

7th Grade Facial Proportion Unit (ART)

Introduction:

This three-week unit focuses on the creation of a student self-portrait completed with an oil-pastel surface covering. Students will focus for the first week on the facial grid and learning the individual facial features. The second week focuses on the drawing of a self portrait using the knowledge gained in the first week and in the final week students will learn blending processes for oil pastel and complete their self-portrait with the coloring process.

The two key concepts learned in this lesson are the facial proportion grid and the blending of oil pastel colors to create the contours and shading of the face. The proportion grid shows students the impact of math on art. Often we think of drawing as a natural talent instead of a skill that can be learned, this grid shows students that art is a learning process like any other subject. Once you have the tools and the know how, you can create a successful face. The oil pastel process is a multiple color shading technique that can be applied to any dry medium when creating any object the student would like to render realistically. This project will conclude with a group display of the work created and a critique either group or written.

Supplies needed for this unit include mirrors or printed photographs of the students, 18x24 white sulfite drawing paper, pencils, erasers, rulers, a wide variety of oil pastel colors, photographs, poster putty, thumb tacks, t-squares, mat board, mat cutters, mirrors, and laptops with image and word processing capabilities.

Michigan Middle School Art Standards and Benchmarks

- | | |
|----------------|--|
| ART.I.VA.M.1 | Select materials, techniques, media technology, and processes to achieve desired effects. |
| ART.I.VA.M.4 | Be involved in the process and presentation of a final product or exhibit. |
| ART.II.VA.M.3 | Integrate visual, spatial, and temporal concepts with content to communicate intended meaning in artworks. |
| ART.III.VA.M.2 | Observe and compare works of art that were created for different purposes. |

- | | |
|----------------|---|
| ART.III.VA.M.4 | Describe and compare the characteristics of personal artwork to the artwork of others. |
| ART.III.VA.M.5 | Describe how personal experiences influence the development of specific artworks |
| ART.V.VA.M.4 | Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual art |

Unit Objectives:

As a result of this unit, the students will know:

- The ratios used for ideal human facial proportion.
- The individual piece needed for each facial feature.
- The basic bone structure of the human face.
- The structure of a group critique.

As a result of this unit, the students will understand:

- How to draw the facial proportion grid.
- How to draw each individual facial feature.
- How to use layered oil pastels to create a visual sense of contour and depth,

As a result of this unit, the students will be able to: (I can....)

- Create a realistic self-portrait.
- Shade effectively to show visual depth.
- Discuss art-work in a group critique.

As a Result of this unit students will be able to:

I CAN...

- 🎨 Talk about the artwork of the Renaissance and identify key artist and paintings from this time period.
- 🎨 Use math ratios and proportions to grid the human face.
- 🎨 Create all the facial features (eyes, nose, mouth, ears, hair, neck) in realistic detail, and I understand how to adjust these features to create emotions.
- 🎨 Talk about Abstract artwork and identify key movements thought Abstract art and important artists.
- 🎨 Use math ratios and proportions to grid the human body.
- 🎨 Create realistic landscapes and background images.
- 🎨 Blend using oil pastels to give my images shading and depth.
- 🎨 Present my artwork in a variety of way and understand how different presentations of my work will effect people's understandings of my artwork.
- 🎨 Critically discuss my own work and the work of my peers.

As a Result of this unit student will create:

I will make:

- 🎨 A realistic self portrait with a unique background.



7th Grade Self-Portraits Unit

Lesson	Whole Class Component	Differentiated Component
Lesson # 1 Introduction Blind Contour Drawing and Pre-Assessment Drawing 1 Class Period (50 Minutes)	Introduction: <i>Keywords: Portrait and Self Portrait need to be explained and discussed as a group and the Key-Words and Definitions added to the students Vocab-lists. (5 mins)</i>	
	Blind Contour Drawing: <i>A Blind Contour Drawing is a drawing done only looking at the subject. The artist may not look down at the paper and they may not fix or erase any part of the drawing. This activity will be done with a partner. One person draws first while their partner models and then they switch roles. This helps us learn how much time we need to spend looking at our model or subject when drawing. (15 mins)</i>	<i>We will be using color partners (Complements) established in a previous lesson. (See Supplemental Material)</i>
	Pre Assessment Drawing: <i>Students will create a Pre-Lesson Drawing to see how well they are currently drawing portraits. They will also complete the following sentences on the back of their drawing: I am good at drawing... I need help with... (30 mins)</i>	

Lesson	Whole Class Component	Differentiated Component
Lesson # 2 Art History Renaissance 1 Day Lecture 1 Day Activity	Introduction: <i>In Analogous Color Groups students will discuss what they already know about the renaissance.</i>	
	Keynote Lecture On Renaissance. <i>Lecture will be shown on the projector and communicated aloud, but the presentation and abbreviated notes will be available for students on Moodle.</i>	
	<i>Students will need to take notes on key artists and painting (See attached Sheet)</i> Exit Card: Students must list one cool fact about the Renaissance or a Renaissance Artist	<i>There are fill in the blank notes for students who struggle with note taking (See attached Sheet)</i>
		Day 2 Profiler See Attached Material

Lesson	Whole Class Component	Differentiated Component
Lesson # 3 Facial Grid 1 class	Introduction: <i>Students will begin by taking a photograph of themselves with photo-booth and printing it so that it can be used to aid their facial grid nots. .</i>	
	Notes: <i>Students will be taking take notes from the board about the facial grid and then also drawing the grid over their photograph of their face so that they can see how practical the grid fits to them.</i>	Tiered Assignment using the facial grid

Lesson	Whole Class Component	Differentiated Component
Lesson # 4 Facial Features 1 day	<i>Review Facial Grid: Students will be called on to come to the board and draw one line of the facial grid until we have a completed grid to start the day.</i> 5 mins	
	<i>Notes on Drawing the Facial Feature:</i> <i>Students will take notes on the facial features we will be drawing them, writing about them and measuring them on our own faces to reenforce this knowledge.</i>	<i>There will be a fill in the blank note for students who are struggling.</i>
		<i>Test your knowledge Activity</i> <i>Tic Tac Toe (see attached sheet)</i>

Lesson	Whole Class Component	Differentiated Component
Lesson #5 Art History Cubism and the Abstracts 1 day lecture 1 day SAC	<i>Introduction:</i> <i>In Primary Color Groups students will try to answer the question: Why would you want to create an abstract painting instead of a realistic one?</i> 5mins	
	<i>Keynote Lecture On 20th Century Abstract and Cubist Portraits.</i> <i>Lecture will be shown on the projector and communicated aloud, but the presentation and abbreviated notes will be available for students on Moodle. 45mins</i>	
	<i>Students will need to take notes on key artists and painting (See attached Sheet)</i> <i>Exit Card: Students must tell what is their favorite Abstract Painting and Why? 5min</i>	<i>There are fill in the blank notes for students who struggle with note taking (See attached Sheet)</i>
		<i>Structured Academic Controversy</i> <i>Day 2 (See attached material)</i>

Lesson	Whole Class Component	Differentiated Component
Lesson #6 The Human Body Proportion 1 day notes 2 days drawing	<i>Into:</i> <i>Working with Complementary Color Partners students will measure how big their head is and then how tall they are to see the ratio of how tall they are.</i>	
	<i>Students will take notes on full body proportion using the 7 head model.</i>	<i>There will be fill in the black notes available for those students who struggle with note taking.</i>
		<i>Anchor Activity: Using their knowledge of both the face and the human body students will create a self portrait on a sheet of 18x 24 drawing paper, they can work from a mirror or from a photograph and they may choose to create a head only or a full body portrait depending on what they feel most confident in creating.</i> <i>Independent study for students done early: Photo Strips see attached sheet</i>

Lesson	Whole Class Component	Differentiated Component
Lesson # 7 Filling the Background Space Landscapes 2 days	<i>As a class we will be reviewing the concepts of horizon line and vanishing points that students learned in 6th grade. We will also be discussing the various landscapes and backgrounds we saw in the art history lectures.</i>	
		<i>Anchor Activity:</i> <i>Students will create a landscape to fill in the background of their large 18x 24 drawing, Backgrounds may be real or imaginary.</i>

Lesson	Whole Class Component	Differentiated Component
Lesson #8 Oil Pastel Blending 1 day Practice 3 days coloring	<i>Demo</i> <i>Students will watch teacher demonstrate how to blend oil pastels to create values and shadows.</i>	
		<i>Anchor Activity Students will use the blending knowledge to create a short one day free drawing from CUBE SHEET see attached Material</i>
	<i>Students will then use oil pastel to color their 18x24 drawing.</i>	<i>Students who are struggling with pastels or who are behind may use colored pencil to simplify the project.</i>

Lesson	Whole Class Component	Differentiated Component
Lesson #9 Hanging and Presenting the work 1 day	<i>In Color Wheel groups students will discuss the best way to hang up the art work, the best location in school and a title for the exhibit. Then all groups will share their plan and students will vote on the best way to display the art.</i>	
	<i>Once a display is decided on all students will help in hanging and framing artwork.</i>	<i>Trimind Assignment for homework.</i>

Lesson	Whole Class Component	Differentiated Component
Lesson # 10 Critique Both Self and Class 1 day	Introduction: <i>Teacher will give a quick reminder of what is a critique and how it helps artistes improve.</i>	
	Oral Class critique: <i>Class will go to where artwork is displayed and then we will take turns discussing each piece of art and both what we like about the project and how it could have been improved.</i>	
		Written Self Critique <i>Using the Raft model students will write a self critique to finish the project.</i>

Completed Unit is 18 day, or two and a half school weeks.

Facial Proportion Unit Plan

Lesson #1 Blind Contour and Pre-Assessment Drawings

Differentiated Components are indicated with an asterisk *

Agenda (1 - 50 min class period)

Introduction (5 mins)

The key-words Portrait and Self Portrait will be explained and discussed as a class. Definitions will be written on the white-board and students will copy these definitions on to their Art Vocabulary list. Portrait- A picture of a person Self-Portrait- A of you created by you.



Blind Contour Drawings (15 mins)

Blind Contour Drawing will be explained to the class as a drawing done by only looking at the subject or a drawing done with out looking down at the paper while the artist is working. The artist may not erase or fix any part of the drawing. This drawing is not about creating a 'good' looking image, instead it is an activity that assists students in switching from using the Left Brain to using their Right Brain. It also shows students that they draw better when looking at their subject then the do when they trust their brains to tell them what they are seeing. We will be doing this activity in Pairs using our Complementary Color Partners* (see attached sheet). The older partner in the pair group will draw first and the younger partner modeling for 5-6 mins then students will switch and continue to draw for another 5-6 mins. (I have planned 10-12 minutes of drawing but have allowed 15 mins for this activity because most students will want to take time to show and compare work so time needs to be allowed for this.)

Pre-Assessment Drawings (30 mins)*

All students will create a Pre-Assessment drawing to show what level they are currently drawing at. They will have 20 minutes to create their drawing and may

have the option of drawing from a memory a photograph or a mirror. With 5 minutes left in class students will be asked to complete the following sentences on the back of their art work. *I am good at drawing..... I need help with....in my drawing.* This will let me know what students think are their strong and weak points in drawing portraits. It also gives us a point to compare their progress through-out the unit to. It is important that both myself and the student can see their growth. This is the Exit Card.

Materials

Paper, Pencils, Erasers and Mirrors.

Color Wheel Partners

Your Color

Yellow Partner

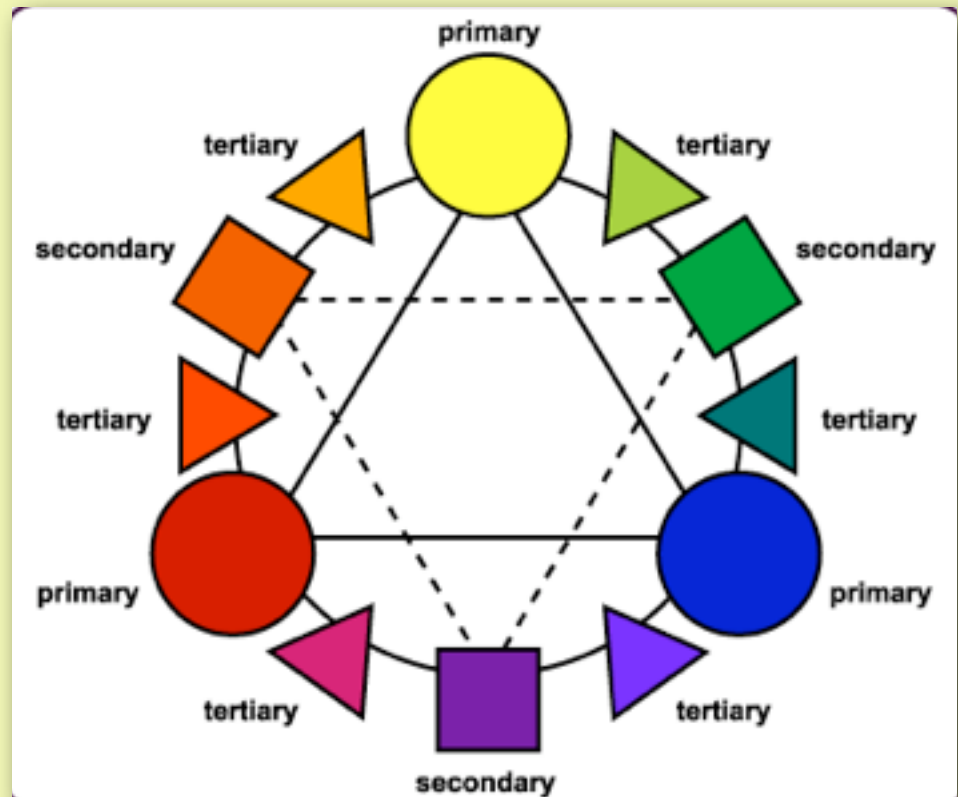
Orange Partner

Red Partner

Violet Partner

Blue Partner

Green Partner



Fill in the name of a friend who was given one of the color cards above. We will be using this sheet all semester to form color groups to do work in class so it is important to keep this sheet in your art folder all semester. You should know your Color Schemes well enough to form your group without help but just in case there is a reminder below of some of our Color Schemes.

Primary Colors- Red, Blue and Yellow

Secondary Colors- Green, Orange and Purple

Complementary- 2 colors accost the color wheel from each other

Analogous Colors- 3 Colors in a row on the color wheel

Monochromatic- 1 color plus all its tints and shades (meaning you are on your own for this project)

Facial Proportion Unit Plan

Lesson #2 Art History Lecture on Portraits of the Renaissance

Differentiated Components are indicated with an asterisk *



Agenda (2 - 50 min class periods)

Introduction (10 mins)

In Analogous Color Groups students will discuss what they already know about the Renaissance Period in art history. Students should have some background knowledge from both 6th grade History and Elementary Art. Students will have 10 minutes to come up with 5 facts they know to be true about the Renaissance that could be culture, paintings or specific artists. This will go on the top of the Renaissance Art Sheet. (Note there are 2 versions of this sheet one for general students and one for students who struggle with note taking.*)

Lecture on the Renaissance (35 mins)*8

I will be presenting a Keynote Lecture on Artists and Portraits in the Renaissance. During the lecture students will be filling in notes*. For students who need to review the material a copy of my Keynote will be placed on Moodle (our schools on-line learning environment) so that it can be accessed at home or after class. See attached notes to get a better idea of the information presented in lecture.

Exit Card (5 mins)*

To show that they were listening in lecture to all information not just that in the notes students will need to complete an Exit Card. They will have to write to me about one Cool Fact learned during the lecture.

Anchor Activity (50 mins)*

During the Second Class Period of this Lesson students will be completing a Profiler* activity. Students can choose from 5 different careers at two different levels; this should make it possible for all students to find a project that is at a level they can handle and that they should enjoy completing. The assignment and Grading material are on a separate page.

Materials






Paper, Pencils, Erasers, MacBooks with Word, i-movie, voice and image software, Colored Pencils, Paint Brushes and other basic art supplies.

Standards Achieved in this unit:

- | | |
|----------------|---|
| ART.III.VA.M.2 | Observe and compare works of art that were created for different purposes. |
| ART.V.VA.M.4 | Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual art |

Realistic Art History Post Assessment

To test what you know about Realistic Artists of the Renaissance Period in Art History please choose a profession below and complete the task, if you are up for a challenge try the take it to the next level Task.

JOB	LEVEL ONE	TAKE IT TO THE NEXT LEVEL
Artist 	You are a Renaissance Artist, please create a drawing of Person. Be as realistic as you can. Size 8x10 drawing paper, this should be a sketch not color needed but you should use your shading skills to show contours where you can.	As a Renaissance Artist you would not only create people but also retell Bible and Greek Stories in your art, create a scene from your favorite Bible or Greek story be sure your people are realistic and please use color to help tell your story, Size 12x14.
Historian 	Research what happened in history between the Gothic and the Renaissance Period in art history that we discussed in class. Then you can choose to write a paper explaining your findings or you can present your information to the class.	Dive deeper into history to answer Why artist switched form Gothic to Renaissance and from Renaissance to Baroque/Rococo. You can write your findings in a paper or present them to the class.
Writer 	You are a Writer for a newspaper in the Renaissance Period. Your big scoop should be focused on the work of one Artist. Write about their life and their paintings.	You are a writer for the New York Times. It is your job to investigate the Journals of Leonardo DaVinci and show how many of his invention ideas have become reality in our society today. Please include pictures and examples in your writing.
Actor 	Pretend you are a Renaissance Artist and explain why you paint and draw the why you do, what has influenced your style, and where did you learn your craft. You can present live in front of class or film your production and turn it in as an imovie.	Write and Preform a short skit that would show the class what an Artists studio from the Renaissance Period would look like. You will need several actors involved. You can preform live in front of class or film your production and turn it in as an imovie.
Tour Guide 	Your job is to lead people through a tour of you favorite five paintings from the Renaissance Period. You can use the classroom set of reproduction prints to set up your tour. Be sure to show me and 5 friends from class through your tour of art, and be prepared to tell us about the paintings.	Your job is to lead people through a tour of you favorite 10 paintings from the Renaissance Period. You can use the classroom set of reproduction prints to set up your tour. Be sure to show me and 5 friends from class through your tour of art, and be prepared to tell us about the paintings.

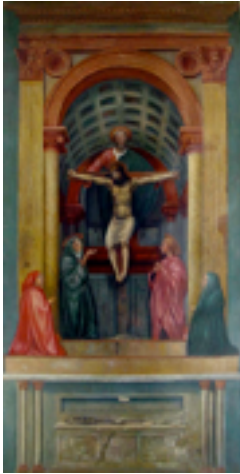
This Project will be give a ten point grade in my grade book. Those points will be awarded in full to all students who complete the project to the best of their ability at the end of the day, and have used their in class time wisely to put forth their best effort. (My school will be switching from Letter Grades to Standards based learning by the time this lesson is put into place and so this help students meet the standard Understanding and Applying Art History. Therefore their will be no need to grade students on individual parts of the project.)

Information on Notes Pages. The first page of notes is for students who were absent it includes full notes and images the second set is for most students in class the last set is for students who struggle with note taking.

Renaissance Notes

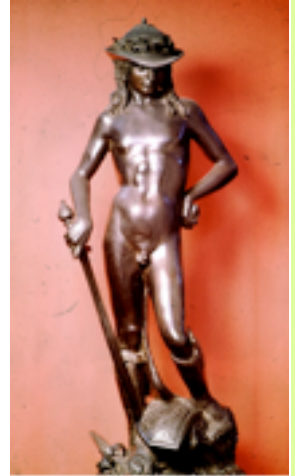
Name _____

The Renaissance occurred from 1300-1600 AD in Italy and then spread across Europe. The name Renaissance literally means the Re-Birth. People began to be interested in Literature, Architecture, History, Math, Science and Art.



Masaccio Born 1401 Died 1428 (Left)

Best known for Developing a style that used Perspective to create the illusion of depth on a flat painting.



Donatello Born 1386 Died 1486 (Up-Right)

Sculptor, most famous work is the David in Florence



Brunelleschi Born 1377 Died 1446 (Left)

Architect in Florence who designed the cupola of the Florence cathedral called the Duomo of Florence.

Leonardo da Vinci Born 1452 died 1519 (Right)

Painter, Most famous works are the Mona Lisa and the Last Supper called the ultimate Renaissance Man because of his love of both Art and Science.



Michelangelo Buonarroti Born 1475 Died 1564 (Left)

Painter and Sculptor most famous works the ceiling of the Sistine Chapel and the David in Pieta



Bellini Born 1460 Died 1516 (Right)

Considered the father of Foreshortening





Titian Born 1518 Died 1591 (Right)

Trained by Bellini, known for his thick Dramatic Brushstrokes

Tintoretto Born 1518 died 1591 (Right)

Student of Titian know for the Origin of the Milky Way



Botticelli Born 1445 died 1510 (Left)

Best know for his painting on the myths of the Greeks

Caravaggio Born 1573 died 1610 (Bottom Right)

Know for his use of Churisquero to accentuate the figures in his painting.



Raphael Born 1483 Died 1520 (Below)

Popular with the church best know for School of Athens



Renaissance Notes

Name _____

The _____ occurred from _____ - _____ AD in _____ and then spread across Europe.

The name Renaissance literally means the _____. People began to be interested in _____, _____, _____, _____, _____ and _____.

_____ Born 1401 Died 1428 (Left)

Best known for Developing a style that used _____ to create the illusion of depth on a flat painting.

_____ Born 1386 Died 1486 (Up-Right)

_____, most famous work is the David in Florence

_____ Born 1377 Died 1446 (Left)

_____ in Florence who designed the _____ of the Florence cathedral called the _____ of Florence.

Leonardo _____ Born 1452 died 1519 (Right)

Painter, Most famous works are the _____ and the _____ called the ultimate _____ Man because of his love of both Art and Science.

