

Billy Murray

LESSON PLAN NAME: BOXHEAD NARRATIVE

February 7th, 2019

List 2 or 3 *related* outcomes from the PA Arts and Humanities Standards:

http://www3.kutztown.edu/arteducation/PDF/arts_standards.pdf

9.1.F - *Analyze works of arts influenced by experiences or historical and cultural events through production, performance or exhibition.*

9.1.E. *Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.*

AND 2 or 3 connections to the Common Core: <https://www.nationalartsstandards.org/>

2.P *Presenting (visual arts): Interpreting and sharing artistic work.*

1.C *Generate and conceptualize artistic ideas and work.*

GRADE LEVEL AND DEVELOPMENTAL RATIONALE:

This lesson plan will take place in 9th and 10th grade classes, following basic exercises related to figure drawing from a live model. The skills that they have have been built upon in an ascending order in terms of difficulty and sophistication. Although this is a project that utilizes and references drawing skills, it is also a design-oriented project that encourages more decision making than previous assignments.

BIG PICTURE RATIONALE:

Although we are assessing the students on objective skills that they have learned throughout the figure unit, the more conceptual aspect of this assignment encourages them to create some kind of human narrative between figures. Utilizing expressive colors, design elements as well as interaction with one another, the students are required to tell some kind of story between the figures, whether it is related to themselves or someone in their life, or human interaction in general.

No matter the project or prompt, students/artists are able to make their work personal, which is an important part of what this project teaches. This project occurs quite early on in the figure unit, acting as somewhat of a “tangent” to keep the students motivated with more personal work along the way, as we move forward.

MENTOR ARTIST/S OR VISUAL CULTURE: (Contemporary and Historical)

Roy Lichtenstein (historical) - American pop artist - good reference for expressive figure/portraits, as well as incorporation of design elements + figure.

Simon Breitbard (contemporary) - Expressive figure painter - shows figures in new ways, emphasizing importance of composition and design.

Luba Lukova (contemporary) - graphic designer utilizing portraits and figures. Good sense of form, color and design.

OBJECTIVES

- Create a composition utilizing both methods of figure drawing outlined (box and cylinder)
- Utilize at least one additional design element outside of the figures
- Use a range of colors (at least 3) taking advantage of mixed media - colored pencil and marker
- Tell a story or create some sort of narrative between the figures, and be able to describe.

LOGISTICS:

Full Supply list

- 11x17 paper, one for each student
- pencils, erasers, sharpeners
- Assortment of colored pencils
- Assortment of broad-tipped markers (can be Crayola) - at least 15 different colors

To prepare before

- Exemplars of both strategies for drawing (box and cylinder)
- Past examples of full compositions including figures and design elements

SPARK/INTRODUCTION (Time: 15 minutes).

I will conduct a demonstration of this strategy for creating a figure using the box method, which will be partially completed.

I will jump up on the table as always to demonstrate the planar nature of this pose on my own body, emphasizing lights and darks and where they occur on the figure. I will explain to students the word planar and how thinking about the figure in this way can be an opportunity to demonstrate an effective understanding of light and dark

ACTIVITY (Time 2+ hours):

Students will create drawings of a live model (my co-op teacher) in two different poses. The first will be a cube/rectangular prism style. This is meant to emphasize visible planes on the figure, as well as the value that they contain.

The second type of drawing will be of a cylinder type person, recognizing curved planes on the figure rather than angular or rectangular ones. This could be seen as a bit more challenging as it represents a gradation in value, rather than direct planes like in the cube forms.

Once the students have completed these two drawings, they will add additional design elements to enhance the composition and further develop the story between the figures, no matter how many there are.

CLEAN-UP PROCEDURES (Time 5 minutes):

The students' pieces are to be returned to their designated drawers at the end of class, or in the class folder if they are completed. Colored pencils and markers that were used will be returned to the materials table. As always, we will ask the students to clean off their tables as well as check the floors around them.

CONCLUSION/WRAP-UP (Time 1 hour) –

The completion of this piece will prompt a brief critique of everyone's piece. It will not be a formal critique, as this is meant to be a relatively quick project.

ADAPTATIONS/MODIFICATIONS:

Compasses and rulers will be available to the students as they were in past figure drawing exercises, as needed.

EXTENSION:

Extensions of this project will relate to the completion of their composition. Students have the ability to continue to add on to their drawing, using past figure drawings that they have created as a reference.

Examples of this could include:

- newly realized drawings based off of past gestural figure drawings translated into this cylindrical or cube/rectangular prism style.
- Newly realized drawings or design elements inspired by their "blind" contour line drawings.

ASSESSMENT STRATEGIES/RUBRICS:

Related to the objectives:

Students will create a composition utilizing the two outlined methods of figure drawing:
cylinder and box

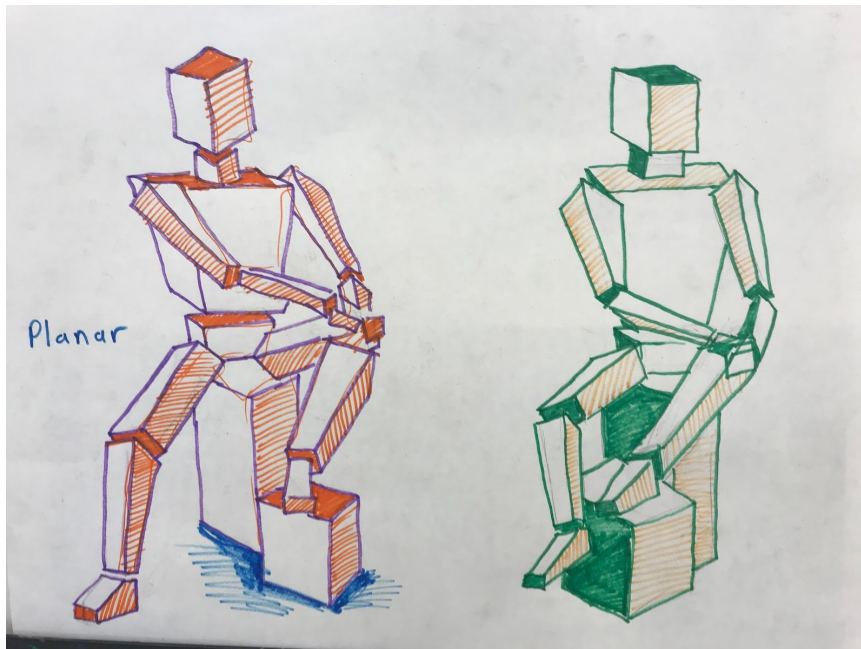
Student utilized at least one additional design element outside of the figure drawing

Student used at least three different colors within the composition, with the media usage up to them

Student created a narrative piece that they are able to explain and justify in a written element

RESOURCES & IMAGES:

Personal exemplar:



Roy Lichtenstein:



Simon Breitbard:



Luba Lukova:

