

1. Entering Class Procedures:

Conversation: Level 1- Whisper

Help: Ask 3 before me

Activity:

1st-Find your assigned seat.

2nd- Take out a pencil and your student planner.

3rd-Place your backpack and water bottle in the appropriate location.

4th- Pick up the Sketchbook holder.

5th- Take out your sketchbook and Blue Folder.

6th-Be in your assigned seat, **before** the bell rings. See Mrs. Stewart if you don't know.

7th - Start working on your Bellwork.

Movement: Art Cart, Backpack Zone, and Assigned Seat

Participation: Preparing for Class

Sound: Instructor's Music

2. Beginning of Class Procedures:

Conversation: Level -0-Silent

Help: Raise your Hand

Activity: Use the Bellwork Handout that is in your BLUE FOLDER and complete the prompt. When completed, work on a Free Drawing.

Movement: The Art Cart

Participation: Drawing and Writing

Sound: Instructor's Music

2d1=Gray

2d2=green

2d3= blue

Weekend Highlight: Poetry Slam and Family Run



Directions:

Place this paper in your Blue Folder.
Draw the prompt in your sketchbook.
You have 5 mins

Bellwork**2D Week 6-Q4****Texture- Animal Texture**

1st week of project

Monday

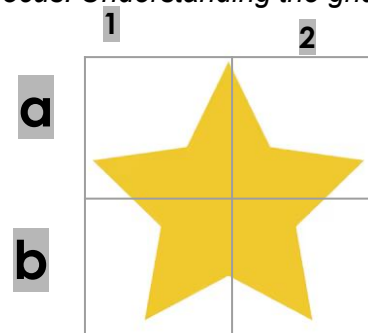
Draw an animal without looking at your paper.

👉 *Focus: Observation over perfection.*

**Tuesday****Basic Grid Practice**

Draw the star using a 4-square grid. Draw the grid on your paper and then draw the star.

👉 *Focus: Understanding the grid method.*

**Wednesday****Spot the Shapes**

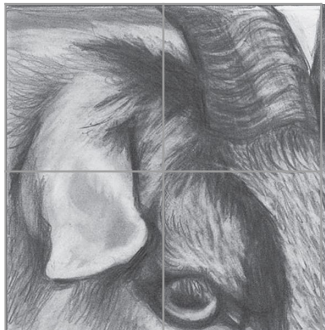
Look at the animal photo and list or sketch the basic shapes you see (circle, oval, triangle).

👉 *Focus: Breaking complex images into simple forms*

**Thursday****One-Square Challenge**

Zoom into one small square of a gridded image and draw only that section.

👉 *Focus: Slowing down and observing detail*

**Friday*****No Bellwork*****Complete the Agenda*****Complete the Data Day
Drawing**

in your sketchbook
Due Week 9 - Friday

Level=1

**Take 1-minute to Share Your
Bellwork**

Reminders:

Find assignment information:

➔ Go to katundra.com

Submit all assignments:

➔ Upload work on [Artsonia](https://artsonia.com)

Artsonia Info:

-School ID: Odyssey19

-Access Code: JPPT-BWDB

! Missing Work? Follow These Steps

1. Go to the **Art Cart**.
2. Find your class color bin:
***2D1 – Gray 2D2 – Green 2D3 – Blue**
3. Look for the **manila folder** with the correct **number in the top-left corner**.
4. Take the handout you need.

📁 Assignment Handout Numbers

0. Syllabus
1. Bellwork
2. Agenda
3. Project Info
4. Notes
5. Project Exercise
6. Theme Research & . Thumbnail Sketches
7. Preliminary Sketch
8. Final Checklist
9. Rough Draft
- Artist Statement
10. T.A.G Ticket
11. Final Paper
12. Folder Check


✅ After You Finish

- *Submit the assignment in the **Make-Up Window** on Artsonia
 - *You **may submit more than once** under the Make-Up Window.
- Window Closes Week 9

Week 6 q4 - Agenda- This Week in Art:

2

Directions: Write the following Agenda in your Student Planner.

<u>Projects:</u> 2d1- Texture - Animal Texture 2d2-Balance-Radial Printmaking 2d3- Storytelling	<u>Agenda</u> <i>*If you miss a day you need to work on your project at home in order to meet the due date.</i>
Monday 4/20	<ol style="list-style-type: none">1. Show Video for New Lesson2. Take Strategic Notes
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Thursday 4/23	<ol style="list-style-type: none">1. Review Exercise2. Complete Exercise<ul style="list-style-type: none">• Receive grade printout
Friday 4/24 *No Bathroom Passes*	<ol style="list-style-type: none">1. Submit Assignments2. Complete Data Day Drawing: Paw<ul style="list-style-type: none">* Review Class Data and Personal Data
 Grading Schedule *Monday: 1st & 2nd Period *Tuesday: 3rd & 5th Period *Wednesday: 6th & 7th Period	This Week's Assignment Submissions <ol style="list-style-type: none">1. BW2. Agenda3. Notes4. Exercise

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YOU HAVE 5 MINS. TO UPLOAD**D****C****B****A**

<p style="text-align: center;">Friday 4/24 *No Bathroom Passes*</p>	<ol style="list-style-type: none"> 1. Submit Assignments 2. Complete Data Day Drawing: Paw * Review Class Data and Personal Data
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Gallery Helpers- Curators

1st per.

1. Chi Chi
2. Benjamin S.

2nd Per.

1. Damian
2. Milton

3rd Per.

1. Clayton
2. Brayden

5th per.

1. Abel
2. Tripp

6th Per.

1. George
2. Allie

7th Per.

1. Yenn Dane
2. Ivy

Tuesday:

-Take down art from panels

-Take out the previous art

Wednesday

-Replace it with new art

Thursday:

Hang up the new art

Texture-" Animal Texture"

Name: _____ Per. _____ Date: _____ #3

Class: 2D1

Duration: 8 Class Sessions
(20 minutes each)

Focus Elements: Texture

Medium: Graphite on
Drawing Paper



Essential Questions:

1. How do I choose and plan an animal image that will allow me to clearly show texture and value in my drawing?
2. How can I use the grid method to accurately draw proportions and shapes in my animal portrait?
3. How does understanding value (light to dark) help me create the illusion of form and depth in my drawing?
4. How can I use different graphite shading techniques to create realistic textures like fur, feathers, or scales?
5. How does my use of value, texture, and proportion communicate realism and effort in my final artwork?

What will I learn:

Florida Visual Arts Standards

- VA.68.O.1.1** – Use the structural elements of art (line, shape, value) to organize a composition.
- VA.68.O.2.2** – Use visual information and prior knowledge to construct meaning.
- VA.68.S.1.3** – Use tools, media, and techniques to achieve desired effects.
- VA.68.C.2.2** – Evaluate artwork using criteria based on the elements of art and principles of design.

How will I learn it?:

Objective: I will use the grid method to accurately draw an animal portrait and use graphite shading techniques to create realistic texture and value. My goal is to show how light and shadow help describe the surface of my animal (fur, feathers, scales, etc.).

Summary: In this project, you will choose an animal and use the **grid method** to draw it with correct proportions. Once your drawing is complete, you will use **graphite (pencil)** to add shading and texture. You will focus on showing **value (light to dark)** and using different shading techniques to make your animal look realistic. Your final drawing should clearly show texture and depth using only pencil.

How will I know I learned it?:

When I can say I understand the following criteria:

Criteria	4 – Exceeds
Proportion (Grid Drawing)	Drawing is highly accurate; shapes and proportions closely match the reference
Value (Shading Range)	Full range of value (light → dark) clearly shown with strong contrast
Texture (Graphite Techniques)	Texture is highly developed and realistic using multiple techniques
Craftsmanship	Very neat, clean, and polished; no smudges or stray marks
Effort & Completion	Fully complete with strong effort and attention to detail

Vocabulary for Texture: Animal Texture

1. **Grid Method**- A technique that uses squares to help accurately copy an image and keep proportions correct.
2. **Proportion** - The size relationship between parts of a drawing to make it look realistic.
3. **Observation Drawing** -Drawing by carefully looking at a reference image and capturing what you actually see.
4. **Contour Line** - A line that outlines the edges and important details of an object.
5. **Line Weight**- The thickness or thinness of a line.
6. **Value**- The lightness or darkness of a surface.
7. **Value Scale** - A range of values from light to dark.
8. **Highlight** - The lightest area where light hits the object.
9. **Midtone**- The middle range of value between light and dark.
10. **Core Shadow** - The darkest area on the object where light does not reach.
11. **Blending**- Smoothing values together to create gradual transitions.
12. **Texture**- The way something looks like it feels (rough, soft, smooth, etc.).
13. **Implied Texture**- Texture that is created visually to look real, even though the surface is smooth.
14. **Hatching** - Using parallel lines to create shading.
15. **Cross-Hatching**- Layering intersecting lines to create darker value.
16. **Scribbling** - Using loose, overlapping lines to create texture or shading.
17. **Blending** - Smoothing graphite to create soft transitions.
18. **Erasing (Highlighting)** - Using an eraser to create light areas in a shaded drawing.