Michelangelo _____ Born 1475 Died 1564 (Left)

Painter and _____ most famous works the ceiling of the Sistine Chapel and the David in Pieta

_____ Born 1460 Died 1516 (Right)

Considered the father of _____

_____ Born 1518 Died 1591 (Right)

Trained by Bellini, known for his thick Dramatic _____

Tintoretto Born 1518 died 1591 (Right)

Student of _____ know for the Origin of the Milky Way

Botticelli Born 1445 died 1510 (Left)

Best know for his painting on the _____ of the Greeks

_____ Born 1573 died 1610 (Bottom Right)

Know for his use of _____ to accentuate the figures in his painting.

Raphael Born 1483 Died 1520 (Below)

Popular with the _____ best know for School of Athens

Renaissance Notes

Name _____

The _____ occurred from 1300-1600 AD in Italy and then spread across Europe. The name Renaissance literally means the _____. People began to be interested in Literature, Architecture, History, Math, Science and Art.

Masaccio Born 1401 Died 1428 (Left)

Best known for Developing a style that used _____ to create the illusion of depth on a flat painting.

Donatello Born 1386 Died 1486 (Up-Right)

Sculptor, most famous work is the David in Florence

Brunelleschi Born 1377 Died 1446 (Left)

Architect in Florence who designed the _____ of the Florence cathedral called the Duomo of Florence.

Leonardo da Vinci Born 1452 died 1519 (Right)

Painter, Most famous works are the Mona Lisa and the Last Supper called the ultimate _____ Man because of his love of both Art and Science.

Michelangelo Buonarroti Born 1475 Died 1564 (Left)

Painter and _____ most famous works the ceiling of the Sistine Chapel and the David in Pieta

Bellini Born 1460 Died 1516 (Right)

Considered the father of _____

Titian Born 1518 Died 1591 (Right)

Trained by Bellini, known for his thick Dramatic _____

Tintoretto Born 1518 died 1591 (Right)

Student of Titian know for the Origin of the Milky Way

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Best know for his painting on the myths of the Greeks

Caravaggio Born 1573 died 1610 (Bottom Right)

Know for his use of _____ to accentuate the figures in his painting.

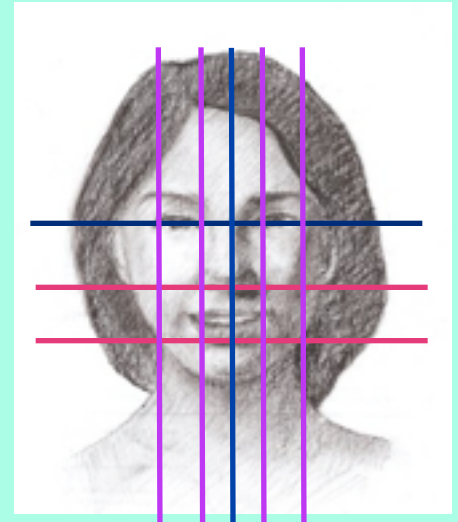
Raphael Born 1483 Died 1520 (Below)

Popular with the church best know for School of Athens

Facial Proportion Unit Plan

Lesson #3 The Facial Grid

Differentiated Components are indicated with an asterisk *



Agenda (1 - 50 min class periods)

Introduction (5 mins)

Students will begin by taking a straight on photo of themselves in iphoto using their Mac Books. They can then use this to help them complete the Lecture notes for the day.

Lecture on the Facial Proportion Grid (20 mins)

Students will be completing notes on the facial grid they can either draw this out on separate paper or they can choose to draw the notes on the photograph of themselves. First we draw the line of cemetery vertically accost the face. Then we divid in half horizontally to show were they eyes go. Then in half between the eyes and chin to find the bottom of the nose. Then in half between the bottom of the nose and the chin to find the bottom of the bottom lip. Then vertically we divide the face into 5 equal pieces to find the eyes, nose and mouth width proportions.

Tiered Assignment (25 mins)*

Students will complete the Roll the Dice Assignment to test their knowledge of the facial grid. (See Attached Sheet)







Materials

Paper, Pencils, Erasers, MacBooks with image software

Standards Achieved in this unit:

ART.I.VA.M.1 Select materials, techniques, media technology, and processes to achieve desired effects.

ART.V.VA.M.4 Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts

 <p>MAP: You have mapped the front of the face now try a face in profile and see if you can make the ratios work there like they do on a forward facing model.</p>	 <p>EXPLAIN: Write an explanation of how to diagram the face in step by step instructions be as exact as you can. This should be between 1-paragraph and two pages when finished.</p>
 <p>CREATE: Create a worksheet that would help students who were absent today understand the material you learned in class.</p>	 <p>CALCULATE: Write out a mathematical explanation of the ratios used to grid the face and how they relate to one-another.</p>
 <p>RELATE: Grid the face of your favorite animal and then write a paragraph explaining the differences in the ratios between the human face and that of your animal.</p>	 <p>ANALYZE: Children's faces follow different Proportions then the adult face we learned in class, Grid a Child's face and compare the ratios to tat of an adult in a written paragraph.</p>

This project may be completed by yourself of you may choose to work with a partner. The challenges get harder the higher the number on the die. If you are working by yourself you may choose which challenge you wish to complete, however if you work with a partner you must roll the a dice and complete the task that match the number you roll. This assignment is worth 10 points and is due by the start of class tomorrow.

TEACHER SIDE NOTE:

Because we grade on a concept model instead of a scale I have given 10 points to this assignment but the real goal is to test students understanding of the facial proportion grid.

Facial Proportion Unit Plan

Lesson # 4 The Facial Features

Differentiated Components are indicated with an asterisk *

Agenda (1 - 50 min class periods)

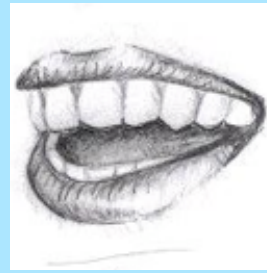
Review (5 mins)

Students will begin reviewing what they learned yesterday about the facial grid.

Students will volunteer to come to the white board to add a line to the facial grid until they complete the grid so that we can use it in class to work on facial features.

Notes on Facial Features (20 mins)

Students will be taking notes on all the facial features and their key parts as well as how to draw these features. We will begin with the eyes and discuss the idea of eyes being the window to the soul. Students will need a catch, iris, pupil, lid line, highlight, lashes and a brow. We will look at how the size and shape of the iris and the pupil can change a person's personality in a picture. For the nose we will be drawing a three ball subtractive model for drawing focusing on the ball, nostrils and the occipital bone. It is very important when discussing facial features to show students the connection between the muscle and bone structure and the drawing so that they create realistic images that match peoples' reflections. For the mouth we use the peaks and valleys method to create the lips and then we will simplify the teeth to avoid getting a look like tombstones. It is important to note that we will be focusing on drawing all features from a frontal view first, I will be demonstrating side and three quarter views of facial features but the important notes are the forward facing view. (Also I use I-movie to tape this part of the lesson for students who are absent to review later if they need help and this is normally posted to moodle for any student who wishes to review part of the lesson.)



