



# FOUNDATIONS IN VISUAL ARTS

## CURRICULUM SUPPLEMENT

### COMMUNITY STORYTELLING

### DIGITAL MEDIA ARTS

UNIT **3**

[dma.edc.org](http://dma.edc.org)



the James Irvine foundation



# Education Development Center, Inc.

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## Secondary Educators

The following teachers reviewed the units and provided suggestions and materials for the curriculum supplements:

Heidi Cregge  
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## Essential Activities

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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:

- *Looking at Storytelling in Painting and Graphic Novels* (Activities 1A.1 and 1A.2): Students engage in activities that introduce them to storytelling across different visual media, such as paintings and graphic novels. These activities set the stage for students' work on the unit project.
- *Movie Storyboard* (introduced in Activity 1A.4 and continued in Activities 1A.6, 1B.5, 2.3, and 3A): In this activity, the major project for the unit, students create a storyboard for a movie based on a community member's life story. Students continue to develop their drawing skills as they learn how to use visual imagery effectively to tell a story. They also have the opportunity to interact with community members and to develop their research and interviewing skills.
- *Visual Elements That Tell a Story* (Activity 1B.1): Students analyze how stories are told in movies and comic books. This activity, which prepares students to tell stories visually in their own storyboards, should be completed even if students will not create comic book panels.
- *Analyzing and Researching Traditional Craft Objects* (Activities 2.1 and 2.2): Students research traditional craft objects and analyze how the objects tell stories. These activities introduce students to the design principles of *balance*, *movement*, and *rhythm*, and allow them to continue developing their skill in art analysis.
- *Artist's Talk* (Part 4): Students present their work and practice using the Critical Response Process to talk about one another's work.

## Optional Activities

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These activities may be omitted (or done at other points during the course) if students need to spend additional time developing their fundamental art skills:

- *Storytelling Through Video Games* (Activity 1A.3): Students play a video game and consider how stories are told via newer media, such as video games.

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**Note:** Playing a video game in class may be logistically challenging, given the time and equipment required.

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- *Comic Book Panels* (Activities 1B.2, 1B.3, and 1B.4): In this introductory visual storytelling exercise, students create comic book panels based on a piece of fiction. If you omit this activity, you may need to spend additional time teaching drawing techniques, such as figure drawing

and lettering, when students work on their storyboards (see *Teacher's Notes: Teaching Drawing Techniques* on pages 47 and 48 for more information).

- *Building Collective Responsibility as a Team* (Activity 1A.5): Students conduct a “team in crisis” role play. This activity is designed to help students think about working cooperatively and efficiently as a team. If you prefer, you may substitute the *Thinking About Teamwork* activity from *Unit 1: Getting to Know You*.

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**Note:** If you omit this activity, you should still distribute **Handout 3: Community Storytelling Planning Guide** to students.

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- *Creating a Graphic Novel Page* (Activity 3B): In this optional activity, students create graphic novel pages based on the same community story they used for their storyboards. This gives students an opportunity to practice visual storytelling in the separate but related medium of graphic novels.

## Notes on Timing

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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

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### Introducing Figure Drawing Through Gesture Drawings

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

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**Note:** In addition to this activity, other skill-building activities that may be appropriate for Unit 3 include *Introduction to Linear Perspective Drawing* in the Unit 2 supplement and *Drawing a Building With Linear Perspective* in the Unit 4 supplement.

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This activity uses gesture drawing as a way to introduce figure drawing. Students are often intimidated by the idea of drawing the human figure. To lower their anxiety level and help them loosen up, encourage students to first make messy, loose drawings and avoid trying to make their drawings look “right” and perfectly proportional. Urge students to focus on the flow of energy through the pose and try to capture the feeling of the movement and the weight of the figure.



## Art Skills Taught and Practiced

- Gesture drawing
- Observational drawing

## Materials

- Optional: Online videos and/or tutorials for introducing gesture drawing (see *Media and Resources*)
- Optional: Equipment to show online videos and/or tutorials
- Human model
- China marking pencils or 2B Conté crayons
- 18" x 24" rough newsprint paper
- Drawing boards
- Easels or drawing horses

## Vocabulary

**Gesture drawing:** A quick sketch representing the action, movement, weight, attitude, and dynamics of the human figure (or other drawing subject).

**Line of action:** In figure drawing, an imaginary line that runs down the spine of the human figure and shows the movement, energy, and general physical dynamics of the pose.

**Proportion:** In figure drawing, a principle concerning the size relationships of the parts of the human figure to one another or to the whole body.

**Proportional framework:** The basic structure of the proportions in figure drawing.

## Procedure

1. Introduce students to what gesture drawing is and to gesture drawing concepts such as the following:
  - Lines of action
  - Proportional framework
  - Using loose and flowing lines
  - Capturing the action of a pose
  - Drawing through the form
  - Interrelationships that occur when drawing two models together

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**Note:** One way to introduce these concepts is to show students online videos and tutorials. See *Media and Resources* for suggestions.

