

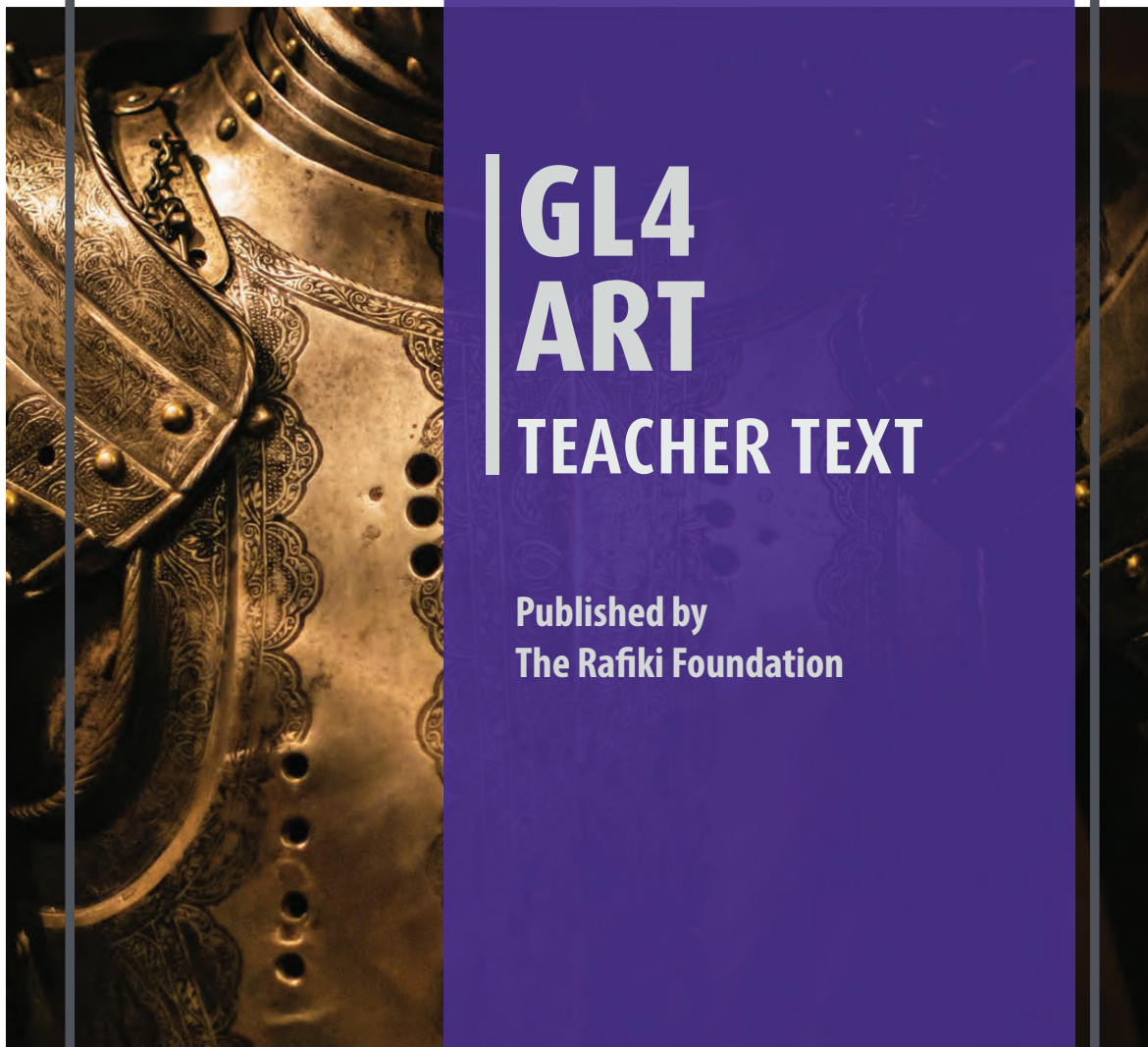


Art Curriculum Samples

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GRADE LEVEL 4 ART CURRICULUM



2nd Edition

GRADE LEVEL 4 ART CURRICULUM

GL4 Art Teacher Text

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Front Cover

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What is Art?

WHAT IS ART?

What is art? Why do we participate in artistic activities? What is the value of art in our lives? How does art relate to God? These and many other questions are commonly asked to understand the importance of the artistic experience for each of us and why we think art is important to children.

In Genesis 1:26 we read, *"Then God said, 'Let us make man in our image, after our likeness...'"* God created us to be like him. He loved being a creator; and because we were made in his image, we also have the gift of artistic activities and expressions. Man alone, out of all God's magnificent work, is able to participate and enjoy this gift. Just as God created beauty, he has gifted us with the ability to appreciate and generate beauty as a fulfillment of our deep longing for the beautiful. He greatly values the arts, and we, as his creation, have the privilege of participating in the creative process as we first enjoy what God has designed, and then share our response with others.

WHY IS THIS IMPORTANT FOR AFRICAN STUDENTS?

Research tells us that the study of the arts, both its production and history, stimulates the mind and develops creativity. This directly affects the ability to become a problem solver which is particularly important in this age where aesthetics, morality, and clear thinking are regularly challenged.

HOW DO I USE THIS CURRICULUM?

This curriculum is designed for all who desire to teach but do not necessarily have experience as an art teacher. Therefore, it is important to carefully read all the information given to prepare for each lesson. Background information and visual aids are included that make it possible to teach the students with clear step-by-step methods. The lessons include not only the hands-on projects but also art history that studies actual artists from their periods of art.

Where age appropriate and is possible, students may want to have a sketchbook available for note taking, vocabulary lists, and sketching of ideas for projects.

The Introduction portion of the lesson provides information familiarizing the teacher with the material covered. This includes questions the teacher may want to use to engage the students and stimulate interest and curiosity.

The visual aids are printed on special heavy paper to maintain their quality and long-term use. In addition, each print is labeled identifying the title and artist as well as the lesson number to which it belongs. This enables the teacher to maintain order and integrity of the lessons.

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What is Art?

SPECIAL NOTE TO THE TEACHER

To provide an atmosphere that is conducive to creativity, it is strongly suggested that classical music be played during the time the students work individually on the assigned project. The purpose is two-fold: classical music produces an atmosphere of creativity because it is also a creative art. The students are exposed to its beauty and are positively affected by it. Secondly, it allows students to focus on their work rather than conversations and movement that are likely to interrupt their ideas and artistic expressions. Art is a right-brain activity [the visual, intuitive side of the brain] while talking is a left-brain activity [the verbal, analytical side of the brain] and engaging both at the same time is counter-productive. That is not to say that the classroom environment should be rigid and formal. A balance needs to be achieved so that the student can work in a comfortable atmosphere.

Every Village has a collection of classical CDs that are made available to the art teacher and arrangements can be made to borrow the CDs, as well as a CD player. In particular, the music of Bach, Mozart, Chopin, Hayden, Vivaldi, and Debussy create an atmosphere conducive to the art classroom.

The following are thoughts for the first day in the art classes to be shared with students:

At the beginning of the first art class, the teacher should read Psalm 139:1-16 to the students so that they will see the importance of their individuality. God created each student as a unique, one-of-a-kind person, and knows him or her intimately. The teacher should continue sharing the following, using their own words or these that are suggested.

"God knows us, and we can begin to know him and ourselves through our art. That is why we should NEVER compare our art to anyone else's, even though we will be tempted to think that our art is either not as good as, or better than the art of another student.

Art is our very own expression of our own experiences, thoughts, and feelings and we are free to express these in our art. The act of creating is more important than the art that we create. Creating art brings us great pleasure just as it brought God great pleasure when he created the world and all its beauty."

The following is important information regarding classroom behavior and care of supplies and materials and should be used as guidelines for students to follow so that the art experience is enjoyable for everyone.

Behavior

- Listen carefully to instructions given for the lesson.
- Work quietly at your desk so that you can concentrate on creativity.
- Do not walk around the classroom to see what others are doing.
- When more materials are needed during class, raise your hand for permission to replenish your supply.

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What is Art?

- Never throw or toss anything to another student.

Care of Materials

- Because art supplies are often expensive, they must be cared for.
- Paint brushes must be washed thoroughly but gently in clean water and smoothed into their original shape.
- At the end of class, return all materials to the supply table.
- Erasers should not be intentionally broken or poked with a pencil.
- Wash and dry paint palettes and gently clean watercolor sets.

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Instructions for the Use of Art Prints

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Instructions for the Use of Art Prints

INSTRUCTIONS FOR THE USE OF ART PRINTS

What is the purpose of the prints?

- Students particularly need to be exposed to visual aids when learning about visual subjects, such as art.
- These lessons have been written using fine art examples so that students will become aware of the history of art and its integral relationship with cultures.
- This is even more necessary for Rafiki's classical Christian curriculum that emphasizes learning from the classics in art, music, and literature, honoring the wisdom of the past.

How should these prints be used in daily classes?

- Share them regularly and often for they provide important support for the lessons in art.
- All prints must be used because they are all integral parts of the lesson.
- These art prints fall into three categories: art reproductions, instructional material, and student examples.
- Use bulletin boards or other display areas where all the students can see them, especially during the teaching of the lesson material.
- The care of these art prints is important for them to withstand the handling by students and displaying by teachers. Pushpins will create a hole in the border of the images, and it is important to continue to use the same hole when they are hung.
- Students will be encouraged and instructed to handle the images with care and with clean hands.

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Instructions for the Use of Art Prints

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Unit 1 Lesson 1 Using Line to Tell a Story

UNIT 1 LESSON 1 USING LINE TO TELL A STORY

STUDENT OBJECTIVES

- Become comfortable with various kinds of lines that will be used in the drawing of narrative compositions that tell a story.
- Create a pencil drawing of events or activities in which the people that participate become the subject matter.
- Recognize the art of Peter Paul Rubens, Hieronymus Bosch, and Pieter Bruegel.

WORLDVIEW INTEGRATION

“Once our heart is alive to God’s beauty in Christ, it is also alive to God’s beauty everywhere else.” Quote from *Eyes Wide Open* by Steve DeWitt

MATERIALS

- pencils for drawing such as 2B
- erasers
- practice paper such as copier paper
- white drawing paper approximately 23cm x 30cm
- optional: colored pencils or crayons

INTRODUCTION

This lesson will require one to two (1-2) 50-minute class sessions.

When we think of drawing as an artistic experience, we almost always start with lines, for lines record information quickly and easily. What is a line? *Line* is an *Element of Art* that is a continuous mark made by a tool as it is drawn across a surface. Line is the oldest and most direct form of communication. It can be drawn quickly with expression or with great care and precision to capture detail. Line can suggest depth and perspective, known as *linear perspective*, showing distance and three dimensions. The type of tool that is used and the surface on which the mark is made gives us what is called media. Examples of tools might be pencil, ink pen, graphite, charcoal, crayons, pastels, sticks, feathers, or anything that makes a mark. The surfaces on which

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Unit 1 Lesson 1 Using Line to Tell a Story

the mark is made, also known as *ground*, might be a variety of papers, fabric, clay, wood, or anything that can receive a mark.

When we think of “line” we think of drawing, for that is how we usually create a line. A line can suggest movement. It can be thick or thin. It can be rough or smooth, broken or continuous, actual or implied. Refer to GL4 Unit 1 Lesson 1 for Line Chart.

Line can even create a mood. Lines can be drawn in different directions such as horizontal which is a line that is lying down. A line that is standing up is called vertical. A contour line is one that follows edges within an object including detail, as opposed to one that shows only the outside edge which is a silhouette. Lines can be straight, curved, or angular. Refer to GL4 Unit 1 Lesson 1 for Line Chart.

In the creation of a *narrative work of art*, that is, one that tells a story or records an event, the artist most often starts with lines. By using lines, the composition can be planned and developed as the artist draws the people, animals, landscape, details of the environment or setting, and all the other objects that make up the total picture.

The purpose of this lesson is twofold as it emphasizes the use of line while creating a composition that is narrative. The student will rely on lines to communicate an event or activity.

It is helpful to see how famous artists create narrative paintings that began with pencil renderings and preliminary studies before producing the final painting. In this lesson, two artists will be introduced with examples of their works of art which will enable the students to better understand the assignment of creating a composition that relates an event.

Peasant Wedding by Pieter Bruegel is a wonderful example of a narrative painting. You can almost hear the bagpipes play at the celebration of a marriage where guests enjoy the food, drink, and festivities. Bruegel’s paintings are known for their dominant theme of human activities.



Photo: Bridgeman Images

***Peasant Wedding* by Pieter Bruegel the Elder (1566-1569)**

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Unit 1 Lesson 1 Using Line to Tell a Story

Hieronymus Bosch (1450-1516) was a painter from the Netherlands known for his use of fantastic imagery to illustrate moral and religious concepts and narratives. His paintings include an enormous presence of details that use his imagination, keeping the viewers of his paintings engrossed with the numerous events and activities.



Photo: John Stewart Kennedy Fund, 1913, The Met, OA, Public Domain

Adoration of the Magi by Bosch (1470-1475)

His painting, *Adoration of the Magi* is a wonderful example of his attention to detail as it includes all the participants that were involved in the welcome of Jesus as a newborn baby. Bosch's painting presents this event in a very unusual setting that does not resemble the Biblical account of its location. The illustrated event includes those who were present, as well as those who were in the background, and reflect his vivid imagination.

Unlike these three examples that are paintings, this lesson will give the students the opportunity to illustrate an activity or event of their choice, drawn in pencil. If time allows, the students might add color at its completion using colored pencil or crayon.

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Unit 1 Lesson 1 Using Line to Tell a Story

Before the students begin this project, the teacher will lead a class discussion about possible events or activities that would be appropriate subject matter. The possibilities are extremely varied as they may come from the student's experiences in daily activities in the village and at school both in and out of the classroom, including recess, mealtime, family time in the cottages, doing chores and enjoying their siblings. They might also choose from events in the Bible that they have enjoyed and want to illustrate. The emphasis for their narrative artwork will be on creating a detailed drawing that will bring enjoyment to the viewer by including many aspects of the event or activity. The teacher will allow the students to view the examples closely so that they will understand more clearly the potential and expectations for this project. In viewing the examples, the teacher should point out that the activity takes place throughout the composition and is not limited to the bottom edge of the paper. The tendency for young artists is to crowd the bottom of the picture with subject matter rather than considering the whole composition.

In addition to discussing potential subject matter for the drawing, the students will participate in an exercise of drawing different kinds of line. This will familiarize them with the element of line so that they can create interest in the lines that they use to create the narrative drawing.

VOCABULARY

line: an element of art that is a continuous mark made by a tool as it is drawn across a surface

element of art: the basic components used by the artist to create works of art. Shape, value, texture, line, and color are elements of art

linear perspective: technique used to create the illusion of depth on a two-dimensional plane

narrative: a work of art that tells a story or records an event

triptych: a three paneled painting also called an altarpiece

METHODS

- The teacher will lead a discussion with the students that will stimulate their interest in the narrative subject of this lesson. As the students suggest ideas as part of this discussion, the teacher will record them on the board. It is important that each student selects his own idea to avoid copying one another.
- The students will be given a piece of practice paper such as copier paper, a drawing pencil, and eraser that will be used to draw different kinds of line as shown in the Introduction. The teacher will use the kinds of line drawn in the illustration and will name the type of line to be drawn after demonstrating that line on the board. It is not necessary for the student's line to be an exact copy of the teacher's example, rather it should demonstrate their understanding of the description, such as delicate curves, or bold angles.
- Once the students have drawn the different kinds of line that could be used in their art, they are now ready to begin to plan the composition.

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Unit 1 Lesson 1 Using Line to Tell a Story

- The students will draw some preliminary sketches in pencil either in their sketchbook or on a piece of paper before working on the final drawing paper. This will help them develop their ideas and work on the placement of people, buildings, or landscape that will be a part of their composition.
- Students are often unsure about how to draw people, but this does not need to be a concern for this project. The students should be encouraged to draw people and animals in their own style with emphasis on the activity or event in which they are involved.
- When the students have completed their planning, the teacher will pass out the final drawing paper and the students will then begin to draw their narrative work of art. The first lines should be drawn very lightly until the student is sure of the placement of major areas such as the landscape and the general setting for the event. Once this has been accomplished the student can then begin to develop the scene with the participants and activities.
- Because this lesson is about line, in addition to narrative works of art, the students need to be reminded of the numerous kinds of line to use to add interest to the drawing. The teacher will interact with the students as they work on their project to see that different kinds of line are being used in the drawing.
- As the students develop their drawing, they will become involved in the creativity of the drawing and find that ideas will come to them as they draw that will further enhance the art.
- At the completion of the drawings, the teacher will determine whether it is appropriate to invest more time in the drawings by adding color.
- When all the students have finished their narrative drawings, they will be asked to share what they have drawn with the other students. This will be done individually in front of the classroom, with the teacher maintaining order and creating an atmosphere conducive to enjoyable sharing of art.

ASSESSMENT

- An event or activity should be reflected and expressed clearly in the art.
- There should be evidence of a variety of line styles incorporated in the composition.

EXTENSIONS

To extend the scope, meaning, or application of this lesson is to reach beyond or broaden the concepts taught in Methods. Its purpose is not to make the lesson simpler or more difficult. Rather, Extensions stretch and connect the thoughts of the students beyond this subject to the others: literature, history, science, music, art, and the Bible.

If there are no Extensions provided, ask yourself this question: “Did anything in this lesson make

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Unit 1 Lesson 1 Using Line to Tell a Story

me think of things in the other subjects I'm teaching?" Make a quick note of these thoughts in your teacher text and plan just a few minutes to bring it to your students' attention. Ask for their thoughts about your extended ideas; ask if they had any ideas of connections with other subjects.

MODIFICATIONS

Modifications are simply suggestions as to how to meet the varying individual needs within a class. Ask these questions after teaching the lesson. Make notes to guide planning for the next time you teach the lesson—perhaps in another section of students in the present school year or in the following school year.

- How much of the lesson was I able to cover comfortably within the time period?
- How much whole-class instruction was required to fully teach the lesson?
- How many students grasped the concept well enough to work on their own?

How many students grasped the concept all too quickly and would benefit from more challenging problems, projects, or reading?

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Peasant Wedding by Pieter Bruegel the Elder (1566-1569)

GL4 Unit 1 Lesson 1

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Adoration of the Magi by Bosch (1470-1475)

GL4 Unit 1 Lesson 1

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Unit 1 Lesson 2 Line as Design in Relief Printing

UNIT 1 LESSON 2 LINE AS DESIGN IN RELIEF PRINTING

STUDENT OBJECTIVES

- Use various types of line to create a design for relief prints.
- Recognize the differences between intaglio and relief printing.
- Know and recognize terms used in the production of fine art graphics.
- Recognize the art and architecture of the Edo period in Japan, especially the attached specific works, *Evening Bell at the Clock* and *The Great Wave off Kanagawa* which illustrate the use of line in art.
- Explain how Adinkra cloth, from the Asante people of Ghana, is produced.
- Identify the work of Dürer and Rembrandt whose work is an example of intaglio prints.

WORLDVIEW INTEGRATION

“Once our heart is alive to God’s beauty in Christ, it is also alive to God’s beauty everywhere else.” Quote from *Eyes Wide Open* by Steve DeWitt

MATERIALS

- medium weight yarn approximately 61cm for each student
- cardboard or other sturdy material cut into 10cm x 10cm squares
- scissors
- white glue preferably in individual plastic bottles that have a narrow opening for dispensing the glue.
- masking tape
- tempera paint
- sponges to be used for holding paint as a pad
- white paper, both copier quality for sketching ideas and practicing the process, and drawing paper for the final printing that should measure no less than 25cm x 30cm

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Unit 1 Lesson 2 Line as Design in Relief Printing

INTRODUCTION

This lesson will require two (2) 50-minute sessions.

When we think of line as an element of art, we think of drawing the line with a pencil or any other hand-held tool for writing. This unit introduces a process called *printmaking* that has been used for centuries to not only provide a means of creating beautiful images but also to provide a functional use for printing the written word. Printmaking techniques are generally divided into three basic categories: relief, intaglio, and stencil. The process introduced in this lesson is the *relief* technique of printing. Using this process, the artist carves the created design out of the surface of the block, and then applies ink or paint to the raised surface of the block, which is then inverted onto the paper or cloth on which the design will print. The product is called a *print*. A series of prints are often produced by the artist and then numbered, which is called an *edition*. The earliest type of relief print is the *woodcut*, the only technique that was traditionally used in the Far East. It was probably first developed as a means of printing patterns on cloth, and by the 5th century was used for printing text and images on paper. Woodcuts of images on paper developed around 1400 in Europe, and slightly later in Japan. Japanese woodcuts that are emphasized in this lesson are wonderful examples of the use of line in their designs. Careful observation of the prints included with this lesson will allow the viewer to see that a black line surrounds each part of the image, which emphasizes the importance of line.

In 1765, during the Edo Period, Suzuki Harunobu, who is best known for playing a key role in developing multi-colored prints, created *Renshi*.



Photo: The Mary Andrews Ladd Collection, public domain, 32.71, Portland Art Museum

***Renshi*, from *A Stylish Version of Five Colors of Ink* by Suzuki Harunobu (1768)**

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Unit 1 Lesson 2 Line as Design in Relief Printing

Between 1826 and 1834, Katsushika Hokusai, used the technique of producing multi-colored prints, to produce a series of prints called *Thirty-Six Views of Mount Fuji*, the most famous of which is *The Great Wave off Kanagawa*.



Photo: H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929, The Met, OA, Public Domain

***The Great Wave off Kanagawa* by Hokusai (1826 and 1833)**

The huge foreground wave dwarfs the view of Mount Fuji and captures the wave's threat to the men in the trading boats.

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Unit 1 Lesson 2 Line as Design in Relief Printing

Woodcuts have been used in Africa primarily for the printing of textiles and fabrics, both for decorative and practical purposes. The Asante people of Ghana are well known for their production of cloth called Adinkra. The symbols used in their designs were cut out of wood or gourds and used as a stamp for transferring the design onto fabric, much like potato printing which is very common in Africa.



Photo: ArtProf, CC BY-SA 3.0 <<https://creativecommons.org/licenses/by-sa/3.0/>>, via Wikimedia Commons, own work

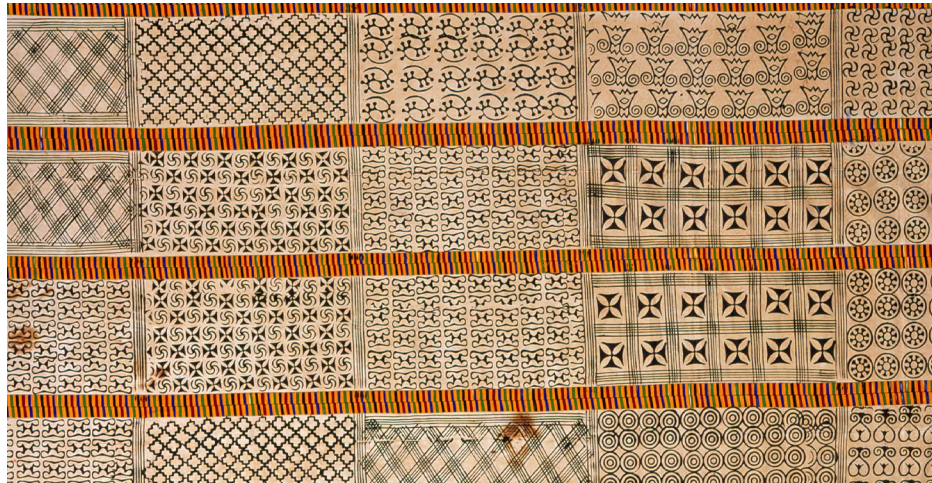


Photo: Funds given by the Honorable Carol E. Jackson, The Honorable and Mrs. Charles A. Shaw, and Donald M. Suggs, Saint Louis Art Museum, PD

Adinkra stamps and fabric from the Asante people of Ghana

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Unit 1 Lesson 2 Line as Design in Relief Printing

The second type of printmaking that will be mentioned briefly is *intaglio* printing such as etching or engraving. The difference from that of relief printing is that the design is carved into a metal surface, called a plate, which is then inked so that the ink goes into the carved design. The surface is then wiped clean leaving the ink in the grooves. This is then printed using a press which applies pressure to the plate, forcing the ink out onto the paper. It is the technique that was used by Albrecht Dürer in the 16th century and Rembrandt in the 17th century, both of whom are known for their amazing works.



Photo: Harris Brisbane Dick Fund, 1943, The Met, OA Public Domain

Knight, Death, and the Devil by Dürer (1513)

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Unit 1 Lesson 2 Line as Design in Relief Printing

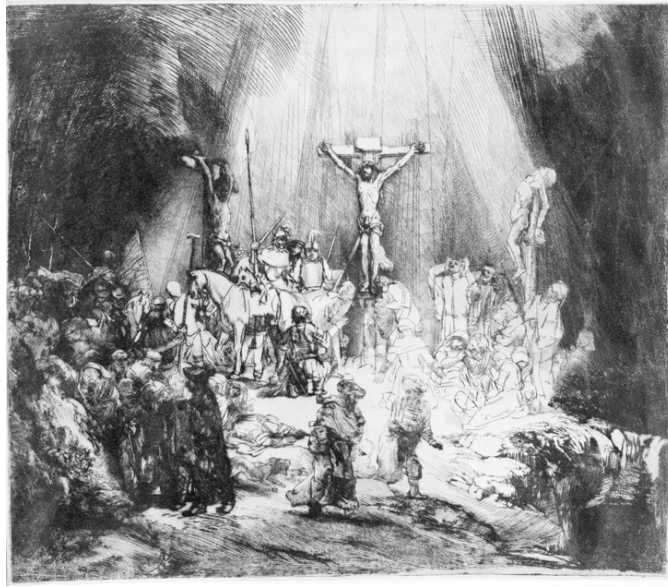


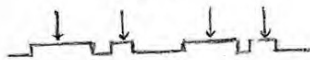
Photo: Gift of Felix M. Warburg and his family, 1941, The Met, OA, Public Domain

Three Crosses by Rembrandt (1653)

An illustration has been provided here for the teacher to draw on the board to clarify the difference between the two types of printing: relief and intaglio.

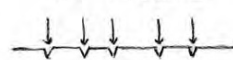
Profile of two types of printmaking:

RELIEF



Raised surfaces hold paint or ink
to create print

INTAGLIO



Grooves hold ink
to create print

Types of relief printmaking are:

- woodcuts
- linoleum blocks
- potato prints
- string

Types of intaglio printmaking are:

- etching
- engraving

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Unit 1 Lesson 2 Line as Design in Relief Printing

This lesson involving relief printing will provide the students with the technique where raised surfaces print, and line will provide the design. The lines will be produced by yarn that is glued to a cardboard surface and then printed using tempera paint. The student will produce two kinds of pattern using the linear design made with yarn, i.e. random pattern and organized pattern.

VOCABULARY

printmaking: process of reproducing art to create copies of the original work, for example, relief printing and intaglio printing

relief printing: where ink is applied to the raised surfaces and printed

print: the product of the printing process primarily referred to the art printed on paper

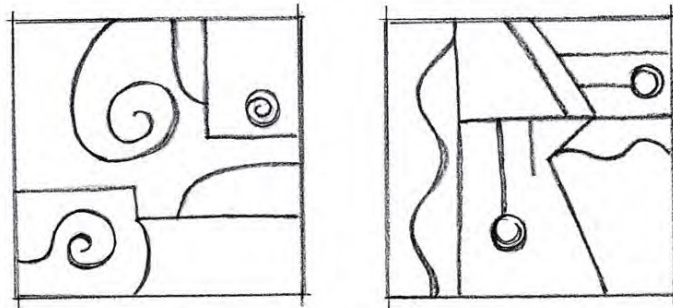
edition: the series of prints produced and numbered in the order in which they were printed

woodcut: the earliest type of relief print made by carving the design from the surface of a wood block with the raised surfaces receiving the ink for the printing

intaglio: where art is drawn on the surface of the plate with a sharp instrument leaving a groove into which the ink is forced and then printed under pressure, for example engraving and etching. Etchings are generally linear and often contain fine detail which can be smooth or sketchy.

METHODS

- Note to teacher: This project should be divided into two sessions indicated in the method steps.
- Students will begin the project of planning the line design to be printed, by drawing 2 squares that are 10cm x 10cm on a piece of practice paper. This will provide them with two options of their own design, one of which will be their choice for the print. The simple design must be drawn in pencil using a combination of straight lines and curved lines.

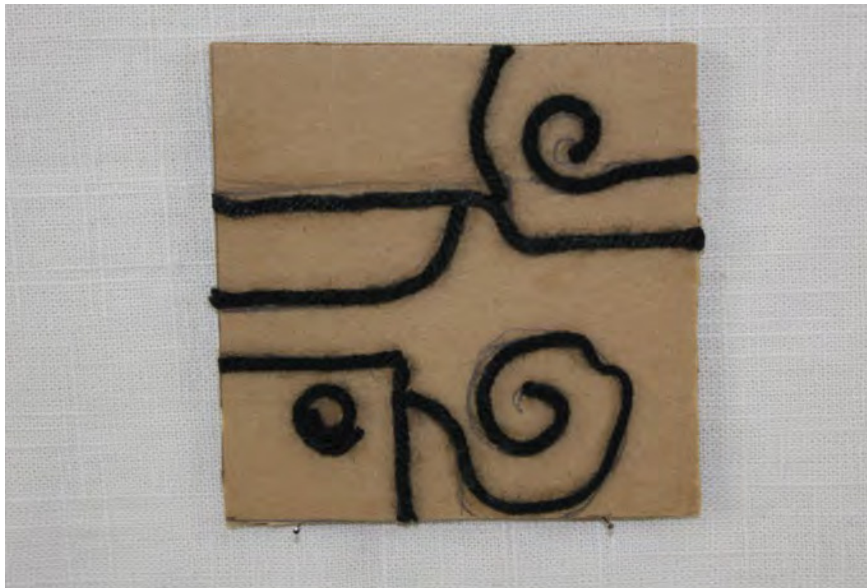


Examples of relief printing designs

GRADE LEVEL 4 ART CURRICULUM

Unit 1 Lesson 2 Line as Design in Relief Printing

- When the design has been selected, the teacher will provide the student with a precut piece of cardboard, yarn, white glue, and a pencil.
- The student will draw the design onto the cardboard in pencil and will then glue the yarn to the pencil-drawn line with white glue, being sure to press the yarn gently into the glue for consistent attachment. Be sure that the cut ends of the yarn are smooth and do not distract from the linear design.
- The glued yarn design must dry thoroughly before the printing process is begun. (This would be an appropriate time to stop and wait for the next session to continue.)



- In the first step before printing the design, the students will create a simple handle on the back of the cardboard block using masking tape. This will make it easier to lift the block during the printing process. Using a piece of tape approximately 8cm, attach 2cm to the center of the back of the block, then pinch some of the remaining piece of tape to form a section to be held, then attach the remaining section to the block, thus forming a handle.
- Before the printing can begin, tempera paint must be dispensed. The teacher, depending on the seating of the students, whether they are sitting at individual desks, or at tables for several students, will decide how many sources of paint will be necessary. It is suggested that the three primary colors be made available. The paint will be applied to moistened sponges that are placed on a paper plate or something suitable for protecting the desk surface. This will resemble stamp pads that allow students to re-load their block. Students will share the use of the paint source, realizing that the colors will eventually blend as students change the colors of their printing.

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Unit 1 Lesson 2 Line as Design in Relief Printing

- The initial printing should be done on practice paper until the student is comfortable with the process. At this time, the student can practice a random pattern which creates a loosely organized pattern with no specific order.
- Additionally, the student will print an orderly pattern that could be repeated rows or staggered rows or any other option for pattern that is not random.
- It is important that students allow the paint to be only on the raised surface of the yarn as much as possible, for this is the surface to be printed. The first prints will appear less distinct until the yarn becomes more saturated with paint. Each successive print will be more successful until the yarn becomes too saturated. Before changing colors, the student will want to press the block on practice paper to absorb the paint currently being printed.
- When the student is ready, the teacher will provide the student with the final 2 papers on which the student will print both a random pattern and an orderly sequence. These can be done in the color choice of the student, suggesting that the two projects should not be printed in the same color.
- Once the printing is completed, the projects should be displayed in the village, possibly the dining hall, for others to appreciate.

ASSESSMENT

- Does the design created by the student reflect a combination of curved and straight line?
- Can the student identify the artist of the three Japanese woodcut prints?
- Is the student able to explain the difference between relief printing and intaglio printing and give an example of an artist known for intaglio printing?
- Does the student know the name of the cloth that is made in Ghana using the relief process?

EXTENSIONS

To extend the scope, meaning, or application of this lesson is to reach beyond or broaden the concepts taught in Methods. Its purpose is not to make the lesson simpler or more difficult. Rather, Extensions stretch and connect the thoughts of the students beyond this subject to the others: literature, history, science, music, art, and the Bible.

If there are no Extensions provided, ask yourself this question: “Did anything in this lesson make me think of things in the other subjects I’m teaching?” Make a quick note of these thoughts in your teacher text and plan just a few minutes to bring it to your students’ attention. Ask for their thoughts about your extended ideas; ask if they had any ideas of connections with other subjects.

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Unit 1 Lesson 2 Line as Design in Relief Printing

MODIFICATIONS

Modifications are simply suggestions as to how to meet the varying individual needs within a class. Ask these questions after teaching the lesson. Make notes to guide planning for the next time you teach the lesson—perhaps in another section of students in the present school year or in the following school year.

- How much of the lesson was I able to cover comfortably within the time period?
- How much whole-class instruction was required to fully teach the lesson?
- How many students grasped the concept well enough to work on their own?

How many students grasped the concept all too quickly and would benefit from more challenging problems, projects, or reading?

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Renshi, from *A Stylish Version of Five Colors of Ink* by Harunobu (1768) GL4 Unit 1 Lesson 2

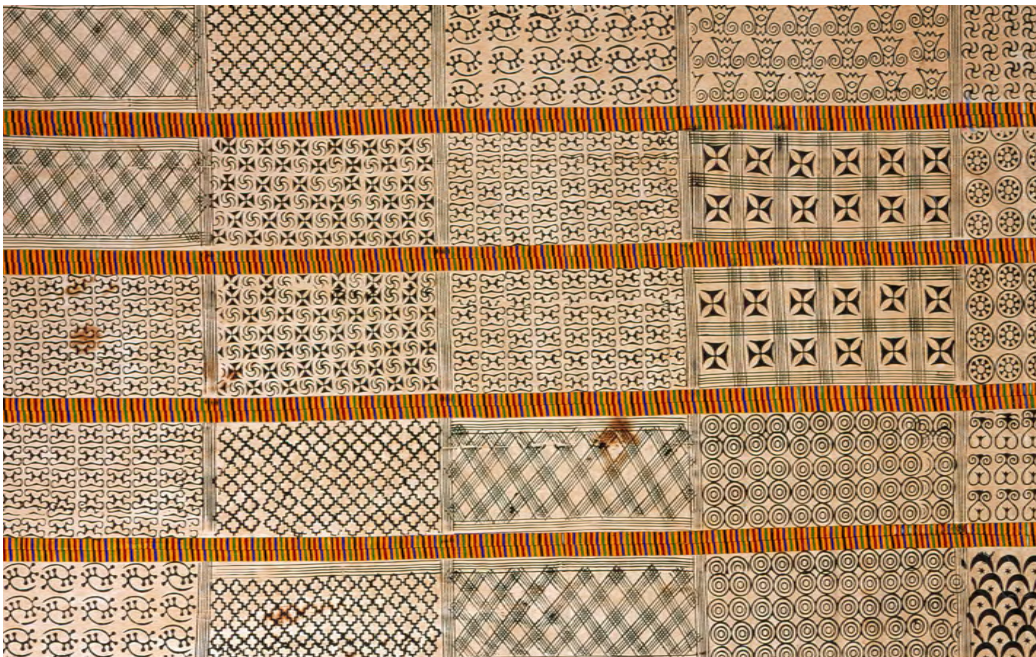
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GL4 Unit 1 Lesson 2

The Great Wave off Kanagawa by Hokusai (1826 and 1833)

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Adinkra stamps and fabric from the Asante people of Ghana

GL4 Unit 1 Lesson 2

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Knight, Death, and the Devil by Dürer (1513)

GL4 Unit 1 Lesson 2

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Three Crosses by Rembrandt (1653)

G4 Unit 1 Lesson 2

Profile of two types of printmaking:

RELIEF



Raised surfaces hold paint or ink
to create print

Types of relief printmaking are:

- woodcuts
- linocut blocks
- potato prints
- string

Instructional tool

INTAGLIO



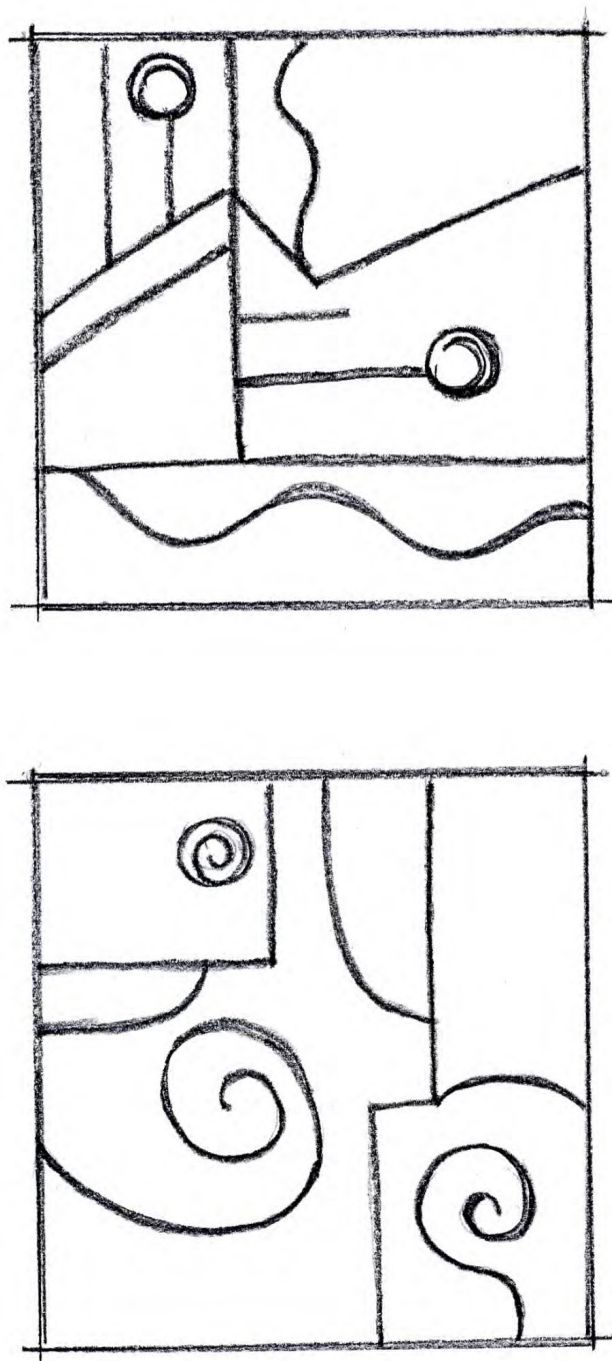
Grooves hold ink
to create print

Types of intaglio printmaking are:

- etching
- engraving

GL4 Unit 1 Lesson 2

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Examples of relief printing designs

GL4 Unit 1 Lesson 2

Instructional tool

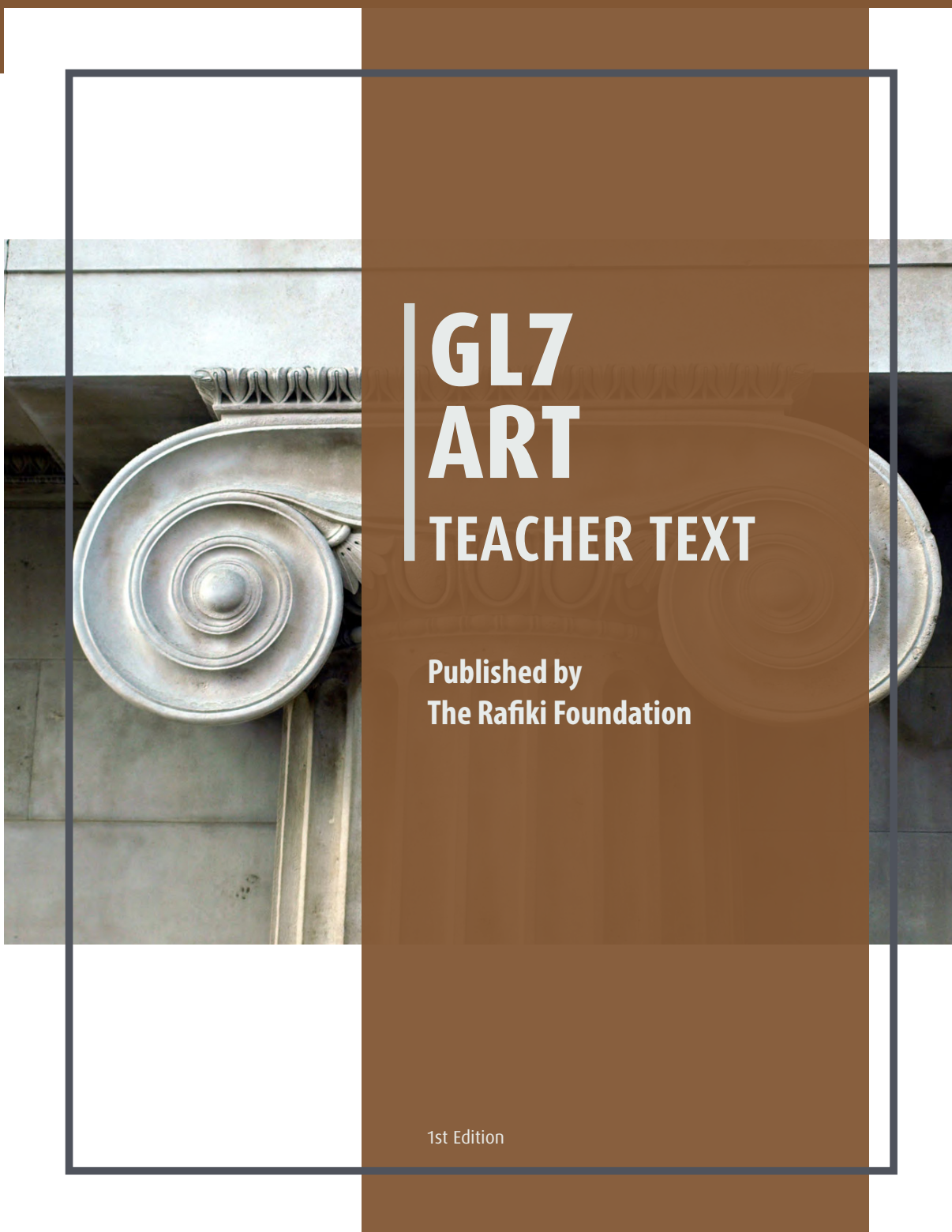
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GL4 Unit 1 Lesson 2

Example for students

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GL7 Art Teacher Text

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GRADE LEVEL 7 ART CURRICULUM

GL7 Art
Teacher Text

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Dear teacher of the art curriculum,

The units of study in the art curriculum deal with both the principles of design and the elements of art and are primarily presented in these five categories: line, color, space, shape, and texture. The teacher may choose to teach these units in the order in which they are presented in the curriculum or they may rearrange the teaching of these units to meet their individual preference. But, the teaching of all units is to be included in the school year.

