

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Furnished Room Grade Level: Emerging Concept: Drawing – Line Objective: The student will create a work of art using perspective to create a feeling of depth.	Line* Color* Shape/Form* Texture Value* Space*	Emphasis Contrast Unity Balance Rhythm Proportion* Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4			

Resources: Leonardo da Vinci: *Study of Stairs and Horses*, Vincent Van Gogh: *The Bedroom*, and M.C. Escher: *Other World*

Materials: large sheets of paper, pencils, colored pencils, oil pastels, or tempera

Vocabulary: perspective (one- and-two-point), horizon line, foreground, middle ground, background, vanishing point

Procedures:

1. Examine depth and perspective in examples.
2. On a large sheet of paper using, one-point or two-point perspective sketch one room that is open to the viewer. Show a corner, ceiling, and floor of the room.
3. Furnish the room with 7-10 objects drawn in perspective.
4. Room can be a real or fantasy bedroom, living room, kitchen, etc.
5. Add furnishings such as rugs, windows, curtains, pictures, posters, etc.
6. Add colors in layers, if desired.

Critique: Display and discuss.

Is perspective achieved successful?

Do the vanishing lines recede to the proper point?

Does the use of color enhance the composition?

How is line used to create a sense of depth and distance?

Assessment:

- Use of perspective
- Use of color to show depth
- Good craftsmanship
- Originality

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Lines of Common Objects Grade Level: Proficient Concept: Drawing – Line Objective: Practice accurate contour drawing of common objects.	Line* Color Shape/Form* Texture* Value Space*	Emphasis Contrast Unity Balance* Rhythm* Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
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VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: Karl Umlauf: *Altered States V*, Alberto Giacometti: *Still Life* (1948)

Materials: drawing paper, pencil, pen and ink, brushes

Vocabulary: contour line, asymmetrical balance, texture, rhythm, line variety

Procedures:

1. Set up 8-10 common household objects around the classroom. (stool, ironing board, iron, broom, hair dryer, etc.)
2. Have students draw each object carefully using a pencil.
3. Encourage unique viewpoints (looking up into the stool or the ironing board).
4. Encourage overlapping of objects.
5. Encourage creative use of cords on appliances to fill in space and create a visual rhythm.
6. Use a pen and brush with India ink to go over pencil lines.
7. Add textures with dry brush technique (bristles of broom) and crosshatching.

Critique:

How have the objects created asymmetrical balance?

Describe where repetition and line have created rhythm.

Where have you used dry brush for texture?

Assessment:

- Good contour sketches revealing observation
- Use of asymmetrical balance, overlapping, rhythm, line variety
- Creative, good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Still Life Value Drawing Grade Level: Advanced Concept: Drawing – Line Objective: The student will practice using shading or chiaroscuro to make a flat surface seem to have 3-D forms.	Line* Color Shape/Form* Texture Value* Space*	Emphasis* Contrast* Unity Balance Rhythm Proportion* Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
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VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Picasso: *Woman in White*, Escher: *Tower of Babel*, etc.

Materials: drawing paper, pencils

Vocabulary: shading, blending, chiaroscuro, value scale, light source, shadows

Procedures:

1. Examine and discuss works showing chiaroscuro and strong value contrasts.
2. Set up a still life with a strong light source.
3. Sketch all or a portion of the still life.
4. Establish a value scale of 8-10 values on the objects.
5. Use chiaroscuro technique to create 3-D illusion.
6. Add lines in the negative space.

Critique: Display and discuss works showing chiaroscuro to create the illusion of form on a 2-D surface.

Has value created a sense of depth?

How have the lines achieved depth?

Is there a strong contrast in value?

Assessment:

- A variety of values
- Values indicate forms
- Good craftsmanship
- Originality

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Contour Line Figure Grade Level: Emerging Concept: Design – Line Objective: The student will be able to produce a drawing that follows the figures contours.	Line* Color Shape/Form Texture Value Space	Emphasis Contrast Unity Balance Rhythm Proportion Repetition/Pattern

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VA.A.1.4.4	VA.B.1.4.4			

Resources: George Romney: *Lady Hamilton as Ariadne*, Torii Kiyonobu: *Actor as a Monkey Showman*

Materials: pen/ink or felt tip pens, drawing paper

Vocabulary: blind contour, contour line

Procedures:

1. Introduce students to contour with blind contour exercises of each others faces
2. Discuss outlines and contours – show examples.
3. Set up student models.
4. Practice 3 or 4 contours of models.
5. Select best and apply light watercolor washes.

Critique:

How hard was it not to pick up your pencil?

Did you follow all the contours?

Is your drawing an outline drawing?

Assessment:

- Use of contour drawing method
- Watercolor wash enhances figure contours
- Figure composed well on format

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Contour Line Still Life of Plant Grade Level: Proficient Concept: Design – Line Objective: The student will observe from life to produce a contour line drawing of a plant.	Line* Color Shape/Form* Texture Value Space	Emphasis Contrast Unity Balance* Rhythm Proportion Repetition/Pattern

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VA.A.1.4.4	VA.B.1.4.4*			

Resources: Matisse: *Woman With Folded Hands*, Ellsworth Kelly: *Apples*

Materials: felt tip pens, India ink and pens or Sharpie markers, white tag or artist drawing paper

Vocabulary: contour line, composition, positive/negative, balance

Procedures:

1. Set up a still life that includes a plant and a cloth with patterns.
2. The student will draw the still life with contour line. Do not place the plant in the center of the page.

Critique:

Does the positive space balance the negative space?

Discuss outline versus contour.

Assessment:

- Contour line
- Balance
- Composition
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Cubist Influenced Object Grade Level: Advanced Concept: Design – Line Objective: The student will create a work of art from an object using the Cubistic influence of Braque and Picasso.	Line* Color Shape/Form* Texture Value Space	Emphasis Contrast Unity Balance* Rhythm Proportion Repetition/Pattern

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VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Georges Braque: *Violin and Palette*, Picasso: *Ma Jolie*

Materials: pen and ink, paper, objects

Vocabulary: crosshatching, value, Cubism, geometric

Procedures:

1. Discuss Cubism.
2. Show examples of Braque, Picasso and Cubism.
3. Hand out an object that has geometric forms found in the shape of it.
4. Have students draw the object, then create extensions with lines found naturally in the piece.
5. Duplicate parts of the object to complete composition.
6. Add value to finish.

Critique:

Did extension of lines from the object create focus?

How did this help your work?

How was the idea of Cubism achieved?

Assessment:

- Use of Cubism
- Use of pen and ink
- Composition
- Range of values
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Photo Extension Grade Level: Emerging Concept: Drawing – Shape Objective: The student will draw imaginary extensions around a chosen photograph glued to the drawing paper.	Line Color Shape/Form* Texture Value Space*	Emphasis Contrast Unity* Balance Rhythm Proportion Repetition/Pattern

Sunshine State Standards

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VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Salvador Dali: *The Weaning of Furniture-Nutrition* or *Persistence of Memory*, David Hockney: _____, Rene Magritte: *The Enchanted Domain* series

Materials: magazines, scissors, glue, pencil, colored pencils, 12” x 18” drawing paper

Vocabulary: shape, space, extension, detail, landscape

Procedures:

1. Select a section of a magazine landscape photo that shows space.
2. Glue it onto the drawing paper, but not exactly in the center.
3. Extend the lines and shapes of the picture into your own landscape.
4. Add objects from your imagination into your picture.
5. Add color with colored pencils.

Critique: Display and discuss.

What edges seen in your selected photo did you extend into your drawing?

How did your additions enhance the feeling of space in your work?

Do you think your drawing is successful?

Why or why not?

Assessment:

- Filling paper with drawing
- Extension of lines in photograph
- Addition of original elements
- Craftsmanship
- All areas are in color

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Plant Shapes with Patterning Grade Level: Proficient Concept: Drawing – Shape Objective: Students with create a composition of drawn and stenciled organic shapes.	Line Color* Shape/Form* Texture* Value Space	Emphasis Contrast Unity* Balance* Rhythm Proportion Repetition/Pattern*

Sunshine State Standards

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VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Need artists books with examples of patterns, Gustav Klimt: *The Kiss*, The Book of Keus: *Opening Page of St. Luke’s Gospels*

Materials: Arches paper, pencil, color pencils, spray paint, stencils, tracing paper or mylar, variety of plants

Vocabulary: shape, design, repetition, texture, composition, organic, geometric, overlapping, pattern

Procedures:

1. Draw a live or artificial plant from observation.
2. Make a stencil of the drawing, add multiples of this shape to the composition with drawing, and spray paint.
3. Add patterning to at least three areas using colored pencils.
4. The three areas chosen should cover at least a third of the artwork.
5. Limit main colors to three.

Critique:

How have you balanced drawn and spray painted shapes?

Is your color scheme effective?

Point out the organic and geometric shapes you have used. Point out where the shapes overlap.

Assessment:

- Balanced composition
- Effective use of overlapping shapes and patterning
- Good craftsmanship
- Good technique in use of paint and colored pencil

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Shallow Space Still Life Grade Level: Advanced Concept: Drawing – Shape Objective: The student will paint a tromp d’oeil still life of objects that illustrate their self -portrait.	Line* Color* Shape/Form* Texture* Value* Space*	Emphasis Contrast* Unity* Balance* Rhythm* Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
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VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3*	VA.E.1.4.3*
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: still life paintings from the Baroque period, contemporary work such as that of Janet Fish and Audrey Flack: *Marilyn*, William Harnett: *The Old Violin*

Materials: watercolor paper (at least 12” x 18”, preferably 18” x 24”), pencil, ruler, watercolors, brushes, water containers, paper towels, sponges, palettes, still life objects (include flatter objects such as open books and magazines, notebook paper, postcards, keys, ribbons and yarn, pencils and paint brushes, tubes of paint, scarves and doilies, etc.

Vocabulary: still life, close up, overlapping, tangent, contour, value, shallow space, wash, graded wash, dry brush, wet-into-wet, tromp d’oeil

Procedures:

1. Each student will arrange his own still life on a board so that it will not have to be moved from day to day. Objects should reflect the student’s interest/self portrait.
2. Objects should be overlapped and “layered” to create the depth in this arrangement.
3. Students are to draw these objects life size or larger, and should let the objects run off the paper.
4. There should be no negative space around the edges.
5. Paint the still life with watercolor.
6. Use the various techniques taught previously, such as graded and flat wash, dry brush, and wet- into-wet.
7. Shadows should be added, and especially noticeable at the tangents of shapes.

Critique:

Do the objects appear to be real so to fool the eye?
 Point out the locations of the various watercolor techniques you used.
 Why did you choose the objects you did?
 From what direction is the light coming in your still life?
 Select an area of texture in your still life and describe how you created it.

Assessment:

- Composition (overlapping, negative spaces)
- Use of various painting techniques
- Value and shading
- Neatness, good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: +/-Shape Grade Level: Emerging Concept: Design – Shape Objective: The student will break up space with one shape, creating interesting shapes.	Line Color Shape/Form* Texture Value Space*	Emphasis* Contrast Unity Balance Rhythm Proportion Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
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VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Edward Weston: *Pepper 30*, Käthe Kollwitz: *Self-Portrait*

Materials: magazines, photography, (alternative construction paper)

Vocabulary: shape, space, emphasis, graphic, organic, figure/ground

Procedures:

1. Discuss shape and how it fills space (negative space that surrounds a simple shape).
2. Observe negative shapes that are created by space.
3. Photograph a simple shape that fills space creating interesting negative space/shape.
4. Alternative: May use a letter shape with complementary color schemes in construction paper.

Critique: Display; discuss the use of interesting positive and negative shapes.

Assessment:

- Negative spaces have interesting shape
- Good contrast between shape and space
- Neatness
- Complementary color schemes (optional)
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Repetition of Simple Shape Grade Level: Proficient Concept: Design – Shape Objective: The student will break up space with one shape using repetition.	Line Color Shape/Form* Texture Value Space*	Emphasis Contrast Unity* Balance Rhythm Proportion Repetition/Pattern*

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
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VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4			

Resources: Mondrian: *Composition with Yellow, Red, and Blue*, Jacob Lawrence: *The Library*

Materials: tempera, gouche, marker

Vocabulary: shape, space, positive, negative, transparency, overlapping, decorative pattern, variety

Procedures:

1. Discuss identifying simple shapes.
2. Choose a simple shape to use. (Paper clip, scissors, hammer, pliers, clothespin.)
3. Trace, draw the shape repeatedly, looking at the shapes of the negative spaces created by combining/overlapping. Create variety by changing the size or positioning of shape.
4. Choose a color scheme or color palette to fill in the shapes.
5. Decorative pattern may be added for variety.

Critique:

Display and discuss are there interesting secondary shapes?

How does color impact the composition?

How do the color and pattern create variety?

Assessment:

- Interesting negative space
- Defined positive shapes
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Shape With a Surprise Grade Level: Advanced Concept: Design – Shape Objective: The student will develop a composition using repetition and contrasting shapes.	Line Color* Shape/Form* Texture Value Space	Emphasis Contrast* Unity Balance Rhythm Proportion Repetition/Pattern*

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
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VA.A.1.4.4*	VA.B.1.4.4			

Resources: Sandy Skoglund: *Revenge of the Goldfish*, Matisse: *The Parakeet and the Mermaid*

Materials: oil pastels

Vocabulary: shape, repetition, variety, contrast, emphasis

Procedures:

1. Discuss various kinds of shapes (curvilinear, rectangular)
2. Use various sizes or scale of the chosen shape.
3. Repeat the drawn or cut-out shapes to create a design that draws attention to a focal point.
4. Establish an area of emphasis using a contrasting shape.
5. Create unity through the use of a color scheme.

Critique: Display and discuss the use of shape and contrast.

How did you establish an area of emphasis?

What color scheme was selected?

Assessment:

- Is there variety in repetition?
- Does the contrasting shape create an area of emphasis?
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Organic/Geometric Line Drawing Grade Level: Emerging Concept: Drawing – Space Objective: The student will illustrate the contrast between organic and geometric shapes. The student will create rhythm through repetition of shapes.	Line* Color Shape/Form Texture Value Space*	Emphasis Contrast* Unity Balance* Rhythm Proportion Repetition/Pattern

Sunshine State Standards

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VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Gary Bukovnic, contemporary watercolorist

Materials: 12” x 18” paper, black pen–fine, tall plant (at least 2 feet) potted in a hand-edged pot (ceramic, plastic)

Vocabulary: organic shapes, geometric shapes, rhythm, repetition

Procedures:

1. Teacher and students will discuss organic and geometric lines and shapes.
2. Teacher and students will discuss using a majority of the paper space and including linear details such as veins and leaves.
3. The student will use fine-point pens to draw the potted plant, repeating organic and geometric lines capturing spaces made by leaf position.

Critique: Display drawings and identify the nature of spaces created within the plant.

Are they more geometric or organic?

Characterize the lines: geometric or organic?

Assessment:

- Is it finished?
- Good craftsmanship
- Are a variety of lines used?
- Are spaces between the leaves an important part of the composition?

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: CD Cover Grade Level: Proficient Concept: Drawing – Space Objective: The students will design a CD cover which reflects the title “View from a Dollhouse.”	Line* Color* Shape/Form* Texture Value* Space*	Emphasis* Contrast* Unity Balance* Rhythm Proportion Repetition/Pattern

Sunshine State Standards

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VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Contemporary CD cover art, Toulouse Latriauc: *Jane Avril*, Robert Indiana: *The American Dream I*

Materials: samples of CD cover artwork; student choice of pencil, charcoal, colored pencil, paints, etc., graphic design

Vocabulary: basic one-point techniques: overlapping, size change, atmospheric change, vanishing point

Procedures:

1. A new musical group has been discovered, and you have the opportunity to design their first CD cover, titled “View from a Dollhouse.”
2. Design a cover that will really help their music to sell.

Critique: Display CD covers.
 Which principles of design are dominant?
 How has perspective been achieved?
 How has color reflected the kind of music?

