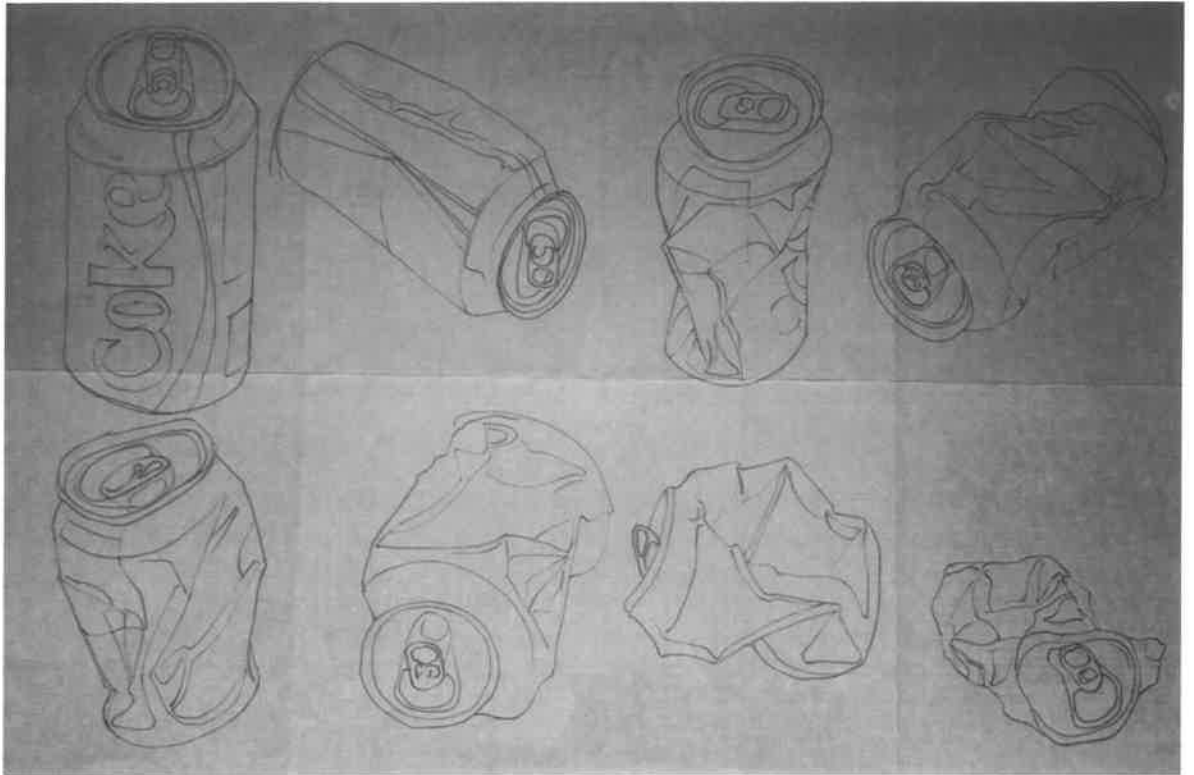
- Distribute the cans. If there are not enough for one per student, they may share a can.
- In the first square demonstrate a contour line drawing of a can

Some things to mention before they begin and as they draw: If the cans are on the desk they will be looking down at it. The top of the can should look like an ellipse. Many beginning students will draw the can as if it is at eye level. Tell them they should not try to render all the text on the can, even if they can read it, but rather perhaps render it using shapes.

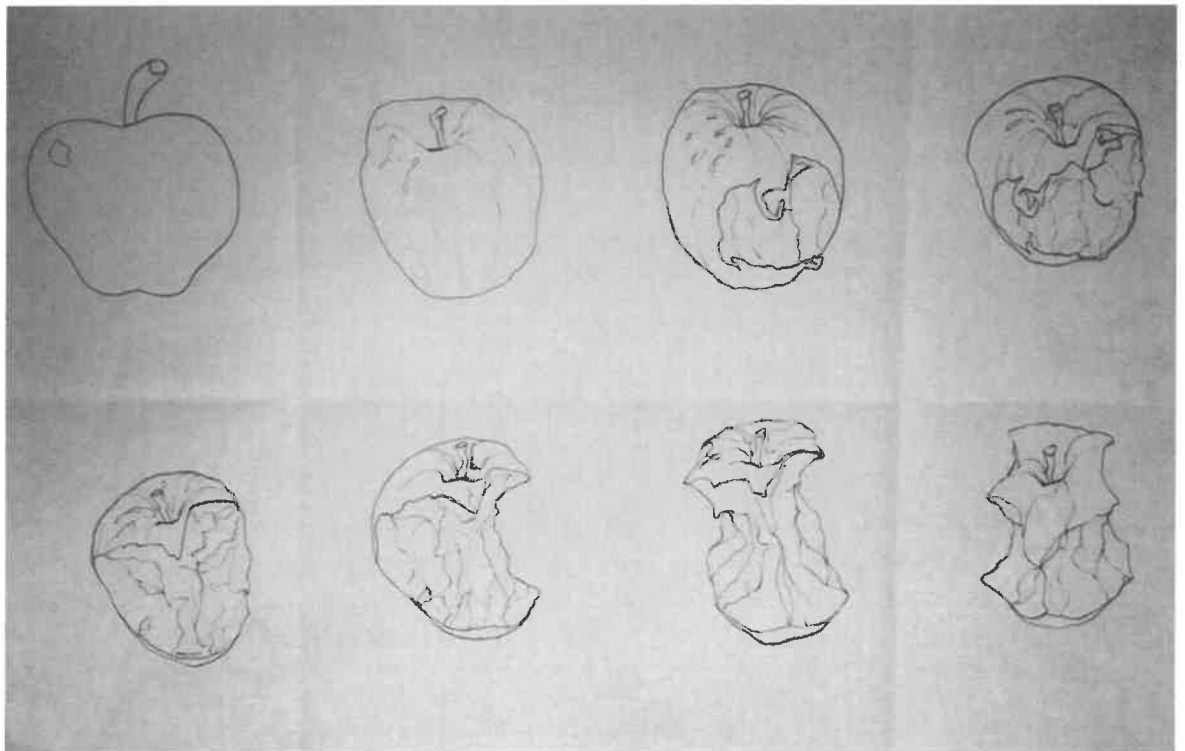
- In the second square they should draw the can again after putting a little dent in it. Encourage them to change the view of the can by laying it down or turning it around etc.
- Continue to dent and draw the can until all squares are full. The can should be almost flattened by the last square.

Space out the timing of the drawings to last one 55 minute class period. Encourage slow students to move on to their next square even if they aren't finished with their last one.

A great variation on this exercise is to use an apple. If you can buy an apple for each student and take bites instead of adding dents, students love this! If you are able to do the apple version, the instructions are a little different. Reserve the first square for the students to draw an apple from their minds eye. Then hand out the apples and use the second square to draw their actual apple. This is a good illustration of how relying on memory for details is never as effective or accurate as referring to the actual object itself.



Dented can contour line practice



Apple contour line practice

Fifth Day of School

Contour line cont. Contour line hands using American Sign Language.

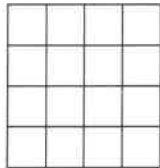
Materials:

24x36 drawing paper, pencils, erasers, sharpeners, Elmo, Projector

Copies of American sign language sheets (collect sheets at end of class to use again)

Procedure:

- Fold the 24 x 36 paper in half. Continue to fold the paper until it has 16 sections like this:



- Leave the paper folded in half and begin your demonstration in the first square.
- Describe **blind contour** drawing and how it allows us to focus only on our subject without worrying about our drawing. Discuss how important it is to use our subject for our source of information, as opposed to our memory or how we “think” it should look.
- Show the American sign language sheet and pick a letter to position your hand for a demonstration
- Do a demonstration drawing of a **blind contour** drawing of your hand in the first section under the Elmo projector so that the students can watch. As you draw describe how you go about it and what details you choose to include to describe the details of your subject. Remind the students that you are not concerned with the way final outcome looks.
- In the second section, looking at your hand this time, draw only one finger describing again, what you look for, how you can accentuate the subtle curves of your finger to give the drawing more interest (and avoid fingers that resemble hot dogs ☺)
- Allow the students to try using the first section of their paper positioning their hand in any position using **Blind Contour** (The students are going to freak out by not being allowed to look at their hand, encourage them not to cheat) *This is an important step with beginning art students, taking the risk at doing a “bad” drawing. Encourage them and let them know that it will look funny and that is ok!*
- Hand out the American Sign Language sheets while they are working
- In the third section have the students start at the beginning of the alphabet and fill the section with a contour line drawing of their hand
- Students move through the alphabet and the sections on their paper (they will need to turn their paper over or inside out at some point)
- Students will continue practicing on this sheet today and tomorrow before beginning a final project in contour line drawing.
- Have them put their names on their sheets and collect them.

The Fingerspelled Alphabet

www.Lifeprint.com



A



B



C



D



E



F



G



H



I



J



K



L



M



N



O



P



Q



R



S



T



U



V



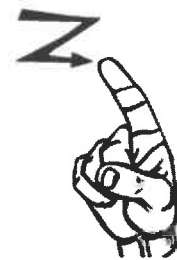
W



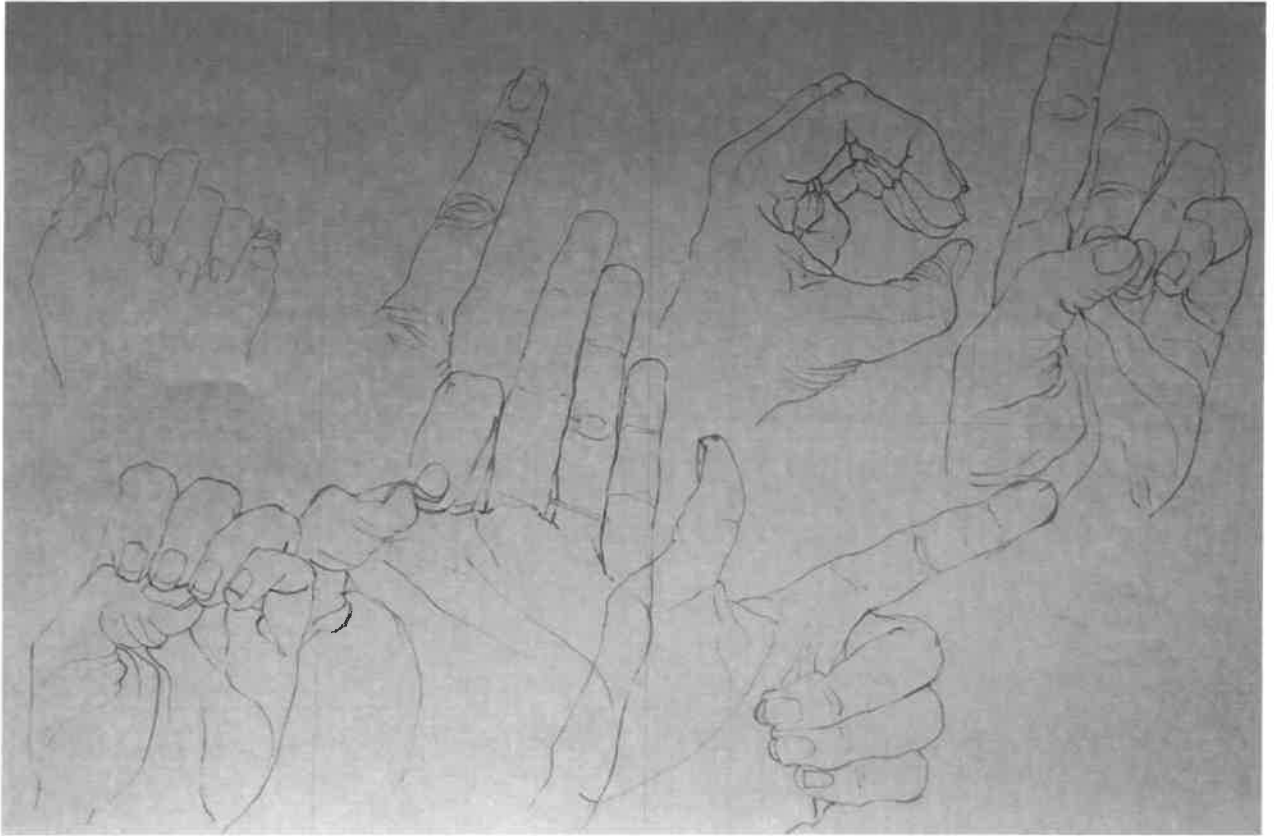
X



Y



Z



Contour line hand practice

Sixth Day of School

Contour Line practice, hands, begin final project

Materials:

drawing papers from previous day, pencils, erasers sharpeners

Sign language sheets

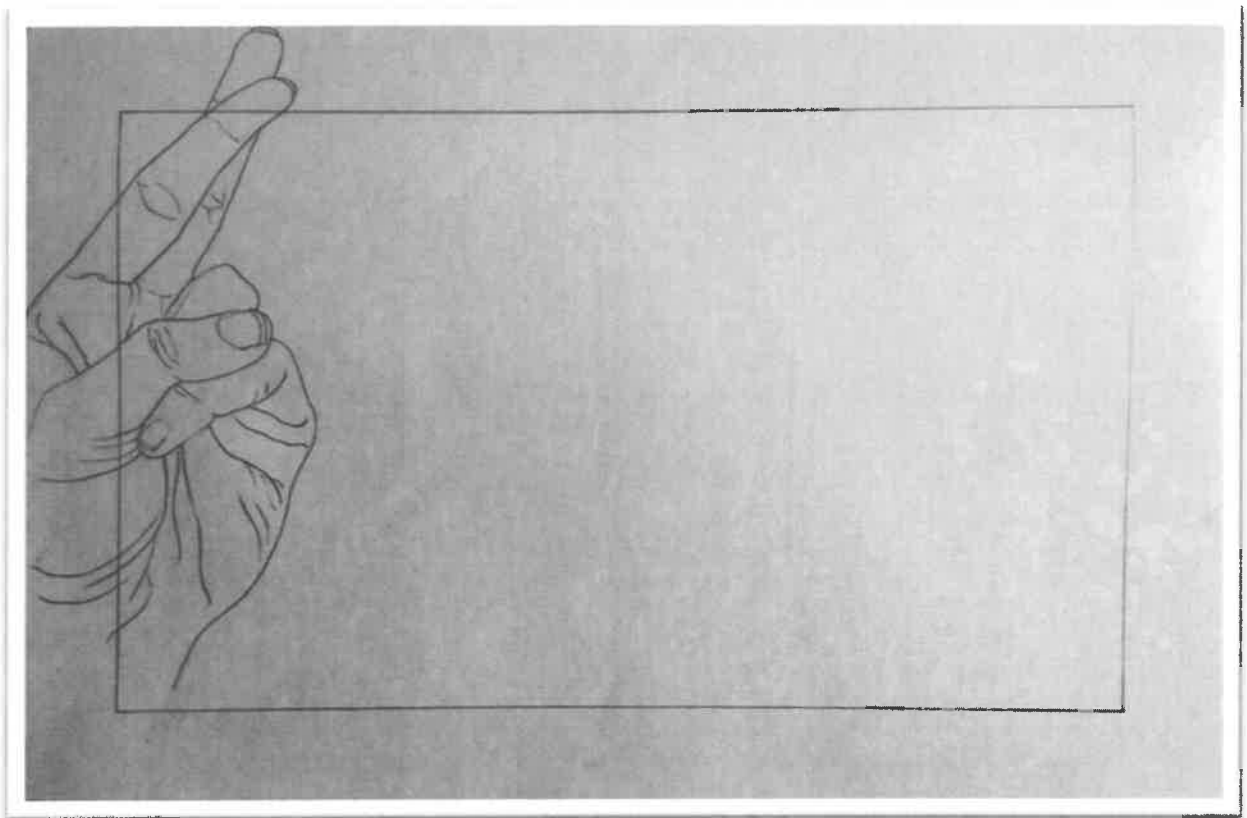
Projector

Procedure:

- Hand out student work and sign language sheets.
- Students continue with each section on their paper, working through the alphabet.

Use this time to walk around and help students understand how to draw their hands. Many students will find the foreshortened hand very difficult to draw, like “C” for example. I illustrate to them that it is important to draw what they see, and not be afraid of it looking funny. Use the projector to draw and demonstrate things that students struggle with.

- Do not require that they finish the whole alphabet, one class and a half is enough practice before they begin their final project.
- About 20 minutes or so before the end of class, start the final contour line project
- Have the students begin by preparing their paper by putting a border around the edge.
- Show them how to measure, how to draw lightly, how to have the lines meet neatly at the corners. (Some students will require a lesson on how to read a ruler) I do not let them proceed until they have achieved a very neat border. Sloppy, uneven or messy papers have to be redone.
- Have the students put their name lightly on the back of their paper and hand them in.



The beginning of the final project with one letter drawn and a neat border

On the next page you will find a “Project description sheet” which I sometimes make to give to the students. I use it to clarify the requirements and directions of a project and it includes a rubric so students know how they will be graded before they begin.

Contour Line Hands

Objective:

To render our names using contour line and American Sign language hand positions.

Activity:

1. Use 12 by 18 drawing paper. Put a 1.5" border around the edge
2. Plan your composition before you begin drawing. Each hand drawing should touch or overlap the one next to it. Plan the direction you will spell out your name.
3. "Draw your name" using Sign language
4. Break the border (you may need to draw larger than actual size or smaller than actual size depending on how long or short your name is)

Some things to Remember:

(These are the things you must do in order to receive the best grade possible)

- Use only contour lines. You may vary line weight for interest and emphasis. No "sketchy" lines.
- Break the borders on the left and right side of paper.
- Look as closely as you can for **all** details.
- Do not draw things on your paper that you are not observing! Don't "fill in" imagined details. Use mental measuring to depict proportions of hands and fingers accurately.
- Use all of your class time wisely. You should be drawing from the start of class until the end

Rubric:

Grading will be based on the contour line rubric.

Contour Hands Rubric

	100-90 A Excellent	89-80 B Very Good	79-70 C Acceptable	69-60 D Unacceptable	59-Below F
Contour Line	Assignment clearly exhibits superior understanding of contour line. Line is clear, many details are represented and proportions are accurate.	Assignment exhibits good ability to utilize contour line. Line is clear, some details represented, proportions are mostly correct.	Assignment exhibits adequate ability to utilize contour line. Line is light or sketchy, few details represented, proportions are not correct	Assignment exhibits little ability to utilize contour line. Line is sketchy, very few details represented, proportions are incorrect	Assignment unfinished or not turned in
Composition	Hands are drawn in appropriate size, hands overlap, Hands break border on both sides of page	Hands are mostly drawn to right size, overlap some, break border on both sides of page	Some criteria not met, hands not drawn at correct size, spaces between, no border broken	Few criteria met on composition	Composition meets none of the criteria
Craftsmanship	Border is neat, paper is clean with few erasures	Border is good, paper is clean with some erasures	Border is uneven paper has marks or is crumpled and has many erasures	Border is not neat or even, paper is not neat and has many erasures	Border is very uneven, paper is marked, crumpled and torn
Use of class time	Student arrives on time, uses all of class time productively and is a positive influence. Respects materials and cleans up responsibly.	Student arrives on time, uses most of class time productively and is a positive influence. Respects materials and cleans up responsibly.	Student has some tardies uses some class time productively, can be distracting to the class. Respects materials sometimes and usually cleans up responsibly.	Student has some tardies uses little class time productively, distracting to the class. Does not respect materials and sometimes cleans up responsibly.	Student has many tardies does not use class time productively, distracting to the class. Does not respect materials and does not clean up responsibly.

Seventh Day of School

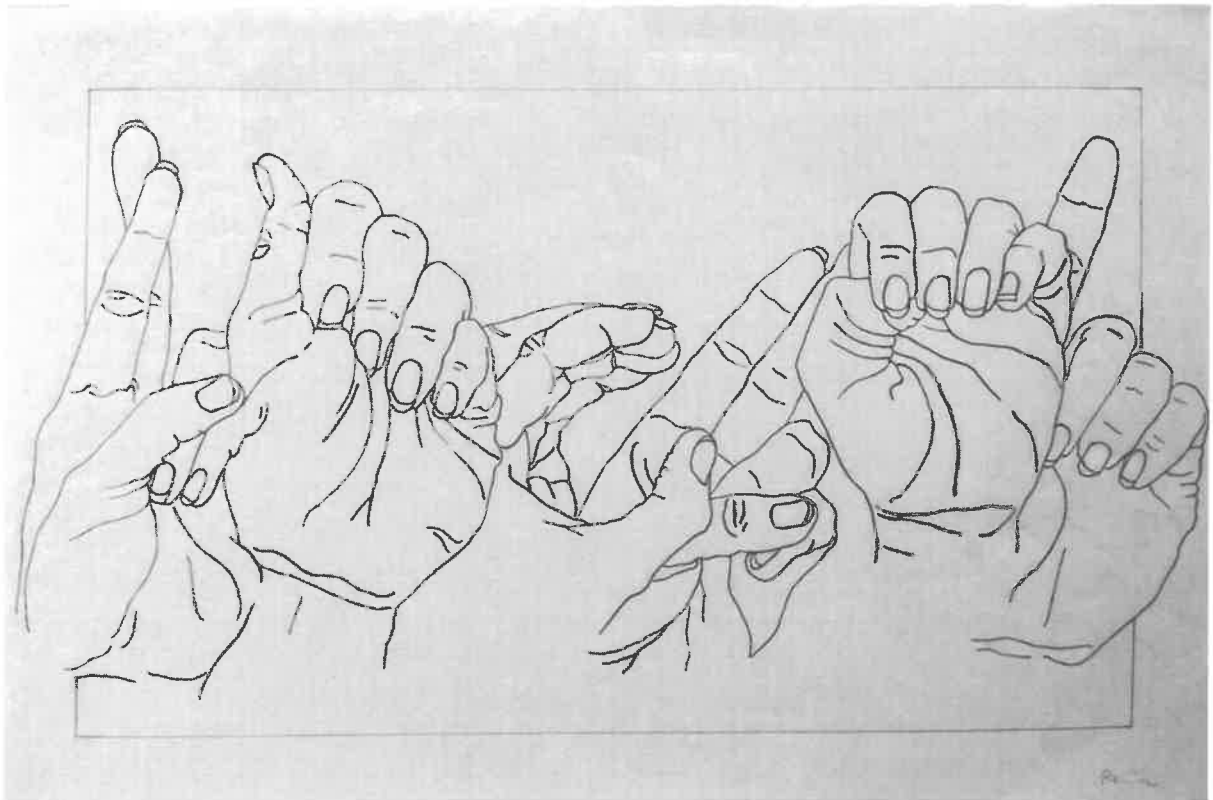
Contour Line Final Project (Hand out Project description sheet to students and go over it with them. Prepare copies beforehand with the rubric on the back)

Materials:

Drawing papers from previous day, pencils, erasers sharpeners, projector

Procedure:

Follow the instructions on the sheet. I allow four class periods or more for students to complete this project. They should work slowly and carefully. They should plan their placement of each letter before they begin to ensure that they will fit across the page. Their name should stretch from the left of the paper, to the right, breaking the border on each side. They may practice each letter on separate paper before they draw on their final paper. If their name is too short or too long, they may add initials or use a middle name instead.



“Rachel”

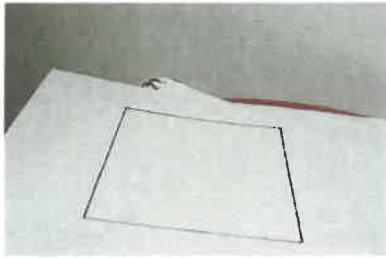
This project concludes the unit on contour line.

The following pages contain an emergency lesson plan. Make copies to keep in case of an emergency, or when you need a substitute. They can also be used for students who finish projects early.

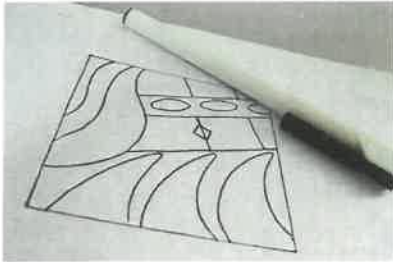
Substitute/Emergency Lesson Plan

Make a Zentangle

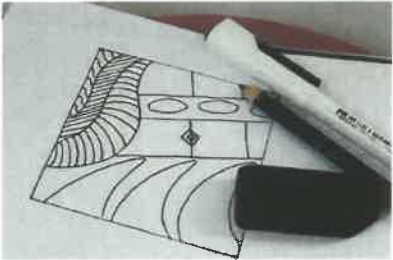
Draw a border outlining the shape of your zentangle. It is very common to use a square shape. The shape is usually relatively small (about 3 inches wide) as most zentangles are drawn in one sittig.



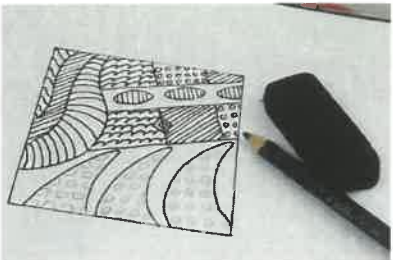
Draw strings. Strings are lines that divide the shape into individual sections



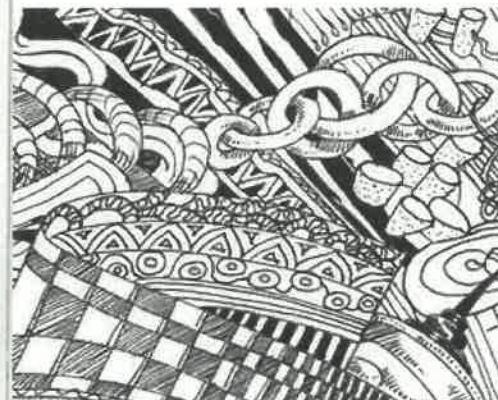
Fill one section with a repetitive pattern. Don't spend too much time planning the pattern, just draw.



Repeat with each section. Change the pattern with each section.



Add color or shading as desired



Examples

Value Unit

Lesson Plan for the days you cover the value unit.