Texture: Animal Texture

Criteria	4 – Exceeds	3 – Meets	2 – Approaching	1 – Beginning
Proportion (Grid Drawing)	Drawing is highly accurate; shapes and proportions closely match the reference	Mostly accurate with minor errors	Some noticeable proportion issues	Proportions are incorrect or incomplete
Value (Shading Range)	Full range of value (light → dark) clearly shown with strong contrast	Good range of value with some contrast	Limited value range; mostly light or dark	Little to no shading present
Texture (Graphite Techniques)	Texture is highly developed and realistic using multiple techniques	Texture is clear and mostly consistent	Texture is attempted but lacks clarity	Texture is not clearly shown
Craftsmanship	Very neat, clean, and polished; no smudges or stray marks	Mostly neat with minor smudges	Some messy areas or smudging	Work is messy, rushed, or incomplete
Effort & Completion	Fully complete with strong effort and attention to detail	Mostly complete with good effort	Partially complete or lacks detail	Incomplete with minimal effort

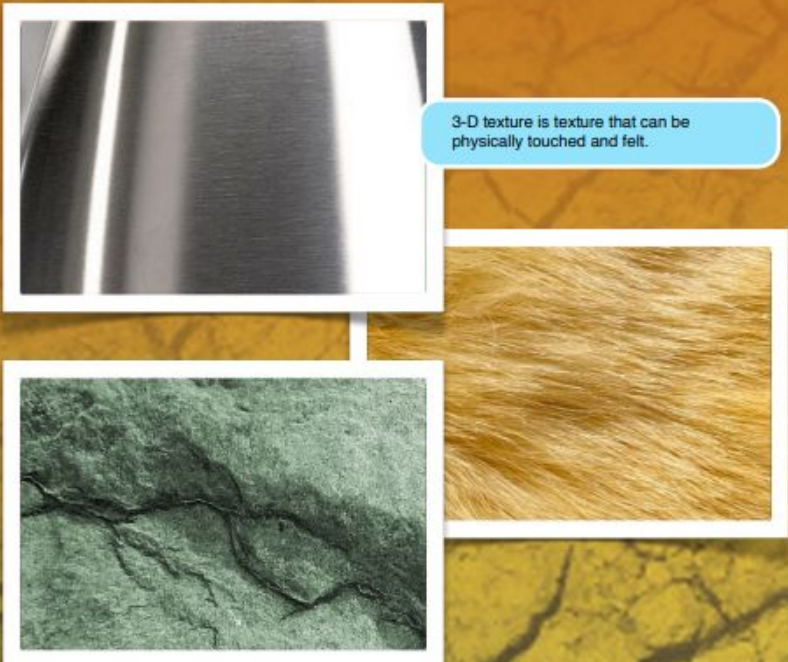
Watch Video on Texture and Drawing from a Photograph and Take Strategic Notes

texture **The Elements of Art - Texture**

In terms of art, *texture* refers to the way something feels to the touch, or looks as it may feel if it were touched.

Texture can be 3-D, which is physical. Or texture can be 2-D, which is an illusion.

3-D texture is texture that can be physically touched and felt.

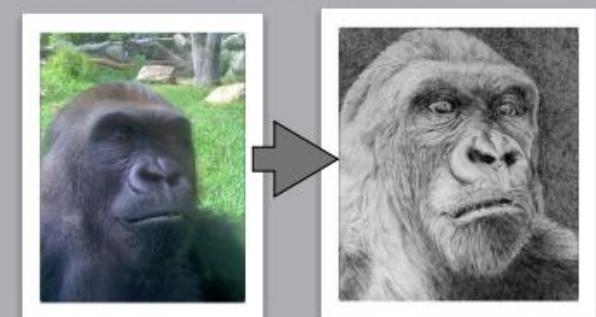


The Video Library.com

THE SECRETS TO DRAWING VIDEO COURSE

Video 12: Drawing From Photos

Photography can be a great resource for drawings. Because photography on its own is considered a form of art, it is suggested that artists take their own photographs to use as reference for drawings. When the artist uses their own photography, the drawing is completely their own creation.



Photographs can be a great aid in creating highly realistic drawings. In this lesson, we'll look at using the "grid technique" to create a drawing from a photo.

Copyright (c) 2013 The Secrets to Drawing

Name: _____ Date: _____ Per. _____ #4

Strategic Notes Worksheet: Texture (Elements of Art)

1. What is Texture? In your own words:

2. Types of Texture

3-D Texture: _____

Example: _____

2-D Texture: _____

Also called: _____

3. Visual Texture

Simulated: _____

Invented: _____

4. Key Idea The key to creating texture is: _____

5. Observe & Describe

Texture: _____

Looks like: _____

Feels like: _____

6. Sketch Draw one simulated and one invented texture below.

7. Reflection Why is texture important? _____

Notes: Drawing from a Photograph

Why Use Photos for Drawing?

Photos are helpful because:

Why should artists use their own photos? _____

The Grid Technique (Steps in Your Own Words)

1. _____ 2. _____

3. _____ 4. _____

5. _____ 6. _____

7. _____ 8. _____

Important Vocabulary

Grid Technique: _____

Proportion: _____

Contour: _____

Value (Shading): _____

What I Notice (Observations)

Tips for Success

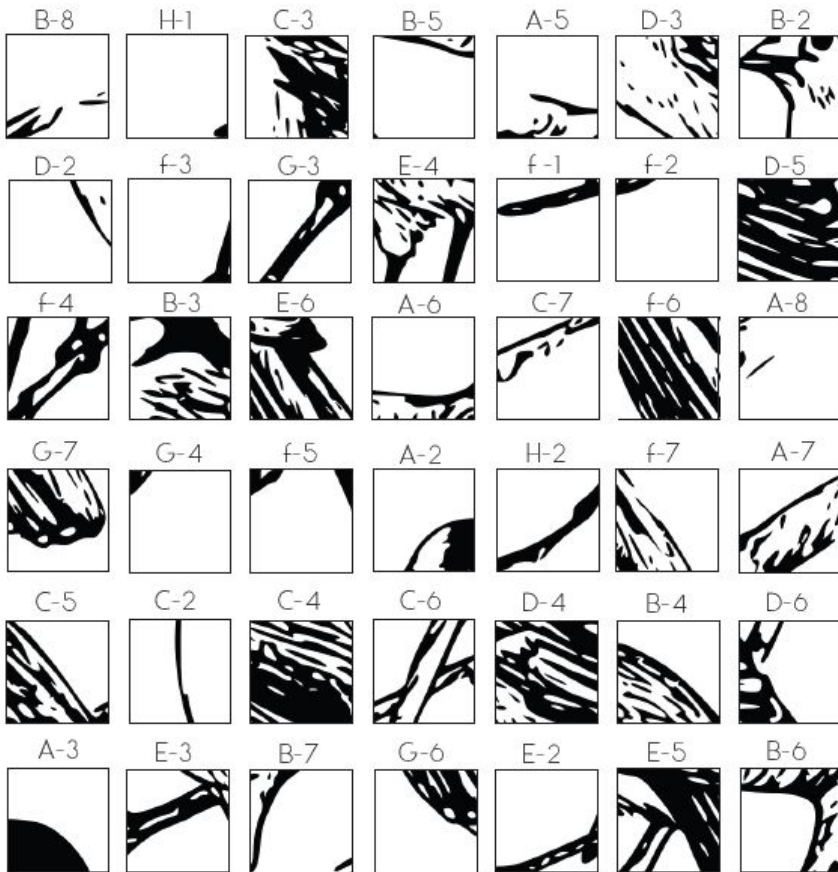
Reflection How does the grid technique help improve your drawing?

What part of this process might be challenging for you?

Texture-"Animal Texture" Exercise

Directions:

Draw what you see in the corresponding block on your grid. Start lightly in pencil and as the image begins to form make sure you line up your edges and shapes.



	1	2	3	4	5	6	7	8
A								
B								
C								
D								
E								
F								
G								
H								

What You Will Do: Independent Time

Conversation

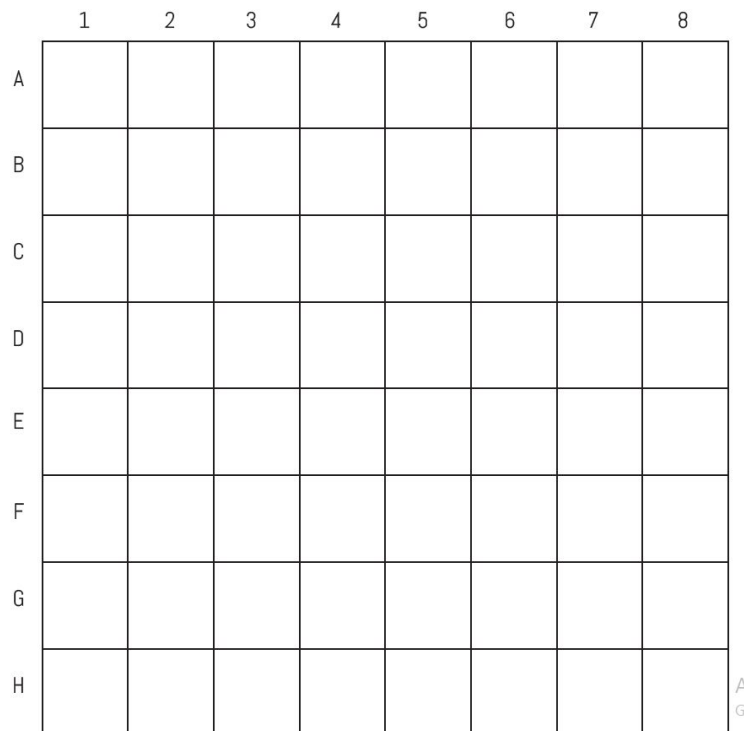
At a Level-0

Help

Raise Your Hand

Activities

Exercise - Easy Bar Graph



Movement

Materials Counter

Participation

Drawing

What You Will Do: Independent Time

Conversation

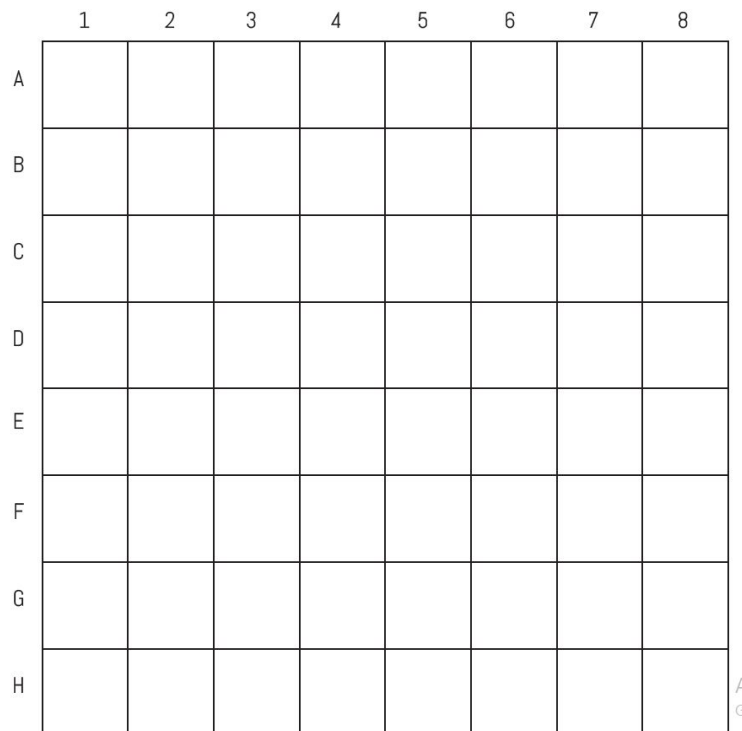
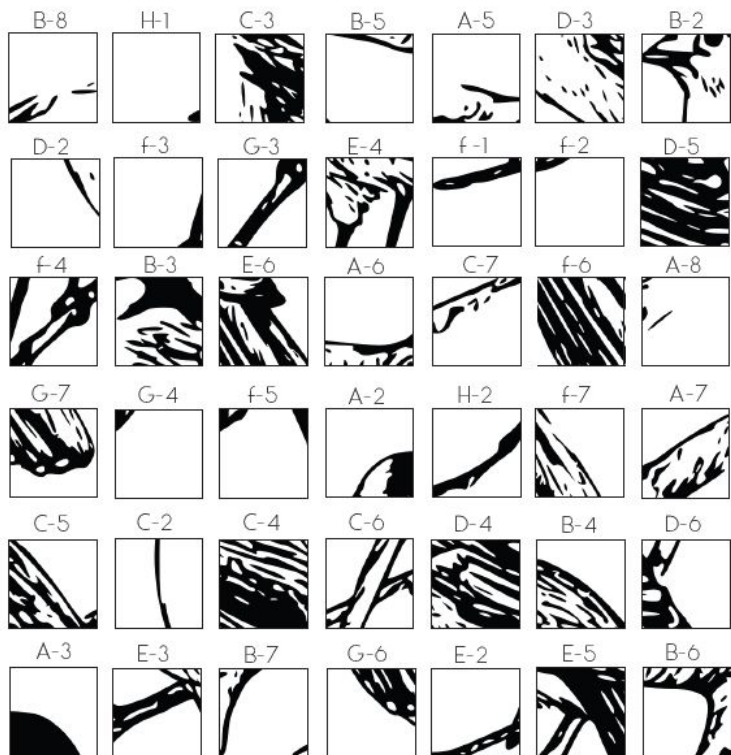
At a Level-1

Help

Ask 3 Before Me

Activities

Exercise - Easy Bar Graph



Movement

Materials Counter

Participation

Drawing

Directions:

Place this paper in your Blue Folder.
Draw the prompt in your sketchbook.
You have 5 mins

Bellwork**2D2 Week 6-Q4****Balance- Radial Printmaking**

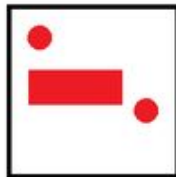
1st week of project

Monday**Spot the Balance**

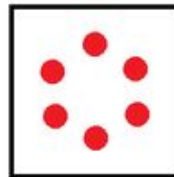
Look at 3 example images.
Identify if they show radial,
symmetrical, or asymmetrical



Symmetric



Asymmetric



Radial

Tuesday**Radial Doodle**

Draw a quick design that repeats
around a center point (like a
flower or sun).

Wednesday**Shape Builder**

Create a design using only 5
shapes repeated in a pattern.

Thursday**Theme Brainstorm**

List 5 ideas for your theme
(nature, symbols, abstract,
personal). Circle your favorite.

Friday***No Bellwork*****Complete the Agenda*****Complete the Data Day****Drawing**

in your sketchbook
Due Week 9 - Friday

Reminders:

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Week 6 q4 - Agenda- This Week in Art:

2

Directions: Write the following Agenda in your Student Planner.

<u>Projects:</u> 2d1- Texture - Animal Texture 2d2-Balance-Radial Printmaking 2d3- Storytelling: Sequence	<u>Agenda</u> <i>*If you miss a day you need to work on your project at home in order to meet the due date.</i>
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Thursday 4/23	<ol style="list-style-type: none">1. Review Exercise2. Complete Exercise<ul style="list-style-type: none">● Receive grade printout
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 Grading Schedule *Monday: 1st & 2nd Period *Tuesday: 3rd & 5th Period *Wednesday: 6th & 7th Period	This Week's Assignment Submissions <ol style="list-style-type: none">1. BW2. Agenda3. Notes4. Exercise

Balance-"Radial Printmaking"

Name: _____ Per. _____ Date: _____ #3

Class: 2D2

**Duration: 8 Class Sessions
(20 minutes each)**

Focus Principle: Balance

**Medium: Printmaking Ink on
Drawing Paper**



Essential Questions:

- 1. How can I develop a creative idea that uses radial balance and communicates my chosen theme?**
- 2. How can I plan and design a composition that will successfully translate into a relief print?**
- 3. How does my understanding of positive and negative space affect the way I carve my design?**
- 4. How can I use technique and craftsmanship to create clear and balanced radial prints?**
- 5. How can I evaluate my artwork and explain how I used radial balance and printmaking techniques?**

Florida Visual Arts Standards

VA.68.C.1.1 – Apply creative thinking skills to solve visual art problems.

VA.68.O.1.1 – Use elements of art and principles of design to create artwork.

VA.68.S.1.1 – Experiment with techniques and processes to develop skills.

VA.68.S.3.4 – Demonstrate proper craftsmanship and safe use of tools.

VA.68.C.2.1 – Evaluate and reflect on personal and peer artwork.

Objective: Students will design and carve a linoleum block to create a repeated relief print showing radial balance. They will safely use printmaking tools and demonstrate craftsmanship, creativity, and understanding of the principle of balance by printing their block 4 times to form a completed radial composition.

Summary: In this project, you will explore **relief printmaking** and the design principle of **balance**. You will start by sketching a design that fits a theme (like nature, cultural symbols, abstract shapes, or a personal symbol). You will carve your design into a soft **linoleum block** using safe carving techniques. Once your block is ready, you'll learn how to **print your design 4 times** in a circle to create a **radial balanced pattern**. Radial balance means the design repeats evenly around a center point, like a flower, sun, or wheel. This project will help you practice craftsmanship, creativity, and problem-solving. You'll also get to experience the exciting process of making multiple prints from your carved block! At the end, you'll reflect on your work and participate in a gallery walk to celebrate everyone's prints.

How will I know I learned it?:

When I can say I understand the following criteria:

Criteria	20 pts - Excellent
Radial Balance (4 Prints)	All 4 prints are clearly aligned and evenly spaced around the center; strong radial pattern
Craftsmanship & Carving	Clean, careful carving with strong lines and clear positive/negative space
Creativity & Design	Original, creative design with excellent use of shapes, space, and details
Printing Technique	All prints are evenly inked and clearly pressed; excellent consistency
Participation	Stayed focused, followed directions, used tools safely, and helped with clean-up without reminders

Balance-"Radial Printmaking" -Vocabulary

1. **Relief Printing** – A printmaking technique where the raised (uncarved) areas of a surface are inked and pressed onto paper.
2. **Linoleum Block** – A soft material used for carving designs to create relief prints.
3. **Carving Tool (Gouge)** – A hand tool with a V- or U-shaped blade used to remove material from the linoleum block.
4. **Positive Space** – The areas of the block that are raised and will receive ink.
5. **Negative Space** – The carved-away areas that will remain white (or the color of the paper) in the final print.
6. **Brayer** – A roller used to apply ink evenly onto the surface of the linoleum block.
7. **Baren** – A tool used to press paper onto the inked block to transfer the image (or a spoon as a substitute).
8. **Printmaking** – The process of creating artworks by printing, normally on paper.
9. **Radial Balance** – A type of balance where elements are arranged around a central point, like the spokes of a wheel.
10. **Symmetry** – When one side of a design mirrors another, often used to achieve balance in art.
11. **Impression** – The image created when a print is made from the block.
12. **Edition** – A set of identical prints made from the same block.
13. **Registration** – The accurate placement of the paper when printing to ensure alignment, especially in repeated or layered prints.
14. **Inking** – The process of applying ink to the raised surface of a printing block.
15. **Print** – The final image transferred from the inked block to paper.
16. **Asymmetrical Balance** – A type of balance where elements on either side of a composition are different, but still create a visually balanced image.

