

Sketchbooks for Seventh: Maps of the Imagination

Grade Level or Special Area: Visual Arts, Seventh Grade

Written by: Sarah C. Sykes, Kinard Junior High School, Fort Collins, CO

Length of Unit: Thirty lessons (approximately thirty-one days; one day = 60-90 minutes)

I. ABSTRACT

In the seventh grade, I have found that some students are familiar with keeping sketchbooks, while others did not use a sketchbook in elementary. Using a sketchbook with the students has allowed me to retouch upon certain Core Knowledge ideas, while also giving students freedom to use their sketchbook ideas for upcoming projects. Keeping a sketchbook shows the students, parents, administration, and myself the progress the students have made throughout the year. All thirty lessons that I have included are meant to coincide with the yearlong plan for Art in the *Core Knowledge Sequence*.

II. OVERVIEW

- A. Concept Objectives
 - 1. Students will recognize the visual arts as a form of communication. (Colorado Model Content Standard 1)
 - 2. Students will recognize elements of art, principles of design, and sensory and expressive features of visual arts. (Colorado Model Content Standard 2)
 - 3. Students will understand visual arts materials, tools, techniques, and processes. (Colorado Model Content Standard 3)
 - 4. Students will relate the visual arts to various historical and cultural traditions. (Colorado Model Content Standard 4)
 - 5. Students will understand the characteristics, merits, and meaning of works of art. (Colorado Model Content Standard 5)
- B. Content from the *Core Knowledge Sequence*
 - 1. Seventh Grade Visual Arts (p. 168)
 - a. Students should review, develop, and apply concepts introduced in previous grades, such as line, shape, form, space, texture, color, light, value, design, and symmetry.
 - b. Art History: Periods and Schools (p. 168)
 - i. Impressionism (Review)
 - ii. Post-Impressionism (Review)
 - iii. Expressionism and Abstraction (Review)
 - iv. Surrealism (Review)
 - v. Modern American Painting (Review)
 - 2. Seventh Grade History and Geography (General for Art Mapmaking Purposes) (p. 163 and p. 166)
 - a. Geography of Western and Central Europe
 - b. Geography of the United States
 - 3. Sketchbooks (not from the *Core Knowledge Sequence*)
 - 4. Maps (not from the *Core Knowledge Sequence*)
 - 5. Themes (not from the *Core Knowledge Sequence*)
 - 6. Still-lives (not from the *Core Knowledge Sequence*)
 - 7. Collections (not from the *Core Knowledge Sequence*)
 - 8. Perspective (not from the *Core Knowledge Sequence*)
 - 9. Grids and Scale (not from the *Core Knowledge Sequence*)

- C. Skill Objectives
 1. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
 2. Students will develop ideas for works of art by conducting research and making preliminary sketches or models.
 3. Students will use brainstorming as a mean to generate ideas for works of art.
 4. Students will recognize and apply the principles of design.
 5. Students will recognize and apply the elements of art.
 6. Students will become familiar with a variety of art materials.
 7. Students will use one, two and three-point perspective to generate drawings.

III. BACKGROUND KNOWLEDGE

- A. For Teachers
 1. *Hooked on Drawing*, by Sandy Brooke
 2. *You are Here: Personal Geographies and Other Maps of the Imagination*, by Katharine Harmon
- B. For Students
 1. Students should review, develop, and apply concepts introduced in previous grades, such as line, shape, form, space, texture, color, light, design, and symmetry. (p. 168)

IV. RESOURCES

- A. *Hooked on Drawing*, by Sandy Brooke (this book has been used throughout this unit in various lessons)
 - B. *You are Here: Personal Geographies and Other Maps of the Imagination*, by Katharine Harmon (Lessons Eight and Twenty-five)
- Internet Sites** (many of these sites have wonderful sketchbook ideas; be prepared to print some interesting articles for the students if students do not have computer access) (Lesson One)
- C. Sketchbook Ideas for High School and Middle School:
<http://www.princetonol.com/groups/iad/lessons/high/sketchbookHS.html>
 - D. Lone Prairie Art Works: <http://www.loneprairie.net/index.htm>
 - E. The Art Kids: <http://www.geocities.com/theartkids/index.html>

V. LESSONS

Lesson One: Keeping a Sketchbook (60 minutes)

- A. *Daily Objectives*
 1. Concept Objective
 - a. Students will recognize the visual arts as a form of communication.
 2. Lesson Content
 - a. Sketchbooks (not from the *Core Knowledge Sequence*)
 3. Skill Objective
 - a. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials*
 1. Sample sketchbooks (hardcover, or spiral binding)
 2. Example sketchbooks that have been used (past students, the teacher's, other artists, famous artists)
 3. Appendix C: The Importance of Sketchbooks (one for each student)
 4. Appendix A: Unit Summary, Appendix B: Keeping a Sketchbook, and Appendix C: The Importance of Sketchbooks (copy for teacher reference)

- C. *Key Vocabulary*
 - 1. Sketch - a quick drawing that loosely captures the appearance or action of a place or situation, sketches are often done for larger and more detailed works of art
- D. *Procedures/Activities*
 - 1. Before Class Preparation:
 - a. Read Appendix A: Unit Summary, Appendix B: Keeping a Sketchbook, and Appendix C: The Importance of Sketchbooks.
 - b. Prepare and lay out examples of sketchbooks to show the students.
 - c. Make copies of Appendix C: The Importance of Sketchbooks.
 - 2. At the beginning of class, pass out Appendix C: The Importance of Sketchbooks.
 - 3. Let the students know that this handout should be kept in an art folder/binder for the students to refer to throughout the year.
 - 4. Go through the handout with the students. You may want to show students examples of your sketchbook or other sketchbooks at this time.
 - 5. Definitely show students the spiral sketchbook and the hardbound sketchbook. Based on experience, the sketchbooks where the paper is held together by glue fall apart very quickly with everyday use.
 - 6. Answer any questions students may have about using their sketchbook for a year.
- E. *Assessment/Evaluation*
 - 1. This is a group assessment at the end of class to determine if the students understand the importance of sketchbooks. Ask these questions to your whole class. You may want to call on students who have their hand raised.
 - a. What kind of sketchbook do you need?
 - b. What is the importance of a sketchbook?
 - c. What will you learn through using a sketchbook?
 - d. How will you be graded?
 - e. When are sketchbook assignments due?
 - f. What are some strategies to help you use sketchbooks?

Lesson Two: My Own Sketchbook (90 minutes)

- A. *Daily Objectives*
 - 1. Concept Objective
 - a. Students will recognize the visual arts as a form of communication.
 - b. Students will understand visual arts materials, tools, techniques, and processes.
 - 2. Lesson Content
 - a. Sketchbooks (not from the *Core Knowledge Sequence*)
 - 3. Skill Objective
 - a. Students will become familiar with a variety of art materials.
- B. *Materials (for a class size of 30)*
 - 1. Sketchbook (8" x 10" and hardcover or spiral bound)
 - 2. Duct Tape
 - 3. Masking Tape (colored masking tape)
 - 4. Glue
 - 5. Construction paper
 - 6. Decorative Papers (glittery, patterned)
 - 7. Contact paper
 - 8. Markers
 - 9. Crayons
 - 10. Appendix D: Sketchbook Cover Reminder (copies for each student)

- C. *Key Vocabulary*
1. Decoration - something which adorns or embellishes; an ornamentation
- D. *Procedures/Activities*
1. Before Class Preparation:
 - a. Lay out all the materials for students so that they may easily access them.
 2. At the beginning of class, explain to the students that they will be decorating the covers of their sketchbooks.
 3. The students may use any of the supplies that have been put out for them.
 4. Explain to them that there are a few rules:
 - a. Students have to use some idea that they have learned in the past from one of their art classes. (This can be an idea about materials, elements, principles, subject matter, and themes.)
 - b. The theme on the outer cover has to represent them, and be appropriate for school.
 - c. Students also need to include a title that represents them in some way.
 - d. The student's first and last name also needs to be on the cover.
 5. Since this project happens around the first week of school, I allow the students to be as creative as possible without making too many rules. This is also a chance for my students to learn my classroom procedures for using supplies, and my clean-up procedures.
 6. Remind students that what they use to decorate needs to stay on their sketchbook for the rest of the year (craftsmanship).
 7. When making finishing touches, students might want to add colored tape around the edges of the cover for stability, and also contact paper on the cover.
 8. Once students have finished the above steps, allow them to clean up depending on your classroom procedures.
- E. *Assessment/Evaluation*
1. Take the last five minutes of class to assess the students.
 2. Give them Appendix D: Sketchbook Cover Reminder.
 3. Students should be able to assess themselves in this lesson by answering the questions about their covers.

Lesson Three: You are Here! (90 minutes)

- A. *Daily Objectives*
1. Concept Objectives
 - a. Students will recognize the visual arts as a form of communication.
 - b. Students will understand visual arts materials, tools, techniques and processes.
 2. Lesson Content
 - a. Seventh Grade History and Geography (General for Mapmaking Purposes) (p. 163 and p. 166)
 1. Geography of Western and Central Europe
 2. Geography of the United States
 3. Skill Objectives
 - a. Students will use brainstorming as a mean to generate ideas for works of art.
 - b. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. Pencils (30)

3. Colored Pencils (classroom pack)
 4. Sharpeners (30)
 5. Erasers (30)
- C. *Key Vocabulary*
1. Map - a representation usually on a flat surface of the whole or a part of an area
- D. *Procedures/Activities*
1. This lesson should actually be done the first or second day of class.
 2. At the beginning of class, pass out a piece of white paper to everyone.
 3. Students should have pencils, colored pencils, erasers, and sharpeners at their tables.
 4. Ask the students to create a map of how they got here (from home to school).
 5. Since the students do not know you yet, they may have a lot of questions. Don't answer any questions. Just tell them to be creative with their maps.
 6. Once everyone has finished, collect the maps. (When the students have sketchbooks, you need to have them tape the drawings to a page in the sketchbook.)
 7. Explain to the students that these maps will be very important in tracing their progress throughout the year.
 8. When students do put their maps into their sketchbooks, again tell them to make sure they do not lose the map, or their sketchbooks for that matter!
- E. *Assessment/Evaluation*
1. This lesson is going to be part of a yearlong assessment in Lesson Thirty.

Lesson Four: Learning the Elements: Where do Lines Lead? (45 minutes)

- A. *Daily Objectives*
1. Concept Objective
 - a. Students recognize elements of art, principles of design, and sensory and expressive features of visual arts.
 2. Lesson Content
 - a. Students should review, develop, and apply concepts introduced in previous grades, such as line, shape, form, space, texture, color, light, design, and symmetry. (p. 168)
 3. Skill Objectives
 - a. Students will recognize and apply the elements of art.
 - b. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. Pencils (30)
 3. Sharpeners (30)
 4. Erasers (30)
 5. Appendix E: Elements of Art and Principles of Design (one copy for each student)
 6. *Hooked on Drawing*
 7. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
1. Line - a mark with length and direction; an element of art which refers to the continuous mark made on some surface by a moving point
 2. Line drawing - a drawing in which images are produced with lines

- D. *Procedures/Activities*
1. Before Class Procedures:
 - a. Read pages 40-43 in *Hooked on Drawing*.
 - b. Set up an interesting still-life of flowers, fruit, (students).
 2. Explain to the students that they will do scribbled line drawings.
 3. Pass out Appendix E: Elements of Art and Principles of Design. (Students need to tape these pages into their sketchbook, or keep them in a notebook for the rest of the year.)
 4. This type of drawing is also referred to as line gesture or mass gesture.
 5. It is used to draw and describe an object from the inside to the outside.
 6. The students will use thick, thin, wide, narrow, heavy, and light lines in this drawing. (You may wish to take a few minutes to practice these lines on a clean sheet of sketchbook paper.)
 7. At this time students may begin on a sketchbook page
 8. Students will need to pick one view of the subject and not move their heads while drawing.
 9. The lines of the drawing follow the movement of the eyes as they examine the object. (As the eyes move, so does the pen.)
 10. Then pen is kept in constant contact with the paper, never lifting off the surface.
 11. The lines will become tangled and overlapped, wrapping the forms up as if they were wrapped in string.
 12. The lines look like scribble, yet each line is a record of thought.
 13. As students are working they also need to think about the pressure on their drawing tool.
 14. Students also need to think as if they were drawing the objects surface, not just outlining the form.
 15. Once students are finished they may want to add a bit of color if there is time.
- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment for this lesson.

Lesson Five: Value: Ink Blobs (45 minutes)

- A. *Daily Objectives*
1. Concept Objectives
 - a. Students will understand visual arts materials, tools, techniques, and processes.
 - b. Students will recognize elements of art, principles of design, and sensory and expressive features of visual arts.
 2. Lesson Content
 - a. Students should review, develop, and apply concepts introduced in previous grades, such as line, shape, form, space, texture, color, light, value, design, and symmetry. (p. 168)
 3. Skill Objectives
 - a. Students will recognize and apply the elements of art.
 - b. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. India Ink (1/4 cup of ink)
 3. One brush
 4. Drawing pencils, or ebony pencils (30)
 5. Rulers (30)

6. Erasers (30)
 7. Sharpeners (30)
 8. Paper towels (one roll)
 9. Appendix E: Elements of Art and Principles of Design
 10. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
1. Value - the relative lightness or darkness of a color
- D. *Procedures/Activities*
1. Before Class Preparation:
 - a. Prepare India ink in a small bowl (3/4 cup of water, 1/4 cup of ink).
 - b. Find a brush.
 2. Explain to the students that they will be studying value.
 3. When students open up their sketchbook pages, have them open up their pages so that the page to their left has nothing on the front of it. (The ink is going to go on this page.)
 4. Students need to begin by drawing a 6 inch x 6 inch square with their rulers.
 5. Nine 2 inch by 2 inch squares need to be drawn within the 6 inch by 6 inch square.
 6. (While students are drawing the squares walk around the room and place blobs of ink on the clean sketchbook page.)
 7. The top left hand square is going to be left white. The bottom right hand square is going to be filled in black.
 8. All the other squares need to be filled in to represent the value scale, from light to dark.
 9. Students should use drawing pencils to do this, and for the darkest square, perhaps an ebony pencil.
 10. Once students have finished with their value squares, they can look to the opposite page at their black blobs of ink.
 11. Using the value squares as a reference, students are to create a scene or image incorporating their ink blobs.
 12. Creativity and very interesting works always show in this project.
- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment for this lesson.

Lesson Six: Learning the Movements: Impressionism (90 minutes)

- A. *Daily Objectives*
1. Concept Objective
 - a. Students will relate the visual arts to various historical and cultural traditions.
 2. Lesson Content
 - a. Art History Periods and Schools (p. 168)
 - i. Impressionism (Review)
 3. Skill Objectives
 - a. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
 - b. Students will use a variety of art materials.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. Tempera Paint (pink, yellow, white, green, blue)
 3. Cups (enough for four cups of paint at tables)
 4. Q-tips (box of 500)

5. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
1. Impressionism - a style of painting that originated in France about 1870; paintings of casual subjects, executed outdoors, using divided brush strokes to capture the mood of a particular moment as defined by the transitory effects of light and color
- D. *Procedures/Activities*
1. Before Class Preparation:
 - a. Prepare cups of paint. (To save yourself from insanity, pick a few colors that are typical of Impressionism.)
 - b. Place Q-tips at each table.
 - c. Students should bring in a photo, internet picture, or magazine picture that is from or about their community.
 2. Students should already be studying Impressionism, so just talk about some characteristics.
 3. Explain to the students that they will be recreating their photo about their community in the style of Impressionism.
 4. They will be using the Q-tips to make their image.
 5. The colors in the cups should naturally mix.
 6. The dots made by the Q-tips should mix over one another to create the beautiful blending seen in Impressionism.
 7. Once students finish they need to clean their areas.
- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment for this lesson.

Lesson Seven: Learning the Elements: Shapes (45 minutes)

- A. *Daily Objectives*
1. Concept Objective
 - a. Students will recognize elements of art, principles of design, and sensory and expressive features of visual arts.
 2. Lesson Content
 - a. Students should review, develop, and apply concepts introduced in previous grades, such as line, shape, form, space, texture, color, light, design, and symmetry. (p. 168)
 3. Skill Objectives
 - a. Students recognize and apply the elements of art
 - b. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. Pencils (30)
 3. Rulers (30)
 4. Markers (classroom pack)
 5. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
1. Geometric shapes - squares, circles, triangles, rectangles, diamonds
 2. Organic shapes - natural shapes; such as trees, grass, raindrops
- D. *Procedures/Activities*
1. Before Class Preparation:
 - a. Set out markers for the students.
 - b. Place examples of geometric shapes and organic shapes on the board.

2. In this assignment students are to create five shapes that they enjoy. (Out of the five shapes two shapes have to be organic shapes.)
 3. Once students have come up with five shapes they need to create a repeated pattern on a sketchbook page with a pencil.
 4. Students may need rulers for this exercise.
 5. Once students are finished with this, they need to choose a color combination that helps to describe them and color in their pattern with markers.
- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment for this lesson.