Within each unit the lessons are grouped in an intentional sequence. This sequence is important for continuity when studying the unit, therefore the teacher will present the *lessons* (though not necessarily the *units*) in the order in which they are presented in this curriculum.

In the writing of this art curriculum, time has been allocated that is needed in the classroom to introduce the lessons using the information in the Introduction and the estimated time that students will need to work on and complete the student art project for each lesson. But it is important that you, as the teacher, feel the freedom to adjust the times to meet the needs of your students. It is essential that the students have time to absorb and experiment with both the assignments and the media that is used to create their art. Our goal is to provide the student with opportunities to develop God's gift of creativity and sensitivity to the student's surroundings and life experiences. This, in turn, will become the subject matter for artistic expressions that require time to process.

Regular monthly assessments of the material from each lesson will be given to include defining the vocabulary words and recognizing the artists whose work is used for lesson content. Further, the student will be given the opportunity to show evidence of his understanding of the introductory material by answering specific questions gleaned from that material.

It is always appropriate to provide the student with opportunities to experience the pleasure of drawing or painting his surroundings; this can be accomplished through class time that is held outside the classroom. Artists throughout history have recorded their observations with pencil and sketchbook or paintbrush and canvas. Drawing what is observed in nature is a wonderful tool for developing an appreciation of the details of God's creation and for increasing the awareness of the wonders of his world. The teacher will know when this activity is appropriate based on weather conditions and the need to stimulate students with a change of atmosphere and environment.

In addition to student artwork in the classroom, the art curriculum includes other activities that further enhance the art experience. The following are suggestions that provide the student and teacher with stimulating opportunities to expand the curriculum to impact both the art students and the Rafiki community:

- Each student will be given the opportunity to present his or her artwork to the art class, explaining what materials were used, what elements or principles of design were emphasized such as line, symmetrical balance, monochromatic colors, and the student's personal thoughts that influenced the work of art. The student will be encouraged to use the laminated prints from the lesson in addition to displaying his own work. The teacher will emphasize the importance of content, voice projection and clear diction while presenting the prepared material.
- Following the classroom presentations, the teacher may select several students whose

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presentations were exemplary to share their art and presentation during an assembly of other classes, such as performances of the music and drama classes. This will provide the Rafiki School with an opportunity to invite guests from the community to share the results of the students' class work and subsequent presentations.

- Student art will be displayed throughout the school making use of bulletin boards in the dining halls and other classrooms. The art projects often relate to other disciplines such as science, history, music or language arts. By sharing the artwork with other classes the classical approach to education will be exemplified with interconnectedness of thought and learning as well as incorporating the Christian worldview that gives God the glory for everything.
- The students will greatly benefit by inviting local artists to share their original art with the class and include a demonstration if possible. This experience will broaden the students' exposure to a variety of media used by artists such as painters, weavers, woodworkers, and potters. The students will be taught the proper behavior of hosting a guest beforehand and encouraged to ask questions appropriately.
- The teacher will want to provide time for the students to create original art on note cards that can be sent to their sponsors, teachers, workers in the village, church leaders, Rafiki staff or others with whom the students may want to correspond. This will provide the students with an opportunity to share their gratefulness for the kindness of others and the additional joy of sharing their personal art expressions.
- Additionally, the Rafiki Home Office will appreciate having good quality images of student art produced as a result of the lessons of the art curriculum that should reflect both the quality and insight inspired by the lessons. This work will be used to produce note cards that will be made available to the public therefore, to insure high quality reproduction, images must not be less than 3MB. Depending upon the size of the document, it can be emailed directly to Karen Elliott but if the file is too large to email, it can be put on a disc that can be delivered to Karen by a MiniMissionary or staff person.

The teacher should feel free to address any questions regarding the use of the art curriculum to the Headmaster who can subsequently contact Karen Elliott, CEO, for clarification.

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What is Art?

What is art? Why do we participate in artistic activities? What is the value of art in our lives? How does art relate to God? These and many other questions are commonly asked in order to understand the importance of the artistic experience for each of us and why we think art is important to the children of Africa.

In Genesis 1:26 we read, "Then God said, 'Let us make man in our image, after our likeness.'" God created us to be like Him. He loved being a creator; and because we were made in his image we also have the gift of artistic activities and expressions. Man alone, out of all God's magnificent work, has the ability to do this. Just as God created beauty, he has gifted us with the ability to appreciate and generate it as a fulfillment of our deep longing for the beautiful. He greatly values the arts, and we, as his creation, have the privilege of participating in the creative process as we first enjoy what God has designed and then share our response with others.

Why is this important for African students?

Research tells us that the study of the arts, both its production and history, stimulates the mind and develops creativity. This directly affects the ability to become a problem solver which is particularly important in this age where aesthetics, morality, and clear thinking are regularly challenged.

How do I use this curriculum?

This curriculum is designed for all who desire to teach but do not necessarily have experience as an art teacher. Therefore it is important to read carefully all the information given to prepare for each lesson. Background information and visual aids are included that make it possible to teach the students with clear step-by-step methods. The lessons include not only the hands-on projects but also art history that studies actual artists from their particular periods of art.

Where age appropriate, students should have a sketchbook available for note taking, vocabulary lists, and sketching of ideas for projects.

The Introduction portion of the lesson provides information familiarizing the teacher with the material covered. This includes questions the teacher should use to engage the students and stimulate interest and curiosity.

The visual aids have been laminated in order to maintain their quality and long-term use. In addition, each print is labeled identifying the title and artist as well as the lesson number to which it belongs. This enables the teacher to maintain order and integrity of the lessons.

The lessons follow this regular format:

- Introduction of the student to an Element of Art, i.e. line, color, shape, texture and space
- Incorporation of a Principle of Design, i.e. balance, movement, repetition, emphasis and pattern

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Special Note to the Teacher

In order to provide an atmosphere that is conducive to creativity, it is strongly suggested that classical music be played during the time the students work individually on the assigned project. The purpose is two-fold: classical music produces an atmosphere of creativity because it is also a creative art. The students are exposed to its beauty and are positively affected by it. Secondly, it allows students to focus on their work rather than conversations and movement that are likely to interrupt their ideas and artistic expressions. Art is a right-brain [the visual, intuitive side of the brain] activity while talking is a left-brain [the verbal, analytical side of the brain] activity and engaging both at the same time is counter-productive. That is not to say that the classroom environment should be rigid and formal. A balance needs to be achieved so that the student can work in a comfortable atmosphere.

Every village has a collection of classical CD's that are made available to the art teacher and arrangements can be made to borrow the CD's, as well as a CD player. In particular, the music of Bach, Mozart, Chopin, Hayden, Vivaldi and Debussy create an atmosphere conducive to the art classroom.

The following are thoughts for the first day in the art classes to be shared with students:

At the beginning of the first art class, the teacher should read Psalm 139:1-16 to the students so that they will see the importance of their individuality. God created each student as a unique, one-of-a-kind person and knows him or her intimately. The teacher should continue sharing the following, using their own words or these that are suggested.

"God knows us and we can begin to know Him and ourselves through our art. That is why we should NEVER compare our art to anyone else's, even though we will be tempted to think that our art is either not as good or better than the art of another student.

Art is our very own expression of our own experiences, thoughts and feelings and we are free to express these in our art. The act of creating is more important than the art that we create. Creating art brings us great pleasure just as it brought God great pleasure when he created the world and all its beauty."

The following is important information regarding classroom behavior and care of supplies and materials and should be used as guidelines for students to follow so that the art experience is enjoyable for everyone.

Behavior:

- Listen carefully to instructions given for the lesson.
- Work quietly at your desk so that you can concentrate on creativity.
- Do not walk around the classroom to see what others are doing.
- When more materials are needed during class, raise your hand for permission to replenish your supply.
- Never throw or toss anything to another student.

Care of materials:

- Because art supplies are often expensive, they must be cared for.
- Paint brushes must be washed thoroughly but gently in clean water and smoothed into

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their original shape.

- At the end of class, return all materials to the supply table.
- Erasers should not be intentionally broken or poked with a pencil.
- Wash and dry paint palettes and gently clean watercolor sets.

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Instructions for Use of Laminated Prints:

What is the purpose of the laminated prints?

- Students particularly need to be exposed to visual aids when learning about visual subjects, such as art.
- These lessons have been written using fine art examples so that students will become aware of the history of art and its integral relationship with cultures.
- This is even more necessary for Rafiki's classical Christian curriculum that emphasizes learning from the classics in art, music, and literature, honoring the wisdom of the past.

How should these prints be used in daily classes?

- Share them regularly and often for they provide important support for the lessons in art.
- All prints must be used as they are all integral parts of the lesson.
- These laminated prints fall into three categories: art reproductions, instructional material, and student examples.
- Display the examples in the classroom carefully according to the directions below.
- Use bulletin boards or other display areas where all the students can see them, especially during the teaching of the lesson material.

Instructions for care: Conscientious care of these visual aids will extend their use for many years and bring pleasure and inspiration to Rafiki students.

- Please note that the top portion of the print has a wider margin of laminate film to provide space for hanging the example without compromising the print itself.
- Use only this wider margin when hanging these prints with pushpins or thumbtacks; use the same hole each time the print is hung.
- Placing pushpins or thumbtacks anywhere else on the actual print could destroy it over a period of time.

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Unit 1 Lesson 1: Linear Designs from Greece

Student Objectives:

- Recognize the Geometric Period of Greek vase paintings
- Describe the significance of the narrative linear designs that decorate the vases
- Create an original African narrative design that illustrates an activity or natural object based on the shape of a Greek vase

Worldview Integration:

God gives humans the ability to create and to appreciate beauty. As with all work of human hands, artistic creations are subject to God's standards of truth, goodness, and beauty.

Materials:

- Brown butcher paper cut into pieces 23cm x 30.5cm
- Practice paper 23cm x 30.5cm
- Pencil
- Rulers
- Erasers
- Black markers of several point sizes (fine to broad)
- Scissors

Introduction:

This lesson will require 2 (two) or 3 (three) 50 minute class sessions.

For the Greeks and their culture, humanity, which is the human race, was all important and considered "the measure of all things." This attitude produced the humanistic worldview which led to their democratic style of government of rule by the people. Additionally, this humanistic worldview contributed to the Greek world of art, literature, and science.

The emphasis of this lesson is on the Greek creation of large vases also known as *kraters* that were decorated by bands of geometric design created in the 8th century B.C. An example of these amazing vases, also called a *Dipylon Vase*, is approximately 91cm tall and was used to mark the grave of a man from Athens who died around 740 B.C. and was buried in the Dipylon Cemetery from which the name Dipylon is derived. It is obvious from the design and construction of the vase that the artist who created it was extremely skilled and that the man for whom it was made was a wealthy and much admired.

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Dipylon vase

The bottom of the vase was open, perhaps to allow visitors to his grave to pour alcoholic drinks in honor of the dead or merely to allow rainwater to go directly into the ground. The surface design by the artist was precisely painted with abstract geometric shapes and pattern in horizontal *bands*. Two of the bands are filled with narrative design that tells something about the man that died and the other bands were filled with geometric designs that filled the negative spaces with linear pattern. We can learn of this man for whom the vase was created by interpreting the two narrative bands that surrounded the vase.



Detail of vase

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The scenes depict the mourning for the man who was laid out on his bier, a high bed, and the grand chariot procession in his honor. In the upper band, the shroud which was drawn with a checkerboard pattern, was raised to reveal the man lying on his side on the bed with his wife and child indicated to the left. The mourners who came to pay their respect, located to the left and right of the dead man, are drawn using an inverted triangle to represent their chest facing to the front while the heads and legs are drawn in *profile* facing to the side. This is also typical of the Egyptian concept of drawing the human figure.

In the band below, separated by a band of geometric design, we see chariots hitched to horses and warriors carrying shields and spears. The horses have the correct number of heads and legs but seem to share a common body. These figures may refer to the man's military history or to that of his ancestors.

The shape of the vase is symmetrical which means that it is the same on one side as on the other side. The bands vary in width, with the two bands that illustrate the deceased being the widest and located in the widest part of the vase. All the other negative spaces are filled with a variety of geometric pattern. The teacher will draw attention to these various patterns that the artist used to separate the bands and to fill all the negative space with circles and M-shaped ornamentation. To enhance the rim of the krater the artist used the familiar pattern called the *meander*, or key. The second example included with this lesson illustrates a krater with major portions covered with extensive geometric pattern in the surrounding bands with only three bands conveying information about the deceased.



Geometric krater

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The student art project is based on these vases of the Geometric style created in Greece in the 8th century B.C. These kraters will be the inspiration for the student to create an original vase using bands of geometric patterns and narrative bands that tell a story. The student will select a shape for his vase and using the style of the Greeks for the figures and animals create a krater that exemplifies those from ancient times.

Vocabulary:

krater: a large pottery vase that marks the grave of a Greek man who has died.

Dipylon Vase: refers to a funerary vase that was found near the cemetery named Dipylon in Athens, Greece.

profile: the view of a person that is seen from the side.

meander: another term for the geometric design known as the “key” used in the decorative bands of the krater.

bands: the horizontal stripes that are drawn to create the geometric decorations and the tell the story of the person.

Methods:

- The teacher will introduce the student to the ancient Greek practice of creating large funerary vases that mark the grave of a deceased man of wealth and position. Using the information found in the Introduction and the laminated prints that are included, the teacher will prepare the student for the creation of his own vase decorated in the style of the Geometric period of the 8th century B.C.
- The first decision the student must make is to determine the shape of the vase which when cut out of butcher paper will be symmetrical. Using the piece of practice paper, the student will draw several shapes of the vase from which he will select one. It should be noted that the vases include protrusions on each side that allow for a person to lift the vase by placing his hands under these extensions.
- The student will also do extensive planning of the bands of geometric patterns and the bands that appear at the widest part of the vase that will include the narrative designs for the student. The teacher will make it clear to the student that the images in this narrative are not about the student’s death but rather a creative description of his life and interests. The student should use the style of the Greek artist by representing himself and his friends with the inverted triangle in a frontal position but his head, arms and leg in the profile position. The student may also include African animals in the decorative bands or silhouettes of trees that make a creative pattern.
- The student will create the geometric designs using the meander or key design on some bands but will be encouraged to create his own geometric designs to be used in other bands. The teacher will remind the students of some geometric shapes that can be part of the design such as circles, squares, rectangles and triangles.
- When the student has completed the preparation and planning of his vase and the teacher feels that enough planning has taken place, the teacher will give each student a piece of brown butcher paper measuring 23cm x 30.5cm, a pencil, eraser and pair of scissors.

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- The student will fold the butcher paper lengthwise being careful to keep the fold soft so that it can be smoothed out after the vase has been cut out. The purpose of folding the paper is to allow the student to draw only one side of the vase that uses the entire height of the paper from the top of the fold to the bottom of the fold. This is the profile of the shape of the vase which when cut with scissors and then opened, will result in a perfectly symmetrical shape.
- Using a ruler and pencil the student will draw the lines that create the various bands that surround the vase in which the geometric designs and narrative bands are drawn. It is important that these lines be drawn evenly as horizontal lines and it may be necessary for the student to use the ruler to measure the distances between the lines, make a dot in two places and then connect the dots with a pencil line. The teacher will remind the student that the widest part of the vase is the location of the bands that tell his story and should be the widest bands.
- Using the student's practice sketch, the student will draw the geometric patterns with a light pencil line that will eventually be traced over with a black marker. The student should draw all the designs on the vase in pencil to be sure that the designs are done to his liking before using a black marker. When drawing the figures or animals as seen in the laminated prints, the student will fill those in solidly with the marker but not with the pencil.
- When the student has completed all of the designs in pencil, he will use a fine black marker for the intricate detail (if a fine marker is available) and a wide marker for filling in solid black areas and accentuating the stripes that separate the bands of design. If a wide marker is the only size available, it can be held in such a way as to use the top edge at an angle to accomplish creating a fine line.
- The student project is complete when all the details on all the bands have been rendered in the black marker. The student should sign his work of art near the foot of the vase using a pencil.

Assessment:

Is the student able to give the definitions of the vocabulary words that give evidence of his understanding the purpose and characteristics of the Dipylon vases?

Is the student able to name the century and origin of the kraters?

Was the student able to create his own vase using the characteristics of the Greek vase?

Was the student able to create original geometric designs and narrative bands that express who he is and illustrate his interests?

Extensions:

[Begin here.]

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Helpful, though not strictly required:

Modifications:

[Begin here.]

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Dipylon Vase, Athens, Greece (750 BC)

GL7 Unit 1 Lesson 1

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GL7 Unit 1 Lesson 1

Detail of Dipylon vase

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Geometric krater, Athens, Greece (c. 8th century BC)

GL7 Unit 1 Lesson 1

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Unit 1 Lesson 2: Value as a Tool

Student Objectives:

- Observe, create and control value differences using pencil
- Create a value scale showing lightness and darkness that will be used when creating a work of art
- Identify examples of the use of value in artistic expressions of early 11th century artist Fan Kuan, styles of 5th century B.C. Greek columns, and pencil drawing of 16th century artist Leonardo da Vinci
- Identify the parts of the Greek Column and the three orders
- Define the words in the vocabulary list

Worldview Integration:

[CWs need not currently include this entry.]

Materials:

- White drawing paper such as 70# medium surface (not shiny or slick). This will be cut into strips measuring 5.1cm x 17.8cm and must be measured ACCURATELY.
- Rulers
- Drawing pencils, 1 each of 2H, F, 2B per student if available, but #2 pencils if others are not available
- Erasers

Introduction:

This lesson will require 2 (two) 50-minute class sessions.

The subject of *value* has been introduced in previous grade levels and will not be new to many students but it is important that students be reminded of its significance in the world of art. The term value is often used to refer to the worth of something or someone, as in the cost of an item or the importance of a person or object. For example you might say, "We must consider the value of this land before we purchase it." Or we could say, "This teacher is very valuable to the school for he is a good teacher." But if we use the word *value* in art it refers to the lightness or darkness of a particular color or area in a work of art. Values can be seen in the colors used in paintings or in photographs which might be in color or in black and white. The range of value is dependent upon the amount of light from a light source such as the sun, a candle or other source of light that is on an object.

This lesson uses the works of two artists, one each from the 11th and the 16th centuries, and the photography of a 21st century photographer whose subject matter reflects the influence of the early Greek civilization in the 5th century B.C. These artists are masters of controlling and capturing value in their art. The photograph by American photographer Peggy Baskin captures the essence of classical architecture originated by the Greeks in the 5th century B.C. and

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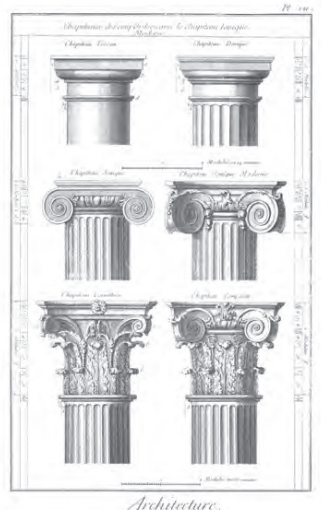
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illustrates the use of variations in values created by a light source that emphasizes its texture and detail.



Ionic column photograph

Greek architects used columns in the building of temples and other important public buildings and the style of these columns can be divided into three categories called “orders.” They are *Doric*, *Ionic*, and *Corinthian* and can be identified by the differences in the design of their three parts: the *base*, the *shaft*, and the *capital*. These three parts changed in time from a simple design to a more ornate, opulent design which reflects the changes that took place in Greek society.



Design of Greek columns

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The shaft that determines the height of the column sits on a base and is topped with a capital which is used most commonly to identify its order. The Doric is the oldest and plainest whose shaft has no base and whose capital is most simple in design. The shaft sometimes was enhanced with vertical indentations called *flutes* that created interest in the texture and created visual elongation of the column. It was this style of column that was used to build the magnificent Parthenon, the temple of Athena, where her statue stood. This structure is still able to be seen on the Acropolis in Athens, Greece. The Doric style represented dignity and masculinity reflected by its width and appearance of strength.

The second order of column is the Ionic that added variations to the Doric style resulting in an appearance that gave the impression of grace, freedom, and femininity and was used in the construction of the Temple of Athena Nike in Athens. This column had a base from which the shaft rose with 24 flutes surrounding its circumference. The shaft was taller than the Doric and bulged slightly in the middle to create an illusion when seen from a distance that the columns appeared to be straight. The capital was decorated with a scroll as seen in the photograph that accompanies this lesson.

The third order of column is the Corinthian which is the most elaborate and decorative of the three styles. Its slender shaft is mounted on an ornate base of stacked rings, is fluted, and topped with a capital highly carved with a scroll and carvings of acanthus leaves. It was this column that was used in the construction of the Temple of Zeus.

Moving ahead to the 11th century, paintings of Chinese artists can be used to further illustrate the importance of using a variety of values in a work of art. Many Chinese painters avoided using color and reduced their art to value studies of black to white. These artists came from those that were highly educated and were serious about their Chinese culture. Education was valued more than high-ranking birth. The aim of Chinese artists was to capture not only the external appearances of their subject matter but also the essence of what the objects or subject matter represented.

Chinese history is often taught using different dynasties based upon ruling powers that divide time. Artist, Fan Kuan whose art is used in this lesson, is from the Song Dynasty of the 11th century. This dynasty was the most advanced in technology such as the use of gun powder, and magnetic compasses for sea navigation. But Fan Kuan believed that nature was a better teacher. He spent long days in the mountains studying not only the configuration of the trees and rocks but also the effect of sunlight and moonlight on natural forms. His work is known for the recording of light, shade, distance, and texture, all of which are important in the Rafiki art curriculum. His painting, *Travelers by Streams and Mountains* is a wonderful example of changes in value that create interest using lightness and darkness, not color. This work was painted using ink on colored silk that is approximately 213cm long.

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Fan Kuan

The 16th century in Italy is known as the High Renaissance and the art of those most closely associated with this period are Leonardo da Vinci, Michelangelo and Titian whose works are known for both technical and *aesthetic* mastery. Their work was of such high quality that generations of later artists relied on the artwork of these masters for their instruction. The art of Leonardo da Vinci opened up the world of inventions and science so that even his scientific drawings are themselves works of art. He studied the human body and contributed immensely to knowledge of physiology and psychology and all his scientific studies made him a better painter. His sketches are evidence of his ability to capture and record facial expressions that are sometimes quite humorous. His drawing, *Five Characters in a Comic Scene* drawn in 1490 is a wonderful example of his use of line to create changes in value. The teacher will want to allow the students to examine this drawing closely to see how da Vinci used the spacing of lines to create lighter and darker areas. Without these changes in value these images would not capture the facial features and anatomy of these men.

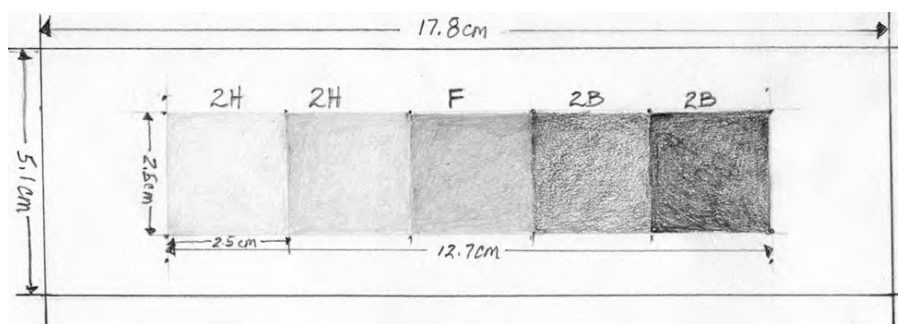
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da Vinci

The students now understand that over the centuries the importance of value in works of art is a common denominator to producing interesting art. This change in value is called *contrast* which allows the artist to show detail, texture, and form. Therefore it is important for the student to develop expertise in creating a variety of values using the pencil. In order to accomplish this, the student project is the creation of a five step value scale using either three different drawing pencils if they are available, or one #2 pencil which can produce variations of value by adjusting the pressure placed on the pencil. This *value scale* begins with white and darkens gradually as the value becomes darker until it becomes black.



Student project of value scale

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This scale will be used for a second project included in the next lesson that uses the student's ability to create a work of art that emphasizes a variety of values.

Vocabulary:

value: the lightness or darkness of a particular color or area in a work of art.

value scale: a tool that illustrates the gradual change of values from white to black with gradual changes in value.

contrast: referring to value changes that creates interest and emphasis by having a variety of lights and darks.

order: the designation of styles of Greek columns such as Doric, Ionic, and Corinthian.

Doric: the earliest style of Greek column that lacks a base and has a plain capital.

Ionic: a Greek column characterized by flutes on the shaft and a scroll on the capital.

Corinthian: the most decorative Greek column with decorative base, shaft with flutes, and a heavily carved capital that includes acanthus leaves.

base: the bottom on which the shaft sits.

shaft: the vertical portion of the column that determines its height that may or may not have flutes.

capital: the top portion of the column that changes with the order or style ranging from plain to ornate.

flutes: vertical indentations on the shaft of the Greek column

aesthetic: artistic qualities of forms and what is beautiful in a work of art.

Methods:

- The teacher will use the information in the Introduction to prepare the student for the understanding and use of values in historical works of art and in his own art. Using the laminated prints, the teacher will give the student visual experience that support the large amounts of facts and historical background introduced in the teaching of the lesson.
- The teacher will have cut the white drawing paper into the appropriate measured strips before the class begins and will encourage students to be precise in the preliminary measuring of the foundation of the value scale. The student project will be introduced using the laminated example as proof of the need to be accurate in creating the scale prior to the filling of the segments with the changing values. It will be helpful if not essential for the teacher to have transferred the information regarding the measurements on the board in front of the class so that the student will have a guide for creating the scale.
- The materials list pencils that are 2H, F, and 2B which are special drawing pencils that vary in the type of mark they make in terms of darkness. Drawing pencils use graphite with varying degrees of softness or hardness that allow the artist to vary the lightness or darkness of the mark. The 2H is the hardest of the three and the resulting mark is light, while the F pencil and the 2B pencil are softer and therefore make increasingly darker

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marks. If these pencils are not available, the student should use a #2 pencil but will control the lightness and darkness of its mark by increasing or decreasing the pressure exerted on the pencil as he draws. These instructions will assume that the #2 pencil is the only one available and the teacher will ignore the indication of using the special drawing pencils.

- Each student will need a #2 pencil or set of the three drawing pencils as seen in the student project example, an eraser, and a ruler. Using the information on the board that illustrates the scale and the step by step instructions given here, the teacher will go through the steps of measuring slowly enough so that each student will have completed the scale correctly. The measurements have been based on the metric system and may seem unnecessarily complicated but the original value scale was measured in inches so that the scale was 2" x 7" with the values drawn in boxes that measured 1" x 1".
- If a 2H pencil is not available for drawing the empty scale, the student will be careful to make ALL measurements very lightly so that the lines of the scale are not distracting. The first step in creating the scale is to draw the outline of the scale using the following measurements.
- Using the white precut paper that measures 5.1cm x 17.8 cm, and placing the strip of paper horizontally on the desk, the student will measure in 2.5 cm from the **each** end of the strip. When making any measures the student **MUST** make two small marks of the measurement and then use the ruler to connect those marks with a light line. Eyeballing the measurement by making only one mark does not work for it is not accurate. With these two measurements and drawn lines the student has now indicated the width of the scale.
- With the same technique, the student will now measure in two places 1.3 cm down from the top of the paper. Line up the ruler on the marks and draw a light line that will be the top of the scale.
- With the same technique, the student will now measure in two places 1.3 cm up from the bottom of the paper. Line up the ruler on the marks and draw a light line that will be the bottom of the scale.
- The student now has created a rectangle that measures 2.5 cm x 12.7cm which will now be divided into 5 equal squares that are 2.5 cm x 2.5 cm. In order to do that, the student will put his ruler along the top of the rectangle and put a pencil mark carefully at each 2.5 cm inch measure. The same measurements will be made along the bottom of the rectangle. By lining up the ruler with each pair of dots and drawing a vertical line connecting the dots, the student will have created 5 equal boxes in the rectangle. This is the scale in which he will create 5 different values with pencil.
- The student will now fill in the values that change gradually from the lightest value to the darkest value from left to right. It is important to work **very carefully** and **slowly** so that each box has an evenly drawn value without streaks and uneven areas. The first box must be filled in very lightly with very little pressure exerted on the pencil. The teacher will encourage the student to refer to the example of the student project especially in the beginning of his pencil work showing the values.
- Each of the five squares will require care as the student fills in the appropriate value

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ending with a square that is almost black. It may be necessary for the student to go back over the squares to adjust the value so that the progression of light to dark is not too abrupt a change. It may also be necessary for the student to use an eraser to remove some of the value if it is too dark.

- When the student is satisfied that he has created an even progression of value changes it may be necessary to use the eraser to remove any stray marks around the edges of the scale.
- Once it is completed, the student will sign his name to the back of the paper to avoid detracting from the value scale. This scale will be used in the next lesson as a tool to determine that the student has used a variety of values necessary for the successful completion of that project.

Assessment:

Is the student able to define the words in the vocabulary list?

Is the student able to identify the three prints included in this lesson in terms of the historical time in which they were created and the name of the two artists whose work is used?

Is the student able to identify the three types of Greek columns and the three parts of the column?

Was the student able to create a neatly rendered value scale that progresses evenly from light to dark?

Extensions:

[Begin here.]

Helpful, though not strictly required:

Modifications:

[Begin here.]

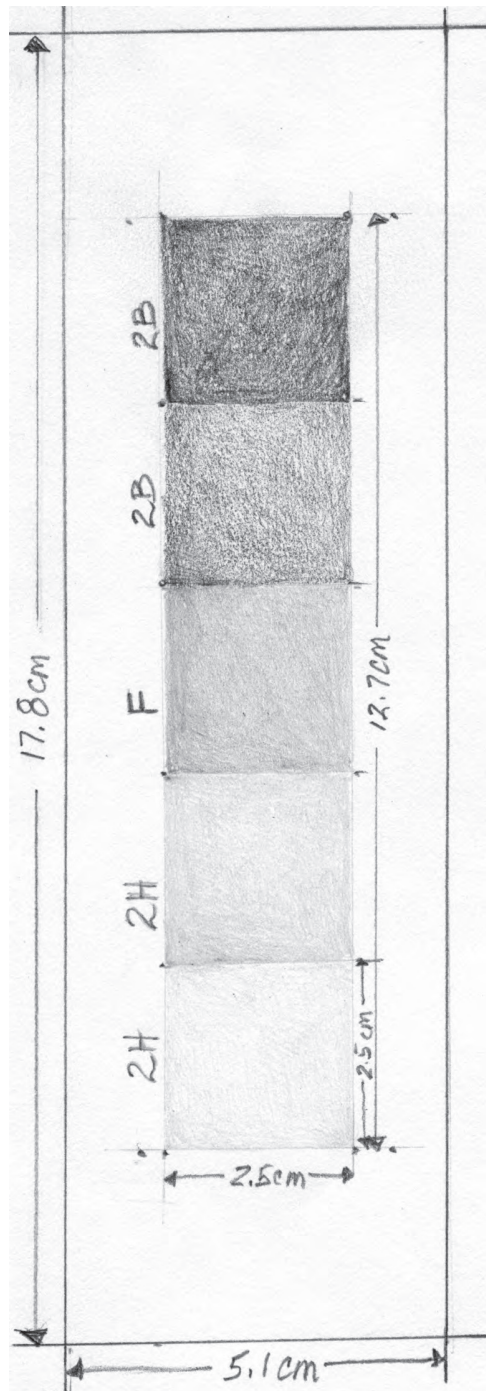
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Five Characters in a Comic Scene by da Vinci (c. 1490)

GL7 Unit 1 Lesson 2

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GL7 Unit 1 Lesson 2

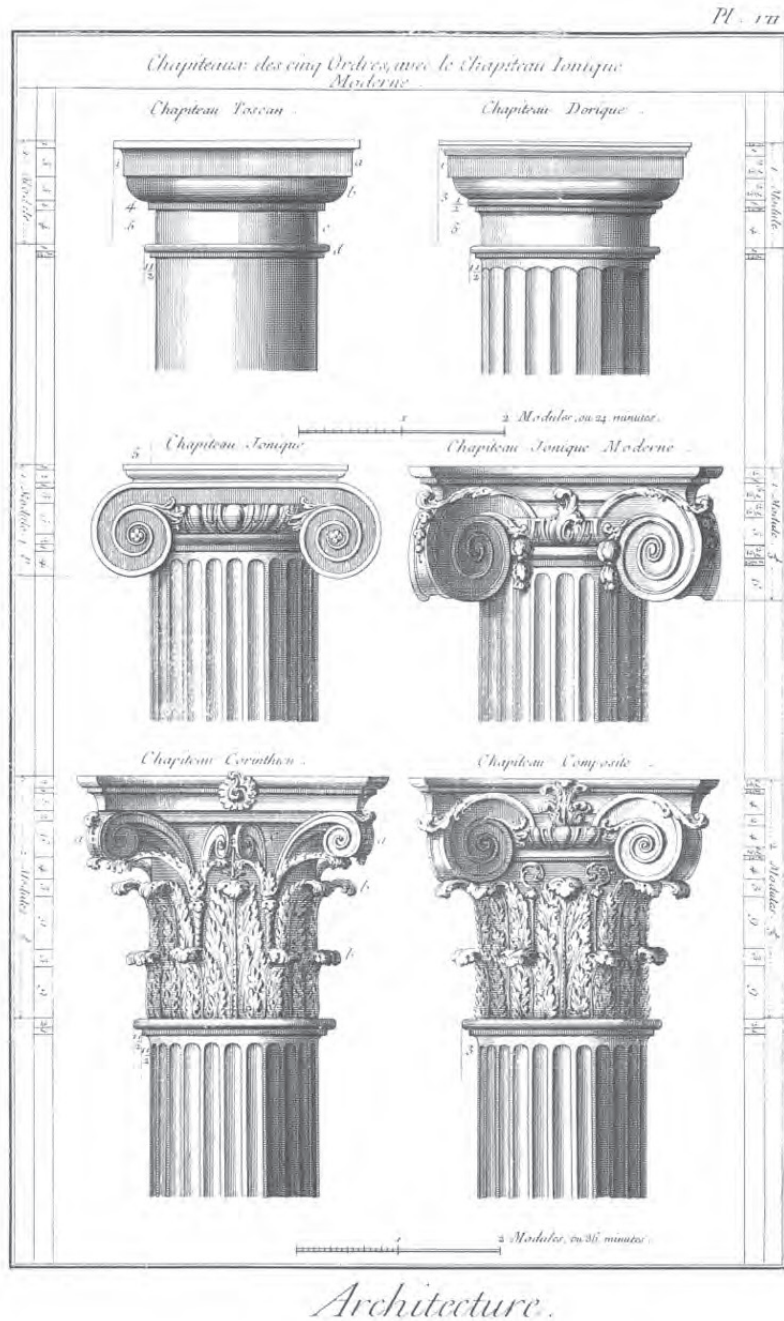
Student Project

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Travelers by Streams and Mountains by Fan Kuan (11th century) GL 7 Unit 1 Lesson 2

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Greek columns

GL7 Unit 1 Lesson 2

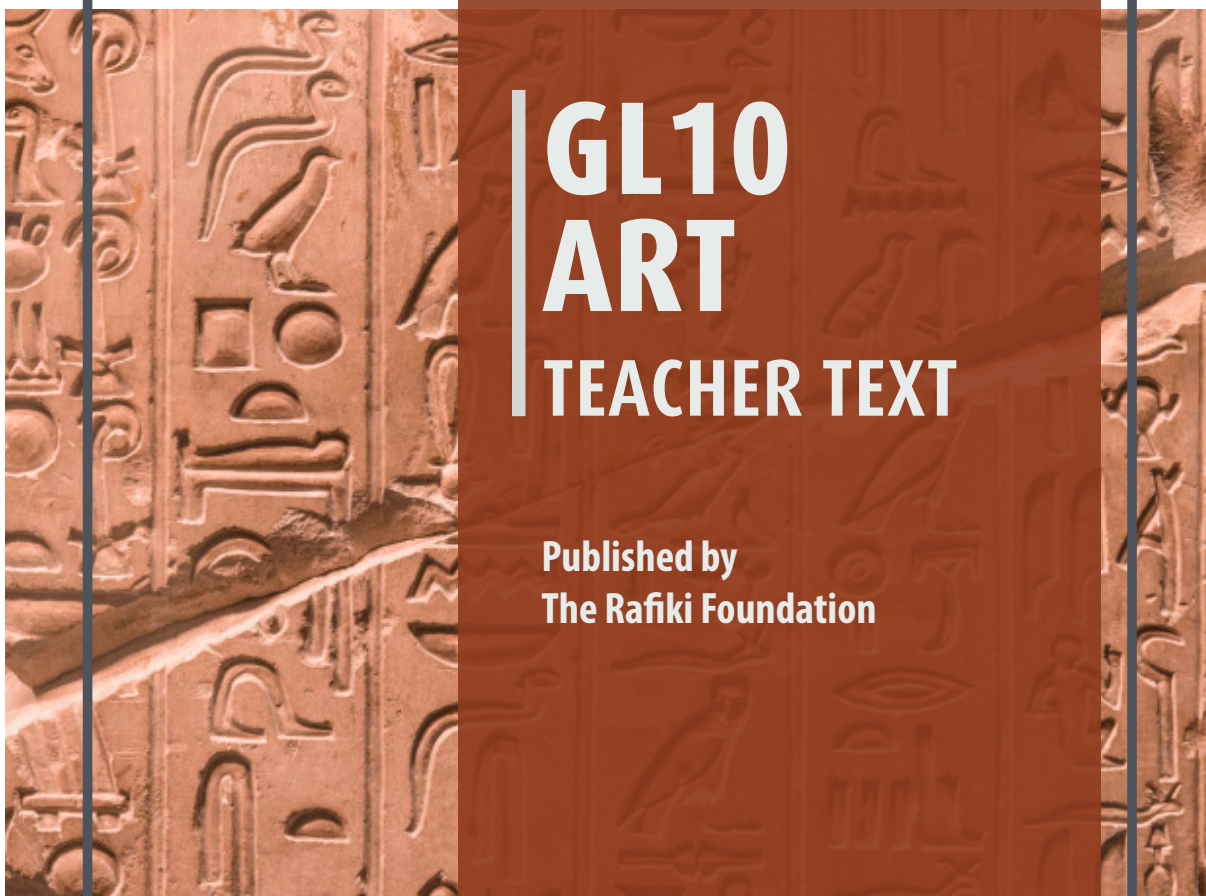
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Ionic column photograph by Peggy D. Baskin

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Photographer: Rousian

www.123rf.com/photo_52773244_ancient-egyptian-hieroglyphs-on-the-wall.html?downloaded=1

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What is Art?

What is art? Why do we participate in artistic activities? What is the value of art in our lives? How does art relate to God? These and many other questions are commonly asked in order to understand the importance of the artistic experience for each of us and why we think art is important to the children of Africa.

In Genesis 1:26 we read, “Then God said, ‘Let us make man in our image, after our likeness.’” God created us to be like Him. He loved being a creator; and because we were made in his image we also have the gift of artistic activities and expressions. Man alone, out of all God’s magnificent work, has the ability to do this. Just as God created beauty, he has gifted us with the ability to appreciate and generate it as a fulfillment of our deep longing for the beautiful. He greatly values the arts, and we, as his creation, have the privilege of participating in the creative process as we first enjoy what God has designed and then share our response with others.

Why is this important for African students?

Research tells us that the study of the arts, both its production and history, stimulates the mind and develops creativity. This directly affects the ability to become a problem solver which is particularly important in this age where aesthetics, morality, and clear thinking are regularly challenged.

How do I use this curriculum?

This curriculum is designed for all who desire to teach but do not necessarily have experience as an art teacher. Therefore it is important to read carefully all the information given to prepare for each lesson. Background information and visual aids are included that make it possible to teach the students with clear step-by-step methods. The lessons include not only the hands-on projects but also art history that studies actual artists from their particular periods of art.

Where age appropriate, students should have a sketchbook available for note taking, vocabulary lists, and sketching of ideas for projects.

The Introduction portion of the lesson provides information familiarizing the teacher with the material covered. This includes questions the teacher should use to engage the students and stimulate interest and curiosity.

The visual aids have been laminated in order to maintain their quality and long-term use. In addition, each print is labeled identifying the title and artist as well as the lesson number to which it belongs. This enables the teacher to maintain order and integrity of the lessons.

