Drawing Unit: Art 10

By: Angela McPeake

**Rational**: This unit is intended to explore different ways of representing real and manufactured objects through various methods of drawing. Students are challenged in using both traditional and non-traditional drawing materials and techniques. This works with the student’s ability to question and understand the usage of different materials and tools as they begin to expand their understanding of personal expression. In this unit, students are encouraged to experiment with different tools and materials as they critically consider the broad concept of ‘drawing’.

**Lessons:**

1. **Still Life Drawings:** This drawing exercise focuses on the representation of the surface quality of natural and manmade objects. Students will be asked to perform two drawing tasks. The first drawing will use a still-life assembled with objects from nature. This will be done in greyscale color using graphite and charcoal. The second drawing will use stuffed animals as the subject. This drawing will use colored soft/oil pastels as the medium. In both drawings the students are asked to depict the surface quality of the objects by using various lines and shading to create shape, value, and contrast.
2. **Self-Portrait Shoe Box Drawings**: This drawing project is intended to have students critically thinking about design and composition as they create their own personal subject matter. Students will also get to make digital alterations to their artwork as they use basic Photoshop tools. The photograph of the still life will be used as the drawing reference in which students will experiment with different drawing tools and consider aspects of color, texture, shape, and line.
3. **Light Drawings & Wire Sculpture:** Students will create a light drawing working with the element of line in the creating process. These light drawings will be captured in a photograph and students will use basic Photoshop skills to edit the pieces. The light drawings will then be translated into wire drawings. We will take the wire drawings and create them into 3D sculptures; emphasising the transformation from a 2D artwork to a 3D artwork.
4. **Two-Point Perspective**:This lesson challenges students to create the illusion of 3 dimensional spaces within a 2 dimensional work. This requires students to construct a two-point perspective drawing using different shapes and converting them into a street line scene.
5. **Ink Wash Drawings:** This lesson is intended for students to gain understanding of line and tone. They will apply various techniques and tools used to create ink drawings. This art method is a traditional form of drawing and will provide students with an insight to traditional encounters.
6. **Multi-Media, Surrealist Inspired Compositions:** In this lesson students will demonstrate and apply their understanding of the art elements, the use of different drawing mediums, and creating effective composition s. This lesson is connected to the surrealist movements through encounters and history. The surrealist movement is incorporated to assist students in composing their artworks through personal expression; there are no limits on how they can display their understanding and ideas.
7. **Animations**: This lesson on animation will challenge students to work quickly and intuitively as they design an animation video. To do this, students will work in groups and add/remove elements from their drawing as they photograph each stage which be assembled into a motion video. Students will be working with vine charcoal, large scale paper, and the animation digital animation app entitled istopmotion

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| **Lesson Title/Focus** | **Still Life Drawing (Texture)** | **Date** | 23/09/2015- 23/09/2015 |
| **Subject/Grade Level** | Art 10 | **Time Duration** | 120 minute classes |
| **Unit** | Drawing | **Teacher** | Angela McPeake |

