FOUNDATIONS IN VISUAL ARTS

CURRICULUM SUPPLEMENT

MAKE ME A WORLD

DIGITALMEDIAARTS

UNIT **4**

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:

- *An Introduction to Concept Art* (Activity 1A): Students learn about the role that concept art plays in the media production process. This activity sets the stage for students' work on the unit project.
- *Concept Art Painting* (introduced in Activity 1B.1 and continued in Activity 1B.3 and Part 3): In this activity, the major project for the unit, students create an original concept art painting for a TV show, movie, or video game based on a story of their choice.
- *Creating a Presentation Portfolio and Portfolio Conferences* (Activities 1B.4, 2D, and 3B.3): Students create portfolios that showcase their best work, write a letter that reflects on their learning, and participate in a teacher conference. See Notes on Timing for suggestions on structuring this work.
- *Landscape Painting* (Activity 2C): Students paint a landscape based on a photograph. This activity introduces several painting techniques and prepares students to work on their concept art painting.

Optional Activities

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

- *Resolving Conflict Through Active Listening* (Activity 1A.3): Students discuss conflict resolution and decision-making and conduct a role play about active listening.
- *Analyzing Landscapes and Concept Art* (Activity 2A): Students work in teams to analyze landscape paintings and pieces of concept art. If you decide to complete this activity, see Notes on Timing for suggestions on shortening it.
- *Painting the Still Life* (Activity 2B): Students create a still-life painting.

  Note: If you omit this activity, you will need to teach students about basic painting techniques, use of color, and paint application techniques (see Activity 2B for more information).

Notes on Timing

- To streamline the work in this unit, you can have students work individually on their concept art project, rather than in teams (thus eliminating the time that students spend meeting to collaborate and plan their work). You will then need to find an alternate way to structure the pitch presentation at the end of the unit, as it could take a considerable amount of time for each student to pitch his or her idea to the whole class.

- If you have students complete *Analyzing Landscapes and Concept Art* (Activity 2A), you can shorten the activity by having teams analyze just one or two works of art rather than three. If they look at two works of art, one should be a landscape painting and the other should be concept art; if they look at one work of art, be sure that some teams look at landscape paintings while others look at concept art.

- As the unit is structured, the presentation portfolio activities are interspersed with other activities throughout the unit. You may instead have students complete all of these activities at the end of the unit or semester. You will need to have another activity for students to work on while you conduct one-on-one conferences.

- You can use the additional activities described in this supplement to support students' developing painting 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 students to revise their artwork.

Additional Skill-Building Activity

Drawing an Imaginary Building With Linear Perspective

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

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Note: Before starting this activity, students should have completed *Introduction to Linear Perspective Drawing* in the Unit 2 supplement.

In this activity, students draw an imaginary building, applying techniques similar to those used in the *Introduction to Linear Perspective Drawing* activity. Students will find that buildings are more complex and challenging to draw than simple boxes because of the windows, doors, and other architectural details. In the activity that follows (*Applying Two-Point Perspective in an Observational Drawing*), students will apply what they have learned to drawing an actual building.

Art Skills Taught and Practiced

- Linear perspective drawing
- Observational drawing

Materials

- Graph paper
- Ruler
- Drawing board
- Graphite drawing pencil
- Erasable colored pencil
- Ruler
- Eraser
- Optional: Drawing paper

Vocabulary

Converging lines: Lines that come together from different directions and meet at an intersecting point.

Diagonal line: A line that is slanted.

Horizon line: The point at which the sky and the earth appear to meet.

Linear perspective: A technique used in drawing and painting that creates the illusion of three-dimensional space on a two-dimensional surface. Parallel lines are represented as converging as they recede in space, which gives the illusion of depth and distance. The apparent size and shape of objects and their position with respect to the foreground and background are established by actual or suggested lines converging on the horizon. Forms that are meant to be perceived as far away from the viewer are made smaller than those meant to be perceived as closer to the viewer. Parallel lines receding into the distance converge at a point on the horizon line known as the *vanishing point*.

One-point perspective: A technique used to represent three-dimensional objects and space on a two-dimensional surface. Lines appear to recede from the viewer and meet at a single point on the horizon, called the *vanishing point*.

Orthogonal lines: Guide lines used in linear perspective that appear to converge or meet at a vanishing point.

Parallel lines: Two lines that are always the same distance apart from one another at any given point, never converging.

Perpendicular lines: Two lines that are at right angles to one another.

Perspective: A technique for representing three-dimensional objects on a two-dimensional surface in a way that imitates what the human eye sees.

Two-point perspective: A technique to represent three-dimensional objects and space on a two-dimensional picture plane by using intersecting lines that are

drawn vertically and horizontally and that radiate from two fixed vanishing points on the horizon line.

Vanishing point: The point in a linear perspective drawing or painting at which all imaginary lines of perspective converge; the point at which an object disappears in the distance.

Procedure

1. Before beginning the activity, be sure that students are familiar with one- and two-point perspective and have completed an exercise similar to the *Introduction to Linear Perspective Drawing* activity described in the Unit 2 supplement. See *Media and Resources* for additional resources on perspective drawing that you can use with students.

2. Have students draw an imaginary building—one they picture in their minds—in two-point perspective, using graph paper and a ruler to keep their vertical and horizontal lines from slanting.

3. As students work, demonstrate each step, using the process below:

   - Have students place the graph paper horizontally and draw a horizon line parallel to the bottom of the page, using a ruler and a regular graphite pencil.

   - Ask students to make two dots on the horizon line, one on the left and one on the right, to mark the vanishing points.

vanishing point   horizon line   vanishing point
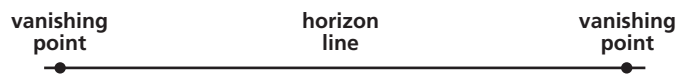
   - Have students use the same graphite pencil to draw a vertical line that bisects the horizon line. This will become the corner of the building that is closest to them.

vanishing point   vanishing point

vertical line

   - Ask students to use an erasable colored pencil to draw orthogonal lines connecting the top and the bottom of the vertical line with each of the two vanishing points. Have them use these orthogonal lines as guide lines for drawing the top and bottom edges of the building.

vanishing point   vanishing point

orthogonal lines (colored pencil)

building edges (graphite pencil)
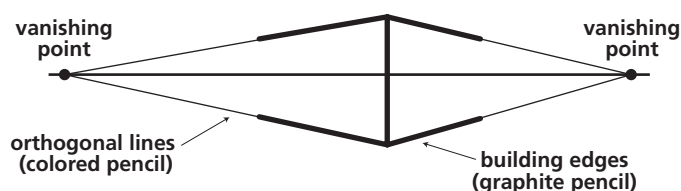
- Have students use the graphite pencil to draw a vertical line on the right, between the two orthogonal lines on the right-hand side, to show the back edge of the building. Have students draw a vertical line in the same way on the left to show the other back edge of the building.

vanishing point   **vanishing point**
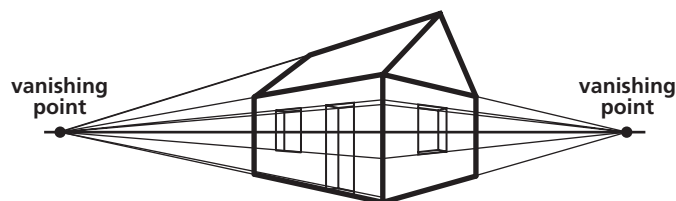
building edges (graphite pencil)
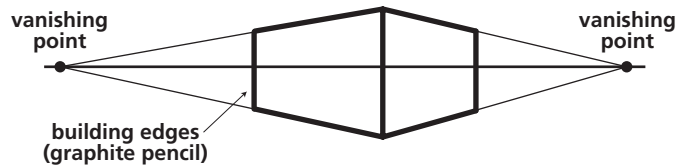
- To create the roof of the house, have students use the colored pencil and ruler to draw an "x" that extends from corner to corner on the shorter side of the building. Have students use the colored pencil and ruler to trace a vertical line through the center of the "x" that extends up through the building. Have students choose a point along the vertical line that looks proportionally appropriate for the top corner of the roof, and draw an orthogonal line extending to the vanishing point that is farthest away from the roof corner.

orthogonal line (colored pencil)   **top corner of roof**

vanishing point   **vanishing point**
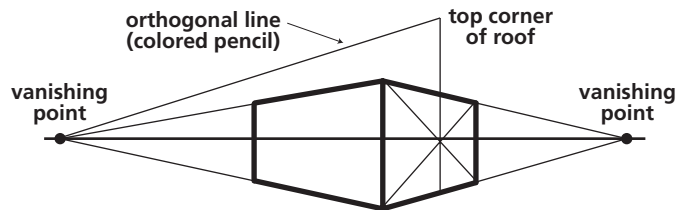
- Have students use the ruler and graphite pencil to draw lines connecting the corners of the building to the roof, and then trace over the orthogonal line to draw the top line of the roof. They can also erase the "x" they used to establish the corner of the roof.

