

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: Family Time



Level=1

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

Directions:

Place this paper in your Blue Folder.
 Draw the prompt in the blank square.
 You have 5 mins for each day.

Bellwork

2D Week 8-Q4

Texture- Animal Texture

3rd week of project

Day 1

1 Draw the Fur Patterns in the box labeled ***Draw Here***.



Day 2

2 Fill in the dark patterns with a pencil. This fur is short, so use short, quick strokes to fill them in. Blend the tones out into the white areas with a stump or tortillon to remove the white of the paper



Day 3

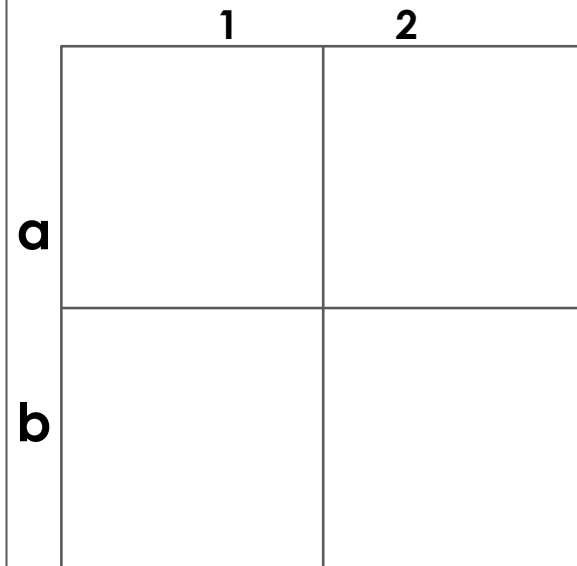
3 Continue building the texture of the fur with quick, short pencil strokes. Use a point on your kneaded eraser to lift out the lighter hairs with quick strokes to make it look furry. The light areas and dark areas must overlap and work into each other.



Day 4

Finish the drawing.

Draw Here



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 Close Friday of Week 9

Week 8 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 5/4 | <ol style="list-style-type: none">1. Review Project Expecations2. Day 1 of 7 Final Project Due 5/15 * If you need more time work at home |
| Tuesday 5/5 | <ol style="list-style-type: none">1. Day 2 of 7 Final Project Due 5/15 * If you need more time work at home |
| Wednesday 5/6 | <ol style="list-style-type: none">1. ELA Testing * Work at home for at least 10 mins. *6th and 7th Period Bonus Work day |
| Thursday 5/7 | <ul style="list-style-type: none">● Day 3 of 7 Final Project Due 5/15 * If you need more time work at home |
| Friday 5/8 *No Bathroom Passes* | <ul style="list-style-type: none">● Day 4 of 7 Final Project Due 5/15 * If you need more time work at home |
|  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. In Progress of Project |

Reminders:**Find assignment information:**

➔ Go to **katundra.com**

Submit all assignments:

➔ Upload work on **Artsonia**

Artsonia Info:

-School ID: Odyssey19

-Access Code: JPPT-BWDB

! Missing Work? Follow These Steps


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2. Find your class color bin:
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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

| | |
|---|--|
| Friday 5/8 *No Bathroom Passes* | <ul style="list-style-type: none"> • Day 4 of 7 Final Project Due 5/15 * If you need more time work at home |
|  Grading Schedule *Monday: 1st & 2nd Period *Tuesday: 3rd & 5th Period *Wednesday: 6th & 7th Period | This Week's Assignment Submissions 1. BW 2. Agenda 3. In Progress of Project |

YOU HAVE 4 MINS. TO UPLOAD

D

C

B

A

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 |

Animal Texture- Preliminary Drawing

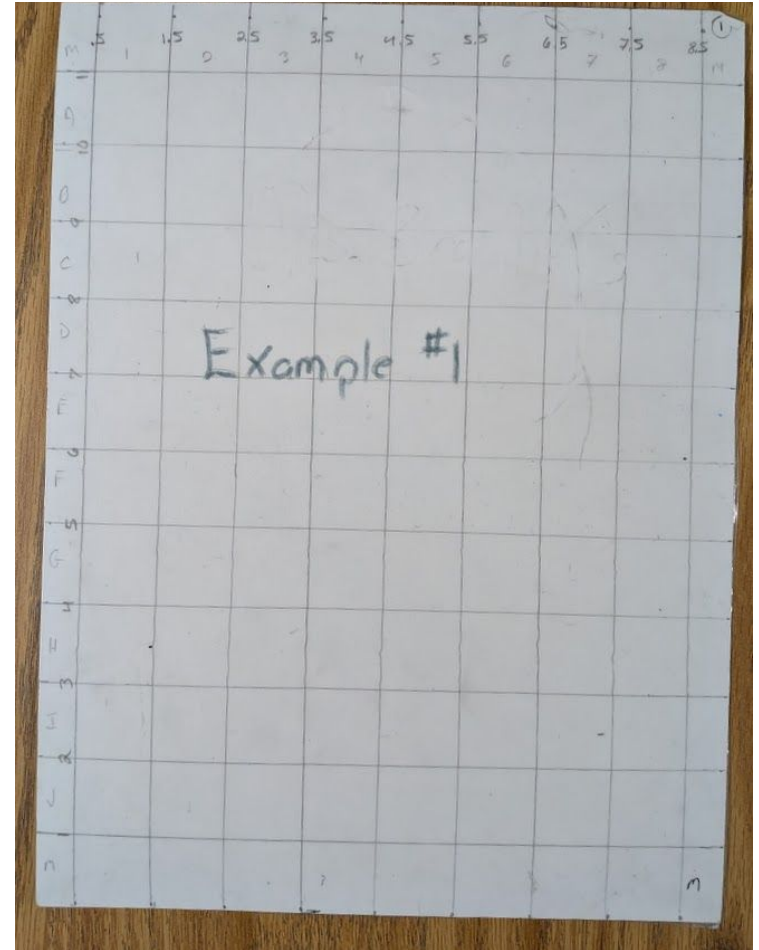
Vertical- Place dots at the top of the page and the bottom.

Horizontal - Place dots on the left and the right.

Place the labels within your margins.



Landscape Orientation



Portrait Orientation

Animal Texture: Final Checklist

Name: _____ Per: _____ Date: _____

8

Focus First

- Work on ONE box at a time
- Do not look at the whole animal—focus only on your current square
- Think of each box as a small puzzle piece

CONTOUR (LINES): Ask 2 Questions

1. What direction is the line? (Horizontal, Vertical, