

ADE Lesson Template for NON-MAJORS – Noel Caban Sample Contour Drawing Lesson

PART 1: STUDIO CORE CHART

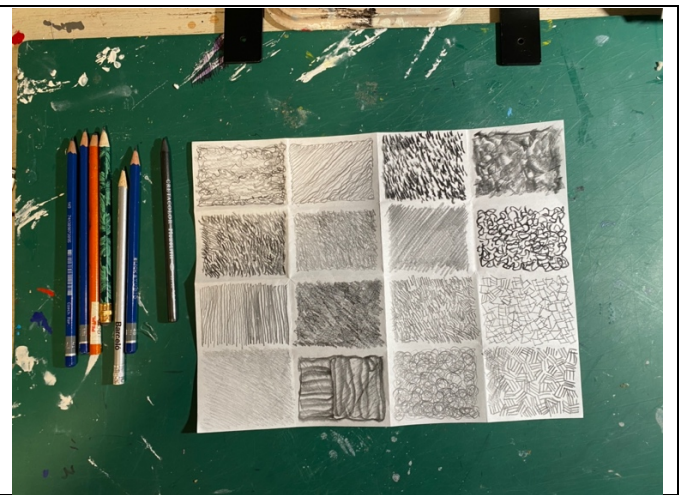
This chart provides a structure for documenting the making of the project example.

As you work, fill out the chart, faithfully recording the following: the choices you are making, what you are doing with your hands, what you are thinking about while you are making, how you are sitting, how you are holding various tools, what challenges you experience, and more. This documentation process will help you refine the tools, materials, concepts and language for the lesson and will inform how you plan to teach the lesson.

Complete the chart. Add additional space as needed.

STUDIO CORE	
<u>Tools:</u> Implement, utensil and devices. All nonperishable supplies.	<ul style="list-style-type: none"> - <i>2B, 4B, and 6B Pencils</i>
<u>Materials:</u> All perishable media. Such as paints, pastels...	<ul style="list-style-type: none"> - <i>4, 18 x 24 News print paper</i> - <i>folded into four 9 x 12 rectangles</i> - <i>A piece of 7 x 10" cardboard w/ a square 1.5 x 2" cutout.</i>
<u>Skills:</u> An ability that may be applied to the techniques in your studio core. Many skills, such as observation, are used in all art practices.	<ul style="list-style-type: none"> - <i>Mark making</i> - <i>Varying pressure</i> - <i>Varying Grip</i> - <i>Handling and manipulation of pencils</i> - <i>Observation</i> - <i>Composition</i>
<u>Techniques:</u> The method with which an artist employs technical skills.	<ul style="list-style-type: none"> - <i>Contour Drawing</i> - <i>Variation of lines and pressure</i> - <i>Use of frame blocking device</i>
<u>Concept:</u> Ideas in art	<ul style="list-style-type: none"> - <i>Observation</i> - <i>Interpretation</i> - <i>Expression</i>
<u>Processes:</u> The steps in a methodology or a way of working.	<ol style="list-style-type: none"> 1. <i>Started drawing with a single pencil in this case a 4B.</i> <ol style="list-style-type: none"> a. <i>Created lines of different pressures and thicknesses</i> 2. <i>In some drawings I applied lighter pencil pressure in others:</i> <ol style="list-style-type: none"> a. <i>Reduced or increased drawing speed as I outlined the objects</i> 3. <i>I kept drawing my subject with the same pencil because I liked the feel of the pencil against the coarseness of the news print.</i> 4. <i>I created a set of 4 drawing, 3 minutes each, my intention is to add or subtract time in the final exercise.</i> 5. <i>I recreated four drawings using a framing tool made of cardboard cutout to frame room compositions.</i> <ol style="list-style-type: none"> a. <i>This allowed me to consider other perspectives and positional relationships in my room.</i> b. <i>Using the framing tool has allowed me to focus on specific areas.</i> 6. <i>I drew 4 drawings with a timing of 3 minutes and 4 drawing with a timing of 5 minutes.</i>