vanishing point   **vanishing point**
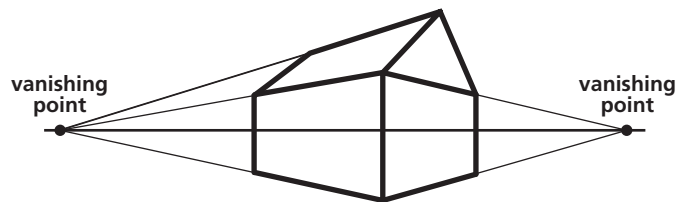
- Have students draw additional orthogonal lines (starting from the first vertical line they drew) and use them as guides to draw windows, doors, and other architectural details.

vanishing point   **vanishing point**

- Have students go over any edges of the building that are still in colored pencil with the regular graphite pencil and erase any remaining orthogonal lines as well as any portion of the horizon line that is blocked by the building they've drawn.
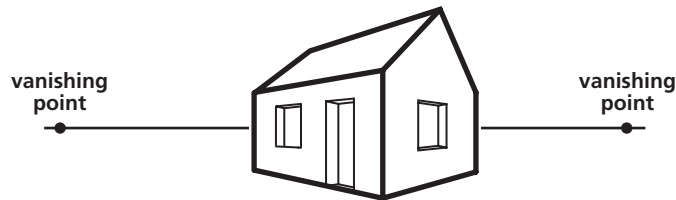
- Optional: Give students a sheet of drawing paper and have them repeat the same process of drawing an imaginary building, this time without using graph paper. Remind them to use a ruler as they draw the horizontal and vertical lines, to avoid even the slightest hint of a tilt.

Encourage students to do the following as they work:

- Use a ruler to draw every line
- Erase orthogonal lines in the finished drawing
- Make vertical lines straight and parallel to the sides of the paper
- Make horizontal lines straight and parallel to the bottom and top of the paper
- Use orthogonal lines that lead to the vanishing points to draw windows, doors, and other architectural details

Tell students that they shouldn't do the following:

- Draw lines freehand (without a ruler)
- Slant vertical lines to the right or left
- Show the horizon line where it would be blocked by the building
- Draw windows, doors, and other architectural details haphazardly

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.

Perspective Drawing of a Building Rubric

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
Positioning of Vertical and Horizontal Lines	All the vertical lines are drawn parallel to the sides of the page without the slightest hint of a tilt. The horizon line is drawn parallel to the top and bottom of the page without the slightest hint of a tilt.	Most of the vertical lines are drawn parallel to the sides of the page without much of a tilt. The horizon line is parallel to the top and bottom of the page.	Some of the vertical lines are drawn parallel to the sides of the page, but some are tilted. The horizon line is almost parallel to the top and bottom of the page.	The vertical lines are tilted and are not parallel to the sides of the page. The horizon line is not parallel to the top and bottom of the page.
Correct Use of Orthogonal Lines	The orthogonal lines connect the edges of the building, windows, doors, and architectural details to the vanishing points with 100 percent accuracy.	The orthogonal lines connect the edges of the building, windows, doors, and architectural details to the vanishing points with a good degree of accuracy.	The orthogonal lines connect the edges of the building, windows, doors, and architectural details to the vanishing points with a limited degree of accuracy.	The orthogonal lines do not accurately connect the edges of the building, windows, doors, and architectural details with the vanishing points.
Craftsmanship and Precision Using a Ruler	The edges of the building and the orthogonal lines have been drawn carefutlly and accurately with a ruler.	Most of the edges of the building and the orthogonal lines have been drawn carefully and accurately with a ruler.	Some of the edges of the building and the orthogonal lines have been drawn carefully and accurately with a ruler.	The edges of the building and the orthogonal lines have been drawn haphazardly without a ruler.
Student Self-Evaluation				
Teacher Evaluation				

Media and Resources

Drawing In One-Point Perspective (Web-based interactive tutorial)
www.olejarz.com/arted/perspective/

One and Two-Point Perspective Drawings (interactive drawing activity)
www.geogebra.org/en/upload/files/UC_MAT%202009/Max%20Vavilov/
Perspective_Drawing.html

Renaissance Perspective
www.internal.schools.net.au/edu/lesson_ideas/renaissance/renaissance_
perspective2.html

The Butcher Shop Perspective Drawing Worksheet
www.thebutchershop.com.au/downloads/3307/Worksheet_Perspective.pdf

Additional Skill-Building Activity

Applying Two-Point Perspective in an Observational Drawing

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

In this activity, students apply their theoretical knowledge of linear perspective drawing to the real world by going outdoors to draw a real building in perspective.