Lesson Plan

<p>Objective:</p> <p>After completing this exercise, 9-12 grade beginning visual art students will be able to render different value shades using various methods.</p>	<p>Essential Standard and Clarifying Objectives</p> <p>B.V.1.3 Apply the Elements of Art and Principles of Design to create art B.V. 1.4 Recognize how Elements of Art and Principles of Design are used in art. B.V.32 Use a variety of media, including 2-D, 3-D, and digital to produce art</p>
<p>Problem Statement:</p> <p>Students will practice controlling the pencil to obtain an even, smooth value range.</p>	
<p>Rubric/Evaluation:</p> <p>Teacher will evaluate student progress visually as they practice. A rubric will be used to evaluate the final product. (self-portrait)</p>	

Value Unit Day 1

Materials:

12 x 18 drawing paper, rulers, pencils, erasers, sharpeners, Elmo projector.

Essential Question: What is meant by value? How to we create the illusion of depth with it?

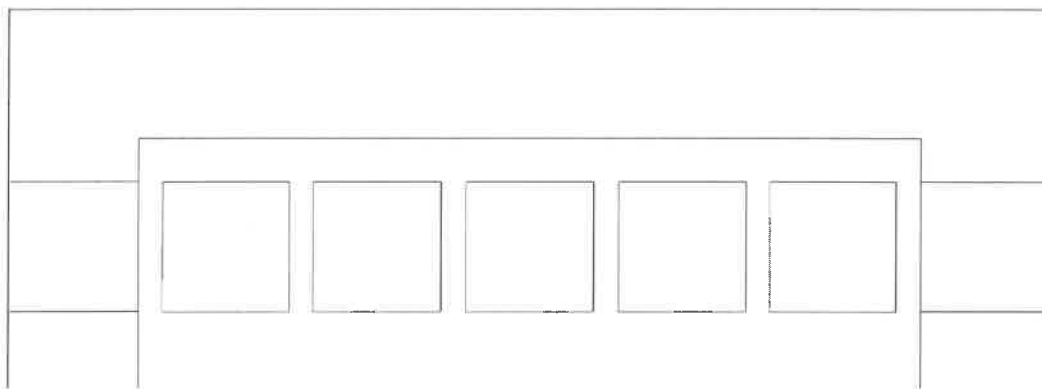
Procedure:

Students will follow the teacher in guided practice for the next several days until the sheet is complete. The exercise is designed for students to practice shading to achieve smooth values. (I have provided three short videos to supplement the written instructions. I suggest looking at those first, it will make the written explanations easier to understand. Shading sheet part I:

<http://screencast.com/t/GgueJ8qJ>, Shading sheet part II: <http://screencast.com/t/fEV2yBNOg>

Shading sheet part III: <http://screencast.com/t/IzWpHu6JP>)

- Begin by explaining the difference between “portrait and landscape” orientation.
- Work in Portrait orientation. Measure 1.5” around the paper and draw a light border (emphasize drawing the border lightly because some parts will be erased).
- One half inch below the border draw a line all the way across the page. Draw another line 1.5 inches below this one, all the way across the page. This will form the tops and bottoms of the 7 boxes that span the width of the paper.



- Have students position their ruler with the zero mark at where the top line and the edge of the paper meet. You will give them the places to put a guides all along the line. At these points, you will place a vertical line. Later, erase the sections between the guides. The result will be seven boxes, spaced .25” apart. The points for the guides will be at the following places: 1.5”, 1.75”, 3.25, 3.5, 5, 5.25, 6.75, 7, 8.5, 8.75, 10.25.

Setting up the boxes and measurements of this page will be a time consuming process but it gives students practice with using ruler measurements. I take time to make sure that all students have laid out their lines and boxes until they have a neat page before continuing. I inevitably lay out a few extras for students who are absent during this day or for other reasons so the class can proceed together.

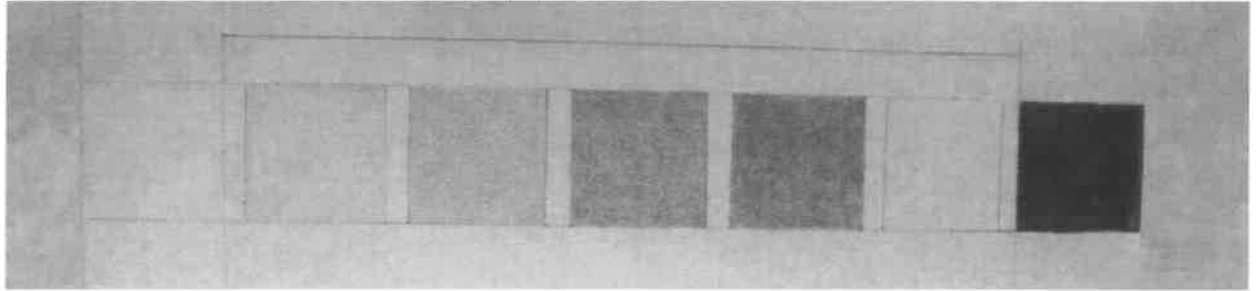
- The first box will be left white. The last box will be black. I do not do shade the boxes in order but I start with second box (I will refer to the box numbers 1-7)
- Demonstrate how to get the lightest shade of gray in box 2. Show how holding the pencil at the end will allow very light pressure on the lead. Avoid pencil lines. The goal is to

achieve a light shade of gray evenly across the box, with no area lighter or darker than the rest.

- Do not allow students to race ahead, but slowly demonstrate and then have them follow. Some students will want to get them all shaded, without really mastering the smooth value. Patience is needed to complete this sheet successfully.

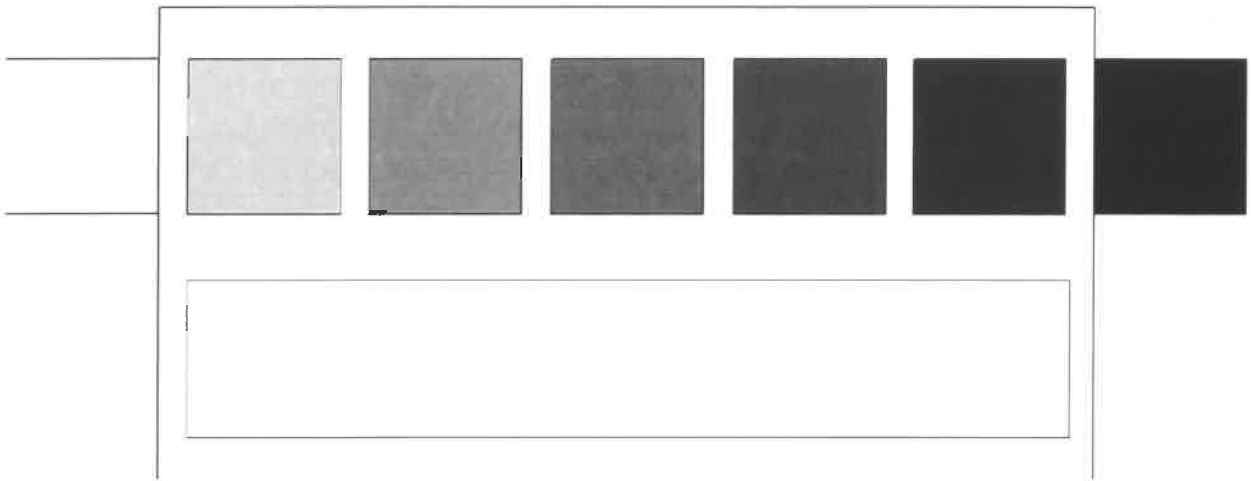
I usually shade a few of the boxes on the first day of this exercise, but not all.

- Have students put their names on their papers and collect them when class is over.

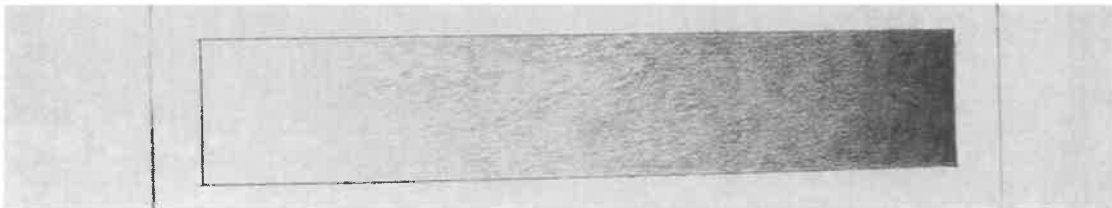


Next, after all seven boxes have been filled in with value;

- Guide the students by demonstrating: One half inch below the bottom of the boxes, draw a horizontal line like you did before lightly across the page, and another 1.5 inches below that one. This will form the top and bottom of the next box. Draw a vertical line .25" inside the border at the left and .25" inside the border at the right. This will form the 8.5" inch wide box. See below.



After setting up the box, shade it slowly and carefully from light to dark. Emphasize a smooth gradation, avoiding pencil lines and uneven areas.



Again, do not let students race through this exercise! Patience is required to get good results.

I typically spend one class period setting up the box and shading it.

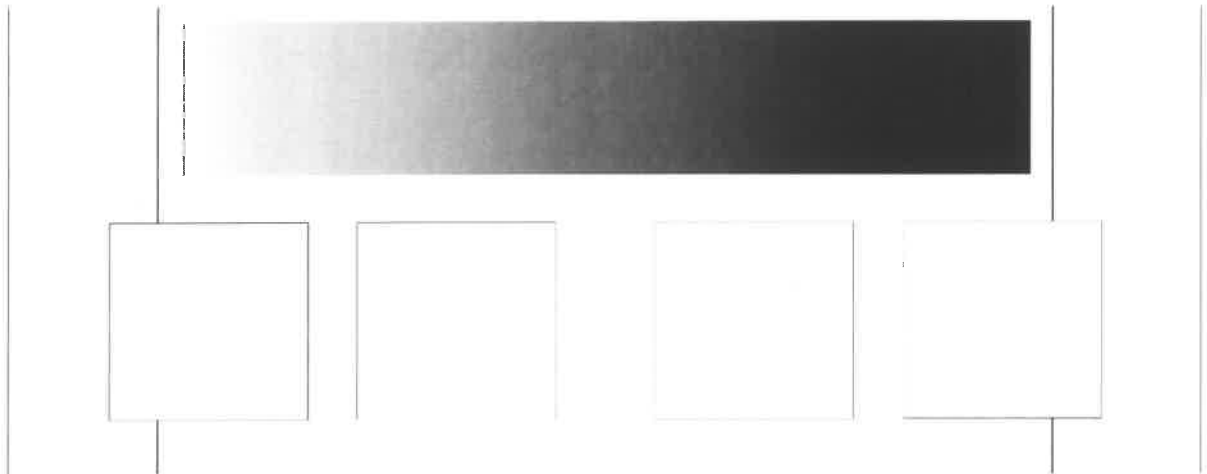
Planning Ahead:

The culminating project for the Value unit will be a self-portrait. You will need a digital camera to take a picture of each student. Place them in front of a white background. Fill the frame with their face. Make sure you have good lighting (not too dark or light). Each student will need an 8.5 x 11 printout of their portrait. Use the following days to take pictures and make printouts so you will have them ready for the final project.

Next:

Set up four boxes. The boxes are 2" square. They are placed .5" below the shaded band. They are spaced .5" apart except the middle boxes which are 1" apart. The left and right boxes overlap the border by .5".

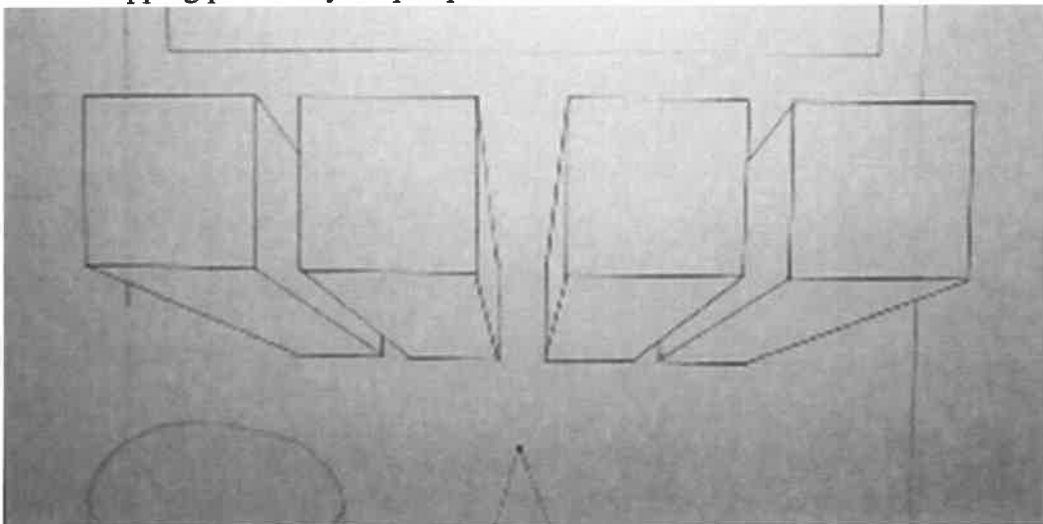
I guide the students the same way I did with the first 7 boxes. Starting with two horizontal lines and a guide to indicate where to draw the vertical lines.