Lesson Eight: United Shapes of America (45 minutes)

- A. *Daily Objectives*
1. Concept Objective
 - a. Students relate the visual arts to various historical and cultural traditions.
 2. Lesson Content
 - a. Geography of the United States (p. 166)
 3. Skill Objective
 - a. Students will become familiar with a variety of art materials.
 - b. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. Pencils (30)
 3. Black construction paper (35 sheets)
 4. Scissors (30)
 5. Bulletin board
 6. *You are Here: Personal Geographies and Other Maps of the Imagination*
- C. *Key Vocabulary*
1. Symbol - a form or image implying or representing something beyond it's original meaning
- D. *Procedures/Activities*
1. Refer to page 110 in *You are Here: Personal Geographies and other Maps of the Imagination*, by Katharine Harmon.
 2. This is a simple lesson that goes along with what the students are studying in Geography.
 3. In their sketchbooks students are to try to draw the outline of the United States. (Make sure the students take this seriously, and try to draw the contour image from memory.)
 4. Students are to only do this once.
 5. Next they need to trace this image through white paper.
 6. Students should then cut out the image on white paper, and trace it onto black paper.
 7. All students should then cut out their United States shapes from the black paper.
 8. Have a bulletin board prepared so that all students can place their United States shapes onto the board for everyone to see.
- E. *Assessment/Evaluation*
1. The assessment to this lesson is an oral assessment. Ask the students these questions. Call on students who raise their hands.
 - a. When drawing, how much can you visually recall from memory?
 - b. What is the purpose of a map?
 - c. How are maps helpful?

- d. What did you learn from this exercise?

Lesson Nine: Sketchbook Themes (45 minutes)

A. *Daily Objectives*

1. Concept Objective
 - a. Students will recognize the visual arts as a form of communication.
2. Lesson Content
 - a. Themes (not from the *Core Knowledge Sequence*)
3. Skill Objective
 - a. Students will develop ideas for works of art by conducting research and making preliminary sketches.
 - b. Students will use brainstorming as a mean to generate ideas for a work of art.
 - c. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.

B. *Materials (for a class size of 30)*

1. Sketchbooks
2. Magazines (National Geographic, Time, Organic Style, Seventeen, etc.) (a large collection is needed)
3. Photographs (from home)
4. Scissors (30)
5. Masking Tape/Scotch Tape (one roll per table)
6. Pencils (30)
7. Appendix F: Sketchbook Rubric

C. *Key Vocabulary*

1. Themes - a subject or topic of artistic representation

D. *Procedures/Activities*

1. At the beginning of class explain to the students that for the rest of the year, sometimes they will have sketchbook assignments dealing with their own themes.
2. In this lesson the students will be given a chance to develop their own theme.
3. This theme should be something that helps to describe them, is something of interest, and is something that they could study.
4. To assist the students start brainstorming with them, by jotting down ideas on the board.
5. Ideas may include: (examples)
 - a. Anything the color purple
 - b. Sunflowers
 - c. Basketball players
 - d. Musical instruments
6. After brainstorming students are to come up with their own theme.
7. Once students have a theme they need to fill up a sketchbook page with images that go along with that theme.
8. Having a theme of images (that they enjoy) together will help them with their ideas in later sketchbook and classroom assignments.
9. If students don't finish the page they need to finish it at home, and be prepared to have it graded the next class period.

E. *Assessment/Evaluation*

1. Appendix F: Sketchbook Rubric is the assessment to this lesson

Lesson Ten: Learning the Elements: Form (90 minutes)

- A. *Daily Objectives*
1. Concept Objective
 - a. Students will recognize elements of art, principles of design, and sensory and expressive features of visual arts.
 2. Lesson Content
 - a. Students should review, develop, and apply concepts introduced in previous grades, such as line, shape, form, space, texture, color, light, design, and symmetry. (p. 168)
 3. Skill Objectives
 - a. Students will recognize and apply the elements of art.
 - b. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. Pencils (30)
 3. Erasers (30)
 4. Sharpeners (30)
 5. Appendix E: Elements of Art and Principles of Design
 6. *Hooked on Drawing*
 7. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
1. Form - the literal shape and mass of an object or form; a cube, or sphere
- D. *Procedures/Activities*
1. Read pages 33-35 of *Hooked on Drawing*.
 2. Describe forms to students. Draw examples on the board.
 3. This sketchbook assignment involves making some decisions in advance.
 4. Each student selects a form to draw.
 5. Then the student decides possible arrangement choices that make for a strong composition.
 6. The form can be drawn larger or smaller, overlapped, going off the page, upside-down, but once again students should keep in mind that they are after a strong composition.
 7. After drawing, students need to shade in their forms.
 8. Ask students to refer back to their value squares if they forget how much shading should be done.
 9. Students are finished when the shading is completed.
- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment to this lesson.

Lesson Eleven: Learning the Movements: Post-Impressionism (90 minutes)

- A. *Daily Objectives*
1. Concept Objective
 - a. Students will relate the visual arts to various historical and cultural traditions.
 2. Lesson Content
 - a. Art History: Periods and Schools (p. 168)
 - i. Post-Impressionism (Review)
 3. Skill Objectives
 - a. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.

- B. *Materials (for a class size of 30)*
 - 1. Sketchbooks
 - 2. Drawing pencils (6b-2b, 2h-4h, and ebony pencils)
 - 3. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
 - 1. Post-Impressionism - French painters who were concerned with the significance of form, symbols, expressiveness, and psychological intensity
 - 2. Balance - is the distribution of visual weight of objects, colors, texture, and space
 - 3. Emphasis - the part of the design that catches the viewer's attention
- D. *Procedures/Activities*
 - 1. Before Class Preparation:
 - a. Set up a still life of odds-n-ends.
 - 2. As you begin talking about Post-Impressionism in class, naturally you will talk about Paul Cézanne. It is assumed that students have knowledge about Paul Cézanne before doing this sketchbook assignment.
 - 3. Paul Cézanne was known for doing many still life drawings in his time.
 - 4. Explain to students the purpose of a still life drawing (practicing with the elements and principles).
 - 5. Ask all students that they use Appendix E: Elements of Art and Principles of Design to refer to as they draw.
 - 6. Students should be able to show strong knowledge of the elements and principles at this time. The use of value should also be very strong.
 - 7. Students should draw all class period. If they need time to shade, they should shade at home.
- E. *Assessment/Evaluation*
 - 1. Appendix F: Sketchbook Rubric is the assessment to this lesson.

Lesson Twelve: Art Nouveau and Designing Lamps (90 minutes)

- A. *Daily Objectives*
 - 1. Concept Objective
 - a. Students will understand visual arts materials, tools, techniques, and processes.
 - 2. Lesson Content
 - a. Still-lives (not from the *Core Knowledge Sequence*)
 - 3. Skill Objectives
 - a. Students will recognize and apply the principles of design.
 - b. Students will recognize and apply the elements of art.
 - c. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
 - 1. Sketchbooks
 - 2. Pencils (30)
 - 3. Colored Pencils (classroom pack)
 - 4. Scraps of fun paper
 - 5. Scraps of shiny paper material/wallpaper
 - 6. Glue (30)
 - 7. Scissors (30)
 - 8. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
 - 1. Art Nouveau - a style which evolved during the 1890's which used asymmetrical decorative elements derived from objects found in nature

2. Art Deco - during the 1920's and 1930's artists used decorative motifs derived from French, African, Aztec, Chinese, and Egyptian cultures
- D. *Procedures/Activities*
1. As part of a class project where students redesign old furniture, this sketchbook assignment may be very helpful.
 2. Students will take the time to design one lamp that they would like to use in their own room.
 3. The Art Nouveau style of decoration should be in their minds as they are designing.
 4. Students should also have a color scheme in place (colored pencils).
 5. If students wish they can use the scrap pieces of paper in their designs for texture.
 6. Students should also have a plan on what is needed to create the lamp.
 7. Plans/drawings need to be thorough, as students may actually be making these lamps.
- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment to this lesson.
 2. The General Plan Followed:
 - a. Design a lamp in the Art Nouveau style.
 - b. Create a color scheme.
 - c. Materials List
 - d. Completion Plan

Lesson Thirteen: Learning the Elements: Space (90 minutes)

- A. *Daily Objectives*
1. Concept Objective
 - a. Students will recognize elements of art, principles of design, and sensory and expressive features of visual arts.
 2. Lesson Content
 - a. Students should review, develop, and apply concepts introduced in previous grades, such as line, shape, form, space, texture, color, light, design, and symmetry. (p. 168)
 3. Skill Objectives
 - a. Students will recognize and apply the elements of art.
 - b. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. Ebony pencil (30)
 3. Erasers (30)
 4. Sumi Ink (a small bowl for each table)
 5. Brush (30)
 6. Cup of Water
 7. Kneaded Eraser (30)
 8. *Hooked on Drawing*
 9. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
1. Positive Space - space in an artwork that is filled with something, such as lines, designs, colors, or shapes
 2. Negative Space - empty space surrounded and shaped so that it requires a sense of form or volume

- D. *Procedures/Activities*
1. Read pages 172-175 in *Hooked on Drawing*.
 2. Select a misshapen or curvy object, and place it on top of a box or stool or another object on a table.
 3. Using the ebony pencil, the students draw only the silhouette by following the outline of the two objects.
 4. Students should draw them in the middle of the paper.
 5. They need to fill the page from top to bottom.
 6. Students should now erase unwanted lines in positive space.
 7. All negative space should be inked in black.
 8. On the back of this sketchbook page require the students to tell you what parts of the image are negative and positive.
- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment to this lesson.

Lesson Fourteen: Self-Portraits: Who are you? (90 minutes)

- A. *Daily Objectives*
1. Concept Objective
 - a. Students will recognize the visual arts as a form of communication.
 - b. Students will understand visual arts materials, tools, techniques, and processes.
 2. Lesson Content
 - a. Art History: Periods and Schools (p. 168)
 - i. Post-Impressionism (Review)
 3. Skill Objectives
 - a. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. Mirrors (30)
 3. Pencils (30)
 4. Crayons (classroom pack)
 5. Appendix E: Elements of Art and Principles of Design
 6. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
1. Self-portraits - a portrait an artist makes using himself or herself as the subject
 2. Movement - the path the viewer's eye takes throughout the artwork, usually to focal points
- D. *Procedures/Activities*
1. This lesson might be a great follow-up to studying about Vincent Van Gogh.
 2. Pass out mirrors to all the students.
 3. Students should now look in the mirror.
 4. Students should pick an expression they would like to draw, that best describes them.
 5. Since this is a self-portrait, and they have a mirror the students should concentrate on their faces.
 6. Students should also concentrate on features they know best describe them.
 7. The background should be simple yet describe them.
 8. After the students are finished with the drawing they can go back in and color with colors that would describe the mood and expressions.

- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment to this lesson.

Lesson Fifteen: Learning the Elements: Texture (90 minutes)

- A. *Daily Objectives*
1. Concept Objective
 - a. Students will recognize elements of art, principles of design, and sensory and expressive features of visual arts.
 2. Lesson Content
 - a. Students should review, develop, and apply concepts introduced in previous grades, such as line, shape, form, space, texture, color, light, value, design, and symmetry. (p.168)
 3. Skill Objectives
 - a. Students will recognize and apply the elements of art.
 - b. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. Mirrors (30)
 3. Various markers, thin-tipped, wide-tipped
 4. Cotton balls (examples of other mark-making tools)
 5. India ink (small cups)
 6. Paint palettes
 7. Various brush sizes (large selection)
 8. Pencils
 9. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
1. Texture - the surface quality that can be seen and felt
- D. *Procedures/Activities*
1. Texture is everywhere, yet one texture that students usually have problems with is the texture of hair.
 2. Since we do many self-portraits, through middle school and high school, it may be a good idea to practice hair.
 3. Pass out the mirrors to students.
 4. Announce to students that you will be drawing textures of hair.
 5. Students have hair that is sleek, curly, straight, shiny, blonde, brown, black, red, dull, kinky, wavy, braided, etc.
 6. Explain to students that they don't really draw hair; rather you invent it through a mark-making process.
 7. Hair has depth that is hard to outline. The strand texture of hair can be created by overlapping lines of different widths and lengths. Stacking lines can also be effective. The lines can be wavy or straight.
 8. The material students use to draw with will also influence the character of line.
 9. Tell the students that the pens, pencils, stick, and other mark making tools are for them to use while experimenting.
 10. Students should first practice trying to create the texture of their own hair before working on classmates.
- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment to this lesson.

Lesson Sixteen: Collecting (90 minutes)

- A. *Daily Objectives*
 - 1. Concept Objective
 - a. Students will recognize the visual arts as a form of communication.
 - b. Students will understand the characteristics, merits, and meaning of works of art.
 - 2. Lesson Content
 - a. Collections (not from the *Core Knowledge Sequence*)
 - 3. Skill Objectives
 - a. Students will use brainstorming as a mean to generate ideas for works of art.
 - b. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
 - 1. Sketchbooks
 - 2. Magazines (National Geographic, Budget Travel, Time, YM)
 - 3. Scissors (30)
 - 4. Glue (30)
 - 5. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
 - 1. Collect - to bring together into one body or place
- D. *Procedures/Activities*
 - 1. Before Class Preparation:
 - a. On the board, write down all the Core Knowledge artists that students will study in the seventh grade (use pages 168-169 in the *Core Knowledge Sequence*).
 - 2. At the beginning of class, talk to students about collections.
 - 3. Collecting as an artist may help you produce more of your own ideas when the time comes.
 - 4. Discuss the artists on the board.
 - 5. Some students may know all of the artists at this time, while others may not.
 - 6. Students are to pick an artist they would like to collect information about.
 - 7. This should be an artist in which they are curious.
 - 8. Announce that the students are going to collect information about this artist for the rest of the year.
 - 9. Collection Examples: (may include)
 - a. Book Titles
 - b. Quotes
 - c. Information
 - d. Cartoons
 - e. Artwork
 - 10. To get students started on this project you may want to take them to a library, or computer lab to do some research.
- E. *Assessment/Evaluation*
 - 1. Appendix F: Sketchbook Rubric is the assessment to this lesson.

Lesson Seventeen: Learning the Movements: Expressionism (90 minutes)

- A. *Daily Objectives*
 - 1. Concept Objective
 - a. Students will relate the visual arts to various historical and cultural traditions.

- b. Students will understand the characteristics, merits, and meaning of works of art.
 - 2. Lesson Content
 - a. Art History: Periods and Schools (p. 168)
 - i. Expressionism and Abstraction (Review)
 - 3. Skill Objectives
 - a. Students will use brainstorming as a mean to generate ideas for works of art.
 - b. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
- 1. Sketchbooks
 - 2. Appendix E: Elements of Art and Principles of Design
 - 3. Watercolor (two watercolor trays per table)
 - 4. Scrap papers
 - 5. Markers (classroom pack)
 - 6. Paint palettes (enough for each table)
 - 7. Brushes (30)
 - 8. Paper towels (one roll)
 - 9. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
- 1. Expressionism - where traditional adherence to realism and proportion is overridden by the intensity of the artists response to the subject
- D. *Procedures/Activities*
- 1. Before Class Preparation:
 - a. Place all needed supplies at tables.
 - b. Print out emotions, cut emotions apart, and place in a bowl for selection.
 - 2. When students come into class have them select an emotion out of the bowl.
 - 3. Since ideas are starting to get more abstract as we study expressionism and abstraction, the students should understand how to capture an emotion.
 - 4. The student should capture their emotion through using the elements and principles, and no images.
 - 5. They may use one or all of the supplies at their tables.
 - 6. Once the students have finished with their emotion they need to write what emotion they selected on the back of their page. They also need to describe why they used what elements and principles that they used.
- E. *Assessment/Evaluation*
- 1. Appendix F: Sketchbook Rubric is the assessment to this lesson

Lesson Eighteen: Learning the Elements: Color (45 minutes)

- A. *Daily Objectives*
- 1. Concept Objective
 - a. Students will recognize elements of art, principles of design, and sensory and expressive features of visual arts.
 - 2. Lesson Content
 - a. Students should review, develop, and apply concepts introduced in previous grades, such as line, shape, form, space, texture, color, light, design, and symmetry. (p. 168)
 - 3. Skill Objectives
 - a. Students will recognize and apply the elements of art.

- b. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
 - 1. Sketchbooks
 - 2. Magazines (A variety of decoration and interior design magazines)
 - 3. Scissors (30)
 - 4. Glue (30)
 - 5. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
 - 1. Color - light reflected off objects
 - 2. Pattern - the repeating of the object or symbol all over the artwork
 - 3. Repetition - works with pattern to make the artwork seem active
- D. *Procedures/Activities*
 - 1. This assignment was created just to get the students to look at color.
 - 2. As students are looking through magazines they should keep the terms pattern and repetition in mind as well.
 - 3. Allow the students each get a couple of design magazines.
 - 4. Students should cut out 10 color schemes, place setting, or images that they like.
 - 5. Students will need a color wheel for the next part of the assignment.
 - 6. Now they have to glue their pictures into their sketchbooks, leaving room for writing.
 - 7. Next they will have to write down the relationships of the colors.
 - a. Are the colors monochromatic?
 - b. Are the colors complementary?
 - c. Are the colors warm or cool?
 - d. What kinds of feelings do the colors evoke?
 - 8. Looking at colors in this way will help the students understand a little more about colors and color choices.
- E. *Assessment/Evaluation*
 - 1. Appendix F: Sketchbook Rubric is the assessment to this lesson.

Lesson Nineteen: Perspective Drawing (90 minutes)

- A. *Daily Objectives*
 - 1. Concept Objective
 - a. Students will understand visual arts materials, tools, techniques, and processes.
 - 2. Lesson Content
 - a. Perspective (not from the *Core Knowledge Sequence*)
 - 3. Skill Objectives
 - a. Students will use one, two and three-point perspective to generate drawings.
 - b. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
 - 1. Sketchbooks
 - 2. Pencils (30)
 - 3. Appendix E: Elements of Art and Principles of Design
 - 4. *Hooked on Drawing*
 - 5. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
 - 1. One-point perspective - there is one vanishing point in the composition

2. Rhythm - is created when one or more elements of design are used repeatedly to create a feeling of organized movement
- D. *Procedures/Activities*
1. Read 106-166 of *Hooked on Drawing*.
 2. You may choose to teach all the perspectives, but for time and space I am only addressing one for these sketchbook lessons.
 3. At the beginning of class introduce one-point perspective to the students, by drawing a room on the board.
 4. Use a yardstick to show how students should use their rulers.
 5. Explain to the students that everything is drawn from one vanishing point.
 6. The procedure to begin:
 - a. Start by drawing a rectangle, about $\frac{3}{4}$ the size of your paper.
 - b. To draw the walls lay a ruler across your rectangle. (The walls should be drawn to the outsides of each corner of your rectangle.) (Inside the rectangle where the lines cross is your vanishing point.)
 - c. Students may now draw the floors, window, and doors.
 - d. After that the room is ready to be decorated.
 7. Students may add color with colored pencils when they are finished.
 8. Once you have explained everything students can begin. (If you explain very well the students will not be asking you too many questions.)
 9. The students are redesigning their bedrooms at home.
 10. As students redesigning their bedrooms ask them to try to bring in the principle rhythm.
- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment to this lesson

Lesson Twenty: Music (45 minutes)

- A. *Daily Objectives*
1. Concept Objective
 - a. Students will recognize the visual arts as a form of communication.
 - b. Students will understand the characteristics, merits, and meaning of works of art.
 2. Lesson Content
 - a. Students should review, develop, and apply concepts introduced in previous grades, such as line, shape, form, space, texture, color, light, value, design, and symmetry (p. 168)
 3. Skill Objectives
 - a. Students will use a variety of materials in their artwork.
 - b. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. Pencils (30)
 3. Colored Pencils (classroom pack)
 4. Appendix E: Elements of Art and Principles of Design
 5. Appendix F: Sketchbook Rubric
 6. CD with music that has no words
- C. *Key Vocabulary*
1. Variety - is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork

- D. *Procedures/Activities*
1. Before Class Preparation:
 - a. Find some music that does not have any words.
 - b. You may want to ask the music teacher for sample music.
 2. Since we have been studying expressionism, students should be in a more expressive mode.
 3. Announce to the students that you will be playing a CD with no words. (Don't give them the musician or any history about the music.)
 4. Using the themes of their choice (Lesson Nine) students are going to illustrate this song/CD.
 5. Students should keep the principle "variety" in mind when creating their work.
 6. Students should start by using a pencil.
 7. If they feel the illustrations would best illustrate the song if they had color in them they can use color.
 8. Color should be used sparingly, and if appropriate.
 9. Students can use marker for color.
 10. This lesson will last a whole class period. Allow the students to work up to the bell.
- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment to this lesson.

Lesson Twenty-one: Learning the Movements: Abstraction (90 minutes)

- A. *Daily Objectives*
1. Concept Objective
 - a. Students will relate the visual arts to various historical and cultural traditions.
 2. Lesson Content
 - a. Art History: Periods and Schools (p. 168)
 - i. Expressionism and Abstraction (Review)
 3. Skill Objectives
 - a. Students will develop ideas for works of art by conducting research and making preliminary sketches or models.
 - b. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. Magazines (National Geographic, Travel, etc.)
 3. Scissors (30)
 4. Paper for viewfinders
 5. Pencils (30)
 6. Oil pastels (classroom pack)
 7. Masking tape (one roll per table)
 8. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
1. Abstraction - not realistic, though the intention is often based on an actual subject, place or feeling
- D. *Procedures/Activities*
1. This is a simple exercise, yet shows the term abstraction quite well.
 2. Students are to find a picture that they like from a National Geographic.
 3. Next they cut that picture out. (The picture should be a full page.)
 4. Show students how to make view finders:

- a. give them a 6" x 6" inch square
 - b. fold in half
 - c. in the center of the square, measure one inch in two inches up and one inch over. Once you have done this, cut out the half square.
 - d. open up the 6" x 6" square and you should have a 2" x 2" opening inside
5. The students should use the opening to find a certain composition that they like.
 6. In their sketchbooks the students should recreate what they see in the 2" x 2" square, in an 8" x 8" square that they drew. (Stick to squares for scale and enlarging.)
 7. Once students have drawn their abstract image, they need to color it with oil pastels. They do not need to use realistic colors.
 8. Students should tape the image to the back of the drawing.
- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment to this lesson.

Lesson Twenty-two: Mapping Mondrian Style (90 minutes)

- A. *Daily Objectives*
1. Concept Objective
 - a. Students will recognize elements of art, principles of design, and sensory and expressive features of visual arts.
 2. Lesson Content
 - a. Geography of the United States (p. 166)
 3. Skill Objectives
 - a. Students will use brainstorming as a mean to generate ideas for works of art.
 - b. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. Rulers
 3. Markers (red, yellow, blue, black)
 4. Pencils (30)
 5. Erasers (30)
 6. Appendix F: Sketchbook Rubric
 7. Slide of art work, *Broadway Boogie Woogie*
- C. *Key Vocabulary*
1. Unity - is the feeling of harmony between all parts of an artwork creating a sense of completeness
- D. *Procedures/Activities*
1. Before Class Preparation:
 - a. In a previous class students should have looked at Mondrian.
 - b. Students should be aware of his color choices especially in his later works.
 - c. Prepare the slide, *Broadway Boogie Woogie*.
 2. Show the students *Broadway Boogie Woogie*.
 3. Students will be creating a map of their own house/property.
 4. There are certain rules:
 - a. Students can only use lines.
 - b. Students can only use shapes
 - c. Students can only use the colors, red, yellow, blue
 - d. Students should keep in mind the principles of design (unity).

- e. Students should use the whole sketchbook page.
- 5. Once students are finished drawing, they can use red, yellow, blue, and black markers for the color. (Black is for outlining.)
- 6. All in all this will be a very simplified map, and students will need to think about simplifying things.
- 7. Students should use a ruler throughout this assignment.
- E. *Assessment/Evaluation*
 - 1. Appendix F: Sketchbook Rubric is the assessment to this lesson.

Lesson Twenty-three: Impressions (90 minutes)

- A. *Daily Objectives*
 - 1. Concept Objective
 - a. Students will recognize the visual arts as a form of communication.
 - 2. Lesson Content
 - a. Art History: Periods and Schools (p. 168)
 - i. Surrealism (Review)
 - 2. Skill Objectives
 - a. Students will use brainstorming as a mean to generate ideas for a work of art.
 - b. Students will recognize and apply the principles of design.
 - c. Students will recognize and apply the elements of design.
- F. *Materials (for a class size of 30)*
 - 1. Sketchbooks
 - 2. Pencils (30)
 - 3. Erasers (30)
 - 4. Appendix F: Sketchbook Rubric
- G. *Key Vocabulary*
 - 1. Surrealism - developed in the mid 1920's; based upon revealing the unconscious mind in dream images, the irrational, and the fantastic
- H. *Procedures/Activities*
 - 1. Start class by allowing the students to silently think about where they have been that has made a great impression on them and their lives. This can be another country, a school, a mountain, a city, etc.
 - 2. Once students have thought about this for a few minutes allow them to write some ideas in their sketchbook.
 - 3. At this point in the year students are probably learning about surrealism.
 - 4. They are to take the abstract thought and draw it in the style of surrealism.
 - 5. Again, they are to draw a place that has had a great impression on them.
 - 6. Students should keep the elements of art and principles of design in mind.
 - 7. Students are to use a pencil to draw and shade.
- I. *Assessment/Evaluation*
 - 1. Appendix F: Sketchbook Rubric is the assessment to this lesson

Lesson Twenty-four: Learning the Movements: Cubism (90 minutes)

- A. *Daily Objectives*
 - 1. Concept Objective
 - a. Students will relate the visual arts to various historical and cultural traditions.
 - 2. Lesson Content
 - a. Art History: Periods and Schools (p. 168)
 - i. Expressionism and Abstraction (Review)

3. Skill Objectives
 - a. Students will become familiar with a variety of art materials.
- B. *Materials (for a class size of 30)*
 1. Sketchbooks
 2. Construction paper (all colors)
 3. Scissors (30)
 4. Glue (30)
 5. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
 1. Cubism - is based on the simultaneous presentation of multiple views, disintegration, and the geometric reconstruction of objects in flattened space
- D. *Procedures/Activities*
 1. Before Class Preparation:
 - a. Get construction paper out for students.
 - b. Place scissors and glue at all the tables.
 2. Students should be familiar with Cubism before you do this small lesson.
 3. Students can have three pieces of construction paper (all three different colors).
 4. Have students cut up the construction paper into as many shapes that they can think of.
 5. The shapes can be any size, small or large.
 6. Next the students are to create an image using the shapes.
 7. They should have enough shapes to create a subject with a background.
 8. Their subjects should come from their decided theme (Lesson Nine).
 9. The finished work should show the characteristics of Cubism.
- E. *Assessment/Evaluation*
 1. Appendix F: Sketchbook Rubric is the assessment to this lesson.