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| **OUTCOMES FROM ALBERTA PROGRAM OF STUDIES** | | | | | |
| **General Learning Outcomes:** | 1. Drawing: Investigate Develop and refine drawing skills and styles  2. Drawing: Communicate Investigate varieties of expression in making images | | | | |
| **Specific Learning Outcomes:** | 1. Concept B: Tactile qualities of surfaces can be rendered through controlled use of line.  2. Concept B:  Drawing can be a formal, analytical description of an object. | | | | |
| **LEARNING OBJECTIVES** | | | | | |
| **Students will:**   * Understand how to translate the surface quality of a 3D object into a 2D drawing by using different techniques and mediums. | | | | | |
| **ASSESSMENTS** | | | | | |
| **Observations:** | | | * Students should be working quietly and sharing the still-life’s with the group * There should be lots of experimentation with different drawing mediums * Students should be combining elements of line, shape, and value when depicting the textures. | | |
| **Key Questions**: | | | * How can you depict surface quality in drawing? * Does the drawing medium effect the overall representation of object being drawn? | | |
| **Products/Performances:** | | | * **Create two drawings from still-life’s recording the surface quality of the objects.** | | |
| **LEARNING RESOURCES CONSULTED** | | | | **MATERIALS AND EQUIPMENT** | |
| * Alberta Art Curriculum 1987 | | | | * Graphite * Vine charcoal * Charcoal * Soft and oil pastels * Erasers * Sketchbooks * Spot lights * Still life objects- natural objects from outside * Stuffed animals | |
| **PROCEDURE** | | | | | |
| ***Prior to lesson*** | | **Have materials ready for students to use.  Power Point images/videos ready** | | | |
| **Introduction** | | | | | **Time** |
| ***Attention Grabber*** | | -Images and videos of relevant artists/artworks on the smart board -Exemplars | | |  |
| ***Artists*** | |  | | |  |
| ***Advance Organizer/Agenda*** | | 1. Discussion of concepts and material use 2. Introduce Artists 3. Demo 4. Work period | | |  |
| **Body** | | | | | **Time** |
| ***Learning Activity #1***  ***Texture Drawing:***  ***Representing surface quality through line, shape, and value.***  ***Design Elements:***   * ***Texture*** * ***Form*** * ***Shape*** * ***Value***   ***Design Principles:*** | | Organizer:   1. Prayer 2. Give student directions and demonstration. 3. Students set up the still-life and lights 4. In sketchbook; test drawing tools 5. Greyscale drawing of natural objects 6. Color drawing of stuffed animals 7. Finish up source book and collages   Representing texture in drawing:   * Students will set up the natural object (bark, sticks, rocks, etc) still life the way they like it; adjusting the lighting as well. They will be sharing at table groups so each student needs to have a good view of the still-life. * Students will then test out the drawing mediums; graphite, vine charcoal, and stick charcoal in their sketchbooks. They should write a small description beside the test spot to reflect on their understanding. * In sketchbooks, students will use the different tools to draw their representation of the still-life; focusing on the surface quality of the objects. Students should be focusing on line, shape, and value as they depict the object. * After break, we will start drawing #2. Clean up the current still life materials on the desks. * Have students choose different stuffed animals for their next drawing subject. * In sketchbook, test the next drawing mediums; soft and oil pastels. * The second drawing will be done using the colored pastels. Students will continue to focus on drawing line, shape, and value as they compose this drawing. * If students finish their drawings early they can finish up their collages or work on their sourcebooks.   Clean up:  \*Put all materials back in their given spot on the art cart.  \*clean desks using a paper towel and warm water.  \*Circulate classroom and observe peers work, see what works and what does not work. | | | *1 X 120 mins* |
| *Teacher Notes: Assessments/ Differentiation* | | Formative Assessment:   * Circulate the classroom, observe, verbal feedback. * Are students experimenting with different drawing mediums to achieve wanted effects?   Summative Assessment:   * Does the student represent the surface quality of the objects through line, shape, and value? * Is there an apparent texture in the students drawing? | | |  |
| *SPONGE ACTIVITY* | | 1. SOURCE BOOK  -This will be worked on in free time and at home. Students are given a list of requirements to complete for their source book throughout the quarter.  -The intent for students to explore the art community outside the classroom, reflect on personal interests, promote inquiry and self-directed learning. .  2. COLLAGES -Students can continue to work on their collages if they finish up the texture drawings. | | |  |
| **Closure** | | | | | **Time** |
| ***Consolidation of Learning:*** | | | CALL CLEAN UP 10 MINUTES PRIOR TO END OF CLASS.  In table groups have students identify the grounds and perform mini critiques of their peers work.  Reflect on what students have been working on and what will be worked on next. | |  |

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| **Lesson Title/Focus** | **Shoe Box Self-Portraits** | **Date** | 24/09/2015- 30/09/2015 |
| **Subject/Grade Level** | Art 10 | **Time Duration** | 4 x 120 minute classes |
| **Unit** | Drawing | **Teacher** | Angela McPeake |

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| **OUTCOMES FROM ALBERTA PROGRAM OF STUDIES** | | | | | |