Watch Video on Balance and Printmaking and Take Strategic Notes

BALANCE

wingedcanvas.com

<https://youtu.be/rtmFVaYuoVw?si=0xH8-TXuKQHF1nil>

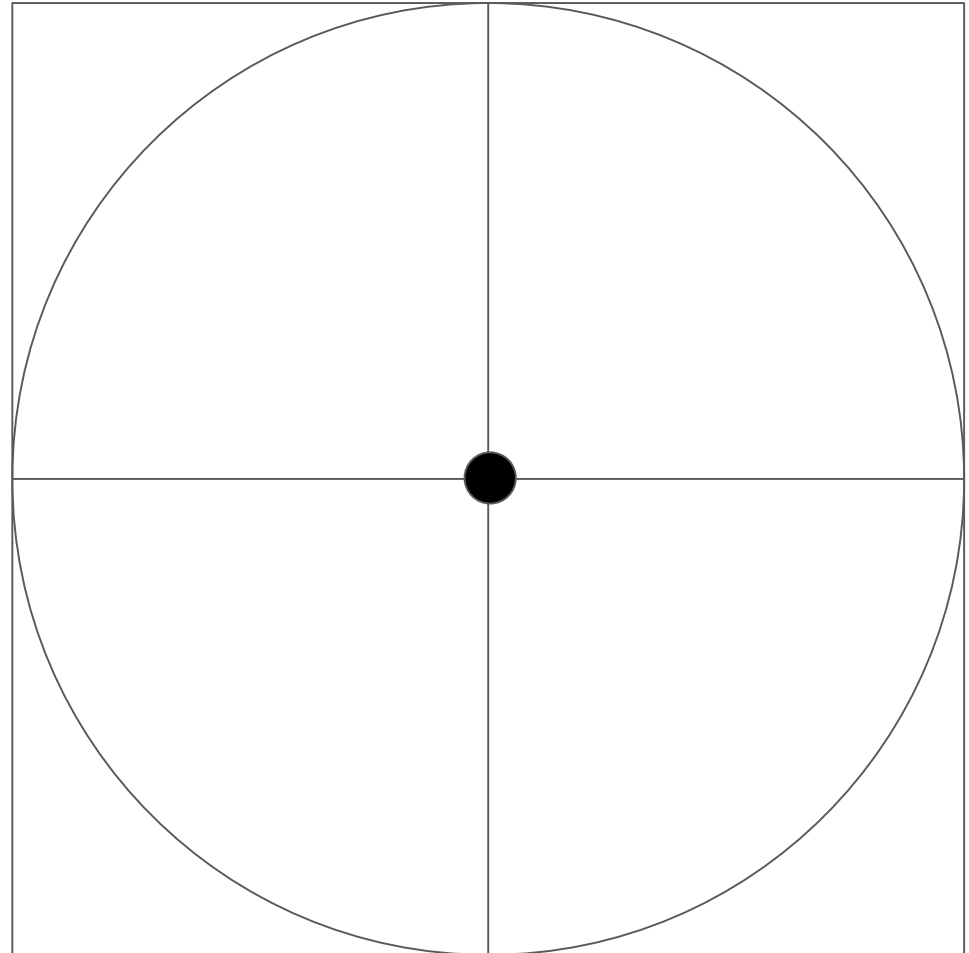


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Balance-"Radial Printmaking" Exercise

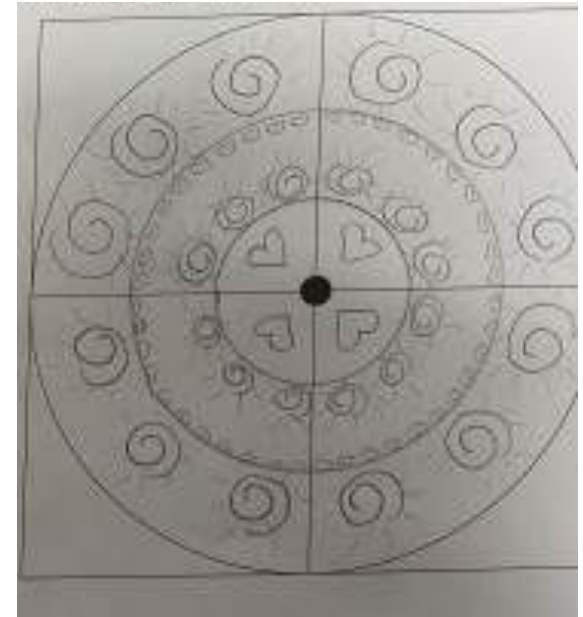
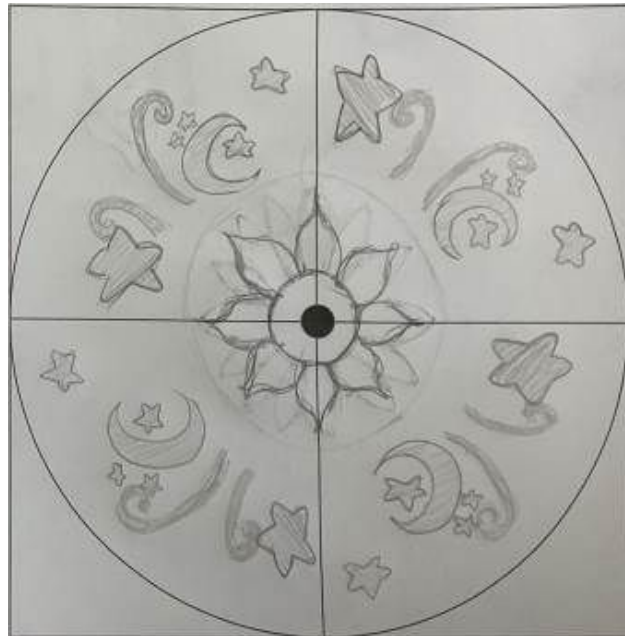
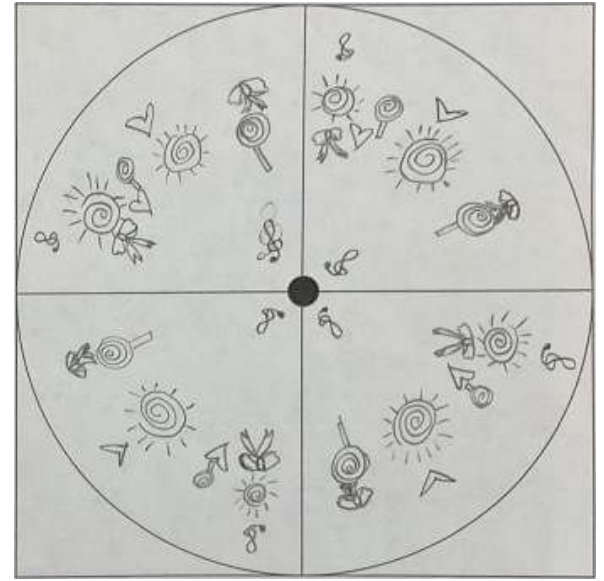
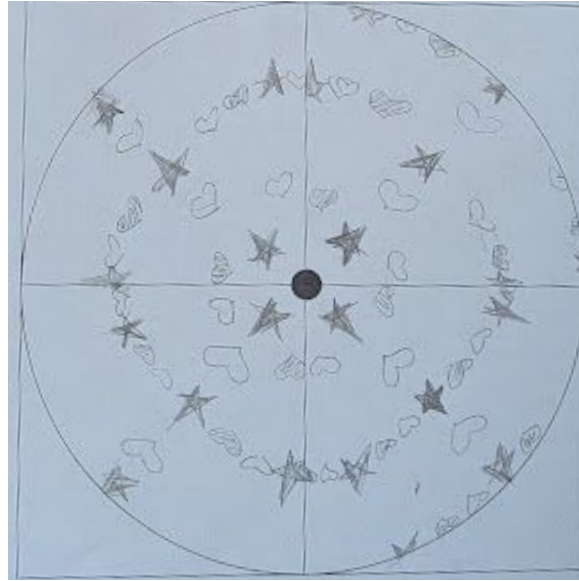
Directions:

Choose at least two simple subjects from the list below and make sure you have a reason for why you chose them. Begin by drawing your subjects inside one of the squares. Then, simplify your drawing by turning it into bold shapes and lines, avoiding small details so it will be easier to carve. Once your design is simplified, repeat it four times by rotating it around a center point to create a radial pattern. Finally, shade in the areas that would print (positive space) and leave the areas that would be carved away (negative space) white.



Student Examples:

Use the symbols you chose to create a circular design around a center point. Arrange them into a repeating pattern and experiment with different sizes.





Directions:

Place this paper in your Blue Folder.
 Draw the prompt in your sketchbook.
 You have 5 mins

Bellwork**2D3- Week 6-Q4****Visualizing Ideas****1st** week of project**Monday****Finish the Change**

Draw a normal object. Add
 2 quick sketches showing
 how it could change into
 something unexpected.

Tuesday**What Happens Next?**

Draw one object. Then
 draw what happens to it 10
 seconds later.

Wednesday**Combine & Transform**

Combine two random
 objects (ex: shoe + plant)
 and sketch how they could
 transform.

Thursday**Normal → Weird List
 Sketches**

Make 3 tiny sketches of
 objects that become
 strange or unrealistic.

Friday***No Bellwork*****Complete the Agenda**

***Complete the Data Day
 Drawing
 in your sketchbook
Due Week 9 - Friday**

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2

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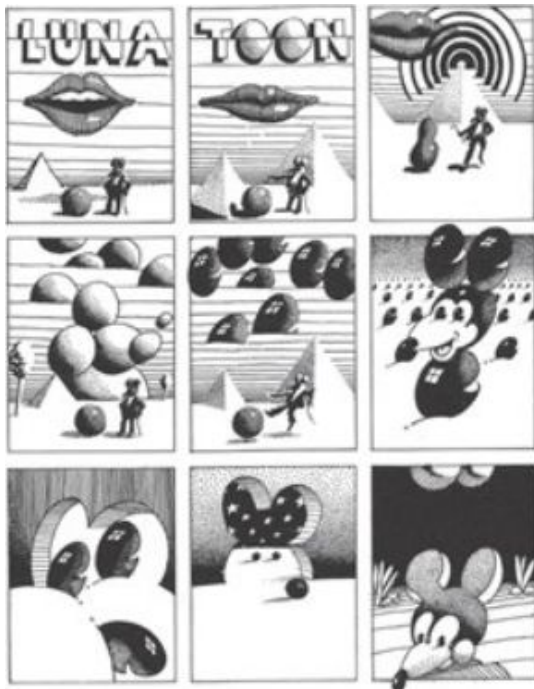
<u>Projects:</u> 2d1- Texture - Animal Texture 2d2-Balance-Radial Printmaking 2d3- Storytelling: Sequence	<u>Agenda</u> <i>*If you miss a day you need to work on your project at home in order to meet the due date.</i>
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Friday 4/24 *No Bathroom Passes*	<ol style="list-style-type: none">1. Submit Assignments2. Complete Data Day Drawing: Paw * Review Class Data and Personal Data
 Grading Schedule *Monday: 1st & 2nd Period *Tuesday: 3rd & 5th Period *Wednesday: 6th & 7th Period	This Week's Assignment Submissions <ol style="list-style-type: none">1. BW2. Agenda3. Notes4. Exercise

Storytelling: Sequence

Name: _____ Per. _____ Date: _____ #3

Class: 2D3

Duration: 8 Class Sessions (20 minutes each)



Essential Questions:

1. How can I turn a simple idea into a visual story?
2. How do artists plan changes from one image to the next?
3. How can I show movement, change, or transformation across panels?
4. How do I make my sequence clear and easy to follow?
5. How does my sequence guide the viewer through a story?

