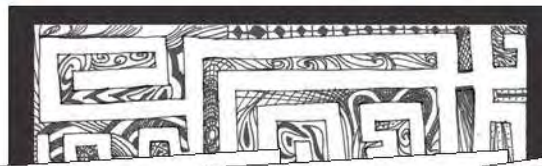


MIDDLE SCHOOL ART

1 SEMESTER EVERYTHING YOU NEED



12 PROJECTS, 17 ACTIVITIES

SEMESTER LONG CURRICULUM

**YEAR LONG
ADVANCED CURRICULUM:**

12 PROJECTS

WEEKLY SKETCHBOOK ACTIVITIES

17 ACTIVITIES, 50 HANDOUTS

DRAWING, PAINTING, DIGITAL,
MIXED MEDIA, & SCULPTURE

EVERY SINGLE DAY PLANNED

MIDDLE SCHOOL ART SEMESTER-LONG COURSE, 18 WEEKS

FIRST DAY OF SCHOOL

- Pass out get to know you handout, have students work on this the first class.
- Pass out the course syllabus, go through it as a class, take questions as class.
- Explain that this must be signed by their parents and will be due the first homework grade.
- If there is time, start on the folder to sketchbook project. Students will folder to decorate and add paper to for their sketchbook for the semester. Have students clean up the last few minutes of class.

FOLDER TO SKETCHBOOK: Make Your Own Sketchbook (1 week)

- Use a manila folder as the cover for a sketchbook.
- Decorate the folder, inside and out.
- Add paper to it (staple paper in or hole punch and tie).
- Use the sketchbook to take notes on projects, jot down ideas, and sketch.

SKETCHBOOK PROMPTS: Every Friday

- Use the sketchbook prompt jar to facilitate a free art Friday activity.
- Either draw a prompt as a class and have everyone work on the same prompt or students to individually draw prompts.
- Have them write the prompt in their sketchbook then create a work of art that reflects the prompt.
- Students aren't limited to drawing materials; they can use any material different topics and materials.
- This activity is meant to keep creative ideas flowing and encourage them to complete sketchbook prompts.

This course is designed to introduce students to the elements of art and principles. Each project is associated with an element or principles. Along with the project, students will complete a worksheet activity that introduces them to the element or principle checked along with the project or worksheet.

SUPPLY LIST

MIDDLE SCHOOL SEMESTER-LONG COURSE, 18 WEEKS
BASED ON A 25 STUDENT CLASS

FOLDER TO SKETCHBOOK

- 25 Manila folders
- Hole punch
- String
- 2 packs Computer paper
- 12-25 Scissors
- 2 packs Construction paper
- Collage paper
- Magazines
- School variety pack of paint brushes
- 12-25 Watercolor packs
- Acrylic paint
- Sharpies
- Colored pencils
- Pencils
- Pens
- Hot glue
- Elmer's glue
- Mod Podge
- Additional 2D supplies

STILL LIFE

- Computer and projector for PowerPoint
- Sketchbooks for notes and planning design
- Table and various still life objects
- Viewfinders
- 18"x24" or 16"x20" white drawing paper
- Graphite pencils
- Erasers
- Blending stumps
- Drawing boards
- Cameras, or cell phones, to take pictures
- Printer to print of still life pictures

ATMOSPHERIC PERSPECTIVE

- 4" x 6" drawing paper
- 2" x 6" drawing paper
- Pencils
- Erasers

- Have students select a section of the still life to draw.
- Encourage them to fill up the page and add value.
- This is meant to provide a work of art to compare a before and after. The project be repeated at the end of the course to compare their works of art before and after receiving instruction.

VALUE: Pass out the elements of art value handout to complete at the start of the project

- Focus on teaching students about value in art.
- Pass out the value in art worksheets for students to work on.
- Check for understanding.
- May take 1-2 days to complete.

ATMOSPHERIC PERSPECTIVE PROJECT: 3 days-1 week

- Students will learn about the value change associated with atmospheric perspective.
- Students will use the value scale handout guides to create a work of art that shows depth through value.
- Students will draw a picture of an outdoor scene that shows depth through value.

SHAPE: Pass out the elements of art shape handout at the start of the project

VARIETY: Pass out the principles of design variety handout at the start of the project

ZENTANGLE MAZE: 1 week

- Students will learn about mazes and zentoodles to help prepare them for the final work of art.
- They will practice maze designs and zentoodle designs to help prepare them for the final work of art.
- Students will create two 10"x10" works of art, one with the zentoodles in the positive space of the maze, one with zentoodles in the negative space of the maze.

EMPHASIS: Pass out the principles of design emphasis handout at the start of the project

REPETITION & PATTERN: Pass out the principles of design repetition and pattern handout at the start of the project

EGYPTIAN CARTOUCHE: 3 days-1 week

- Students will learn about Egyptian art and cartouches.
- Students will write their name using hieroglyphics.
- Students will create a cartouche design using shapes to decorate the border and write their name.

ZENTANGLE MAZE

- Optional: crayons, colored pencil, and similar for a monochromatic atmospheric drawing. For a drawing use 4"x6" paper, for a painting try 8"x10" or larger size white sheets of paper.
- PowerPoint presentation
- Computer (to look at Zentangle website)
- 10"x10" or larger size white sheets of paper
- Pencils
- Extra fine black sharpies
- Copier

EGYPTIAN CARTOUCHE

- Drawing paper cut into 4"x6" or 5"x7" pieces
- Pencils, erasers
- Colored pencils
- Black felt tip pens, fine point
- Printed sheets: Hieroglyphic Alphabet, Cartouche Drawing Instructions
- Project folder and "Finished" folder for each table

RADIAL SYMMETRY INITIALS

- Printed worksheets
- White copy paper, lightweight for easy tracing, cut into squares
- Extra copy paper to use for tracing
- Optional: light table or windows to help with tracing
- Pencils
- Erasers
- Thin tipped markers or Sharpies
- Coloring supplies: colored pencils, markers, or crayons

PERSPECTIVE LETTER PROJECT

- 8.5"x11" sheets of white paper
- Pencils
- Erasers
- Rulers
- Crayons, markers, or colored pencils to add color

PERSPECTIVE PERSON

- 8.5"x11" or larger drawing paper
- Pencils
- Erasers
- Markers, crayons, or colored pencils

RADIAL SYMMETRY MANDALA: 3 days-1 week

- Students learn about a mandala design.
- They practice creating block letters and sketch out a design for a mandala that incorporates a letter for their first or last name.
- They create a mandala initial design and color it in creating a self-portrait of pattern and color.
- Optional: Complete a mandala design early finisher activity.

SPACE: Pass out the elements of art space handout at the start of the project

PERSPECTIVE NAME: 2 days

- Have students participate in the in-perspective activity. Have them create a work of art of a person in perspective and on the floor.
- Students will create a work of art of a person in perspective and on the floor.

PROPORTION/SCALE: 2-3 days

- Students will create a work of art of a person in perspective and on the floor.
- Students will create a work of art of a person in perspective and on the floor.

BALANCE: Pass out the principles of design balance handout at the start of the project

TEXTURE: Pass out the elements of art texture handout at the start of the project

CLAY BELL: 3 weeks

- Students learn the basics of hand building with clay using coils and trim.
- They will design a bell inspired by an animal and create sketches of the design.
- They will apply the techniques they learned to build their bell of clay.
- They can glaze their bell, paint it using acrylic paint, or use terra cotta.

COLOR THEORY: 1 week

- Students learn about color theory, the color wheel, and color mixing.
- They apply their understanding by completing color wheel, gray scale, and color mixing worksheets.

CLAY BELL

- Computer and projector (for presentation)
- Sketchbooks, pencils, erasers
- Low-fire clay (Luzels if wiping underglaze off the form to emphasize the texture, low fire white if painting the piece or fully glazing with underglaze.)
- Clay tools (needle tool, wire cutter, various wooden tools to add texture)
- Slip
- Newspaper
- Underglaze or acrylic paint
- Clear glaze

COLOR THEORY INTRODUCTION

- Paint (acrylic or tempera)
- Paintbrushes
- Palettes
- Water

BLIND CONTOUR COLOR MIXING

- Computer and projector (for presentation)
- Canvas boards (9"x12" or 11"x14")
- If on a budget, use heavy paper (watercolor paper, cardboard, or poster board)
- Acrylic paint: red, yellow, blue, black, white (additional colors that are difficult to mix if needed such as bright pink, teal, etc. for the backgrounds of the grayscale paintings.)
- Paint brushes, varying sizes
- Palettes
- Water cups
- Pencils
- Sharpies
- Mirrors (for self-portraits)
- Scissors (to cut up the critique labels)

SELF PORTRAIT PRINT

- Cell phone camera or digital camera
- Computer and printer
- Pixlr or other photo editing software
- Scratch foam board cut into 5"x7" pieces
- Pencils, erasers
- Dull pencils for drawing on scratch foam
- Masking tape

- One design is filled in with grayscale paint the other is filled in with primary and secondary colors.
- Only black, white, red, yellow, and blue paint colors are provided.

LINE: Pass out the elements of art line handout at the start of the project

SELF PORTRAIT PRINT: 1 week

- Students finish their color theory unit by focusing on self-portraits and printmaking.
- They are introduced to the printmaking process.
- They take a picture of themselves and transfer it to a scratch foam sheet.
- They print with it using white on black and other colored papers.
- They print with it using white on black and other colored papers.
- One print is colored in using a color scheme and a range of colors to show value change.

UNITY: Pass out the principles of design unity handout at the start of the project

TAPE TRANSFER COLLAGE: 1 week

- Students develop a collage base using an image and text.
- They create a collage text layer that verbally connects to their image.
- They complete a packaging tape transfer of an image of their choice then layer it on top of the collage base.

APPLYING THE ELEMENTS AND PRINCIPLES TO DESIGN

STILL LIFE: 2-3 days

- Set up a still life with strong lighting.
- Have students select a part of the still life to draw.
- On an 11"x14" or larger sheet of paper they should create their still life drawing and add value with a focus on contrast.
- Compare their first drawing to their final drawing to see their progress.

DESIGN YOUR OWN PROJECT (2 weeks)

- Students can select a project to recreate from the semester or design their own.
- Have them consider if there was a material or subject matter they wish they had learned about but didn't.
- They can be shortened or lengthened to fill time as needed at the end of the semester or complete a mini work of art or larger one depending on time.