| **General Learning Outcomes:** | 1. Drawing: Record  2. Compositions: Component 2  3. Compositions: Relationship 2  4. Encounters: Sources of images  5. Encounters: Transformations | | | | |
| **Specific Learning Outcomes:** | 1. Concept A: Subject matter and expressive intention can be depicted with a variety of notational marks.  2. Concept A:  Compositions use positioning and grouping of subjects for different meanings and emphasis.  3. Concept A:  Describing and discussing media and techniques used in ones own works will develop vocabulary.  4. Concept B:  Artists select from natural forms in order to develop decorative motifs.  5. Concept B:  Technology has an effect on materials used in image making. | | | | |
| **LEARNING OBJECTIVES** | | | | | |
| **Students will:**   * Understand how to abstract objects from 3D to 2D by using technology, mark making, and compositional strategies. | | | | | |
| **ASSESSMENTS** | | | | | |
| **Observations:** | | | * Students should come prepared to class with a photograph of their composition. * When using the computers for Photoshop, students should be on task and not be surfing the net. * Students should be working efficiently as they progress on their artworks. | | |
| **Key Questions**: | | | * How can you objects be abstracted? * What aspects are considered in creating a decorative motif? | | |
| **Products/Performances:** | | | Students will create a composition of objects which will be abstracted through photograph and photo editing. The final product will be used as a reference image to create a abstract drawing using a variety of drawing tools and mark-marking techniques. | | |
| **LEARNING RESOURCES CONSULTED** | | | | **MATERIALS AND EQUIPMENT** | |
| * Alberta Art Curriculum 1987 | | | | * Boxes & students personal items to fill the box * Camera * Computer and Photoshop * Large drawing paper * Drawing tools, colored and black | |
| **PROCEDURE** | | | | | |
| ***Prior to lesson*** | | **Have materials ready for students to use.  Power Point images/videos ready** | | | |
| **Introduction** | | | | | **Time** |
| ***Attention Grabber*** | | -Images and videos of relevant artists/artworks on the smart board -Exemplars from previous student work. | | |  |
| ***Artists*** | | * Previous student work | | |  |
| ***Advance Organizer/Agenda*** | | 1. Set up boxes and photograph them 2. Photoshop images 3. Create drawings based on reference images | | |  |
| **Body** | | | | | **Time** |
| ***Learning Activity #1***  ***Shoe Box Drawing:***  ***Creating an abstracted self-portrait in the form of a photograph, using personal objects. The photograph will be used as a reference for the drawing.***  ***Design Elements:***   * ***Texture*** * ***Form*** * ***Shape*** * ***Value***   ***Design Principles:*** | | Organizer:   1. Prayer 2. Give instruction for the project/ show past student work. 3. Photograph and Photoshop images 4. Drawing from reference photo 5. Source books and any unfinished projects.   Shoe box self portrait:   * Construct a composition of personal objects inside a box or basket. Photograph this from multiple angles. * Open the photograph in Photoshop and use the basic editing tools to manipulate and abstract the image. * Print the adapted photograph and use it as the reference image for the drawing. * Tape the drawing paper down on the desk to have a clean frame on the paper and to increase stability. * Using different drawing tools, in color or in greyscale, draw the reference photo using different mark making techniques, lines, value, and pattern. Students can further abstract the image as they work. * The drawing will develop into a decorative motif.   Clean up:  \*Put all materials back in their given spot on the art cart.  \*clean desks using a paper towel and warm water.  \*Circulate classroom and observe peers work, see what works and what does not work. | | | *1 X 120 mins* |
| *Teacher Notes: Assessments/ Differentiation* | | Formative Assessment:   * Circulate the classroom, observe, verbal feedback. * Are students experimenting with Photoshop, different drawing mediums, and design elements to achieve wanted effects?   Summative Assessment:   * Did students challenge themselves in assembling their compositions? * Did students understand how to abstract their objects? * Did students use the Photoshop program to enhance the design of their photograph? * Are students using different drawing tools, mark making techniques, and pattern to develop the decorative aspect of their drawing? | | |  |
| *SPONGE ACTIVITY* | | 1. BLIND CONTOUR DRAWINGS: capturing the shape of objects and recognizing the connection between eye and hand. “don’t break your concentration”.  -Draw stuffed animals -Draw your shoe  -Find an object in the classroom  -Draw a partners face (rock paper scissors for who draws first).  2. SOURCE BOOK  -This will be worked on in free time and at home. Students are given a list of requirements to complete for their source book throughout the quarter.  -The intent for students to explore the art community outside the classroom, reflect on personal interests, promote inquiry and self-directed learning. .  2. COLLAGES -Students can continue to work on their collages if they finish up the texture drawings. | | |  |
| **Closure** | | | | | **Time** |
| ***Consolidation of Learning:*** | | | CALL CLEAN UP 10 MINUTES PRIOR TO END OF CLASS.  In table groups have students identify the grounds and perform mini critiques of their peers work.  Reflect on what students have been working on and what will be worked on next. | |  |