What will I learn:

Florida Visual Arts Standards

- VA.68.C.1.2 – Use visual evidence to show how ideas are developed in artworks
- VA.68.S.1.4 – Use accurate art vocabulary to describe techniques and processes
- VA.68.O.1.1 – Use creative problem-solving skills in art-making
- VA.68.F.3.4 – Follow directions and complete artwork with craftsmanship
- VA.68.C.2.1 – Assess personal artwork using established criteria.

How will I learn it?

Objective (Student-Friendly):

I can create a sequence of drawings that shows change over time. I will use multiple panels to tell a visual story where each drawing connects and builds on the one before it.

In this project, you will create a **9-panel sequence drawing** based on the theme “**Something Happens: From Normal to Unexpected.**” In the first panel, start by drawing something normal and familiar. Then, in each of the next panels, show a change happening step by step. By the final panel, your drawing should become surprising, imaginative, or unexpected. Think of your artwork like a short movie told through pictures, where each panel connects and builds on the one before it. Your goal is to clearly show change over time while being creative and making your sequence easy to follow.

How will I know I learned it?:

When I can say I understand the following criteria:

Criteria	4 - Exceeds Expectations
Idea & Theme (Normal → Unexpected)	Clearly starts normal and ends highly creative/unexpected; idea is unique and engaging
Sequence & Progression	Changes are smooth, logical, and easy to follow across all panels
Creativity & Originality	Highly imaginative and original idea; strong risk-taking
Craftsmanship (Neatness & Effort)	Extremely neat, detailed, and carefully completed
Completion & Use of Space	All 4 panels are fully completed and thoughtfully filled

Vocabulary: Storytelling-Sequence Drawing

1. **Sequence** – A series of images placed in order to show what happens over time
2. **Panel** – One section or box in your drawing that shows part of the story
3. **Progression** – The way something changes step by step
4. **Transformation** – When something changes into something different
5. **Cause and Effect** – When one thing happens and makes something else happen
6. **Visual Storytelling** – Telling a story using pictures instead of words
7. **Composition** – How you arrange your drawing on the page
8. **Subject** – The main object or idea in your artwork
9. **Exaggeration** – Making something bigger, smaller, or more extreme than normal
10. **Distortion** – Changing the shape or appearance of something
11. **Movement** – Showing action or change in your artwork
12. **Contrast** – A strong difference (light/dark, big/small, normal/weird)
13. **Imagination** – Using your creativity to create new or unusual ideas
14. **Creative Risk-Taking** – Trying something new or different, even if you're not sure how it will turn out

Storytelling Sequence Drawing -Rubric

Name: _____ Per. _____

Criteria	4 - Exceeds Expectations	3 - Meets Expectations	2 - Approaching	1 - Beginning	
Idea & Theme (Normal → Unexpected)	Clearly starts normal and ends highly creative/unexpected; idea is unique and engaging	Shows a clear shift from normal to unexpected	Some attempt at change, but idea is unclear or weak	Little to no connection to the theme	
Sequence & Progression	Changes are smooth, logical, and easy to follow across all panels	Sequence is mostly clear with some progression	Sequence is uneven or somewhat confusing	Panels do not connect or show clear change	
Creativity & Originality	Highly imaginative and original idea; strong risk-taking	Shows some creativity and original thinking	Limited creativity; relies on simple ideas	Very basic or copied idea	
Craftsmanship (Neatness & Effort)	Extremely neat, detailed, and carefully completed	Mostly neat with good effort	Some messy areas or lack of detail	Messy, rushed, or incomplete	
Completion & Use of Space	All 4 panels are fully completed and thoughtfully filled	All panels completed with adequate detail	Some panels incomplete or lacking detail	Multiple panels incomplete or mostly empty	

Storytelling-"Sequence" Exercise

Directions:

Choose an image of something normal (object, animal, or everyday item). In the first panel, carefully draw what you see. In the next panels, begin changing it step by step. Each panel should show a clear transformation. By the final panel, your drawing should become unexpected, imaginative, or completely different. Start realistic, then let your creativity take over!

Idea Starters (Optional)

- Grows too much
- Melts or breaks apart
- Comes to life
- Turns into something else
- Gets out of control
- Defies reality (floating, stretching, shrinking)

Panel 1 (Observe): Draw the object as you see it.	Panel 2 (Start Change): What begins to happen?	Panel 3 (Develop Change): Push the idea further.	Panel 4 (Unexpected Result): Make it surprising or imaginative.

Storytelling

Combining Words and Pictures / Making It Vivid / Intensifying the Action / Inventing Characters / Recycling Your Doodles / Illustrating Dreams / Working in Sequence

Human beings are natural storytellers. We make stories out of virtually everything, including our own lives. Storytelling is a method we use to make sense of the world, as well as a point of deep access to our imagination. Think about it: As we're rushing to an appointment, we are already arranging a mental narrative about why we're late. We make up stories about why someone failed to speak to us, why the economy is changing, why we like what we like. Even our dreams are stories.

This chapter is an exploration of the close connection between words and images, and of how access to one grants you access to the other. American humorist Mark Twain loved to tell bedtime stories to his grandchildren. Each night he would gather the children together and ask one of them to select a little glass figurine from a shelf of knickknacks. He would then make up a tale using the figurine as the main character. One suspects that even a gifted storyteller like Twain found this little trick a useful creative device. In a sense, the figurine gave him the story.

Picture-Making Tricks

Part of the work of the imagination is to surprise ourselves. We start drawing a character or two, and they begin to tell us a story — we get pulled into a drama of our own making. We look at our picture and wonder what might happen next. So as we create, we are sometimes the storyteller and sometimes the audience. This is a useful strategy, a trick really, for making pictures that tell tales. Here are a few others:

- Stories are told through the orchestration of elements: Establish a hierarchy of importance among the elements in your picture. You make something important in a variety of ways — size, contrast with other elements, degree of sharpness and/or detail, etc.
- A good story leaves some things unexplained. By “unexplained,” I mean using such visual devices as obscuring, distorting, juxtaposing in odd ways, or radical cropping. These devices require the viewer to actively fill in the gaps with his or her own imagination.
- Believable fantasy is grounded in authenticity. Some realism in a drawing allows the viewer to more readily accept the fantastic elements.
- The mood of your characters is conveyed as much through body posture as facial expression. Consider the overall silhouette: Is it slumped? Angular and explosive? Stable and proud? The best way to create an

attitude with body posture is to feel it in your own body.

- Details enrich a story and make it more real. A select few details are crucial to the story, while enrichment details add believability and interest.
- The anticipation of an event is sometimes more intriguing than the event itself. Consider depicting an event at the moment before the main action actually happens.

words and pictures

I like to stress the strong mental connection between words and images. While not exactly interchangeable, these two modes of thought are deeply intertwined. One triggers the other. Imagine two parallel ladders, one labeled “words” and the other “images.” You begin an easy climb on one of them until, at some point, the climbing gets difficult. Now, instead of feeling stuck, you simply cross over to the other ladder. Suddenly the climbing gets easy again.

The creative storyteller learns to move fluidly from words to images and back again. Each of these two modes presents its own inner vocabulary — different, but overlapping and mutually supportive.

These drawings, nearly all taken from my sketchbooks, were drawn with

no particular story in mind. Sometime later I added these captions as if they were illustrations of an existing story. Although I haven't yet done so, I feel that I could make up a story out of any one of these pictures. And so could you.



“Ali knew that the old cobra was still dangerous.”

Drawing in Sequence

A sequence is a series of drawings linked by time or logic. Each drawing flows from the preceding one and sets the stage for the next. The transition from one drawing to the next can be extremely simple and obvious or subtle and complex.

Sequence drawing is much like storyboarding a movie scene. Break the action down into discrete steps, often employing “movie thinking”: zooms, close-ups, pans and the like.

Drawing sequences shift the question of “What shall I draw?” to “What happens next?” In the sequence on the facing page which I call Cat and a Ball, I had no idea where I was going when I did the first drawing. Once I started making the ball bigger, the story began to evolve. I relied on a limited repertoire of film devices and noodling tricks (which are labeled) to move the story along.

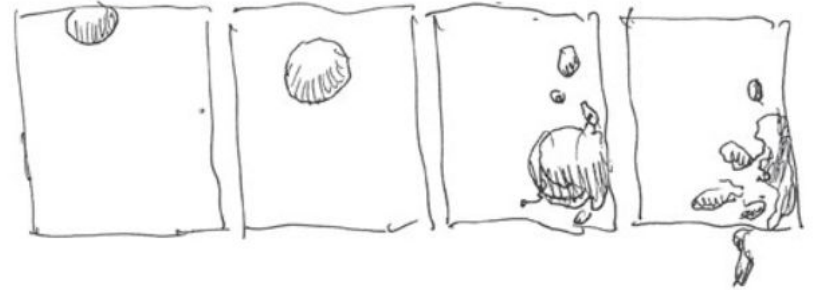
exercise 30

Drawing in Sequence

1. Make a row of four panels about 3 inches (8cm) square. Draw an object or person in the first box. In the next three panels, show some progressive change — make something happen. Here are just a few possibilities: collision, deterioration, melt-down, transformation, growth.

Strive to make the changes evenly spaced from panel to panel.

2. Divide a large sheet of paper into twelve equally-sized panels. Leave a little space between each panel and a margin all around. This is your storyboard; use it to tell a tale in a sequence of drawings. Think of your story as if it were a movie, with the action advancing from frame to frame. Consider using film-making techniques as well as the doodling techniques described in chapter one.



SPLAT !

Assignments for this week

2d1 Assignments

Directions:

Place this paper in your Blue Folder.
Draw the prompt in your sketchbook.
You have 5 mins

Bellwork**2D Week 6-Q4****Texture- Animal Texture**

1st week of project

Monday

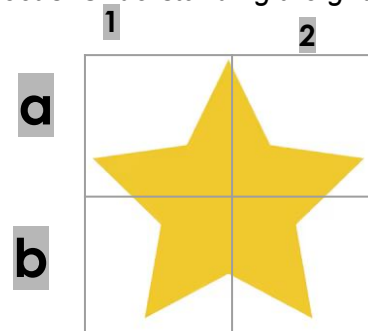
Draw an animal without looking at your paper.

👉 *Focus: Observation over perfection.*

**Tuesday****Basic Grid Practice**

Draw the star using a 4-square grid. Draw the grid on your paper and then draw the star.

👉 *Focus: Understanding the grid method.*

**Wednesday****Spot the Shapes**

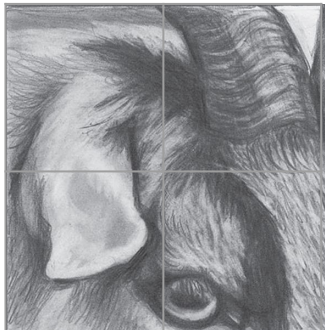
Look at the animal photo and list or sketch the basic shapes you see (circle, oval, triangle).

👉 *Focus: Breaking complex images into simple forms*

**Thursday****One-Square Challenge**

Zoom into one small square of a gridded image and draw only that section.

👉 *Focus: Slowing down and observing detail*

**Friday*****No Bellwork*****Complete the Agenda*****Complete the Data Day
Drawing**

in your sketchbook
Due Week 9 - Friday

Reminders:

Find assignment information:

➔ Go to katundra.com

Submit all assignments:

➔ Upload work on [Artsonia](https://artsonia.com)

Artsonia Info:

-School ID: Odyssey19

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! Missing Work? Follow These Steps

1. Go to the **Art Cart**.
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***2D1 – Gray 2D2 – Green 2D3 – Blue**
3. Look for the **manila folder** with the correct **number in the top-left corner**.
4. Take the handout you need.

📁 Assignment Handout Numbers

0. Syllabus
1. Bellwork
2. Agenda
3. Project Info
4. Notes
5. Project Exercise
6. Theme Research & . Thumbnail Sketches
7. Preliminary Sketch
8. Final Checklist
9. Rough Draft
- Artist Statement
10. T.A.G Ticket
11. Final Paper
12. Folder Check


✅ After You Finish

- *Submit the assignment in the **Make-Up Window** on Artsonia
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- Window Closes Week 9

Week 6 q4 - Agenda- This Week in Art:

2

Directions: Write the following Agenda in your Student Planner.

<u>Projects:</u> 2d1- Texture - Animal Texture 2d2-Balance-Radial Printmaking 2d3- Storytelling:Sequence	<u>Agenda</u> <i>*If you miss a day you need to work on your project at home in order to meet the due date.</i>
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Strategic Notes Worksheet: Texture (Elements of Art)

1. What is Texture? In your own words:

2. Types of Texture

3-D Texture: _____

Example: _____

2-D Texture: _____

Also called: _____

3. Visual Texture

Simulated: _____

Invented: _____

4. Key Idea The key to creating texture is: _____

5. Observe & Describe

Texture: _____

Looks like: _____

Feels like: _____

6. Sketch Draw one simulated and one invented texture below.

7. Reflection Why is texture important? _____

Notes: Drawing from a Photograph

Why Use Photos for Drawing?

Photos are helpful because:

Why should artists use their own photos? _____

The Grid Technique (Steps in Your Own Words)

- | | |
|----------|----------|
| 1. _____ | 2. _____ |
| 3. _____ | 4. _____ |
| 5. _____ | 6. _____ |
| 7. _____ | 8. _____ |

Important Vocabulary

Grid Technique: _____

Proportion: _____

Contour: _____

Value (Shading): _____

What I Notice (Observations)

Tips for Success

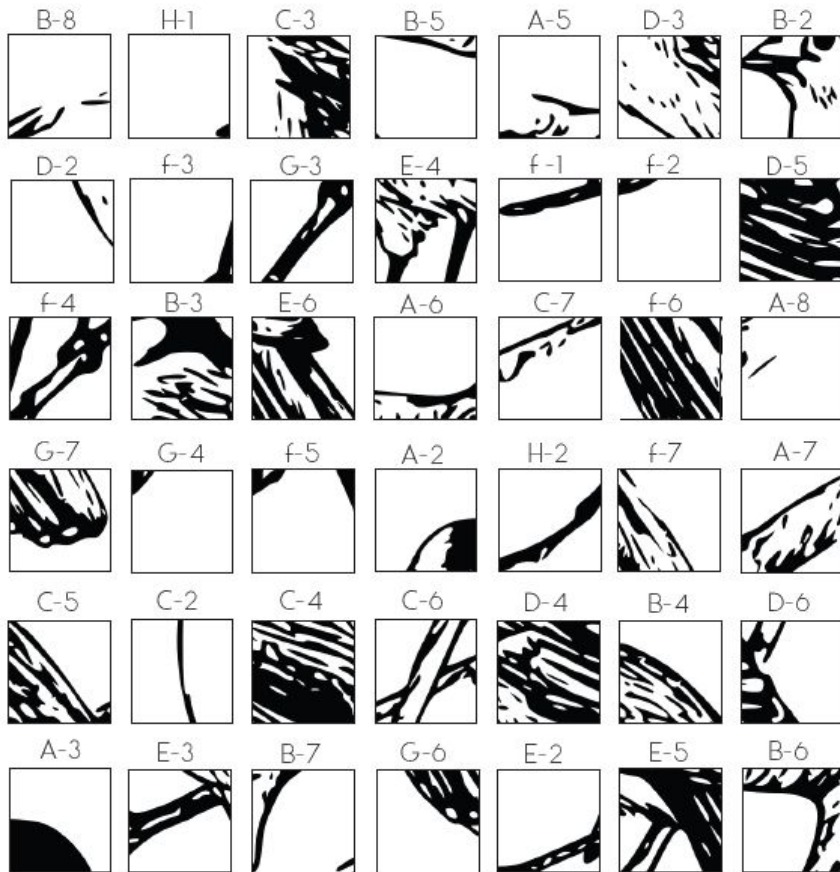
Reflection How does the grid technique help improve your drawing?

What part of this process might be challenging for you?

Texture-"Animal Texture" Exercise

Directions:

Draw what you see in the corresponding block on your grid. Start lightly in pencil and as the image begins to form make sure you line up your edges and shapes.



	1	2	3	4	5	6	7	8
A								
B								
C								
D								
E								
F								
G								
H								

2d2 Assignments

Directions:

Place this paper in your Blue Folder.
Draw the prompt in your sketchbook.
You have 5 mins

Bellwork**2D2 Week 6-Q4****Balance- Radial Printmaking**

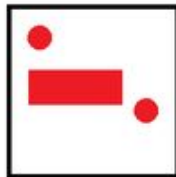
1st week of project

Monday**Spot the Balance**

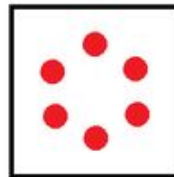
Look at 3 example images.
Identify if they show radial,
symmetrical, or asymmetrical



Symmetric



Asymmetric



Radial

Tuesday**Radial Doodle**

Draw a quick design that repeats
around a center point (like a
flower or sun).

Wednesday**Shape Builder**

Create a design using only 5
shapes repeated in a pattern.

Thursday**Theme Brainstorm**

List 5 ideas for your theme
(nature, symbols, abstract,
personal). Circle your favorite.

Friday***No Bellwork*****Complete the Agenda*****Complete the Data Day****Drawing**

in your sketchbook
Due Week 9 - Friday

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Week 6 q4 - Agenda- This Week in Art:

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Strategic Notes Worksheet: Balance and Printmaking

Before You Watch

What do you think 'balance' in art means? _____

Key Vocabulary

Balance: _____

Symmetrical Balance: _____

Asymmetrical Balance: _____

Radial Balance: _____

Types of Balance (Provide Examples)

Symmetrical: _____

Asymmetrical: _____

Radial: _____

Focus on Radial Balance

How is radial balance created? _____

What are common examples of radial balance? _____

After You Watch

How will you use radial balance in your print design? _____

Why is balance important in art? _____

Strategic Notes Worksheet: Printmaking

Before: What do you think printmaking is?