Scissors

- White block printing ink
- Acrylic sheet, 8"x10" (or larger) available at Lowe's (ink can also be rolled directly on the table top but requires much more clean up)
- Soft rubber brayer, 6" wide
- 8"x10" construction paper to print on (a variety of colors, avoid light colors)
- Scrap paper, 9"x12" (place under foam when inking)
- Colored pencils, markers, or Sharpies
- Black felt tip pens, fine point, or Sharpies
- Printed sheets: Andy Warhol artist pack
- Project folder and "Finished" folder for each table
- Paper towels

MINI TAPE TRANSFER

- 5"x7" posterboard (this can be larger or smaller depending on your preferred end result)
- Laser printer, computer to print images
- Packaging tape
- Scissors
- Magazines (high quality images such as National Geographic)
- Elmer's glue or Mod Podge

COMPREHENSIVE

- Access to computers/printers
- 25 Manila folders
- Hole punch
- 4 packs Computer paper
- 12-25 Scissors
- 10 Xacto Knives
- 2 rolls of masking tape
- 4 rolls of packaging tape
- 12-25 rulers
- 12-25 bottles Elmer's glue
- 2 boxes black Sharpies
- 2 boxes extra fine black Sharpies
- 2 boxes color variety Sharpies
- 2 boxes black felt tip pens
- Class box of Crayola markers
- Pencils
- 25 pink pearl erasers
- Pens
- Class box of Crayola crayons
- School variety pack of paint brushes
- 12-25 Watercolor packs

TIMELINE

YEAR OVERVIEW & SUPPLY LIST

VISUAL ART SYLLABUS

What do I want you to accomplish?

1. For students to develop their skills in communicating visually and verbally through visual art.
2. For students to gain confidence in talking about and creating works of art.
3. For students to learn more about themselves through art.
4. For students to expand their knowledge of artists and art historical trends and periods.

What are we going to do?

1. **Making art:** In this course you will have a chance to explore topics that focus on your interest in visual art. We will use a variety of materials including pencil, paint, mixed media, clay, and sculpture.
2. **Talking about art:** In class we will discuss artwork, current and historic. We will also create and display your finished work.
3. **Writing about art:** Several times over the semester you will be asked to write about your work and the work of others. This writing could take the form of poetry, story, a persuasive piece, or an art critique. Writing is meant to ENHANCE the art making experience and will never be used as a punishment.

What am I expected to do?

Students are expected to meet our goals:

Grading Scale

100-90=A
89-80=B
79-70=C
69 or below=F

What happens if I miss class?

It is the responsibility of the students to make up any missed work due to an excused absence. THE TEACHER WILL NOT TELL YOU WHAT YOU MISSED. YOU MUST ASK FOR WORK. You have three days to make up any missed assignments.

What should I do with graded work?

Work to be graded is due on the day of the critique for the current unit. ALL GRADED WORK IS TO BE KEPT IN YOUR CUBBY WITH THE RUBRIC UNTIL THE END OF THE SEMESTER. At times I will take your work and display it on campus and need easy access to it. Once I say you can take home a project you may, but until then please keep it in the classroom!

Dear Parents/Guardians,

I am pleased and excited to welcome your child to art this year! I hope this is a productive semester in my class, and getting to know your child and help them achieve more in school as well as learn more about the world of visual art.

As your child's teacher, I believe it is very important to keep the lines of communication open with you. If at any time you have any questions or concerns please feel free to call or e-mail. I will return your call or e-mail as soon as possible. I am happy to set up an individual conference.

Should I have any questions or concerns about your child, I will contact you by telephone or e-mail, therefore I am requesting that parents and guardians provide contact information requested below. After all, you know your child best. I will contact parents/guardians in the event of problems in class as well as in the event of a project, and whenever your child has their work on display in the classroom. We will work together as partners in your child's education!

Respectfully,

Your name here
Art Teacher

Please sign and date this letter so your child can receive it when they return it!

Parent Signature: _____
Student Name: _____

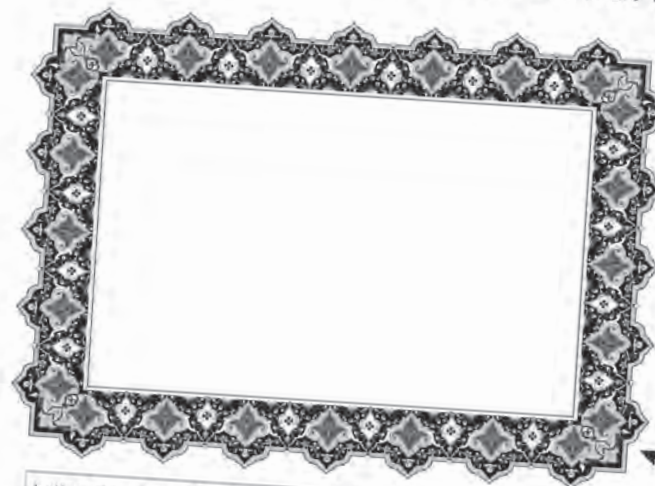
Behavior Contract

This is an agreement between my teacher and me concerning my behavior during this year. I, _____, agree to abide by these rules in the art room. These rules include:

1. **Be in the room before the tardy bell rings, find my seat, and stay seated until instructions are given.** Before class I will have all my supplies out and ready to go. If I am late, I must report to the front office for a pass.
 2. **Be respectful! No talking while others are talking in class. No talking back or arguing with anyone, no touching anyone else or their things. Take care of my project or work and speak with respect toward everyone. I will never disrespect or harass anyone, and continue this behavior even when a substitute is present. I will listen attentively and speak with respect toward everyone. I will never touch or disrespect other's projects and property-never touching without permission.**
 3. **Do your best! Be prepared, work the whole class time, and turn in all assignments on time.** I will do every project, test, and/or activity to the best of my ability, even if I do not particularly like it. I will turn it in on time, in the correct place.
 4. **Clean up and turn in all supplies as directed. The room must be clean before I am released from class. I will do more than my part to keep the room and materials clean. I will leave the classroom better than I found it. I will remain seated during bell rings.**
 5. **Enjoy yourself and be positive!** Art is fun, try your best and learn to be creative. I will also follow all guidelines in the Student Handbook.
- My parents and I are aware of the consequences of breaking these rules (not necessarily in this order).

NAME: _____

CLASS PERIOD: _____



Draw a Picture!



WHAT IS YOUR FAVORITE MOMENT FROM THE BREAK?

FIRST DAY OF SCHOOL SYLLABUS & TELL ME ABOUT YOU SHEET

ELEMENTS OF ART

SHAPE

WHEN LINES INTERSECT TO ENCLOSE A SPACE, THEY CREATE A SHAPE. SHAPES ARE TWO-DIMENSIONAL.

STATIC SHAPES: SHAPES that appear static and resting.

DYNAMIC SHAPES: SHAPES that appear to move.

GEOMETRIC SHAPES: MAN MADE & OFTEN FOLLOW MATHEMATICAL EQUATIONS

SHAPES ARE DEFINED BY **POSITIVE** and **NEGATIVE SPACE**

ELEMENTS OF ART

FORM

TWO DIMENSIONAL ART CAN CREATE THE ILLUSION OF THREE DIMENSIONAL OBJECTS.

OFTEN USED WHEN DESCRIBING SCULPTURE OR THREE DIMENSIONAL OBJECTS.

SHAPE VERSUS FORM

ELEMENTS OF ART

COLOR

WARM COLORS

all other COLORS are made from the: **PRIMARY COLORS**

two **PRIMARY COLORS** mixed together create the: **SECONDARY COLORS**

any three **PRIMARY COLORS** in a row on the **COLOR WHEEL** are: **ANALOGOUS COLORS**

COMPLEMENTARY COLORS are: COLORS that are located across from each other on the **COLOR WHEEL**

COLOR WHEEL

ELEMENTS OF ART

SPACE

SPACE INCLUDES THE AREA WITHIN AND AROUND AN OBJECT.

There are two types of SPACE: **POSITIVE** and **NEGATIVE SPACE**

Create an illusion of SPACE through **PERSPECTIVE**.

1: HORIZONTAL LINE

2: VANISHING POINT

STEP 1: Draw your **HORIZON LINE**.

STEP 2: Add the **VANISHING POINT** to the **HORIZON LINE**.

STEP 3: Draw a square above, below, or on the **HORIZON LINE**.

STEP 4: Line up a ruler with each corner of the square and the **VANISHING POINT**. Draw a light line connecting the points.

HORIZONTAL LINES to connect the **VANISHING POINT**. Do the same on the top and side of the object like details like

ELEMENTS OF ART

LINE

A MARK THAT IS LONGER THAN IT IS WIDE

HORIZONTAL **DASHED** **CURVED**

DIAGONAL **ZIG ZAG**

cross contour LINES:

SHADING WITH LINES

ELEMENTS OF ART

TEXTURE

IN THREE DIMENSIONAL ART, TEXTURE IS THE WAY SOMETHING FEELS. IN TWO DIMENSIONAL ART LINE, SHAPE, AND VALUE HELP IMPLY THE WAY AN OBJECT FEELS.

impasto: building up paint to create a textured surface.

Artwork can have different finishes such as **matte:** a dull surface that reflects soft light. **semi-gloss:** a lightly shiny, reflective surface. **gloss:** a very shiny, reflective surface.

Create **TEXTURE** by repeating and overlapping **SHAPES, LINES,** and patterns

ROUGH TEXTURE: a mixture of dots and lines

ELEMENTS OF ART

VALUE

THE LIGHTNESS OR DARKNESS OF A COLOR.

VALUE SCALE: shows the range from light to dark.

DARK → TO → **LIGHT**

HATCH: parallel lines

CROSS HATCH: crossed lines

STIPPLE: small dots

MARKS: Any mark can be used to create value.

BLEND: Even transition from dark to light

ELEMENTS OF ART

PRINTABLE WORKSHEETS

INFO ON THE FRONT, ACTIVITIES ON THE BACK

PRINCIPLES OF DESIGN PROPORTION

The relationship between objects in a work of art, how they compare to each other and the art as a whole. Good **proportion** creates **HARMONY** and **BALANCE** in a work of art.

The **GOLDEN RATIO** is a mathematical ratio commonly found in nature, the ratio of 1 to 1.618, that when used in art and design is more appealing to the eye.



The **GOLDEN RATIO** is created by taking a rectangle, adding a square inside and another rectangle. This pattern can infinitely repeat inside the original rectangle.

The **GOLDEN SPIRAL** can also be used to show good **proportion**.

In addition to laying out your work of art, **proportion** can refer to the relationship between the objects in the work of art. When using the **GOLDEN SPIRAL** to layout a work of art, the center of the spiral should hit the intended proportions of objects have been changed, or appear unrealistic.

PRINCIPLES OF DESIGN UNITY

Connection between elements that create a sense of organization or **HARMONY** in the work of art. **UNITY** helps create a sense of completeness.



REPETITION

If similar elements are **REPEATED** they will appear to be related.

PRINCIPLES OF DESIGN REPETITION & PATTERN

REPETITION can help **UNIFY** a work of art by repeating **LINES, SHAPES, COLORS, or other ELEMENTS OF ART**. An element may repeat once or multiple times to create **RHYTHM** or **PATTERN**.

PRINCIPLES OF DESIGN RHYTHM

RHYTHM can help **UNIFY** a work of art by repeating **LINES, SHAPES, COLORS** or other **ELEMENTS OF ART**. An element may repeat once or multiple times to create **RHYTHM** or **PATTERN**.

Similar or identical elements **REPEATING** at regular intervals. Think a regular, steady beat.

REGULAR RHYTHM



REPEATING similar elements with no **PATTERN**.

RANDOM RHYTHM



PROGRESSIVE RHYTHM



As an element **REPEATS** it slowly changes while maintaining a steady **RHYTHM**.

ALTERNATING RHYTHM

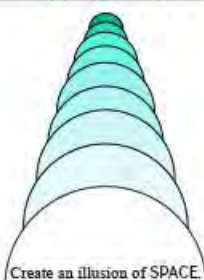


PRINCIPLES OF DESIGN MOVEMENT

In two dimensional art, occurs when objects appear to be moving. **MOVEMENT** creates a sense of excitement and helps direct the viewer's eye around the image.

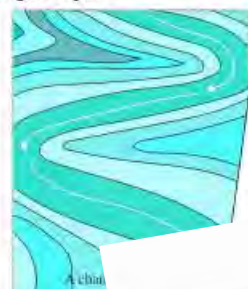
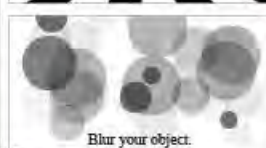
You can create an illusion of **MOVEMENT** through the following techniques:

Use diagonal or curvy **LINES**.



Create an illusion of **SPACE**.

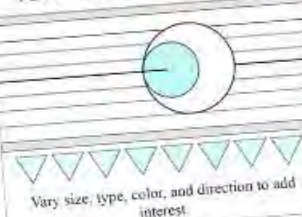
Blur your object.



PRINCIPLES OF DESIGN VARIETY

Variety: using different versions of elements in one work of art. A successful work of art needs both **UNITY** to maintain order, and **VARIETY** to maintain interest.

SHAPE & FORM



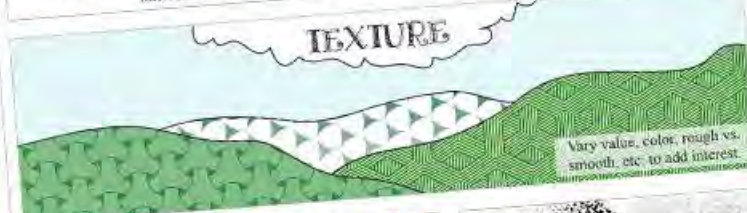
Vary size, type, color, and direction to add interest.

LINE



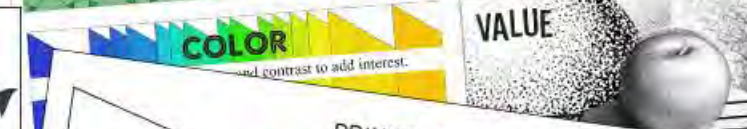
Vary direction, angle, thickness, and length to add interest.

TEXTURE



Vary value, color, rough vs. smooth, etc. to add interest.

COLOR



VALUE



PRINCIPLES OF DESIGN EMPHASIS

A part of a design that catches the viewer's eye and brings it to the **FOCAL POINT** of the design. **EMPHASIS** is created by using **CONTRAST** in a design.

When creating your design make sure not everything is **EMPHASIZED** or the **FOCAL POINT** nothing will stand out, and the viewer's eye won't know where to go.

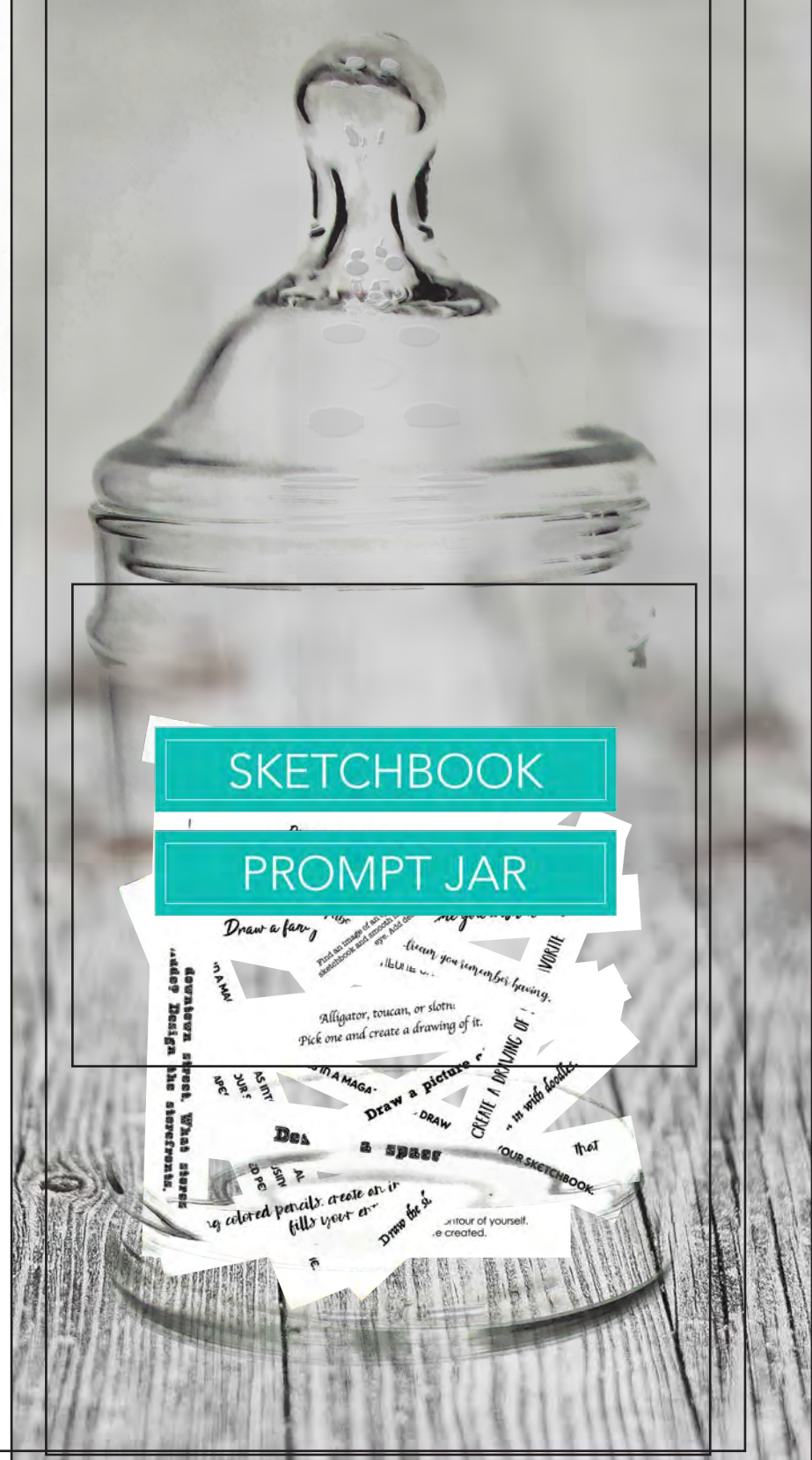
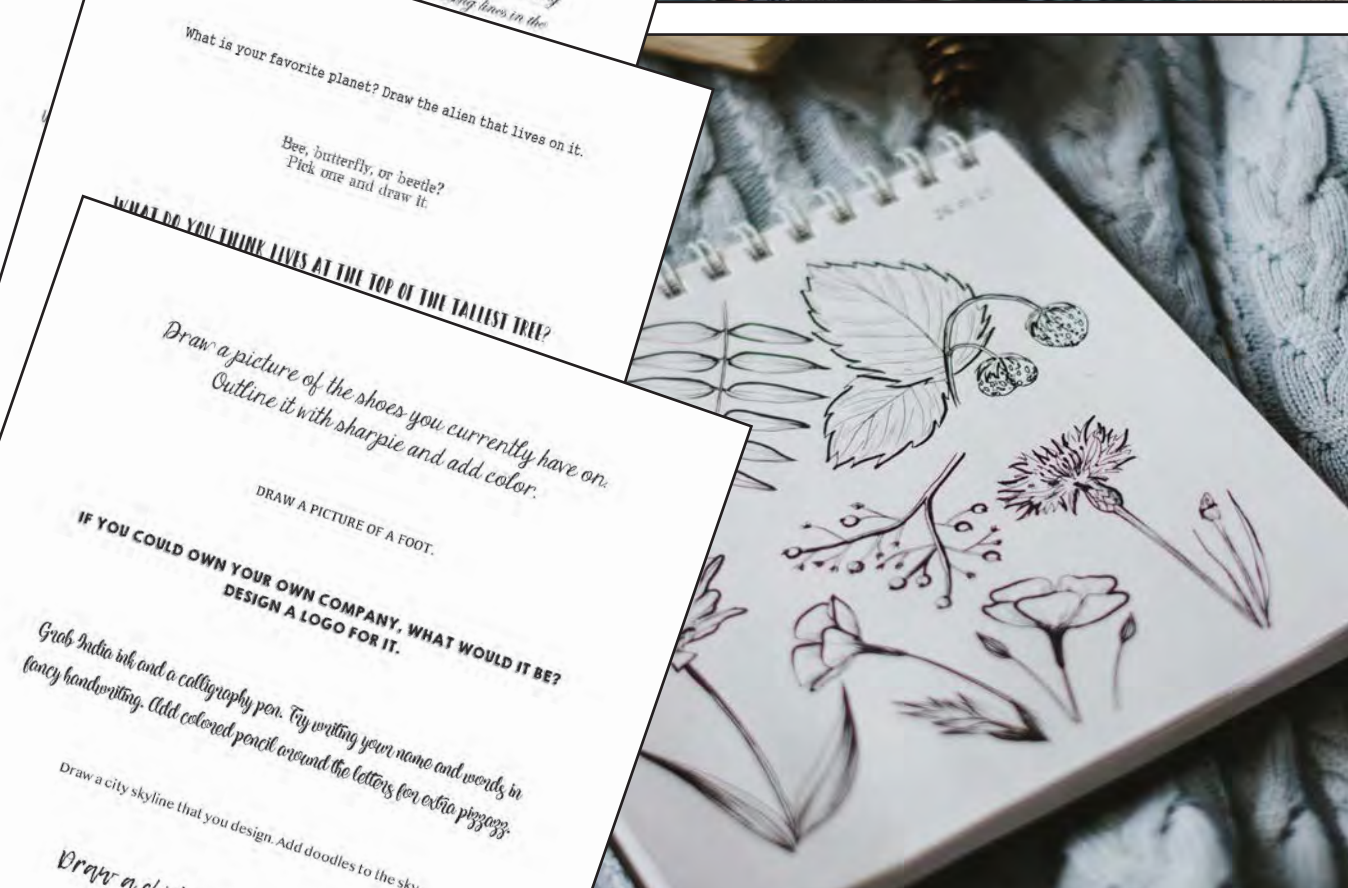
PRINCIPLES OF DESIGN CONTRAST

CONTRAST can help create a **FOCAL POINT** in a work of art by placing **CONTRASTING ELEMENTS** next to each other. When placed next to each other, **CONTRASTING ELEMENTS** will grab your attention.