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2. Ask the model to assume a pose. Have students take the same pose themselves, so they can physically feel any twisting of the torso or movement of the arms and legs. Ask students to tell you where they feel pressure most when they are in this position. If they have difficulty identifying points of pressure, wait a few more moments—when they've held the pose for a while, the pressure points will begin to feel slightly uncomfortable.
3. Demonstrate the gesture drawing process, talking through each step as you draw the model:
  - Explain that you are working in quick, fluid strokes, with no second thoughts, constantly checking your work against what your eyes see.
  - Show students the *line of action* running down the spine of the figure, which captures both the energy of the pose and the strength and thrust of the pose.
  - Demonstrate through your drawing that you are not worrying about all of the details; you will work on refining the drawing later. Remind them that gesture drawing is a quick sketch focusing on the action, movement, weight, attitude, and dynamics of the figure.
  - Show students how to identify and draw the axis of the model's shoulders and the axis of his or her hips. Demonstrate how to hold the china marker or Conté crayon in front of you to compare and approximate the angle of each of these axes.
  - Explain that the base of the pelvis is the halfway point on the human figure and the knees are halfway between the pelvis and the bottom of the feet. Tell students that the goal of gesture drawings is not to get the proportions perfect. At this point, you are setting up the basic proportional framework, which you can refine later.
4. Show students how to use their china marker or Conté crayon as an extension of their arm, holding it with the tips of their fingers so they can create drawings using dynamic whole arm movements, from their shoulders down through their arms and hands. Explain that this way of holding the drawing instrument is different from how they would hold a pencil for writing.
5. Have the model assume a variety of poses, holding each for two to three minutes, so that students can practice creating gesture drawings to capture the model's motion and action. As students work, walk around the classroom and coach them through the process.
6. Remind students to describe the position of the body with their drawings and to find the line of action or the thrust of the pose. Tell them to draw as fluidly and loosely as possible, and remind them that their drawings need only show the proportional framework rather than precise proportions.

7. After students have created gesture drawings of the model in several poses, have them hang up their drawings.
8. Use the assessment rubric below to discuss the drawings and debrief the gesture drawing process.
9. Ask students to write a paragraph reflecting on their gesture drawing experience and to write one goal for building their gesture drawing skills for the next drawing session.

Encourage students to do the following as they work:

- Work spontaneously
- Empathize with the pose and movement of the model
- Draw using whole arm movement, from the shoulder down
- Draw with quick, fluid strokes
- Establish a clear line of action
- Reveal the movement and action of the pose

Tell students that they shouldn't do the following:

- Overthink the drawing or pose
- Use stiff drawing marks
- Draw with only the wrist, rather than the whole arm
- Create drawings that don't show the line of action in the pose
- Create drawings that are static and fixed, rather than dynamic and showing movement

## 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 students' gesture drawings.

## Gesture Drawing Rubric

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
<b>Line Quality</b>	The drawing has been created spontaneously with quick, fluid strokes throughout.	The drawing has been created freely with mostly quick, fluid strokes.	The drawing has been created somewhat freely with some quick, fluid strokes; however, these strokes are not evident throughout.	The drawing has not been created with quick, fluid strokes.
<b>Line of Action and Position of the Pose</b>	The drawing distinctly captures the line of action and position of the pose.	The drawing mostly captures the line of action and position of the pose.	The drawing captures the line of action and position of the pose to some degree.	The drawing does not capture the line of action or position of the pose.
<b>Movement and Dynamics</b>	The drawing visibly emphasizes the movement and action of the pose.	The drawing mostly reveals the movement and action of the pose.	The drawing indicates the movement and action of the pose to some degree.	The drawing does not show the movement or action of the pose.
<b>Student Self-Evaluation</b>				
<b>Teacher Evaluation</b>				

## Media and Resources

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### Online Videos and/or Tutorials About Gesture Drawing

*Gesture Drawing Tutorial—One Minute*

[www.youtube.com/watch?v=qrGnMar2pAI](http://www.youtube.com/watch?v=qrGnMar2pAI)

*A Guide to Gesture Drawing*

(Note that some models in this video are wearing limited amounts of clothing.)

[www.youtube.com/watch?v=xmiwGm32dXU](http://www.youtube.com/watch?v=xmiwGm32dXU)

*Quick Tip: The Line of Action, Make Your Character Poses More Dynamic!*

<http://vector.tutsplus.com/tutorials/illustration/quick-tip-the-line-of-action-make-your-character-poses-more-dynamic/>

*How To Warm-Up For Gesture Drawing—Part 02*

[www.youtube.com/watch?v=2eW7EHQZ9\\_I&feature=related](http://www.youtube.com/watch?v=2eW7EHQZ9_I&feature=related)

## Sample Rubrics

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*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 *Unit 3: Community Storytelling*. You can align the levels in the rubrics 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.