Assessment:

Finished product evaluation

- Is there a sense of perspective?
- Does the composition include the principles of design in clear fashion?
- Originality
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Monochromatic Landscape Grade Level: Advanced Concept: Drawing – Space Objective: The student will apply the rules of linear perspective to a landscape, creating a distinct sense of space.	Line* Color* Shape/Form Texture Value* Space*	Emphasis Contrast Unity Balance Rhythm Proportion* Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2*	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Thomas Cole: *The Oxbow*, Claude Monet: *La Cathedrale de Rouen le Portail et la Tour d'Albane, Le Martin*

Materials: 12” x 18” paper, oil pastel, pencil, eraser

Vocabulary: linear perspective, aerial perspective, overlapping, size change, atmospheric change, vanishing point

Procedures:

1. Draw in pencil a rough sketch of a landscape, being sure to follow principles of aerial perspective and linear perspective: overlapping, size change, value changes, and vanishing point.
2. Use a monochromatic palette to add color.
3. Begin laying in color, making atmospheric changes by lightening objects that appear to be far off.

Critique: Display drawings and identify the nature of spaces created in the painting, identifying the aerial and linear perspective technique used: overlapping, size change, value change, vanishing point.

Assessment:

- Is it finished?
- Is there a sense of space in the piece?
- Are monochromatic colors used?
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Collage of Landscape Grade Level: Emerging Concept: Design – Space Objective: The student will create a landscape from torn colored paper, newspaper clippings, magazine articles.	Line Color Shape/Form* Texture Value Space*	Emphasis Contrast Unity* Balance* Rhythm Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1*
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2*	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4			

Resources: Slides or photographs of landscapes – artists Andrew Wyeth and John Constable

Materials: 12” x18” white sulfite paper, colored paper, glue, newspapers

Vocabulary: foreground, middle ground, background, composition, collage, negative forms in space

Procedures:

1. The student will divide their 12” x 18” paper into three sections representing a foreground, middle ground, and background to give the illusion of depth; not all sections of the landscape need to be equally balanced.
2. Each section should be of different colors of torn construction paper (foreground, middle ground, background).
3. Newspaper clippings may be added to make a political statement or express a concept.
4. Place every section down with glue.

Critique: Display and discuss artwork.

Assessment:

- Composition: use of depth (dealing with space/background)
- Neatness, good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Contour Drawing of a Chair Grade Level: Proficient Concept: Design – Space Objective: The student will observe and do a contour drawing of a folding chair.	Line Color Shape/Form Texture Value Space*	Emphasis Contrast Unity Balance* Rhythm Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: Examples of contour drawings: Ben Shahn – “Still Music.” Georgia O’Keefe – Black and white designs which are symmetrically balanced and asymmetrically balanced.

Materials: 12” x18” watercolor paper, pencil, watercolors, India ink, pen

Vocabulary: positive, negative space, occupied – unoccupied space, direct observation

Procedures:

1. The student will draw a folding metal chair from observation.
2. The drawing should be placed so that it runs off all four sides of the paper. It is important that the drawing of the chair is balanced with the negative space of the paper (the space surrounding the chair).
3. The students will use watercolor washes to add color to the contour drawing of the chair.

Critique: Display and discuss artwork.

Did the student describe the shape of the chair, and include interior detail?

Assessment:

- Composition: use of space
- Neatness, good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Four Shiny Christmas Balls Grade Level: Advanced Concept: Design – Space Objective: The student will draw from observation and use negative space as a compositional device.	Line Color Shape/Form Texture Value* Space*	Emphasis Contrast Unity Balance* Rhythm* Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4			

Resources: M.C. Escher: , Martha Alf: *Pear Series*

Materials: 12” x 18” toned paper, pencils, (2B, 4B, 6B), reflective objects

Vocabulary: value, shading, contour drawing, still life, low-key, high-key, cast shadows, light source, reflected light, negative space

Procedures:

1. The student will draw objects suspended in space.
2. Arrange light (spot) so that it is coming from one main direction on objects.
3. Use pencils for drawing shadows. Make sure shadows blend from dark to light on curved surfaces and the negative space is interesting.
4. Use five or more values to show 3-D illusion with values.

Critique: Display and discuss what are the most effective pencil shadings and compositions (the most interesting arrangements and why they were successful).

Assessment:

- Use of shading with pencils to create values
- Use of pencil tones to create three-dimensional forms
- Use of negative space
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Wallflower Grade Level: Emerging Concept: Drawing – Texture Objective: The student will create an artwork using geometric and organic shapes in counterchange, (sometimes changing scale) with adding implied texture and color to the background in the negative spaces to create movement and rhythm in a composition.	Line Color * Shape/Form Texture * Value Space *	Emphasis * Contrast * Unity Balance Rhythm * Proportion Repetition/Pattern *

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4 *	VA.B.1.4.4 *			

Resources: Vincent Van Gogh: *Self Portrait*, Victor Vassarely: *Orion*

Materials: paper, black pen, prismacolors or oil pastel

Vocabulary: counterchange, shape, balance, repetition, rhythm, texture

Procedures:

- Using counterchange (Whenever a part of a form or shape intersects or “passes through” another form or shape, a contrast occurs, and an opposite color is created.), students will create a geometry design by repeating shapes and adding texture to the negative spaces in the background.
- The foreground rhythm will be created by using recognizable shapes like the flowers in this slide.
- Color will be added to the various shapes.

Critique:

What is the focal point?

How did you create texture?

What color palette did you chose to use in the background?

Assessment:

- Effective use of negative space
- Development and visual texture
- Originality
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: It's a Bug's Life Grade Level: Proficient Concept: Drawing – Texture Objective: The student will create a collage using both actual texture and simulated texture.	Line Color Shape/Form Texture * Value Space *	Emphasis Contrast Unity * Balance Rhythm * Proportion Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1 *	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4 *			

Resources: Kurt Schwitters: *Merzig*

Materials: paper, newspapers/magazines, textures for rubbings, black pen, watercolor washes

Vocabulary: actual texture, simulated texture, rubbing, repetition, balance

Procedures:

1. The student will create a collage making different textures including ripped out pages from books, magazines, or newspapers.
2. Papers, rubbings (such as the honeycomb in this slide), fabrics, wood and other natural objects are layered. Gesso is applied. Be sure to show contrast of rough and smooth, actual and visually simulated textures.
3. Additional items can be drawn in the layers to create movement, rhythm and give a sense of unity.
4. Watercolor washes are added as desired to the top layer.

Critique: Display and discuss.

What is the background color scheme?

What is the focal point?

What are the items that show the strongest contrast?

Assessment:

- Use of real and simulated textures
- Contrast
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Collage – Real & Implied Textures Grade Level: Advanced Concept: Drawing – Texture Objective: Create an abstract mixed media collage using real and implied textures.	Line Color* Shape/Form Texture* Value Space*	Emphasis* Contrast Unity* Balance Rhythm Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2*	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Pablo Picasso’s *Still Life with Chair Caning, Wizard* by Betye Saar

Materials: textural materials, printing inks, acrylic paints, ink, scissors, white glue/water mixture, illustration board, or mat board, variety of papers, pictures, and lace

Vocabulary: collage, complementary color scheme, ink wash, focal point, texture

Procedures:

1. Ink texture plates or lace with printer’s ink or acrylic paint.
2. Print images of textures on colored paper.
3. Tear or cut images to be used.
4. Glue to illustration or mat board using glue and water mixture. Apply glue mixture under and over images.
5. Let dry.
6. Use black ink washes to antique around raised surfaces.

Critique:

How did you create a focal point?
 What materials made your most interesting textures?
 How do your colors work together?

Assessment:

- Use of a variety of textures
- Use of color to achieve unity
- Design strategies to achieve visual interest and a focal point
- Creativity, good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Fruit/Vegetable Drawing Grade Level: Emerging Concept: Design – Texture Objective: Student will be able to use color and pattern to create focus, visual texture and color schemes in works of art.	Line Color* Shape/Form Texture* Value Space	Emphasis* Contrast Unity Balance Rhythm Proportion Repetition/Pattern*

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: Gustav Klimt: *The Kiss*, Richard Estes: *Horn and Hardart Automat*

Materials: various fruits and vegetables in season, colored pencils, drawing paper and lots of Dover pattern books for reference.

Vocabulary: pattern, repetition, color, visual texture

Procedures:

1. Through observation the students draw a fruit or vegetable about the size of a fist (size important for emphasis and focus) from life.
2. Use at least one color from the fruit or vegetable in everything they do on piece for a color scheme.
3. Create a shape around the fruit or vegetable, then add patterns.
4. Draw and color 3 borders or lines.
5. Add three parts of a plant.
6. Add personal images.
7. Finish with two patterns in background.

Critique: Did repeating colors help with creating a color scheme? Did the size of patterns make a difference within your work? How is fruit /vegetable successful as a focus in piece?

Assessment:

- Use of color
- Use of patterns
- Fruit/vegetable as focus

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Rubbing Still Life Grade Level: Proficient Concept: Design – Texture Objective: The student will be able to use a form of printmaking to enhance a still life drawing with pattern and value to form contrasts and textures.	Line Color Shape/Form Texture* Value* Space	Emphasis Contrast* Unity Balance Rhythm Proportion Repetition/Pattern*

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: Masami Teraoka: *McDonald's Hamburgers*, Carolyn Brady: *White Tulip, Invading Japan: Geisha ad Tattooed Woman*

Materials: color pencil sticks, 18" x 24" white construction paper, and mixed media

Vocabulary: texture, repetition, pattern, value, contrast, rubbings, printmaking

Procedures:

1. Students draw an outline drawing of still life.
2. Apply texture through rubbings from different objects with color pencil sticks. Speak about rubbings creating different values and contrast, some will - some won't.
3. The student will then apply value and color with color pencils, charcoal or medium of choice to complete. Limit palette to no more than 4 colors.

Critique:

Do the textures and patterns of the rubbings still show through, at least in places?
 Does value emphasize forms in the still life?
 How did a variety of media add interest to the work?

Assessment:

- Drawing of still life shows careful observation
- Use of pattern and texture throughout work
- Use of value to create form

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Still Life with a Variety of Textures Grade Level: Advanced Concept: Design – Texture Objective: The student will draw a detailed still life that incorporates a variety of surfaces and textures.	Line Color Shape/Form Texture* Value* Space	Emphasis Contrast Unity Balance* Rhythm Proportion Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2*	VA.D.1.4.2*	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Jean-Baptiste-Siméon Chardin: *The Silver Goblet*, Henri Fantin-Latour: *Still Life* (1886)

Materials: pencil, still life material (lace, metallic surfaces, patterned fabric, wood, etc.)

Vocabulary: texture, value, emphasis

Procedures:

1. Set up still life that has a variety of surfaces (shiny, textured, patterned).
2. Students draw the still life in detail through keen observation, using lightest lines and values first.
3. Textures and values are developed.

Critique:

Does the detail create a focus?

Is balance achieved with detail of the surfaces of the still life objects?

Did you create a balanced composition?

Assessment:

- Use of a variety of values
- Observation of details demonstrated
- Balanced composition

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Vegetables and Geometric Shapes Grade Level: Emerging Concept: Drawing – Color Objective: The student will draw a design of vegetables and geometric shapes using oil pastel, using a specific color scheme.	Line Color* Shape/Form* Texture Value* Space	Emphasis Contrast* Unity* Balance* Rhythm Proportion Repetition/Pattern*

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: color wheel, examples of student work, posters of examples of organic and geometric shapes, Robert DeLaunay: *Champs de Mars*, Paul Cezanne: *The Basket of Apples*

Materials: oil pastel, pencil, vegetables, fruits, drawing paper, ruler

Vocabulary: organic, geometric, shape, form, color wheel, color scheme, warm, cool, analogous, complementary

Procedures:

1. The student will draw a balanced background of large geometric shapes on drawing paper using a pencil and ruler.
2. They will then draw an arrangement of fruits and/or vegetables on top of this, overlapping the geometric shapes.
3. The composition is to be colored in using a color scheme, either warm or cool, analogous, or complementary.
4. The oil pastel should be solidly applied, and the forms should be shaded.

Critique: Point out and name the geometric shapes you used. What color scheme did you use? Point out where those colors are located on the color wheel.

Assessment:

- Filling the format with the drawing, overlapping of shapes
- Correct use of color scheme
- Correct application of oil pastel
- Use of values

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Vegetable Still Life Grade Level: Proficient Concept: Drawing – Color Objective: The student will create a still life of vegetables that emphasizes texture and value, using a complementary color scheme in oil pastels.	Line Color* Shape/Form* Texture* Value* Space*	Emphasis* Contrast* Unity* Balance* Rhythm* Proportion Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1*	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2*	VA.E.1.4.2*
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Clara Peeters: *Still Life with Flowers, Goblet, Dried Fruit, Pretzels*, Audrey Flack: *Marilyn*, student work samples, poster of oil pastel techniques

Materials: vegetables and still life materials, pencil, colored paper (black construction or Canson), oil pastels, viewfinders

Vocabulary: complementary, value, shadow, highlight, hue, intensity, texture, light source, layering, blending

Procedures:

1. Set up a large still life of vegetables in the center of the art room.
2. There should be a strong light source.
3. Have students use an individual viewfinder (frame) to select an area of the still life to draw. They should include about five objects within their area.
4. They are to draw in pencil first, and then use oil pastel to color in the objects using a complementary color scheme. (The teacher should keep this in mind when selecting items for the still life.)
5. Various oil pastel techniques (layering, crosshatching, stippling, circular strokes, etc.) should be practiced before this part of the project.

Critique:

What complementary colors did you use?
 What techniques did you use when applying the oil pastel?
 Is your composition balanced?
 Where is the focal point, or area of emphasis?

Assessment:

- Balanced composition that fills format
- Use of a textural oil pastel technique
- Use of a complementary color scheme

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Seasons Grade Level: Advanced Concept: Drawing – Color Objective: The student will paint an abstract landscape using emotional color.	Line Color* Shape/Form Texture* Value Space*	Emphasis* Contrast Unity* Balance* Rhythm* Proportion Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2*	VA.D.1.4.2*	VA.E.1.4.2*
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Claude Monet: *Impression: Sunrise*, James Abbott McNeill Whistler: *Nocturne in Black and Gold*

Materials: illustration board or canvas, acrylic paints, acrylic mediums, brushes, palette knives, water containers, palettes, paper towels

Vocabulary: glaze, wash, tint, shade, intensity, hue, value, symbolism, emotional color (symbolic color)

Procedures:

1. Introduce landscape paintings of various seasons, and discuss the colors used in each.
2. Students are to use a high or a low horizon line.
3. Apply paint with impasto, wash, and glazing techniques.
4. They are to abstractly represent one of the four seasons.

Critique:

What colors did you use?

How do the colors you chose represent the season you chose?

Was this a successful choice?

Assessment:

- Use of a high or low horizon line
- Use of a variety of techniques
- Evidence of an understanding of color symbolism
- Good composition

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Warm vs. Cool Color Grade Level: Emerging Concept: Design – Color Objective: The student will create a study contrasting warm and cool colors.	Line Color* Shape/Form* Texture Value Space	Emphasis Contrast* Unity* Balance Rhythm Proportion Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Mark Rothko: *No. 14*, Franz Marc: *Fate of the Animals*

Materials: tempera, gouache, acrylic, brushes, pencil, ruler

Vocabulary: warm colors, cool colors, tints, shade, shape

Procedures:

1. Discuss the characteristics of color in which cool colors recede and warm colors advance.
2. Demonstrate mixing tints and shades of color.
3. Develop a composition in which the background is a graph in cool colors. Variations in graph size could be emphasized.
4. In the foreground, repeated similar shapes will be painted in warm colors.

Critique:

Assessment:

- Color mixing-tints and tones are apparent
- There is evidence of background and foreground
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Fractured Figure Grade Level: Proficient Concept: Design – Color Objective: The student will use distortion and rearrangement to create an abstract figure.	Line Color* Shape/Form* Texture Value Space*	Emphasis Contrast Unity* Balance Rhythm* Proportion Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Pablo Picasso: *Les Femmes d'Alger (O.J. Version O)*, Marcel Duchamp: *Nude Descending a Staircase, No. 2*

Materials: 18" x 24" construction paper, chalk, magazine clippings of figures, scissors, glue, 9" x 12" white paper, pencil

Vocabulary: composition, proportion, distortion, abstraction

Procedures:

1. Discuss distortion and abstraction as it may apply to figures.
2. Distort a graph with sixteen different areas by drawing three vertical angled lines from top to bottom edge, then three horizontal slanted lines from side to side.
3. Using a magazine photo with figures cut it into sixteen equal shapes and rearrange the parts of the figure onto an interesting composition. Glue down on white paper.
4. Draw the contents of each cut out shape in each of the areas. Distort the drawing to fill the space.
5. Fill in areas with chalk, repeating colors to create visual balance.

Critique:

How did you use distortion and rearrangement in your work?
 How did you balance your color choices?
 Did your color choices make your work more or less abstract?

Assessment:

- Use of abstract color
- Understanding of balance of shape and color
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Light and Glass Grade Level: Advanced Concept: Design – Color Objective: The student will paint the transparency of colored glass and light effects in a still life.	Line Color* Shape/Form* Texture Value* Space	Emphasis Contrast* Unity* Balance* Rhythm Proportion Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2*	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Janet Fish: *Orange, Pink, Green*, Louis Comfort Tiffany: *lotus table lamp*, Willem Kalf: *Still Life with a Late Ming Ginger Jar*

Materials: various colored glass containers, strong light source, acrylic 11”x 14” canvas boards, various brushes, palettes, water containers paint

Vocabulary: transparency, tints, shades, still life, highlights, shadows

Procedures:

1. Discuss transparency and how light affects color, light, and shadow.
2. Set up a still life of various colored glass containers with a strong light source. Containers should be placed in front or behind each other so light and color will be affected by each other.
3. Using acrylic paint, paint the still life being conscious of how light, shadow, and other colors change color.

Critique:

Where did you alter color in your painting to show transparency?
 From what direction was your light source?
 How could your composition be improved?

Assessment:

- Color mixing to demonstrate the transparent overlay of colors
- Use of highlight and shadow to create three-dimensional form
- Balanced composition
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Watcher in the Woods Grade Level: Emerging Concept: Drawing – Value Objective: The student will create a surrealist drawing that incorporates value and color.	Line* Color* Shape/Form* Texture Value* Space*	Emphasis Contrast Unity Balance Rhythm Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: Salvador Dali: *Swans Reflecting of Elephants*, Marc Chagall: *I and the Village*, Rene Magritte: *The False Mirror*

Materials: chalk, 12” x 18” paper, pencil, magazines, scissors, glue

Vocabulary: surrealism, value, Chiaroscuro

Procedures:

1. Place the artwork of the famous artist on display. Look at and talk about how the artist juxtaposed familiar sights in unnatural contexts.
2. Have student go through magazines and cut out eyes, noses, mouths, trees, buildings, cars, etc.
3. Next place the cutouts into paper bags. You may want to categorize body parts in one bag, plant life in another, architecture, etc.
4. Have student pull out at least 4 or 5 images and juxtapose them in interesting ways on paper then glue them down.
5. Have student draw the images from the collage on another sheet of paper enlarging them in the process.
6. Talk about how colors play a roll in mood. What colors could they use to evoke mystery, energy, and serenity?
7. Have student use the value scale and incorporate darks and lights to give the shapes form and dimension.

Critique:

Were images arranged in an interesting composition showing unity?
 Did the shapes have a three-dimensional quality because of shading?
 Was the artist able to evoke a mood through color?

Assessment:

- Objects arranged in an interesting composition showing unity
- Use of five different levels of values
- Use of color to evoke mood

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Classical Pose Grade Level: Proficient Concept: Drawing – Value Objective: The student will do a life figure drawing in black, white, and grays.	Line* Color Shape/Form* Texture* Value* Space*	Emphasis* Contrast* Unity* Balance* Rhythm Proportion* Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1*
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: Jacques-Louis David: *Madame Récamier*, Jan Vermer: *The Kitchen Maid*, Joaquin Sunyer: *Mother and Child*

Materials: 12” x 18” white paper, charcoal, tissue, blending strips (or fingers)

Vocabulary: value, form, proportion

Procedures:

1. Look at and talk about the art listed. Ask the students to pick out the different levels of shading in each work.
2. Find models to volunteer to pose.
3. Have student do warm up exercises of gesture drawings.
4. Next students will do several figure drawings of the model. They are to use the entire value scale.

Critique:

Is the figure in proportions?
 Was the entire value scale used?

Assessment:

- Use of good craftsmanship
- Figure is drawn to proportion
- The entire value scale is used

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Read All About It Grade Level: Advanced Concept: Drawing – Value Objective: The student will draw a self-portrait and incorporate an aspect of their life...i.e., school, sports, home life, etc.	Line* Color Shape/Form* Texture* Value* Space*	Emphasis* Contrast* Unity* Balance* Rhythm Proportion* Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources:

Materials: white paper, graphite pencils (HB, 3B) white and kneaded erasers, value scale

Vocabulary: value, symmetrical, asymmetrical

Procedures:

1. Have student take photos of themselves (or of each other) holding something or doing an activity that is part of their daily life. Develop or print photos.
2. Draw a 1” grid on transparency film using a permanent marker. Number the boxes on the transparency. Tape grid over your photo.
3. Have student draw a 2” grid on their paper. Note: graphs can help you enlarge or reduce your image.
4. Number each box, on the drawing paper grid the same way as on the transparency film.
5. Have student draw what they see in the transparency grid on the corresponding drawing paper grid.
6. After drawing is completed, students are to transfer their image to a clean sheet of paper. This will save time in not having to erase the grid lines.
7. Students are to look at the darks and lights of their photos. They are to use the five different levels of the value scale.
8. The student can incorporate two-dimensional items into their drawing (i.e. text from school book photocopies of sports, family heirlooms, etc.).

Critique:

Does the drawing look like the photo?

Did you include all the levels of value?

Does it show contrast?

Were the items incorporated recognizable and reflective of you?

Assessment:

- Use of good craftsmanship
- Use of entire value scale
- Inclusion of personal items in the drawing

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Monochromatic Design Grade Level: Emerging Concept: Design – Value Objective: The student will create a two-dimensional design that uses a monochromatic color scheme.	Line* Color* Shape/Form* Texture Value* Space	Emphasis Contrast* Unity Balance* Rhythm Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Jean Arp: *Collage Arranged According to the Laws of Chance*, Marcel Duchamp: *Nude Descending a Stair Case, No. 2*

Materials: tagboard/drawing paper, bicycle or other subject oil pastels

Vocabulary: contrast, repetition, balance, line, value, monochromatic

Procedures:

- Using a piece of tagboard/drawing paper, students will sketch a contour line drawing of an extreme close-up of a section of a bicycle (or any interesting object).
- Establish a light source, and using oil pastels (or other media), create a painting that establishes values of the color from the very darkest to the lightest.

Critique: Describe your color scheme and how you balanced your lights and darks.
 What area do you consider the focal point of your composition?
 How could you have made your design better?

Assessment:

- Wide range of values are used
- Monochromatic color scheme used
- Balanced composition fills format
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Monochromatic Collage Grade Level: Emerging Concept: Design – Value Objective: Create a two-dimensional design that uses monochromatic values and texture.	Line* Color* Shape/Form* Texture* Value* Space	Emphasis Contrast* Unity Balance* Rhythm Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Anselm Kiefer: *Heath of the Brandenburg March*, Albert Pinkham Ryder: *Jonah*

Materials: tagboard, colored papers, India ink, textured surfaces (screen, lace) paint (inks, acrylics or tempera), oil pastels

Vocabulary: contrast, repetition, balance, line, value, texture

Procedures:

- Using a piece of tagboard/drawing paper as a base, then using only one color plus black, students will create a collage that begins to resemble a landscape, cityscape or seascape.
- The student will use the texture materials to create a texture by acting as a stencil for the surface of the design.
- The student will draw the details of the landscape (cityscape or seascape) with the India ink or oil pastels.

*Remember to use only black, white and one color for the whole design.

Critique:

Assessment:

- Monochromatic color scheme
- Use of various textures and values
- Balanced composition
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Forms in Complementary Colors Grade Level: Advanced Concept: Design – Value Objective: The student will create a drawing that emphasizes complementary colors, organic forms, and patterning.	Line Color* Shape/Form* Texture Value* Space	Emphasis Contrast* Unity Balance* Rhythm Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Paul Cezanne: *The Large Bathers*, Diego Rivera: *Man, Controller of the Universe*

Materials: organic forms such as fruits, vegetables, flowers

Vocabulary: contrast, repetition, balance, value, still life, pattern, organic, complement

Procedures:

1. Draw two or three of the organic forms so that they fill the format. Some shapes may need to be repeated.
2. Draw different repeating patterns in each area of the design.
3. Color design using a complementary color scheme.
4. Add highlights and shadows to the forms by overlaying colors.

Critique:

What colors did you use for your complementary color scheme?

Did you use patterns to add textures to your surfaces?

Did your organic forms fill the space in an interesting way?

Assessment:

- A variety of patterns were used
- Complementary color scheme used
- Balanced composition
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Emphasis of An Object (figure) Grade Level: Emerging Concept: Drawing – Emphasis Objective: The student will create a figurative study with emphasis on a figure in the foreground.	Line* Color Shape/Form* Texture Value Space*	Emphasis* Contrast Unity Balance Rhythm Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2*
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: George Bellows: *Both Members of this Club*, Hokusai: *The Great Wave*, Japanese prints
contour drawings

Materials: marker or pen, paper

Vocabulary: emphasis, line, contour, foreground, middleground, background

Procedures:

1. Figure drawing from life.
2. Students develop a composition that places a figure in the foreground with other objects in the background.
3. Placement and size work to create emphasis.
4. Middleground and background should contrast due to size relationships.

Critique:

How have the areas behind the figure served to emphasize it?

What is the relationship of the foreground figure to the rest of the composition?

Assessment:

- Emphasis of figure
- Student development of foreground, middleground, background
- Size relationships create emphasis

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Portrait with Emphasis Grade Level: Proficient Concept: Drawing – Emphasis Objective: The student will create a portrait incorporating color background to create emphasis on the face.	Line* Color* Shape/Form* Texture Value Space	Emphasis* Contrast Unity Balance Rhythm Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3*		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: Portraits by various artists – contour line drawing. Drawings of old masters.
 Picasso: *The Lovers*

Materials: marker or pen, watercolor, watercolor paper

Vocabulary: emphasis, portrait, contrast, wash, value

Procedures:

1. The student will produce a line drawing from a photo (or may be own image from photo or mirror, i.e., self-portrait).
2. The student will create emphasis of portrait by laying in contrasting watercolor washes in background. Design elements may be added as points of interest in background.

Critique: Individual presentation of work.

Is the portrait (line drawing) successful (a good likeness)?

Does the color wash enhance the line drawing?

Was the color choice a good one (doesn't overpower drawing)?

Assessment:

- Carefully observed and rendered portrait
- Effective use of color wash to create emphasis

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Photomontage Grade Level: Advanced Concept: Drawing – Emphasis Objective: The student will create a collage using photos, magazine imagery, with one specific object emphasized. Develop remaining negative space as drawing.	Line Color Shape/Form* Texture* Value Space*	Emphasis* Contrast* Unity Balance Rhythm Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2*
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: contemporary collage, Romare Bearden: *Rocket to the Moon*

Materials: old photographs, magazines, pencils, paper, glue, scissors

Vocabulary: photomontage, collage, emphasis, variety, pattern, balance

Procedures:

- Using photos, magazine clippings, other various imagery; compose a photomontage with specific emphasis on one object.
- Emphasis should be achieved by placement of photos, images, and varying size relationships.
- Remaining negative space to be completed as drawn patterning which emulates imagery within the photomontage.

Critique:

What object did you emphasize?

What did you do to make the viewer look at this object?

Does your drawn background space create patterning?

Assessment:

- Good use of space
- Emphasis achieved
- Patterning developed

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Shape vs. Space Grade Level: Emerging Concept: Design – Emphasis Objective: The student will demonstrate emphasis through the use of shape.	Line Color* Shape/Form* Texture Value Space*	Emphasis* Contrast* Unity Balance* Rhythm Proportion* Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Eakins, Rembrandt, Mandalas, Mondrian

Materials: tagboard for stencils, tempera paint, (also could use colored paper cut-outs)

Vocabulary: balance, emphasis, stencil, proportion, stencil

Procedures:

1. Discuss the various kinds of balance.
2. Emphasis may be developed through the use of contrast in any design by changing scale, by isolation, or placement.
3. Break up space by using one type of balance (symmetrical, asymmetrical, or radial). The slide uses asymmetrical balance.
4. Choose a simple shape (animal, fruit, figure, etc.) to make a stencil.
5. Use the shape to create an area of emphasis.
6. Use a color scheme to complete the composition. The shape should also be a contrasting color to create emphasis.

Critique: Display and discuss how emphasis was achieved.

Assessment:

- Creativity
- Craftsmanship
- Use of shape and color to create emphasis.

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Abstract Landscape Grade Level: Proficient Concept: Design – Emphasis Objective: The student will use contrast to create emphasis in a landscape.	Line Color* Shape/Form* Texture Value Space	Emphasis* Contrast Unity* Balance Rhythm* Proportion Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Rousseau, Wyeth, Franz Marc, Diebenkorn, Hopper

Materials: Newspaper, tempera, collage materials

Vocabulary: Abstract, emphasis, repetition, foreground, middle ground, background

Procedures:

1. Discuss the various parts of the landscape (foreground, middle ground, background) and how the areas develop each other.
2. Discuss abstraction (or simplification).
3. Develop a simple landscape that includes the three overlapped areas.
4. Collage material into the composition, and paint with tempera.
5. Collage may be added into landscape after the painting.

Critique: Display and discuss use of abstraction, three areas of landscape and emphasis.

Assessment:

- Are three areas evident?
- Are collaged areas worked into composition?
- Does the work give the appearance of an abstract landscape?

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Shape vs. Texture Grade Level: Advanced Concept: Design – Emphasis Objective: The student will create a monotype which demonstrates the use of contrast to create emphasis.	Line Color* Shape/Form* Texture* Value Space*	Emphasis* Contrast* Unity* Balance* Rhythm Proportion Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Kollowitz, Dürer

Materials: Plexiglass, glass, stencil, printing ink, various textural materials

Vocabulary: monotype, texture, emphasis, stencil, reverse image, plate, brayer, barren

Procedures:

1. Discuss the printing process where image will be reversed.
2. Demonstrate creating the monotype, pulling a print, signing a print.
3. Create a stencil from tagboard (may use commercially designed stencil).
4. Develop the negative space on a plexiglass plate. Add texture into the plate by pressing textured material onto ink or by stamping textures onto the plate.
5. Create an area of emphasis by stenciling an interesting shape onto the plate with a contrasting color.

Critique: Display and discuss use of emphasis created by contrast of shape and texture.

Assessment:

- Does the shape contrast with the texture?
- Do the colors contrast?
- Craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Painting of an Isolated Object Grade Level: Emerging Concept: Drawing – Contrast Objective: The student will paint a single object which contrasts with the (it's) background.	Line Color* Shape/Form* Texture Value* Space	Emphasis* Contrast* Unity Balance Rhythm Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: Jean DuBuffet: *Cow With the Subtle Nose*, Frida Kahlo: *The Two Fridas*

Materials: paint, paper/canvas, brushes

Vocabulary: positive/negative, foreground, background, contrast, color scheme

Procedures:

1. The student will identify the object they are painting (choose from things around the classroom or set up).
2. Compositional placement of the object within the format (paper or canvas) should be considered.
3. The student will paint the object from observation and select a color for the background that creates high contrast.

Critique:

Is your object carefully observed?

Does the placement of your object create good composition within the format?

What color scheme did you use to create high contrast?

Assessment:

- Careful observation
- Use of paint
- Contrast achieved through use of color

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Plant Shapes with Patterning Grade Level: Proficient Concept: Drawing – Contrast Objective: The student will create a composition of drawn and stenciled organic shapes.	Line Color* Shape/Form* Texture* Value Space	Emphasis Contrast Unity* Balance* Rhythm Proportion Repetition/Pattern*

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2*	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: books with examples of patterns

Materials: Arches paper, pencil, color pencils, colored pencil sticks, spray paint, stencils, tracing paper or mylar, variety of plants

Vocabulary: shape, design, repetition, texture, composition, organic, geometric, overlapping, pattern

Procedures:

1. Draw a live or artificial plant from observation.
2. Make a stencil of the drawing, add multiples of this shape to the composition with drawing, and spray paint.
3. Add patterning to at least three areas using colored pencil. The three areas chosen should cover at least a third of the artwork.
4. Limit main colors to three.