PRINCIPLES OF DESIGN BALANCE

The visual distribution of weight through **COLOR, TEXTURE, and SPACE** to make an image feel stable.

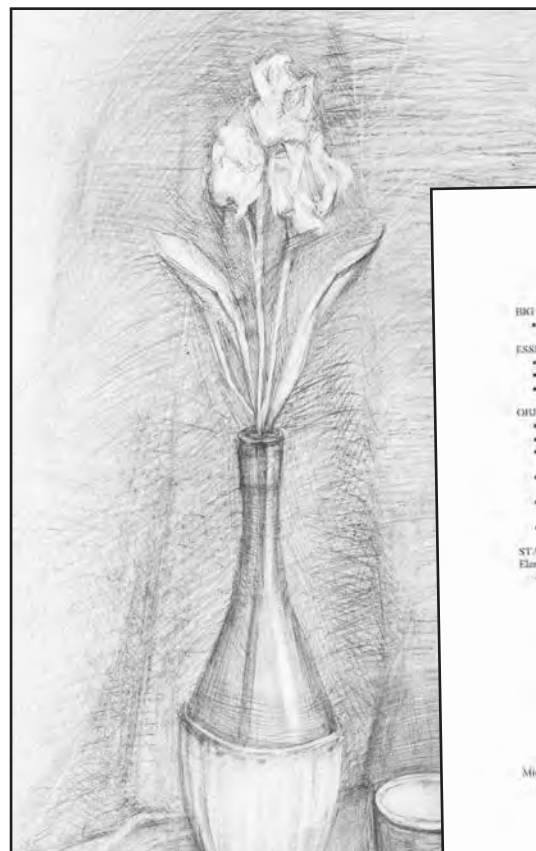
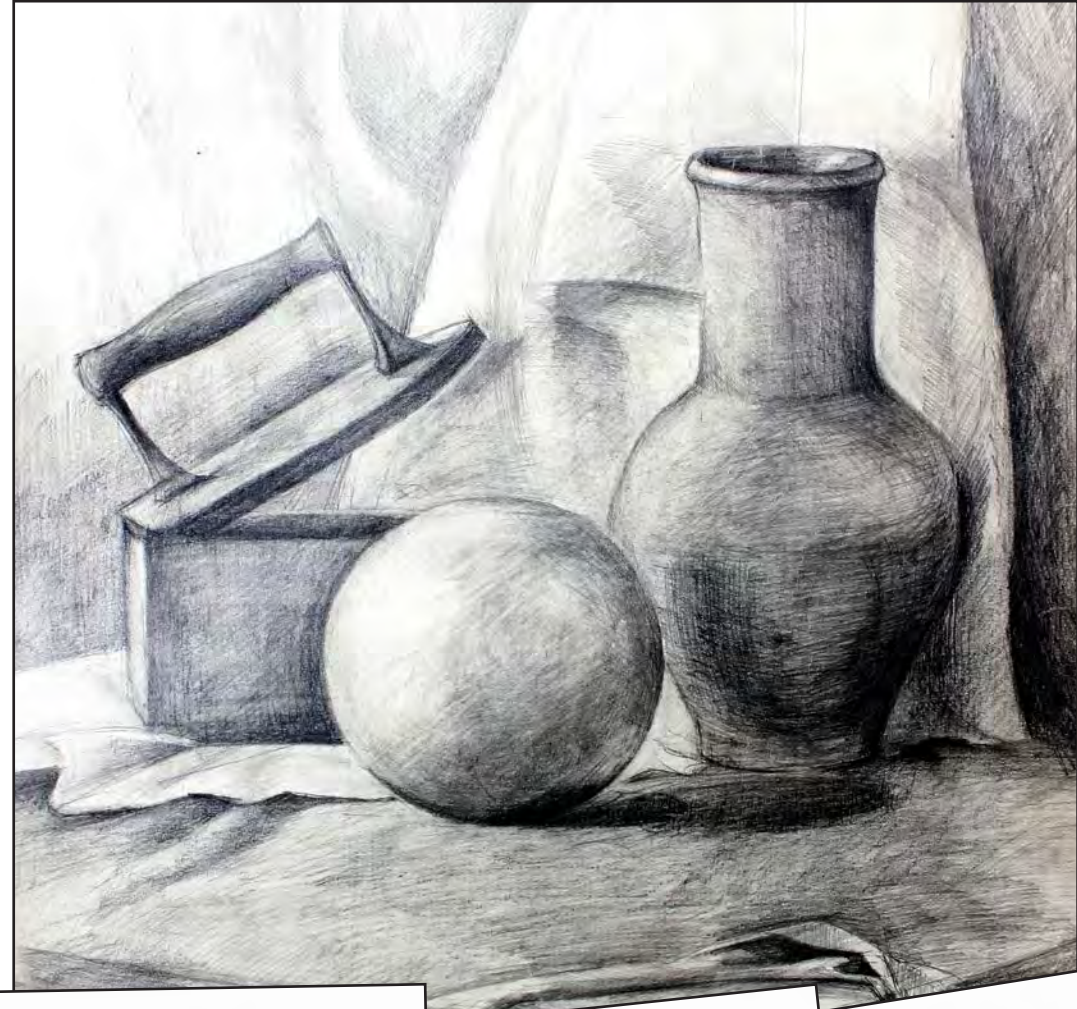




SKETCHBOOK PROMPTS

FRIDAY SKETCHING DAYS

USING PROMPTS



STILL LIFE DRAWING
BUILDING TECHNIQUES

BIG IDEA:

- Building techniques

ESSENTIAL QUESTIONS:

- What is a still life?
- How can you best capture the still life in a work of art?
- How did your first still life drawing compare to your final still life?

OBJECTIVES: Students will...

- Look at and discuss examples of still lifes through art history.
- Draw their still life with little instruction at the start of the school year.
- Draw the still life a second time at the end of the school year after learning drawing and composition techniques.
- Second drawing: use a viewfinder and camera to help capture their still life to recreate.
- Create a drawing of the still life by drawing from life and referencing photograph.
- Complete a self-review after the first and last still life drawings.

STANDARDS: <http://www.nationalartstandards.org/>
Elementary School:

- ART:
 - Grade 4, Creating: VA-Cr1.1.4, Brainstorm multiple approaches, creative art or design problem.
 - Grade 4, Creating: VA-Cr2.1.4, Explore and invent art-making and approaches.
 - Grade 4, Responding: VA-Re7.1.4, Compare responses to a work of art before and after working in similar media.
 - Grade 4, Responding: VA-Re9.1.4, Apply criteria of criteria to a more than one work of art.
- Grade 5, Creating: VA-Cr1.1.5, Combine ideas to generate an idea for art-making.
- Grade 5, Creating: VA-Cr2.1.5, Experiment and develop skills in multiple art-making techniques and approaches through practice.
- Grade 5, Creating: VA-Re7.1.5, Compare one's own interpretation work of art with the interpretation of others.

Middle School:

- ART:
 - Grade 6, Creating: VA-Cr1.1.6, Combine concepts collaboratively to generate innovative ideas for creating art.

CHECKLIST
STILL LIFE DRAWING

NAME: _____

Effort: Student worked the entire class period and on Drawing. Included all of or part of

Accuracy: Student focused on adding details and making the drawing. Creativity: Student thought creatively about

Craftsmanship: Student took care of their artwork

RUBRIC
STILL LIFE DRAWING

NAME: _____

TOPIC	POINTS	COMMENTS
Still life was drawn accurately, with details and shading that make it realistic.	20	
Student used composition techniques to create a strong composition with a good focal point.	20	
Value and shading techniques were applied to create a sense of depth and form in the still life.	20	
Creativity: The student thought creatively about their subject matter, composition, and technique.	10	
Craftsmanship: The work of art and the art supplies were well taken care of; their space was cleaned up each day.	10	
Effort: The student worked hard every class and stayed focused on their work.	20	
TOTAL:		

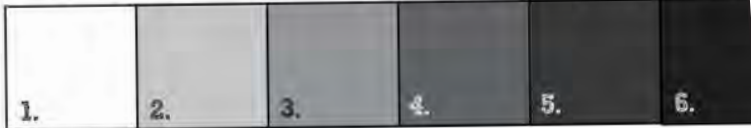
FIRST DAY, LAST DAY STILL LIFE PROJECT LESSON PLAN, PRESENTATION, CRITIQUE, RUBRIC

VALUE IN ART

SHADING TECHNIQUES

- ▲▲▲▲ VALUE is the range of light and dark used in a work of art.
- ▲▲▲▲ CONTRAST in value is shown when light values are placed next to dark values.
- ▲▲▲▲ EMPHASIS can be created through CONTRAST.

VALUE SCALE: shows a range from light to dark using even, gradual steps

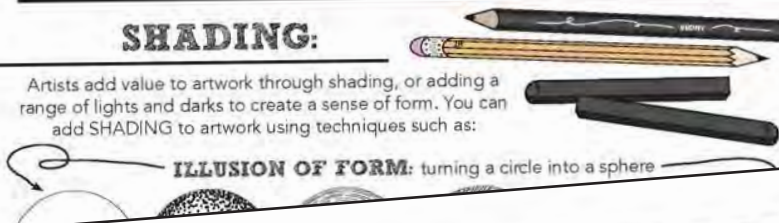


Having a range of VALUE in a work of art can create an illusion of depth and add detail



SHADING:

Artists add value to artwork through shading, or adding a range of lights and darks to create a sense of form. You can add SHADING to artwork using techniques such as:



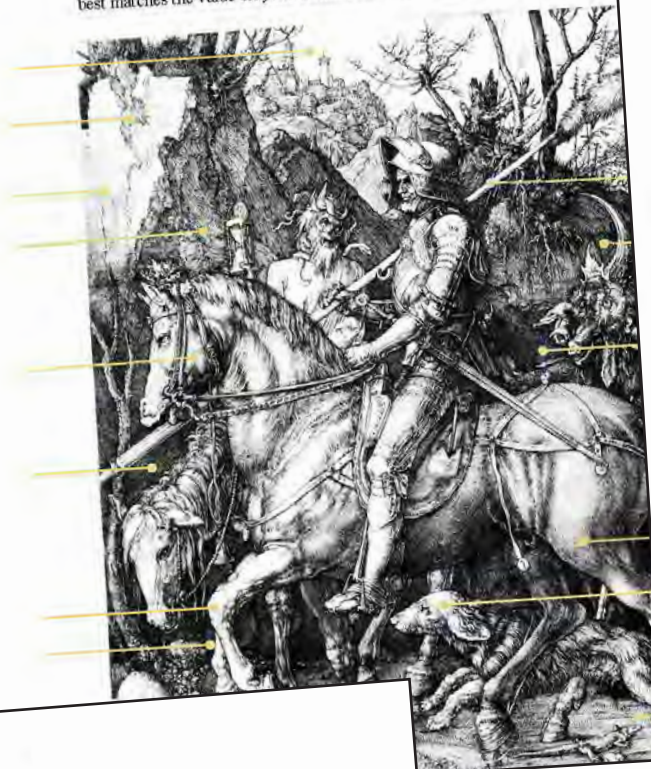
ILLUSION OF FORM: turning a circle into a sphere



VALUE STUDY

FINDING A RANGE OF VALUE

Using your numbered value scale, label the spaces below with the number that best matches the value on your value scale. You can use the numbers more than once.