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| **Lesson Title/Focus** | **Light Drawings and Wire Sculpture** | **Date** | 29/09/2015- 02/10/2015 |
| **Subject/Grade Level** | Art 10 | **Time Duration** | 3.5 X 120 minute classes |
| **Unit** | Drawing | **Teacher** | Angela McPeake |

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| **OUTCOMES FROM ALBERTA PROGRAM OF STUDIES** | | | | | |
| **General Learning Outcomes:** | 1. Drawing: Investigate  2. Compositions: Relationship 1  3. Compositions: Component 1  4. Encounters: Transformations | | | | |
| **Specific Learning Outcomes:** | 1. Concept A:  A change in drawing techniques can express a different point of view about the same subject matter  2. Concept A:  Movement, rhythm and direction are used in recording humans and their activities  3. Concept B:  Positive and negative space are essential to the description of two- and three- dimensional forms  4. Concept B:  Technology has an effect on materials used in image making | | | | |
| **LEARNING OBJECTIVES** | | | | | |
| **Students**   * understand how to record human movement in artwork * understand how the composition and the positive and negative space is changed if 2D line can be translated to a 3D shape. | | | | | |
| **ASSESSMENTS** | | | | | |
| **Observations:** | | | * Students should be working cooperatively with their group partners. * There should be lots of experimentation with different ways for students to draw with light. * Students should be respectfully working with the tools and materials. | | |
| **Key Questions**: | | | * How can you record human movement in art? * How does positive and negative space change in a 2D and 3D object? * What is abstract art? * How can form be abstracted? * What is shape? * What is the difference between geometric and organic shape? | | |
| **Products/Performances:** | | | * **Create a light drawing in the form of a photograph, then create a wire drawing using the light drawing as a reference. Transform the wire drawing into an abstract sculpture, with a focus on shape.** | | |
| **LEARNING RESOURCES CONSULTED** | | | | **MATERIALS AND EQUIPMENT** | |
| * Alberta Art Curriculum 1987 * [*http://www.visualnews.com/2012/05/14/still-shining-from-1949-picassos-light-drawings/*](http://www.visualnews.com/2012/05/14/still-shining-from-1949-picassos-light-drawings/) * *Artists:* [*http://lightpaintingphotography.com/light-painting-history/*](http://lightpaintingphotography.com/light-painting-history/) * *Video:* [*https://www.youtube.com/watch?v=5NKe6MJUpiU*](https://www.youtube.com/watch?v=5NKe6MJUpiU) * *Video:* [*https://www.youtube.com/watch?v=9r3fUXdF0nY*](https://www.youtube.com/watch?v=9r3fUXdF0nY)   *--Tips at 11:30min* | | | | * Flashlights * Cameras (student phones) * Computers, Photoshop * Wood blocks for sculpture bases * Bendable wire * Nylons * Gesso * Acrylic paint * Hot glue gun * Paint brushes | |
| **PROCEDURE** | | | | | |
| ***Prior to lesson*** | | **Have materials ready for students to use.  Power Point images/videos ready** | | | |
| **Introduction** | | | | | **Time** |
| ***Attention Grabber*** | | -Images and videos of relevant artists/artworks on the smart board -Exemplars | | |  |
| ***Artists*** | | Light Drawing Artists:   * Darren Pearson * Eric Staller * Pablo Picasso * Man Ray   Sculpture Artists (focus on form):   * Akiva Huber * Athena Jahantigh * David Sirbiladze | | |  |
| ***Advance Organizer/Agenda*** | | 1. History/ Artists/Assignment introduction 2. Photograph light drawings 3. Photoshop light drawings 4. Create wire sculptures 5. Paint wire sculptures | | |  |
| **Body** | | | | | **Time** |
| ***Learning Activity #1***  ***Light & Wire Drawing:***  ***Create a light drawing in the form of a photograph, than create a wire drawing using the light drawing as a reference. Transform the wire drawing into an abstract sculpture, with a focus on shape.***  ***Design Elements:***   * ***Line*** * ***Texture*** * ***Form*** * ***Shape*** * ***Space***   ***Design Principles:***   * ***Directional Movement*** | | Organizer:   1. Prayer 2. History of light drawing/Artist intro 3. Video 4. Light drawings 5. Photoshop images 6. Discussion about concepts of wire sculpture 7. Wire sculptures (before nylon is added) 8. Discussion: line transforming into shape/ pos. Neg. Space 9. Painting wire sculptures (after nylon is added).   Light Drawing:   * History of light drawing: talk about the way Picasso and Man Ray used light drawing. Show images on a PowerPoint of their work.  -Explain how light drawing works: longer exposure time on the camera; In a dark room, the light is what is captured in the image. * Show the video [*https://www.youtube.com/watch?v=5NKe6MJUpiU*](https://www.youtube.com/watch?v=5NKe6MJUpiU) *-*as a visual of the process of light drawing and the different things artist have tried with light drawing. * Divide students into small groups of 3-4 as each will need to share a camera. * Set the camera shutter speed to 30 seconds. F11. * In the dark room, students will each take a turn performing the light drawing, and taking the photo. As students perform the light drawing they should be considering what traces they are making with the light. What kind of line are they drawing? Are their any patterns? Think about the directional movement. * Have students draw a small sketch in their sketchbooks of what they think the drawing will look like in the photograph. Write down the picture number to avoid confusion of whose photograph is whose. * In the new media room: open up the photograph in Photoshop to make any touch ups needed. Be sure the light lines are vivid and clear; good contrast between light and dark. Print photo when satisfied. * Continuing onto another day: have students use their photograph as a reference image to create their wire sculptures. Students should be “re-drawing” the line work of the photograph as a 3D form, bending and transforming the wire. * Observe how the positive and negative space changes as you move around the sculpture. Take some photographs to demonstrate this difference. * On a small block of wood: drill two holes for the wire to fit and have the students hot glue the wire into the holes. * Using “one-leg” of a pair of women’s nylons, put it over top of the wire sculpture and staple the edges to the bottom of the wooden base. * Using watered-down gesso, paint the nylon, covering the whole area. Do two coats so the nylon really stiffens up. * Observe how the positive and negative space has now changed. How has the shape of the sculpture changed now. * In the following class (after the gesso is dry): use acrylic paint to decorate the sculpture with various patterns, line-work, and textures. * Make comparisons between the line/shape of the light drawing and the sculpture.   Clean up needs to be called 10 minutes before class ends, each day:  \*Put all materials back in their given spot on the art cart.  \*clean desks using a paper towel and warm water.  \*log off computers/return cameras  \*no paint in the sinks  \*rinse paint brushes with warm water  \*Circulate classroom and observe peers work, see what works and what does not work. Engage students in discussion about how the line and shape changes as they transform it from 2D to 3D. | | | *3 X 120 mins* |
| *Teacher Notes: Assessments/ Differentiation* | | Formative Assessment:   * Circulate the classroom, observe, verbal feedback. * Are students experimenting with different ideas and critically thinking about the aesthetics of their artwork.   Summative Assessment:   * Did students understand and apply line and directional movement to their light drawing? * Did students understand and create positive and negative space within their wire sculpture? * Did students include pattern and color consideration within their sculpture. * Craftsmanship of the sculpture. | | |  |
| *SPONGE ACTIVITY* | | 1. SOURCE BOOK  -This will be worked on in free time and at home. Students are given a list of requirements to complete for their source book throughout the quarter.  -The intent for students to explore the art community outside the classroom, reflect on personal interests, promote inquiry and self-directed learning. .  2. SHOE BOX DRAWING -Students can continue to work on their shoe box drawings or any other in-complete assignments. | | |  |
| **Closure** | | | | | **Time** |
| ***Consolidation of Learning:*** | | | CALL CLEAN UP 10 MINUTES PRIOR TO END OF CLASS.  In table groups have students identify the grounds and perform mini critiques of their peers work.  Reflect on what students have been working on and what will be worked on next. | |  |

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| **Lesson Title/Focus** | **One and Two-Point Perspective** | **Date** | 01/10/2015- 01/10/2015 |
| **Subject/Grade Level** | Art 10 | **Time Duration** | 120 minute classes |
| **Unit** | Drawing | **Teacher** | Angela McPeake |