The lessons follow this regular format:

- Introduction of the student to an elements of art—line, color, shape, texture and space
- Incorporation of a principle of design—balance, movement, repetition, emphasis and pattern

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Special Note to the Teacher

In order to provide an atmosphere that is conducive to creativity, it is strongly suggested that classical music be played during the time the students work individually on the assigned project. The purpose is two-fold: classical music produces an atmosphere of creativity because it is also a creative art. The students are exposed to its beauty and are positively affected by it. Secondly, it allows students to focus on their work rather than conversations and movement that are likely to interrupt their ideas and artistic expressions. Art is a right-brain [the visual, intuitive side of the brain] activity while talking is a left-brain [the verbal, analytical side of the brain] activity and engaging both at the same time is counter-productive. That is not to say that the classroom environment should be rigid and formal. A balance needs to be achieved so that the student can work in a comfortable atmosphere.

The following are thoughts for the first day in the art classes to be shared with students:

At the beginning of the first art class, the teacher should read Psalm 139:1-16 to the students so that they will see the importance of their individuality. God created each student as a unique, one-of-a-kind person and knows him or her intimately. The teacher should continue sharing the following, using their own words or these that are suggested.

“God knows us and we can begin to know Him and ourselves through our art. That is why we should NEVER compare our art to anyone else’s, even though we will be tempted to think that our art is either not as good or better than the art of another student.

Art is our very own expression of our own experiences, thoughts and feelings and we are free to express these in our art. The act of creating is more important than the art that we create. Creating art brings us great pleasure just as it brought God great pleasure when he created the world and all its beauty.”

The following is important information regarding classroom behavior and care of supplies and materials and should be used as guidelines for students to follow so that the art experience is enjoyable for everyone.

Behavior:

- Listen carefully to instructions given for the lesson.
- Work quietly at your desk so that you can concentrate on creativity.
- Do not walk around the classroom to see what others are doing.
- When more materials are needed during class, raise your hand for permission to replenish your supply.
- Never throw or toss anything to another student.

Care of materials:

- Because art supplies are often expensive, they must to be cared for.
- Paint brushes must be washed thoroughly but gently in clean water and smoothed into their original shape.
- At the end of class, return all materials to the supply table.
- Erasers should not be intentionally broken or poked with a pencil.
- Wash and dry paint palettes and gently clean watercolor sets.

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Instructions for Use of Laminated Prints:

What is the purpose of the laminated prints?

- Students particularly need to be exposed to visual aids when learning about visual subjects, such as art.
- These lessons have been written using fine art examples so that students will become aware of the history of art and its integral relationship with cultures.
- This is even more necessary for Rafiki's classical Christian curriculum that emphasizes learning from the classics in art, music, and literature, honoring the wisdom of the past.

How should these prints be used in daily classes?

- Share them regularly and often for they provide important support for the lessons in art.
- All prints must be used as they are all integral parts of the lesson.
- These laminated prints fall into three categories: art reproductions, instructional material, and student examples.
- Display the examples in the classroom carefully according to the directions below.
- Use bulletin boards or other display areas where all the students can see them, especially during the teaching of the lesson material.

Instructions for care: Conscientious care of these visual aids will extend their use for many years and bring pleasure and inspiration to Rafiki students.

- Please note that the top portion of the print has a wider margin of laminate film to provide space for hanging the example without compromising the print itself.
- Use only this wider margin when hanging these prints with pushpins or thumbtacks; use the same hole each time the print is hung.
- Placing pushpins or thumbtacks anywhere else on the actual print could destroy it over a period of time.

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Unit 1 Lesson 1: The Essential Line

Student Objectives:

- Identify the many examples of line seen in their daily routine and share these with the class.
- Respond to the examples of linear designs by the artist Elizabeth Rosson.
- Experiment with using line to doodle patterns and designs.
- Create six different examples of doodling completing the Student Art Assignment.
- Define the vocabulary words.

Worldview Integration:

"What we need, more than anything else, is to be convinced that the most desirable and soul-satisfying reality in the world is God." Quote from *Eyes Wide Open* by Steve DeWitt

Materials:

- Copier paper or other inexpensive paper as practice paper
- Half sheet of the 90# white drawing paper (for the Student Art Assignment)
- Sharpie ultra-fine point pens
- Rulers
- Pencils
- Erasers

Introduction:

This lesson will require three (3) or four (4) forty-five minute class sessions.

Welcome to the GL10 art curriculum that will be an exciting, stretching, and fulfilling experience for teachers and students alike. The art curriculum for each grade level fulfills several foundational truths that are appropriate in this enriching experience of finding and using our creativity that is our God-given gift. What are these foundations upon which we approach the subject of art—enjoying it, studying it, and creating it.

First and foremost, we are created in the image of God who is the original Artist who created the heavens and the earth. Because we are created in his image, we have the ability to create and to appreciate all that has been created.

Secondly, God created everything with beauty because he is the source and standard of all beauty. And we, being created in his image, have the desire to see this beauty and enjoy it. Quoting from John Piper, "Why do we want to get near bigness and beauty and magnificence and excellence? It's because that's what we were made for...We were made for standing in front of what is infinitely beautiful, having it satisfy us."

And thirdly, the art that we create is an expression of who we are as believers and gives us the opportunity to offer our art in praise to God as an expression of our love and worship of him. Does that mean that our art must only be religious in subject matter? Not at all. But we honor

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God in our experience of creating that which reflects who we are and provides us with the experience of using his gift of creativity.

By recognizing these foundational principles that are the underpinnings of this art curriculum, the GL10 lessons will reflect the joy and pleasure of being creative, especially now that we know that this is a gift from God and that God enjoys having us participate in creativity.

The lessons of this GL10 art curriculum are based on each of the elements of art—line, value, color, texture, and shape. Examples and assignments will be related to the element that is the focus for each of the five units of study. There will be a wide variety of subject matter, techniques, media and materials, and objectives in this curriculum so that students will see their comfort level rise as the course exposes them to different types of creativity.

The students will begin with the first unit based on the element of line to see how many different ways line can be created and modified to express what is seen, what is thought, felt, and imagined. Students will have fun from the very beginning of this study as they will be introduced to the special assignments that are related to line.

The art curriculum in each grade level has addressed the importance of the element of line and each time that a student is reminded of its importance, the student becomes more acquainted with its use and its characteristics and even more importantly, the enjoyment that can be derived when using lines in their art. It is easy to take line for granted and even ignore it, not intentionally, but just because it has not been important in our lives. So before we begin with the actual artwork using line, we need to open our eyes to this “*essential*” element of art.

Where do we see line? Everywhere! One of the most important gifts that we as educators can give to the students is the gift of seeing the world with eyes wide open. This gift will be incorporated into the content of this lesson as students will share with the class the source and location of an object that created a line. These will be noted by the student as they come and go, to and from the class sessions. Sometimes we need to begin opening the students’ eyes to their environment by requiring an activity such as this, but soon, they will notice whatever we require of them without it being a requirement.

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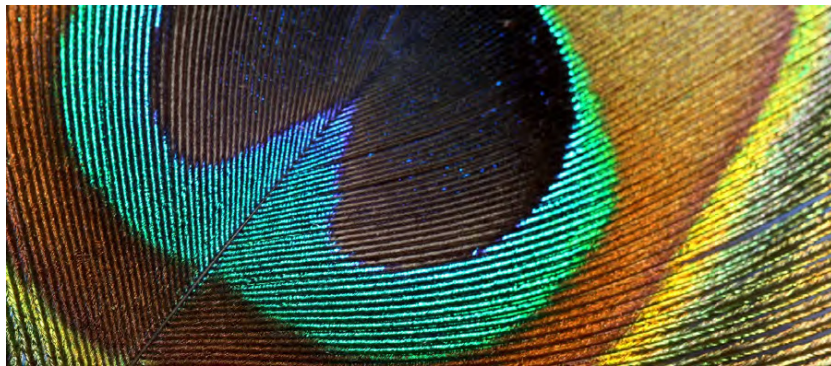
There are lines that are what we refer to as **actual lines** and those that are considered to be **implied lines**. What is the difference? We can see both kinds of lines in the following illustration.



Lines seen on animals



Lines seen in the terrain



Lines seen in feathers

Two of the three images illustrate actual lines and one illustrates implied lines. We will need to define the words *actual* and *implied* before being sure of the correct identification. The word “actual” is defined as “**real** and **not** merely possible or **imagined**; existing in fact.” The word “implied” is defined, “To express or **suggest** in an **indirect** way without showing it plainly.” The lines on the zebra and those created in the sand are actual lines as they are real and defined. The colorful lines of the design on the peacock feather are implied as they are created by the

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edges of colors that form the beautiful shapes. Those lines are the result of edges of color rather than an actual line. (But if you look closely, you will also see actual lines that are created by the structure of the feather.)

Another source of lines that are foundational to something that everyone sees every day is the design seen in textiles, also known as fabric patterns. The use of lines in these patterns that can be bold or intricate, actual or implied as is evident in the following image.



Lines seen in textile designs

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The designers of fabric prints are very aware of the importance of lines as they work creating various patterns that are often filled with lines and some of the lines are created by repeating shapes.

Students know how to make an actual line when they pick up a pencil or pen and create a mark on a piece of paper that moves from one point to another. They can make that line thick or thin, straight or curved, dark or light without any difficulty. Now we need to know how to create an implied line. Looking closely at the following example, students will see several examples of an implied line created by a repeated shape, such as little dots or circles or other drawn shapes.



Doodles become a work of art by Elizabeth Rosson

When you place these shapes next to each other repeatedly, they will create an implied line. The teacher will have students identify the implied lines in this work of art created by Elizabeth Rosson who has developed her own unique style of art using the important element of line. She incorporates both pen and ink linear *doodles* that become an imaginative composition when combined with watercolor paint or colored pencil.

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Her amazing works of art begin with something called *doodling*, defined by Wikipedia as “simple drawings that can have concrete representational meaning or may just be composed of random and abstract lines...sometimes called a ‘scribble.’” Another definition may be “drawings on whatever topics happen to be flowing through the artists’ head.” Obviously, Elizabeth’s works of art are not in the category of scribbles or mindlessness rather they are significantly rendered, amazingly beautiful, creative images that are personal expressions of her imagination. Her use of lines, shapes, and color result in exquisite works of art that stimulate the viewers’ imagination.

Using Elizabeth’s next painting as a reference, it is important to see how doodling can be the foundation for fine works of art, not, as some think, as just a way to occupy your mind when you are bored with your teacher, or even your life.



Imaginative art that begins by doodling with lines

So, where do the students begin with this new adventure of doodling? The first step is for them to realize that there is not any pressure being placed upon them to perform appropriately, to produce a beautiful work of art, or to create unique and exciting doodles. The goal of doodling is to enjoy the act of making lines and patterns that seem to come from the end of the pen all by themselves. It is a relaxing activity with no expectations. The only thing that they will need to keep in mind is that this is an activity that will lead them to a new understanding of lines and patterns that they will enjoy creating. And one of the best benefits of this experience is that it

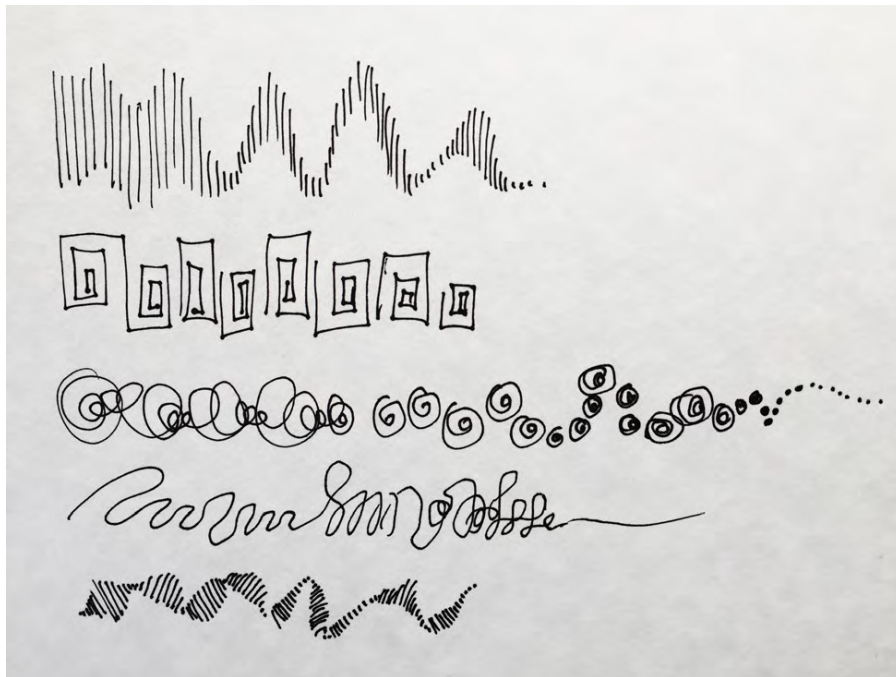
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requires nothing other than a piece of paper (that could be a napkin or the edge of a piece of notebook paper) and an instrument that makes a mark (a pencil, ballpoint pen, or a marker).

The first time that students participate in this activity it will be important that they have a quiet conversation with themselves to accept the fact that this feels weird, to encourage a relaxed approach, and to just trust that this will be a good experience. It will be important for the teacher to create the atmosphere for them to try something new and not to struggle with the usual pressure of having expectations imposed that are not appropriate for this activity.

The first step in creating a comfortable atmosphere in which students will make their first marks is to show them examples of marks made when using a black Sharpie pen on a piece of copier paper. The following illustration will be helpful in having them see what happens when they use straight or curved lines to create actual lines and implied lines for, remember, this lesson is about lines, and EVERYBODY can create lines.



Samples of actual and implied lines for identification

Looking at the five rows of lines in the examples, the teacher will ask for student participation when describing how lines were used to create lines. Having student participate in the conversation will help them personalize the concept and activity. This is an important element of doodling therefore the teacher will insure that the students understand the concept.

[Note to teacher: This exercise will be included in the Methods portion of this lesson when

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students will be involved in the exercise to help them become more comfortable with the activity. And all further instructions will be included in Methods as students move from this warm-up activity to the actual Student Art Assignment of this lesson.]

Look at the first line that began with straight, vertical lines that hinted of movement. And then, all of a sudden, there was a change that happened that started a theme affecting the placement and the length of the lines so that it created an implied line. It moves!

The second example shows lines that changed direction and is almost geometric in its shape. This could be effective in an overall pattern if repeated and drawn in different sizes.

The third line starts as a scribble with a rolling movement but lacking order that is “out of control.” But when separated into little swirls it becomes an implied line that is fun to follow.

The fourth line wanders without purpose and direction as it meanders and disappears.

The fifth line has a different feel that uses both direction of the lines, and length of the lines, and creates a strong sense of movement that is a result of the implied edges that are created.

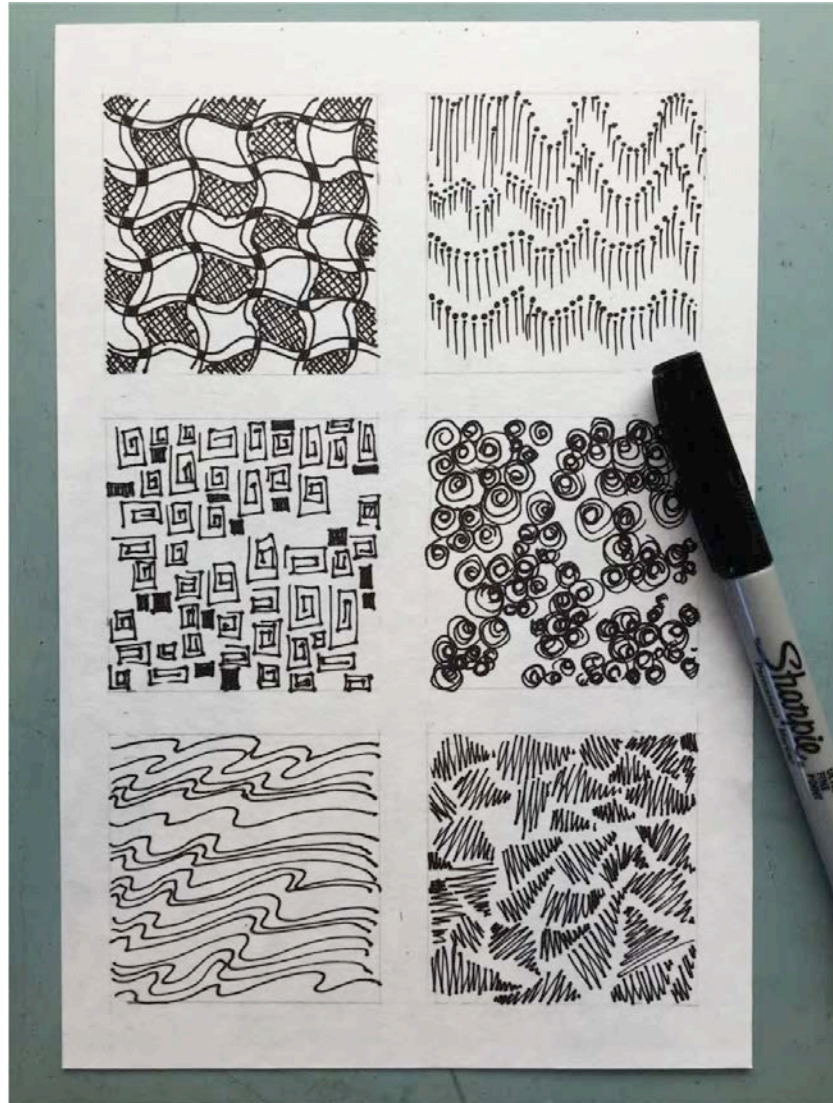
This little exercise will be the first activity for the students but will not be limited to just five lines of lines. **The students will continue to fill the paper with lots of doodles that can fit in and around the spaces.** The more the students doodle, the more comfortable they will be with the concept of making lines that create patterns and designs.

[Note to teacher: It is always recommended that music be played in the classroom so that the students are not engaged in conversation when they create. If students talk to each other they will not be 100% focused on the creative experience.]

The second activity for this lesson, which will probably be introduced and take place in the second class session, will be the Student Art Assignment for Lesson 1 and will be a continuation of the concept of doodling and its significance in the creative experience. The following illustration is the example of the Student Art Assignment that will encourage students to continue to experiment with the effects of using line with freedom found in doodling.

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Student Art Assignment

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The Introduction ends with one more of the unusual and amazing works of art by Elizabeth Rosson that affirms the importance of line when creating a work of art.



Imaginative work by Elizabeth Rosson

This third image illustrates using line to create pattern as seen in the implied lines in this imaginative landscape. Looking at the horizon, students will see the hills and distant mountains are created with lines that are implied. Each line that radiates from alternating sources creates the edges of the mountains. Shapes of the vegetation in the foreground are created by lines that become leaves and flowers. And the graceful curvilinear lines that float in the sky suggest undulating movement. Students will react to this painting with a variety of interpretations and responses which should be encouraged remembering that art is an expression of thoughts and feelings.

This concludes the introductory content for this lesson that hopefully will have inspired the students to be enthusiastic about the use of line as they experience doodling, some for the first time. The Methods portion of the lesson will provide all the instructional material necessary for the introductory exercise and the Student Art Assignment.