Tic Tac Toe Boards (25 mins)*

Students will complete the Tic Tac Toe Board to test their knowledge of the facial features. (See Attached Sheet)

Materials

Paper, Pencils, Erasers, MacBooks with image software

Standards Achieved in this unit:

- | | |
|----------------|--|
| ART.I.VA.M.1 | Select materials, techniques, media technology, and processes to achieve desired effects. |
| ART.III.VA.M.4 | Describe and compare the characteristics of personal artwork to the artwork of others. |
| ART.V.VA.M.4 | Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts |
| ART.III.VA.M.4 | Describe and compare the characteristics of personal artwork to the artwork of others. |

TIC TAC TOE

You must make a Tic Tac Toe meaning a line of three you may choose to create a horizontal a vertical or a diagonal. (If you wish to create a 4 corner you must get an ok from me before beginning. Each box is worth 5 points regardless of how hard I ranked the square. (Red-Hard, Yellow-Medium, Green-Easy) Also points are given for completion of each item, this is a skill building exercise I am not looking for perfection but I want to see you try.

The outer Egg.

Draw the basic egg and then redraw the chin line to conform you your face and add in the hair and hair line.

Visual-Spatial

Comparison

Compare the ratios of the human face to that of your favorite animal, then create a sketch or write a paragraph to show me the difference.

Naturalistic

Explaining the Eye

Write a short paragraph explaining how I would draw the eye, make sure to include all the parts in your explanation.

Verbal-Linguistic

Rap it

Create a short rap or song to help you remember the proportions of the face when you are finished sing it as a voice thread to turn in your song.

Musical

Mirroring the eye

Sit by yourself and using a mirror practice drawing your eyes. Be sure to include iris, pupil, eyelid line, highlight, eyebrow, and the catch. Be sure to focus on the exact shape of your eye.

Intrapersonal

Grid the face.

But instead of showing any of the facial features please show the mathematical ratios for the distance between features.

Logical-Mathematical

Blind Contour

Sit with a friend and create a set of blind contour drawing, draw slowly and focus on the outer edges and lines of each others faces, no erasing.

Interpersonal

Show Me

Using i-movie show me the layout used to create a face, with your hands measure the distances on your own face to see if it is accurate.

Bodily-Kinesthetic

Closed Mouth

Practice drawing your mouth but you may leave your mouth closed, so that you do not have to draw teeth.

Visual- Spatial

Facial Proportion Unit Plan

Lesson #5 Art History Cubist and Abstract Portraits

Differentiated Components are indicated with an asterisk *



Agenda (2 - 50 min class periods)

Introduction (5 mins)

In Primary color groups students will need to come up with an answer to the question Why would an artist want to create an abstract portrait instead of a traditional one?

Lecture on Abstract Portraits (40 mins)*

I will be presenting a Keynote Lecture on Artists and Portraits of the Cubists postmoderns and other abstract eras. During the lecture students will be filling in notes*. For students who need to review the material a copy of my Keynote will be placed on Moodle (our schools on-line learning environment) so that it can be accessed at home or after class. See attached notes to get a better idea of the information presented in lecture.

Exit Card (5 mins)*

Students must write their favorite abstract painter or painting on the back of their notes with a few sentences explaining why they like their artist or painting best. Students will then turn these in, (Students turn in the notes so that I know they will have them for the SAC assignment the next day and so that I can check to see their notes are complete.

Homework (10-15 mins)*

Students must complete the Pre Debate Portion of the SAC worksheet on their own at home in preparation for class the next day.

Day 2 Structured Academic Controversy

15 mins to work as a group preparing for debates

35 mins for the Debate

Homework (10-15 mins)

Students must complete the Post Debate Portion of the SAC work sheet on their own at home, to turn in the next day

Materials

Paper, Pencils, Erasers, MacBooks with image software

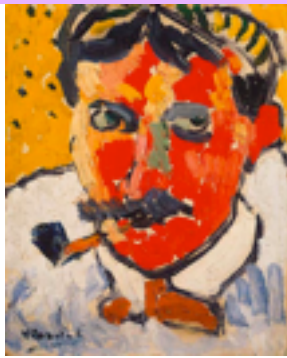
Standards Achieved in this unit:

ART.III.VA.M.4 Describe and compare the characteristics of personal artwork to the artwork of others.

ART.V.VA.M.4 Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts

ART.III.VA.M.2 Observe and compare works of art that were created for different purposes.

ART.III.VA.M.5 Describe how personal experiences influence the development of specific artworks



(Notes for students who were absent)

What is Abstraction? Abstraction is when the Artist changes the appearance so it is no longer realistic, it may be simplified, exaggerated, leave out details, have a change in point of view, or any thing else that would distort the image.

Fauvism: Bright pure colors and blunt brush strokes, Fauve means wild beast in French, this style was named this because critiques thought the artists who worked in this style were too wild and crazy. (1890-1910)

Henri Matisse (Top Right)

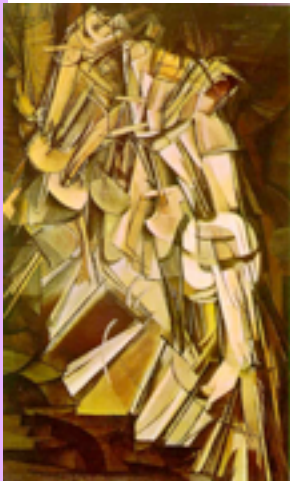
Andre Derain (Top Left)



Cubism- Attempts to show more than one view at a time, Artists no longer wanted to have their work confined to a single place, angle or time. (1905-1920)

Pablo Picasso (Right)

Georges Barque (Left)



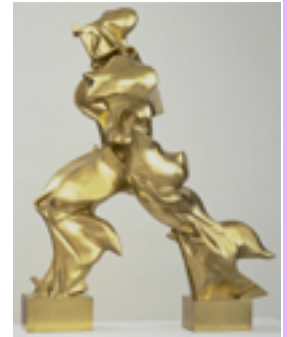
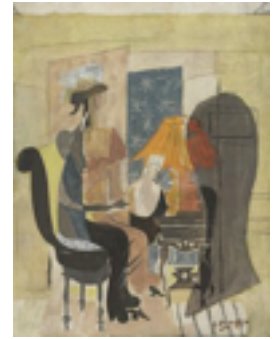
Futurism: During this time period artist are trying to reflect the power of the machine and their individual view of the world to come (early 1900s)

Umberto Boccioni (Sculpture right)

Dada: Is an attempt to move away form 'pretty' or 'moral' art and to break the rules of mainstream art. They felt the only purpose of art should be to enrage or engage their audience. (1915-1930)

Marcel Ducham (Left)

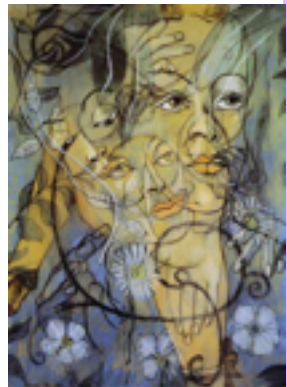
Francis Picabia (Lower Right)



Surrealism: Means going beyond the real, artists wanted their work to go deep beyond the real into their dreams (1920-1950)

Salvador Dali (Right)

Rene Magritte (Lower Left)



Pop Art- Artist wanted to show the world how over indulgent we are in our culture. (1950-1970)

Andy Warhol (Right)

Roy Litchenstein (Left)



Student Notes

Name _____

What is Abstraction?

Fauvism:

Key Artists : Henri Matisse and Andre Derain

Cubism-

Key Artists : Pablo Picasso and Georges Barque

Futurism:

Key Artist: Umberto Boccioni

Dada:

Key Artist: Marcel Ducham and Francis Picabia

Surrealism:

Key Artists: Salvador Dali and Rene Magritte

Pop Art-

Key Artists: Andy Warhol and Roy Lichtenstein

(Notes for students who struggle taking notes)

Name _____

What is Abstraction? Abstraction is when the Artist changes the appearance so it is no longer _____, it may be simplified, exaggerated, leave out details, have a change in point of view, or any thing else that would _____ the image.

Fauvism: Bright pure colors and blunt brush strokes, Fauve means _____ in French, this style was named this because critiques thought the artists who worked in this style were too wild and crazy. (1890-1910)

Key Artists: Henri Matisse and Andre Derain

Cubism- Attempts to show more than _____ at a time, Artists no longer wanted to have their work confined to a single place, angle or time. (1905-1920)

Key Artists: Pablo Picasso and Georges Barque

Futurism: During this time period artist are trying to reflect the _____ of the _____ and their individual view of the _____ to come (early 1900s)

Key Artists: Umberto Boccioni

Dada: Is an attempt to move away from 'pretty' or 'moral' art and to break the rules of _____ art. They felt the only purpose of art should be to enrage or _____ their audience. (1915-1930)

Key Artists: Marcel Ducham and Francis Picabia

Surrealism: Means going beyond the _____, artists wanted their work to go deep beyond the real into their _____ (1920-1950)

Key Artists: Salvador Dali and Rene Magritte

Pop Art- Artist wanted to show the world how over _____ we are in our _____. (1950-1970)

Key Artists: Andy Warhol and Roy Litchenstein

Art History

Structured Academic Controversy Debate

Realistic vs. Abstract Portraits:

We have had two Art History Lectures. One about realistic portraits and one about abstract portraits, both styles have their place in art history but most people prefer one style to the other.

⇒Your job is to choose which style you like best and then fill out the Pre-Debate portion of the work sheet.

⇒Then we will form into two groups those who prefer abstract and those who prefer realistic, each group will have 15 minutes to discuss and perfect their point of view. Each group must also choose 3 key point speakers 3 rebuttal speakers and an opening and closing speaker.

⇒Then we will discuss

Opening Speaker for Abstract

Abstract Key point #1

Rebuttal from Realism

Abstract Key Point #2

Rebuttal from Realism

Abstract Key Point #3

Rebuttal from Realism

Opening Speaker for Realism

Realistic Key Point #1

Rebuttal from Abstract

Realism Key Point #2

Rebuttal from Abstract

Realism Key Point #3

Rebuttal from Abstract

Closing from Abstract

Closing from Realistic

⇒Finally You will need to complicate the Post-Debate Questions.

Art History Controversy

Name: _____

Pre-Debate

Which is better Realistic or Abstract Portraits?

Your side: _____

Your best reason why and a painting or painter that supports your side:

What do you think will be your opponents' best point and what will be your counter point to this argument:

Post-Debate

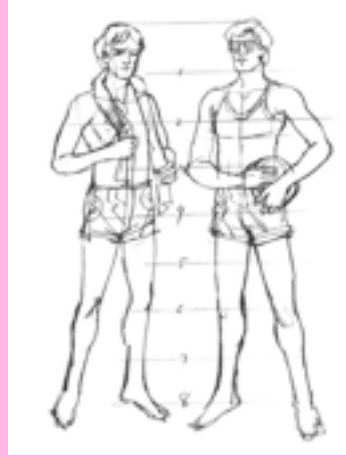
Best arguments for the opposing view:

Did this Debate change your point of view? If so, How?

Facial Proportion Unit Plan

Lesson #6 The Human Body Proportions

Differentiated Components are indicated with an asterisk *



Agenda (3- 50 min class periods)

Introduction (15 mins)

In Complementary color groups students will measure how long their head is in inches and then they will measure how tall they are in inches, then they will need to do some math to determine the ratio between their head and their body.

Notes (35 mins)*

Students will be learning the 7 head model of drawing, a complete copy of these notes are attached for students who struggle with note taking*. Key points, the body is 7 heads high, shoulders are two heads wide, waist is a 3 heads, knees at 5 1/2.

Anchor Activity (2 class Periods)*

Students will create an 18x24 inch drawing of either their face or their full body. They can work from a mirror or a photograph. The drawing should be a self-portrait and it must be realistic and as detailed and accurate as they can be, it should not have shading or color. Those steps should come later. Students who get completed early may move on to the independent study lesson (see attached sheet for details).

Materials

Paper, Pencils, Erasers, Mirrors, Photographs

Standards Achieved in this unit:

ART.V.VA.M.4 Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual art

ART.III.VA.M.5 Describe how personal experiences influence the development of specific artworks

ART.I.VA.M.4 Be involved in the process and presentation of a final product or exhibit.

The Human body

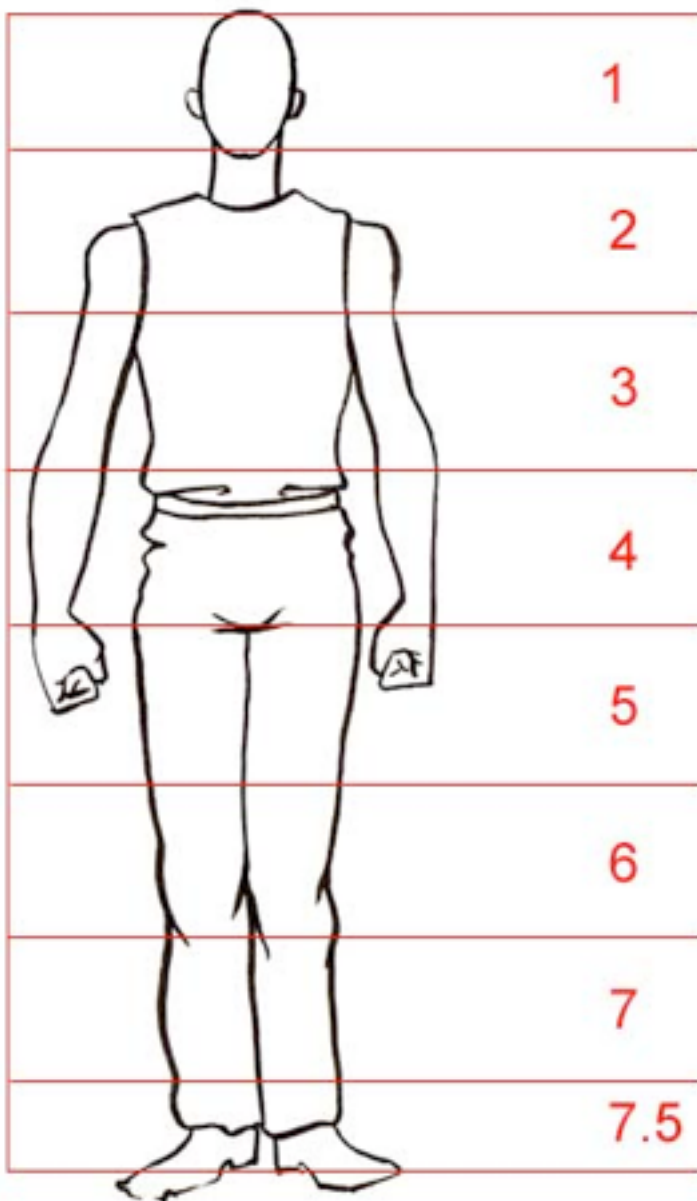
Student Notes

The Human body is 7.5-8 heads high but since we are talking about middle school students we are going to work 7-7.5.