Key Vocabulary:

Relief Printmaking: _____

Gouge: _____

Brayer: _____

Burnishing: _____

Mirror Image: _____

Materials & Tools:

Materials used: _____

Best for beginners & why:

Small vs Large Gouges:

Safety (2 rules):

1. _____

2. _____

Process:

1. Design & Transfer:

2. Carving: _____

3. Inking: _____

4. Printing: _____

Thinking in Reverse:

Common Mistakes:

Over-inked: _____

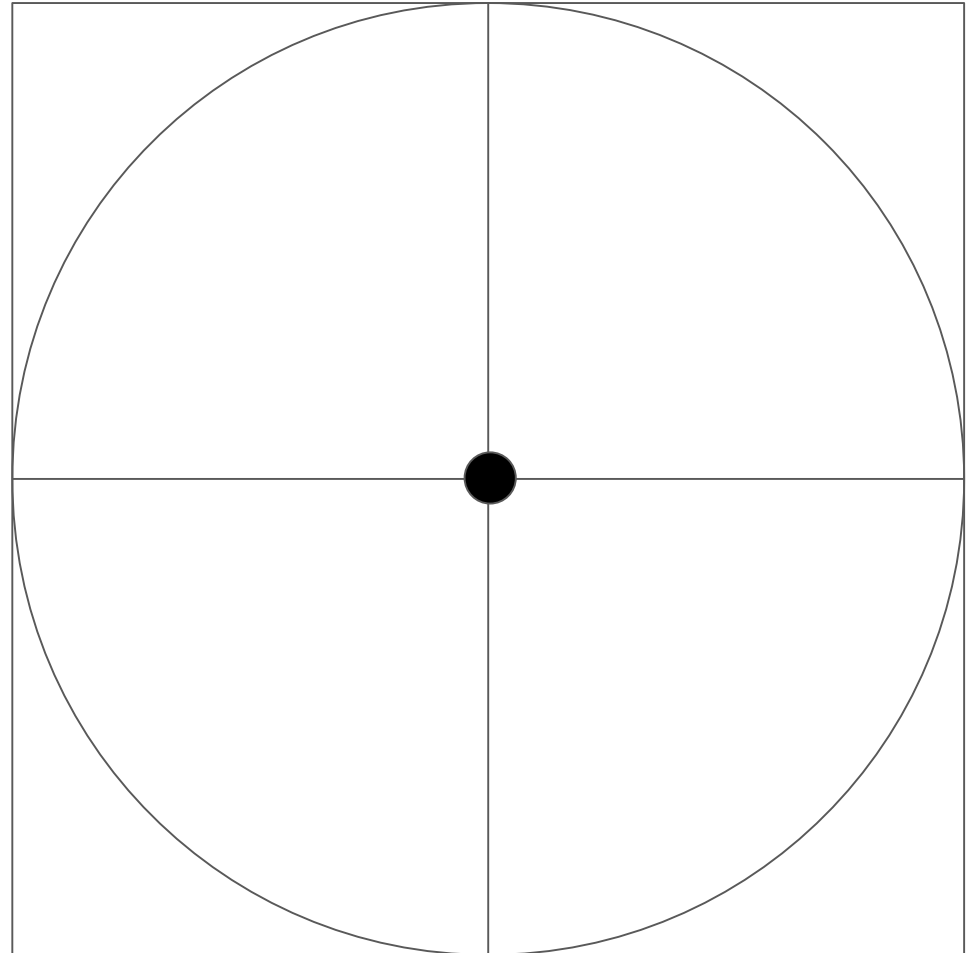
Under-inked: _____

Reflection: What will be most challenging?

Balance-"Radial Printmaking" Exercise

Directions:

Choose at least two simple subjects from the list below and make sure you have a reason for why you chose them. Begin by drawing your subjects inside one of the squares. Then, simplify your drawing by turning it into bold shapes and lines, avoiding small details so it will be easier to carve. Once your design is simplified, repeat it four times by rotating it around a center point to create a radial pattern. Finally, shade in the areas that would print (positive space) and leave the areas that would be carved away (negative space) white.



2d3 Assignments

Directions:

Place this paper in your Blue Folder.
 Draw the prompt in your sketchbook.
 You have 5 mins

Bellwork**2D3- Week 6-Q4****Visualizing Ideas****1st** week of project**Monday****Finish the Change**

Draw a normal object. Add
 2 quick sketches showing
 how it could change into
 something unexpected.

Tuesday**What Happens Next?**

Draw one object. Then
 draw what happens to it 10
 seconds later.

Wednesday**Combine & Transform**

Combine two random
 objects (ex: shoe + plant)
 and sketch how they could
 transform.

Thursday**Normal → Weird List
 Sketches**

Make 3 tiny sketches of
 objects that become
 strange or unrealistic.

Friday***No Bellwork*****Complete the Agenda**

***Complete the Data Day
 Drawing
 in your sketchbook
Due Week 9 - Friday**

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Strategic Notes: Storytelling in Art

What is the BIG idea about storytelling in art?

1. What is Storytelling?

Storytelling helps us:

Where do we see storytelling in everyday life?

Why do artists use storytelling?

2. Combining Words & Images

How are words and images connected?

What happens when you switch between thinking in words vs. images?

3. Picture-Making Tricks

List 3 ways artists make pictures more interesting:

1. _____ 2. _____ 3. _____

Choose ONE and explain it:

4. Creating Meaning in Art

Why do artists sometimes leave things unexplained?

How do details improve a drawing?

Why show the moment BEFORE action?

5. Character & Mood

How can body posture show emotion?

Describe two moods:

1. _____ 2. _____

Storytelling-"Sequence" Exercise

Directions:

Choose an image of something normal (object, animal, or everyday item). In the first panel, carefully draw what you see. In the next panels, begin changing it step by step. Each panel should show a clear transformation. By the final panel, your drawing should become unexpected, imaginative, or completely different. Start realistic, then let your creativity take over!

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Grading Data for Week 5 Assignments