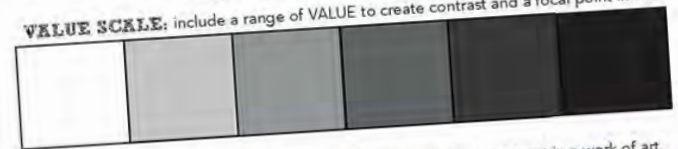


VALUE & VERVE

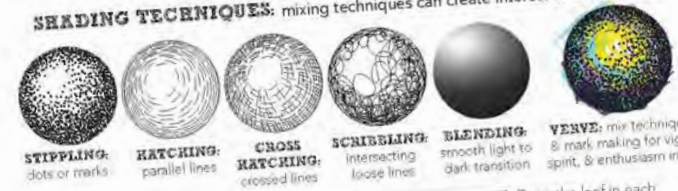
SHADING TECHNIQUES

A strong work of art includes a range of VALUE. An interesting work of art includes a range of TECHNIQUES. An eye-catching work of art includes VERVE.

VALUE SCALE: include a range of VALUE to create contrast and a focal point in art.



SHADING TECHNIQUES: mixing techniques can create interest in a work of art.



REDRAW THE LEAF:



Draw the leaf in each box. Try different techniques to shade each one:

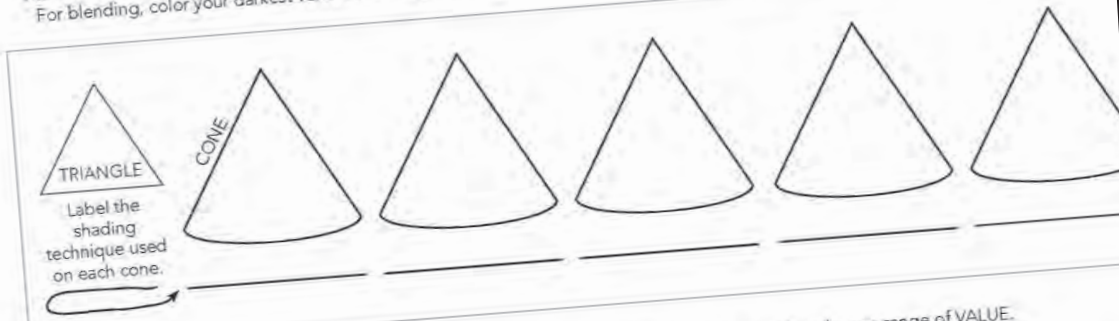
1. Use charcoal or pencil and showing BLENDING.
2. Use another shading technique above or a combo of 2.
3. Show VERVE.

VALUE IN ART

SHADING TECHNIQUES

Practice shading techniques by completing the following activities. Reference the front as needed.

TIPS: Pick one spot for the highlight, keep this the white of the paper. The darkest value should be opposite from the highlight. For hatching, cross-hatching, stippling, and scribbling, place lines and marks close together for dark values, spread them out for light values. For blending, color your darkest value first. Using your finger, a tissue, or blending stump, blending the dark pencil out into the light area.



VALUE SCALE: Use this to compare to drawings to see if you have a range of VALUE. The lightest value (white) is on the left and the darkest value (black) is on the right.

VALUE STUDY

Shading Basics

BIG IDEA:

- Shading Basics

ESSENTIAL QUESTIONS:

- What is value in art?
- What is a value scale?
- How can you use shading to create an illusion of form?

OBJECTIVES: Students will...

- Learn about value, value scale, shading techniques, and illusion of form.
- Practice 5 shading techniques.
- Create a value scale
- Show understanding of value by labeling a picture based on their value scale.

NATIONAL STANDARDS:

INTRODUCTION TO VALUE HANDOUTS & ACTIVITIES



Grayscale

STEP BY STEP INSTRUCTIONS

A grayscale shows a range of value that goes from dark to light or black to white. Value refers to the lightness and darkness in a work of art.

1. Using a pencil (#2 or one with soft lead) color a long thin area (roughly 1"x 6") on white paper so that one end is as dark and solidly colored as possible and becomes gradually lighter until the gray is barely visible. Use a clean finger to blend the shaded area.

Monochromatic Atmospheric Perspective

STEP BY STEP INSTRUCTIONS

Atmospheric perspective is a technique used in art that creates the illusion of depth on a flat surface by including a range of value in a work of art.

2. Very lightly shade the background in the hill.

Atmospheric Perspective

EXAMPLES IN ART

Value: This painting has a wide range of value, or lightness and darkness of color. All of the below colors are found in this painting.

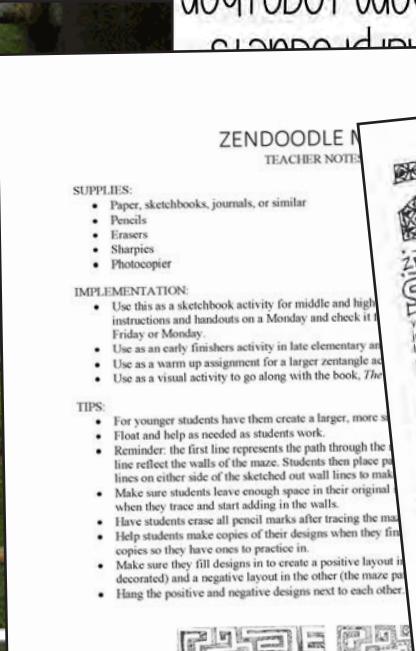
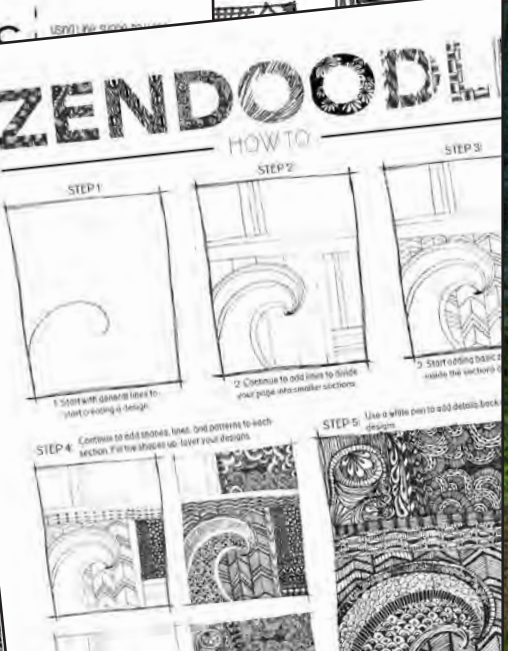
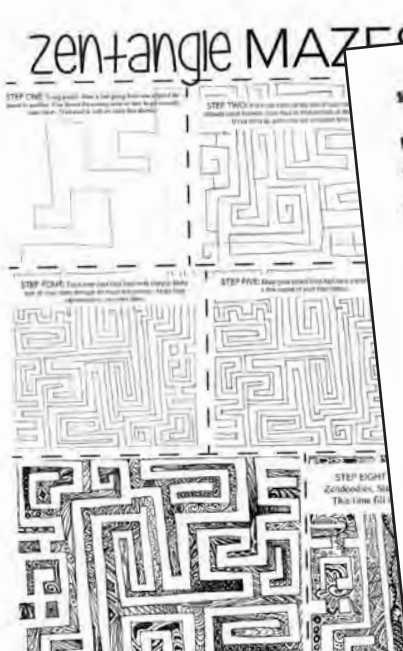
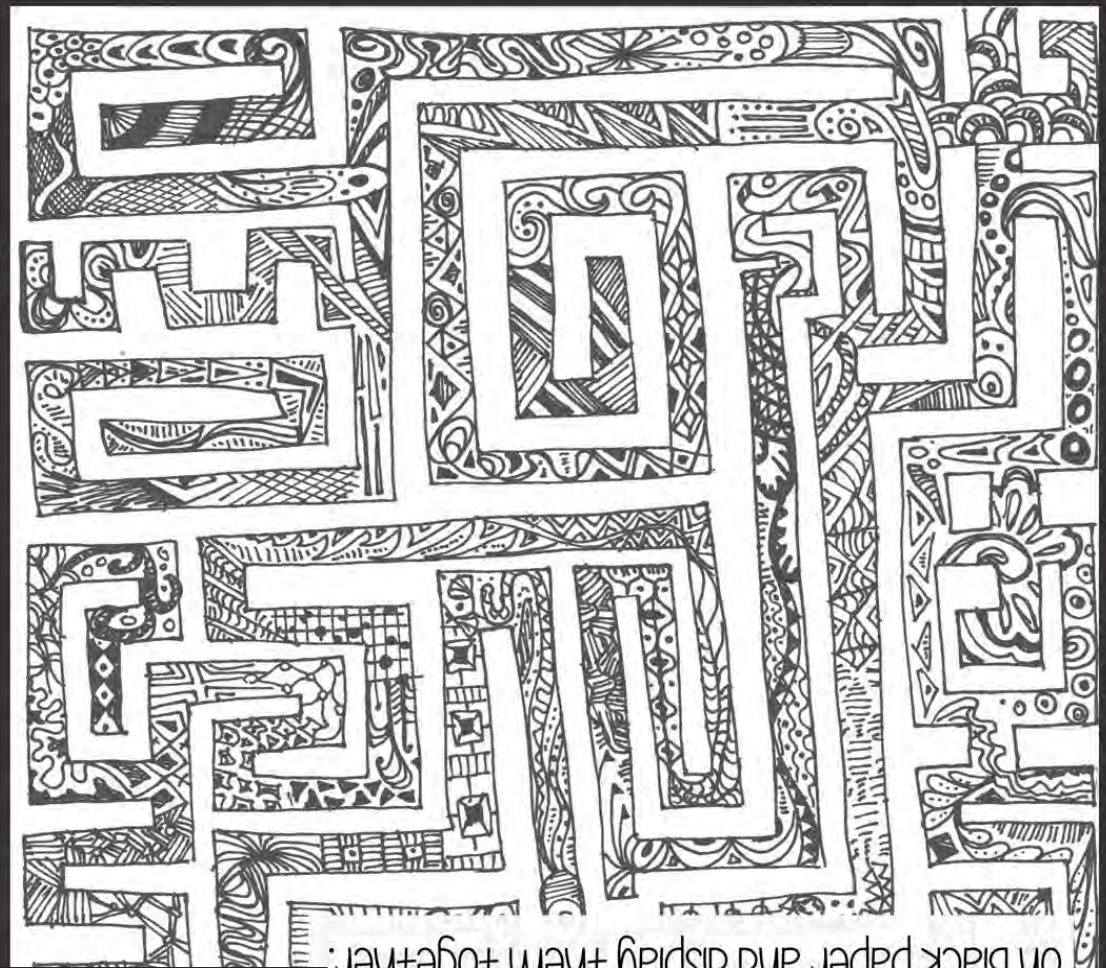
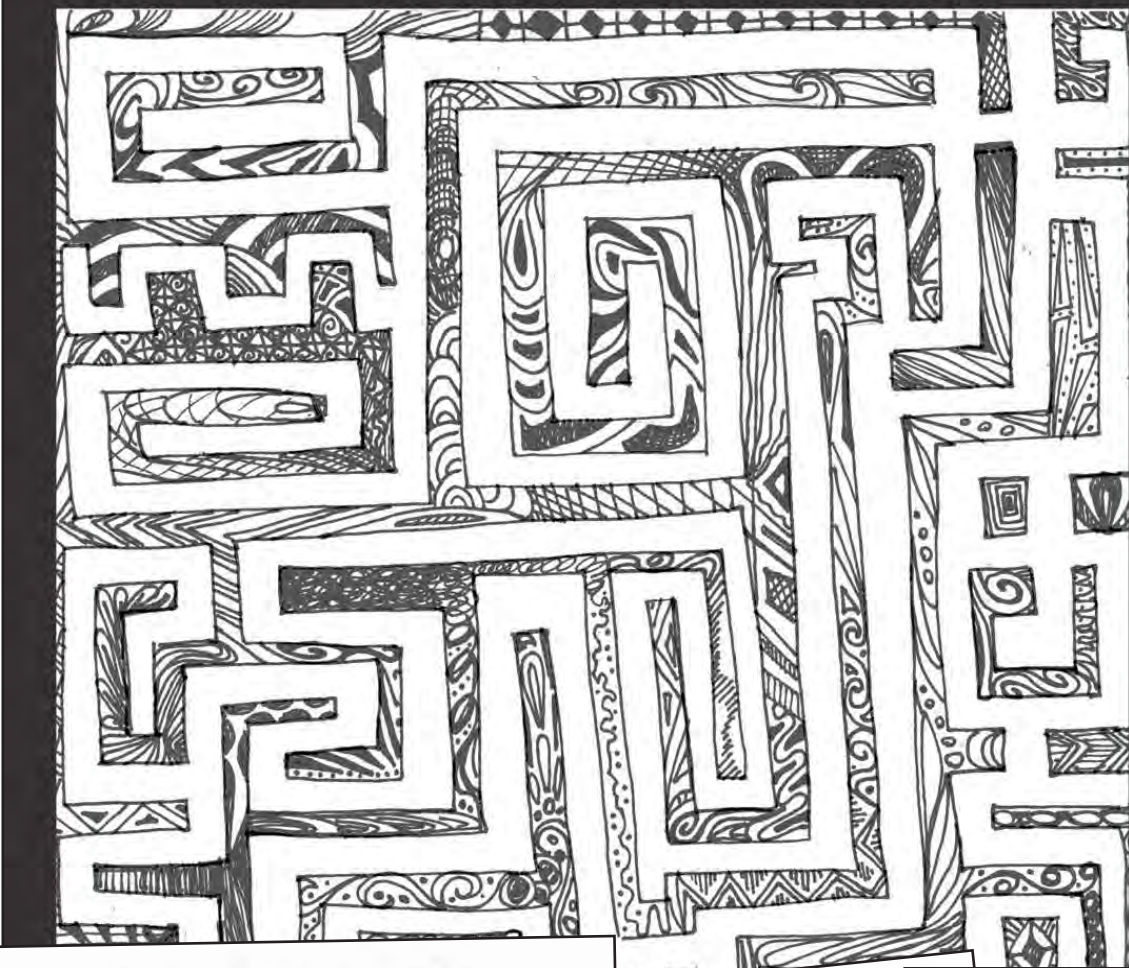
Atmospheric Perspective: This painting shows atmospheric perspective. As objects go back in space, the hazy atmosphere makes objects furthest back lighter and less defined. Look at the painting below to see how the value changes.