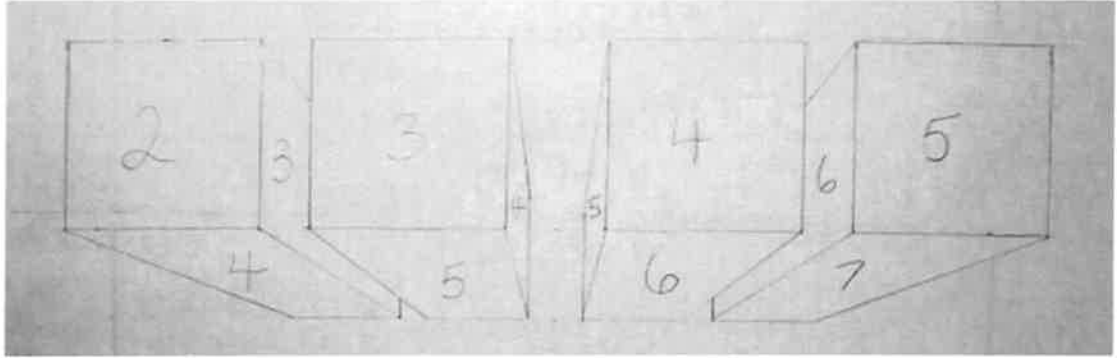
Next, 1" below the boxes, draw a light horizontal line.

Next, place a guide point 1" below that line, in the middle of the page. (This point will serve as a one point perspective vanishing point)

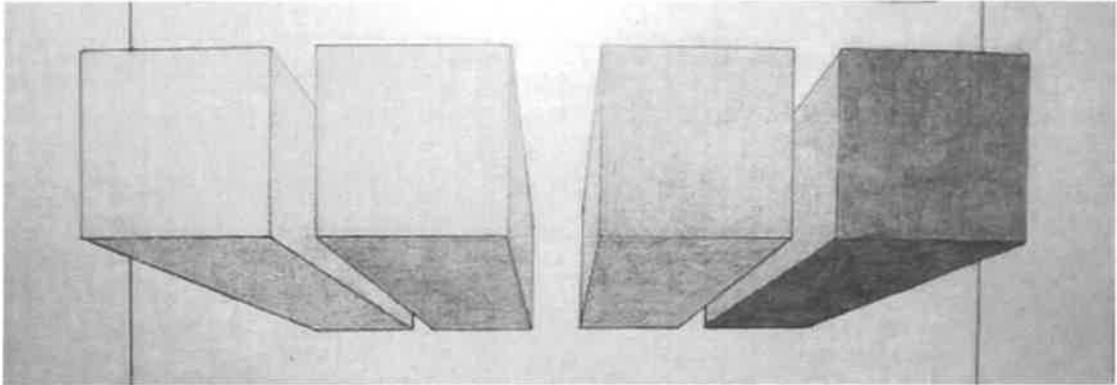
Demonstrate how to make the boxes "3D" by using the vanishing point. The horizontal line will be the stopping point for your perspective lines. See below.



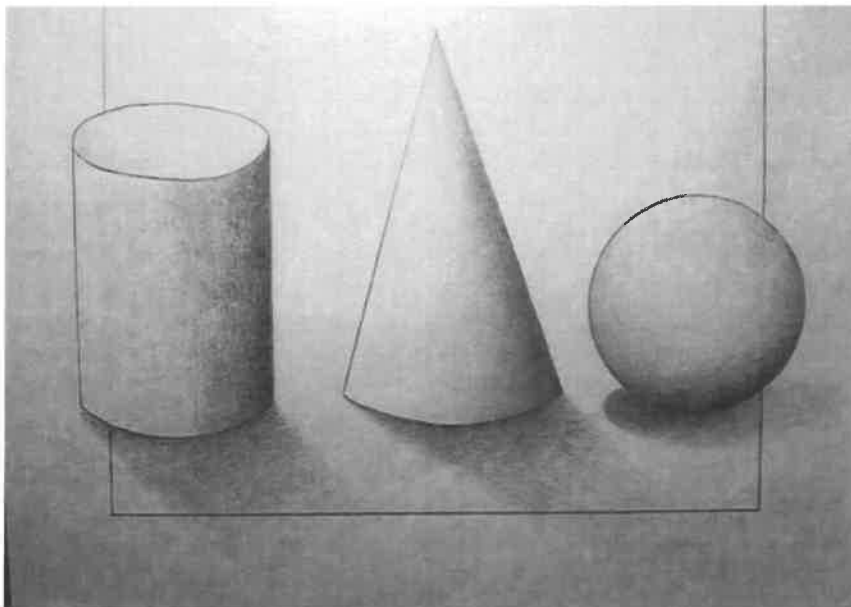
Next, the boxes will be shaded using the shades that were created in the top 7 boxes. Students will try to match the shades. If the seven boxes are numbered 1-7, the four boxes and their sides will be shaded like this:



The resulting boxes should look something like this:



Next, the vanishing point becomes the top of the cone

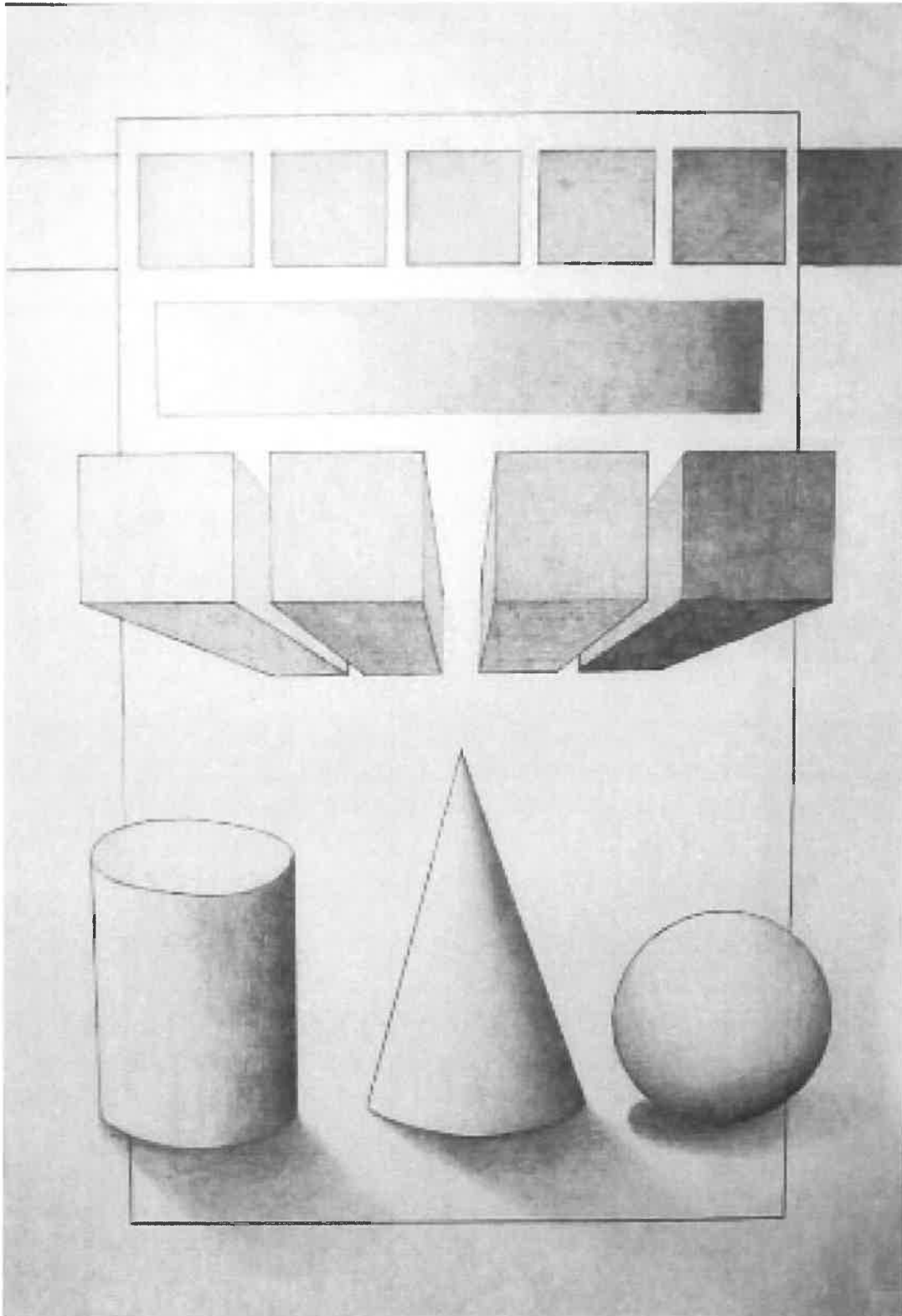


Place a cylinder, cone and circle on the bottom of the sheet like this:

If you have 3-D shapes and a lamp you could demonstrate light source here. If not, describe how light and shadow made the shapes appear three dimensional through the use of value.

Finally, draw shadows on the shapes.

The completed sheet is pictured below.



Value Unit Culminating Project

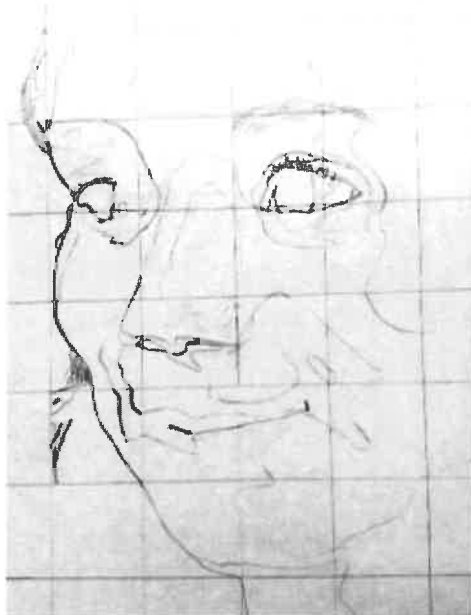
Print the project description sheet with rubric on reverse to hand out to students.

Materials:

17x22 drawing paper, rulers, pencils, erasers, sharpeners, Elmo projector.

Procedure: Use a grid system to enlarge your original print to twice the size on your final paper: Prepare the 17 x 22 paper ahead of time or have students trim their own papers.

- Put a two inch grid on the final paper **very lightly in pencil**
- Put a one inch grid on the original printout (use thin sharpie markers if it is hard to see)
- Number each square on both original and final papers. (This really helps keep them on track when they are transferring their image)
- Demonstrate how to draw a light contour copy of the features from the original onto the final paper. Show how this line drawing is just a guide that will be replaced by value. Emphasize that this is a rapid drawing.



(on this example grid squares have not been numbered)

- Demonstrate how to copy each squares value by focusing on shapes and shades, not objects. If necessary, it is often easier to cover up other neighboring squares in order to focus attention on one square at a time. Hand out scrap paper and tape that students can use to cover up squares.

Variation: This can be a time consuming project when done in pencil. If you have image manipulation software, you can posterize the student portraits, thus limiting the gray values and making this project a little simpler. I have done this project both with pencil and acrylic.)



normal



posterized

Art I

Teacher: _____

Value Study/Self Portrait

Objective:

To accurately render a copy of our self-portrait using pencil and grid.

Activity:

1. Use 17 by 22 drawing paper. (two times the size of the 8.5 x 11 print)
2. Put a 2" grid on your white paper.
3. Put a 1" grid on your original printout of your portrait.
4. Number your grid boxes on both the original and your final paper.
5. Working one square at a time, copy the photo, **referring only to shapes and values.**

Some things to Remember:

- Don't get hung up on what objects you are drawing, just concentrate on one small part at a time, copying the values and shapes that you see.
- Draw what you see, even if you think it will look funny.
- Look as closely as you can for **all** details.
- Do not draw things on your paper that you are not observing! Don't "fill in" imagined details. All things that you put on your paper should be exactly how they look on the original
- Use all of your class time wisely. You should be drawing from the start of class until the end.

Rubric: Grading will be based on the rubric included

Self Portrait/Value Project Rubric

	100-90 A Excellent	89-80 B Very Good	79-70 C Acceptable	69-60 D Unacceptable	59-Below F
Portrait	Final image closely resembles original	Final somewhat resembles original image.	Final slightly resembles original	Final image does not resemble original	Assignment unfinished or not turned in
Grid	Proportions are accurate and features were copied in the correct corresponding squares	Grid squares mostly correspond	Grid squares are mostly incorrect	Grid is very inaccurate	Grid does not correspond at all
Values	A full value range is present and values are copied accurately	A good value range is present and values are copied mostly accurately	A value range is present and values are copied somewhat accurately	A limited value range is present and values are not accurate	Values are not accurate
Use of class time	Student arrives on time, uses all of class time productively and is a positive influence. Respects materials and cleans up responsibly.	Student arrives on time, uses most of class time productively and is a positive influence. Respects materials and cleans up responsibly.	Student has some tardies uses some class time productively, can be distracting to the class. Respects materials sometimes and usually cleans up responsibly.	Student has some tardies uses little class time productively, distracting to the class. Does not respect materials and sometimes cleans up responsibly.	Student has many tardies does not use class time productively, distracting to the class. Does not respect materials and does not clean up responsibly.



Planning Ahead:

The self-portrait will take more than a week and a half for students to complete. Now is a good time to plan ahead. For the culminating project in the color unit I use little cocktail parasols. They are available at the party supply store. I get enough for at least three per student. As a cheap variation, fruit loops are another good idea. Both are colorful and small.

Students will need a piece of posterboard (8x10) to glue their objects onto for the days they will be drawing them. For this unit, I like to introduce the planning of composition using viewfinders. Prepare enough viewfinders ahead of time for a class set. Card stock or other heavy paper with a window cut out in the middle at the same proportion of the drawing paper. You could spend some time in class having the students make them too if you wish.

The paper used in the final project will be 12x18 and so the window in the viewfinder should be 2x3.

Collaborative Lesson Plan: Place Based Poems

It is a rewarding experience (and sometimes required) to collaborate on lessons with teachers from other departments. I am including a lesson plan that I adapted from a PBS lesson plan called "Creating Place Based Poems". The lesson involves collaborating with the English department to create poetry and art.

Discuss a collaboration with other teachers as early as possible in the school year so that you will have time to plan and execute the lesson. I am including the lesson here, but feel free to move on to the next lesson "One Point Perspective" and do this or another collaboration later in the school year.

The lesson involved watching a video clip, discussion, writing poetry and of course creating art. Discuss with your collaborating teacher, who will conduct which part of the lesson.

This lesson is valuable because it includes a technology component too.

All the resources needed for this lesson are provided in the folder called "Collaboration" and in this document in the form of links to websites.

English Language Arts Common Core State Standards

SL. 9-10, 11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on [grade-appropriate] topics, text and issues, building on others' ideas and expressing their own clearly and persuasively.

W. 9-10, 11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts and information clearly and accurately through the effective selection, organization and analysis of content.

W. 9-10, 11-12.4. Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience.

W. 9-10, 11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

WHST. 9-10, 11-12.4 Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience.

Essential Standards for Information and Technology for Grades 9-12

HS.TT.1 Use technology and other resources for assigned tasks.

HS.TT.1.2 Use appropriate technology tools and other resources to organize information (e.g. online note-taking tools, collaborative wikis).

Essential Standards for Beginning Visual Art Grades 9-12

B.V.1 Use the language of visual arts to communicate effectively.

B.V.2.2 Understand the relationships between sensory awareness and artistic expression.

B.V.2.3 Create personal, symbolic expression as a means of communication (original, visual language).

B.V.3 Create art using a variety of tools, media, and processes, safely and appropriately.

B.CX.1.1 Use visual arts to explore concepts in world history and relate them to significant events, ideas, and movements from a global context.

B.CX.1.3 Understand how art is used to document human experience.

B.CX.1.5 Explain the effect of the geographic location and physical environment on the media and subject matter of art

B.CX.2 Understand the interdisciplinary connections and life applications of the visual arts.

OVERVIEW

In this lesson, students will walk step-by-step through the process of creating place-based poems. They will first practice identifying sights, sounds and other sensory details presented in a video clip about a unique cemetery in Mexico. Students will also investigate how this cemetery inspired the content of two poems by Mexican poet Dolores Dorantes. Students will then list key details about familiar locations in their own community and write place-based poems of their own.

The video clip used in this lesson (in Spanish with English subtitles) is from the film **El Velador (The Night Watchman)**, a documentary that features a guard who watches over the extravagant mausoleums of some of Mexico's most notorious drug lords. The film contains little dialogue. Instead, it presents the sights and sounds experienced by those who work at or visit the cemetery, making it an ideal tool for teaching about place-based poetry.

OBJECTIVES

By the end of this lesson, students will:

- List details presented in a video about a specific location.
- Analyze two place-based poems.
- Name sensory details and feelings related to familiar locations in their own community.
- Create drawings of the local places they have selected.
- Write poems that describe key features of their chosen locations.
- Combine imagery and poetry to describe a location.

GRADE LEVELS

9-12

SUBJECT AREAS

Language Arts, World History, International Studies, Current Events, Geography, Social Studies, Visual Art

MATERIALS

- Internet access and equipment to show the class online video
- A map showing the location of Culiacán, a city in the Mexican state of Sinaloa
- Handout 1: "Details of Los Jardines del Humaya Cemetery" (PDF file)
- Handout 2: "Two Poems by Dolores Dorantes" (PDF file)
- Handout 3: "Pre-writing Exercises: Sensory Details and Feelings" (PDF file)

ESTIMATED TIME NEEDED

One or two 50-minute class periods plus time outside of class at a chosen location

FILM CLIP

Clip: "Los Jardines del Humaya Cemetery" (length: 7:23)

The clip begins at 1:07 with a shot that shows a row of concrete burial boxes. It ends at 8:30 with the words "...against the impending electrical storm."

ACTIVITY

1. Display a map showing the location of Culiacán, a city in the Mexican state of Sinaloa. Tell students that a cemetery in Culiacán called Los Jardines del Humaya is the final resting place for many drug traffickers and notorious drug lords. Their memories are preserved in expensive and elaborate mausoleums, as well as on memorial tarps that display images of those buried there.
2. Give each student a copy of Handout 1. Explain that the class is going to watch a brief segment of the documentary **El Velador (The Night Watchman)** to experience what Los Jardines del Humaya is like. Students should listen to and watch the video carefully so that they can record on their handouts as many details about the cemetery as possible. Tell the class that the clip begins as the sun is setting and the cemetery's night watchman comes on duty. Then, show the video. Video can be found at the following link:
<http://www.pbs.org/pov/elvelador/video-los-jardines-del-humaya.php#Ue7CLW34ITU>
3. Ask a few students to share some of the details that they noticed in the film. Did some students see and hear things that others missed? What could account for any different points of view? How does focusing on the details of a place influence how we think about it?
4. Give each student a copy of Handout 2 and have them work in pairs to read and analyze the two Dolores Dorantes poems inspired by Los Jardines del Humaya cemetery.
5. Next, ask students to choose familiar places in their own community to serve as the subjects of their own poems and art. Possibilities include home kitchens, sports fields, traffic intersections, places of worship and places in nature.
6. Have students work individually to complete Handout 3 preferably while in their chosen location. On the handout they will be listing sensory details and feelings about their chosen places, taking pictures of these locations and then using these resources as references to inform their drafts of place-based poems. Have students take 10-20 photographs to use with their poem. The photographs should provide a visual description of the look and feel of the location.

7. To write this type of poem in a freeform prose format, each student can write five sentences that give an inventory of his or her place's most prominent features. They can then review their drafts several times and edit as needed to improve sentence fluency and flow, as well as to ensure that the words in their poems are descriptive and specific enough to create the imagery they want.

7. Have students combine their poems and photographs. Some ways you could do this could be (depending on your time and resources available):

- * create a power point using their images and poetry.
- * create a video, with their images and their own voice reciting their poem
- * create a poster with a collage of their images and their poetry using calligraphy or computer generated type.

Evaluation: Decide with your collaborating teacher how you will grade students. Each teacher may create a separate rubric. Remember to use Rubistar for quick and easy rubric creation.

Color Unit

The color unit begins with guided practice and discussion of colors and the color wheel. I spend more than a week completing the following two color sheets in pencil and tempera paint. Students work at roughly the same pace as the teacher.

<p>Objective:</p> <p>After completing this exercise, 9-12 grade beginning visual art students will be able describe basic color theory and describe the three color schemes; analagous, complimentary, and triadic</p>	<p>Essential Standard and Clarifying Objectives</p> <p>B.V.1.3 Apply the Elements of Art and Principles of Design to create art B.V. 1.4 Recognize how Elements of Art and Principles of Design are used in art.</p>
<p>Problem Statement:</p> <p>Students will draw objects reflecting color schemes and observe how new colors are produced from mixing. Colored pencils and temperal paint will be used.</p>	
<p>Rubric/Evaluation:</p> <p>Teacher will evaluate student progress visually as they practice. A rubric will be used to evaluate the final product. (self-portrait)</p>	

Materials:

12 x 18 drawing paper, rulers, pencils, erasers, sharpeners, Elmo projector, colored Pencils.

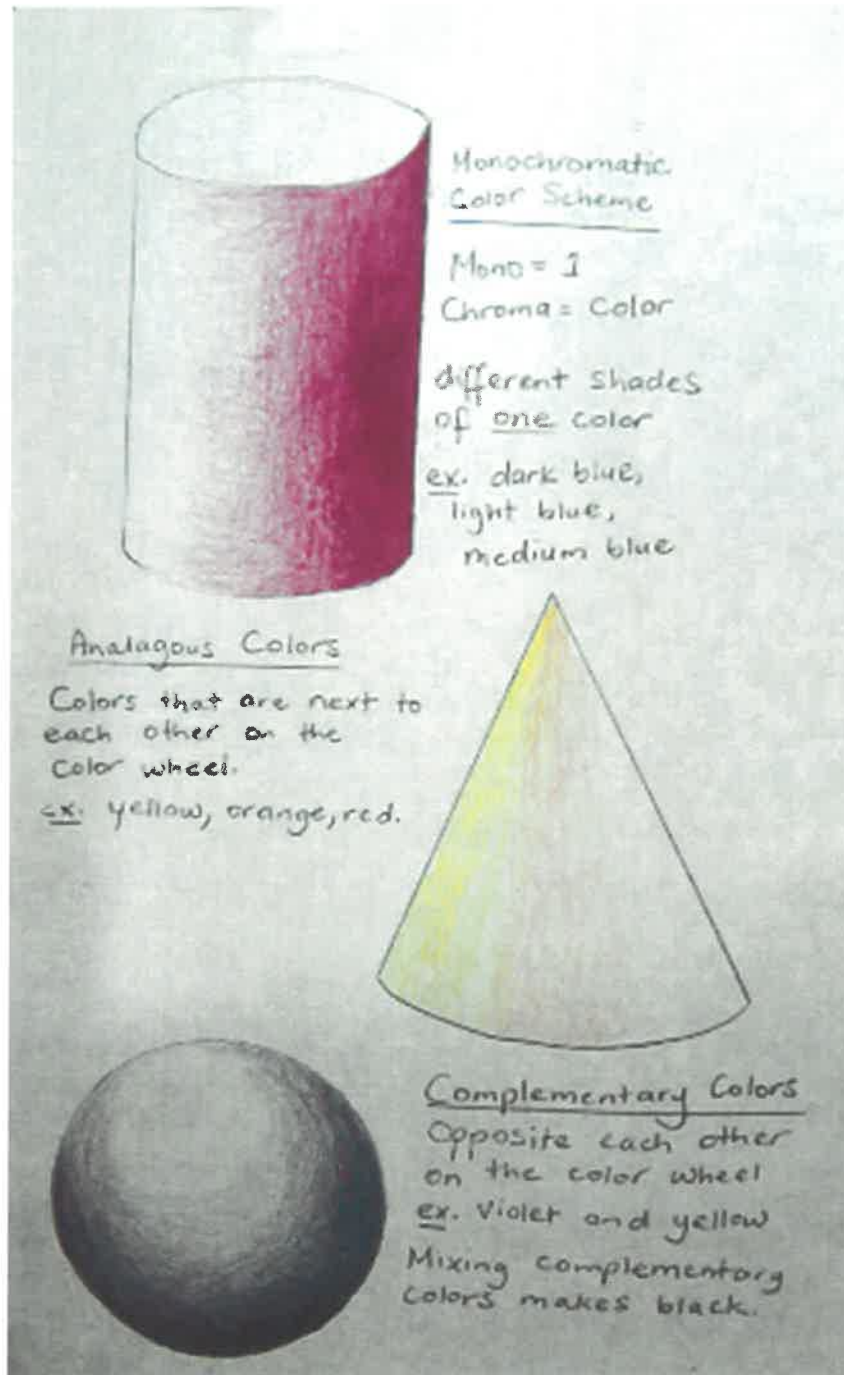
Essential Question: How are colors made, what are “color schemes”?