Note: Before starting this activity, students should have completed the *Introduction to Linear Perspective Drawing* activity from the Unit 2 supplement and *Drawing an Imaginary Building with Linear Perspective* from this supplement.

Art Skills Taught and Practiced

- Linear perspective drawing
- Observational drawing

Materials

- Tape
- Graph paper
- Drawing board
- Graphite drawing pencil
- Ruler
- Eraser
- Erasable colored pencil
- Optional: Scrap paper
- Drawing paper

Vocabulary

See the previous skill-building activity for a list of relevant vocabulary words.

Procedure

1. Have students tape a piece of graph paper in a horizontal position on their drawing boards.
2. Take the students outside with their drawing boards, pencils, rulers, and erasers. You may want to bring scrap paper and extra tape outside as well (see step 7). Position them so they are closest to one corner of a fairly simple building that doesn't have a lot of complicated architectural details. (This position will allow them to more easily see where the horizon line and vanishing points are located.)
3. Ask students to identify the horizon line and then draw it on their graph paper, using the graphite pencil and ruler. Remind students to use a ruler for every line they draw.
4. Have students draw a vertical line representing the corner of the building closest to them.
5. Show students how to use a pencil to identify and measure the approximate slant of the angle of each side of the building by comparing the slant of the side of the building to the slant of the pencil.
6. Have students use a colored erasable pencil to draw orthogonal lines where they see the tops and bottoms of each side of the building, using the angles that they have approximated, and then extend the lines all the way to the horizon line.

   Note: See the image on the following page for an example.

7. Instruct students to use their graphite pencils to mark the two vanishing points (where the orthogonal lines meet the horizon line) on their drawings with a dot. Point out that all the other angles in the drawing, such as the chimney, the windows and doors, and any other architectural details, will recede back in space toward the same two vanishing points.

   Note: Sometimes the vanishing points are located so far out to each side of the picture plane that it may be necessary to temporarily tape a piece of scrap paper to each side of the paper in order to accurately mark the position of the vanishing points. These pieces of paper can be removed when the drawing is completed.

orthogonal lines

orthogonal lines

horizon line

vanishing point

vanishing point

8. Have students use the linear perspective drawing techniques they have learned to draw the building, using the colored pencil to draw additional orthogonal lines as necessary to create guides for the edges of the building and for the windows, doors, and other architectural details. See the previous activity in this supplement, *Drawing an Imaginary Building With Linear Perspective*, for step-by-step instructions.

9. Once students' drawings are complete, have them go over any edges of the building still in colored pencil with regular graphite pencil and then erase the remaining orthogonal lines as well as any portion of the horizon line that may be blocked by the building.

10. Have students create a new drawing of the building (or another building) using the same process, this time using regular paper rather than graph paper. (If you plan to have your students complete the following activity, *Introduction to the Use of Color in Painting*, make sure that they use multipurpose paper suitable for wet media or watercolor paper for their final drawings.)

Encourage students to do the following as they work:

- Use a ruler to draw every line
- Erase orthogonal lines in the finished drawing
- Make vertical lines straight and parallel to the sides of the paper
- Make horizontal lines straight and parallel to the bottom and top of the paper
- Use orthogonal lines that lead to the vanishing points to draw windows, doors, and other architectural details

Tell students that they shouldn't do the following:

- Draw lines freehand (without a ruler)
- Slant vertical lines to the right or left
- Show the horizon line where it would be blocked by the building
- Draw windows, doors, and other architectural details haphazardly

Assessment

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

2.4 Review and refine observational drawing skills

To assess this activity, see the sample rubric for the previous activity.

Additional Skill-Building Activity

Introduction to the Use of Color in Painting

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

Students are often reluctant to work with a limited color palette. They typically prefer to use many colors, and they don't necessarily think about how the colors will work together. In this activity, students are introduced to color theory and concepts such as color schemes as a way to help them take a more thoughtful approach to organizing color in their work. Working with their drawing of a building, students select a color scheme to set a particular mood for the environment they have captured, and then paint the scene using that color scheme.

> **Note:** Students should have already completed the linear perspective activities in this supplement and the Unit 2 supplement (or other similar activities). If students have not completed the drawing of a real building by engaging in the activity *Applying Two-Point Perspective in an Observational Drawing* from this supplement, they will need to do so before beginning this activity, as the drawing is used as the basis of the activity.