	<p>a. <i>In the three-minute drawings I was interested in drawing a simple object. I suspect that this object may not be simple enough for students that do not know how to draw.</i></p> <p>b. <i>With the new framing device, I was more interested in the physical space of my room, instead of an object.</i></p> <p>7. <i>In the three-minute drawing, I went in closer and considered how this would impact my composition.</i></p> <p>a. <i>Using my cardboard window, I looked for interesting areas I can draw within my space. The drawing became more abstract, as the extraneous elements of the composition no longer fit the opening of the frame.</i></p>
<p>Academic Language: The group of words or phrases specific to this art practice.</p>	<ul style="list-style-type: none"> - <i>#2B, 4B and #6B Pencil to draw contour lines</i> - <i>Observation drawing</i> - <i>Reductive lines.</i> - <i>Outline of objects</i> - <i>Positive and negative space</i> - <i>3D Space.</i> - <i>Composition</i> - <i>Still life object drawing</i>
<p>Environment and Equipment: The surroundings, furniture or conditions necessary for this art practice.</p>	<ul style="list-style-type: none"> - <i>A clean table with a few personal objects that can be held in the hand.</i> - <i>The table and objects are no longer relevant, but the physical space is more important to the drawings.</i> - <i>I-phone timer for the 3 and 5 minute contour drawing exercises</i> - <i>We will be drawing the physical spaces, possible internal and external. (Will discuss to see if that is possible on the first day.)</i> - <i>Natural light</i> - <i>Light music</i> - <i>A place to put our finished drawings - A clean wall or table to look at/hang artwork</i>



This section will be narrative and long and will guide your planning.

Physical Activity: In this part of the chart you are describing in detail how you are handling the materials. This should include how and why you are setting up your physical space and materials and what you are holding and also what you are making. For example, if you are working on a drawing, you may decide to turn the paper. Imagine working on a print. What kind of grip would you have on your plate? This section should also describe your posture. How are you sitting or standing?

- *As per suggestions to focus and use a square as a way to define a room or select angles of rooms.*
- *I am sitting in the center of my studio on a stool, looking at my complicated and messy table.*
- *The cardboard cut-out tool forces me to select certain areas to draw.*
- *Holding the square is a little complicated and annoying. It flops a bit so it needs to be made stiffer.*
- *On my hand I have divided an 18 x 24 piece of paper into two halves.*
- *I am looking at my desk, where I work and keep a variety of office objects as well as my photo lighting equipment.*
- *I realize that my vision is obstructed and well defined because of the square.*
- *The stool that I am sitting on feels ok, it has no back.*
- *I am holding my pencil on its side, kind of like a measuring tool, so that I can see where my lines and angles are.*
- *I have started to vary my lines in pressure and accents.*
- *A have a solid piece of wood that supports my paper, as I am not leaning on a table.*
- *As I begin to draw, I sense the first contour line I put down is pretty critical.*
- *But now it appears more so with this new tool.*
- *I aware that I am using a course newsprint to draw. There is nothing precious about it.*
- *I move my pencil diagonally from the top of the page to the middle of the page and begin to draw my first form.*
- *I sense that if I screw this up, I can always start over.*

This section will be narrative and long and will guide your planning.

Mental Activity: In this part of the chart you are describing what you are thinking about as you are setting up and making. This is NOT a step-by-step of what you are doing or a recap of your process. Rather, you are noting the issues, thoughts, concerns, moments of hesitation and accomplishment that arise as you work. Did something unexpected happen? What did it make you think about? Did something surprising happen? What did it make you think about? Did you get stuck? Did you feel a sense of joy and exploration? What choices are you making and why?

- *I am aware that my composition is complicated.*
- *And with my new cardboard blocking tool, many other considerations are removed.*
- *Maybe I should have chosen a simpler composition.*
- *Actually, now I am able to choose simpler compositions because I am using a tool that limits my perimeter's vision. (Not too bad!)*
- *I am aware that it's been a while since I have actually drawn my space.*
- *Since I started drawing my space, I got more comfortable with it, the drawing seems easier, less objects to worry about.*
- *I am aware that I have not done contour drawing in a quite a while.*
- *I am conscious that this is a very classic form of drawing.*
- *I am aware of why I am doing this.*
- *I sense, that maybe this may not be an ideal assignment, as it does not have a "wow" or cool factor.*
- *What has happened when I use the cardboard tool, is the limitation and focus of vision?*
- *Results: I have more defined forms, though abstracted.*
- *I need to pull back a little to take in more of the space w/ the rectangle cut out tool.*
- *As I draw, I realize why I gravitate to contour drawing.*
- *It feels like I am "writing" a drawing,*
- *I can't hide behind my shading, whatever I put down that is what it is.*
- *Contour drawing requires concentration.*
- *The work, now requires more awareness of my composition choices.*
- *I consciously try to economize my lines, and realize this is not easy.*
- *When I raise my eyes from the page, I lose track of the pencil and position - I try not to do that.*

<ul style="list-style-type: none"> - The pencil on the surface of the paper feels really good, I am enjoying the tactility of this process and drawing. - I work the surface space of the paper, looking for spaces where planes intersect. - In fact, this is critical to defining my shapes and forms. - This action feels different with my tool. I have to stop more often and readjust my vision. - As I travel the page, I can begin to see the emergence of forms and shapes – this gives me hope. - I continue, trusting that the essence of what I am drawing will come through. - I am enjoying varying the pressure on the pencil to accent particular forms. - I see the emergence of forms when I overlap lines. - The lines no longer look like lines, the lines actually seem to occupy the space I've created. - Depending on the tool selection, the object in front of me changes and redefines itself...cool. 	<ul style="list-style-type: none"> - I am enjoying, not looking at my paper, and pencil to draw. - The cardboard tools helps to refocus on the areas of interest. - My eyes, my arm and hand seem like they are connected to the pencil and onto the paper. - I need to stay focused and not imagine what I am seeing, but actually draw what I am seeing. - I feel I am out of practice. - The pencil feels good. - The cardboard device is a little constricting at times. - It's been three minutes into the drawing and I sense I could add another 5 minutes spending time focusing on other details. - I sense it's not relevant to this process do so. - My #4B is getting a little dull, the line is a little thicker now, than when I started. - In the lower portion of the drawing, I've got spaghetti wiring, I think maybe I should do a quick study of that. - I'd like to try another drawing from the same position, but maybe use a different pencil and really accent the mark making. - My 5 minutes are up...
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Part 2: COMPONENTS OF INSTRUCTION

Once your chart is complete use this template to describe the Goals and Materials of the project.

CONTEXT FOR LEARNING

OF STUDENTS GRADE CLASS (General Education, Inclusion, Self-Contained, etc.)

12	8 -12	SAS 1 Drawing Class
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GOALS AND MATERIALS FOR THE LESSON

DESCRIPTION: Briefly describe what students will do/make during the lesson. Include a description of what choices students will have to express their own ideas.

Through the creation of contour line drawings, using 2B, 4B and 6B pencils on newsprint paper, students will learn that there are multiple ways to create expressive drawings, just like artists Romaine Bearden, Alan Vega, and Jacob Lawrence have done.

LEARNING OBJECTIVES:

Skills and Techniques

Students will be able to:

- Observe and draw their compositions
- Compose drawings that occupy the entire picture plane
- Use a framing device to improve compositional choices

Concepts/Big Ideas

Students will understand that:

- Observation requires us to look at what is there and what is not there (negative spaces)
- We can create interesting forms by overlapping, applying pressure and layering lines.
- What is drawn is just as important as what is not.

- Create a variety of marks by changing the pressure and the angle of the pencil.

- Using a framing device will facilitate and help students create interesting and unusual compositional choices.

STANDARDS AND BENCHMARKS: List the New York City Blueprint Benchmarks that are addressed in this project.

NYCDOE Blueprint for Teaching and Learning in the Visual Arts:

___ Grade: Art Making, Performance Indicators in ___

NYCDOE Blueprint for Teaching and Learning in the Visual Arts: ___ Grade: Developing Art Literacy

NYC Blueprint for Teaching and Learning in the Visual Arts: ___ Grade: Community and Cultural Resources

NYCDOE Blueprint for Teaching and Learning in the Visual Arts 5th Grade: Art Making, Performance Indicators in Drawing: For 8th Graders

- Sustained observation inspired by student curiosity
- A personal view of their environment
- The ability to create the illusion of space through perspective and scale of objects and figures
- Purposeful use of drawing pencils, charcoal, pastels, and pen and ink to create varied line quality and visual textures
- Organization of composition, using foreground, middle ground, and background
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NYC Blueprint for Teaching and Learning in the Visual Arts: 6th – 12th Grade: Community and Cultural Resources

ESSENTIAL PRIOR KNOWLEDGE: What will students need to know coming into the lesson to benefit from the learning opportunities you have planned? How will you activate and build upon their prior knowledge?

Students have an understanding of drawing from an intuitive standpoint, trusting the relationship of the brain to the hand to the paper.

Students will have an understanding of how pressure and pencil choice impact mark making

Students have basic drawing and composition vocabulary.



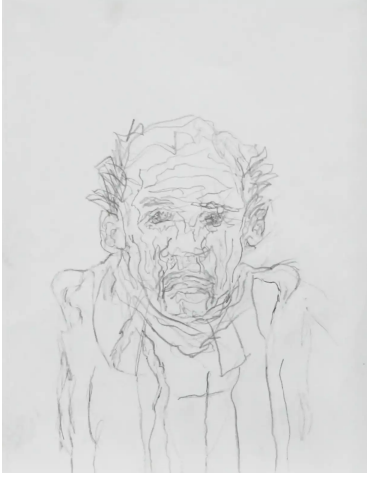

Students have a basic understanding of contour drawing.

Students will be able to personalize their drawings by incorporating an element of choice.

ACADEMIC LANGUAGE: List new vocabulary and define each term as you would for this group of pupils.