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| **OUTCOMES FROM ALBERTA PROGRAM OF STUDIES** | | | | | |
| **General Learning Outcomes:** | 1. Drawing: Investigate Develop and refine drawing skills and styles | | | | |
| **Specific Learning Outcomes:** | 1. Concept C: Linear perspective is a representational device that gives the illusion of three-dimensional pictorial space | | | | |
| **LEARNING OBJECTIVES** | | | | | |
| **Students will:**   * Understand how to create the illusion of 3D space within a 2D artwork, through perspective. | | | | | |
| **ASSESSMENTS** | | | | | |
| **Observations:** | | | * Students should be working quietly on their drawings * There should be lots of experimentation with different drawing mediums. * Students should be combining elements of line, shape, and value as they create their drawing. | | |
| **Key Questions**: | | | * How can you create the illusion of 3 dimensional objects within a 2 dimensional space? * What does perspective mean? * What does space mean, in the context of artwork? | | |
| **Products/Performances:** | | | * **Students will create either a one or two point perspective drawing in color.** | | |
| **LEARNING RESOURCES CONSULTED** | | | | **MATERIALS AND EQUIPMENT** | |
| * Alberta Art Curriculum 1987 | | | | * Graphite * Vine charcoal * Charcoal * Soft and oil pastels * Erasers * Rulers * Sketchbooks * Large size of drawing paper S | |
| **PROCEDURE** | | | | | |
| ***Prior to lesson*** | | **Have materials ready for students to use.  Power Point images/videos ready** | | | |
| **Introduction** | | | | | **Time** |
| ***Attention Grabber*** | | -Images and videos of relevant artists/artworks on the smart board -Exemplars | | |  |
| ***Artists*** | | * Show previous student artwork, show my two point perspective “Big Ben drawing” | | |  |
| ***Advance Organizer/Agenda*** | | 1. Prayer 2. Demo and Instructions 3. Student work time | | |  |
| **Body** | | | | | **Time** |
| ***Learning Activity #1***  ***Texture Drawing:***  ***Representing surface quality through line, shape, and value.***  ***Design Elements:***   * ***Form*** * ***Shape***   ***Design Principles:*** | | Organizer:   1. Prayer 2. Demonstrate one and two point perspective on the white board. 3. Review over concepts and key questions (stated above). 4. Students are free to work on the assignment all class.   One and Two Point perspective:   * One point perspective: Using pencil draw a horizon line across the page about 1/3 of the way down the page. * Draw a point on the horizon line which is called the vanishing point. * Below or above the horizon line, draw a square (or your choice of shape), and connect the corners with a line to the vanishing point. Close off the square with a horizontal and vertical line, parallel to the square and intersecting with the perspective lines. \*See diagram below\* http://watercolorpainting.com/perspective/single_point_perspective.jpg * Two point perspective: Draw horizon line, draw two points at either end of the horizon line. Draw a vertical line above or below the horizon line. Connect the top and bottom of the line to both vanishing points. Draw a vertical line on either side of the original line. Connect the top and bottom of each new line to the vanishing point on the opposite side of the horizon line.  \*See diagram below \* http://www.needlepoint.org/Archives/perspective/two-point.jpg * Give students a demonstration of both perspective drawings, they will get to choose which one they want to do for their drawings. \*show students images of completed one and two point perspective drawings. * Students can use drawing materials off of the art cart. * The rest of the class is a work period.   Clean up:  \*Put all materials back in their given spot on the art cart.  \*clean desks using a paper towel and warm water if they are dirty.  \*Circulate classroom and observe peers work, see what works and what does not work. | | | *1 X 120 mins* |
| *Teacher Notes: Assessments/ Differentiation* | | Formative Assessment:   * Circulate the classroom, observe, verbal feedback. * Are students experimenting with different drawing mediums to achieve wanted effects?   Summative Assessment:   * Do students understand how to create a 3D object on a 2D picture plane to give the illusion of space? * Craftsmanship of student work. | | |  |
| *SPONGE ACTIVITY* | | 1. SOURCE BOOK  -This will be worked on in free time and at home. Students are given a list of requirements to complete for their source book throughout the quarter.  -The intent for students to explore the art community outside the classroom, reflect on personal interests, promote inquiry and self-directed learning. .  2. Students can use this time to work on any in-complete assignments. | | |  |
| **Closure** | | | | | **Time** |
| ***Consolidation of Learning:*** | | | CALL CLEAN UP 10 MINUTES PRIOR TO END OF CLASS.  In table groups have students identify the grounds and perform mini critiques of their peers work.  Reflect on what students have been working on and what will be worked on next. | |  |

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| **Lesson Title/Focus** | **Animation** | **Date** | 23/09/2015- 23/09/2015 |
| **Subject/Grade Level** | Art 10 | **Time Duration** | 120 minute classes |
| **Unit** | Drawing | **Teacher** | Angela McPeake |

