FOUNDATIONS IN VISUAL ARTS

CURRICULUM SUPPLEMENT

SAYING IT WITH SYMBOLS

DIGITALMEDIA**ARTS**

UNIT **2**

Education Development Center, Inc.

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Secondary Educators

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

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Essential Activities

Students should complete these activities in order to experience the full breadth of the unit, develop essential skills, and gain knowledge of the art and design concepts addressed in the unit:

- *Introduction to Symbolism* (Activity 1A): Students engage in activities that introduce them to the use of symbols as a form of communication, which sets the stage for their work on the unit project.
- *Still-Life Illustration* (introduced in Activity 1B and continued in Activities 2A, 2C, and 3C): In this activity, the major project for the unit, students create an original still-life illustration that promotes a movie, TV show, or video game. They continue to develop their drawing skills, focusing on composition, framing, and the art elements of *texture*, *form*, and *value*.
- *Looking at Art* (Activity 2B): Students analyze the use of symbolism in artworks from different cultures and time periods. This activity gives students the chance to practice using the Feldman method of art criticism and helps prepare them to use symbols in their own artwork.
- *Artist's Talk* (Part 4): Students present their work and practice using the Critical Response Process to talk about one another's work.

Optional Activities

These activities may be omitted (or done at other points during the course) if students need to spend additional time developing fundamental art skills or focusing on drawing technique and their still-life projects:

- *The Logic of Logos* (Activity 3A): Students extend their understanding of symbols by analyzing and creating their own logos.
- *Bringing the Message to the Surface* (Activity 3B.1): Students analyze the symbolism of promotional materials used for media products and discuss the values conveyed through these materials.

  Note: Although this activity may be omitted during Unit 2, at some point during the course you should engage in this or a similar activity focusing on media literacy.

Notes on Timing

- You can shorten *Looking at Symbols* (Activities 1A.3 and 1A.4) by having each team focus on just one example of a tattoo or graffiti, rather than on all four.
- As students design their unit project still lifes, make sure that they are realistic about the objects they will have access to—some objects may not be practical to bring in, and some may be too difficult to draw

(depending on students' skill level). These limitations may mean that students need to change their concept or the movie, TV show, or video game they focus on. Setting realistic expectations can help streamline the planning process and avoid frustration.

- You can shorten *Looking at Art* (Activity 2B) by having pairs analyze one work of art rather than two.
- You can use the additional activity and exercise described in this supplement to support students' developing drawing practice. As you consider how much time students need to complete each activity you choose to use from this supplement or from the unit, be sure to leave enough time for them to revise their artwork.

Additional Skill-Building Activity

Introduction to Linear Perspective Drawing

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

This activity, which can be used during Units 2, 3, or 4, introduces students to two-point perspective. Many teachers approach perspective drawing by first showing students how to draw using one-point perspective and then proceeding to two-point perspective. However, it can be less complicated for students simply to begin with two-point perspective, since it's not much more difficult for them to grasp and is more commonly used. In addition, it is easier for students to apply their newly acquired theoretical knowledge of two-point perspective when they draw actual objects and buildings from direct observation.

When students are new to perspective drawing, they may struggle with drawing vertical and horizontal lines properly, often drawing them at a slight tilt, which throws off the rest of their drawing. Graph paper provides a helpful underlying structure for students as they learn to draw the lines correctly. As students begin to get practice drawing in perspective, you can wean them off graph paper and ask them to compare the horizontal and vertical lines in their drawings to the horizontal and vertical lines that make up the top, bottom, and sides of their drawing paper.

Art Skills Taught and Practiced

- Two-point linear perspective drawing techniques
- Observational drawing techniques

Materials

- Optional: Video on perspective drawing
- Optional: Equipment to show video
- Graph paper
- Graphite pencils
- Rulers
- Erasable colored pencils
- Erasers
- Drawing paper

Vocabulary

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

Diagonal line: A line that is slanted.

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

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

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

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

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

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

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

Two-point perspective: A technique to represent three-dimensional objects and space on a two-dimensional picture plane by using intersecting lines that are drawn vertically and horizontally and that radiate from two fixed vanishing points on the horizon line.
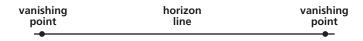
Vanishing point: The point in a linear perspective drawing or painting at which all imaginary lines of perspective converge; the point at which an object disappears in the distance.