Procedure:

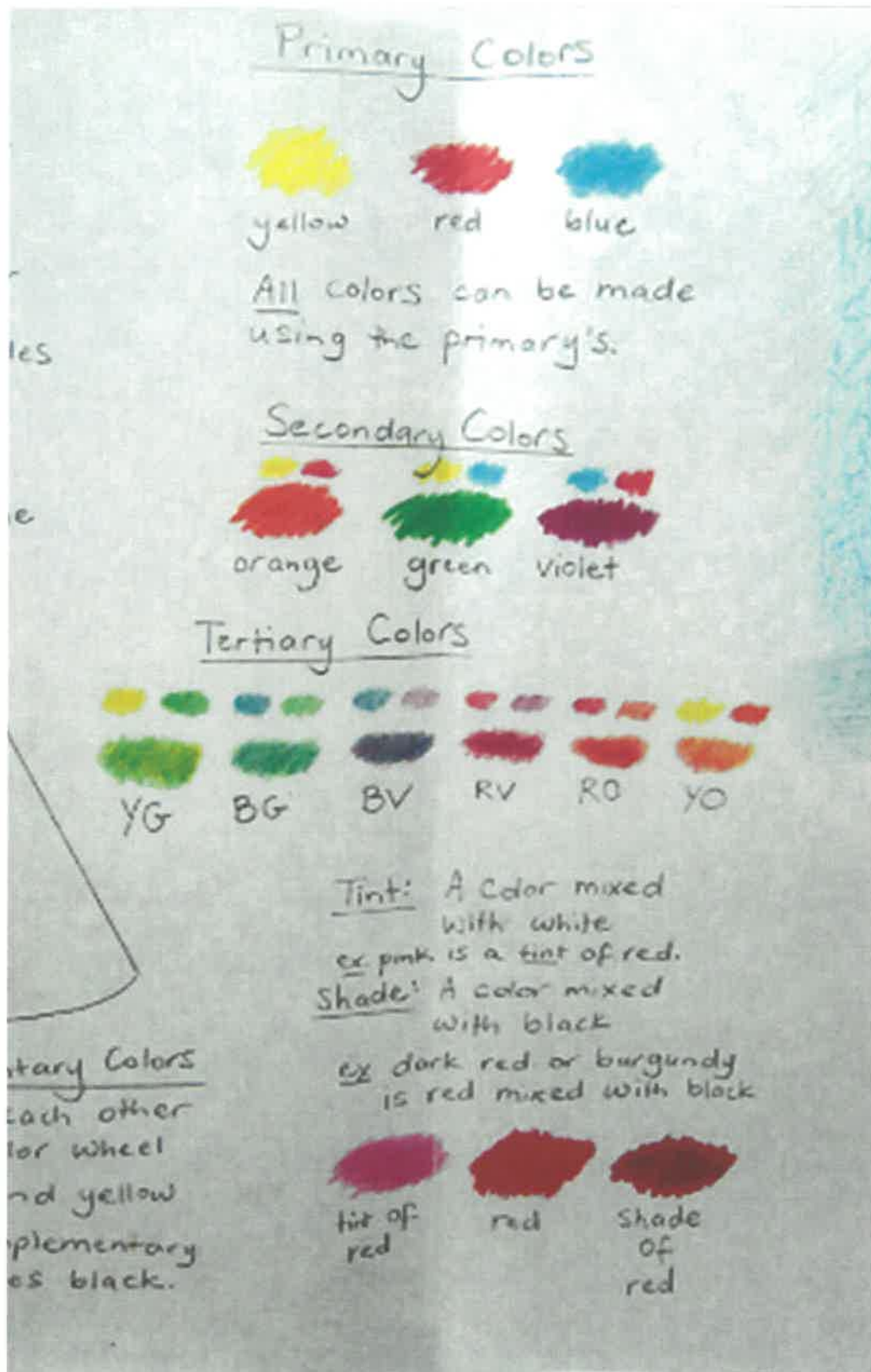
- Distribute paper and colored pencils. Work in landscape orientation.

- Ask students what they think *monochromatic* could mean. Have some discussion about this, ask them about other words that begin with “mono” to determine what *mono*, and *chroma* mean.
- Loosely divide your page into three sections vertically. Begin at the top left corner of your page. On the first third of your page describe the color schemes; monochromatic, analogous and complementary. Draw three forms and color each one using that color scheme.
- Do one at a time so students don’t rush ahead. They will continue to practice skills they have already learned in the process like obtaining a smooth gradation, as well as new skills such as mixing colored pencils.

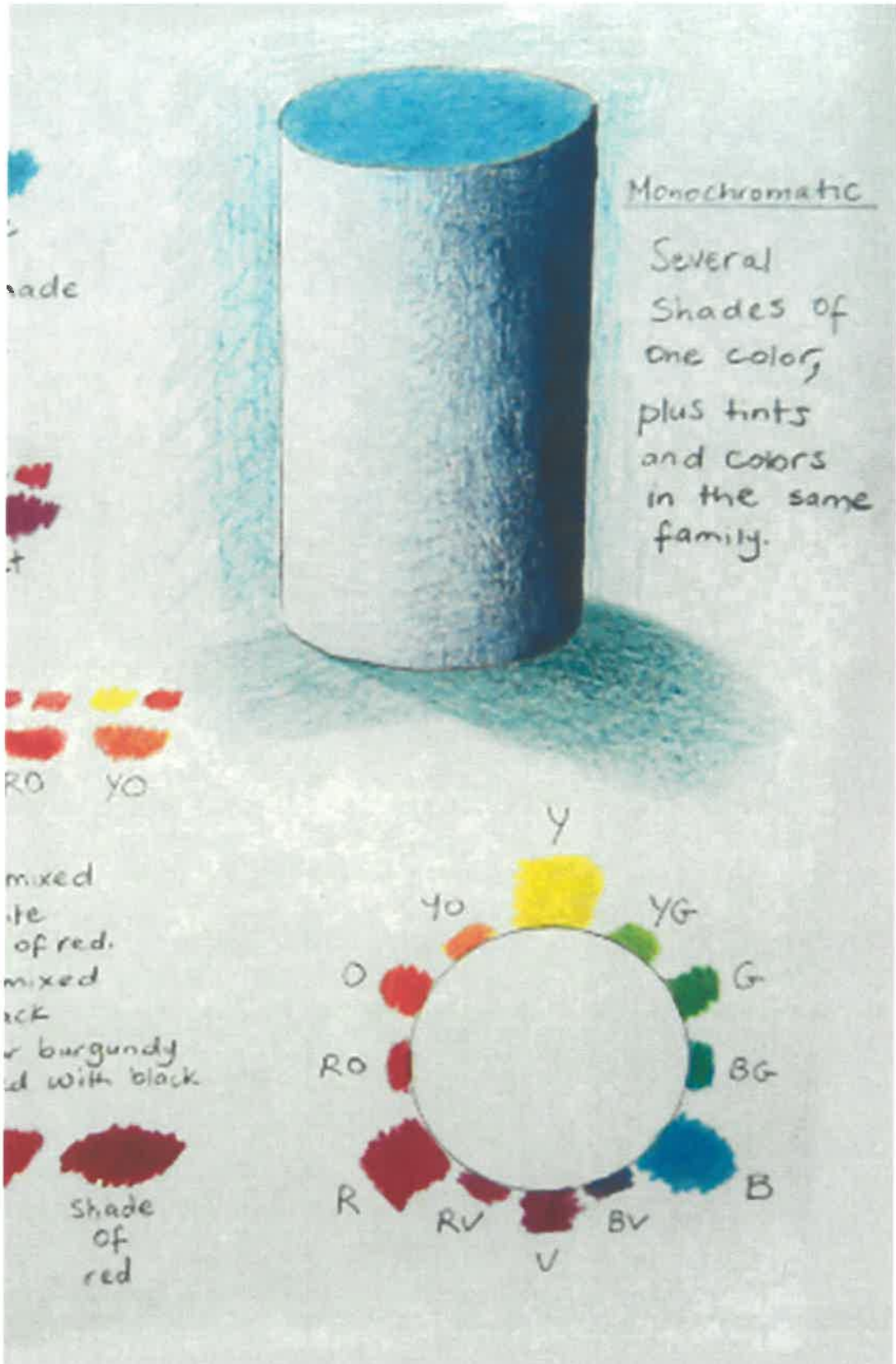
The first third of the sheet looks like this:

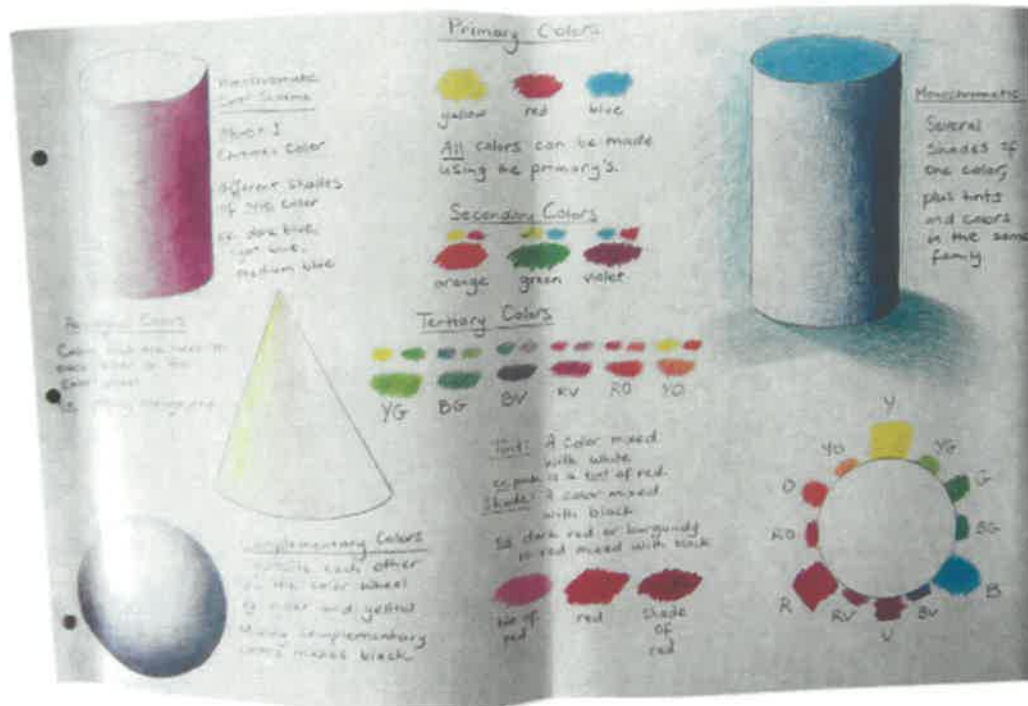


- Next, move on to the middle third of the sheet and discuss Primary colors, secondary colors, tertiary colors, tints and shades; draw swatches to describe the origins of the colors. The middle will look like this:



The final third of the sheet shows a more thorough description and example of monochromatic, showing that it means one color family, rather than one color. At the bottom of the page, draw a color wheel and have the students complete it on their own.





Complete color sheet 1

I usually assign a grade for a completed color sheet for completion and accuracy.

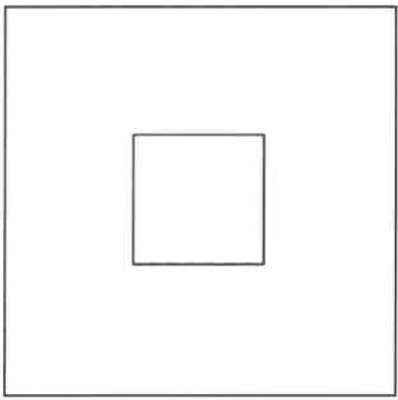
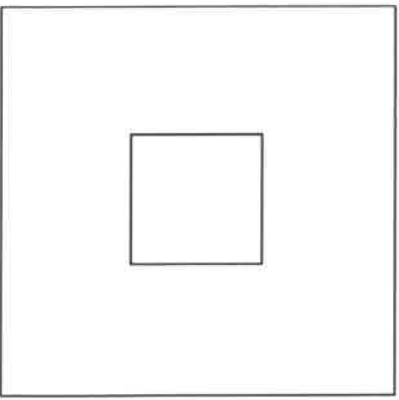
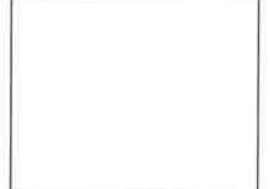
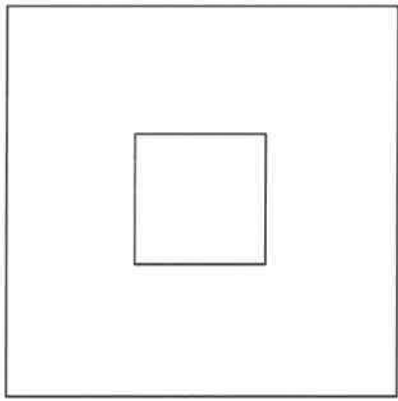
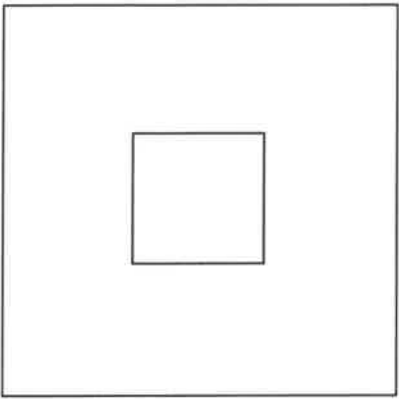
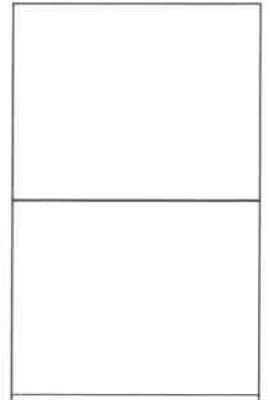
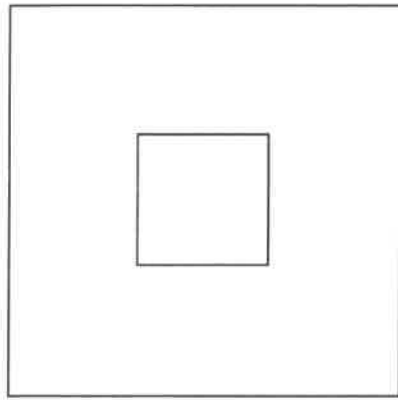
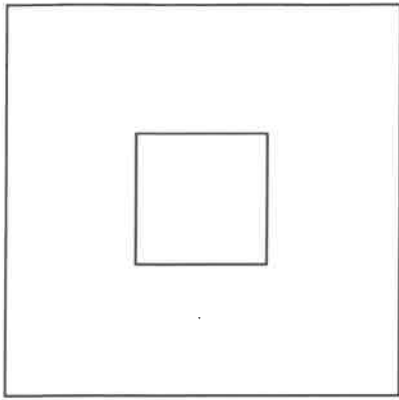
Color Unit part 2

Materials:

12 x 18 drawing paper, rulers, pencils, erasers, sharpeners, Elmo projector, tempera paint, palettes, water jars, small brushes, circle templates or compasses, rubber cement.