1st Period - 85%

2nd Period - 81%

3rd Period - 94%

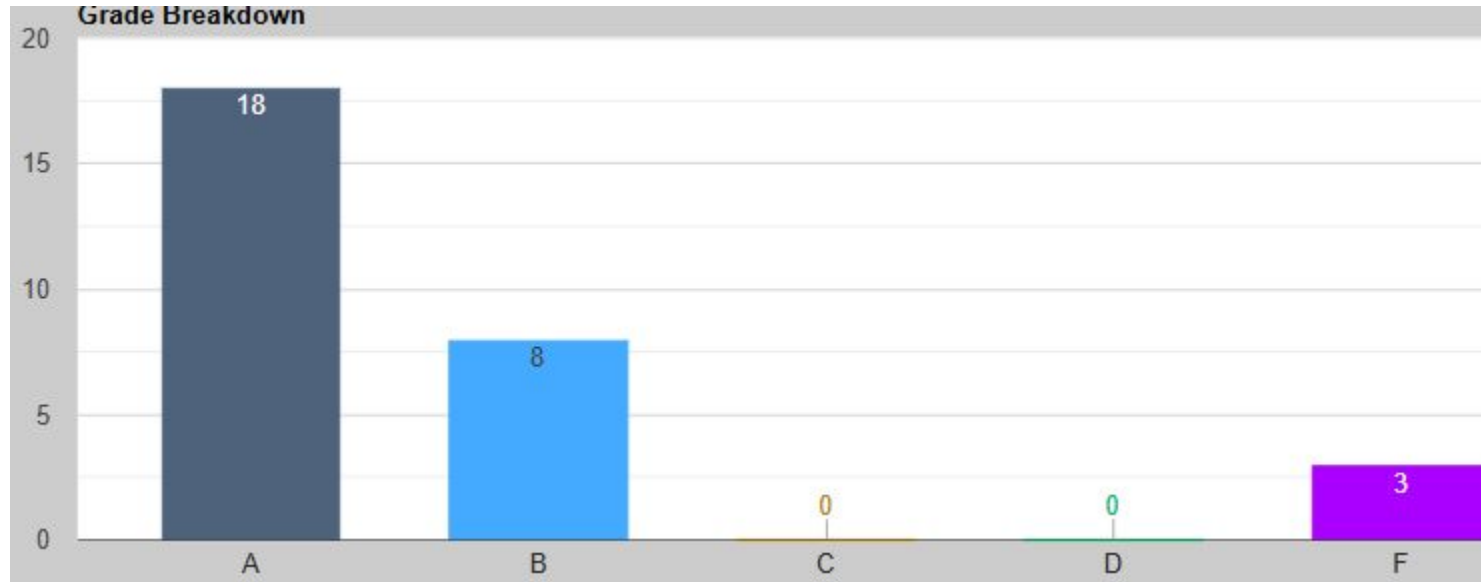
5th Period - 82%

6th Period - 93%

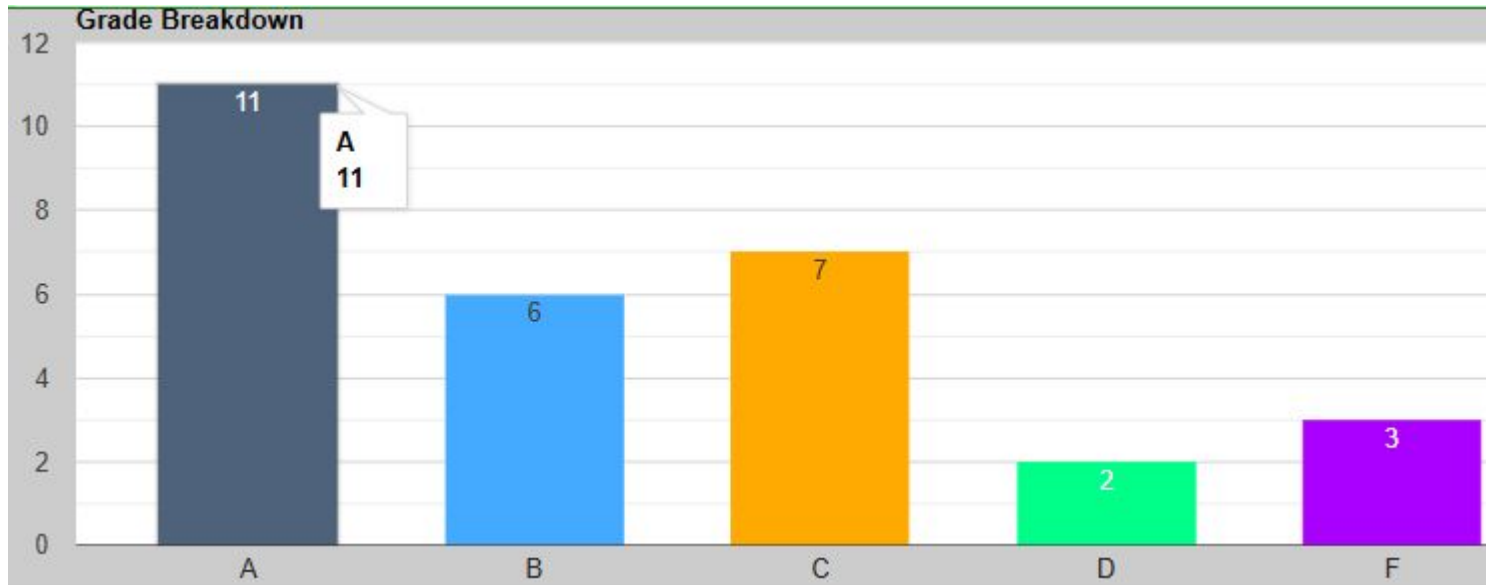
2d3_6th Period - 95%

7th Period - 82%

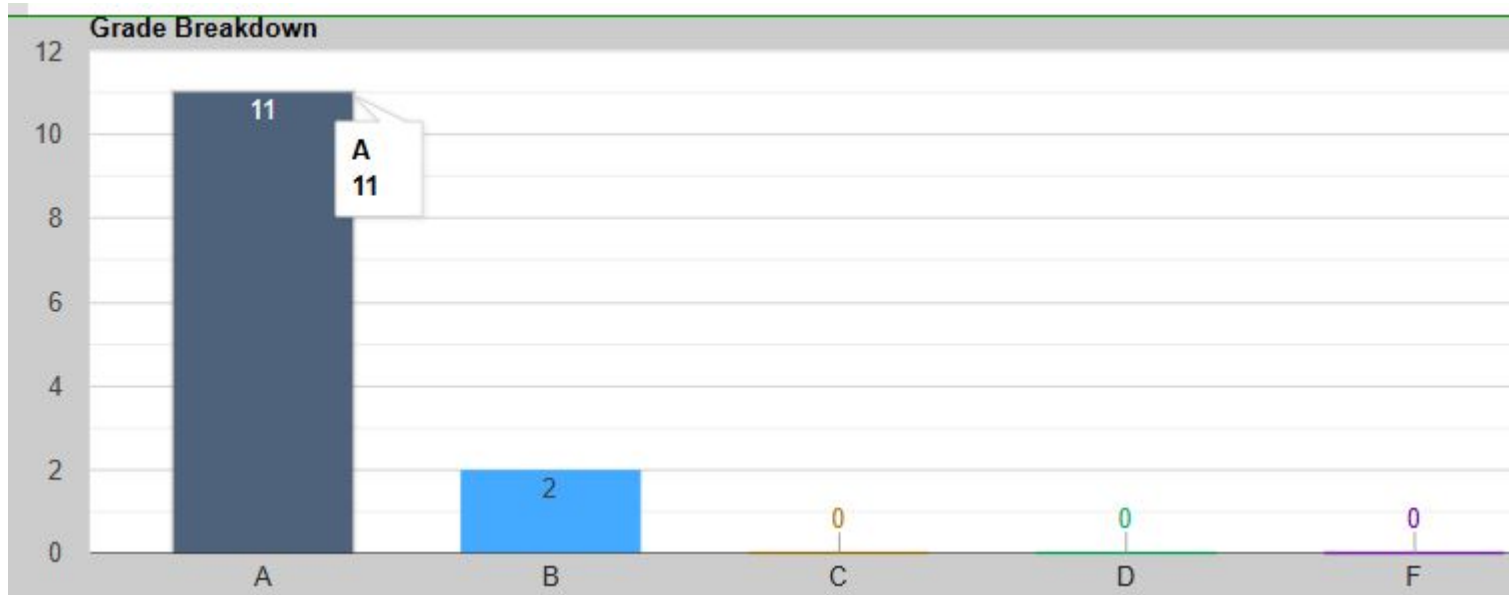
1st Period



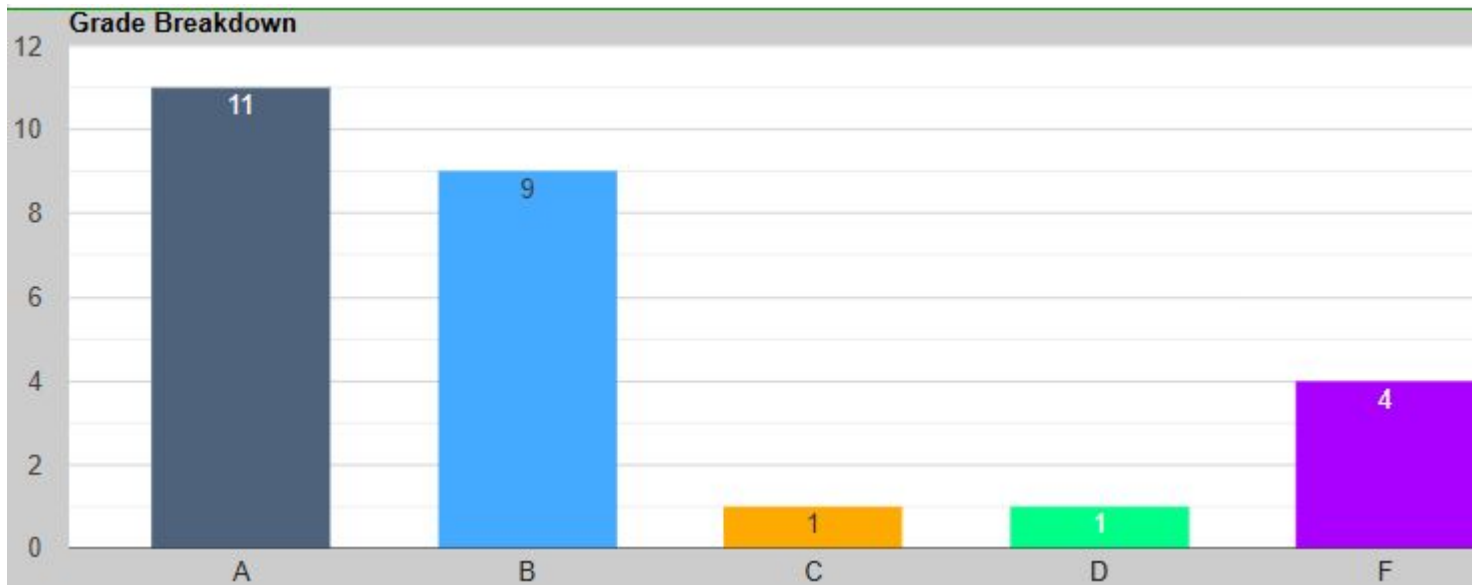
2nd Period - 81%



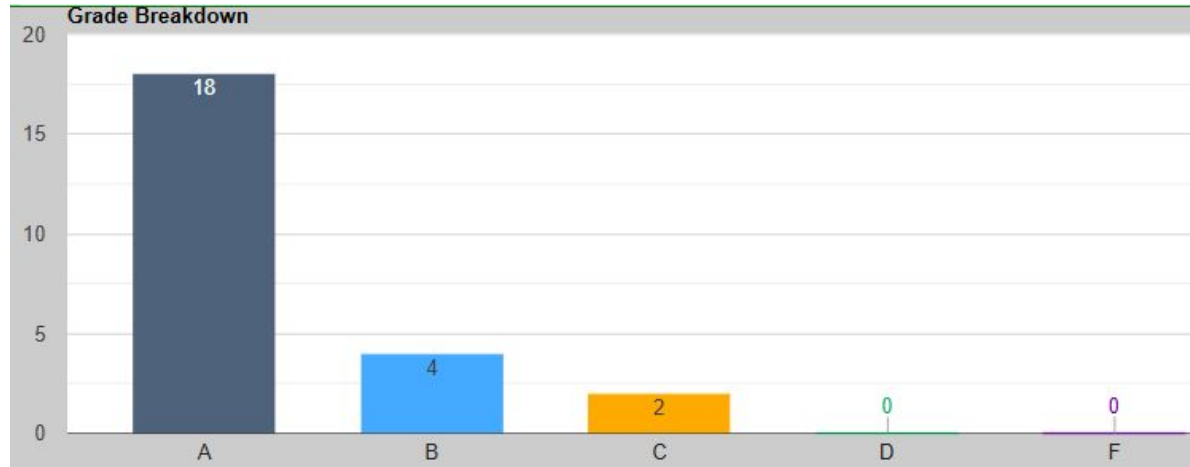
3rd Period - 94%



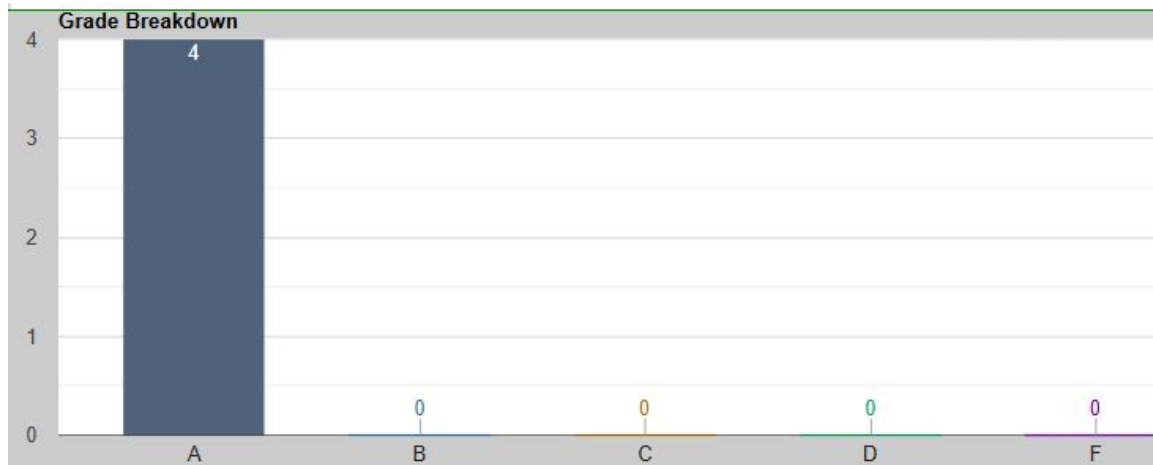
5th Period



6th Period - 93%



2d3_6th Period - 95%



7th Period - 82%