Procedure

Give students an overview of drawing objects in perspective, for example, by showing them a video on perspective drawing. See *Media and Resources* at the end of this activity for a suggestion.

Have students draw a box in two–point perspective, following steps 1–8 below. To keep their vertical lines and horizontal lines from slanting, have them draw on graph paper and use a ruler as they draw each line. As students work, demonstrate each step in the process in a guided practice.
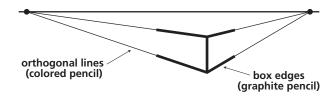
1. Have students place the graph paper horizontally and draw a horizon line parallel to the bottom of the page, using a ruler and a regular graphite pencil.
2. Ask students to make two dots on the horizon line, one on the left and one on the right, to mark the vanishing points.

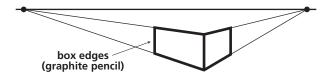vanishing point   horizon line   vanishing point

3. Have students use the same graphite pencil to draw a vertical line below the horizon line, which will become the corner of the box that is closest to them.
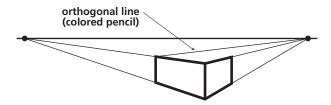

vertical line (graphite pencil)

4. Ask students to use an erasable colored pencil to draw orthogonal lines connecting the top and the bottom of the vertical line they have drawn with each of the two vanishing points. Have students use these orthogonal lines as guidelines for drawing the top and bottom front edges of the box with a graphite pencil, as shown in the diagram below.

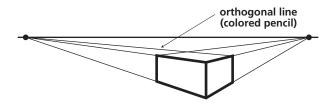orthogonal lines (colored pencil)   box edges (graphite pencil)

5. Have students use the graphite pencil to draw a vertical line between the two orthogonal lines on the right side to show the right side corner of the box, as shown in the diagram below. Then have students draw a vertical line in the same way on the left (between the orthogonal lines) to show the left side corner.

box edges
(graphite pencil)

6. Have students use the colored pencil to connect the top of the leftmost vertical line they have just drawn to the vanishing point on the right. This line is a guideline for the top left edge of the back of the box.
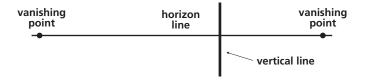
orthogonal line
(colored pencil)

7. Have students use the colored pencil to connect the top of the rightmost vertical line they have just drawn to the vanishing point on the left. This line is a guideline for the top right edge of the back of the box.
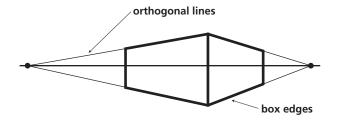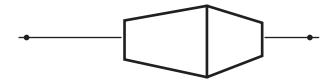
orthogonal line
(colored pencil)

8. Have students go over the two back edges of the box that are still in colored pencil with the regular graphite pencil and erase any remaining orthogonal lines.

Once students have completed this exercise, have them draw another box using two-point perspective, but this time without the graph paper. Remind them to draw the horizontal and vertical lines without the slightest hint of a tilt (which generally requires a ruler). Students can try drawing the front corner of the box again with a vertical line, but this time the vertical line may intersect with the horizon line, which will give them a different point of view.

Encourage students to do the following as they work:

- Use a ruler to draw their lines
- Make the vertical lines straight and parallel to the sides of the paper
- Make the horizontal lines straight and parallel to the bottom and top of the paper
- Erase orthogonal lines in the finished drawing

Tell students that they shouldn't do the following:

- Draw lines freehand (without a ruler)
- Allow vertical lines to slant to the right or the left

Optional Activity

Now that students have had a chance to try drawing in two-point perspective, ask them to practice some more by drawing seven boxes in two-point perspective, using the DrawSpace.com lesson "Drawing Boxes with Two-Point Perspective" by Brenda Hodinott (see *Media and Resources* at the end of this activity for more information).