Procedure:

- Distribute 12 x 18 paper, work in landscape orientation, and divide the paper in half. Work on the right side first.
- Set up the boxes on the rightmost side of the page first in pencil. I am including a "to scale" copy so that you can take the measurements directly off the example, or copy the template and have students paint directly on them. (eliminate buckling by pasting the paper onto 12 x 18 paper with rubber cement before painting)
- Describe how each section is to be filled but allow the students to mix and experiment on their own to fill the bars to the bottom and right of the page.
- Direct students how to fill the middle 2" and 1" boxes to see how colors are affected by their surroundings.

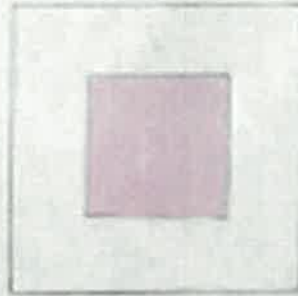
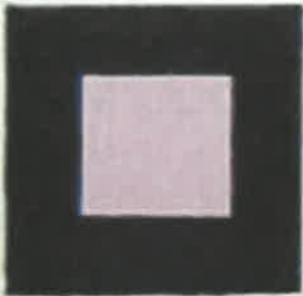


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Colors appear different depending on their surroundings



Which small square appears more orange?



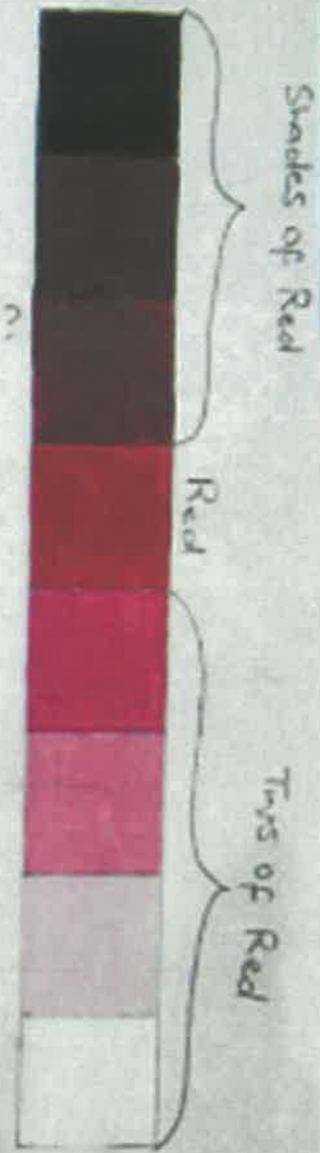
A light color appears darker on which background?



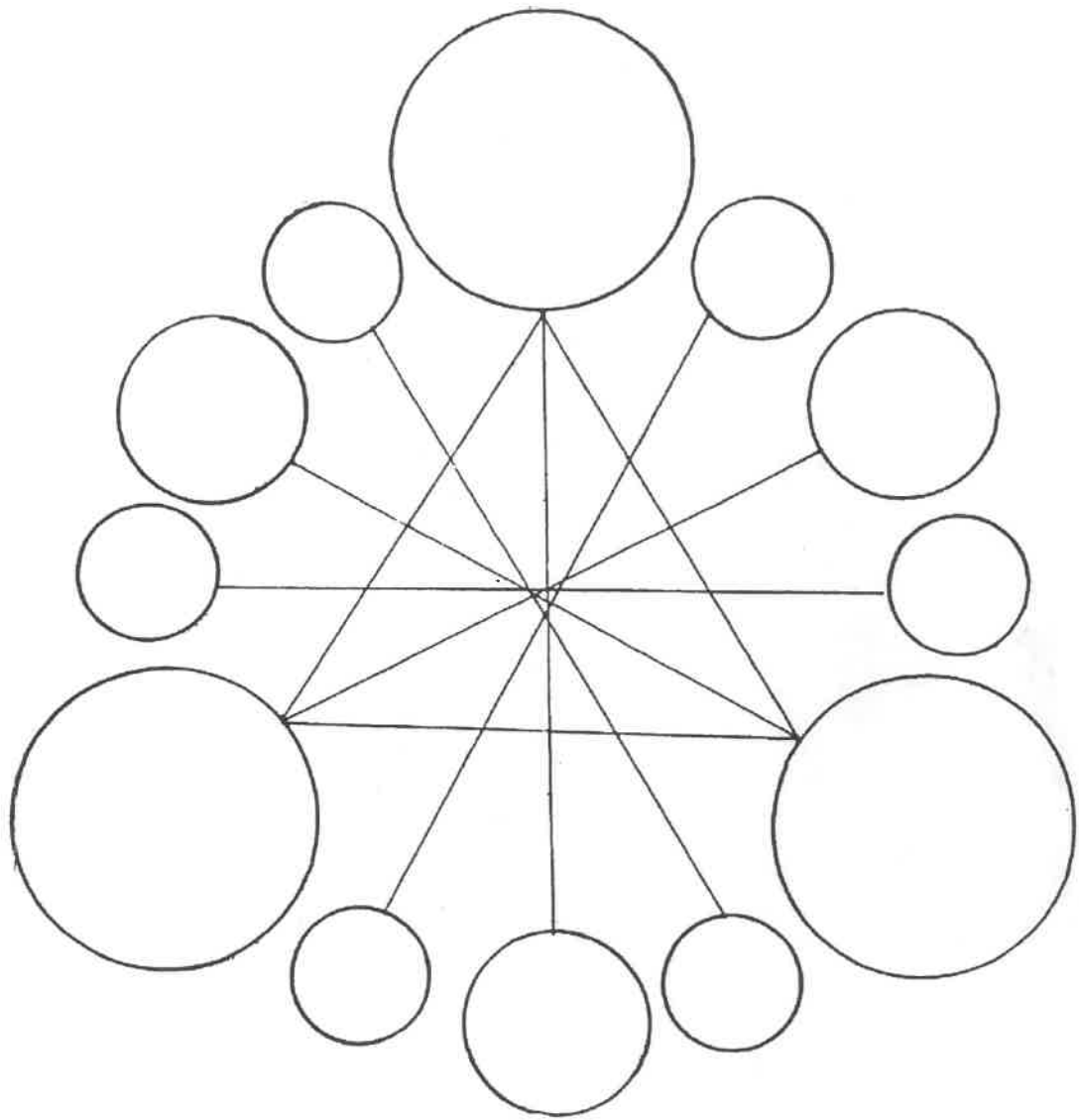
Which of the smaller squares appears more intense (or saturated)?



Mixing a color with its complement can produce a neutral gray.

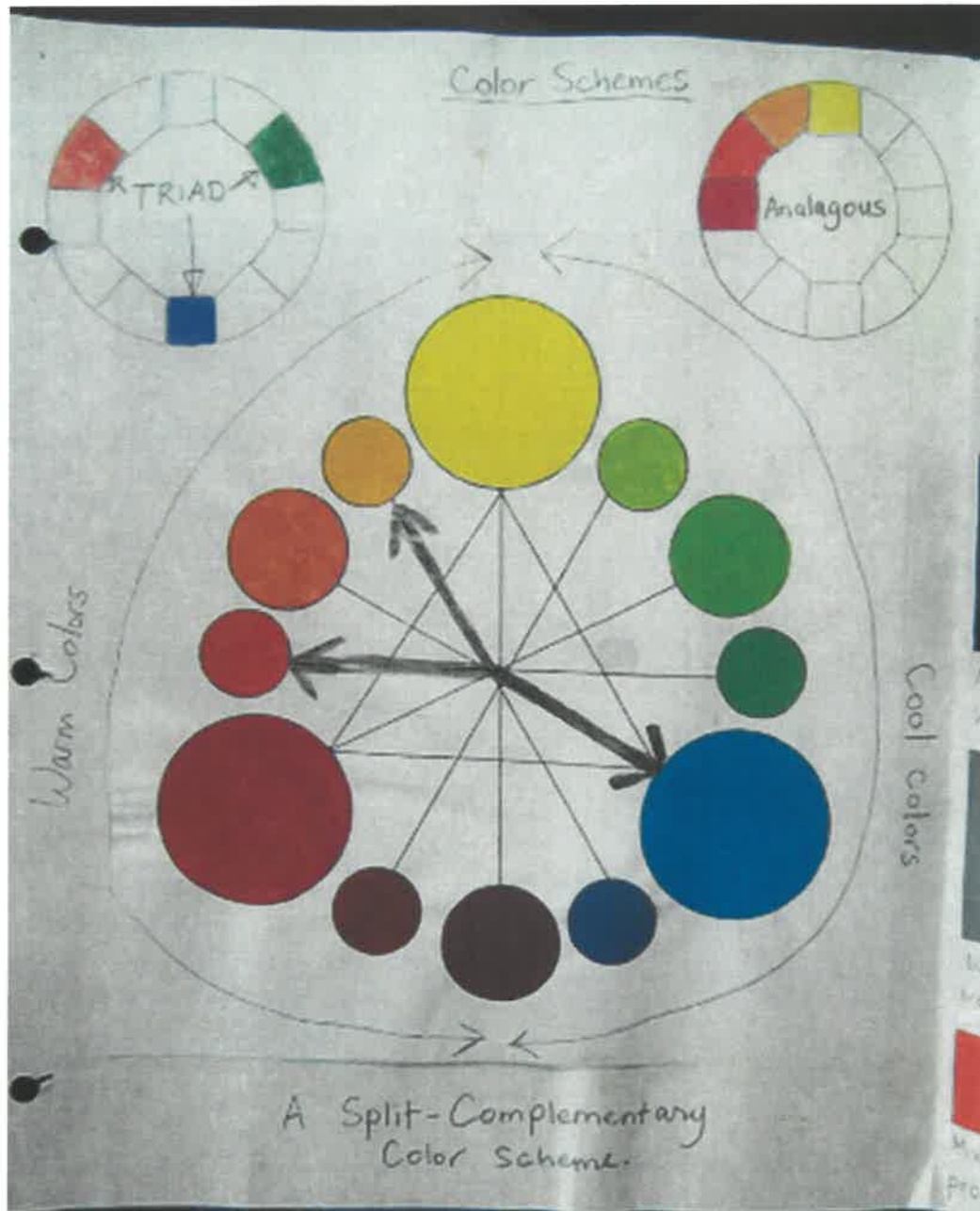


Color Sheet 2 Right side

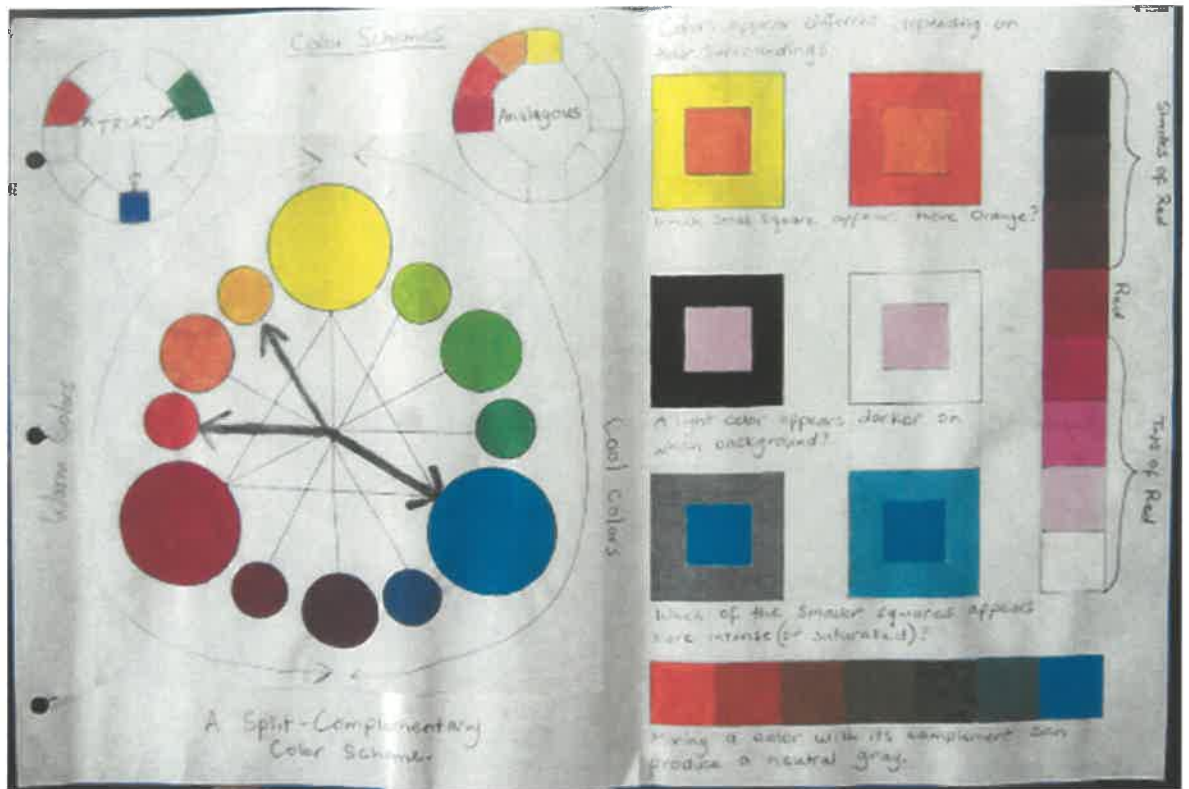


Color wheel template

- For the left side of Color Sheet 2, distribute copies of the color wheel template, found in the folder.
- Students will use rubber cement to paste their trimmed color wheel onto their paper before painting
- Guide students through the painting of the color wheel, allow them to experiment with mixing the colors.
- Allow students to create their own color schemes at the top of the page to reinforce the color schemes from the previous color sheet.