Vocabulary:

essential: absolutely necessary and important; basic and fundamental

actual: real and not merely possible or imagined

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implied: expressed or suggested in an indirect way without showing it plainly

doodling: creating simple drawings that can have concrete representational meaning or may just be composed of random and abstract lines

undulating: to move or be shaped like waves

Methods:

- Following the teacher's presentation of the content of the Introduction paying special attention to encouraging student input and reaction to the subject of line. The examples of the artist Elizabeth Rosson should be circulated among the students as there is much detail that will be appreciated when seen up close.
- The emphasis of line is the foundation of this unit of study and will be the perfect opportunity for the teacher to announce the activity mentioned in the Introduction that asks students to share an example of lines that are seen in their time away from the art classroom. This important exercise will be crucial in encouraging students to open their eyes to their surroundings and look for the different kinds of line that can be seen in their comings and goings.
- **[Note to teacher:** If the school policy prohibits the use of cell phones on campus, it is suggested that there be special permission given to the art students for this one activity of taking pictures of examples of line that they see during their day. This would be for no more than one week of time for the activity.]
- If students have the use of a cell phone it would be fun to share the images of lines that they have captured. They will need to collect these pictures for the time frame of one week as part of the lesson. After that time period, students will only be able to continue this activity if it is off campus.
- Now the instructions begin that will be the start of the experiments and exercises that lead to the first official Student Art Assignment.
- The teacher will provide copier paper or another inexpensive paper that can be used for the preliminary exercises that will help students begin this activity and practice doodling. The pens that will be used for this activity are the Sharpie Ultra-fine point that are provided with the class art supplies. When student want to doodle while on their own a pencil will be fine or they can use a ball-point pen.
- **They are not to remove the Sharpie pens from the classroom. The teacher will collect ALL of them before students leave the classroom.**
- Using the laminated image of the samples of different kinds of linear doodling, the teacher will have students start their exercises. **The beginning of this activity is the hardest because the students will feel a bit silly and may have a period of adjustment to the drawing of lines that don't mean anything.**
- **The teacher will play music quietly during this entire activity including the Student Art Assignment.**
- The teacher will **circulate among the students** to be sure that all are focused and taking their time with the exercise. Comments by the teacher may include, "Work quietly and slowly. It helps to place the heel of your hand on the paper and relax your hand that

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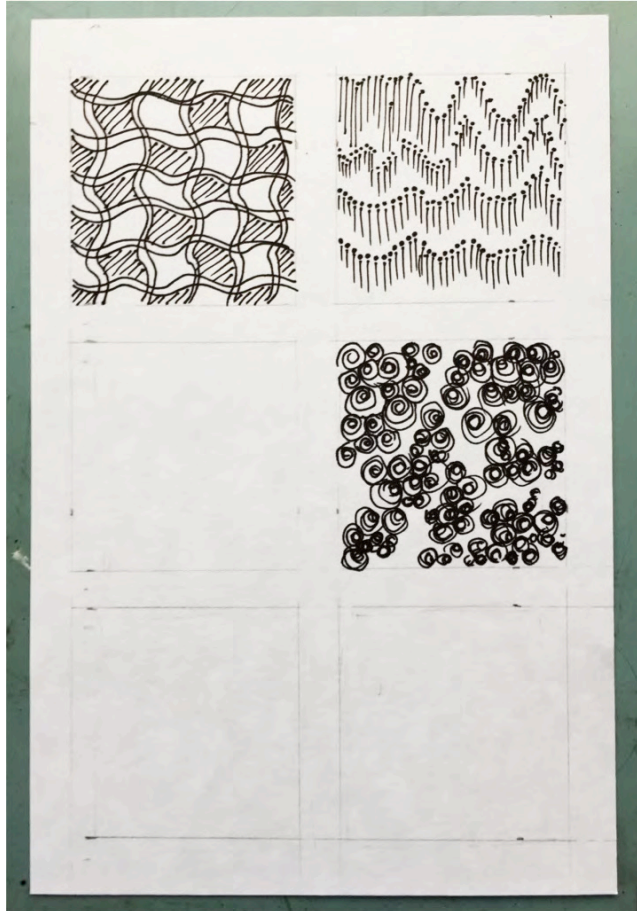
GL10 Art
Teacher Text

holds the pen. Use both straight and curved lines. Create implied lines with lines. Fill the whole paper with doodles and enjoy the process. You will become more comfortable with doodling by doodling.”

- When students are settled in to the activity it may be the end of the class session. Students will place their name on the back of the paper and turn them in to the teacher. These papers could be used again before beginning the actual Student Art Assignment because these doodles are merely warm-up lines unless the teacher would prefer to provide another practice paper when they get ready to work on the Student Art Assignment.
- **The following are the instructions for the official Student Art Assignment for which there is a laminated image included in the Introduction. The teacher will have students look at the format of the assignment so that they understand its purpose.** There will be six boxes that will be filled with different kinds of lines that can be actual or implied, or both. Each box will be a different pattern.
- As with all Student Art Assignments, **the student will NEVER copy the example that comes with the lessons. All work is to be original for all of the lessons in the art curriculum.** The teacher may have to monitor this as they circulate around the classroom.
- Each student will receive a half sheet of 90# white drawing paper, a pencil, ruler, and eraser. The tenth grade students may not require the measurements to be provided by the teacher for creating the boxes. Instructions for measuring the margins and spacing have been included in many assignments of previous grade levels. The only measurement that is required for this assignment is that the six boxes measure 6 cm x 6 cm on the half a sheet of white drawing paper.
- When the student has completed the drawing of these six boxes on the white drawing paper, the paper will be set aside for the warm-up time that is important to help students relax and practice doodling on a piece of copier paper or other practice paper.
- The teacher will allow about five minutes for the warm-up time and then ask students to begin to fill each of the six boxes with different kinds of line that create pattern being sure that they use a variety of both straight and curved lines.

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Beginning the Student Art Assignment

- The activity for drawing the boxes and filling them with doodles will require more than one class session and the teacher will determine the time necessary for this assignment to be completed.
- When students have filled each of the six boxes, they will place their signature under the one closest to the bottom of the page. These pages of doodles will be fun to see displayed in the classroom so that students will be inspired by and convinced of the importance and variations that are possible simple by doodling with lines.
- The Student Art Assignment for the Lesson 2 is based on doodled lines and will be a colorful and creative extension of this lesson.

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Assessment:

- Was the student able to share either verbally or with visual examples the many places that line can be seen in an average day?
- Is the student inspired by the works of art by Elizabeth Rosson that were shared in this lesson?
- Did the student make good use of the time provided for personalizing the “art” of doodling?
- Was the student able to create six boxes of doodles that exemplified both actual and implies lines that created patterns?
- Was the student able to define the vocabulary words?

Extensions:

[Begin here.]

Helpful, though not strictly required:

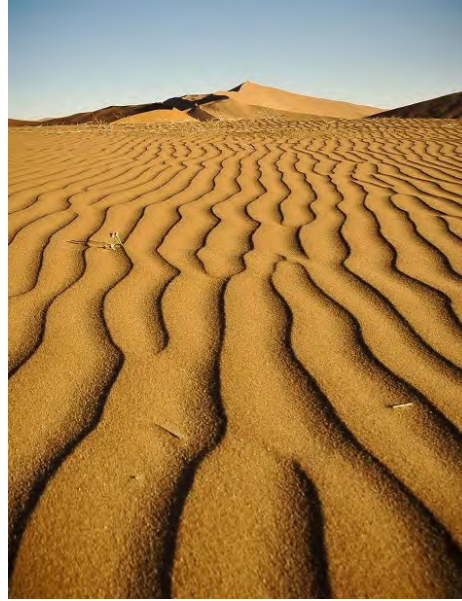
Modifications:

[Begin here.]

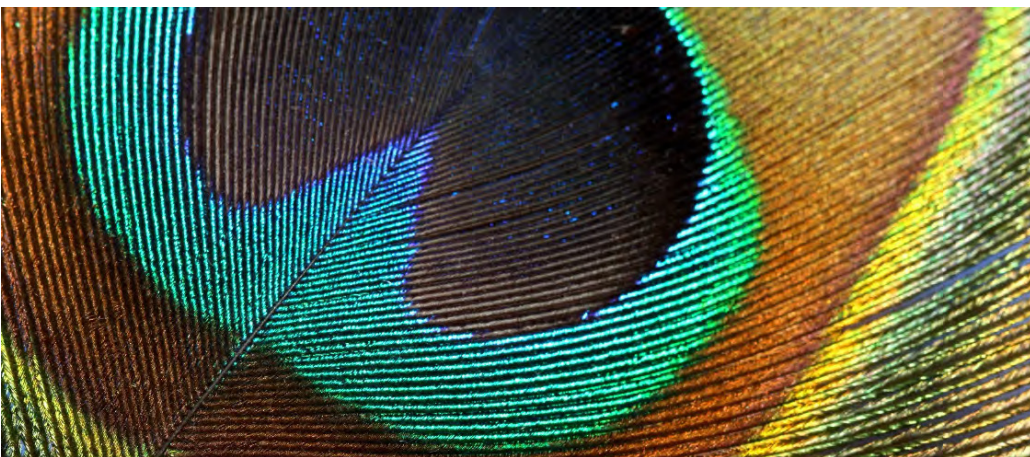
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Lines seen on animals.



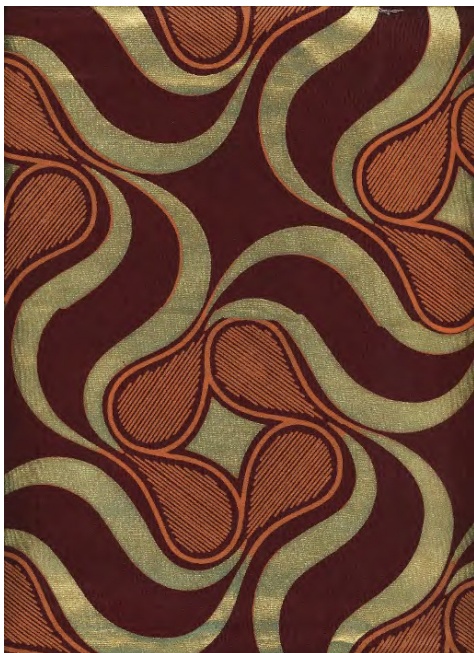
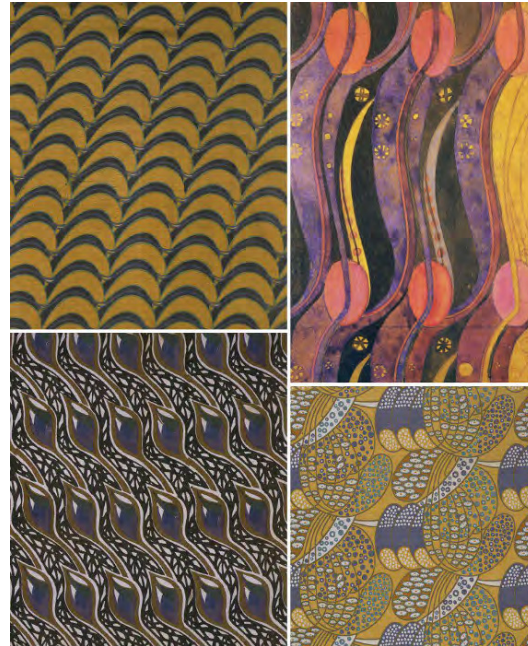
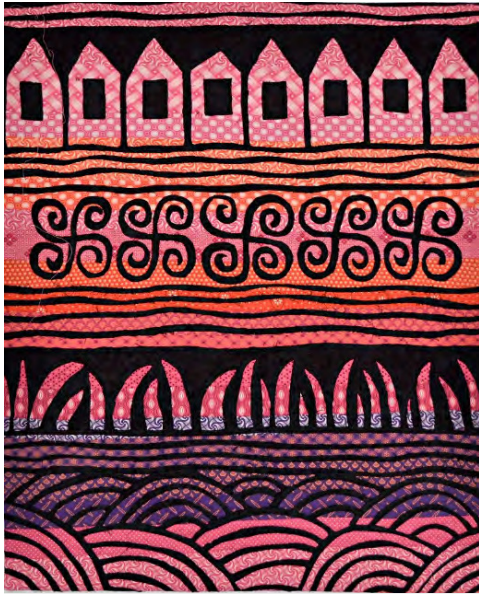
Lines seen in the terrain.



Lines seen in feathers.

GL10 Unit 1 Lesson 1

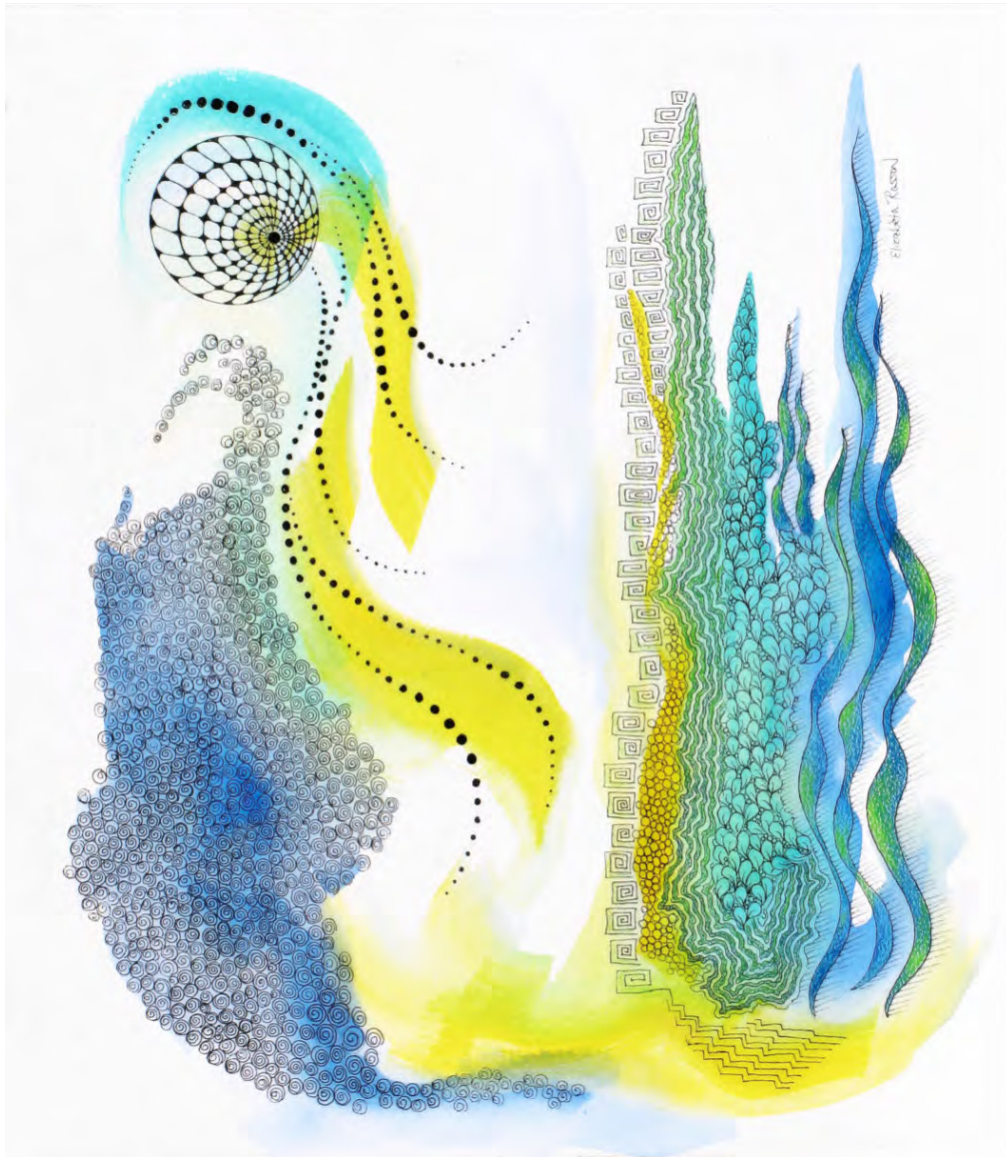
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Lines seen in textile designs.

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Doodles become a work of art by Elizabeth Rosson.

GL10 Unit 1 Lesson 1



Imaginative art that begins by doodling with lines.

GL10 Unit 1 Lesson 1



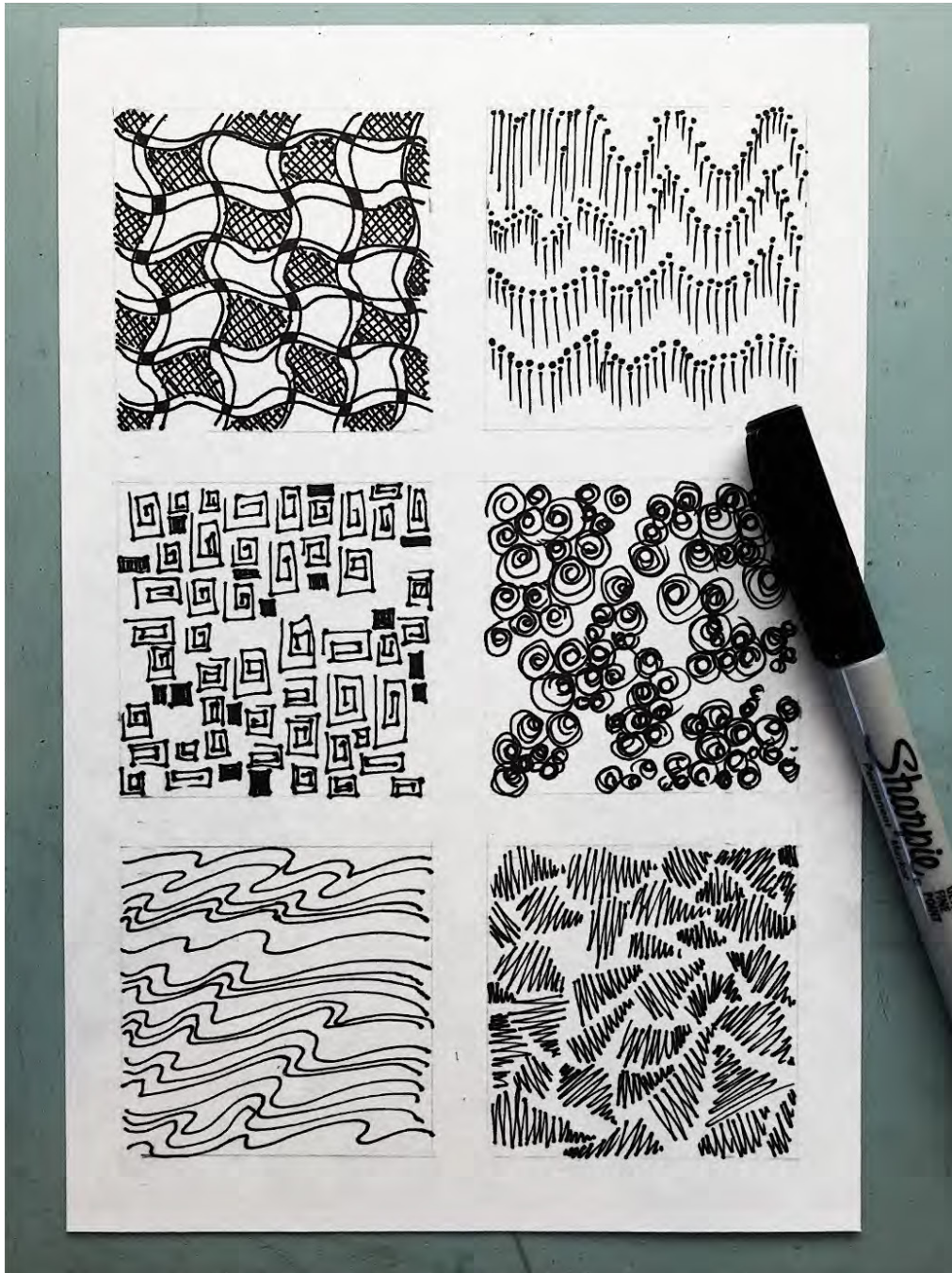


Samples of actual and implied lines for identification.

GL10 Unit 1 Lesson 1

CURRICULUM

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Student Art Assignment

GL10 Unit 1 Lesson 1

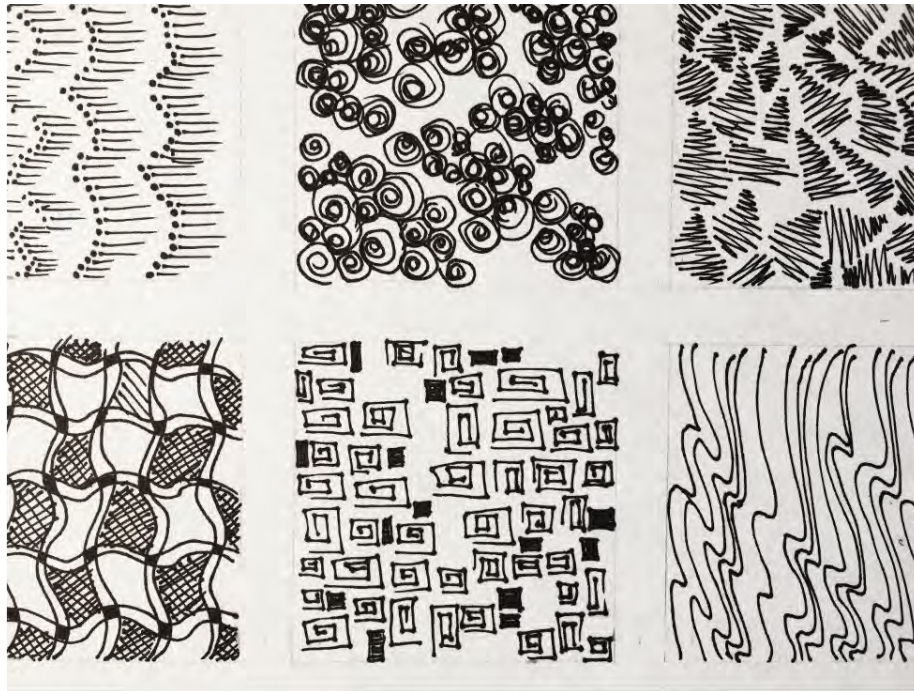
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GL10 Unit 1 Lesson 1

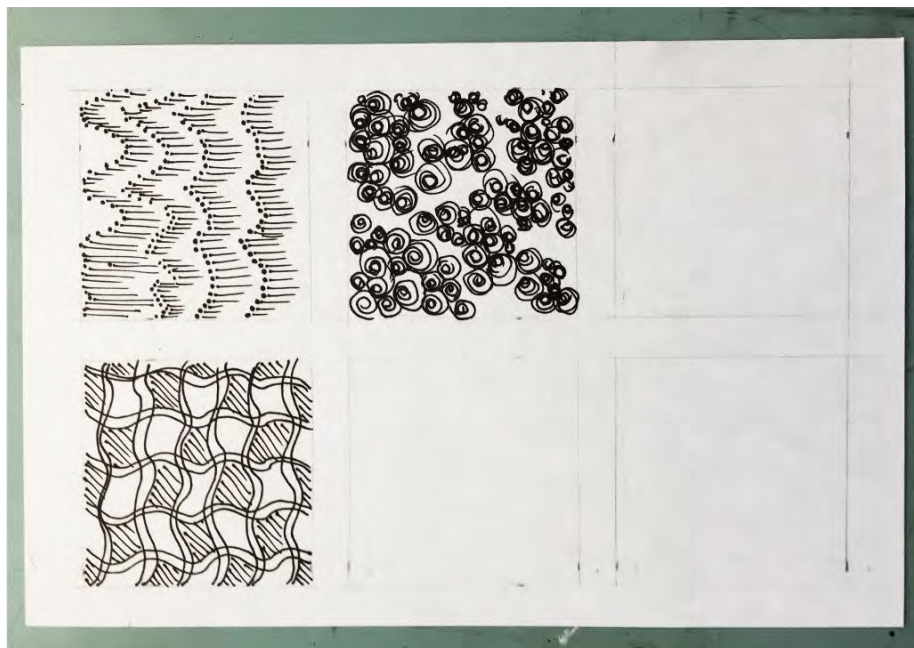
Imaginative work by Elizabeth Rosson.

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GL10 Unit 1 Lesson 1

Variations of lines and patterns.



Beginning the Student Art Assignment.

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Unit 1 Lesson 2: Personalize the Doodles

Student Objectives:

- Identify the cultural sources of the examples of various styles of line.
- Recognize the importance of line in designs.
- Create a colorful and personalized monogram filled with doodles.
- Define the vocabulary words.

Worldview Integration:

"Creating and enjoying beauty provide the riches moments of our lives. We crave such experiences." Quote from *Eyes Wide Open* by Steve DeWitt

Materials:

- Watercolor paints
- Brushes and other paint supplies
- White paper that is smooth and heavy (90#)
- Pencils
- Erasers
- Sketch paper
- Sharpie ultra-fine point pens
- Small pieces of practice paper for paint experiments

Introduction:

This lesson will require four (4) or five (5) forty-five minute class sessions.

In Lesson 1 the students were re-introduced to the important element of line and had the opportunity to doodle using lines which may have been an unusual experience for them. It is unlikely that they would have thought such a thing as doodling could be considered an art form. Hopefully they have had their interest *piqued* and are willing to take this experience one step further in this lesson when they will use their doodles to create an enjoyable and imaginative work of art. This lesson will begin with further examples of the use of line in artistic ways as well as additional examples of linear doodles and will be followed by the introduction to the art assignment.

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Let's begin by taking a short walk back through history to see how line was used in decorative ways beginning with the Greek civilization. Without the element of line to create pattern and picture narratives, the Greeks would have not been able to produce these rich examples that include the familiar Dipylon *krater* from Athens that dates back to 740 BC.



Greek use of line as design and narrative

Other examples include both simple and complex designs that begin with the element of line. It is important to see the combinations that can be made by using both curved lines and straight lines that, when repeated, create bands of decorative patterns.

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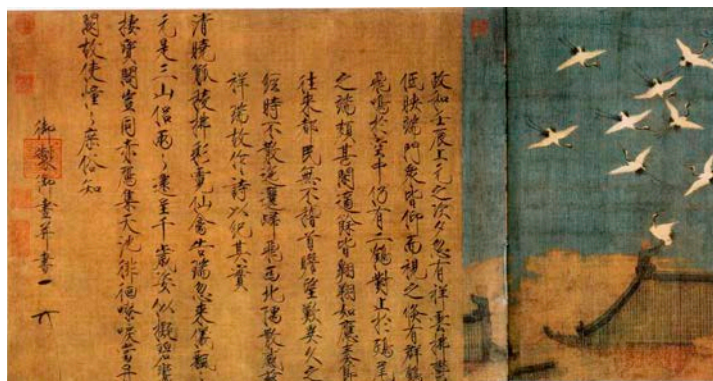
The Chinese are well known for their artistry and a highly refined use of line that included decorative patterns on pottery. These patterns included geometric motifs, curvilinear designs, stripes, zigzags, circles, spirals, and waves. All of these designs begin with a line.



Lines make intricate patterns on Chinese earthenware during the third millennium



Linear design in the Neolithic period ca. 2500 BC in China

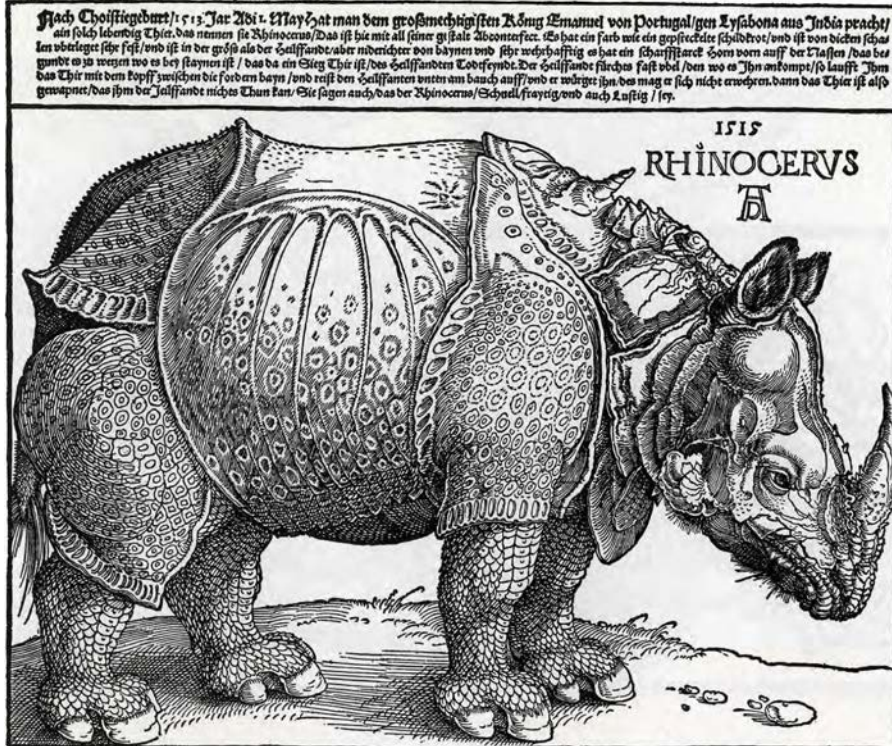


Line is essential in Chinese characters on the silk painting titled *Auspicious Cranes* (1082-1135)

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And let's not forget the *meticulous* linear work of Albrecht Dürer who decorated the rhinoceros with intricate patterns made with both actual and implied lines in the 16th century.



Even Albrecht Dürer doodled. *Rhinoceros* by Dürer (1515)

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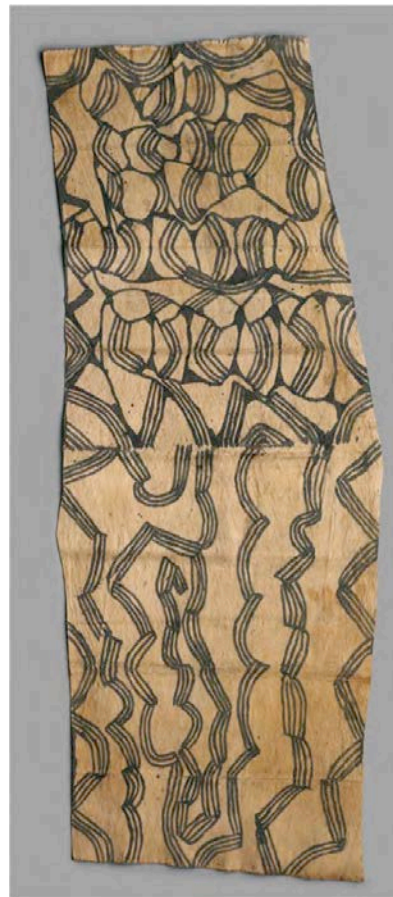
Now we see how the African artisans and artists created with line when producing their famous decorative cloths that are exhibited in major museums as well as in contemporary modern-day fabric.



Kuba cloth



Adinkra cloth



Bark loin cloth

Each of these images illustrate the use of line as the means of creating pattern. The bold lines that can be seen in the Kuba cloth are simple yet create interesting design that has been foundational for textiles. The bark loin cloth that can be seen in the Boston Museum of Fine Art, and the hand-stamped Adinkra cloth that is exhibited in the British Museum, are characteristic

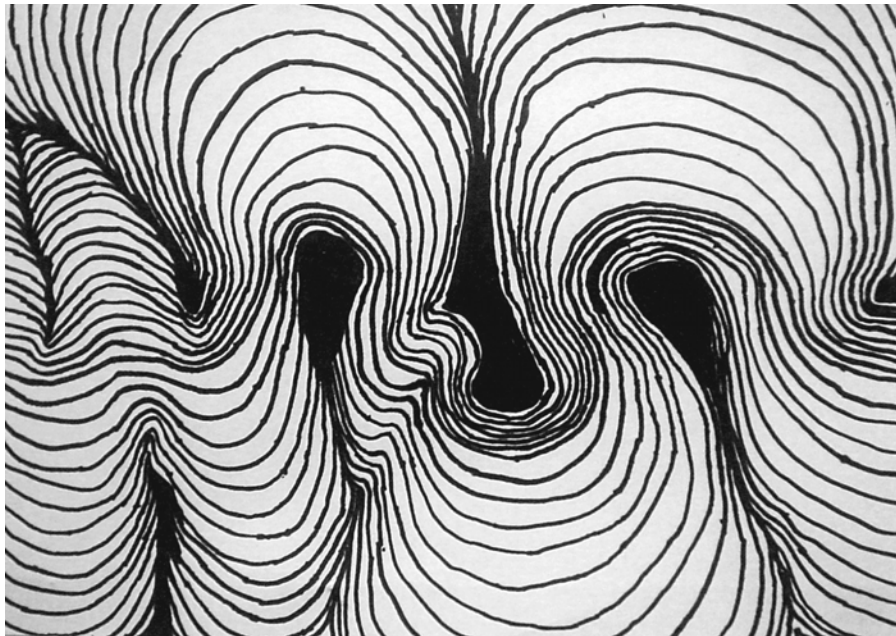
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of the importance of lines that create pattern.

Now, let's see how line will impact the students who participate in the activities of this lesson. By now, they are convinced that by using line, many patterns can be created that add interest and detail to their art resulting in a more imaginative and expressive work of art. There are several more examples of doodling that should be shared before they are introduced to the Student Art Assignment of this lesson.

The following is an example of curvilinear lines that create a pattern and the illusion of movement.



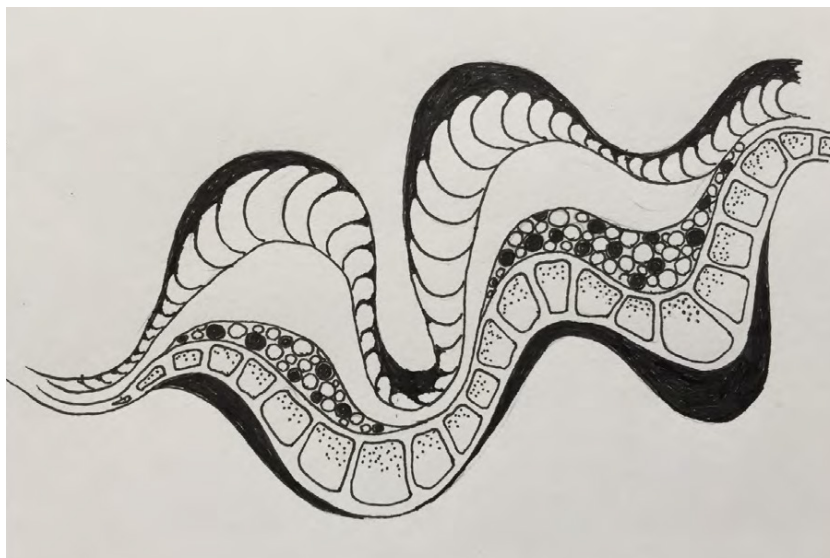
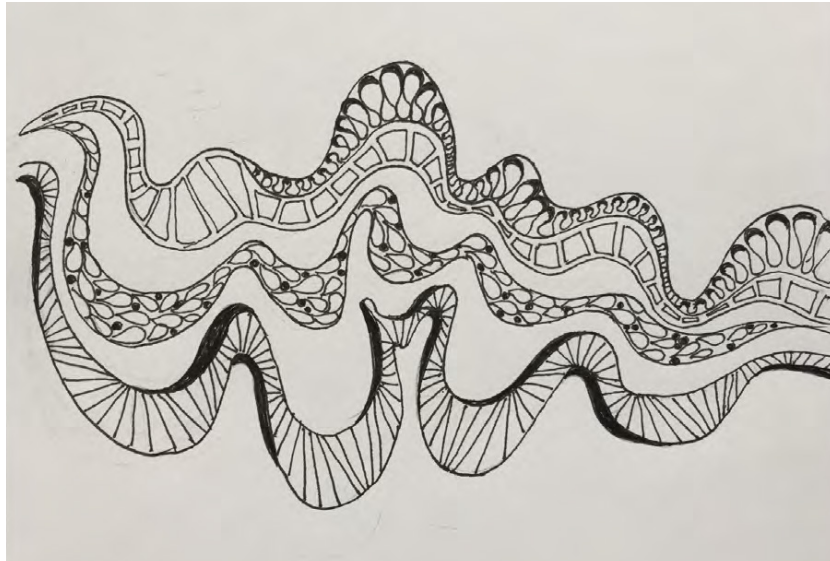
Curvilinear lines create the illusion of space and movement (artist unknown)

This use of repeated curved lines that follow the same curve is another potential use of line to create interest and could be used in various areas of the assignment of this lesson. The lines that are closer together appear to *recede* (move away) and the lines that are farther apart tend to *advance* (come closer). This is how the illusion of movement and three-dimensionality is created.

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The next two laminated images provide the students with additional examples by the artist, Elizabeth Rosson.



Linear doodles by Elizabeth Rosson

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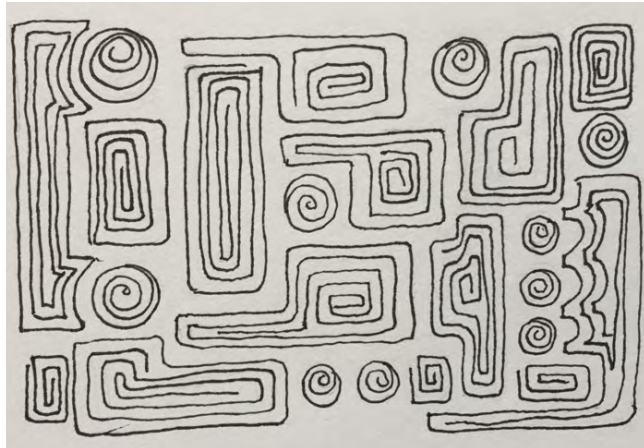
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The linear bands are filled with linear pattern and can be seen in the examples of her paintings from the previous lesson, as well as in additional images included in this lesson. Students will benefit from seeing additional kinds of doodles as they are the emphasis of this lesson and will be essential when creating the work of art that will be introduced shortly.

The following three examples of doodles lead up to the last two images of the imaginative work of Elizabeth. How are these examples different from the previous examples? Students should participate in describing how they are different.



More line doodles...



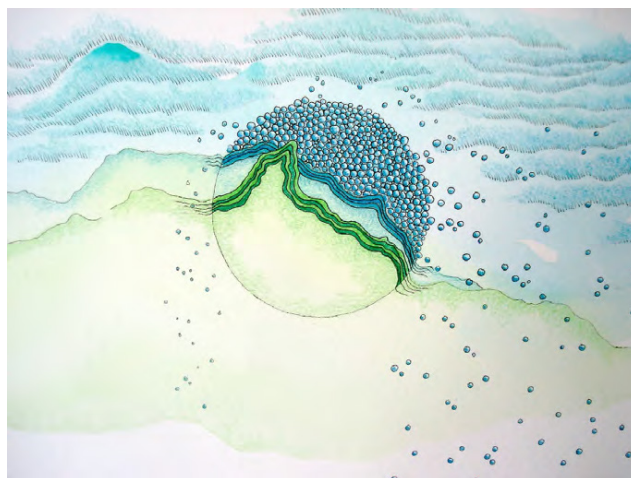
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This painting/drawing by Elizabeth Rosson illustrates her use of the type of doodle that has just been described in this lesson where the undulating linear bands, filled with doodles, create unusually dramatic results.



Imaginative work of art by Elizabeth Rosson



Close-up of detail

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These creative bands are also enhanced by the application of color using watercolor paints and the selective addition of colored pencil.

And finally, students will see the last example of Elizabeth's art in the following vertical composition that emits a warm, refreshing atmosphere.



Imaginative work of art by Elizabeth Rosson

Students will see how the use of line that is actual, and line that is implied, are used with equal success. These lines are alternated with of bands of color that fill the foreground of the composition and are especially effective in creating movement and interest.

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It is now time to introduce the Student Art Assignment that will personalize the doodling of the student that will be incorporated in an original *monogram* using the initials of the student, enhanced with color, and filled with doodles that create the shape of the letters of the monogram.



Student Art Assignment

Vocabulary:

piqued: caused interest or curiosity

krater: an ancient Greek wide-mouthed bowl for mixing wine and water

meticulous: very careful about doing something in an extremely accurate way

recede: to move away or to become smaller

advance: to move forward

monogram: a symbol of a person's first, middle, and last name that captures identity

identity: who someone is; the name of a person

elaborate: made or done with great care or with much detail

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Methods:

- We begin this portion of the lesson with the question, “What is a monogram?” A monogram is the combining of two or more letters to create a sign of a person’s *identity*. It is important that the student know the definition because the Student Art Assignment is based on creating their own monogram that they will fill with doodles.



What is a monogram?

- The examples of monograms that are seen in this collection show only a very small sampling of the many ways that monograms can be designed. These are rather *elaborate* examples that are only intended to have students see the concept that they are made with the initials of the person including their first, middle, and last name.
- Many times the person puts the initial of their last name in the middle of the design and

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places the initial of their first name to the left and the initial of their middle name to the right. If there is not a middle name then the monogram would be made with two letters.

- The two or three letters that the student will use to create their monogram must be simple and able to be filled with doodles as seen in the example of the Student Art Assignment. But unlike the examples of monograms, the student will place the two or three letters next to each other as seen in the following image.

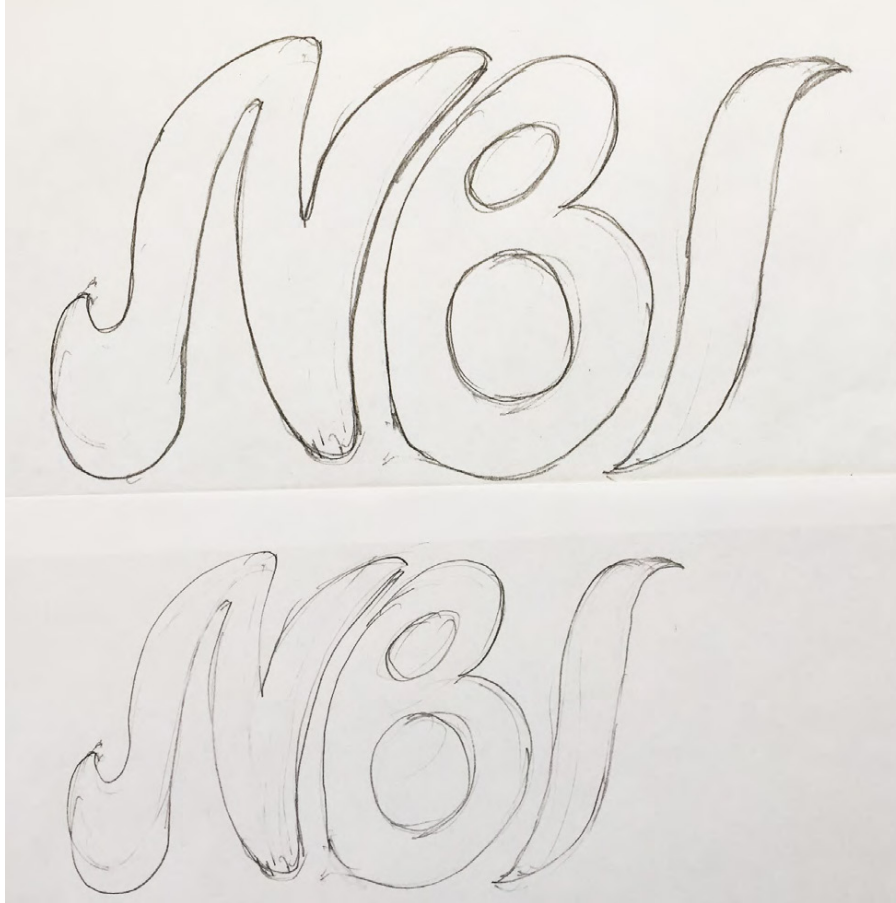


Sketch options for monogram

- The initials that you see here have been sketched in a graceful curvilinear shape and a more conventional traditional style. Students should sketch several possibilities on sketch paper remembering that they want the letters to be fat enough to provide space for filling the letters with doodles.
[Note to teacher: If possible you might want to print out some letter styles found on the Internet for providing options.]
- The style of the letter is less important than the amount of space that is available in the letter for their doodles.
- When they have designed a letter style and have created the letters for the monogram they will enlarge the letters to the size that will be on the final version. This enlargement must be exactly as they want it to appear because they will use this enlarged version to trace onto the paper on which they will add color and doodle.