The waist falls a 3 heads high,
The legs begin at 4 heads high,
The knees at 5.5 heads high and
The feet/ankles are the last .5.

The hand if hanging straight down should extend to about 4.5 heads down from the top.

The shoulders are about 2 heads wide, and no part of the body should ever be thinner than the head itself, (this would not give the body enough support to hold itself up).



Independent Study Activity

Step #1: Find a fun photograph of you with friends of family and then scan the photograph into your laptop and reprint it size 8x10 Black and white.

Step #2: Grab a ruler and measure your photo on the long measurement into 10 equal one inch pieces.

Step #3: Cut on your one inch lines so that you have 10 pieces

Step #4: Get a sheet for 8.5x11 drawing paper and measure out an 8x10 inch rectangle in the center

Step #5: Glue down 5 of you 10 strips to the drawing paper so that you alternate between image and blank paper.

See sample on the Right

Step #6: Use your pencil to draw in the missing pieces of the portrait. Do your best to be accurate and realistic and try to shade to match the values in the original image. Please feel free to use Eboney Pencil to get darker blacks if you need to.



Teacher side note: This project is an excellent filler for students who are finished early with lessons 6, 7 and 8. This assignment is a good reinforcement of the figure drawing but it is fun and easy because most of it is laid out for you by the photo strips. Most students who complete this independent study will enjoy the process and if done really fast students may even want to make more than one. These simple studies also make great gifts for family and friends, encourage students to do a good job and then they could practice matting these image to use them as gifts.

Facial Proportion Unit Plan

Lesson #7 The Landscapes and Backgrounds

Differentiated Components are indicated with an asterisk *



Agenda (3- 50 min class periods)

Review (10 mins)

Class will begin by reviewing the concepts of the horizon line and the vanishing point they learned in 6th grade one point perspective lessons. Then we will quickly look at the backgrounds from some realistic and some abstract portraits to get kids thinking about all the possibilities.

Anchor Activity (40 mins + 1 Class Period)*

Students will continue to work on their 18x24 Self-Portrait but they will be working on adding a background to the image. The background may be real or imaginary. For students who are struggling to get ideas they may use Google images but students need to remember that images must be changed somewhat so not to interfere with copyright. (Typically I allow students to use PhotoShop or SumoPaint to help them alter the idea of a main image so that it can be used in their drawing. Students who get completed early may move on to the independent study lesson (this is explained at the end of lesson 6).

Materials

Paper, Pencils, Erasers, Mirrors, Photographs, computer with web access

Standards Achieved in this unit:

- | | |
|----------------|--|
| ART.III.VA.M.5 | Describe how personal experiences influence the development of specific artworks |
| ART.I.VA.M.4 | Be involved in the process and presentation of a final product or exhibit. |

Facial Proportion Unit Plan

Lesson #8 Oil Pastel Blending

Differentiated Components are indicated with an asterisk *



Agenda (3- 50 min class periods)

DEMO (10 mins)

I will begin class by demonstrating how to blend with oil pastels. I will start by showing some general mixes of colors like working from dark to light blue, then I will show how to blend from one color into another like from Blue to Purple. After I feel students have a good understanding of how to layer oil pastel to create these blends then I will show facial blend. On a drawing of a face I will show how to first place the darks in the image by lightly shading in areas with brown in places where the face is dark around the eyes or the edges of the face. Then show to place the lights by light shading some areas like the cheeks or the tip of the nose or chin with white. Then using two or three different skin tones we will fill in the remainder of the face to match the students ethnicity. We also talk about blending in the eyes so that the whites of the eyes are yellows and grays and the irises have a variety of tone, lips are colored red underneath with skin color on top. The goal is to talk through all the difficult parts of shading and try to show how these areas are done. It is also good to talk about direction on this day. Students should color their hair the direction it grows and color their face like they were applying makeup.

Anchor Activity (40 mins)*

CUBE SHEET* See attached material

Work-Time (3 Class Periods)

Students will then have 3 class periods to color their entire portrait with oil pastel, they should be reminded to color hard and solid and to be careful of finger prints. Depending how well the class is doing at remembering the demo it may be important to repeat portions of the demo at the start of class on these days, (Typically I do a

short ten minute demo on day 2 about hair color but it can vary based on the class and their knowledge of oil pastel. Students who are struggling or who are still behind from the drawing phase will sometimes opt to complete this project in colored pencil instead of oil pastel, but I still expect the blending and mixing of color even though these students are using a different medium.

Materials

Paper, Pencils, Erasers, Mirrors, Photographs, oil pastels, colored pencil

Standards Achieved in this unit:

ART.I.VA.M.4	Be involved in the process and presentation of a final product or exhibit.
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Oil Pastel Blending Assignment

Just like there are 6 sides to a cube there are 6 sides to this assignment. You must do all 6 ideas but you may choose the intensity in which you choose which options you would like to complete. By the time you are finished you must have complete an assignment for each side of the dice 1-6.

Remembering



Draw a circle and color it in red show light hitting the circle and how it effects the color. You can complete this just like I showed in the demo.



Draw an apple and color it as realistically as you can show light hitting the apple and how it effects the color.

Understanding



Create an example of a two color blend with oil pastel.



Create an example of a three color blend with oil pastel.

Applying



Draw an eye and color it with oil pastel.



Draw an nose and color it with oil pastel.

Analyzing



Write 2 sentences comparing oil pastel to colored Pencil.



Write 3 sentences contrasting oil pastel and colored pencil.

Evaluating



Give 2 examples of projects that would be best completed using oil pastel.



Write a short paragraph explaining why you may want to use oil pastel over colored pencil or traditional shading.

Creating



Draw your lips and color them with oil pastel



Draw the outline of your hair and color with oil pastel.

Facial Proportion Unit Plan

Lesson #9 Hanging and Presenting Work

Differentiated Components are indicated with an asterisk *

Agenda (1- 50 min class periods)

Discussion (10 mins)

In color wheel groups, students will discuss the best way to hang their artwork, whether it be matted, framed or blocked, and where the best location for their display in school. Each group will discuss for about 8 mins and then they will have to write their plan on the white board. As a class, we will read all the options written on the board and then vote on which one students like best. The plan with the most votes will be the one that we go with.



Hanging Activity (40 mins)

Students will matt or block artwork to create frames then they will hang their artwork in the desired location. (Matting work is tougher it requires knowing how to use a matt cutter and doing some math calculations. My students have matted work for previous assignments and so there is no need for a lecture here, however if students have never done this before you may need a day of lecture and a day of practice before matting the final projects. Blocking is simply applying a piece of colored paper to the back of the image to create a frame. It is easier and more often the choice students will make.) Students need to understand that how and where they hang a piece of art can affect the meaning and the significance attributed to the work. For example artwork hung in the school office may be viewed as better than the work hung by the bathroom but it will be seen by fewer people. Work that is matted may look like it has more value than work hung on it's own but it will take more time to mat the artwork. These are choices they need to make for themselves and the teacher should stay out of the process. There are no wrong decisions here just options.

Homework (20mins)*

Trimind Activity See Attached Sheet.