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| **OUTCOMES FROM ALBERTA PROGRAM OF STUDIES** | | | | | |
| **General Learning Outcomes:** | 1. Drawing: Investigate Develop and refine drawing skills and styles  2. Drawing: Communicate Investigate varieties of expression in making images | | | | |
| **Specific Learning Outcomes:** | 1. Concept B: Tactile qualities of surfaces can be rendered through controlled use of line.  2. Concept B:  Drawing can be a formal, analytical description of an object. | | | | |
| **LEARNING OBJECTIVES** | | | | | |
| **Students will:**   * Understand how to translate the surface quality of a 3D object into a 2D drawing by using different techniques and mediums. | | | | | |
| **ASSESSMENTS** | | | | | |
| **Observations:** | | | * Students should be working quietly and sharing the still-life’s with the group * There should be lots of experimentation with different drawing mediums * Students should be combining elements of line, shape, and value when depicting the textures. | | |
| **Key Questions**: | | | * How can you depict surface quality in drawing? * Does the drawing medium effect the overall representation of object being drawn? | | |
| **Products/Performances:** | | | * **Create two drawings from still-life’s recording the surface quality of the objects.** | | |
| **LEARNING RESOURCES CONSULTED** | | | | **MATERIALS AND EQUIPMENT** | |
| * Alberta Art Curriculum 1987 | | | | * Graphite * Vine charcoal * Charcoal * Soft and oil pastels * Erasers * Sketchbooks * Spot lights * Still life objects- natural objects from outside * Stuffed animals | |
| **PROCEDURE** | | | | | |
| ***Prior to lesson*** | | **Have materials ready for students to use.  Power Point images/videos ready** | | | |
| **Introduction** | | | | | **Time** |
| ***Attention Grabber*** | | -Images and videos of relevant artists/artworks on the smart board -Exemplars | | |  |
| ***Artists*** | |  | | |  |
| ***Advance Organizer/Agenda*** | |  | | |  |
| **Body** | | | | | **Time** |
| ***Learning Activity #1***  ***Texture Drawing:***  ***Representing surface quality through line, shape, and value.***  ***Design Elements:***   * ***Texture*** * ***Form*** * ***Shape*** * ***Value***   ***Design Principles:*** | | Organizer:   1. Prayer   Representing texture in drawing:      Clean up:  \*Put all materials back in their given spot on the art cart.  \*clean desks using a paper towel and warm water.  \*Circulate classroom and observe peers work, see what works and what does not work. | | | *1 X 120 mins* |
| *Teacher Notes: Assessments/ Differentiation* | | Formative Assessment:   * Circulate the classroom, observe, verbal feedback. * Are students experimenting with different drawing mediums to achieve wanted effects?   Summative Assessment: | | |  |
| *SPONGE ACTIVITY* | | 1. SOURCE BOOK  -This will be worked on in free time and at home. Students are given a list of requirements to complete for their source book throughout the quarter.  -The intent for students to explore the art community outside the classroom, reflect on personal interests, promote inquiry and self-directed learning. .  2. COLLAGES -Students can continue to work on their collages if they finish up the texture drawings. | | |  |
| **Closure** | | | | | **Time** |
| ***Consolidation of Learning:*** | | | CALL CLEAN UP 10 MINUTES PRIOR TO END OF CLASS.  In table groups have students identify the grounds and perform mini critiques of their peers work.  Reflect on what students have been working on and what will be worked on next. | |  |

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| **Lesson Title/Focus** | **Ink Wash** | **Date** | 02/10/2015 |
| **Subject/Grade Level** | Art 10 | **Time Duration** | 120 minute classes |
| **Unit** | Drawing | **Teacher** | Angela McPeake |