Critique:

How have you balanced drawn and spray painted shapes?

Is your color scheme effective?

Point out the organic and geometric shapes you have used. Point out where the shapes overlap.

Assessment:

- Balanced composition
- Effective use of overlapping shapes and patterning
- Neatness
- Good technique in use of paint and colored pencil

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Portrait Grade Level: Advanced Concept: Drawing – Contrast Objective: The student will through the use of light and dark create a facial portrait which contrast areas of the face.	Line Color* Shape/Form* Texture Value* Space	Emphasis Contrast* Unity Balance Rhythm Proportion* Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3*		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: Leonardo Da Vinci: *Mona Lisa*, Georges De La Tour: *Magdalen with the Smoking Flame*

Materials: oil pastel, paper, photos

Vocabulary: portrait, facial features, contrast

Procedures:

1. The student will select (from magazines or take their own) a photo of a face.
2. Composition will be a close-up (zoom-in) full-face portrait.
3. Portrait will be rendered in color using strong lights and darks to create contrast.
4. Emphasize facial shadows.

Critique:

Do you feel you have successfully captured the features of the face?
 How have you used light and dark areas to create contrast?
 How do the shadowed areas help to define facial features?

Assessment:

- Full face composition
- Contrast of facial shadowing
- Effective use of color

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Line and Shape Contrast Grade Level: Emerging Concept: Design – Contrast Objective: The student will create a 2D design that emphasizes contrast of lines, shapes, and dark/lights.	Line* Color Shape/Form* Texture Value* Space	Emphasis Contrast* Unity Balance* Rhythm Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: samples of other artwork–books, Internet, student work, abstract artists, Design Synectics book, classroom textbook samples

Materials: tagboard/drawing paper, paints/oil pastels/chalk

Vocabulary: contrast, repetition, balance, line

Procedures:

1. Using a piece of tagboard/drawing paper, students will create a background design of 5 non-straight lines that intersect opposite edges of the paper.
2. Then there must be straight lines in a design that intersect opposite edges.
3. Choose 5 of the shapes created, color in light areas and dark areas.
4. Areas of pattern can be added for emphasis.

Critique: What is the focal point? What are the items that show the strongest interest of contrast? What would you do to improve this project?

Assessment:

- Contrast
- Shape
- Craftsmanship
- Creativity
- Emphasis

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Black and White Counterchange Grade Level: Proficient Concept: Design – Contrast Objective: The student will create a 2D design that emphasizes contrast of black and white.	Line Color Shape/Form* Texture Value Space	Emphasis Contrast* Unity Balance* Rhythm Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: samples of other artwork–books, Internet, student work, abstract artists, Design Synectics book

Materials: tagboard, India ink/black pens

Vocabulary: contrast, repetition, balance, counterchange

Procedures:

1. The student will choose 5 organic shapes and sketch contour lines of them on the surface of the tagboard.
2. Draw 30 rectangles that intersect each of these organic shapes.
3. Beginning with one side of the paper, choose a starting point and fill in with black. When a edge is encountered, change (counterchange) to white.
4. Continue with this through the whole design.

Critique: What is the focal point? What are the items that show the strongest interest of counterchange? What would you do to improve this project?

Assessment:

- Contrast
- Shape
- Craftsmanship
- Creativity

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Contrast of Shape and Color Intensity Grade Level: Advanced Concept: Design – Contrast Objective: The student will create a 2D design that emphasizes contrast of shapes and color intensity.	Line Color* Shape/Form* Texture* Value Space	Emphasis Contrast* Unity Balance* Rhythm Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: de Chirico's *The Mystery and Melancholy of a Street*

Materials: tagboard, acrylics, brayers, gel medium, oil pastels, copy machine

Vocabulary: contrast, repetition, balance, warm/cool colors, glazing

Procedures:

1. The student will choose a warm or cool analogous color.
2. Mix gel medium with the acrylics, and spread over tagboard with scrapers and brayers.
3. When dry, add geometric shapes with similar glaze applied.
4. On a separate piece of paper, sketch an architectural form.
5. Copy the sketch with the copy machine and transfer the image three times to the glazed collage.
6. Use oil pastels in the same color scheme to color these objects.

Critique:

What is the focal point?

What are the items that show the strongest contrast?

What color scheme was used?

Assessment:

- Use of contrast
- Good craftsmanship
- Creative use of shapes

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Art of the Poet Grade Level: Emerging Concept: Drawing – Unity Objective: The student will create an abstract work of art and follow up with a poem about the work.	Line Color Shape/Form* Texture Value Space*	Emphasis* Contrast* Unity* Balance* Rhythm* Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1*
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: Henri Matisse: *Les Bêtes de la Mer*

Materials: scissors, glue, 12” x 18” white paper, 6” x 6” colored construction paper, pencils, notebook paper, computers (optional), markers

Vocabulary: shape, space, overlapping, free-form, organic, abstract, realism, symmetrical

Procedures:

1. Show students prints of Matisse’s cutouts. Discuss his recognizable shapes and the reduction them to their simplest form.
2. Give students scissors and 6” x 6” colored paper. Have them fold their paper in half. Without planning the shapes have students cut out a free form/organic shape.
3. After cutting out 6-8 organic shapes have students start to arrange the shapes. Explain to them that while they are arranging their shapes and using their imagination see if they can find recognizable images.
4. After students have arranged the shapes, review the composition with them. Glue the shapes down and avoid shapes hanging off the edge.
5. The student will look at their artwork and write a poem about either their artwork or the process of making the art. The student will type their poem on the computer and print it out. The poems are cut and incorporated into the artwork. If a computer and printer are not available students can write their poem.

Critique: Display and discuss artwork.

Assessment:

- Use of shapes and repetition to create a pattern
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Abstraction of Shapes Grade Level: Proficient/Advanced Concept: Drawing – Unity Objective: The student will abstract fruits and vegetables.	Line* Color* Shape/Form* Texture* Value Space	Emphasis Contrast Unity* Balance* Rhythm* Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Georgia O’Keefe: *Black Place II*. Slides of photos where images have been abstracted (scale change, dislocation, depth as overlapping, repetition, variety).

Materials: 12” x 18” watercolor paper, watercolor markers, acrylic paints, brushes

Vocabulary: mixed media, repetitions/pattern, abstraction, distortion

Procedures:

1. The student will do contour drawings of fruits or vegetables.
2. The student will abstract these organic forms and place them onto the watercolor paper.
3. Negative or background spaces will be filled with more organic shapes such as ivy vines or repeated patterns to add texture and rhythm.
4. Use watercolor pens or an acrylic wash for blending colors to show depth and to create a sense of shape and volume.

Critique: Display and discuss.

Are the abstracted shapes recognizable?

How does the blended color show depth?

Do the patterns create rhythm?

Assessment:

- Use of shapes and repetition to create a pattern
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Unity – Emphasis of An Object Grade Level: Emerging Concept: Design – Unity Objective: The student will create a landscape unified by color with emphasis on the foreground.	Line Color Shape/Form* Texture Value* Space	Emphasis Contrast* Unity Balance Rhythm Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Hokusai: *The Great Wave*

Materials: paper, acrylic, paints, gesso

Vocabulary: emphasis, focal point, contrast, foreground, middleground, background

Procedures:

1. Draw a landscape from observation.
2. Select one element from the landscape to emphasize in the foreground.
3. Transfer drawing to gessoed paper.
4. Paint with acrylics in a selected color scheme that unifies the composition.

Critique:

What objects or areas create the unity?
 How is contrast established?
 How does the color scheme unify the composition?

Assessment:

- Creative use of color
- Unified composition
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Unity – Emphasis of An Object Grade Level: Proficient Concept: Design – Unity Objective: The student will create a drawing of shapes on a (roadmap) preexisting surface.	Line Color Shape/Form* Texture Value* Space	Emphasis* Contrast* Unity Balance* Rhythm Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: M.C. Escher: *Butterflies*

Materials: paper, watercolors, old road maps, black pen

Vocabulary: emphasis, focal point, contrast, unity, balance

Procedures:

1. Draw a simple object (glasses, apple, fork, etc.) on a roadmap. Do not place object in the middle of the page.
2. Draw the same object 3 or 5 more times changing sizes and do not overlap.
3. Fill in the remaining spaces with repeated geometric shapes that vary in size and do not overlap.
4. Use watercolor washes to add color.
5. When paint is dry, use the pen to draw lines that emphasize same shapes and objects.

Critique:

What objects or areas create the unity?

What type of balance is used?

How do the shapes provide unity or contrast?

Assessment:

- Use of unity and contrast
- Creative use of shapes
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Unity – Emphasis of An Object Grade Level: Advanced Concept: Design – Unity Objective: The student will create a drawing with transparent qualities of simple shapes on a preexisting surface.	Line Color* Shape/Form* Texture Value* Space	Emphasis* Contrast* Unity* Balance* Rhythm Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources:

Materials: paper, acrylic paint, old maps or patterned surfaces

Vocabulary: emphasis, focal point, contrast, unity, balance

Procedures:

1. Using a map as a base, sketch one shape 5 times in a variety of sizes.
2. Choose one of the colors and dilute it to a transparency state to cover the background.
3. Paint inside the shapes using several values of color.
4. The lines and areas of the map and the shapes must form a unified composition.

Critique:

What objects or areas create the unity?

What type of balance is used?

Are the areas of transparency important to the design? Why?

Assessment:

- Creative use of contrast
- Transparent values
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Balanced Trees Design Grade Level: Emerging Concept: Drawing – Balance Objective: The student will create a symmetrical design of trees.	Line Color* Shape/Form* Texture* Value Space	Emphasis Contrast Unity Balance* Rhythm Proportion Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2*	VA.D.1.4.2*	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Jim Dine: *Winter Windows on Chapel Street*

Materials: drawing paper, oil pastels, photographs of trees

Vocabulary: balance, texture, symmetry, layering, blending

Procedures:

1. The student will be shown examples of formal design in contemporary artworks, and how artists have used color and texture in paintings of trees.
2. Draw trees from observation.
3. The student will create a symmetrical design of trees from drawings.
4. They are to build interest by layering colors.

Critique:

How did you balance your composition?

Point out where layering was used and tell what colors were layered.

Assessment:

- Balanced composition
- Use of layered color
- Use of color variations

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Observed Environment Grade Level: Proficient Concept: Drawing – Balance Objective: The student will create a mixed media collage that incorporates their face looking into an imaginary room or environment.	Line Color Shape/Form* Texture Value* Space*	Emphasis Contrast Unity Balance* Rhythm Proportion* Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2*	VA.D.1.4.2*	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Rene Magritte: *The False Mirror* and *Personal Values*

Materials: photographs of face, photocopies of rooms, furniture, etc., glue, scissors, various color media (pastel, colored pencil, paint)

Vocabulary: Surrealism, environment, scale, mixed media, balance, proportion

Procedures:

1. Students are introduced to the work of Surrealist artists. The use of combined images and unusual scale relationships is pointed out.
2. Students are to create an image in which they are “looking into” an imaginary room or space. Openings are cut out as windows, doorways, skylights, archways, etc.
3. The students “face”, or a portion of it that includes at least one eye, should be placed behind, and look through an opening.
4. Other objects may be glued or transferred into the scene, making sure that the composition is balanced.
5. Color may be applied to the finished collage with paint, pastel, or colored pencil.

Critique: Discuss the “unreal” size relationships used in the work.
How was balance achieved in the composition?

Assessment:

- Use of mixed media
- Balanced composition
- Color enhances but does not overwhelm the values
- Visual space has depth
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Positive and Negative Figures Grade Level: Advanced Concept: Drawing – Balance Objective: The student will draw a symmetrical figure design using values and their opposites.	Line* Color Shape/Form* Texture* Value* Space*	Emphasis* Contrast* Unity* Balance* Rhythm Proportion* Repetition/Pattern*

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: photographic negatives, symmetrical designs, Jim Dine: *Winter Windows on Chapel Street*

Materials: black and white photographs of the student or a classmate leaning or sitting against a vertical surface, white drawing paper, pencil, charcoal

Vocabulary: positive, negative, balance, symmetry, value

Procedures:

1. Students are to divide their paper in half with a light pencil line.
2. On one half they are to draw the black and white photograph, reproducing the values as accurately as possible.
3. The figure should be placed right against the centerline.
4. On the other half the student should draw the figure “flipped” in position, and make the values the opposite of what they were in the first half of the drawing.
5. For example, the darkest shadows in the first half of the drawing will be the lightest values in the second half.

Critique:

What was the most difficult part of this problem?

Is there a range of values?

Were you able to create “negative values”?

Assessment:

- Accuracy of drawing
- Faithful reproduction of values
- Use of negative values in second half
- Composition fills space of format
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Waxed Fruit in Prismacolor Grade Level: Emerging/Proficient Concept: Design – Balance Objective: The student will do a realistic contour line drawing of fruit and use prismacolors to blend colors.	Line Color* Shape/Form* Texture Value* Space	Emphasis Contrast Unity* Balance* Rhythm Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Paul Cezanne: *Still Life of Basket and Apples*

Materials: 12" x 18" watercolor paper, Prismacolors, pencil, 10" x 10" background paper, fruit

Vocabulary: balance, complementary color, pattern, overlapping

Procedures:

1. Divide the 12" x 18" watercolor paper into 4 equal sections of 4" x 4".
2. In each section, students will do contour drawings of fruit.
3. Students may choose between one drawing of a fruit to up to three drawings of the fruit in each quadrant. Stress overlapping of the fruit contours.
4. Placement of the contour drawing in each section should be balanced with the negative background space.
5. Using Prismacolors, blend colors to make the fruit look realistic and natural.
6. Background colors should be complementary. Patterns should be added for the negative areas. Repetition of lines will create texture, pattern, and rhythm.

Critique: Display and discuss. Identify the color schemes used in the composition.

Does the use of color establish rounded forms?

Assessment:

- Use of color scheme
- Use of balance
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Man In Space Grade Level: Advanced Concept: Design – Balance Objective: The student will create an asymmetrical composition.	Line Color Shape/Form* Texture Value Space*	Emphasis Contrast Unity Balance* Rhythm Proportion* Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Alberto Giacometti: *Annette in the Studio*, Jim Dine: *Double Venus in the Sky at Night*

Materials: 12” x 18” paper, pencils, glue, magazine clippings

Vocabulary: balance – asymmetrical, proportion, space

Procedures:

1. Divide the 18” x 24” paper into two halves – 9” x 12” sections.
2. Draw a human figure which will be placed into a landscape as the focal point of the compositions.
3. The backgrounds for the human forms can include architectural renderings/cityscapes or a suburban scape.
4. Vary the backgrounds behind the central form but balance the two unlike elements so that they carry equal weight.

Critique: Display and discuss what type of balance is used.
How does the arrangement of the elements balance the composition?

Assessment:

- Use of asymmetrical balance
- Use of space
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Still Life with Patterning Grade Level: Emerging Concept: Drawing – Rhythm Objective: The student will draw a still life composition that focuses on rhythm and movement.	Line* Color* Shape/Form* Texture Value Space	Emphasis Contrast Unity Balance Rhythm* Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: Any music with a good beat – equate rhythm in art to rhythm in music – Gustav Klimt: *The Kiss*, André Derain: *The Dance*

Materials: tempera, markers, paper, brushes

Vocabulary: rhythm, movement, pattern, repetition

Procedures:

1. Working from a still life set up students paint a composition focusing on rhythm.
2. Students select a pattern or design to emphasize as the element that creates a rhythm and movement within their composition.
3. Repetition and line should play a key part in development of rhythm.

Critique:

Does the patterning you painted make the eye move within the format?
 What did you repeat which sets up a rhythm within the movement?
 Did you use specific colors to add to the effect of rhythm? How?