Lesson Twenty-five: A Map to your Emotions (90 minutes)

- A. *Daily Objectives*
 1. Concept Objective
 - a. Students will recognize the visual arts as a form of communication.
 2. Lesson Content
 - a. Students should review, develop, and apply concepts introduced in previous grades, such as line, shape, form, space, texture, color, light, value, design, and symmetry. (p. 168)
 3. Skill Objectives
 - a. Students will recognize and apply the elements of art.
 - b. Students will recognize and apply the principles of design.
- B. *Materials (for a class size of 30)*
 1. Sketchbooks
 2. Pencils (30)
 3. Crayons (classroom pack)
 4. *You are Here: Personal Geographies and Other Maps of the Imagination*
 5. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
 1. Abstract Expressionism - a style of non-representation painting that relies on the physical movement of the artist in using such gestural techniques as vigorous brushwork, dripping and pouring
- D. *Procedures/Activities*
 1. Look at the image of page 28 of *You are Here: Personal Geographies and other Maps of the Imagination*.

2. Start the class by having the students trace their hands.
 3. Again remind students that we have been thinking in an abstract manner for a while.
 4. Students may now create a map of their emotions.
 5. Allow students to interpret that above statement any way they wish. (Again we are dealing with abstraction.)
 6. Once students are finished they may have time to color the drawings in using crayons.
- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment to this lesson.

Lesson Twenty-six: Grid Drawing (90 minutes)

- A. *Daily Objectives*
1. Concept Objective
 - a. Students will understand visual arts materials, tools, techniques, and processes.
 2. Lesson Content
 - a. Grids and Scale (not from the *Core Knowledge Sequence*)
 3. Skill Objectives
 - a. Students will maintain a sketchbook journal of ideas and writings to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. Pencils (30)
 3. Rulers (30)
 4. Erasers (30)
 5. Photocopies of a picture
 6. *Hooked on Drawing*
 7. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
1. Scale - the size, or apparent size of an object seen in relation to other objects, people, environment, or format
 2. Grid - a pattern of horizontal and vertical lines that cross each other to make uniform squares or rectangles
- D. *Procedures/Activities*
1. Before Class Preparation:
 - a. Prepare photocopies of a picture you have taken (example: 8" x 10").
 - b. Read pages 150-153 on grid transfers, in *Hooked on Drawing*.
 2. At the beginning of class give the each student a photographed copy.
 3. Require students to divide the photograph in half, then in fourths.
 4. Students need to take out the sketchbook paper, cut it to size, then divide the paper in half and fourths.
 5. Students should then transfer lines from one section of the photo at a time.
 6. Next they should transfer the shapes to the corresponding area on the paper.
 7. After they are finished transferring students should start shading, and creating the values.
 8. This assignment will prepare students on how to grid, since we will be doing large scale murals in the future.
- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment to this lesson.

Lesson Twenty-seven: Learning the Movements: Modern American Painting (90 minutes)

- A. *Daily Objectives*
1. Concept Objective
 - a. Students will relate the visual arts to various historical and cultural traditions.
 2. Lesson Content
 - a. Art History: Periods and Schools (p. 168)
 - i. Modern American Painting (Review)
 3. Skill Objectives
 - a. Students recognize and apply the principles of design.
 - b. Students recognize and apply the elements of art.
 - c. Students will maintain a sketchbook journal of ideas and writing to use as a resource and planning tool.
 - d. as a resource and planning tool.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. Paper for viewfinders
 3. Rulers (30)
 4. Pencils (30)
 5. Chalk pastels (two-three packs per table)
 6. Tissues or paper towels
 7. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
1. Modern American Painting - a new generation of Americans building on past styles
- D. *Procedures/Activities*
1. This lesson will be done in the spring. (If you happen to be doing this lesson at another time of the year, you can still do this lesson looking out windows.)
 2. Students should already have some history of Modern American Painting from a previous class.
 3. At this time students should know how to make view finders.
 4. Take them outside with their sketchbooks.
 5. Explain to them, that Modern American painters usually incorporated their surroundings into their works.
 6. Students are to use their viewfinders to make interesting composition of the landscape around them.
 7. Once they have found an interesting composition they should start drawing the outlines of it.
 8. Do not let students shade.
 9. Students will finish the drawing by going inside and using chalk pastels.
- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment to this lesson.

Lesson Twenty-eight: Illustrate your School (90 minutes)

- A. *Daily Objectives*
1. Concept Objective
 - a. Students will relate the visual arts to various historical and cultural traditions.
 - b. Students will recognize the visual arts as a form of communication.

2. Lesson Content
 - a. Students should review, develop, and apply concepts introduced in previous grades, such as line, shape, form, space, texture, color, light, value, design, and symmetry. (p. 168)
 3. Skill Objectives
 - a. Students will maintain a sketchbook journal of ideas and writing to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. Charcoal (a variety: charcoal sticks, vines, pencils)
 3. Tissues (a box)
 4. Erasers (30)
 5. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
1. Medium - the material that is used to create the artwork
- D. *Procedures/Activities*
1. Take your students for a walk around the school.
 2. When you get back to the classroom talk to the students about the outside of their school.
 3. Take the students outside with their sketchbooks, and hard compressed charcoal.
 4. Using what they know about perspective, and the elements and principles, they are going to draw their school.
 5. Some students will ask you if they have to draw every detail. (Of course not, students will need to omit some details in order to finish.)
 6. Students should work on getting different values, by pressure, and using a tissue to rub in the charcoal.
 7. Take the students back to the class at the end of the period.
 8. Spray their work with a charcoal fixative.
- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment to this lesson.

Lesson Twenty-nine: Where are you going? (90 minutes)

- A. *Daily Objectives*
1. Concept Objective
 - a. Students will recognize the visual arts as a form of communication.
 2. Lesson Content
 - a. Geography of Western and Central Europe (p. 166)
 - b. Geography of the United States (p. 166)
 3. Skill Objectives
 - a. Students will maintain a sketchbook journal of ideas and writing to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. Pencils (30)
 3. Erasers (30)
 4. Rulers (30)
 5. Colored Pencils (classroom pack)
 6. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
1. Illustration - a design or picture in a book, magazine, or other print or electronic medium that explains the text or shows what happens in a story

- D. *Procedures/Activities*
1. Most students take vacations somewhere over the summer. Some go out of the country, while others to another state, city, or just across the street.
 2. Take the students to a computer lab to explore where they are going, or where they want to go if they are not going to get a chance to go somewhere.
 3. The students will create a post card with a Modern American Style to it (think Norman Rockwell).
 4. On the internet they need to find an image that will work for their postcard.
 5. Students should print off the image.
 6. Next they will make a 4" x 6" rectangle in their sketchbook.
 7. The drawing will go within this rectangle.
 8. Students should think about the elements of art and principles of design when designing the layout of the postcard.
 9. Students may have a small amount of writing.
 10. When students are finished with the drawing they should add color with colored pencils.
- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment to this lesson.

Lesson Thirty: Recreating: You are Here! (two 90 minute blocks)

- A. *Daily Objectives*
1. Concept Objective
 - a. Students will recognize the visual arts as a form of communication.
 - b. Students will recognize elements of art, principles of design, and sensory and expressive features of visual arts.
 - c. Students will understand visual arts materials, tools, techniques, and processes.
 - d. Students will relate the visual arts to various historical and cultural traditions.
 - e. Students will understand the characteristics, merits, and meaning of works of art.
 2. Lesson Content
 - a. Seventh Grade History and Geography (General for Art Mapmaking Purposes) (p. 163 and p. 166)
 - i. Geography of Western and Central Europe
 - ii. Geography of the United States
 3. Skill Objectives
 - a. Students will maintain a sketchbook journal of ideas and writing to use as a resource and planning tool.
- B. *Materials (for a class size of 30)*
1. Sketchbooks
 2. White drawing paper (12" x 14") (30)
 3. Pencils (30)
 4. Construction paper (all colors)
 5. Collage materials (scraps of paper, foil, etc.)
 6. Glue (30)
 7. Scissors (30)
 8. Appendix F: Sketchbook Rubric
- C. *Key Vocabulary*
1. Appendix E: Elements of Art and Principles of Design

- D. *Procedures/Activities*
1. Before Class Preparation:
 - a. Prepare 12" x 14" drawing paper.
 - b. Lay out supplies.
 2. This project should be the final for the year.
 3. Students will need their sketchbooks.
 4. This lesson is a repeat of Lesson Three. Only this time, the students will have a sketchbook filled with ideas that should assist them.
 5. When asked to draw a map on how they got to school students should not have any problem coming up with ideas.
 6. Criteria for the map:
 - a. The map should be your personal map.
 - b. The drawing style should reflect different movements and styles.
 - c. The map should show a complete understanding of the elements and principles working together to create a strong composition.
 - d. Think out of the box when creating the map. Be as creative and original as possible.
 7. Students may use any of the materials or a mixture of materials to add color to their work.
 8. When everyone is finished allow the students to look back in their sketchbook to compare Lesson Three to Lesson Thirty.
- E. *Assessment/Evaluation*
1. Appendix F: Sketchbook Rubric is the assessment to this lesson.

VI. CULMINATING ACTIVITY

- A. Lesson Thirty will serve as a culminating activity.

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Unit Summary
B. Appendix B: Keeping a Sketchbook
C. Appendix C: The Importance of Sketchbooks
D. Appendix D: Sketchbook Cover Reminder
E. Appendix E: Elements of Art and Principles of Design
F. Appendix F: Sketchbook Rubric
G. Appendix G: Extra Sketchbook Ideas

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Appendix A

Unit Summary

Sketchbooks for Seventh Graders

In the seventh grade, I have found that some students are familiar with keeping sketchbooks, while others did not use a sketchbook in elementary. At Kinard, my seventh graders are required to take art for a full year. This allows us to cover everything in the *Core Knowledge Sequence*, as well as integrate the arts with other subjects.

Students in the seventh grade are required to keep a sketchbook the entire year. I set a great amount of importance in these sketchbooks, by requiring that everything from class notes, ideas, writings, drawings, sketches, to brainstorming are kept in these sketchbooks. The sketchbooks are also used at the end of the year for a sketchbook final. Students learn the first week in my class that they will not “get by” without them.

In seventh grade, I have the overall theme in my classroom as, “Maps of the Imagination.” This theme is based on a book called *You are Here: Personal Geographies and other Maps of the Imagination*, by Katharine Harmon. I am using this theme to show the progress of each student throughout the year in art. As everyone knows, Core Knowledge has quite a large amount of information to cover. Using a sketchbook with the students has allowed me to retouch upon certain Core Knowledge ideas, while also giving students freedom to keep ideas for upcoming projects. Keeping a sketchbook shows the students, parents, administration, and myself the progress the students have made throughout the year. All thirty lessons that I have included were meant to coincide along with the Art section of the *Core Knowledge Sequence*. All thirty lessons were meant to be graded. This is not to say that there are only thirty sketchbook lessons for the year. Students may also be writing poems, experimenting with certain mediums, sketching for larger in-class projects, pasting collected images in them, taking art class notes, and doing other art assignments in them as well. Having graded assignments and using the sketchbooks weekly does add a certain importance to the sketchbooks, and gets the students into a habit of using them.

Keeping a Sketchbook

Most artists keep sketchbooks in which they experiment with ideas and collect drawings of their environment. Sketchbooks are like visual diaries for artists. Artists often use them for planning and developing their work.

- The most famous artist sketchbooks are those of Leonardo da Vinci. His sketchbooks are filled with drawings, diagrams and written notes of things he saw and ideas he came up with.
- Picasso produced 178 sketchbooks in his life time. He often used his sketchbooks to explore themes and make compositional studies until he found the right idea and subject for a larger painting on canvas.
- Henry Moore, a British sculptor, filled one of his sketchbooks with drawings of sheep that often wandered by the window outside his studio.

If you want to be an artist, it's a good idea to start keeping a sketchbook around with you all the time. You can draw in your sketchbook, write in it and stick photographs and other things you find in it. Later on, you can return to your sketchbook when you're looking for ideas for making works of art.

To begin, purchase a simple spiral-bound sketchbook and drawing pencil from an art supply store. Or, check out these directions for making a simple sketchbook on your own. Personalize your sketchbook by drawing something on the cover and then writing your name and the date on it.

Carry your sketchbook around with you wherever you go. Look for things to record in your sketchbook. Remember that as an artist you have to look closely at things. You may find it difficult at first to stand still and draw something outside, especially if there are people around. Don't mind them or any comments they might make. And don't worry if some of your drawings don't turn out like you want them to. You can make mistakes in your sketchbook and you'll get better with practice. Drawing requires courage!

Try to fill one page of your sketchbook everyday. Getting started is always difficult, especially when you have a new, empty book. If you don't know where to start, try one of the following ideas. Once you've done your first sketchbook, others will be easier to do.

- Many artists choose a theme to follow in their sketchbooks. For example, you might decide to focus on portraits of people (like your family and friends) in your first sketchbook. You might draw scenes around your neighborhood. Or, you might draw views you see when looking out windows (something that Henri Matisse, a French artist, liked to do).
- Most people have collections of things. A collection can make a good theme for a sketchbook. If you have a collection of toys or dolls, draw pictures of them in your

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sketchbook. (Did you know Andy Warhol liked to draw pictures of toys?) You can also draw pictures of shoes, old hats, tools, kitchen utensils, or other items found around your house.

- If you like comic books, your sketchbook can be a place to invent new comic-book characters and to develop story-lines for your own comics.
- If you have a dog or cat as a pet, try drawing pictures of it in your sketchbook. Don't worry if your pet moves before you finish your drawing. As you get to know your pet better by drawing it, you'll probably be able to go back and finish any uncompleted drawings of it later on.
- Drawing things from unusual points of view is good practice for an artist. For example, try drawing trees while sitting directly underneath them.
- If you go on a family trip or class field trip, take your sketchbook along to draw. It can become a record of your journey and the things you saw.
- You don't have to draw things you see in your sketchbook. It can be a place to make designs and experiment with different types of lines and shapes.

Real progress in developing yourself as an interaction designer will depend on you frequently and habitually sketching out your ideas and their variations, reflecting on your ideas, and then developing those that seem promising. Use your sketchbook to help you develop this habit.

(adapted from Artrageous Thinking: Keeping Sketchbooks:
http://www.arts.ufl.edu/art/rt_room/sketchbk/sketching.html)

The Importance of Sketchbooks

What kind of sketchbook do I need?

Your sketchbook should be an 8 1/2 " x 11" coiled book, or hard cover book containing (mostly) unlined paper. This size of your sketchbook is important: its pages should be large enough to accommodate idea development comfortably, while still being easy to carry with you at all times.

Why a Sketchbook?

Real progress in developing yourself as an artist will depend on you frequently and habitually sketching out your ideas and their variations, reflecting on your ideas, and then developing those that seem promising. Use your sketchbook to help you develop this habit. Sketchbooks are useful in many ways.

1. It will serve as a way for you to refer back to your ideas over time. It will provide you with the opportunities for immediate and then repeated application of the lessons learnt in class.
2. It is a place for you to jot down and annotate your own ideas.
3. You can jot down good ideas you see elsewhere e.g., in other systems, in your readings, and in your classmates' work.
4. You can also collect existing material (e.g., pictures from magazines, screen snapshots) and tape them into the sketchbook.
5. Regular use of the sketchbook will help you develop your skills, your accuracy and your confidence in sketching out your ideas.

Sketches do not have to be pretty, beautiful, or even immediately understandable by others. However, you should be able to explain your sketches when anyone asks about them. The sketchbook will help you learn the following.

Learning Objectives

The sketchbook will help you learn the following

1. You will develop your skills in freehand sketching and annotation as a way to describe visual information (ideas and descriptive details) related to the course materials you are learning.
2. You will develop the sketchbook as a personal reference of tracing your interaction design ideas and for reflecting on the progress of these ideas.
3. You will acquire the habit of using a sketchbook for freehand sketching and annotations of interface ideas (from casual and spontaneous ideas to studied interface design development) and for detailing where inspirations came from (other systems, students, magazines, etc.)

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Sketchbook Grading

In grading your sketchbook, I will be looking for evidence that:

1. you regularly use the sketchbook to jot down, annotate, and develop ideas over time;
2. as the course progresses, you are developing skills in sketching out ideas;
3. your sketchbook assignments show an understanding of the elements and principles we are studying;
4. your sketchbook assignments show an understanding of the movements we are studying at the time;
5. the development of your ideas and sketches are cohesive with the assignment.