Art Skills Taught and Practiced

- Linear perspective drawing
- Observational drawing
- Oil pastel drawing
- Color theory

Materials

- Optional: Computers with Internet access
- Optional: Projector
- Drawing boards
- Photocopies of students' pencil drawings of a real building (from the activity *Applying Two-Point Perspective in an Observational Drawing* in this supplement)
- Erasable colored pencils
- Students' original pencil drawings of a real building drawn on multipurpose paper suitable for wet media or on watercolor paper (from the activity *Applying Two-Point Perspective in an Observational Drawing* in this supplement)
- Erasers
- Oil pastels

- Watercolor paint
- Watercolor brushes
- Water

Vocabulary

Analogous color scheme: A visually harmonious and low-contrast grouping of colors located next to one another on the color wheel.
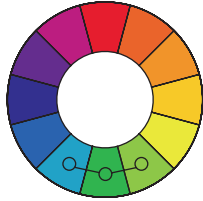
Color scheme: A selection of colors that are strategically grouped together for effective visual communication and aesthetic affect. Color schemes help artists communicate mood, energy, and emotion.

Color theory: The study of color and how it is used in the arts, media, and entertainment industries for aesthetic purposes and to communicate visually.

Color wheel: A tool that artists and designers may use when creating color schemes. Most color wheels have 12 colors: the *primary colors* (yellow, red, blue), the *secondary colors* (orange, green, violet), and the *tertiary colors* (red-orange, red-violet, blue-green, blue-violet, yellow-green, yellow-orange).
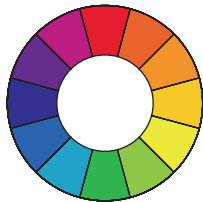
Complementary colors: The pairs that are located across from one another on the color wheel:

- Red and green
- Violet and yellow
- Blue and orange
- Red-orange and blue-green
- Red-violet and yellow-green
- Yellow-orange and blue-violet
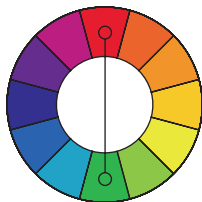
These color pairs, which are also known as contrasting colors, have a great degree of visual difference between them; this makes them stand out or "pop" when placed next to one another, lending interest and energy to a visual composition.

Cool colors: Blues, greens, and violets. Cool colors are located on the opposite side of the color wheel from warm colors, and they are associated with water, ice, and clear skies.

Hue: Color in a pure state (red, yellow, blue, orange, green, or purple), the quality of which is determined by its dominant light wavelength.

Monochromatic color scheme: A grouping of colors that consists of a single hue (color) along with various tints and shades of that color. Low in contrast, this color scheme is considered to be harmonious and peaceful.

Primary colors: Red, yellow, and blue, the three basic colors, from which all other colors can be mixed. These three colors are considered pure colors since they cannot be made from mixing other colors. Instead, they must be found in pigments from organic materials (plants and animals) or inorganic materials (metal oxides and salts).

Secondary colors: Orange, violet, and green, the colors created by mixing two primary colors together:

- Red + yellow = orange
- Red + blue = violet
- Blue + yellow = green

Shade: A color that has been mixed with black to make it darker. For example, maroon is a shade of red.

Split-complementary color scheme: A group of three colors, consisting of one color and the two colors adjacent to that color's complementary color (i.e., the color opposite it on the color wheel):
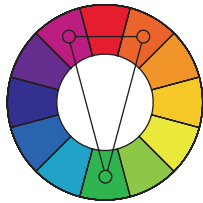
This kind of color scheme offers a balance between the high contrast of a complementary color scheme and the harmonious balance in schemes such as analogous or triadic.

Tertiary colors: Colors made by mixing a primary color with a secondary color:

- Red + orange = red-orange
- Red + violet = red-violet
- Blue + violet = blue-violet
- Blue + green = blue-green
- Yellow + orange = yellow-orange
- Yellow + green = yellow-green

Tint: A color that has been mixed with white (or water, if using watercolors) to make it lighter. For example, pink is a tint of red.

Triadic color scheme: A low-contrast color grouping made up of three colors located equidistant from one another on the color wheel. Sometimes referred to as triadic color harmony.
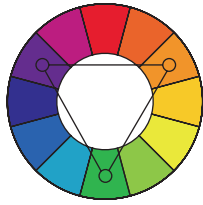
Warm colors: Reds, oranges, yellows, and browns. Warm colors are located on the opposite side of the color wheel from the cool colors, and they are reminiscent of fire and the heat of the sun.