## Comic Book Panels Rubric (Activities 1B.2 and 1B.3)

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
<b>Expressive Content</b>	In addition to the qualities of the “3” level, the visual metaphors used in the panels convey detailed emotions and subtle thematic elements of the story.	The panels use visual elements to tell a story based on a scene from a piece of fictional writing. The panels visually represent the elements of the story, and the story is easy to follow.	The panels attempt to use visual elements to tell a story based on a scene from a piece of fictional writing. The panels do not yet clearly visually represent all the elements of the story.	The panels do not clearly tell a story, either because the visuals chosen are not appropriate for the story or because errors or sloppiness in the technical elements make the panels hard to understand.
<b>Technical Skills</b>	In addition to the qualities of the “3” level, the excellence of the technical qualities of the drawings creates exceptionally engaging images.	The drawings in the panel make effective use of the elements of art and principles of design. The drawings in the panels successfully incorporate the conventions of comic books. The purposeful attention to line and placement of shapes creates balance. The use of value and perspective creates a realistic sense of depth.	The drawings in the panel use some of the elements of art and principles of design, but some technical elements are sloppy or are not apparent. The drawings in the panels try to incorporate the conventions of comic books, but some drawings are missing the typical conventions necessary for telling the story.	The drawings in the panels do not demonstrate an understanding of the elements of art and principles of design. The artist has not attempted to use the conventions of comic books or has applied them inappropriately.
<b>Craftsmanship</b>	A great deal of time and effort went into the panels. The artist went through multiple drafts or attempts to reach this level of skill.	An acceptable amount of time and effort went into the panels. The artist went through at least one practice attempt or draft before producing the final product.	The panels need more time and attention in order to meet the standard.	The panels appear to be rushed and sloppy and/or are incomplete.

# Comic Book Panels Rubric (Activities 1B.2 and 1B.3), continued

<b>Student Self-Evaluation</b>	
<b>Teacher Evaluation</b>	



## Researching and Analyzing a Traditional Craft Rubric (Activity 2.2)

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
<b>Cultural Analysis and Story Interpretation</b>	In addition to the qualities of the “3” level, the language used in the analysis is precise and concise.  The analysis uses more than one specific example to support the ideas.	The analysis explains clearly how the craft object connects to a particular element of the culture, using at least one accurate example.  The analysis of the images and artistic choices made in the craft object connects directly to a story or lesson important to the culture.	The analysis only vaguely connects the craft object to the culture from which it originates.  The analysis of imagery is either not fully connected to a story or is somewhat inaccurately or illogically explained.	The analysis is incomplete or substantially inaccurate.  The responses indicate that the author does not fully understand the imagery and metaphors used in the craft object.
<b>Analysis of Elements of Art (Balance, Movement, Rhythm)</b>	In addition to the qualities of the “3” level, the description of the use of balance, movement, and rhythm is sophisticated and vivid.	The analysis accurately identifies qualities in the piece that demonstrate the use of balance, movement, and rhythm.	The analysis identifies at least one aspect of the piece that demonstrates at least one of the following elements of art: balance, movement, or rhythm.	The analysis does not accurately or clearly identify the use of any of the elements of art.
<b>Student Self-Evaluation</b>				
<b>Teacher Evaluation</b>				

## Storyboard Rubric (Unit Project)

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
<b>Expressive Content</b>	In addition to the qualities of the “3” level, the visual elements used convey detailed emotions and subtle thematic elements of the story of the community member or group.	The storyboard effectively depicts the key elements of a movie based on the story of a community member or group.  The storyboard uses appropriate visual elements to tell the story.	The storyboard attempts to use visual elements to depict a movie telling a story based on the community member or group.  The visual elements on the storyboard do not clearly tell the story because they are not appropriate or clear representations, or because individual visual elements are not cohesively connected by the background artwork.	The storyboard does not accurately tell the story, either because the visual elements chosen are not appropriate for the person or group, or because errors or sloppiness in the technical elements make it hard to understand.
<b>Informative Content</b>	In addition to the qualities of the “3” level, the attention to detail in the lines and shapes conveys movement and focus cues helpful to a cinematographer.	The storyboard includes both visual information about the movie (such as the position of characters and the camera angles) and other informative details, such as dialogue.	The storyboard does not make camera angles clear and/or does not include any informative details other than the position of the characters.	The elements of the storyboard are incomplete or are too poorly drawn to communicate any informative details about how the movie should be shot.