Background, light blue

ATMOSPHERIC PERSPECTIVE

LANDSCAPE DRAWING

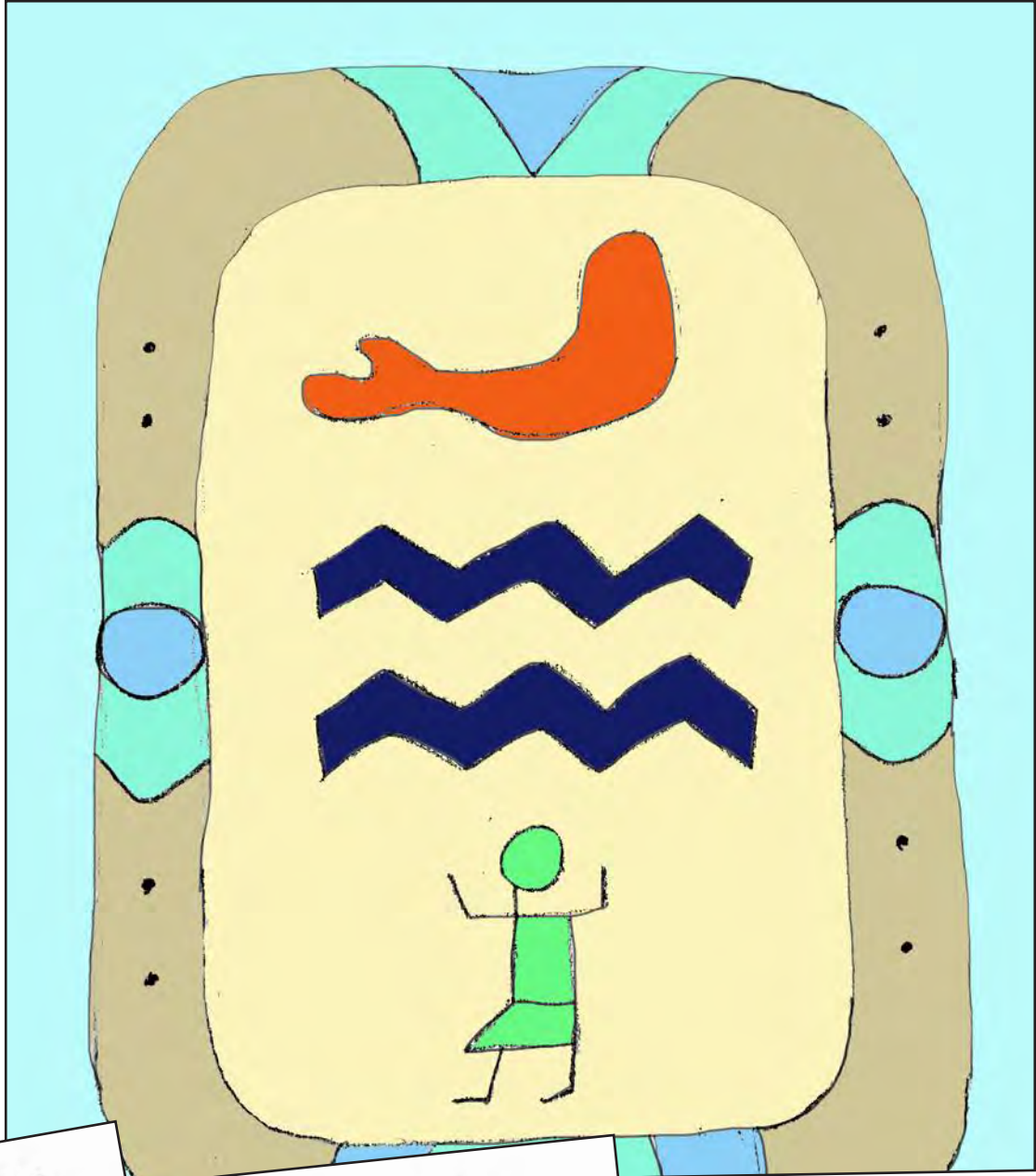
LESSON PLAN, PRESENTATION, HANDOUTS, ACTIVITIES, & RUBRIC



step three: draw your patterns on black paper and display them together.

ZENDOODLE MAZE

LESSON PLAN, PRESENTATION, CRITIQUE, & RUBRIC



EGYPTIAN CARTOUCHE LESSON PLAN, PRESENTATIONS, HANDOUTS, & RUBRIC



MANDALA INITIALS

PATTERN & SYMMETRY FOCUSED PROJECT
LESSON PLAN, DEMO, HANDOUTS, MORE



PERSPECTIVE LETTERS

Exploring the Illusion of Depth

Age group: Designed for 5th grade but appropriate for 4th and up.

Big Idea: Exploring the illusion of depth.

Essential Questions:

- What is the illusion of depth?

Drawing Perspective Letters

Step by Step Guide



1. Add a vanishing point in the middle, just above the baseline.
2. Draw your first name initial on the left side.



PERSPECTIVE LETTERS CHECKLIST

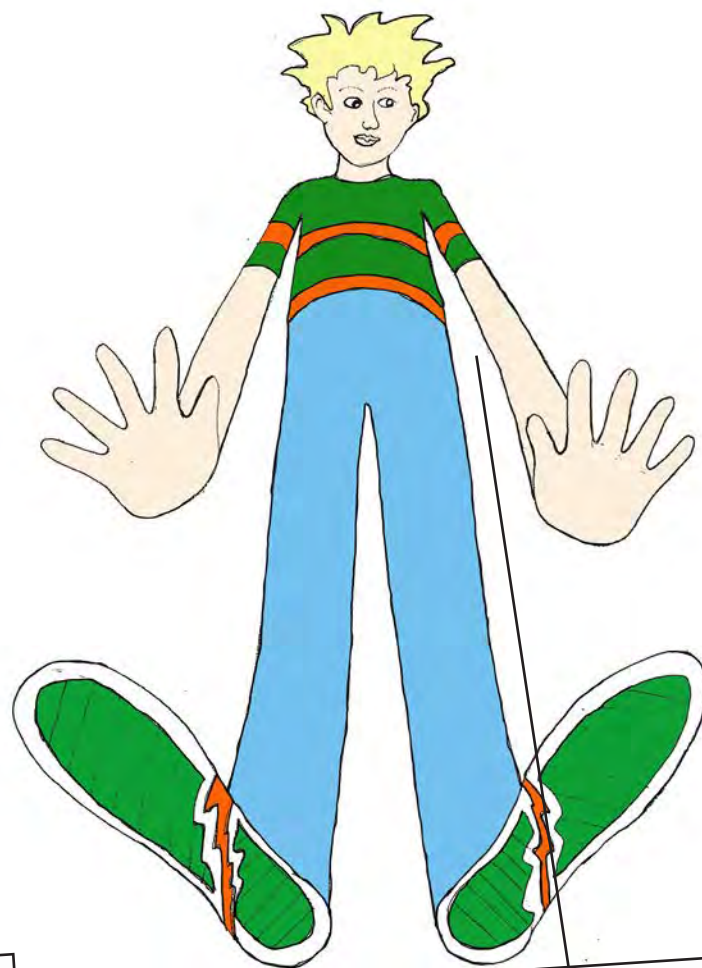
1. At least two letters were drawn for the assignment.
2. The letters were drawn in perspective.
 - a. Lines are drawn from every letter corner or curve, except lines that would intercept the letter.
 - b. The student shows understanding of perspective.
 - c. A ruler was used, lines are straight and hit the vanishing point.
3. Color, line, shape, and pattern were used to fill in the drawing.
4. Instructions were followed when working.
 - a. They took care of supplies.
 - b. They cleaned up their space.
5. The student thought creatively about the project.

COMMENTS:



PERSPECTIVE LETTER ACTIVITY

LESSON PLAN, HANDOUT,
CHECKLIST, & RUBRIC



PERSPECTIVE PERSON

Exploring the Illusion of Depth

Age group: Designed for 4th grade but appropriate for 4th and up.

Big Idea: Exploring the illusion of depth.

Essential Questions:

- What is the illusion of depth?
- What is perspective in art?
- How can you create a person in perspective?

Objectives: Students will...

- Watch a demo video and learn about drawing a person in perspective.
- Look at people in perspective by taking turns laying on the floor and looking at them from an angle.
- Draw a person in perspective.
- Color their person in using color and pattern.
- Share about their drawings describing how they created an illusion of depth, the shapes, patterns, and colors they used.

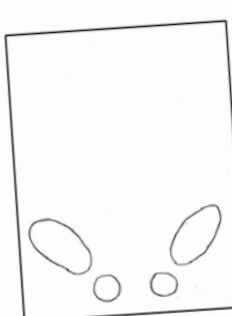
Standards:

Grade 4

- VA:Cr1.1.4. Brainstorm multiple approaches to a creative art or design problem.
- VA:Cr2.2.4. When making works of art, utilize and care for materials, tools, and safety equipment, and be aware of the safety of oneself and others.

Perspective Person

STEP BY STEP INSTRUCTIONS



STEP 1: Use a pencil to draw the bottoms of large shoes angled slightly apart at the bottom of the paper. Draw circles for the heels and ovals for the foot.



STEP 2: Join the circles and ovals together with lines. Erase the circle and oval lines left inside the shoe.



STEP 3: Draw a small the head at the top of the

Perspective Person

STEP BY STEP INSTRUCTIONS



STEP 7: Draw the neck and shoulders: The neck should be slightly narrower than head, don't make the neck too skinny! The shoulders should be wider than the head but no wider than the waist.



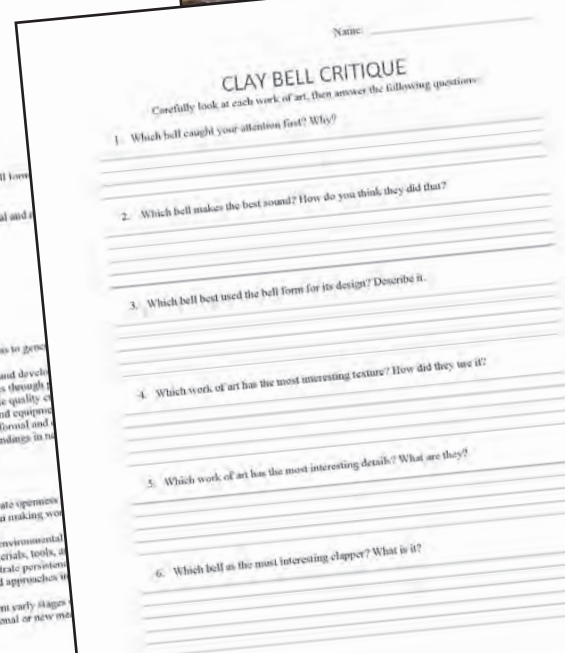
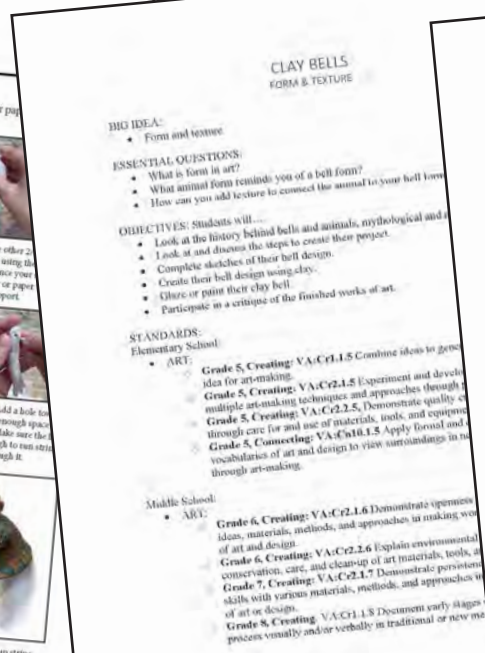
STEP 8: Draw the arms: Make a dot where the armpit will be, place it a little bit below the shoulder line. Draw a line from the bottom of the thumb to the dot and down to the waist. Draw a line from the end of the shoulder line to the hand. Erase any lines that run through fingers. The arm should be wider at the hand than at the shoulder



STEP 9: Draw the legs: Draw a line from the heel to the top of the leg and back down to the other heel. Don't draw the line all the way to the waist line, leave a space between the waist and the inside bottom of the pant or leg. Draw a line from the waist to the shoe, making the leg a little wider at the bottom.

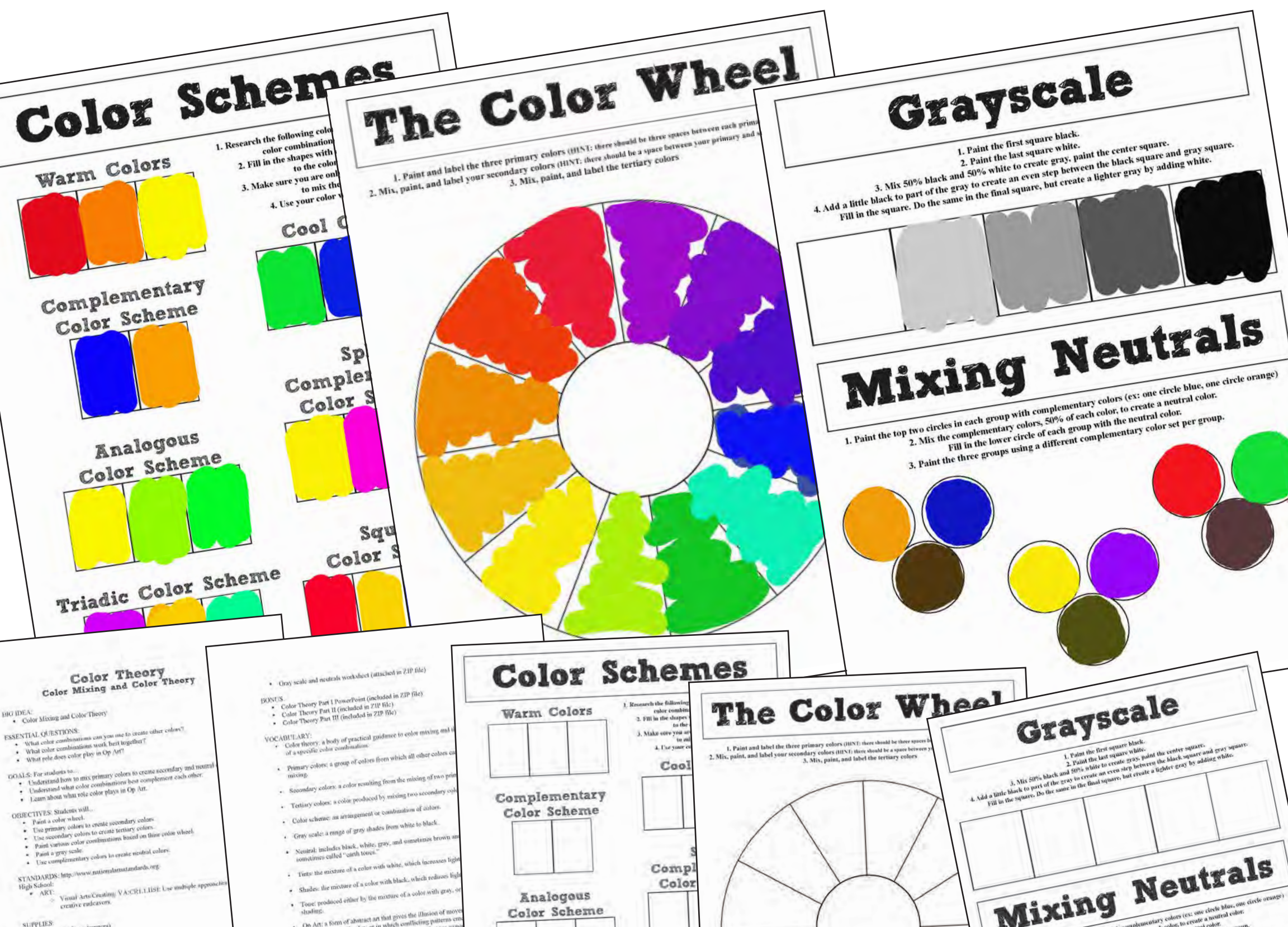
PERSPECTIVE PERSON PROJECT

LESSON PLAN, PRESENTATION, HANDOUTS, & RUBRIC



CLAY BELL PROJECT

LESSON PLAN, PRESENTATION, HANDOUTS, CRITIQUE, & RUBRIC



COLOR MIXING INTRO

LESSON PLAN, 3 ACTIVITIES



Blind Contour Drawings
 Contours and Color Mixing

BIG IDEA:

- Contours and color mixing

ESSENTIAL QUESTIONS:

- What is a blind contour drawing?
- How can you create other colors only using primary colors?
- How can you create balance in your work of art between the colors, white space, and grayscale?