Assessment

This activity addresses the following California Visual and Performing Arts Content Standard:
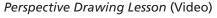
> 2.4 Review and refine observational drawing skills

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

Two-Point Perspective Drawing of a Box

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

Media and Resources

Perspective Drawing Lesson (Video)

www.youtube.com/watch?v=K0O1PTv8qfY

Drawing Boxes with Two Point Perspective: A Lesson by Brenda Hodinott

www.drawspace.com/lessons/view/k05

Quick Exercise: Introducing Value and Shading

Contributed by Heidi Cregge, Director of the School of Digital Media, Oakland School for the Arts, Oakland, California

This exercise can be used as an additional activity during Activity 3C.1: Form and Value to introduce students to the concept of *value* and to shading techniques.
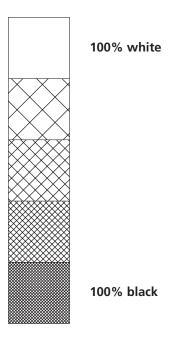
Materials

- Sketch pads or drawing paper
- Graphite pencils
- Rulers

Procedure

1. Have students use rulers to draw a tall (or wide) rectangle and then divide it into five equal boxes:
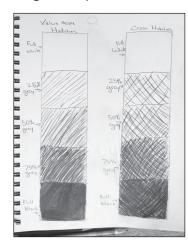
2. Ask them to label one end of the rectangle "100% white" and the opposite end "100% black." Have students use their pencils to shade each box to create a gradient of light-to-dark value along this scale. Demonstrate this on the board:

100% white

100% black

3. Emphasize the importance of gradual changes in value along the value scale.

Note: You can extend this activity by asking students to create 7-, 9-, or 11-step value scales to practice the gradual value progression.

4. Introduce the shading techniques of *dry rubbing*, *hatching*, *crosshatching*, and *pointillism* by demonstrating them on the board. Ask students to create three more value scales, each with a different choice of shading technique.

5. To have students incorporate what they've learned about value and shading into their still-life drawing work, ask them to use their value scales as "value meters." Have them hold their best value scale up to one of their still-life thumbnail sketches, close one eye, and match different areas of the sketch to the value scale squares. Have them label their thumbnail drawings with the values that best match each area. This will serve as a reference for them as they use shading techniques to complete their still-life drawings.

Sample Rubrics

Developed by Tara Plachowski, Data and Instructional Coach, The School of Arts and Enterprise, Pomona, California

The following rubrics provide examples of how you might assess student work for some of the projects in *Saying It With Symbols*. You can align the levels in the rubric to whatever grade scale your school or district requires. You can also use half-steps (i.e., 1.5, 2.5, 3.5) when the student work includes qualities from two different levels.

My Own Logo Rubric (Activity 3A.3)

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
Expressive Content	In addition to the qualities of the "3" level, the logo has simple yet stylized elements that uniquely link it to the desired identity and style of the artist/designer.	The logo is informative and expressive of the desired identity and style of the artist/designer. The logo design is vibrant, cohesive, and engaging. The logo is appropriately formatted and sized to be usable on a business card.	The logo's symbols are only vaguely connected to the identity and style of the artist/designer. The logo design may have too many details to be an engaging and usable logo, OR the elements may not be visually cohesive. The logo may not be appropriately formatted and sized to be usable on a business card.	The logo contains no symbols related to the desired professional identity and style of the artist/designer—it could represent almost anyone or anything. The logo is not appropriately formatted and sized to be usable on a business card.
Technical Skills	In addition to the qualities of the "3" level, the line, space, shape, and balance of positive and negative space come together to create a precise and arresting image.	The logo makes good use of line and space and has a well-defined shape. The lines used to create the logo are clean and distinctive. The logo has a mostly balanced ratio of positive and negative space.	The logo makes some use of line and space and has a defined shape. The lines used to create the logo could be revised to be more clean and distinctive. The positive and negative space in the logo may not be appropriately balanced; they give the image a lopsided or disproportionate feel.	The logo doesn't use line, space, and shape clearly or distinctively. The lines used to create the logo appear to be sloppy or to lack purpose. The logo's positive and negative space are not clearly defined or are substantially unbalanced so the logo is hard to interpret.
Craftsman-ship	A great deal of time and effort went into the logo. The artist went through multiple drafts or attempts to reach this level of skill.	An acceptable amount of time and effort went into the logo. The artist went through at least one practice attempt or draft before producing the final product.	The logo needs more time and attention in order to meet the standard.	The logo appears to be rushed and sloppy and/or is incomplete.