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Enlarge the sketch to the size that will be traced

- It is time now to provide the watercolor supplies so that students are able to prepare the final paper with color. It is **ESSENTIAL** that they select no more than five colors to be painted onto the final paper to avoid the final work of art from being distracting by using too many colors. The following illustration will provide several ways that the paint can be applied as an underpainting to the monogram.

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Some options for underpainting

- It is best for the student to use a piece of copier paper on which they can select colors and loosen up so that when they apply the paint to the final paper they will be relaxed. (These should be kept for experimenting with a later stage of doodling.)
- The transparent watercolors as seen in the image are the only paints to be used as they can be applied to include light washes as well as brighter areas of color. **The application of the paint should be random. The student should not be concerned with where the colors are located** for that is part of the beauty of this stage of development.
- The paint can be applied in stripes, patches, or overlapping colors as seen in the three examples. The following image shows the size of the patch to be painted on the final paper so that there is enough color over which the monogram will be traced.

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Enjoy the freedom of color as an underpainting

- When the painted paper is **COMPLETELY** dry, the student will tape the monogram design onto a window or whatever means the students use to trace. This is the final paper on which the monogram will be placed and developed.

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Tape your pattern to a window for tracing onto watercolor paper

- Then the painted paper will be taped over the monogram so that the initials appear through the colors. This should be taped with a **small piece of tape in two places** to hold it securely. It is possible that the monogram will extend beyond the painted area which is a good thing as it makes the work of art more interesting as letters break the edge of the colors.
- The student will then use a **light pencil line** as they trace the letters onto the painted paper. It is very important that the lines be drawn **VERY lightly!**
- When the monogram has been traced onto the watercolor paper it is time to

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experiment with the doodle. The student should trace one of the letters or part of one of the letters **on one of the experimental patches of color that the student used to warm up.**

- Notice the next image that illustrates the practice of adding the doodles onto a part of the letter "N."



Take time to experiment with a small patch

- Also notice that the practice letter was roughly traced onto the practice paper which is **NOT** the proper way to trace.

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- The other important observation to be pointed out to the students is that **they will not outline the letters with the pen**. The edge of each letter will be created by the edge of the doodling which makes the work of art much more interesting.
- The filling of the letters with doodles will be done over several days of class and the student **MUST warm up each time** they are going to place doodles in the letter. They will keep their practice sheet for each day of warming up.
- When first using the pen it is sometimes necessary to make marks on a piece of scrap paper in order to have the pen work properly. Students should NEVER be forceful or bang the pen on a surface as that will destroy the fine tip that allows it to make fine lines.

[NOTE TO TEACHER: This is the appropriate time to have music playing while students work on this assignment for it is very important that they are not distracted by conversation or other activities. The joy of creating is further enhanced when they are able to devote their entire attention to the creative process.]

- And now, the actual artwork begins as students begin to fill the first letter with doodles that stop and start at the edges of the letter as seen in the following illustration.



The doodling has begun to fill the first letter

- It is the edges of the doodles that create an implied line that will actually create the shape of the letter. It is much more interesting to create this edge in this manner than using an actual line to create the shape of the letter. The following up-close illustration shows the letter "N" as completed for students to appreciate the way that the letters will appear when the doodles create the shape.

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The “N” is complete

- When the students finish the first letter and are ready to begin the second initial they may become concerned that they will not be able to think of new doodles. It will be helpful for them to use the scratch paper to exercise their creativity. **It is also important that they use some of the same doodles** which will appear somewhat different when drawn in a different shaped letter.
- As students move from one letter to another they will find that their level of confidence will increase and they will relax with the activity. **Time will pass quickly when they are working on this monogram so it will be necessary for the teacher to keep an eye on the time needed to collect all the pens at the end of each class session.** And collect the student work for storage until they return to the next class session.
- The next illustration shows the first two initials completed and students may find it interesting to see how many of the same doodles have been repeated in the two letters.

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Only one letter left to doodle

- And finally, when the letters have been completed, the student will **very gently** erase the guidelines of the letters using very little pressure. The eraser will erase the paint if the student is not careful.



Carefully erase the lines of the letters

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- And this step completes the method for creating an exciting and enjoyable monogram that when seen from near or from a distance will be delightful. It will be very interesting to see how the monograms differ from each other depending upon the personality and the gender of the student artist.
- These monograms should be displayed where other students and teachers can enjoy the technique and patterns that have been created with the simple act of doodling.

Assessment:

- Is the student able to identify the different cultures from which the examples of decorative lines were selected?
- Has the student developed a greater appreciation for the importance of line in his surroundings?
- Was the student able to create a monogram design that was appropriate for this art assignment?
- Was the student able to completely fill the letters with doodles that created the shape of each letter in the monogram?
- Is the student able to define the vocabulary words?

Extensions:

[Begin here.]

Helpful, though not strictly required:

Modifications:

[Begin here.]

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GL10 Unit 1 Lesson 2

Greek use of line as design and narrative.

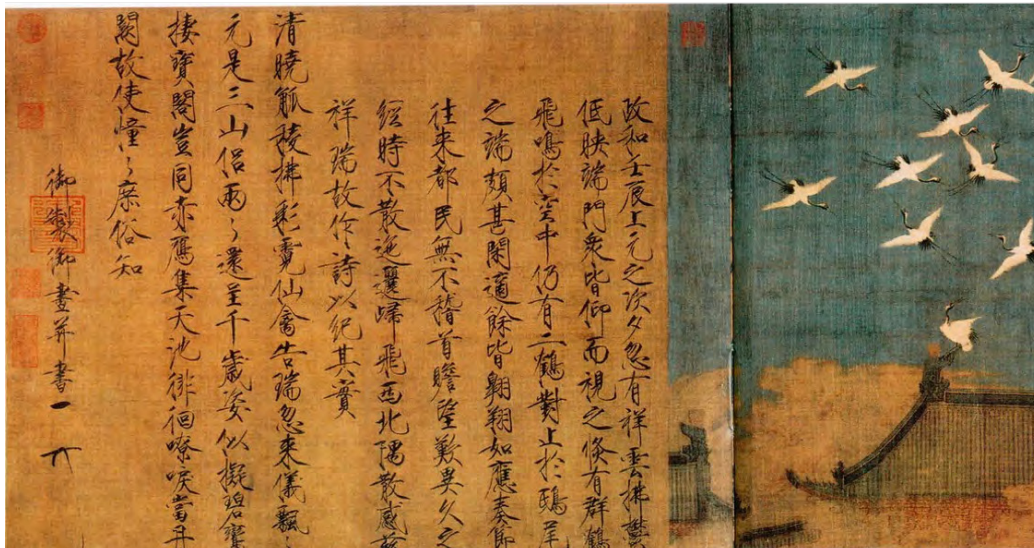
GRADE LEVEL 10 ART CURRICULUM



Lines make intricate patterns on Chinese earthenware during the third millennium.



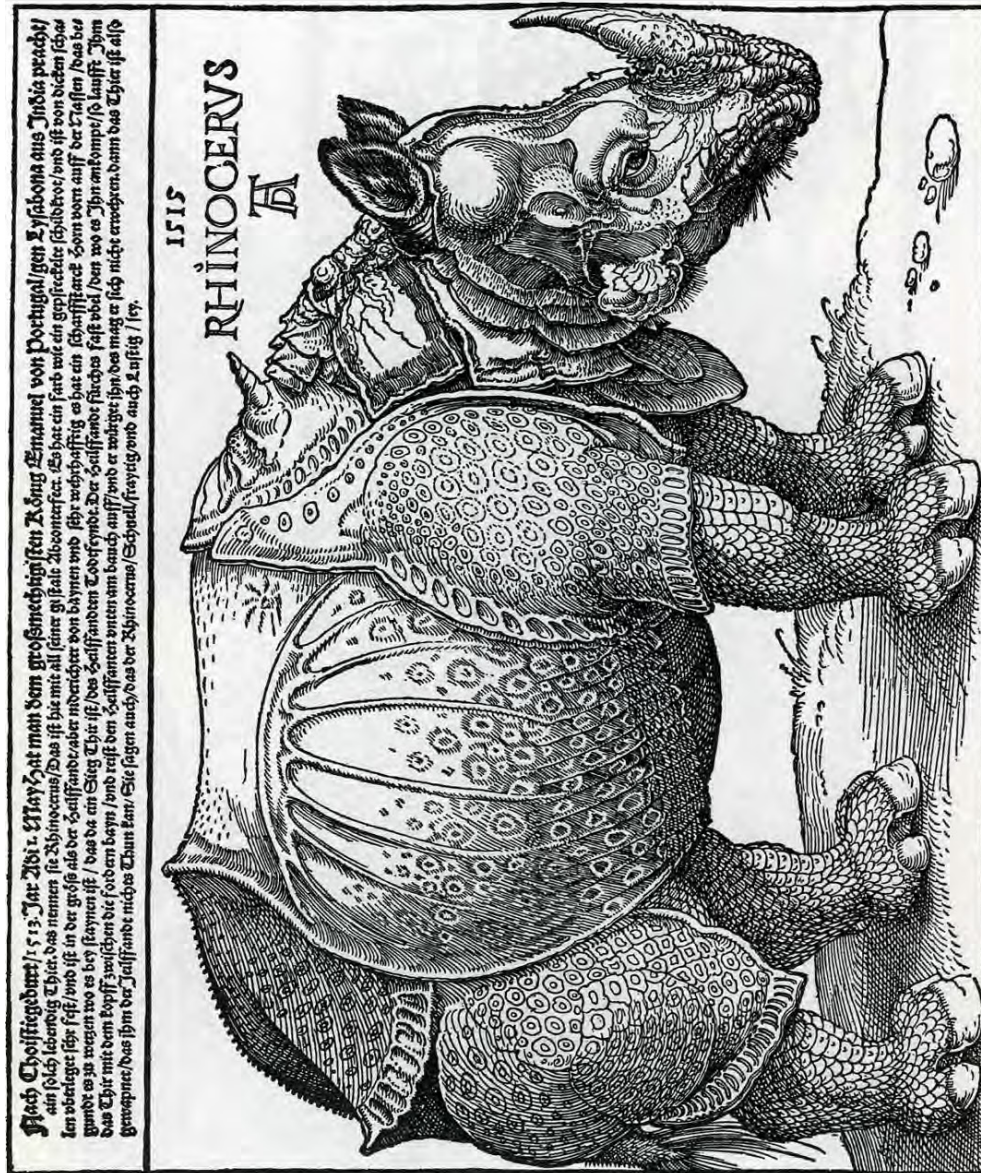
Linear design in the Neolithic period.
(ca. 2500 BC China).



Line is essential in Chinese characters on the silk painting titled *Auspicious Cranes* (1082-1135).

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Even Albrecht Dürer doodled. Rhinoceros by Dürer (1515)

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Kuba cloth



Adinkra cloth



Bark loin cloth

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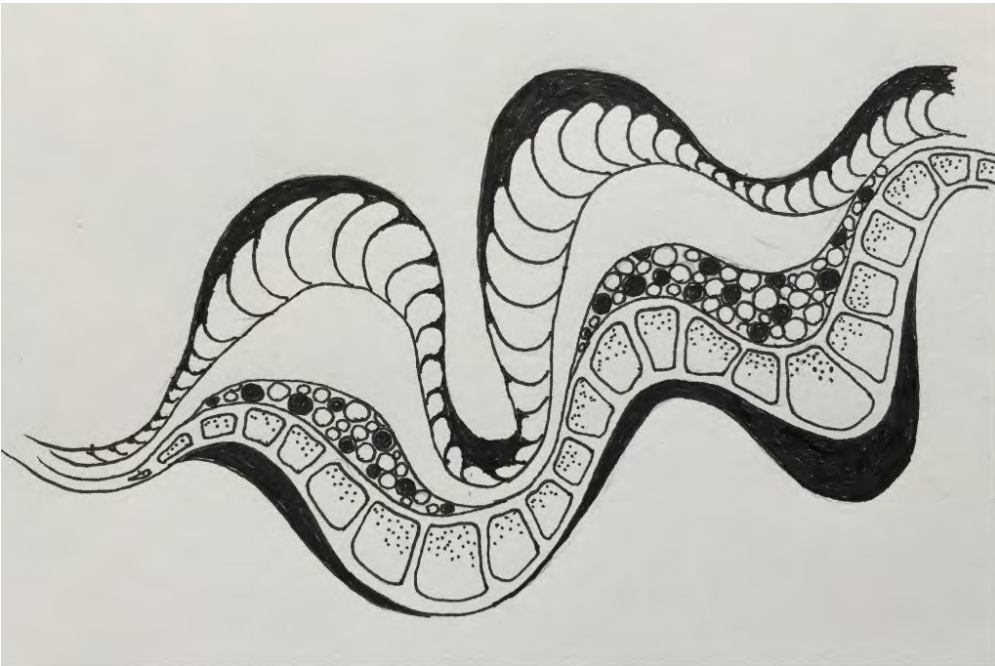
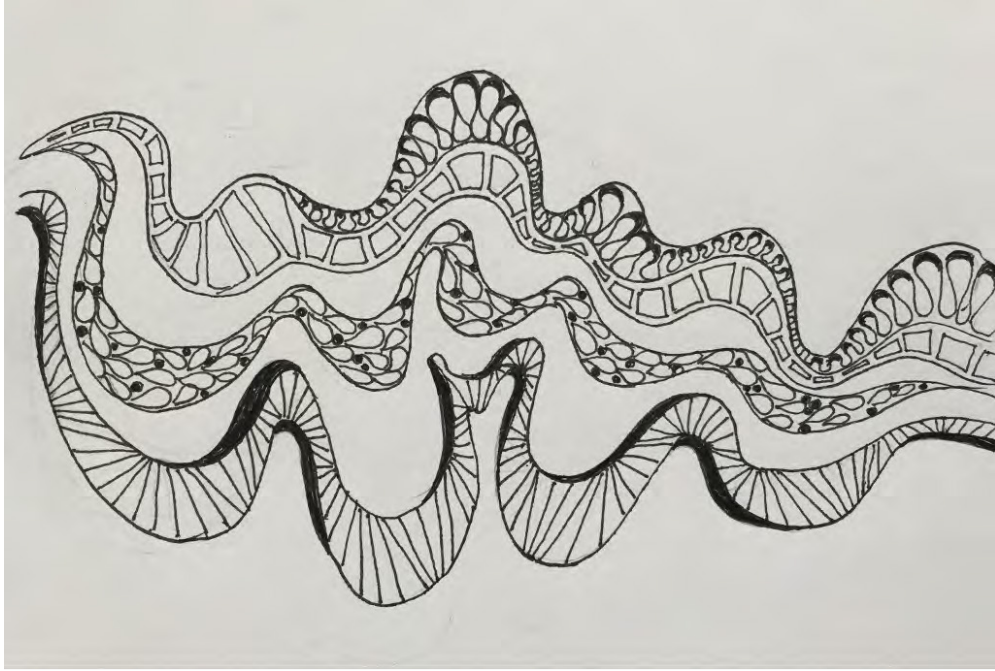
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Curvilinear lines create the illusion of space and movement (artist unknown).

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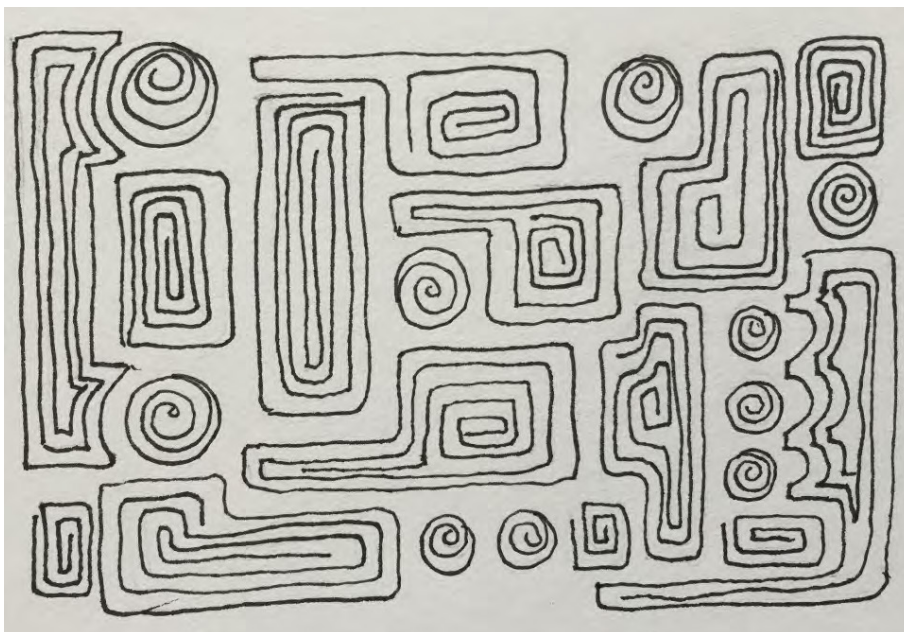
Linear doodles by Elizabeth Rosson.

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More line doodles...



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Imaginative work of art by Elizabeth Rosson.



Close-up of detail.

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Imaginative work of art by Elizabeth Rosson.

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Student Art Assignment

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What is a monogram?

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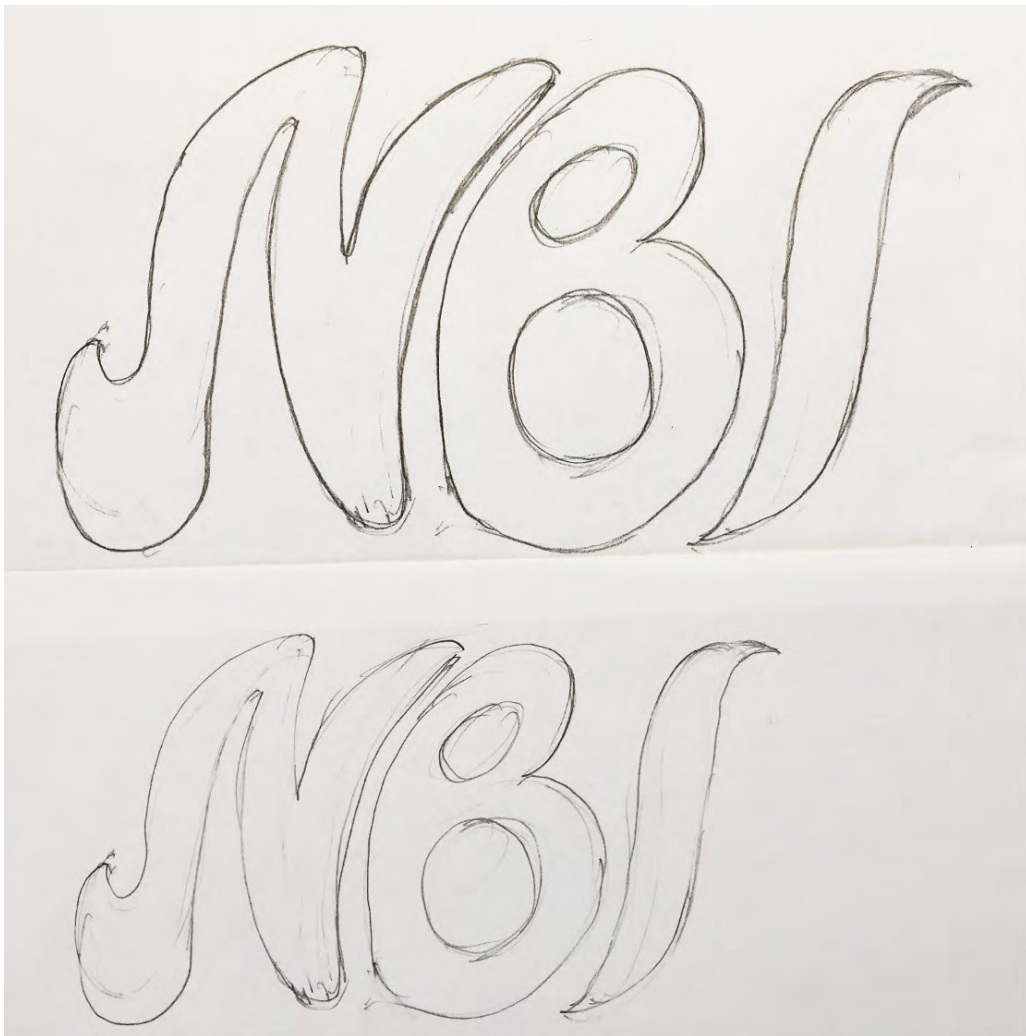
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Sketch options for monogram.

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Enlarge the sketch to the size that will be traced.

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Some options for the underpainting.

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Enjoy the freedom of color as an underpainting.

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Tape your pattern to a window for tracing onto watercolor paper.

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Take time to experiment with a small patch.

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The doodling has begun to fill the first letter.

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The "N" is complete.

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Only one letter left to doodle.

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Carefully erase the lines of the letters.