Procedure

1. Introduce students to the topics related to color theory and the use of color in the arts that they will need to know in order to complete this activity:

    *   The color wheel
    *   Primary, secondary, and tertiary colors
    *   Hues, tints, and shades
    *   Warm and cool colors
    *   Complementary colors
    *   Color schemes
    *   Color symbolism

    One way to do this is to have students look at online tutorials, videos, and articles, such as the Color Scheme Designer website, which you might visit as a class to explore various types of color schemes (see *Media and Resources*).

2. Tell students that they are going to paint over the drawing of the real building they previously created, using oil pastels and watercolors. However, they won't be using realistic representations of color. Instead, they will determine a mood that they wish to convey in their scene, and then select one of the color schemes they've learned about to match that mood.

3. Give students a drawing board, a photocopy of their pencil drawing, and some colored pencils so they can make a preliminary color sketch and plan the placement of color in their paintings. Tell students that they can only use the colors within their chosen color scheme, along with tints and shades of those colors.

4. Tell students that they will use an oil-resist technique for their paintings. First, they will use water-resistant oil pastels to replace the pencil lines in their drawings. When they later use watercolor paint on the rest of their

drawing, these lines will still show, since the oil pastel will prevent the paint from permeating the surface of the paper.

5. Give students their original pencil drawings and an eraser, and ask them to erase all the pencil lines in their original drawings so they are just barely visible.

6. Distribute the oil pastels, in the colors students have chosen for their color schemes, and have students use them to go over the faint lines in their drawings. Have students use their color sketch as a guide in placing the colors.

7. Distribute watercolor paint and brushes. Show students how to use watercolors translucently by adding different amounts of water to make colors lighter.

8. Tell students to apply the paint in thin layers, as it is not designed to be used opaquely, and thick layers of color won't dry completely. Show them how to use smooth and flowing brush strokes.

9. Have students practice creating a variety of tints by mixing water with the colors in their color scheme. Then have them create a variety of shades by adding various degrees of black to the same colors.

10. Ask students to paint the entire piece with watercolor paint, using their color sketch as a guide. Remind them to avoid brushing the paper excessively, which can lift up the fibers in the paper and prevent the paint from flowing smoothly.

Encourage students to do the following as they work:

- Clearly plan and use their color scheme
- Make intentional choices about color that effectively set a mood
- Create a convincing illusion of spatial depth
- Apply the watercolor paint in translucent layers
- Apply the watercolor paint in a flowing and smooth manner

Tell students that they shouldn't do the following:

- Mix black and white with a color at the same time (this creates a muddy mixture)
- Draw messy pastel lines
- Create overworked brushstrokes
- Use colors that aren't part of the color scheme
- Use an opaque, thick, or heavy application of watercolor paint, or apply the paint roughly or clumsily

Assessment

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

2.1 Solve a visual arts problem that involves the effective use of the elements of art and the principles of design.

2.2 Prepare a portfolio of original two- and three-dimensional works of art that reflects refined craftsmanship and technical skills.

2.4 Review and refine observational drawing skills

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

Oil Pastel and Watercolor Painting Rubric

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
Use of Color Theory	The student has used color in an evocative manner to eloquently communicate the mood of the scene.	The student has used color in a manner that clearly communicates the mood of the scene.	The student has used color in a manner that is somewhat expressive and communicates the mood of the scene to some degree.	The student has not used color in an expressive manner, and the color has not been used to communicate mood in the scene.
Technical Skill: Two-Point Perspective	The student has skillfully applied the oil pastels in two-point perspective, creating a persuasive illusion of spatial depth.	The student has proficiently applied the oil pastels in two-point perspective, creating a credible illusion of spatial depth.	The student has applied the oil pastels in two-point perspective, creating an illusion of spatial depth that is somewhat plausible.	The student has not applied the oil pastels in two-point perspective in a manner that is convincing, and the painting does not create an illusion of spatial depth.
Technical Skill: Watercolors	The student has painted the watercolor adeptly, with elegance evident in the brushstrokes and the application of paint.	The student has proficiently painted the watercolor with fluidity and translucence.	The student has painted the watercolor with some degree of fluidity and translucence, though some areas of paint may have been applied thickly and/or roughly.	The painting does not exhibit fluidity and translucence; the paint has been applied thickly and/or roughly.
Craftsmanship	The watercolor painting has been executed with the utmost care and attention to refined craftsmanship.	The painting has been executed with care and attention to good craftsmanship.	The painting has been executed with some degree of care and attention to craftsmanship, but more time and attention were needed to meet the standard.	The painting has been executed without attention to craftsmanship; the work is sloppy and/or incomplete.
Student Self-Evaluation				
Teacher Evaluation				