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| **OUTCOMES FROM ALBERTA PROGRAM OF STUDIES** | | | | | |
| **General Learning Outcomes:** | 1. DRAWING: Record Combine description, expression and cognition in the drawing process.  2. COMPOSITIONS: Component 1 Extend their knowledge of and familiarity with the elements and principals of design through practice in composing two- and three- dimensional images.  3. COMPOSITIONS: Component 2 Solve teacher-directed problems of unity and emphasis in creating compositions. | | | | |
| **Specific Learning Outcomes:** | 1. Concept B: The expressive content of drawings is affected by the drawing media selected.  2. Concept A:  Colour and value concepts are important components of an artist’s compositional skills  3.. Concept B:  Unity is achieved by controlling the elements of a composition within the picture plane | | | | |
| **LEARNING OBJECTIVES** | | | | | |
| **Students will:**   * Understand and apply value and line within a composition. | | | | | |
| **ASSESSMENTS** | | | | | |
| **Observations:** | | | * Students should be working quietly and sharing materials in their groups * There should be lots of experimentation with different ink wash techniques. * Students should be combining elements of line, shape, value, and movement within their compositions. | | |
| **Key Questions**: | | | * How can you depict value within a 2D composition? * Does the drawing medium effect line quality and expressive movement? | | |
| **Products/Performances:** | | | 1. **Create a value scale of a variation of ink tones.** 2. **Create a wet on wet Ink wash.** 3. **Create a wet on dry Ink wash.** | | |
| **LEARNING RESOURCES CONSULTED** | | | | **MATERIALS AND EQUIPMENT** | |
| * Alberta Art Curriculum 1987 | | | | * Graphite pencils * Erasers * Sketchbooks * India ink * Soft bristle brushes (bamboo/horse hair) * Nibbed pens * Palates with compartments to mix ink * Water containers * Watercolour paints and brushs * Watercolour paper | |
| **PROCEDURE** | | | | | |
| ***Prior to lesson*** | | **Have materials ready for students to use.  Power Point images and exemplars ready** | | | |
| **Introduction** | | | | | **Time** |
| ***Attention Grabber*** | | -Images and videos of relevant artists/artworks on the smart board -Exemplars | | |  |
| ***Artists*** | | * Student work | | |  |
| ***Advance Organizer/Agenda*** | | 1. Prayer 2. Demo and PowerPoint 3. Student work time 4. Clean up | | |  |
| **Body** | | | | | **Time** |
| ***Learning Activity #1***  ***Texture Drawing:***  ***Representing surface quality through line, shape, and value.***  ***Design Elements:***   * ***Texture*** * ***Form*** * ***Shape*** * ***Value***   ***Design Principles:*** | | Organizer:   1. Show students the Ink wash powerpoint 2. Give demo of how to create the different values and line quality. 3. Students can work through the exercises during the class. 4. If finished early they can finish up previous projects, work on source books, or extra sketchbook activities. 5. Call clean up.   **PowerPoint & Demo** Representing value and line by using traditional drawing mediums:   * **Ink wash** refers to the medium used in this drawing technique. **India Ink,** water, brushes, and nibbed pens are the **traditional** materials used. * *Diluted* amounts of *India Ink* (or some other *concentrated* media) are applied on an *absorbent* picture plane (watercolor paper) * Create a range of tones (like the **value scale**) by diluting the India Ink with water.  \*Use *different* containers/ compartments for the different tones * **Soft bristle** brushes made of *natural fibers* (horse or hog hair) are used because they can *absorb* and *subtract* the ink easily and leave *no* trace of *brush marks.* * Nib (or quill) pens have customized head sizes that each produce a unique *line quality* * **Lines** can exist in an infinite **variety**. Lines are usually associated with **describing** things as there is almost nothing that cannot be **symbolized** with a line. * **Gesture** lines are used to create **expressive** or emotive drawings. They can be used to illustrate the **mass** or volume of an object.   **Techniques:**  **Wet into Wet:** Blending of **various tones** in a *single* application. The ink washes are encouraged to *meld* into one another.   * Wet the paper before applying the ink * Add salt * Tilt and move the paper (dripping effect)   **Wet into Dry:** Applying *wet* ink washes over top of a *previously applied dry* layer.   * Use lighter tones of ink in your first washes. ..Apply darker tones after its dry * Results: Harder lines and more *graphic* elements   Adding watercolour paint:  1. **Ink laid down first**, and watercolours applied in a **Wet on** **Wet** fashion.   * Ink **bleeds** into the colour   2. **Watercolor laid down first**, and India ink applied in a **Wet on Dry** fashion.   * Ink **sits** on the colour   To create a **Value Scale:**   * **Start** with *pure black* India ink for the darkest tone. * **Add** a *little bit* of water to the ink to create a lighter tone. * **Continue** to *add more* water for each lighter tone. * The lightest tone should have very little traces of India ink.   Give student assignment.  **Assignment:**  In your sketchbooks:   1. Create a **value scale** of a variation of ink tones. 2. Create a **wet on wet** Ink wash. 3. Create a **wet on dry** Ink wash.  * Try adding **colour**, if you’re interested! * If you want *larger*, more *absorbent* paper than in your sketchbooks: It’s in the paper cupboard labeled “Ink wash”.   **Work time:**  Students have the class to work on these exercises. The are encouraged to experiment with the medium and techniques. If they are confident they can try creating larger, more detailed drawings on watercolour paper.  **Clean up:**  \*Put all materials back in their given spot on the art cart.  \*Clean desks using a paper towel and warm water.  \*Clean bamboo brushes gently rinsing with warm water.  \*Circulate classroom and observe peers work, see what works and what does not work. | | | *1 X 120 mins* |
| *Teacher Notes: Assessments/ Differentiation* | | Formative Assessment:   * Circulate the classroom, observe, verbal feedback. * Are students experimenting with the drawing medium to achieve wanted effects?   Summative Assessment:   * Does the students work demonstrate understanding of how to create value and line quality within a composition? * Has the student applied both wet on wet and wet on dry techniques? | | |  |
| *SPONGE ACTIVITY* | | 1. SOURCE BOOK  -This will be worked on in free time and at home. Students are given a list of requirements to complete for their source book throughout the quarter.  -The intent for students to explore the art community outside the classroom, reflect on personal interests, promote inquiry and self-directed learning. .  2. SKETCHBOOK ACTIVITIES: -These sketchbook activities are intended to extend drawing skills and abilities | | |  |
| **Closure** | | | | | **Time** |
| ***Consolidation of Learning:*** | | | CALL CLEAN UP 10 MINUTES PRIOR TO END OF CLASS.  In table groups have students identify the grounds and perform mini critiques of their peers work.  Reflect on what students have been working on and what will be worked on next. | |  |

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| **Lesson Title/Focus** | **Multi-media Surrealist Compositions** | **Date** | 07/10/2015 |
| **Subject/Grade Level** | Art 10 | **Time Duration** | 120 minute classes |
| **Unit** | Drawing | **Teacher** | Angela McPeake |