- **Contour lines.** The lines that define the edges of a shape or form.
- **Focal point.** The area of an artwork that attracts the viewer's attention.
- **Line.** An element of art used to define space and contours, and to suggest mass and volume; a surface mark that can vary in width, direction, length, and intensity.
- **Negative space.** The area around an object or form.
- **Positive space.** The interior of shapes or forms in works of art.
- **Scale.** Relative size or proportion of one object in relation to another.

VISUAL RESOURCES: Which works of art by which artists? *Who are the artists you are highlighting and how might your students connect to them and their work? In what ways does your choice of artists give voice to a marginalized group or community? (please consider diversifying the canon: gender, race, contemporary, etc)*

	<p>Romare Bearden <i>Louisiana Serenade, from the Jazz Series</i>, 1979 lithograph edition: BAT - bon à tirer (trial proof approved by the artist) 24.25 x 33.75 inches</p> <p>Romare Bearden, <i>The Street</i> (Composition for Richard Wright), c. 1977 ink on paper</p>	
	<p>Jacob Lawrence American, 1917–2000 <i>House in Italy - Naples</i>, 1945 Pen and ink on paper 11 7/8 x 18 in 30.2 x 45.7 cm</p> <p>Alan Vega 1938–2016 <i>Untitled</i>, 2014 Graphite on paper 12 x 10 in 30.5 x 25.4 cm</p>	

Studio Environment: Describe how you will set up the studio for this lesson so that a wide variety of learners can experience success.

For 10-12 students, the tables will be organized in groups of three (3,3,4) students at each table so that students will be able to talk to one another, share ideas, and access the materials tray in the center of the table. Also, keeping in mind covid restrictions and social distancing. The materials will be organized in trays for each group. On each tray there will be: a container with Paper and pencils, as well as the framing device. We will use 2B – 4B – 6B pencils. 3 – 4 sheets of 18 x 24 newsprint paper per student, which will be folded and divided as per specific assignment.

PART 3: IN THE STUDIO: This section of the plan asks you to describe what you will do and say, why, and in what order. Write all the questions you will pose to your students in a **different color type** so you can see how you are using inquiry to promote learning. Write the new vocabulary words in **ALL CAPS** and describe how you will support students' language acquisition. This is an opportunity to incorporate what you learned in *The Inclusive Classroom*. Consider the following questions as you write your plan:

Introduction:

How will I begin the lesson to engage the pupils? What will I show, do and say? What questions will I ask?

Demonstration/Modeling: What will I demonstrate and how will I conduct the demonstration?

Instruction for work time: What specific direct instructions will I give students before they set to work?

Materials Exploration: How will I structure students' exploration and practice with the material(s)?

Closure/reflection/critique: What will I ask, or what activity will I organize, so that learning is shared and reinforced?

ACTIVITY:

9:00 AM - Time to set up class and environment. That means arrange tables, chairs and other stimulus to get the class going. I generally start with a question of the day it may take the form of a sign, or a query on the backboard.

10:00 AM: Class introductions. 5-10 min.

Prompt question: What is a line? Can a line be expressive? Can a line reveal something about you, your environment, or the places you like?

10:15 AM: Present and discuss slide show and talk about what makes a line expressive, interesting or why and artist would choose one line over another? **Slide show:** Demonstrate and present brief history of contour line drawing, show artist's works and discuss what makes their line work, culturally unique, relevant.

10:25 AM: Our first warm up exercise.

DEMONSTRATION: (5 MIN.) Demo covers: A sheet of paper, folded 4 ways to give us 16 or 32 squares. Each square will be filled with a variety of lines. The idea is to vary the lines, the strokes, the pressure and the pencil types to create this work.

10:30 AM Work time of first exercise: (25 MIN.)

Students will sit at tables organized in groups of three (3,3,4) so they will be able to talk to one another, share ideas, and access the materials tray in the center of the table. Each students gets their own tools/materials.

11:00: Discuss our work. Explore what we found interesting, challenging, did we learn something new about our drawings, tools, and our abilities. Pick out a particular set of drawings and discuss why they work. Prompt the students to talk about the exercise.

11:05 AM: Introduce contour drawing. Discuss what we will be focusing on and what we will be drawing. Introduce the framing device.

11:10 AM: Demo, timed contour drawing, 3-5 minutes.

Hand out 18 x 24 paper, fold into quarters. Proceed to timed contour drawings.

11:15 AM Drawing activity: 3 - 5, minute timed drawing exercises using line and contour drawing.

11:30 AM Drawing activity: 15-minute contour drawing, incorporating line style cues. Define what makes this drawing different from the rest.

11:50 AM Gallery Talk: Discuss how students incorporated style cues, and references in line quality of discussed artists into their works and why?

11:55 AM Clean up.