



FOUNDATIONS IN VISUAL ARTS

CURRICULUM SUPPLEMENT

GETTING TO KNOW YOU

DIGITAL **MEDIA** ARTS

UNIT **1**

dma.edc.org



the James Irvine foundation



Education Development Center, Inc.

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Essential Activities

Students should complete these activities in order to experience the full breadth of the unit, develop essential skills, and gain knowledge of the art and design concepts addressed in the unit:

- *Your Journal* (beginning in Activity 1A.6 and continuing through the unit): Students are introduced to the practice of journaling, a skill they continue to develop throughout the course.
- *Drawing an Object* (Activity 2A.1): Students draw objects of personal significance. The activity serves as an introduction to drawing and sketching techniques, as well as to the art elements *line, value, shape, and form*.
- *Drawing an Avatar* (Activity 2A.2): Students continue to develop their drawing skills and think about self-representation.
- *Learning and Using the Feldman Method* (Activities 2B.1 and 2B.2): Students are introduced to the Feldman method of art criticism, which they continue to use throughout the course.
- *Creating and Critiquing Album Art* (Part 4): In this activity, the major project for the unit, students apply their newly developed drawing skills and continue to develop skills in self-expression. During students' Artist Talks (Activity 4B), they learn how to use the Critical Response Process to talk about one another's work, which they continue to do throughout the course.

Optional Activities

These activities may be omitted if students need to spend additional time developing fundamental art skills. Some activities may also be done at other points during the course:

- *Thinking About Teamwork* (Activity 1A.3): Teamwork is an important part of this course, and this activity should not be omitted entirely. However, you may choose to complete it during a unit when students spend more time working together in teams (for example, during Unit 3).
- *My Roots* (introduced in Activity 1B.2, continuing in Activities 2A.4, 3.2, 3.3, and 3.4): Although this mixed-media project is designed to prepare students to work on their album art and provide them with material they can use as part of that project, it can be omitted if necessary. However, if the *My Roots* project is omitted, students may need to spend more time thinking about how they want to represent themselves when they begin working on their album art. In addition, you will need to teach students about dominance and subordination (Activity 3.1) in another context.

Notes on Timing

You can use the additional activity described in this supplement to support students' developing drawing practice. As you consider how much time students need to complete each activity you choose to use from this supplement or from the unit, be sure to leave enough time for them to revise their artwork.

Additional Skill-Building Activity

Zoom In: A Close-Up Contour Line Drawing of an Organic Object

Contributed by Naomi Kadinoff, Visual Arts Teacher, The School of Arts and Enterprise, Pomona, California

Depending on your students' prior experience, you may find it useful to have them practice drawing skills in order to gain confidence. In this activity, students practice observational drawing by creating enlarged images of organic objects. Students learn how to take their time and carefully observe their subject matter while accurately recording what they see.

When students are new to drawing, it can be helpful to temporarily hold off on teaching perspective and proportions and to focus primarily on careful observation. After students achieve success in contour line drawings, they will have the confidence to include proportions and linear perspective in their observational drawing work.

Art Skills Taught and Practiced

- Cross-contour drawing techniques
- Observational drawing techniques

Art and Design Concepts Addressed

- Line and shape

Materials

- Drawing paper
- Soft graphite drawing pencil (2B or 4B are preferable)
- Organic objects (such as fruits, vegetables, bones, leaves, or plants)



Vocabulary

Contour lines: Lines that surround and define the edges of a subject, giving it shape and volume. Contour lines may be used to define the outline of a subject or to define significant shapes within the subject.

Organic shape: An irregular shape, or one that might be found in nature, rather than a regular, mechanical, or geometric shape.

Procedure

Show students the organic object they will draw, and give them paper and pencils. Have students do the following:

1. Draw a one-inch border around the edge of the paper.
2. Plan that their drawing will enlarge the image of the organic object so much that its edges extend beyond the one-inch border they have drawn on at least three, and ideally all four, of the four sides.
3. Draw the enlarged image of the object extremely slowly, capturing every minute detail they are able see.
4. Begin by drawing the center of the object and working outward.
5. Draw in a steady continuous flowing line without lifting their pencils.
6. Do not erase any lines.

Encourage students to do the following as they draw:

- Maintain constant, careful observation. Look at the organic object for a few seconds and then look down at the paper to draw just what they have seen, without lifting the pencil. Look at the object again and draw the next segment. Without lifting the pencil, repeat again and again, until they have methodically drawn the whole object.
- Start drawing the middle of the organic object and work outward, using careful drawing lines to record creases, color changes, visible lines, and natural imperfections.
- Squint their eyes and search the object for every detail.
- Draw as slowly as an ant would walk across the surface of the object.

Tell students that they shouldn't do the following:

- Imagine what the object looks like
- Draw a simple outline of the object
- Draw the object from memory
- Rush their drawings
- Try to make perfect-looking drawings
- Make drawings that don't look like the object

Assessment

This activity addresses the following California Visual and Performing Arts Content Standard:



2.4 Review and refine observational drawing skills

The following sample rubric includes criteria that can be used to assess the drawings.