My Own Logo Rubric (Activity 3A.3), continued

Student Self-Evaluation	
Teacher Evaluation	

Original Still-Life Illustration Rubric (Unit Project)

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
Expressive Content	In addition to the qualities of the "3" level, the illustration uses distinctive and engaging visual metaphors to convey the conflict and/or themes of a movie, TV show, or video game.	Through the artist's choices regarding the elements to include and the composition of those elements, the illustration uses symbols to successfully convey an idea about a movie, TV show, or video game.	The illustration attempts to use symbols to convey an idea about a movie, TV show, or video game, but that idea may be unclear due to one or more problems with the elements chosen.	The elements chosen for the illustration do not convey the intended ideas about the movie, TV show, or video game.
Technical Skills	In addition to the qualities of the "3" level, the drawing has a level of detail and precision that gives it a nearly photorealistic quality.	The shapes of the elements in the illustration are proportional to the shapes of the elements in the real-life objects. The objects in the illustration are also proportional to one another. Line length, width, and curve are used to precisely represent the real-life spaces within and among the objects. A variety of values are used in the drawing to accurately convey a sense of depth. The forms of objects in the still life create the illusion of three dimensions. The illustration accurately depicts the subject matter. The arrangement of the elements composes a visually engaging frame of action.	The shapes of the elements in the illustration are mostly proportional to the shapes of the elements in the real-life objects. The objects in the illustration are mostly proportional to one another. Line length, width, and curve are used to create a somewhat accurate feeling of space. At least two different values are used in the drawing. Some parts of the illustration show three-dimensionality, but other areas appear flat. The illustration mostly depicts the subject matter but is vague or unclear in some places. The composition of the elements needs improvement in order to visually engage the viewer.	The shapes of the elements in the drawn objects are disproportional to the shapes of the elements in the real-life objects. The objects in the illustration are disproportional to one another. It is difficult to tell what the objects actually are. The drawing does not clearly show that the artist intended to use the element of value in the drawing. The technical flaws make it difficult to understand the intended subject matter. It does not appear that the composition of drawing elements was purposeful or well thought out.

Craftsman-ship	A great deal of time and effort went into the illustration. The artist went through multiple drafts or attempts to reach this level of skill.	An acceptable amount of time and effort went into the illustration. The artist went through at least one practice attempt or draft before producing the final product.	The illustration needs more time and attention in order to meet the standard.	The illustration appears to be rushed and sloppy and/or is incomplete.
Student Self-Evaluation				
Teacher Evaluation				

Differentiation Strategies

If you are working with English language learners or students who have difficulty reading, you may need to spend additional time during the unit discussing and defining unfamiliar terms. These terms may include the vocabulary words defined in the unit and additional words or phrases used in the student handouts (see Words from Student Handouts, below). For additional differentiation strategies, see *Foundations in Visual Arts Supplement: English Language Learner Instructional Strategies*.

Word Walls

When thoughtfully used, Word Walls can be a powerful visual aid for all students trying to master new vocabulary. A Word Wall is simply a display of frequently used or content-specific vocabulary words on large cards attached to a designated location in the room where all students can see them. For more information about Word Walls, see the Curriculum Supplement for *Unit 1: Getting to Know You*.

Words from Student Handouts

The following words used on student handouts may need to be defined and their meanings reinforced for some students. (These words appear in addition to the vocabulary words defined in the unit.) You can use the Word Wall strategy or other literacy strategies (e.g., those suggested by specialists at your school or identified through research) to support students as necessary.

Handout 1: Unit 2 Overview

- Abstraction
- Aspect
- Condensed
- Conversely
- Dimensional
- Illustration
- Inanimate
- Internship
- Promote
- Promotional
- Revolve
- Scenario
- Stationary
- Techniques
- Ubiquity
- Unoccupied

Handout 2: Looking at Symbols

- Interpretation

Handout 3: Statements About Symbols

- Affiliation
- Anonymous
- Assault
- Capitalistic
- Clone
- Complementary
- Conventional
- Defacing
- Endured
- Indignant
- Neutral
- Offensive
- Prestige
- Primal
- Profound
- Saturated
- Sponsorship
- Superficial
- Termed

Handout 4: Unit 2 Project Description

- Candidate
- Contemporary
- Intended

Assessment Checklist 1: Unit 2 Project

- Convey
- Distinctive
- Perseverance
- Ratio

Handout 7: Artwork Information

- Adversity
- Automation
- Constancy
- Emerged
- Eternal
- Iconography
- Initial
- Longevity
- Mortality
- Pictographic
- Precisely
- Virtuous
- Wilting

Handout 8: Drawing Texture

- Concealment

Handout 9: Creating Your Logo

- Considerations
- Envisioned
- Extension
- Outrageous
- Unpredictable

Handout 10: Unit 2 Career Information

- Compose
- Editorial
- Interface
- Proposals