Color Sheet 2 left side



Color Sheet 2 complete

Culminating Project for Color Unit:

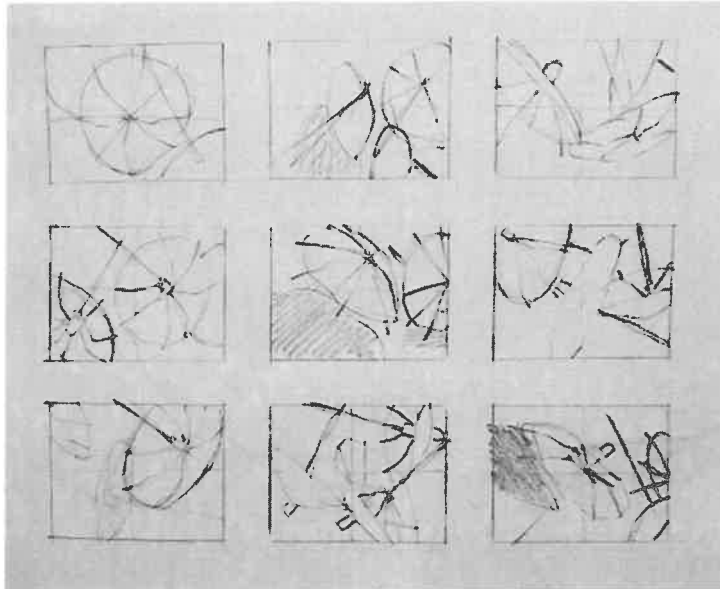
Paper Parasol Drawing

Materials:

12x18 drawing paper, rulers, pencils, colored pencils, erasers, sharpeners, Elmo projector, paper parasols, card stock for student compositions and viewfinders, Elmer's white glue

Procedure:

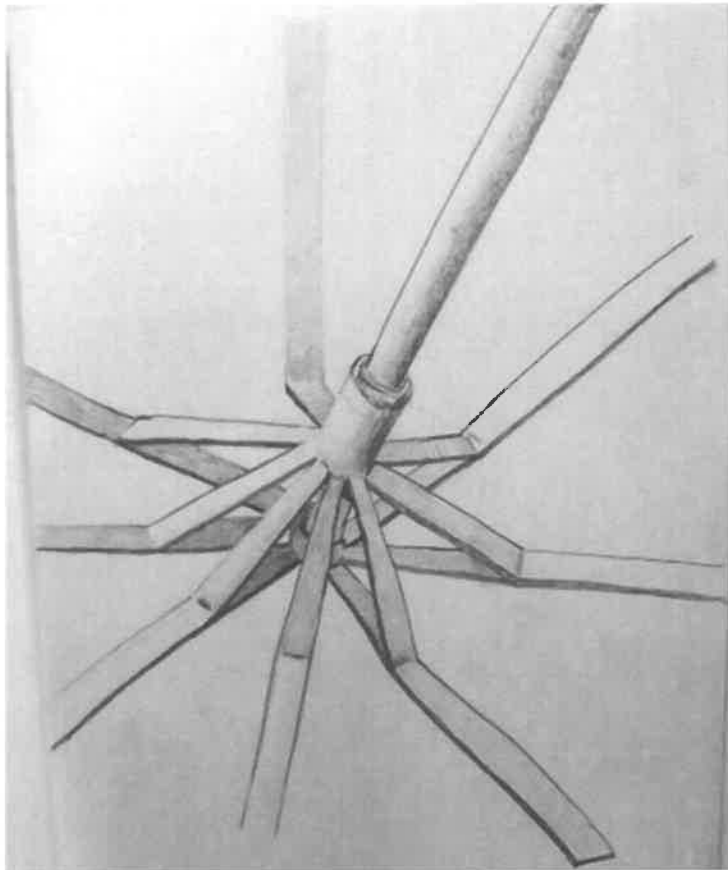
- Make the viewfinders with the class or ahead of time as discussed in the "Planning Ahead" section.
- Before beginning the final drawing distribute drawing paper to each student for a series of studies. I fold a 12x18 sheet in half and work on a panel at a time
- Discuss the use of the viewfinder for planning interesting compositions
- Demonstrate how to make a series of thumbnail sketches trying many compositions



Thumbnail sketches

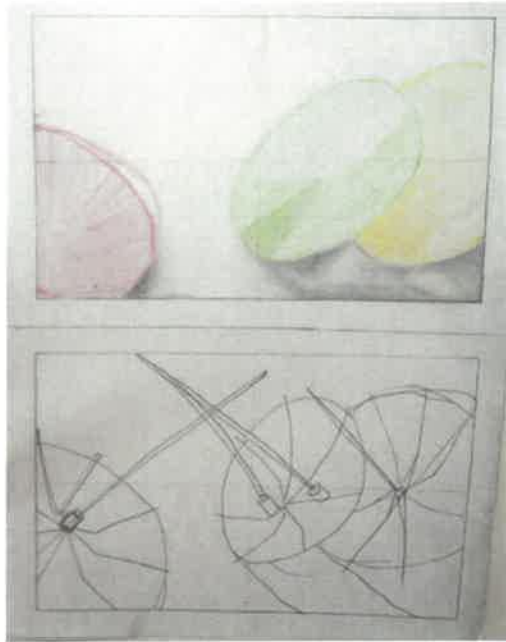
Some students will be satisfied with their first two or three, have them keep going until they finish 9!

- Do a detail study, this may be the first time many students really study an object carefully to understand its structure



Detail study

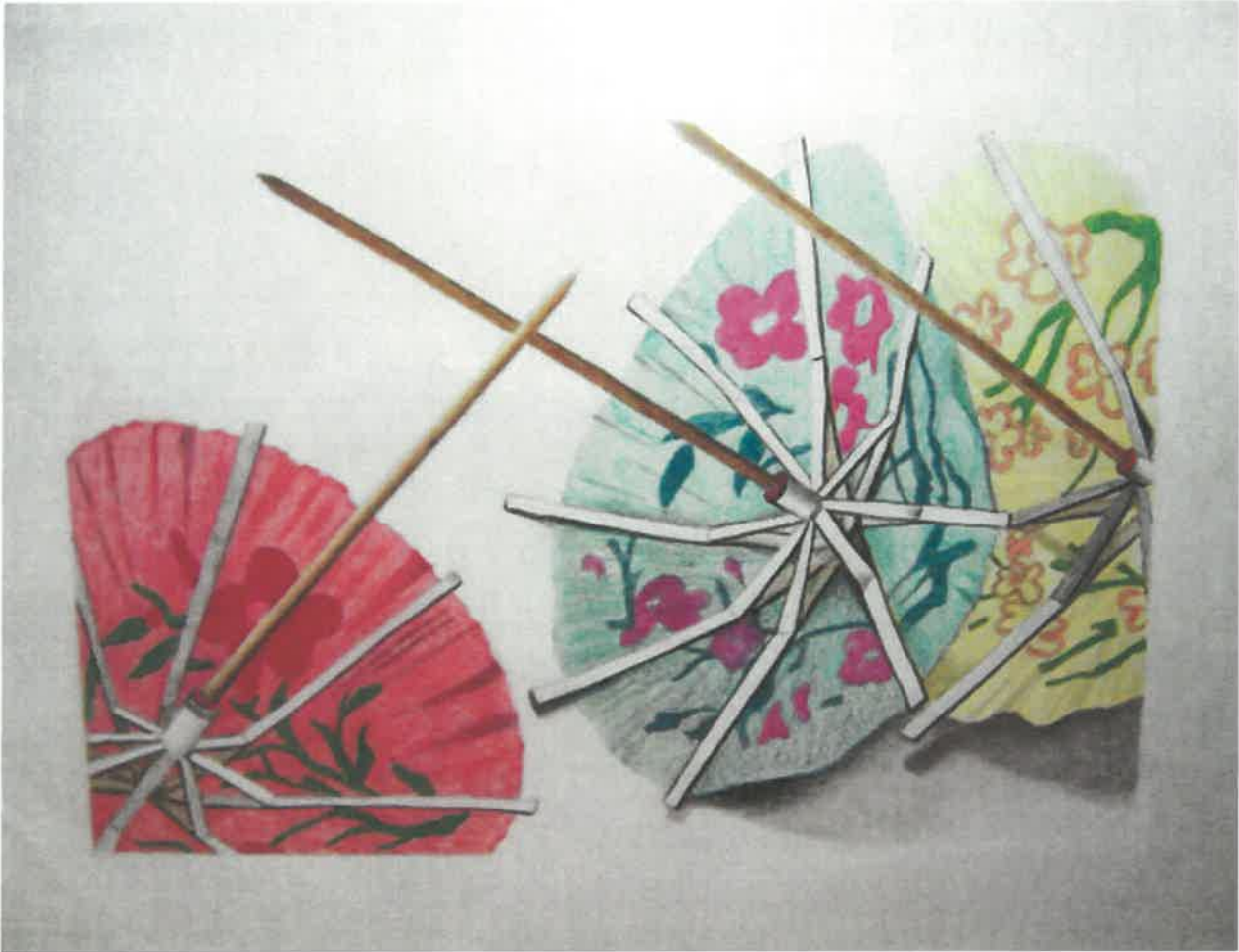
- Student will choose one of their composition to draw. Have them include a sufficient number of objects (3 parasols). Review the rubric before you go any further so that they understand how they will be graded.
- Students choose one of their compositions, or create a new one and glue the objects in place on card stock using Elmers glue
- Next, to help prepare them for the drawing process, do a page of studies, one with line, the other with only color. This helps them look carefully at their objects.



Studies in color and line

- After sufficient preparation, students will begin their final drawing using a new sheet of 12x18 paper
- Demonstrate how to begin by lightly sketching their objects in place, describe and demonstrate throughout the drawing process how to use value and color for the drawing, and not relying on lines to describe the objects.

Students will need at least a week to complete their drawings.



	A Exceeds Criteria Excellent, Outstanding, Exemplary	B Meets All of Criteria Above average, Very Good, Acceptable	C Meets Most Criteria Average, Good, Not Yet Acceptable	D Meets some Criteria Below average Needs Improvement, Barely Acceptable	F Unsatisfactory, Poor, Unacceptable
Elements of Art/ Principles of Design: Accurate proportions of Parasols	Assignment clearly exhibits superior understanding and application of elements and principles required to solve problem. Student planned project carefully and made several sketches.	Assignment exhibits a good ability to utilize elements and principles required to solve problem. Student shows some evidence of planning.	Assignment exhibits adequate understanding of elements and principles with some errors. Lack of planning, little or no sketches.	Assignment was turned in, but exhibits little understanding of elements and principles; no planning and/or incomplete.	Assignment exhibits minimal understanding of elements and principles or artwork was not turned in.
Composition, use of viewfinder to plan	Assignment exhibits a superior degree of originality; very unique and complex solution; Theme has been elaborated upon to a high degree; self-initiated.	Assignment exhibits an above average degree of originality; theme is present with some elaboration. Student shows ability to work and think independently; may have sought additional material to accomplish project idea.	Assignment exhibits average degree of originality; theme is present with little elaboration. Work may be copied or show little or no imagination. Student shows little initiative in working or thinking independently.	Assignment exhibits below average originality; theme is very weak, trite, stereotypical, copied or traced. Student wants to be told what to do.	Assignment exhibits no originality; little evidence of a theme; mostly copied or traced. Student does not work in class.
Craftsmanship: Care is taken with details	Assignment exhibits superior skill/mastery in use of media and technique. Assignment is thoughtfully and carefully produced.	Assignment exhibits above average skill in use of media and techniques. Assignment lacks finishing touches.	Assignment exhibits average skill in use of media and techniques. Assignment is adequate, a bit careless.	Assignment exhibits below average skill in use of media and techniques. Assignment looks to be unfinished, lack of pride in finished artwork.	Assignment exhibits little or no skill in use of media and techniques. Assignment shows evidence of laziness or total lack of understanding.
Participation/Effort: Good use of class time	Student came to class on time; used all of class time productively on this project. Student is a positive influence on class, respects materials and cleans up responsibly.	Student came to class on time; used most of class time productively on this project. Student has a positive attitude and cleans up responsibly.	Student has some tardies and/or absences; used some of class time productively on this project. Student's attitude is periodically negative and occasionally disrupts others; usually cleans up responsibly.	Student has frequent tardies and/or absences; used little of class time productively on this project. Student frequently disrupts class and has negative attitude; Tools and materials were wasted or not cleaned and put away properly.	Student has frequent tardies and/or absences; does not use class time productively on this project. Student is a negative influence on class. Disrespectful to tools and materials and does not clean up responsibly.

An editable version of this rubric is in the color folder