Assessment:

- Movement of the eye
- Use of repeated pattern
- Pattern moving viewer through the composition

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: From One Space to Another Grade Level: Proficient Concept: Drawing – Rhythm Objective: Spatial rhythm through observation.	Line Color Shape/Form Texture Value* Space*	Emphasis Contrast Unity Balance Rhythm* Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Giorgio De Chirico: *The Mystery and Melancholy of a Street*, Edward Hopper: *Night Hawks*

Materials: colored pencil, paper

Vocabulary: rhythm, spatial, movement

Procedures:

1. The student will position himself or herself with a view through a doorway, window, or other architectural opening.
2. The student will render the doorways, openings, objects as viewed through their space.
3. Repetition of like shapes within the architectural view should be emphasized.
4. The student will use a limited palette in development of color scheme.

Critique:

What shape did you look for to repeat throughout your spaces?
 Have you created a pattern, a rhythm throughout the architectural space?
 What, other than repetition is used to create visual rhythm in your piece?

Assessment:

- Use of repetition
- Spatial view of architecture
- Movement through consistent color scheme

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Close-up Plant Study Grade Level: Advanced Concept: Drawing – Rhythm Objective: The student will observe a close-up rendering from plant.	Line* Color* Shape/Form* Texture Value Space	Emphasis Contrast* Unity Balance Rhythm* Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Alexander Calder: Mobiles/Kinetic Works, M. C. Escher: *Metamorphosis*

Materials: oil pastel, paper

Vocabulary: repetition, rhythm, pattern

Procedures:

1. Bring in a variety of potted plants.
2. The student will choose a plant to do an observed zoom-in/close-up composition.
3. Focus of the composition should be a zoomed in area that repeats patterning of the foliage (rhythm).
4. Contrasting background color should help in the movement/rest movement of the eye throughout the composition.

Critique:

Did the placement of your area of foliage on your paper create a successful composition?

Is there a rhythm to the movement through your composition?

What color scheme did you use to enhance the concept of rhythm?

Assessment:

- Placement in format
- Effective repetition (creation of rhythm)
- Color contrast

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Everyday Objects Grade Level: Emerging Concept: Design – Rhythm Objective: The student will create a design using repetition.	Line * Color * Shape/Form * Texture Value Space	Emphasis * Contrast Unity * Balance * Rhythm * Proportion Repetition/Pattern *

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4 *	VA.B.1.4.4 *			

Resources: Baumgartner, Scale Change Composition; Victor Vasarely; Marcel Duchamp

Materials: paper, oil pastels, pencils

Vocabulary: shape, balance, repetition, rhythm

Procedures:

1. The student will create a geometric design of repeating shapes in the background.
2. Draw simple objects (scissors, stapler) on top of the geometric background.
3. Use color to create rhythm and unite the composition.
4. Apply the color in layers.

Critique:

What is the focal point?

How did you create rhythm?

How does the color scheme develop rhythm?

Assessment:

- Use of color to develop rhythm
- Use of repetition
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Rhythm Design Grade Level: Proficient Concept: Design – Rhythm Objective: The student will combine an organic and geometric shape to create visual rhythm.	Line * Color Shape/Form* Texture Value Space *	Emphasis Contrast * Unity Balance Rhythm * Proportion Repetition/Pattern *

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4 *	VA.B.1.4.4 *			

Resources: Richard Anuszkiewicz: *Splendor of Red*, Henry Wilson: *Wallpaper*

Materials: stencils, tagboard, India ink, black pen, or construction paper in complementary colors

Vocabulary: repetition, rhythm, contrast, overlapping, counterchange, abstract

Procedures:

1. Discuss the examples of visual rhythm.
2. Discuss geometric and organic shapes.
3. Choose one organic and one geometric shape. Draw a variety of the two shapes, overlapping one over the other to create a visual rhythm.
4. Add color to the composition. Change what happens to the overlapped areas through the use of a contrasting design element (color, pattern, proportion, counterchange).

Critique:

What two shapes have been used?

How has rhythm been achieved?

What has been contrasted in the overlapped spaces?

Assessment:

- Organic and geometric shape
- Use of visual rhythm
- Variety in repetition of shapes and overlapped spaces
- Originality
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: You Win Some, You Lose Some Grade Level: Advanced Concept: Design – Rhythm Objective: The student will create an abstract collage using personal experiences.	Line * Color Shape/Form Texture Value Space	Emphasis* Contrast Unity* Balance Rhythm* Proportion Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: Artist: Romare Bearden: *Rocket to the Moon*

Materials: magazines, paper, black pen, acrylic paints, adhesives

Vocabulary: collage, abstract, rhythm

Procedures:

1. Students find magazine pictures and words that represent a personal experience.
2. Students then place the cut-outs to direct the viewer’s eye through the artwork in a balanced composition.
3. Washes of acrylic paint are placed on top to complete the composition.

Critique: Display and discuss.

What do the collaged images represent?

How do the collaged images establish rhythm?

Assessment:

- Use of rhythm
- Use of personal images
- Use of color to enhance composition
- Use of cut-outs to establish composition
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Gestural Figures Grade Level: Emerging Concept: Drawing – Proportion Objective: The student will arrange gestures in an all over pattern.	Line* Color Shape/Form* Texture Value* Space	Emphasis* Contrast* Unity* Balance* Rhythm* Proportion* Repetition/Pattern*

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2*	VA.D.1.4.2*	VA.E.1.4.2*
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Michelangelo: figure studies, Lorraine S. Hemesh: *Lasso*, Charles Demouth: *Three Acrobats*

Materials: 18” x 24” drawing paper, vine charcoal, compressed charcoal, conte crayon, chalk, kneaded eraser

Vocabulary: proportion, figure, gesture, activation lines, overlapping, contour, linear

Procedures:

1. Students are introduced to the figure drawings of various artists, especially those that show movement.
2. The teacher will demonstrate gesture drawing, using a student model.
3. The student will practice a few drawings with students taking turns modeling in action poses.
4. On large paper students are to draw with vine charcoal at least 5 gesture poses.
5. Fill the paper and overlap figures.
6. When their composition is approved they should go back into the drawing with compressed charcoal and conte crayon in various tones.
7. They should emphasize contours and tangents.
8. Students are to add “action lines” around the contours of “moving” limbs.

Critique:

Do all of the poses show action?
 Do all of the poses have correct proportion?
 Point out where overlapping was used.
 Did the drawing fill the paper?

Assessment:

- Use of overlapping and action lines
- Composition
- Correct figure proportion
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Shaded Figure Drawing with Texture Grade Level: Proficient Concept: Drawing – Proportion Objective: The student will draw a figure from life with shading to create three-dimensional form.	Line* Color Shape/Form* Texture* Value Space*	Emphasis* Contrast* Unity Balance* Rhythm Proportion* Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2*	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Jean Auguste Ingres: *La Grande Odalisque*, Michelangelo: *Creation of Adam*

Materials: white drawing paper, corrugated cardboard, soft pencil (4B, 6B, 8B, Ebony), white glue, scissors, Xacto knife, cutting board

Vocabulary: shadow, modeling, gradation, proportion, highlight, figure, portrait, background, positive, negative, detail

Procedures: (In previous assignments the students will have been introduced to figure drawing, figure proportion, and shading. The students will have looked at the works of various artists who have represented the human figure in their artwork.)

1. The model is seated on a raised surface, such as a table. The students are to draw the model and background from observation, using shading, on the white drawing paper.
2. The students will use an Xacto knife and/or scissors to cut out negative spaces in the background.
3. The cut paper is laid on a sheet of corrugated cardboard, and the negative spaces are lightly traced.
4. The white paper is laid aside while the top layer of the cardboard is peeled off the outlined areas.
5. The white paper has a thin layer of glue applied (Spray adhesive may also be used.), then is adhered to the cardboard.

Critique:

Did the drawing of the model have correct figure proportion?

Does the shading give the figure a three-dimensional look?

Does the figure dominate the space, or does the background take up most of the space?

Assessment:

- Composition
- Figure proportion
- Shading to create three-dimensional form
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Self-Portrait at Three Distances Grade Level: Advanced Concept: Drawing – Proportion Objective: Students are to divide their body into three parts and draw each section at a progressively greater distance.	Line* Color Shape/Form* Texture* Value* Space*	Emphasis Contrast* Unity* Balance* Rhythm* Proportion* Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2*	VA.D.1.4.2*	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Larry River: *Carbon Color of Julia Albrecht Dürer's Draughtsman Making Perspective Drawings of Woman*

Materials: good quality drawing paper such as Arches, graded pencil sets, photograph of student against a textural background, enlarged photocopies

Vocabulary: portrait, figure, texture, background, depth, shadow, highlight, value

Procedures: (Students have had previous instruction and practice in figure drawing.)

1. Take a 5" x 7" or 8" x 10" photograph of each student including his entire body in an interesting pose.
2. Cover the top third and bottom third of the picture.
3. Photocopy the rest at an enlarged size.
4. Cover the top two thirds of the picture and photocopy at a still larger size.
5. Join the thirds together and mat them with strips of white paper.
6. Draw this assembled picture with pencil on drawing paper matching values and textures in the original photograph.

Critique:

Do the changing proportions in the drawing give a feeling of changing distance?
 Are the values and textures of the original photo reproduced?

Assessment:

- Use of value and texture
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Self Portrait from a Different Angle Grade Level: Emerging Concept: Design – Proportion Objective: The student will draw a pencil self-portrait from an unusual viewpoint that demonstrates a wide range of values.	Line Color Shape/Form* Texture Value* Space*	Emphasis Contrast Unity Balance Rhythm Proportion* Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: Andrea Mantegna: *Dead Christ*, Michelangelo Caravaggio: *The Conversion of Saint Paul*

Materials: digital camera/camera, printer, pencils, drawing paper

Vocabulary: positive/negative space, foreshortening, proportion, viewpoint

Procedures:

1. Discuss viewpoints, space and proportion in pictures.
2. Students will have pictures taken of themselves from unusual viewpoints
3. Draw in pencil and apply value.

Critique:

What makes the viewpoint more interesting?
 How is negative space dealt with?
 Who has the most foreshortening in their portrait?

Assessment:

- Wide value of range
- Creative use of unusual viewpoint
- Balanced composition

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Action Figure Grade Level: Proficient Concept: Design - Proportion Objective: The student will be able to use collage materials to produce a large action figure.	Line Color Shape/Form* Texture Value Space*	Emphasis* Contrast Unity Balance Rhythm Proportion* Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: Gianlorenzo Bernini: *David*

Materials: magazines, pencil, printing objects, scissors and paper (mixed media)

Vocabulary: proportion, collage, mixed media

Procedures:

1. The student will find a picture of an action figure in a magazine then isolate figure from background.
2. Draw figure large on paper, with the figure taking up about half of the paper.
3. Add a background.
4. Print in objects that may or may not correspond to image. (this step could be done first with the more advanced student)
5. Isolate an area using a geometric shape and color.

Critique:

Does the figure show action?

Is the isolated area unified with the composition?

Is the proportion in the figure accurate?

Assessment: How well did the student achieve action in their work? How well did the student use collage material to produce the work?

- Isolated area is unified
- Accurate proportion
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: A View to a Room Grade Level: Advanced Concept: Design – Proportion Objective: The student will use a change in scale to develop a composition.	Line Color Shape/Form Texture Value Space*	Emphasis* Contrast Unity Balance Rhythm Proportion* Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: Rene Magritte: *The False Mirror*

Materials: magazines, tag board, glue, matte medium, Xerox and color pencils

Vocabulary: proportion, scale and space

Procedures:

1. Take close up pictures of each other's faces that include the eyes.
2. Look in magazines for pictures of rooms that include windows, doors and pictures on the walls to slip their photo into.
3. Find best photo of face to fit your room, size room on Xerox if needed. Glue and cover with matt medium, this allows you to draw back onto slick surfaces.
4. Use color pencils to bring work together with color.

Critique:

What creates the focus of the work?
 What does the change in scale/proportion create?
 Does the position of the eyes matter in the work?

Assessment:

How well did the student use the space in room?
 How well did the student use the face and its scale to achieve emphasis and mood?
 How well did the student tie face and room together with color?

- Use of space
- Use of scale to achieve emphasis
- Use of color to unite composition
- Change in scale
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Themed Pattern Grade Level: Emerging Concept: Drawing – Repetition Objective: The student will develop a composition from a personal theme that incorporates a repetitive element/pattern.	Line Color Shape/Form Texture* Value* Space	Emphasis Contrast Unity Balance Rhythm Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2*
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4			

Resources: José Clemente Orozco: *Epic of American Civilization: Hispanic-America*, Marsden Hartley: *Portrait of a German Officer*

Materials: pencil, paper

Vocabulary: repetition/pattern, theme, value

Procedures:

1. The student will choose a personal theme/subject to develop their composition around.
2. Drawing begins with rendering of 2 to 3 objects that relate to their personal theme.
3. Placement of these objects and size relationships are to be considered in development of the composition.
4. An object is chosen to be repeated throughout the remaining space as a repetitive pattern that creates visual movement.

Critique:

What is the significance of your personal imagery?

Have you developed a successful composition that incorporates repetition of elements from your personal theme?

Is the negative space in your piece dealt with as pattern?

Assessment:

- Unity in personal imagery
- Use of technical drawing skills
- Arrangement of imagery to create composition
- Repetition throughout

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Line Design/Patterning Grade Level: Proficient Concept: Drawing – Repetition Objective: The student will create a composition through use of repetition that illustrates variety, pattern, movement, and unity.	Line* Color Shape/Form* Texture Value Space*	Emphasis Contrast Unity* Balance* Rhythm* Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: Roy Lichtenstein: *The Red Horseman*, M. C. Escher: *Butterflies*

Materials: black markers, colored markers, paper

Vocabulary: repetition, pattern, variety, unity

Procedures:

1. The student will choose an image (plant, object, machine). May be teacher assigned.
2. Students begin by drawing this same image in a variety of sizes on their paper. It may be turned, moved, blown-up, reduced—all to create composition.
3. Using related shapes students develop patterns – overlaps – positive and negative spaces to develop an overall balanced design – repetition is the key.
4. Students may choose to use color (in a consistent repetitive way) on specific areas that balance the composition.

Critique:

What is the most consistently repetitive element in your composition?

Is the imagery you began with still the focus of the work?

What, besides repetition do you feel contributed to the success of your piece.

Assessment:

- Use of variety
- Repetition of same or similar elements (unity)
- Creation of effective pattern
- Overall composition

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Figure Study – Repetition Grade Level: Advanced Concept: Drawing – Repetition Objective: The student will develop a composition from figurative studies using only hands and arms or feet and legs.	Line Color Shape/Form* Texture Value* Space*	Emphasis Contrast Unity Balance Rhythm* Proportion* Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: Paola Veronese: *Triumph of Venice* (layered figures), Diego Rivera: *Ancient Mexico*

Materials: pencil, paper

Vocabulary: repetition

Procedures:

1. The student will select three to four figure studies (may be from figure studies done in class or from magazine photos).
2. Students choose to use either hands and arms or feet and legs to develop their composition.
3. Arrangement, background, choice of compositional development is left to the student. (ex: walking stairs, climbing ladders)
4. Renderings from photos must be accurate anatomically and show best technical drawing skills.

Critique:

What background pulls your drawings together as a composition?

Are renderings anatomically correct?

What part does repetition play in the success of the work?

Assessment:

- Use of repetition
- Drawing technique
- Development of background as unity for the composition

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Analogous/Complementary Leaves Grade Level: Emerging Concept: Design – Repetition Objective: The student will repeat an image to develop a composition.	Line Color* Shape/Form Texture Value Space	Emphasis* Contrast Unity Balance Rhythm Proportion Repetition/Pattern*

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: Georgia O’Keefe: *Red Canna*

Materials: oil pastels, leaves, white paper

Vocabulary: complementary colors, analogous colors, overlapping, emphasis

Procedures:

1. Speak about placement of focus in a drawing.
2. Demonstrate using oil pastels.
3. The student will draw and repeat the shapes of leaves using overlapping.
4. Add color by layering with oil pastels.
5. The student will create a focal point using one leaf.

Critique:

Did the placement of the top leaf matter to your composition?
 How did color affect the composition?

Assessment:

- Creation of focal point
- Use of color scheme and repetition
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Pointillism Plants Grade Level: Proficient Concept: Design – Repetition Objective: The student will repeat an image to develop a composition.	Line Color* Shape/Form Texture Value Space	Emphasis* Contrast Unity Balance Rhythm Proportion Repetition/Pattern*

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: Georges Seurat: *The Circus*

Materials: oil pastels, markers, leaves, white paper, color wheel

Vocabulary: Pointillism, complementary colors, analogous colors, overlapping, emphasis, repetition

Procedures:

1. Speak about placement of focus in a drawing.
2. Demonstrate using oil pastels.
3. The student will draw and repeat the shapes of leaves using overlapping.
4. Add color by layering with oil pastels.
5. The student will create a focal point using one leaf.

Critique:

Did the placement of the top leaf matter to your composition?
 How did color affect the composition?

Assessment:

- Creation of focal point
- Use of color scheme and repetition
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Repeated Image Grade Level: Advanced Concept: Design – Repetition Objective: The student will achieve balance with size and quantity of images in a work of art.	Line Color Shape/Form Texture Value Space	Emphasis Contrast Unity Balance* Rhythm Proportion Repetition/Pattern*

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4*			

Resources: Andy Warhol: *Marilyn Diptych*

Materials: Xerox machine – image to repeat/All start with same size paper.

Vocabulary: Andy Warhol, Joseph Cornell, vertical, horizontal and repetition

Procedures:

1. The student will select an image to reproduce in 2 sizes (large and small) eight times.
2. Repeat the images vertically and horizontally in a balanced composition using Xerox transfer.
3. Enhance the composition with other materials to complete.

Critique:

How are the small and large images balanced?

What materials were the most successful to enhance your image?

Assessment:

- Use of negative space
- Use of balance
- Use of repetition
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Rhythmic Paper Grade Level: Emerging Concept: Movement through fluid line and shape Objective: Using heavy tag board or construction paper, the student will find ways to cut, bend, twist, and shape paper to show movement.	Line* Color Shape/Form* Texture Value Space	Emphasis Contrast Unity Balance* Rhythm* Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: Art: Images and Ideas by Laura H. Chapman; Form, Shape, and Vision by Graham Collier

Materials: heavy tag board or construction paper, scissors, tape, double-sided tape

Vocabulary: line, shape, balance, rhythm, movement

Procedures:

1. Using construction paper or tag board, students will cut, bend, twist, and shape their sculpture with the help of scissors and tape.
2. Tearing might also be used to serve this purpose.
3. The creative goal is to create fluid lines, thus showing rhythm or movement.
4. Balance must also be considered to ensure stability of the sculpture.

Critique: Discussion of artwork with reference to line, shape, balance, rhythm, and movement.

Assessment:

- Based on given criteria

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Nature Inspired Clay Sculpture Grade Level: Proficient Concept: Organic Rhythm/Movement Objective: Inspired by a selected form from nature, students will create an image showing organic rhythm.	Line Color Shape/Form* Texture* Value Space	Emphasis Contrast Unity Balance Rhythm* Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Art: Images and Ideas by Laura H. Chapman; Claywork by Leon I. Nigrosh

Materials: organic forms from nature, clay, tools, glaze or various surface treatments

Vocabulary: pinch, coil, slab, organic, shape/form, texture, rhythm, repetition

Procedures:

1. Using the appropriate construction technique, students will create a form that “resembles” an object from nature – not duplicates the object.
2. The clay sculpture should have an organic, rhythmic “feel” to it.
3. Perhaps form will be achieved through repetition of the shape, texture, or pattern of the natural finding.
4. Careful consideration should be given, of course, to the construction technique to ensure clay thickness for appropriate firing.

Critique: Discussion of artwork with specific emphasis on the organic form, rhythm, and repetition.

Assessment:

- Based on given criteria

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
<p>Title: Rhythmic Paper</p> <p>Grade Level: Advanced</p> <p>Concept: Movement through fluid line and shape with consideration given to space – both positive and negative.</p> <p>Objective: The student will, using heavy tag board or construction paper, find ways to cut, bend, twist, and shape paper to show movement.</p>	<p>Line*</p> <p>Color</p> <p>Shape/Form*</p> <p>Texture</p> <p>Value</p> <p>Space*</p>	<p>Emphasis</p> <p>Contrast</p> <p>Unity</p> <p>Balance*</p> <p>Rhythm*</p> <p>Proportion</p> <p>Repetition/Pattern</p>

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Art: Images and Ideas by Laura H. Chapman; Form, Space, and Vision by Graham Collier

Materials: heavy cardboard or construction paper, scissors, tape or double-sided tape

Vocabulary: elements/principles of design with emphasis on line, shape, rhythm/movement, and space, both positive and negative space

Procedures:

1. Using construction paper or cardboard, students will cut, bend, twist, and shape their sculpture with the help of scissors and tape.
2. Tearing might also be used to serve this purpose.
3. The creative goal is to create fluid lines, thus showing rhythm or movement with consideration to both the positive and negative space being created.
4. Balance should be considered for stability of the artwork.

Critique: Discussion of artwork with reference to line, shape, balance, movement and space.

Assessment:

- Based on given criteria

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
<p>Title: Contrast on Coil Vessel</p> <p>Grade Level: Emerging</p> <p>Concept: Contrast shown through surface treatment of a coil-constructed vessel.</p> <p>Objective: The student will create a piece using coil construction with intent to show contrast through dramatic surface treatment.</p>	<p>Line*</p> <p>Color</p> <p>Shape/Form*</p> <p>Texture</p> <p>Value*</p> <p>Space</p>	<p>Emphasis</p> <p>Contrast*</p> <p>Unity</p> <p>Balance</p> <p>Rhythm</p> <p>Proportion</p> <p>Repetition/Pattern*</p>

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1*	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2*	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: *Maria Martinez and San Ildefonso Pottery* (video); Claywork by Leon I. Nigrosh

Materials: clay, clay tools, slip, glaze, or acrylic paint

Vocabulary: clay, coil, pinch, slab, slip, greenware, bisqueware, glazedware, elements/principles of design with emphasis on line, pattern, and contrast

Procedures:

1. The student will create a slab base on which to build.
2. Coils will be rolled, slipped, and welded together.
3. The vessel can take on a symmetrical or asymmetrical form.
4. Coils can be connected to the previous coil on either the inside or outside depending on the direction, form, or balance desired.
5. Coils can also take on various shapes.
6. Once the vessel has been completed and fired, surface treatment should be considered.
7. A color scheme that emphasizes contrast should be selected – perhaps black/white or a set of complementary colors.

Critique: Artworks looked at and discussed with attention given to form, construction technique, creativity, as well as success of the contrasted surface treatment.

Assessment:

- Based on given criteria

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Geometric Expression with Contrast Grade Level: Proficient Concept: Contrast shown through Geometric Design Objective: The student will create a 3D relief design using geometric patterns in contrasting colors.	Line* Color* Shape/Form Texture Value* Space	Emphasis Contrast* Unity Balance* Rhythm Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2*	VA.D.1.4.2	VA.E.1.4.2*
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3*	VA.E.1.4.3*
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Understanding Art (Mittler/Ragans), Design Dialogue (Stoop/Samuelsan)

Materials: construction paper, (black/white or complementary colors), scissors, Xactos, glue, double-sided tape, rulers

Vocabulary: geometric/organic, contrast, complementary colors, relief, balance, pattern, repetition

Procedures:

1. Using contrasting colors of construction paper, students will assemble a relief sculpture.
2. Visuals should be shown of geometric patterns followed by students sketching their ideas on paper.
3. Understanding geometrics and expressing them through contrasted means is the creative goal.
4. Repetition, pattern and balance are considered as well.
5. Once a design direction has been selected, students will cut, shape, assemble, and glue the construction paper.
6. Since the emphasis of this project is “contrast,” either black/white or complementary colors are to be used.

Critique: Discussion of geometric patterns as well as contrasting and complementary colors should take place, with reference to the artwork being critiqued.

Assessment:

- Based on given criteria

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Assemblage of Natural/Found Objects Grade Level: Advanced Concept: Showing Contrast in Natural/Found Objects Objective: The student will observe the things around them that could potentially be assembled aesthetically to show contrast—addressing color, texture, proportion, etc.	Line* Color* Shape/Form Texture* Value* Space	Emphasis Contrast* Unity Balance Rhythm* Proportion* Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1*
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3*
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Exploring Art (Mittler/Ragans); Design Dialogue (Stoop/Samuelson)

Materials: items/objects from nature, found objects (dowels in example), appropriate tools for cutting, shaping, drilling or manipulation of objects, appropriate adhesives

Vocabulary: assemblage, natural findings, found objects, elements/principles of design with emphasis on contrast

Procedures:

1. Students should begin “observing” and “collecting” items from their surroundings weeks before this project.
2. Natural items should be brought in as well as items found at home.
3. Talk about learning how to “see” items differently from their assumed role – how to alter them for their “creative purpose.”
4. With items in hand, begin assembling.
5. Look for the striking differences or contrasts in the items being used, whether it’s contrast of colors, textures, proportions, etc.

Critique: Discuss “contrast” and how it applies to elements--line, color, texture, space, value, shape, and form.

Assessment:

- Based on given criteria

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Nature Inspired Clay Sculpture Grade Level: Emerging Concept: Organic “Forms” in Nature Objective: Inspired by a selected form from nature, students will create a clay piece that will show influence within its form – a sort of interpretation.	Line Color Shape/Form* Texture Value Space*	Emphasis Contrast Unity Balance* Rhythm Proportion* Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2*
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: Design Dialogue (Stoop/Samuelsan); Claywork by Leon I. Nigrosh

Materials: organic forms from nature, clay, tools, glaze or various surface treatments

Vocabulary: basic ceramic terms, organic, shape/form, texture, rhythm, repetition, interpretation

Procedures:

- Using appropriate construction techniques, students will create a “form” that resembles an object from nature – not duplicate, rather interpret.
- The clay sculpture should have an organic “feel” to its form.
- By repetition of the shape, texture, or pattern of the natural finding, students will interpret the natural form.
- Careful consideration should be given to the construction technique to ensure clay thickness for appropriate firing.

Critique: Discussion of forms in nature and ways of conveying that essence in a work of art.

Assessment:

- Based on given criteria

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Geometric/Organic Foam Board Sculpture Grade Level: Proficient Concept: Forms—both Organic and Geometric Objective: The student will construct a sculptural piece using foam board revealing geometric/organic qualities in its form.	Line Color Shape/Form* Texture Value Space*	Emphasis Contrast Unity Balance* Rhythm Proportion* Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1*
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2*	VA.E.1.4.2*
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: The Art of Seeing (Fisher/Zelanski); Design Dialogue (Stoop/Samuelsan)

Materials: foam board, cardboard, ceiling tiles, appropriate cutting tools, adhesive, paint

Vocabulary: elements/principles of design, emphasis on “form,” geometric, organic, sculpture, in-the-round, relief

Procedures:

1. A study of various shapes/forms, both geometric and organic will introduce students to this assignment.
2. After sketches have been done, patterns of decided shapes will be transferred to the foam board and cut out.
3. Pieces will then be arranged and assembled using either some type of adhesive or a cut-and-groove technique.
4. Attention should be on its “form.” Also consider its space (positive and negative) as well as its balance.
5. An abstract approach will be taken.

Critique: Discussion of “form” in the artwork and how it reads – its organic or geometric feel. Consider also its space, both positive and the negative it creates.

Assessment:

- Based on given criteria

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Sculptural Form Grade Level: Advanced Concept: “Form” in an abstract manner Objective: The student will use various materials and construction techniques to illustrate “form” in an abstract manner – finding influence from both our geometric and organic surroundings.	Line Color Shape/Form* Texture Value Space*	Emphasis Contrast Unity Balance* Rhythm Proportion* Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1*
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2*	VA.E.1.4.2*
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: The Art of Seeing (Zelanski, Fisher); Design Dialogue (Stoop/Samuelson)

Materials: foam board, cardboard, ceiling tiles, balsa wood, mat board, appropriate cutting tools, adhesives, paint

Vocabulary: elements/principles of design, emphasis on “form,” geometric, organic, sculpture, in-the-round, relief

Procedures:

1. A study of various shapes/forms, both geometric and organic, will introduce students to this assignment.
2. After sketches have been done, patterns of decided shapes will be transferred to the foam board and cut out.
3. Other types of material can be used such as balsa wood, sheets of thin metal, etc., for the more advanced student.
4. Pieces will then be arranged and assembled, taking an abstract approach.
5. Some type of adhesive will be used or a cut-and-groove technique.
6. Attention should be on its “form,” its space (both positive and negative) as well as its balance.

Critique: The artwork will be looked at in terms of “form” with discussion of geometric or organic qualities.

Assessment:

- Based on given criteria

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Organic Form with Textural Surface Treatment Grade Level: Emerging Concept: Texture – both Literal and Implied Objective: The student will create a textural feel on the surface of a simple ceramic form.	Line Color Shape/Form* Texture* Value Space	Emphasis Contrast* Unity* Balance Rhythm Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2*
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: The Encyclopedia of Pottery Technique (Peter Consentino); Clay and Glazes for the Potter (Daniel Rhodes)

Materials: clay, clay slabs, appropriate clay tools, “texture” items, possibly “texture producing” glaze products

Vocabulary: texture, literal, implied, clay, slab, drape techniques, surface treatment, glaze

Procedures:

1. The student will create a simple form through various construction techniques – slabs draped over molds or over an inflated balloon – or slabs pressed into bowls or molds, producing a simple form.
2. The surface will then be textured through a variety of means.
3. Additional clay might be added to create a textured surface or textured items might be pressed into the clay while it is still soft.
4. Clay that has been pinched and shaped will add a rich embellishment and dimension to the surface.
5. Beyond the “literal” addition of clay, textural glazes can be used to further enhance the surface.

Critique: Textural surfaces, both literal and implied, will be looked at and discussed in relation to the artwork at hand.

Assessment:

- Based on given criteria

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Textural Assemblage Grade Level: Proficient Concept: “Seeing” Texture in Natural and Everyday Images Objective: The student will collect and assemble natural and everyday findings in a cohesive, creative way that reflect a literal or implied feeling of texture.	Line* Color Shape/Form Texture* Value Space	Emphasis Contrast* Unity* Balance* Rhythm Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1*
VA.A.1.4.2	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2*	VA.E.1.4.2*
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Calder, Moore, DuChamp, Fibers, Exploring Visual Design, Pg 215

Materials: natural and everyday items that have a sense of texture, (yard trash, ropes, yarn, beads, wood scraps, etc.) adhesive or perhaps wire

Vocabulary: assemblage, natural findings, found objects, elements/principles of design with emphasis on texture

Procedures:

1. Students should begin “observing” and “collecting” items from their surroundings weeks before this project.
2. Natural items should be brought in as well as items found at home perhaps.
3. Talk about learning how to “see” items differently than their assumed roles how to alter them for their “creative purpose.”
4. With items in hand, begin assembling, thinking simple, and with attention to striking differences or contrast in the items being used.

Critique: Discussion of “seeing texture” in natural/found objects – how texture works in a cohesive, expressive assemblage.

Assessment:

- Based on given criteria

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Textural Paper Grade Level: Advanced Concept: Texture in Paper Objective: The student will visualize and sketch ideas of an animal, create the form simply in papier mache, then layer with repetitive paper forms to create a textured surface.	Line Color Shape/Form* Texture* Value Space	Emphasis Contrast Unity* Balance Rhythm Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1*	VA.D.1.4.1	VA.E.1.4.1*
VA.A.1.4.2	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2*	VA.E.1.4.2*
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Exploring Visual Design – Pg 174, 193, Picasso, David Smith, Imogen Cunningham

Materials: papier mache materials, various types of paper, scissors, Xactos, glue, possibly paint

Vocabulary: papier mache, sculpture, relief, shape, form, texture, pattern, repetition

Procedures:

1. The student will create a form, perhaps an animal, with basic papier mache techniques.
2. Gesso might be applied to the surface for a base on which to work.
3. Paper can then be cut into various shapes, torn curled, folded, etc. in some way.
4. These can then be layered onto the surface to create a 3-dimensional texture—casting shadows of light and dark—giving a simple form depth and interest.

Critique: Discussion of how paper can be manipulated in amazing ways to create wonderful dimension to a flat surface—transferring a simple form.