OBJECTIVES: Students will

- Look at and discuss examples of blind contour.
- Look at and discuss work by the artist exemplar, Ann Dabaffit.
- Apply their knowledge of color mixing by only using primary colors, black and white, to create colors for their painting.
- Create two blind contour drawings and fill them in using paint.

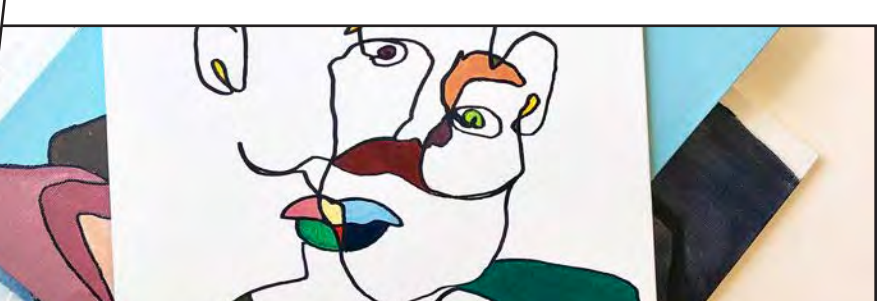
STANDARDS:
 Middle School

- ART: Grade 8, Creating: VA-C1.1.8 Document early stages of the creative process visually and/or verbally in traditional or new media.
- Grade 8, Responding: VA-R1.1.8 Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and visual conveyed

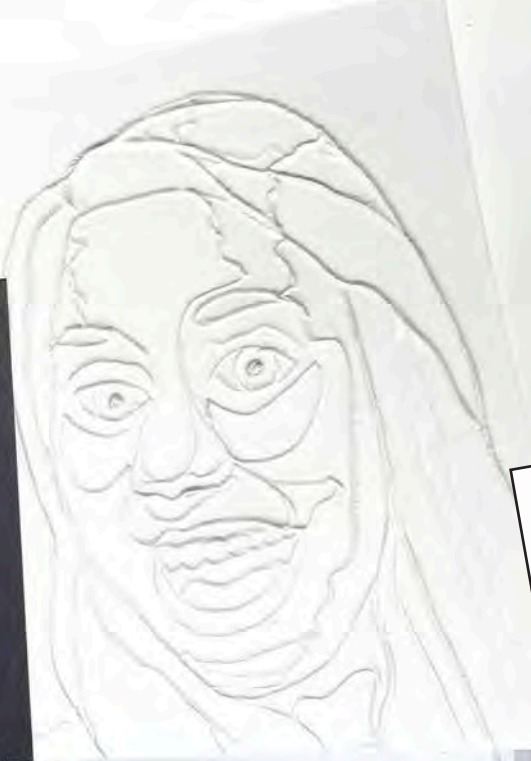
Blind Contour Critique Labels
 The black and white label means they like the black and white blind contour best. The blind contour paragraph means they like the self-portrait blind contour best. The line label means their blind contour drawings were very strong. The color label means their use of color was very strong.

BLIND CONTOUR COLOR MIXING RUBRIC

CRITERIA	EXCELLENT	GOOD	NEEDS IMPROVEMENT	NOT YET
The lines in drawings are blind contour. The parts of the drawing are primary colors, but color is not used for the blind contour.	40			
The self-portrait drawings of their classmates as the background that are the coloring about face.	30			
Can blind contour use a variety of colors, a variety of line styles, and a variety of line weights in the background.	40			
Can blind contour use a variety of colors, a variety of line styles, and a variety of line weights in the background.	40			
They primary colors, black, and white were used to paint the faces.	30			
2/3 colors. Student would color of the face.	30			



BLIND CONTOUR COLOR MIXING LESSON PLAN, PRESENTATION, HANDOUTS, CRITIQUE, & RUBRIC



VALUE COMPARISON INFORMATION

There are different ways to show **VALUE** in a work of art. **VALUE** refers to how light or dark a color or hue is. A **HIGHLIGHT** is a light value. **MIDTONES** are the values between the lightest and darkest colors or hues. A **SHADOW** is a dark value.

GRAYSCALE

A grayscale shows a range from light to dark. A grayscale has the lightest value, such as white, on one end, mid-tones in the center, and black at the other end.

Andy Warhol

ABOUT THE ARTIST

An artist born in 1928. He was a leading figure, and the most well known, of the Pop Art movement. Warhol is famous for his screen prints of everyday objects such as Campbell's soup cans and Brillo soap pads, as well as his celebrity images of people such as Marilyn Monroe and Jackie-O.

1. Andy Warhol worked in a studio in New York City that was called The Factory. The nickname was given because the subject matter of his artwork, everyday objects, are made in factories.
2. Andy Warhol often oversaw a team of people who created his final works of art. He wasn't always involved in the actual artmaking process.
3. Andy Warhol is credited with creating the expression "15 minutes of fame." He often surrounded himself with intellectuals, celebrities, artists, and similar.
4. Andy Warhol's artwork has broken multiple records for most expensive artwork ever sold. In 2013 his piece, Silver Car Crash (Double Disaster) sold for \$105.4 million dollars.
5. Andy Warhol started his art career as a commercial artist, similar to what a graphic designer does today. He has many drawings and paintings of shoes from his 3 years working as an illustrator for a shoe

POP ART SELF PORTRAIT

Pixlr Photo Editing

Take a photograph of yourself using a camera or cell phone camera. Get close up, think about your expression, body position, and what this image is saying about you. Save it to your computer.

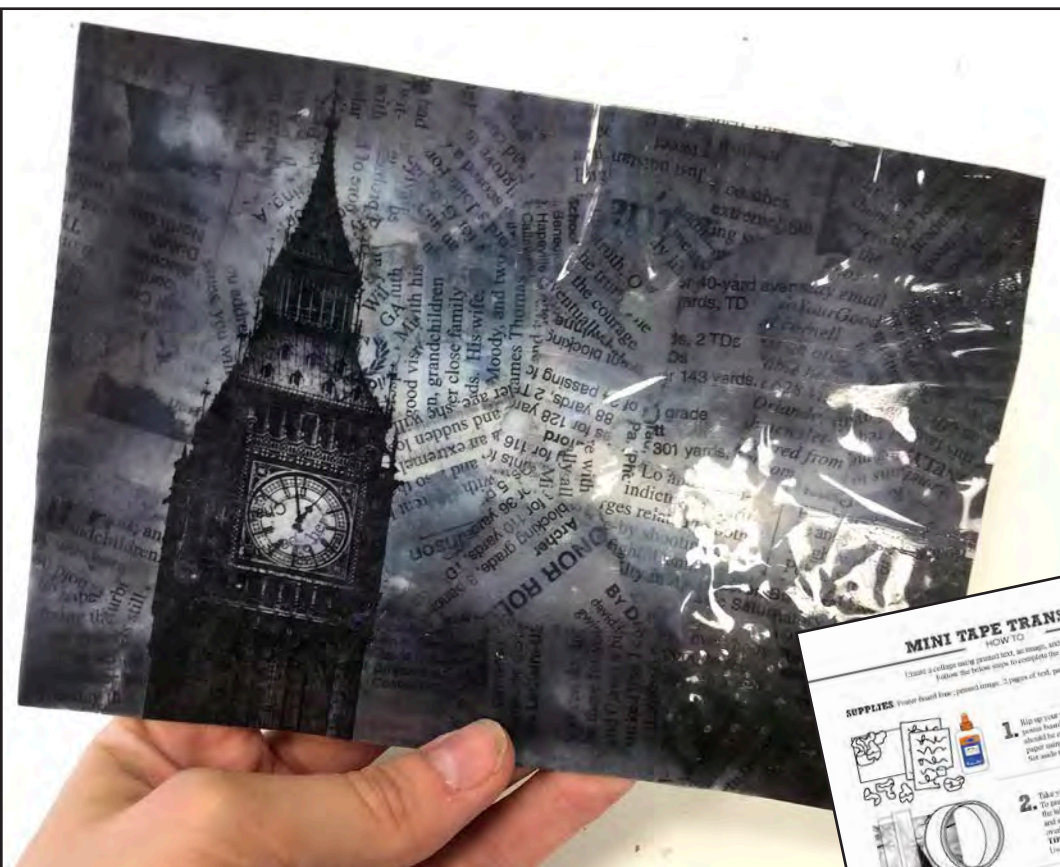
STEP ONE: Go to Pixlr.com. Click "Pixlr E," click "open image," navigate to and open your photograph.

STEP TWO: If you need to rotate your picture go to "Image" in the top menu bar, then select "Image rotator" then select the direction you want to rotate it. Repeat until your picture is pointing the correct way.

STEP THREE: Turn your picture black and white by going to "Adjustment" in the top menu bar then "Auto B&W".

STEP FOUR: Simplify your picture into grayscale sections by going to "Adjustment" in the top menu bar then selecting "Postelize."

SELF PORTRAIT PRINT LESSON PLAN, PRESENTATION, HANDOUTS, & RUBRIC



MINI TAPE TRANSFER
HOW TO

Supplies: Printer based base; printed image; 2 pages of tack; packaging tape; scissors

1. Rip up your tack paper and glue it to your base. It should be fully covered. Paper using a sponge after your paper has been to dry.
2. Rip your image and cover it with a piece of paper. To prevent wrinkles and air bubbles, the paper should be completely dry for 24 hours. Lay the paper on the tack paper and press it down. If you have a hot glue gun, use it to secure the paper to the tack paper. If you have a hot glue gun, use it to secure the paper to the tack paper.
3. After the image is completely covered with tape, cut the back with a utility knife or a sharp knife.
4. Turn off any excess paper with a utility knife or a sharp knife.
5. Turn the back of the image so that it appears from the back.

PACKAGING TAPE IMAGE TRANSFER
TIPS & TECHNIQUES

STEP 1: Print an image on a laser printer on one's high-quality magazine image.

STEP 2: Tape a layer of packaging tape on top of your image.

STEP 3: After the image is completely covered with tape, cut the back with a utility knife or a sharp knife.

STEP 4: Turn off any excess paper with a utility knife or a sharp knife.

STEP 5: Turn the back of the image so that it appears from the back.

MINI TAPE TRANSFER

- A 3x7" work of art was created.
- The work of art was created using a collage work of art.
- The background fully covered the printed image.
- The image is clear and works well for the assignment.
- The work of art is well thought out, neat, and creative.
- My name is on the back.

MINI TAPE TRANSFER RUBRIC

Category	Expectations	Possible Points	Comments	Score
Collage	It work of art was created using a collage work of art.	50		
Image Transfer	The image is clear and works well for the assignment.	50		

MINI TAPE TRANSFER

LESSON PLAN, PRESENTATION, HANDOUTS, & RUBRIC



FINAL CHOICE PROJECT
LESSON PLAN, PRESENTATION,
CRITIQUE, & RUBRIC