## Storyboard Rubric (Unit Project), continued

<b>Technical Skills</b>	<p>In addition to the qualities of the "3" level, the excellence of the technical qualities creates exceptionally detailed and engaging images.</p>	<p>The drawings in the storyboard make effective use of the elements of art and principles of design.</p> <p>The purposeful attention to line and placement of shapes creates balance.</p> <p>The use of value and perspective creates a realistic sense of depth.</p> <p>The deliberate use of texture in the work clearly defines the objects.</p>	<p>The drawings in the storyboard use some of the elements of art and principles of design, but some technical elements are sloppy or unclear.</p> <p>The use of line and shape may appear to be shaky, sloppy, or without purpose.</p> <p>The values used may conflict (e.g., it is unclear where the light is coming from).</p> <p>Texture work was attempted, but its quality may keep the viewer from clearly identifying the drawn elements.</p>	<p>The drawings in the storyboard do not demonstrate an understanding of the elements of art and principles of design.</p> <p>The work demonstrates that the artist needs substantial practice in order to confidently use line, shape, value, perspective, and/or texture.</p>
<b>Craftsmanship</b>	<p>A great deal of time and effort went into the storyboard.</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 storyboard.</p> <p>The artist went through at least one practice attempt or draft before producing the final product.</p>	<p>The storyboard needs more time and attention in order to meet the standard.</p>	<p>The storyboard appears to be rushed and sloppy and/or is incomplete.</p>
<b>Student Self-Evaluation</b>				
<b>Teacher Evaluation</b>				

## Graphic Novel Page Rubric (Activity 3B)

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
<b>Expressive Content</b>	In addition to the qualities of the “3” level, the visual metaphors used convey detailed emotions and subtle thematic elements of the story of the community member or group.	The page uses visual elements to tell a story based on a community member or group. The page visually represents key elements of the identity of the person or group.	The page attempts to use visual elements to tell part of a story based on the community member or group. The visual elements on the page do not clearly demonstrate key elements of the identity of the person or group.	The page does not clearly tell the story, either because the visuals chosen are not appropriate for the person or group or because errors or sloppiness in the technical elements make the story hard to understand.
<b>Technical Skills</b>	In addition to the qualities of the “3” level, the technical qualities of the drawing create exceptionally engaging images.	<p>The drawings on the page make effective use of the elements of art and principles of design.</p> <p>Balance is created through the purposeful attention to line and placement of shape.</p> <p>The use of value and perspective creates a realistic sense of depth.</p> <p>The deliberate use of texture in the work clearly defines the objects.</p> <p>The drawings on the page successfully incorporate the conventions of comic books.</p>	<p>The drawings on the page use some of the elements of art and principles of design, but some technical elements are sloppy or unclear.</p> <p>The use of line and shape may appear to be shaky, sloppy, or without purpose.</p> <p>The values used may conflict (e.g., it is unclear where the light is coming from).</p> <p>Texture work was attempted, but its quality may keep the viewer from clearly identifying the drawn elements.</p> <p>The artist attempted to incorporate the conventions of graphic novels, but some drawings are missing typical conventions necessary for telling the story.</p>	<p>The drawings on the page do not demonstrate an understanding of the elements of art and principles of design.</p> <p>The work demonstrates that the artist needs substantial practice in order to confidently use line, shape, value, perspective, and/or texture.</p> <p>The artist has not attempted to use the conventions of graphic novels, or has applied them inappropriately.</p>



## Graphic Novel Page Rubric (Activity 3B), continued

<b>Craftmanship</b>	<p>A great deal of time and effort went into the page.</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 page.</p> <p>The artist went through at least one practice attempt or draft before producing the final product.</p>	<p>The page needs more time and attention in order to meet the standard.</p>	<p>The page appears to be rushed and sloppy and/or is incomplete.</p>
<b>Student Self-Evaluation</b>				
<b>Teacher Evaluation</b>				

## Differentiation Strategies

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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). For additional differentiation strategies, see *Foundations in Visual Arts Supplement: English Language Learner Instructional Strategies*.

### Word Walls

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. For more information about Word Walls, see the Curriculum Supplement for *Unit 1: Getting to Know You*.

### 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 3 Overview

- Boundary
- Convey
- Crucial
- Depicts
- Gesture
- Sequence

#### Handout 2: Unit Project Description

- Compelling
- Components
- Documentation
- Heritage
- Preliminary
- Significant

#### Handout 3: Community Storytelling Planning Guide

- Chronological
- Conduct
- Coordinate
- Modify

#### Handout 4: Team in Crisis Role-Play

- Ad lib
- Deliberately
- Dominator
- Footage

#### Handout 5: Interviewing Techniques

- Abbreviations



### **Handout 6: Your Journal Assignments**

- Portraying
- Recognizable
- Unique

### **Handout 7: Unit 3 Career Information**

- Aspiring
- Freelance
- Sequence
- Diverse
- Omit
- Vice versa

### **Handout 8: Researching Traditional Crafts**

- Transmit