Media and Resources

Online Tutorials, Videos, and Articles on Color Theory and the Use of Color in the Arts

Color Scheme Designer
http://colorschemedesigner.com/

Color in Motion: An Animated and Interactive Experience of Color Communication and Color Symbolism
www.mariaclaudiacortes.com/colors/Colors.html

Write Design On-line: Color Rules of Thumb
www.writedesignonline.com/resources/design/rules/color.html

Game and Swatch—Color Theory for Game Designers Part 1
http://howtonotsuckatgamedesign.com/?p=1669

Game and Swatch—Color Theory for Game Designers Part 2
http://howtonotsuckatgamedesign.com/?p=1702

Color Wheel Artist: Color Meanings . . . Not Always What You Expect
www.color-wheel-artist.com/color-meanings.html

Color Psychology and Marketing
www.precisionintermedia.com/color.html

Color Theory for Art and Design
http://artyfactory.com/color_theory/color_theory.htm

Color Quiz
http://artyfactory.com/art_quiz/color_quiz/color_quiz.html

Sample Rubrics

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The following rubrics provide examples of how you might assess student work for some of the projects in *Make Me a World*. 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.

Still-Life Painting Rubric (Activity 2B)

	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 choice of colors produces a strong and specific emotional tone.	The contrast used in the painting creates vibrancy for the viewer. The colors and values chosen are appropriate for the subject and complement or contrast with one another, creating an emotional tone.	The painting is somewhat lacking in contrast. The values and color choices do not fully create an appropriate or well-defined emotional tone.	The painting does not express any emotional tone due to inattention to such elements as color choice, contrast, and value.
Technical Skills	In addition to the qualities of the "3" level, the line, space, shape, and balance of positive and negative space come together to engage the viewer in the subject matter. The use of appropriate color values helps to establish an accurate illusion of three-dimensional objects.	The elements in the painting are accurately proportional to one another. The use of shape, line length, width, and curve creates unity in the work. The colors are accurately rendered and appropriately chosen.	The painting elements are disproportionate in some areas. There is a lack of attention to unity in the painting due to missed opportunities to use line, space, shape, and balance to draw elements together. The choice of color is somewhat inaccurate in relation to the elements of the subject matter.	The elements in the painting are significantly disproportionate and may be difficult to identify. The lines and shapes used in the painting appear sloppy or to lack purpose. The colors chosen are mostly inaccurate in relation to the elements of the subject matter.
Craftsman-ship	A great deal of time and effort went into the painting. The artist went through multiple drafts or attempts to reach this level of skill. The artist masterfully used painting techniques demonstrated during the unit.	An acceptable amount of time and effort went into the painting. The artist went through at least one practice attempt or draft before producing the final product. The artist successfully used painting techniques demonstrated during the unit.	The painting needs more time and attention in order to meet the standard. The artist attempted to use painting techniques demonstrated during the unit.	The painting appears to be rushed and sloppy and/or is incomplete. The artist did not demonstrate a sincere attempt to use the techniques taught during the unit.

Student Self-Evaluation	
Teacher Evaluation	

Landscape Painting Rubric (Activity 2C)

	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 choice of colors produces a strong and specific emotional tone.	The contrast used in the painting creates vibrancy for the viewer. The colors and values chosen are appropriate for the subject, and they complement or contrast with one another, creating an emotional tone.	The painting is somewhat lacking in contrast. The values and colors chosen do not fully create an appropriate or well-defined emotional tone.	The painting does not express any emotional tone due to an inattention to such elements as color choice, contrast, and value.
Technical Skills	In addition to the qualities of the "3" level, the line, space, shape, and balance of positive and negative space come together to engage the viewer in the subject matter. The use of appropriate color values helps to establish perspective.	The elements in the painting are accurately proportional to one another. The use of shape and of line length, width, and curve creates unity in the work. The colors are accurately rendered and appropriately chosen. The use of perspective creates the illusion of space and distance appropriate to the subject matter.	The painting elements are disproportionate in some areas. There is a lack of attention to unity in the painting due to missed opportunities to use line, space, shape, and balance to draw elements together. The choice of color is somewhat inaccurate in relation to the elements of the subject matter. The use of perspective is inaccurate in one or two lines or shapes, but still provides some illusion of space.	The elements in the painting are significantly disproportionate and may be difficult to identify. The lines and shapes used in the painting appear sloppy or to lack purpose. The choice of color is mostly inaccurate in relation to the elements of the subject matter. The artist has not accurately or appropriately depicted the perspective in the drawing.

Landscape Painting Rubric (Activity 2C), continued

Craftsman-ship	A great deal of time and effort went into the painting. The artist went through multiple drafts or attempts to reach this level of skill. The artist masterfully used painting techniques demonstrated during the unit.	An acceptable amount of time and effort went into the painting. The artist went through at least one practice attempt or draft before producing the final product. The artist successfully used painting techniques demonstrated during the unit.	The painting needs more time and attention in order to meet the standard. The artist attempted to use painting techniques demonstrated during the unit.	The painting appears to be rushed and sloppy and/or is incomplete. The artist did not demonstrate a sincere attempt to use the techniques taught during the unit.
Student Self-Evaluation				
Teacher Evaluation				

Concept Art Painting Rubric (Unit Project)

	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 colors chosen produce a strong and specific emotional tone. The visual elements and metaphors chosen are unique and subtly convey complex ideas.	The look and feel of the work accurately represent the intended concept and clearly depict the world of the story. The artist uses appropriate visual metaphors and elements to create a convincing imaginary world. The contrast used in the painting creates vibrancy for the viewer. The choice of colors and values is appropriate for the subject and creates an emotional tone.	The look and feel of the work are somewhat vague. More detailed and unique visual metaphors could be used to communicate the concept or to create a convincing world. The art is lacking vibrancy and appears somewhat dull or washed out due to poor color choice or lack of contrast in the painting. The values and colors chosen do not fully create an appropriate or well-defined emotional tone.	The painting does not express any emotional tone due to an inattention to such elements as color choice, contrast, and value. The elements depicted do not demonstrate the appropriate look and feel of the concept; the painting does not illustrate the world of the story. The visual elements and metaphors chosen are clichéd or overused. The color choices do not support the intended emotional tone.
Technical Skills	In addition to the qualities of the "3" level, the use of painting techniques and principles of design seamlessly come together to create a cohesive and balanced piece of art. The use of appropriate color values helps establish perspective.	The elements in the painting are accurately proportional to one another. The artist effectively uses repetition, variety, and unity in the work. The colors are accurately rendered and appropriately chosen. The use of perspective creates the illusion of space and distance appropriate to the subject matter.	The painting elements are disproportionate in some areas. The artist uses only two of the following principles of design—repetition, variety, and unity—rather than all three. The choice of color is not fully accurate in representing the elements of the subject matter. The use of perspective is inaccurate in one or two lines or shapes, but still provides some illusion of space.	The elements in the painting are significantly disproportionate and may be difficult to identify. The use of principles of design is not effective in any part of the work. The choice of color is mostly inaccurate in relation to the elements of the subject matter. The artist has not accurately or appropriately depicted the perspective in the drawing.

Concept Art Painting Rubric (Unit Project), continued

Craftsman-ship	A great deal of time and effort went into the painting. The artist went through multiple drafts or attempts to reach this level of skill. The artist masterfully used painting techniques demonstrated during the unit.	An acceptable amount of time and effort went into the painting. The artist went through at least one practice attempt or draft before producing the final product. The artist successfully used painting techniques demonstrated during the unit.	The painting needs more time and attention in order to meet the standard. The artist attempted to use painting techniques demonstrated during the unit.	The painting appears to be rushed and sloppy and/or is incomplete. The artist did not demonstrate a sincere attempt to use the techniques taught during the unit.
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). 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 4 Overview

- Dissimilar
- Dullness
- Enrich
- Envision
- Evocative
- Recurrence
- Sensation

Handout 3: Unit 4 Career Information

- Considerable
- Freelance
- Inhabitants
- Interface
- Matte
- Obtain
- Schemes

Handout 4: Unit 4 Project Description

- Components
- Depict
- Facilitates
- Humorous
- Potential
- Solitary
- Treacherous
- Tremendous

Assessment Checklist 1: Unit 4 Project

- Accurately
- Convincingly
- Perseverance
- Rendered

Handout 6: Journal Assignments

- Client
- Collage
- Colleague

Self-Assessment: Teamwork

- Clarify
- Nonconfrontational
- Compromise
- Piggy-back

Handout 7: Creating Your Presentation Portfolio

- Neutral
- Upcoming

Assessment Checklist 2: Presentation Portfolio

- Rationale

Handout 8: Looking at Landscapes and Concept Art

- Suit (verb)

Handout 9: Feedback Guidelines

- Concrete

Handout 10: Vocabulary for Critique

- Explicit
- Jagged
- Simulated
- Intermediate
- Organic
- Straightforward