Assessment:

- Based on given criteria

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Cardboard Assemblage with Repetitive Form Grade Level: Emerging Concept: Repetition of a “given” Form Objective: The student will assemble a sculpture using the required “house” form–repeating it.	Line Color Shape/Form* Texture Value Space*	Emphasis Contrast Unity Balance Rhythm Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1*	VA.D.1.4.1	VA.E.1.4.1*
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2*	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: Exploring Visual Design – Pg 193, 208, 135

Materials: cardboard, mat board scraps, scissors, mixed media, adhesive paint

Vocabulary: repetition, assemblage, space, form

Procedures:

1. Using the assigned “house” image, students will cut these shapes out of cardboard or mat scraps, embellish and paint them in a meaningful way.
2. These will then be assembled in a way that emphasizes the principle “repetition.”
3. A minimum of three “house shapes” should be used.
4. Collage with magazine images and words possibly.

Critique: Discuss examples of “repetition.”
How does repetition affect and determine “space” in the work?

Assessment:

- Based on given criteria

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Assemblage From Natural/Found Objects Grade Level: Proficient Concept: Repetition in Assemblage of Natural/Found Objects Objective: The student will use natural/found objects to show the principle of repetition in an aesthetic assemblage.	Line* Color Shape/Form* Texture Value Space	Emphasis Contrast Unity Balance* Rhythm* Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: Art: Images and Ideas (Chapman); Video: “Assemblage As Fine Art” (Rothamel)

Materials: items/objects from nature, found objects (dowels for example), appropriate tools for cutting, shaping, drilling—manipulation of objects, appropriate adhesives

Vocabulary: assemblage, natural findings, found objects, elements/principles of design with emphasis on repetition

Procedures:

1. Students should begin “observing” and “collecting” items from their surroundings weeks before this project.
2. Natural items should be brought in as well as items found at home perhaps.
3. Talk about learning how to “see” items differently than their assumed roles—how to alter them for their “creative purposes.”
4. With items in hand, begin assembling, thinking simple. Pay attention to repetition of the items being used.

Critique: Discuss contrast and how it applies, other than color, to shapes, proportion, texture, value, etc.

Assessment:

- Based on given criteria

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Repetitive Cube Grade Level: Advanced Concept: Repetitive design done in surface relief on a 3D cube Objective: The student will create a design using the principles of repetition/pattern in layered relief–then assembled as a 3D form.	Line* Color Shape/Form* Texture Value Space*	Emphasis Contrast Unity Balance* Rhythm* Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2*
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Art In Focus (Mittler); Video: “Paper Power”

Materials: tag board, cardboard, Xactos, scissors, glue

Vocabulary: elements/principles of design, relief sculpture, 3D

Procedures:

1. Sketches of geometric/organic designs should be drawn on a square piece of paper.
2. Strongest design should be chosen and areas selected to be cut out.
3. These areas are lifted using small pieces of foam board creating a relief in various heights.
4. A total of 5 square designs are then assembled into a 3D cube.

Critique: Discussion of the principles of pattern and repetition. Discuss the role of repetition in good composition and design.

Assessment:

- Based on given criteria

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Colorful, Lidded Sphere Grade Level: Emerging Concept: Color – Form Objective: The student will create a clay sphere using colorful glazes/acrylics.	Line Color* Shape/Form* Texture* Value Space	Emphasis* Contrast Unity* Balance Rhythm Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1*
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Dali sculptures, Exploring Visual Design, Pg 194, artworks by Robus, Hepworth, Henri Moore

Materials: clay, balloons, glazes, acrylics

Vocabulary: clay, paint, glaze, clay tools, form, color, shape

Procedures:

1. Roll out a slab of clay large enough to cover a balloon completely.
2. Pop balloon when clay is leatherhard.
3. Cut lid and add handle.
4. Fire appropriately.
5. Paint or glaze with emphasis on color design.

Critique:

How does the color scheme affect the form?

Do the colors add to the success of the piece? Or detract? And why?

Assessment:

- Based on given criteria

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: “Opposites Attract” Grade Level: Proficient Concept: Form – Color Objective: The student will create a geometric form using complementary colors in the surface treatment.	Line Color* Shape/Form* Texture* Value Space*	Emphasis Contrast* Unity* Balance Rhythm* Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: color wheel, examples, work of David Smith

Materials: clay, paint or underglaze, slab roller or rolling pin and lathe strips, brushes, cutting tools, slip, cylindrical forms

Vocabulary: geometric, complementary, score, slip, weld, leather hard, bisque, template

Procedures:

1. Show examples and discuss geometric forms (cube, pyramid, cone, cylinder).
2. Demonstrate rolling out and assembly of clay slabs.
3. Demonstrate use of templates to cut out forms.
4. Texture assembled work, and inscribe with one kind of geometric shape in various sizes.
5. After assembly, forms are to dry completely and be bisque-fired.
6. Paint bisqueware with acrylic paint or underglaze using only complementary colors.
7. Fire again if underglazed.

Critique:

Does your texture emphasize or enhance your incised shapes?

What kinds of contrasts do you find in your piece?

What color scheme did you use?

Is your piece functional?

Assessment:

- Craftsmanship – edges joined well, slabs flat
- Color scheme is complementary
- Texturing is even depth and applied in an even manner

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Textured Slab Grade Level: Advanced Concept: Colored textured surface Objective: The student will create a textured slab form with non-glazed fins.	Line Color* Shape/Form* Texture* Value Space	Emphasis Contrast* Unity* Balance Rhythm* Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1*
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2*
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Henri Moore, Stone Age Art, undersea forms

Materials: clay, acrylic, shoe polish, texture tools, form

Vocabulary: color, texture, contrast, unity, rhythm, (all ceramic terms)

Procedures:

1. Roll out slab of clay approximately 8-10 inches in diameter.
2. Use newspaper, rolled up and taped as a support and drape the slab over it.
3. Allow slab to get leather hard.
4. Use various items to create textures in the surface covering the slab.
5. Dry and bisque fire.
6. Use watery acrylics to cover surface area.
7. When dry, apply shoe polish on surface and buff.
8. Seal with acrylic sealer (optional).

Critique: How do the textured surfaces affect the viewer?

Assessment:

- Craftsmanship
- Form
- Criteria
- Creativity

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Cardboard Tower Grade Level: Emerging Concept: Space / 3D Objective: The student will build a two-sided structure from cardboard and insert connecting pieces in order to shape and manipulate space.	Line* Color Shape/Form* Texture Value Space*	Emphasis Contrast Unity Balance* Rhythm Proportion* Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources:

Materials: two 16” x 20” cardboard sheets, box cutter, protective cutting mat

Vocabulary: space

Procedures:

1. The student will cut two large shapes from the cardboard. These shapes need not match.
2. The student will use the scraps to fashion two or three connecting pieces.
3. The student will cut receptacles into each of the end pieces in order to receive the connectors.
4. The student will assemble the piece, focusing on framing the shape interesting.

Critique: The student will display his/her piece and describe the space he has created, giving special attention to how the light shapes the space.

Assessment:

- Is the work finished?
- Is there evidence of good craftsmanship? (Are all cuts neat and clean? Is the piece assembled properly and sturdily?)
- Is the student able to recognize and describe the space he has manipulated?

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Mobins-Styled Organic Sculpture Grade Level: Proficient Concept: Space / 3D Objective: The student will twist strips of tag board and arrange them in order to organically define various spaces.	Line* Color Shape/Form* Texture Value Space*	Emphasis Contrast Unity Balance* Rhythm Proportion* Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources:

Materials: 22" x 30" sheets of tag board, scissors, white glue, metallic spray paint

Vocabulary: Mobins strips

Procedures:

1. The teacher will describe the twisting and turning nature of the Mobins strips.
2. The student will cut long strips of tag board, twist them, and fasten the ends with glue.
3. The student will assemble several of the organic shapes into a whole piece and paint with metallic spray paint.

Critique: The student will display his/her piece and describe the space he has created, giving special attention to how the light shapes the space.

Assessment:

- Is the work finished?
- Is there evidence of good craftsmanship? (Are all cuts neat and clean? Is the piece assembled properly and sturdily?)
- Is the student able to recognize and describe the space he has manipulated?

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: My Home Space Grade Level: Advanced Concept: Space / 3D Objective: The student will recreate portions of his home from mat board and assemble, being sure to capture a comfortable interior space.	Line* Color Shape/Form* Texture Value Space*	Emphasis Contrast Unity Balance* Rhythm Proportion* Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources:

Materials: mat board scraps, box cutter, protective cutting mat, acrylic washes, pencil

Vocabulary:

Procedures:

1. The student will outline three walls of his house onto scraps of mat board, cut them out, and cut out openings (windows, doors).
2. The student will assemble the pieces and glue upright in an arrangement that captures an interior space.
3. Add color using acrylic paint.

Critique: The student will display his/her piece and describe the space he has created, giving special attention to how the light shapes the space.

Assessment:

- Is the work finished?
- Is there evidence of good craftsmanship? (Are all cuts neat and clean? Is the piece assembled properly and sturdily?)
- Is the student able to recognize and describe the space he has manipulated?

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Two Shapes Repeated in 3D Form Grade Level: Emerging Concept: Unity With Repetition Objective: The student will create a sculpture using limited shapes to create a unified whole.	Line Color Shape/Form* Texture Value Space	Emphasis Contrast Unity* Balance Rhythm Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: *The Visual Experience*, Pg 280

Materials: cardboard or mat board, glue, paint

Vocabulary: unity, pattern, movement, form

Procedures:

1. The student will choose two different shapes that are the same size.
2. One set of the shapes will be larger and will be the “end caps.”
3. The smaller set can be repeated as many times as possible in order to cover the gaps between the two end caps creating a pattern.

Critique:

How does the repetition of these shapes create a unified sculpture?

How well does the sculpture represent unity?

Assessment:

- Creativity
- Use of shape
- Project criteria
- Craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Circular Triangles Grade Level: Proficient Concept: Pattern with Stretched Triangles Objective: The student will create a circle that has repeated triangles connected slightly.	Line Color* Shape/Form* Texture Value Space	Emphasis Contrast Unity* Balance Rhythm* Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3*	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: *The Visual Experience*, Pg 288, 289, 292

Materials: ceramic or mat board, paint or glazes (glass)

Vocabulary: unity, pattern, shape, form

Procedures:

1. Cut stretched (manipulated) triangles out of media used.
2. Arrange triangles in a circular pattern.
3. Use media (clay or mat board) to “fuse” triangles together.
4. Paint (glaze) appropriately.

Critique: How does manipulating a shape to fit another shape affect your idea of form?

Assessment:

- Unified?
- Color scheme
- Requirements
- Craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Hinged Image Grade Level: Advanced Concept: Unity Objective: The student will create a unified sculpture with hinged media.	Line Color Shape/Form* Texture* Value Space	Emphasis Contrast Unity* Balance* Rhythm Proportion Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: *The Visual Experience*, Pg 286

Materials: wood, cardboard or mat board, hinges, paint, glue, collage materials

Vocabulary: unity, form, texture, shape, balance

Procedures:

1. Create a base form of three panels attached together with hinges.
2. Use collage materials to create a successful unified surface on the panels.

Critique: How do the hinged materials create success in this sculpture?

Assessment:

- Craftsmanship of materials
- Surface design
- Creativity

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title:	Line	Emphasis
Grade Level:	Color	Contrast
Concept:	Shape/Form	Unity
Objective:	Texture	Balance
	Value	Rhythm
	Space	Proportion
		Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources:

Materials:

Vocabulary:

Procedures:

1. .
2. .
3. .

Critique:

Assessment:

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<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title:	Line	Emphasis
Grade Level:	Color	Contrast
Concept:	Shape/Form	Unity
Objective:	Texture	Balance
	Value	Rhythm
	Space	Proportion
		Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources:

Materials:

Vocabulary:

Procedures:

1. .
2. .
3. .

Critique:

Assessment:

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<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Self-Portrait Grade Level: Emerging Concept: Design – Portrait Objective: The student will use a grid method and a value scale to give portraits depth and three-dimensional appearance.	Line * Color* Shape/Form* Texture Value* Space*	Emphasis* Contrast* Unity* Balance* Rhythm Proportion* Repetition/Pattern

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1*
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: Alice Neel: *Linda Nochlin and Daisy*, Mary Cassatt: *Woman in a Loge*

Materials: 12” x18” white drawing paper, rulers, clear plastic grids sheets, pencils HB-3B, white or kneaded erasers, photos of students

Vocabulary: grid, line, value, shading, proportion, contrast, composition, warm and cool colors, complementary colors

Procedures:

1. Draw a 1” grid on transparency film using a permanent marker. Number the boxes on the transparency.
2. Have students draw a 2” grid on their 12” x 18” paper.
3. Number each box on the drawing paper grid same way as on the transparency film.
4. Tape transparency grid on top of the student’s photo.
5. Students draw what they see in the transparency grid on the corresponding drawing paper grid.
6. Students look at the darks, lights and shadows of their image. They will use complementary colors to finish their portrait.

Critique:

Do your values make the portrait look three-dimensional?
 What complementary colors did you use?
 Did the grid method help you to get a good likeness?

Assessment:

- Following the grid in both the photo and on paper.
- Good craftsmanship.
- Using the entire value scale in the drawing.

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Looking through the Grid Grade Level: Proficient Concept: Design – Portrait Objective: The student will transform their image into a contour line drawing. Using a grid pattern they will break up the space to create an interesting pattern.	Line* Color* Shape/Form* Texture Value* Space*	Emphasis* Contrast* Unity* Balance* Rhythm* Proportion* Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1*
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: Elements and Principles of Design from Crystal Productions, From Ordinary to Extraordinary by Ken Vieth, Pablo Picasso: *Young Lovers*, Alexander Calder, Henri Matisse: *Young Woman, Goldfish, and Checkered Cloth*

Materials: watercolors, hot press paper, black fine line pen

Vocabulary: line, contour, grid, warm, cool, triadic, complementary

Procedures:

1. Look at and talk about the line quality of Picasso and Calder’s artwork.
2. Using a mirror, have students draw the edges of their face. They are not to look at their drawing, but follow the edges with their eyes and draw slowly and carefully.
3. Next have students enlarge the contour drawing using the grid method (See Self-Portrait). This will give the artwork division and encourage a more experimental use of color mixing and blending.
4. Students may include drawings of personal items or favorite animal.
5. Encourage students to limit their pallet when painting to either warm against cool colors, triadic, or complementary colors.

Critique:

Display artwork in a prominent area and have students fill out a critique form. Next students are to talk about the elements in the painting that worked and what they could do to make it better.

Assessment:

- Effort
- Craftsmanship
- Composition
- Creativity

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: The Value of Me Grade Level: Advance Concept: Design – Portrait Objective: The student will use collage techniques to create a composition that shows visual unity and balance; increase awareness of the different levels of values; and to apply this knowledge to an original portrait drawing.	Line Color Shape/Form* Texture Value* Space*	Emphasis* Contrast* Unity* Balance* Rhythm Proportion* Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1*	VA.E.1.4.1*
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: *From Ordinary to Extraordinary* by Ken Vieth, Chuck Close: *Self-Portrait*, Rembrandt: *Self-Portrait*

Materials: 12” x 18” white paper, poster board (one per student), scissors, white glue, inexpensive watercolor brushes for applying the glue mixture, tracing paper, various papers in black, white and grays

Vocabulary: value, unity, collage, form, contour line drawing

Procedures:

1. Look at and talk about the artwork of Chuck Close and Rembrandt. Have them look at the different values of lights and darks in the artwork.
2. Share examples of paper collages in which the materials used show visual unity through the color and texture.
3. Discuss ways of handling the paper such as tearing, bending, folding and overlapping edges.
4. Find models to volunteer on a daily basis.
5. Have students begin with a series of contour line figure drawings to increase both skill and awareness.
6. Have them produce a series of line drawings on 12” x 18” white paper.
7. Students should select one drawing that has a strong composition. They will use this drawing as a pattern for their collage.
8. After line drawing has been selected, give students a sheet of poster board and have them transfer their original drawing.
9. Ask students to begin the collage process slowly and carefully. They should use their original drawing as a pattern for cutting the various papers. This part of the project requires a white glue mixture (two parts glue to one part water). Instruct students to save all unused papers.
10. Have students brush glue onto the poster board. Then have them carefully apply each cut shape on the surface.

Critique:

Did you use all the values on the value scale?