Due Dates

I will be looking at your sketchbook:

1. as you use it in class;
2. periodically (by collecting and reviewing it after several weeks);
3. if a sketchbook assignment is homework, I will grade it at the beginning of the next class;
4. if a sketchbook assignment is done in class, I will grade it at the end of class, or the beginning of the next class.

Strategies

1. Always bring your sketchbook with you to the class! Use it for jotting down ideas that develop during class, and for working out the new processes taught during the course of the semester.
2. With the sketchbook oriented the way you will use it, place an adhesive address label with your name and email neatly lettered at the outside lower front of the cover. This is important as there may be many similar sketchbooks in class.
3. Use discreet, careful lettering to date the pages as you work, usually in the upper or lower outside corner.
4. Start at the front of the sketchbook and work the pages sequentially, usually on one side only.
5. Only use this sketchbook in art; do not use it in other classes just because you do not have any paper.
6. As new material is presented in class, practice relevant ideas in your sketchbook, and then continue working with those consistently in both your sketchbook and in assignments.
7. To benefit most from this assignment, use your sketchbook as frequently as possible. Try to work 15-20 minutes a day in this book. Return to a page each day until it is full.
8. Use pencil; you may even want to arrange it so you always have a pencil handy in the coil binder.
9. Feel free to erase things as you are working on them, but do not erase ideas because they are messy or because you no longer like them. Remember that your sketchbook is here to help you record your developing ideas. It is only rarely a place to record final ideas.

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10. Each page should be composed thoughtfully and should indicate intentional application of the lessons and processes addressed during classes and/or ideas related to your interface designs. Fill the pages with a series of related drawings about a design idea, or with a single well-composed design idea.

Remember

1. Keep your sketchbook handy and use it!
2. As you learn things in class, apply them to develop ideas in your sketchbook.
3. Refer back to you sketches. Reflect on your ideas, and add to them.

Appendix D

Sketchbook Cover Reminder

Name _____

There are many steps to designing the cover of your sketchbook. Please describe the process of designing a cover for your sketchbooks.

1. What materials did you use on the cover of your sketchbook?
2. What knowledge about art did you use while making your cover?
3. What is the theme on the cover of your sketchbook?
4. What is the title of your sketchbook, and how does it represent you?
5. Where is your first and last name written on the cover?

Elements of Art and Principles of Design

A design is an arrangement, a way of organizing something. In arts and crafts, even though we use many different materials, the visual appearance (that is what our eye sees and our brain decodes) can be reduced to six elements of design. They are line, shape, form, space, color, and texture. They are what we organize. They are the tools.

The principles of design are how we organize or use the tools. The principles of design are balance, emphasis, movement, pattern, proportion, repetition, rhythm, variety, and unity.

Elements of Art

Line is a mark with greater length than width. Lines can be horizontal, vertical or diagonal, straight or curved, thick or thin.

Shape is a closed line. Shapes can be geometric, like squares and circles; or organic, like free formed shapes or natural shapes. Shapes are flat and can express length and width.

Forms are three-dimensional shapes, expressing length, width, and depth. Balls, cylinders, boxes and triangles are forms.

Space is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional: in visual art when we can create the feeling or illusion of depth we call it space.

Color is light reflected off objects. Color has three main characteristics: hue or its name (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

Principles of Design

Balance is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.

Emphasis is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area will be different in size, color, texture, shape, etc.

Movement is the path the viewer's eye takes through the artwork, often to focal areas. Such movement can be directed along line edges, shape and color within the artwork.

Pattern is the repeating of an object or symbol all over the artwork.

Repetition works with pattern to make the artwork seem active. The repetition of elements of design creates unity within the artwork.

Proportion is the feeling of unity created when all parts (sized, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.

Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Variety is essential to keep rhythm exciting and active, and moving the viewer around the artwork. Rhythm creates a mood like music or dancing.

Variety is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork.

Unity is the feeling of harmony between all parts of the artwork creating a sense of completeness.

(adapted from: *Kidspace Art*, University of Idaho: <http://www.ets.uidaho.edu/4-H/kidspace/E-P.htm>)

Appendix F

Sketchbook Rubric

Student: _____

Points

- 1- Does not meet expectations
- 2- Average grasp of directions, showed some skill
- 3-Above average art skill, exceptional skill with media, followed all directions
- 4-Above and beyond expectations for this lesson, creativity and skill

1. An understanding of elements and principles shows within the work.

1 2 3 4

2. Students used the medium techniques discussed in class.

1 2 3 4

3. An understanding of the movement of theme shows within the work.

1 2 3 4

4. The student followed all directions.

1 2 3 4

5. The sketchbook assignment looks and is complete.

1 2 3 4

Total Points: _____

Additional Comments:

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Extra Sketchbook Ideas!

1. Draw a vase and a beautiful arrangement of flowers
2. Draw a picture of the inside of your stomach and the food in it after a big meal
3. Draw your idea of Paradise
4. Draw a picture of someone you would like to kiss (your boyfriend/girlfriend, a baby, your cat, etc.)
5. If animals could draw, what would their artwork look like? Draw their artwork.
6. Why are people afraid to visit cemeteries at night? Draw it.
7. Draw a necktie and design an interesting pattern on it.
8. Draw a medal for yourself. It must be designed for the thing you do best.
9. Draw a city on another planet.
10. You are a toy designer; draw your new toy.
11. Draw a logo for a TV. show.
12. Draw a picture of yourself the way you will look 20 years from now.
13. Draw a picture of the perfect garden for your house.
14. Draw a scene from your early childhood.
15. Draw a parade.
16. Draw a photograph.
17. Draw a picture of where you would like to fly to.
18. Draw a poster to advertise your favorite movie.
19. Draw a construction site.
20. Draw your view from an airplane window.
21. Draw a scene on another planet and include another kind of being.
22. Draw a picture of an ideal wedding ceremony.
23. Draw a picture of someone you would like to visit.
24. Draw what you think a garden would look like from the view of an insect.
25. Draw a sandcastle.
26. Draw a house built underground.
27. Draw what a spaceship commander would see on his video screen.
28. Draw a view under a magnifying glass (include the magnifying glass).
29. Draw the boat you would like to travel in around the world.
30. Draw a scientist's top secret project.
31. Draw a new piece of sculpture for the museum's sculpture garden.
32. Draw a picture of yourself if you grew flowers instead of hair.
33. An imaginative architect has changed the look of the skyline with an innovative new building; draw the building.
34. Draw a modern house which would still look good in a neighborhood with older houses.
35. Draw an idea that came into your head by thinking of food.
36. Draw an idea that came into your head through your ears.
37. Draw an idea that came into your head through your fingers.
38. Draw an idea that came into your head through your feet.
39. Take any one of the ideas you have already drawn and revise it - - redesign it.
40. Write a large number in the middle of a page. Turn it into a person/animal.
41. Make a design using your address.
42. Combine a plant and an animal to create a new life form.
43. Add a machine to a shape (square, circle, etc.) to create a new invention.
44. Draw a picture. Cut your pictures into squares. Paste the squares into a new design.
45. Draw a picture. Fold your picture into a fan. Cut little shapes out of the fan (like cutting snowflakes).

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Open the picture up and glue onto a second sheet.

46. Illustrate a famous saying/quotation.
47. Draw yourself in a mood.
48. Draw things that make noise and illustrate the sound.
49. Draw things that float.
50. Draw things with a flavor.
51. Draw your greatest fear.
52. Draw things that close.
53. Illustrate "the way things were".
54. Draw the world from the point of view of a frog/toad.
55. Draw your own game board.
56. Draw a "how to" poster.
57. Draw yourself with wings.
58. Draw things that come from eggs.
59. Draw a comic strip with your own characters.
60. Draw your dream room.
61. Design an advertisement for yourself.
62. Design a new license plate for Kansas.
63. Illustrate words such as up, upside down, apart, crazy, sane...
64. Design new methods of transportation.
65. Design an ad for your favorite music.
66. Design a new map.
67. Create an imaginary alphabet.
68. Design a costume for 2090.
69. Draw old-fashioned puppets.
70. Illustrate: If you were the tallest person in the world.
71. Draw a view of the jungle.
72. Draw a lost dog.
73. Draw the trail of an imaginary insect.
74. Draw how you would be if you were the last person on earth.
75. Design a new CD cover.
76. Draw yourself dressed in clothing from the 1970's.
77. Draw your best friend.
78. Draw your birthday wish list.
79. Draw an illuminated letter for your best friend.
80. Draw yourself in the style of your favorite artist.
81. Draw your "dream car".
82. Draw a "fantasy" house.
83. Draw a bubble.
84. Draw a leaf.
85. Draw a reflection in the mirror.

(adapted from: The Art Kids, <http://www.geocities.com/theartkids/drawing.html>)