Materials

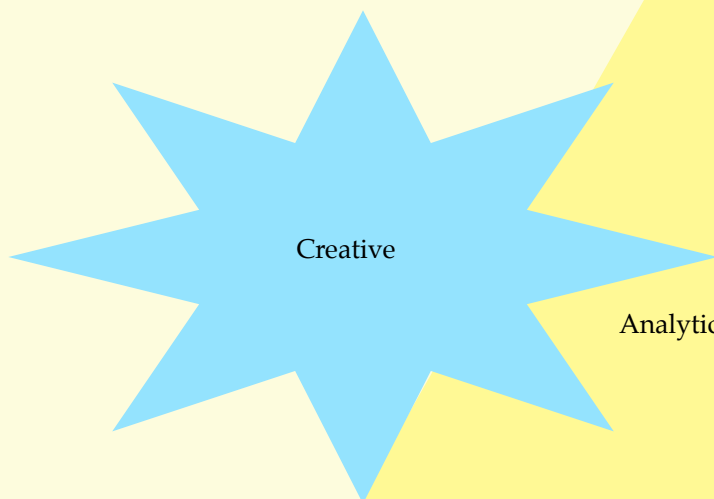
Paper, Pencils, Erasers, mat cutter, mat board, T-squares, poster putty, thumb tacks

Standards Achieved in this unit:

ART.I.VA.M.1 Select materials, techniques, media technology, and processes to achieve desired effects.

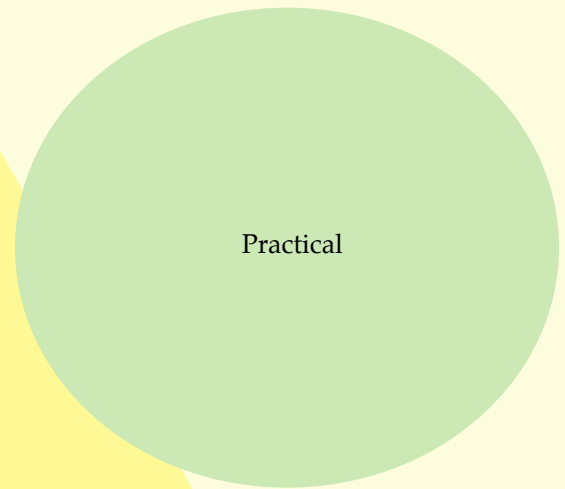
ART.I.VA.M.4 Be involved in the process and presentation of a final product or exhibit.

ART.II.VA.M.3 Integrate visual, spatial, and temporal concepts with



Creative

Analytical



Practical

TriMind Activity

Creative

If you could hang your artwork anywhere in the Town of Zeeland where is the most unique place you could put your work? What makes this place special? How did you come up with your idea?

Practical

If you could hang your artwork anywhere in the Town of Zeeland and you wanted to ensure that as many people as possible saw your artwork where would you put it? Why do you think a lot of people would see your artwork if it were on display here?

Analytical

Compare your answers from the first two questions, what do your two locations have in common? Contrast your answers from the first two questions how are your two locations different? Looking at your compare and contrast where is the perfect place in Zeeland to hang your artwork and why? (Your new location may be the same as one of your previous answers but it does not have to be.)

Facial Proportion Unit Plan

Lesson # 10 Critique both Self and Class

Differentiated Components are indicated with an asterisk *



Agenda (1- 50 min class periods)

Introduction (10 mins)

Class will begin by discussing what is a critique and how the process makes us better artists. Critique is a process of looking at artwork to determine what went well and what could have gone better. A good critique should be a mix of both positive and negative comments, because the positive comments make us feel good about our work but the negative comments make us stronger, better artists.

Class Critique (40 mins)

As a class we will travel to where students have decided to hang their artwork. We will then discuss each piece of artwork. Students are required to make at least 5 comments throughout the course of the critique; they do not have to comment on every work. For each piece the teacher will first ask 'What went well?' or 'What works in this picture?' Then the teacher will call on 3 students to answer what they like about the work of art. Then the teacher will ask, 'What could have been better in this project?' The teacher will call on 2 students to answer what mistakes have been made in this project. After that the teacher will give one last positive comment about the artwork, so that each students critique ends on a happy positive note so they can feel good about the work they have completed.

Homework (30-45 mins)*

For homework students will complete a RAFT as a self critique. See attached paper.

Materials

Paper, Pencils, Erasers,

Standards Achieved in this unit:

ART.III.VA.M.4 Describe and compare the characteristics of personal artwork to the artwork of others.

ART.III.VA.M.2 Observe and compare works of art that were created for different purposes.

Self Critique

R <i>Role</i>	<i>You will assume the role of a museum curator.</i>
A <i>Audience</i>	<i>Your audience will be the museum visitors.</i>
F <i>Format</i>	<i>As the curator you are putting together a series of portraits. For each portrait you must write a brief description of the work and why you choose to include it in your show.</i>
T <i>Topic</i>	<i>Describe the thought process that went into creating this work of art and why you think the artist made the decisions they did about colors and the background. Also be sure to include what makes the artwork worthy of this show. (What makes the artwork great.)</i>
<i>The Writing Task.</i>	<i>Please describe the artwork as though the audience has never seen it before and be as specific as you can. Your final product should be typed in Open Office size 12 font, double spaced. It should be between 1/2 page and 2 pages.</i>

Teacher Note: This assignment will go into the grade book as a check when completed. It will not be graded because we used Standards Based Grading at my school so I do not grade homework. However this project does give my insight as to why the student made the decisions they did which can affect their final grade on the art work. See my final grading evaluation on the next page.



Final Project Assessment

Homework and Small Assignment Assessment

O= Missing

✓= Completed

✓+= Exceptional Work

<i>Blind Contour Drawing</i>	
<i>Pre-Assessment Drawing</i>	
<i>Exit Card Renaissance Art History</i>	
<i>Profiler Activity</i>	
<i>Tiered Roll the Dice Assignment</i>	
<i>Facial Proportion Tic Tac Toe Board</i>	
<i>Exit Card Cubism</i>	
<i>Pre-Debate SAC Assignment</i>	
<i>Post-Debate SAC Assignment</i>	
<i>Oil Pastel Blending Sheet</i>	
<i>Tri-mind Activity Sheet</i>	
<i>Raft</i>	
<i>Independent Study (Optional Assignment)</i>	

Understanding Key Concepts

O= Below Expectations

✓= Meets Expectation

✓+= Exceeds Expectation

<i>Student understands Renaissance Art History</i>	
<i>Student understands the Facial Proportion Grid</i>	
<i>Student understands how to create all Facial Features</i>	
<i>Student understands Abstract Art History</i>	
<i>Student understands Human Body Proportions</i>	
<i>Students can create landscapes and backgrounds</i>	
<i>Students understands how to Blend using oil Pastel</i>	
<i>Students understand how presentation affects work</i>	

ArtWork Evaluation

<i>Student created Realistic Portrait (15 pts)</i>	<i>/15</i>
<i>Student created unique Background (10 pts)</i>	<i>/10</i>
<i>Students blended with oil Pastel (10 pts)</i>	<i>/10</i>
<i>Overall Neatness in the Project (5 pts)</i>	<i>/5</i>
<i>Final Grade</i>	<i>/40</i>

Teacher Note:

Grading sheet in the right column should be returned to student with an individual note to the student about their work and their progression from the pre-assessment drawing to the complete project. Students are excited to see how they have improved and are always grateful for individual feedback.