Assessment: Create a rubric that assists a value point that students can use as a guide while working on their portraits.

Students will be evaluated on the following criteria:

- Following the grid in both the photo and on paper – 20 points
- Using good craftsmanship – 20 points
- Using the entire value scale in the drawing – 50 points
- Completing assignment on time – 10 points

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Self-Portrait with Personal Effects Grade Level: Emerging Concept: Drawing – Portraits Objective: The student will use black pen and colored inks to capture their own likeness. The student will include several of their possessions that reflect their personality.	Line* Color* Shape/Form* Texture Value Space	Emphasis* Contrast Unity Balance* Rhythm Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Vincent Van Gogh: *Self-Portrait*, Willie Bester: *Homage to Steve Biko*

Materials: black and colored pens, or colored inks, mirror

Vocabulary: self-portrait

Procedures:

1. The student will draw themselves by observation in mirror.
2. The student will establish their background with drawings of personal items.
3. The student will write sentences about themselves around objects in background.
4. The student will add color to appropriate areas with colored inks.
5. The student will outline with black pens to finish.

Critique: Display portraits and have each student describe what personal effects were included. What do the personal objects say about the individual? Does use of color reflect personality?

Assessment:

- Is the application of color appropriate?
- Is it neat and clean/good craftsmanship?
- Does the student adequately explain the connection between personal possessions and the figure?

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Expressive Monochromatic Portrait Grade Level: Proficient Concept: Drawing – Portraits Objective: The student will use color to enhance the illusion of mood or emotions in a portrait.	Line* Color* Shape/Form Texture Value* Space	Emphasis* Contrast* Unity Balance Rhythm Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: *Portrait of Dr. Gachet* (van Gogh), www.bradholland.net (contemporary illustrator)

Materials: paper, pencil, monochromatic oil pastels

Vocabulary: monochromatic

Procedures:

1. The student will study the portraits listed above.
2. The student will use pencil to draw the portrait putting head at an angle.
3. Points of value change will be noted and laid in with the monochromatic palette of the student's choice.

Critique: Describe the techniques used to achieve the expression of emotion in the subject: mouth position, eyelid position, etc.

Does the color chosen enhance the facial features mood?

How successful did the artist convey emotion in portrait?

Assessment:

- How well did color aid emotion in the work?
- Is it neat and clean/good craftsmanship?
- Is the value change convincing?
- Is there an expressive sense about the portrait?

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Expressive Portrait in the Realist Style Grade Level: Advanced Concept: Drawing – Portraits Objective: The student will use graphite and include realistic details, light values, and expression in producing a portrait.	Line* Color Shape/Form* Texture Value* Space	Emphasis* Contrast* Unity Balance Rhythm Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Caravaggio: *The Calling of St. Mathew*

Materials: paper, pencil, camera or digital, camera, printer and lighting

Vocabulary: contrast, tenebrism and value

Procedures:

1. The student will take a photo of a person with strong lights and darks in face to reproduce in pencil.
2. The student will use pencil to outline shape and features of the subject.
3. The student will render facial features, hair, and clothing in realistic detail using previously learned shading techniques of value change to show form.

Critique: Have student describe the techniques used to achieve the realistic rendering.

Did contrast and expression create a certain mood?

Did direction of light make a difference?

Assessment:

- How well did student use value contrast?
- Is it neat and clean/good craftsmanship?
- Is the portrait rendered realistically?

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
<p>Title: One-Point Perspective Interior with Basic Figure for Scale</p> <p>Grade Level: Emerging</p> <p>Concept: Drawing – Architecture</p> <p>Objective: The student will draw a one-point interior and include a basic figure for establishing scale.</p>	<p>Line*</p> <p>Color</p> <p>Shape/Form</p> <p>Texture</p> <p>Value</p> <p>Space*</p>	<p>Emphasis</p> <p>Contrast</p> <p>Unity</p> <p>Balance*</p> <p>Rhythm</p> <p>Proportion</p> <p>Repetition/Pattern</p>

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: basic linear perspective textbook chapters, Jan van Eyck: *The Annunciation*

Materials: black paper, ruler, pencil, and white colored pencil

Vocabulary: vanishing point, horizon line, one-point linear perspective and Renaissance

Procedures:

1. The student will draw a horizon line with an off-centered vanishing point.
2. The student will draw in interior walls and windows, floors and doors in proper perspective.
3. Include a basic figure in order to establish the scale of the drawing.
4. Value in white to finish.

Critique:

Does the figure fit the space?

Is the perspective believable?

Does the perspective help achieve depth and how?

Assessment:

- Is perspective in work correct?
- Is value done well?
- Is the figure correct?
- Is it neat and clean/good craftsmanship?

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: One-Point Perspective, Split Canvas in Oil Pastel Grade Level: Proficient Concept: Drawing – Architecture Objective: The student will produce a work of art using linear perspective and color that creates atmosphere.	Line* Color Shape/Form Texture Value Space*	Emphasis Contrast Unity Balance* Rhythm Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: basic linear perspective textbook chapters, examples of architecture Gothic through Renaissance

Materials: paper, ruler, pencil, watercolor washes, colored pencils

Vocabulary: vanishing point, horizon line, façade, one-point perspective, analogous

Procedures:

1. In the 1/3 section, the student will draw a horizon line, establish a centered vanishing point, and draw a series of arched openings decreasing in size to the vanishing point.
2. In the 2/3 section, the student will draw the façade of a building.
3. After drawing of building apply light watercolor washes in analogous color scheme to create atmosphere.
4. Apply color pencil to enhance and complete following the established color scheme.

Critique:

Is perspective correct?
 Did the student follow an analogous color scheme?
 Was color used successfully?

Assessment:

- Is it neat and clean/good craftsmanship?
- In the 1/3 section, do the archways descend to the vanishing point properly?
- In the 2/3 section, is the façade of the building square with the paper?

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Architectural Detail in Acrylic Grade Level: Advanced Concept: Drawing – Architecture Objective: The student will choose an interesting feature of a building the focal point of the composition.	Line* Color* Shape/Form Texture Value Space*	Emphasis* Contrast Unity Balance* Rhythm Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources: Edward Hopper: houses, Ronen Cathedral: The Portal

Materials: camera, digital camera, paint washes, colored pencil

Vocabulary: façade, realism

Procedures:

1. The student will take photos of interesting parts of buildings.
2. The student will use resource photos or sketches and transfer an interesting section of a building onto the paper that uses good composition and creates focus.
3. The student will apply color with paint in light washes.
4. The student will apply and enhance with colored pencil to finish.

Critique:

Is composition interesting?

Where is the focus of the work?

Does use of color enhance the work?

Assessment:

- Is it neat and clean/good craftsmanship?
- Is the piece in perspective?
- Is there a clear architectural focal point?

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Arid Landscape Grade Level: Emerging Concept: Drawing – Landscape Objective: The student will draw a landscape scene that includes background, foreground, and focal point.	Line Color Shape/Form Texture Value Space	Emphasis Contrast Unity Balance Rhythm Proportion Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1	VA.B.1.4.1	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: Georgia O’Keefe: *Near Abiquin, New Mexico*, Salvador Dali: *The Persistence of Memory*

Materials: paper, pencil, oil pastel, source photographs

Vocabulary: background, foreground, focal point, landscape

Procedures:

1. The student will establish a horizon line and draw mountains, rocks, or hills just above that line.
2. Repeat an object cactus, tree, or bush that becomes larger as it gets closer.
3. Have something large and detailed in front and up close. example: flowers
4. The student will use oil pastel to color the piece: lighter colors in the background with brighter colors for the focal point.

Critique:

Is there a sense of depth achieved?

Is the focus obvious?

Is color enhancing the artwork?

Assessment:

- Is the piece neat and clean/good craftsmanship?
- Are there three distinct areas—background, foreground, and focal point?
- Does color unify background, foreground, and focal point?

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Twisted City Grade Level: Proficient Concept: Drawing – Landscape Objective: The student will create a composition of a cityscape incorporating perspective.	Line* Color Shape/Form* Texture Value Space*	Emphasis* Contrast Unity Balance* Rhythm Proportion* Repetition/Pattern

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1	VA.D.1.4.1	VA.E.1.4.1
VA.A.1.4.2*	VA.B.1.4.2*	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3*	VA.B.1.4.3*		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4*	VA.B.1.4.4*			

Resources:

Materials: paper, prismacolors, black pen

Vocabulary: foreground, middle ground, background, cityscape, one-point perspective

Procedures:

1. Start with a horizon line and a vanishing point.
2. Create a foreground, middle ground, and background.
3. Determine the focal point in background, middle ground, or foreground.
4. Develop color scheme.
5. Outline as needed.

Critique:

Is your vanishing point real or implied?
 What is your focal point?
 Is your perspective true or distorted?

Assessment:

- Proper use of one-point perspective
- Good use of color
- Craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Collage of Connections Grade Level: Advanced Concept: Drawing – Landscape Objective: The student will create a collage that has a theme of connections.	Line* Color* Shape/Form* Texture Value* Space*	Emphasis* Contrast* Unity* Balance* Rhythm* Proportion* Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1*
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: Pablo Picasso: *The Three Musicians*

Materials: 8 x 10 canvas, velum or rice paper, gel medium, paint brush, color laser copies of people and patterns, caulking compound, bowl of water, acrylic paint: titanium white and burnt sienna, plastic spatula or paint scraper, keys, zippers and other embellishments

Vocabulary: pattern, antique, subtle, collage, layout

Procedures:

1. Create a subtle background by gluing a layer of velum or rice paper to your collage.
2. Next use gel medium to paste an image of a building on the background. Place it in the corner.
3. Brush caulking around the image. The building looks uninteresting by itself. One solution is to transfer some sort of image behind it with the caulking transfer technique.
4. For the transfer, choose a photocopy of an image or pattern that would look good surrounding your figure. Place image face down into the wet caulking. Allow the image to dry, then wet the back of the paper and rub off the paper backing while wet.
5. Add texture with paint. Use a paint scraper or a palette knife.
6. Using gel medium add the zipper, key (or other embellishments) that you wish.
7. To age the work and add a darker color by rubbing it on with your fingers hitting the raised surfaces.

Critique:

Did the artwork elements make connections with each other?

Is there a unity with the elements?

What do you like about the work, what can you do to make it better?

Assessment:

- Composition
- Originality theme of connections
- Good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: The Forest Grade Level: Emerging Concept: Design Objective: The student will create a repeating design; to show depth through foreground, middle ground and background.	Line Color* Shape/Form* Texture* Value* Space*	Emphasis* Contrast* Unity* Balance* Rhythm* Proportion* Repetition/Pattern*

<u>Sunshine State Standards</u>				
<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: Ansel Adams

Materials: (2) 4" x 6" heavy paper or tag board, chalk, pencils, scissors, 12" x 18" black construction paper, and tissues

Vocabulary: positive and negative space, stencil, atmosphere, radial design

Procedures:

1. Look at and talk about Ansel Adams photography. Talk about foreground, middle ground and background. Also talk about how atmosphere plays a part in colors. Colors that are far away are going to be lighter than colors closer to the viewer.
2. To make stencils: Fold a 4x6 piece of paper or tag board in half, lengthwise or widthwise. Draw half of a tree top shape, with the center on the fold. Leave a space at each end on the fold. Cut the leaf out, beginning and ending on the fold. Do not trim either piece.
3. Place the 4x6 paper with the negative space out on middle of the paper. Using a piece of chalk on the tag board color around the opening of the cutout shape.
4. Using a tissue wipe the chalk from the tag board through the opening onto the paper. Work in a radial design as you pull toward the center.
5. Move stencil to a new location and repeat steps 2-3.
6. Embellish picture with stars and grass textures.

Critique: Display and discuss the rhythm and patterns in the artwork. Have students identify their patterns and explain how they work in the picture. Also have them discuss what they can do to make it better.

Assessment: The student will be evaluated on:

- Creating a sketch.
- Using a repeating pattern.
- Using space efficiently.
- Using good craftsmanship.

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
Title: Monochromatic Landscape Grade Level: Proficient Concept: Design – Landscape Objective: The student will create a landscape using one color plus, tints, shades, and tones.	Line* Color* Shape/Form* Texture* Value* Space*	Emphasis* Contrast* Unity* Balance* Rhythm* Proportion* Repetition/Pattern*

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: Thomas Hart Benton, Grant Wood

Materials: oil pastels, pencils, 12” x 18” colored paper, magazines

Vocabulary: stylize, elongate, monochromatic, landscape, tints, shades, tones, blending, intermediate

Procedures:

1. Look at and talk about the artwork of Thomas Hart Benton and Grant Wood. Point out how figures and nature are elongated and stylized.
2. Have students look at magazines for landscape ideas.
3. Next, they are to create at least 2-3 thumbnail sketches of their landscape. Ideas from several pictures can be combined. Students are to elongate and stylize the figures in the drawing.
4. Once the teacher approves a sketch, students can draw it on a larger scale.
5. Students select one color to use through out the illustration. They are to blend tints (whites), shades (blacks), and tones (gray) with the one color. They are to create intermediate colors to blend from one to the other.

Critique: Display and discuss how the students stylized the figures in the artwork. Have students identify their style and color combinations and explain how it works in the picture. Also have them discuss what they can do to make it better.

Assessment:

- Creating a sketch
- Elongating the figures
- Using space efficiently
- Using good craftsmanship

<u>Art Lesson Plan</u>	<u>Elements</u>	<u>Principles</u>
<p>Title: Integrating Landscape Images</p> <p>Grade Level: Advanced</p> <p>Concept: Design – Landscape</p> <p>Objective: The student will create several small paper collages using cut or torn paper that represents different qualities of landscapes. Create strong and repeated compositions in a small space.</p>	<p>Line*</p> <p>Color*</p> <p>Shape/Form*</p> <p>Texture*</p> <p>Value*</p> <p>Space*</p>	<p>Emphasis*</p> <p>Contrast*</p> <p>Unity*</p> <p>Balance*</p> <p>Rhythm*</p> <p>Proportion*</p> <p>Repetition/Pattern*</p>

Sunshine State Standards

<u>Skills & Techniques</u>	<u>Creation & Communication</u>	<u>Cultural & Historical</u>	<u>Aesthetic & Critical</u>	<u>Application to Life</u>
VA.A.1.4.1*	VA.B.1.4.1*	VA.C.1.4.1*	VA.D.1.4.1*	VA.E.1.4.1*
VA.A.1.4.2	VA.B.1.4.2	VA.C.1.4.2	VA.D.1.4.2	VA.E.1.4.2
VA.A.1.4.3	VA.B.1.4.3		VA.D.1.4.3	VA.E.1.4.3
VA.A.1.4.4	VA.B.1.4.4			

Resources: Salvador Dali: *Persistence of Memory*, Rene Magritte, Giorgio de Chirico

Materials: assortment of papers: handmade, newspaper, etc. (to add visual textural qualities), white glue (two parts glue to one part water), decorative cords, stamps, heavy paper or illustration board, and photocopies of people, scissors, yellow ochre paint, paint brushes

Vocabulary: texture, collage, Surrealist, expressionistic, abstract, symbolic, realistic, aesthetic

Procedures:

1. Acquire a vast assortment of papers of different textures, thicknesses, and colors. Share with students, images of landscapes created by famous artists. Hang reproductions of landscapes by artists such as Dali, Ernst, Magritte, de Chirico in the art room during the project. Discuss these works in terms of composition, expression, color and line. Demonstrate collage techniques, such as cutting, tearing, overlapping and gluing.
2. Ask the students to begin thinking about what makes up a landscape. Suggest they consider color, light, and texture as these apply to mountain ranges, the ocean, or the desert. How could they show the visual qualities of hot or extremely cold climates? Could the landscape be interpreted in different ways to show seasonal changes?
3. Landscape collages can be realistic, expressionistic, abstract, or symbolic.
4. Have students water down glue. Apply glue over thin papers and only on the reverse side for heavy papers.
5. To antique the papers add a thin wash of yellow ochre paint over the entire surface.

Critique: Ask students how did your skills and aesthetic awareness increase as you worked on this series of small landscapes?

Assessment:

- Understanding an application of artistic qualities: line, color, texture, and balance in the use of materials.
- Good attention to details
- Good craftsmanship