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| **OUTCOMES FROM ALBERTA PROGRAM OF STUDIES** | | | | | |
| **General Learning Outcomes:** | 1. DRAWING: Record Combine description, expression and cognition in the drawing process.  2. COMPOSITIONS: Component 1 Extend their knowledge of and familiarity with the elements and principals of design through practice in composing two- and three- dimensional images.  3. COMPOSITIONS: Component 2 Solve teacher-directed problems of unity and emphasis in creating compositions. | | | | |
| **Specific Learning Outcomes:** | 1. Concept B: The expressive content of drawings is affected by the drawing media selected.  2. Concept A:  Colour and value concepts are important components of an artist’s compositional skills  3.. Concept B:  Unity is achieved by controlling the elements of a composition within the picture plane | | | | |
| **LEARNING OBJECTIVES** | | | | | |
| **Students will:**   * Understand and apply the art elements within a composition. * Demonstrate personal expression through material and content choice * Understand and appreciate art encounters and movements. | | | | | |
| **ASSESSMENTS** | | | | | |
| **Observations:** | | | * Students should be working quietly and sharing materials in their groups * Students should be using a variety of mediums. * Students should be combining the art elements within their compositions. | | |
| **Key Questions**: | | | * Can all the art elements be identified within an artwork? * What mediums work best to depict each of the art elements? * What is surrealism? how is this movement connected to personal expression? | | |
| **Products/Performances:** | | | **Students will create one multi-media, surrealist inspired composition that includes all of the art elements.** | | |
| **LEARNING RESOURCES CONSULTED** | | | | **MATERIALS AND EQUIPMENT** | |
| * Alberta Art Curriculum 1987 | | | | * Graphite pencils * Erasers * Sketchbooks * India ink * Soft bristle brushes (bamboo/horse hair) * Nibbed pens * Palates with compartments to mix ink * Water containers * Watercolour paints and brushes * 8 X11 paper * Pencil crayons, crayons, pastels, etc. * Glue sticks * Exacto knifes | |
| **PROCEDURE** | | | | | |
| ***Prior to lesson*** | | **Have materials ready for students to use.  Power Point images and exemplars ready** | | | |
| **Introduction** | | | | | **Time** |
| ***Attention Grabber*** | | -Images and videos of relevant artists/artworks on the smart board -Exemplars | | |  |
| ***Artists*** | | * Rene Margritte * Salvador Dali | | |  |
| ***Advance Organizer/Agenda*** | | 1. Prayer 2. Unfinished work (8-930) 3. Demo and PowerPoint 4. Student work time 5. Clean up | | |  |
| **Body** | | | | | **Time** |
| ***Learning Activity #1***  ***Multi-Media Composition:***  ***Surrealist inspired compositions engaging each of the art elements.***  ***Design Elements:***   * ***Line*** * ***Shape*** * ***Value*** * ***Colour*** * ***Texture*** * ***Space*** | | Organizer:   1. 8-9:30: students can finish unfinished projects 2. PowerPoint and Demo 3. Student work period 4. Clean up   **PowerPoint & Demo** Representing the art elements and surrealist movement:   * Re-cap on the elements of art—See PowerPoint * Surrealism: is a cultural movement that began in the early 1920s, and is best known for its visual artworks and writings. The aim was to "resolve the previously contradictory conditions of dream and reality." * Surrealism can include elements of surprise, eroticism, death, and decay. * Artist Talk of Salvador Dali and Rene Margritte: History and show artwork. Relate the surrealist movement to the students understanding of the dada movement which was discussed in the collage lesson.   Give student assignment.  **Assignment:**   1. Find an image from a magazine, cut it out using the exacto knife. Glue the image to the 8X11 piece of paper (absorbent paper is best). 2. Using any drawing mediums: create an extension off of the image to create a surrealist scene. 3. Students need to be using a combination of mediums while they depict the elements of art within their compositions.   **Work time:**  Students have the last half of this class and all of Friday’s class to work on the project.  **Clean up:**  \*Put all materials back in their given spot on the art cart.  \*Clean desks using a paper towel and warm water.  \*Clean brushes gently rinsing with warm water.  \*Circulate classroom and observe peers work, see what works and what does not work. Can you identify the elements of art within everyone’s compositions? | | | *1 X 120 mins* |
| *Teacher Notes: Assessments/ Differentiation* | | Formative Assessment:   * Circulate the classroom, observe, verbal feedback. * Are students experimenting with the drawing medium to achieve wanted effects? * Are students actively considering the elements of art as they create their composition?   Summative Assessment:   * Does the students work demonstrate understanding of the elements of art? * Did the student apply understanding and influence of surrealism within their composition? * Is there a variety of drawing mediums used in the composition? | | |  |
| *SPONGE ACTIVITY* | | 1. SOURCE BOOK  -This will be worked on in free time and at home. Students are given a list of requirements to complete for their source book throughout the quarter.  -The intent for students to explore the art community outside the classroom, reflect on personal interests, promote inquiry and self-directed learning. .  2. SKETCHBOOK REQUIREMENTS:  -These are the past sketchbook projects which have been done in class time. Students can use extra time to finish any un-finished work.  Including: still-life, contour drawings, ink wash, perspective.  3. SKETCHBOOK ACTIVITIES: -These sketchbook activities are intended to extend drawing skills and abilities | | |  |
| **Closure** | | | | | **Time** |
| ***Consolidation of Learning:*** | | | CALL CLEAN UP 10 MINUTES PRIOR TO END OF CLASS.  In table groups have students identify the grounds and perform mini critiques of their peers work.  Reflect on what students have been working on and what will be worked on next. | |  |