Zoom In Observational Drawing Rubric

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
Line Quality	The line quality in the drawing is completely continuous and demonstrates elegance in its fluidity.	The line quality in the drawing demonstrates continuity and fluidity without breaks in the line.	The line quality in the drawing demonstrates some continuity and fluidity, and the pencil hasn't been lifted often.	The line is broken and is not continuous or fluid. The pencil has been lifted frequently throughout the drawing.
Observation of Fine Details	The drawing shows minute details throughout.	The drawing shows details throughout.	The drawing has some details.	The drawing does not show any details.
Enlargement of Organic Object	The object is enlarged to the degree that its edges can no longer be fully contained in any of the four edges of the picture plane.	The object is enlarged in the drawing so that it goes beyond the edge of the picture plane on at least three sides.	The object is somewhat enlarged in the drawing but does not extend beyond the edge of the picture plane on at least three sides.	The object drawn is not enlarged.
Student Self-Evaluation				
Teacher Evaluation				



Media and Resources



Line Drawings

Rembrandt van Rijn

Forequarters of an Elephant, 1637

Egon Schiele

Adele with Dog, 1917

Self-Portrait, 1913

Sample Rubrics

Developed by Tara Plachowski, Data and Instructional Coach, The School of Arts and Enterprise, Pomona, California

The following rubrics provide examples of how you might assess student work for some of the projects in *Getting to Know You*. You can align the levels in the rubric to whatever grade scale your school or district requires. You can also use half-steps (i.e., 1.5, 2.5, 3.5) when the student work includes qualities from two different levels.



Drawing an Object Rubric (Activity 2A.1)

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
Technical Skills	In addition to the qualities of the “3” level, the drawing has a level of detail and precision that gives it a nearly photorealistic quality.	<p>The shapes of the elements in the drawing are proportional to the shapes of the elements in the real-life object.</p> <p>Line length, width, and curve are used in a way that precisely indicates what the object is.</p> <p>A variety of values are used in the drawing to accurately show a sense of depth.</p> <p>The form of the object creates the illusion of three dimensions.</p>	<p>The shapes of the elements in the drawing are mostly proportional to the shapes of the elements in the real-life object.</p> <p>Line length, width, and curve are used in a way that mostly indicates what the object is.</p> <p>At least two different values are used in the drawing.</p>	<p>The elements in the drawn object are disproportional to the elements in the real-life object.</p> <p>It is difficult to tell what the object actually is.</p> <p>The drawing does not clearly show that the artist intended to use the element of value in the drawing.</p>
Craftsmanship	<p>It is clear that a great deal of time and effort went into the drawing.</p> <p>The artist went through multiple drafts or attempts to reach this level of skill.</p>	<p>It is clear that an acceptable amount of time and effort went into the drawing.</p> <p>The artist went through at least one practice attempt or draft before producing the final product.</p>	<p>It is clear that the drawing needs more time and attention in order to meet the standard.</p>	<p>The drawing appears to be rushed and sloppy and/or incomplete.</p>
Student Self-Evaluation				
Teacher Evaluation				

Avatar Rubric (Activity 2A.2)

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
Expressive Content	In addition to the qualities of the “3” level, the avatar has multiple simple yet stylized elements that link it to the artist’s personality.	The choices made in the avatar are symbolic of at least one characteristic of the artist’s personality.	The personality of the artist is only vaguely defined by the avatar.	The avatar contains no symbols related to the personality of the artist—it could represent almost anyone.
Technical Skills	In addition to the qualities of the “3” level, the artist uses line, value, shape, and form in a way that adds complexity and depth to the avatar (for example, in the flow of the hair or the dimensionality of the clothing).	Line length, width, and curve are used in a way that precisely indicates the elements of the avatar. A variety of values are used in the avatar to accurately show shape and a sense of depth. The form of the avatar creates the illusion of three dimensions.	The use of line length, width, and curve doesn’t effectively define all the elements in the avatar. At least two different values are used in the avatar.	It is difficult to tell what the avatar actually is. The avatar does not clearly show that the artist intended to use the element of value in the drawing.
Craftsmanship	A great deal of time and effort went into the avatar. The artist went through multiple drafts or attempts to reach this level of skill.	An acceptable amount of time and effort went into the avatar. The artist went through at least one practice attempt or draft before producing the final product.	The avatar needs more time and attention in order to meet the standard.	The avatar appears to be rushed and sloppy and/or incomplete.
Student Self-Evaluation				
Teacher Evaluation				

Album Artwork Rubric (Part 4)

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
Expressive Content	In addition to the qualities of the “3” level, the elements of the album communicate a cohesive expression of ideas.	The choices made in the album contain several symbols and elements that effectively illustrate characteristics of the artist’s personality.	The personality of the artist is only vaguely defined by the album elements.	The album contains no clear connection to the personality of the artist—it could represent almost anyone.
Technical Skills	In addition to the qualities of the “3” level, the line, shape, value, and form of the album artwork communicate a cohesive design that appears to flow naturally.	<p>Line length, width, and curve are used in a way that precisely indicates the elements of the album design.</p> <p>A variety of values are used in the album to accurately show shape and a sense of depth.</p> <p>The form of the album artwork creates the illusion of three dimensions.</p> <p>The font chosen for the album text is a good stylistic match for the rest of the design, and the text is placed in a manner that complements the design.</p>	<p>The use of line length, width, and curve doesn’t effectively define all the elements in the album design.</p> <p>At least two different values are used in the album.</p> <p>The album design includes some text, but the font choice and placement aren’t a good fit for the design.</p>	<p>It is difficult to tell what the object in the album artwork actually is.</p> <p>The album does not clearly show that the artist intended to use the element of value in the drawing.</p> <p>The album does not include text as part of the design.</p>
Craftsmanship	<p>A great deal of time and effort went into the album artwork.</p> <p>The artist went through multiple drafts or attempts to reach this level of skill.</p>	<p>An acceptable amount of time and effort went into the album artwork.</p> <p>The artist went through at least one practice attempt or draft before producing the final product.</p>	The album artwork needs more time and attention in order to meet the standard.	The album artwork appears to be rushed and sloppy and/or incomplete.

Album Artwork Rubric (Part 4), continued

Student Self-Evaluation	
Teacher Evaluation	

Differentiation Strategies

If you are working with English language learners or students who have difficulty reading, you may need to spend additional time during the unit discussing and defining unfamiliar terms. These terms may include the vocabulary words defined in the unit and additional words or phrases used in the student handouts (see Words from Student Handouts, below).

Word Walls¹

When thoughtfully used, Word Walls can be a powerful visual aid for all students trying to master new vocabulary. A Word Wall is simply a display of frequently used or content-specific vocabulary words on large cards attached to a designated location in the room where all students can see them. The location can be a section of the wall, a bulletin board, a whiteboard, or even a door in your classroom. The words can also be posted on a three-panel display board, if there is limited space.

To draw attention to the Word Wall, set off the space using ribbon for a border or fabric as a backing. Write each word in large print on a piece of cardstock, and post it on the wall when it is first introduced and discussed. Encourage students to integrate the words into their class discussions and their writing.

Here are some tips for using a Word Wall in your classroom:

- Create word cards on cardstock or other heavy paper.
- Make the word cards all the same size; keep a stack cut and ready for words as they come up.
- Consider using specific colors for content-area themes.
- You will probably want to post 10–20 words at a time. You can move words to another space in the classroom when you change units, or create a class glossary that stays up all year.

Most teachers find it easiest to add words as they come up in the unit. Some teachers write definitions on the backs of the cards; others just post the words themselves, with no definitions. Words can be organized by alphabetical order, by word form (nouns, verbs), or even by word parts (root, prefix, suffix).

While a Word Wall can be a resource for students simply on its own, it can also be the source of short learning activities. You can use a given set of wall words (from a single week or from an entire unit, for example) to have students create a mind map or concept wheel that shows the relationships of the words to one another.

¹ Excerpted from the *Law and Justice curriculum Teacher Toolkit: Literacy*, available online at http://lawandjustice.edc.org/sites/lawandjustice.edc.org/files/Literacy_Toolkit.pdf.

If you wish to learn more, further information can easily be found on the Internet by conducting a search for the phrases “word walls” plus “secondary school” or “high school.” For additional differentiation strategies, see *Foundations in Visual Arts Supplement: English Language Learner Instructional Strategies*.

Words from Student Handouts

The following words used on student handouts may need to be defined and their meanings reinforced for some students. (These words appear in addition to the vocabulary words defined in the unit.) You can use the Word Wall strategy or other literacy strategies (e.g., those suggested by specialists at your school or identified through research) to support students as necessary.

Handout 1: Unit 1 Overview

- Absorption
- Aspects
- Composition
- Constructive
- Critique
- Dependent
- Distribution
- Ethnic
- Illusion
- Intentional
- Perspective
- Sensation
- Stability
- Technique
- Unique

Handout 2: Unit 1 Project Description

- Exaggerate
- Incorporate
- Precious
- Representation

Assessment Checklist 1: Unit 1 Project

- Effective
- Perseverance
- Significance

Handout 3: Introducing Journaling

- Appropriate
- Assembly
- Capturing

Handout 5: Vocabulary for Critique: Using the Elements of Art

- Explicitly
- Implied
- Range

Handout 6: Reacting to Art

- Bitter
- Dynamic
- Farce
- Impression
- Isolation
- Melancholy
- Menacing
- Mournful
- Nostalgic
- Provoked
- Solitude
- Turbulent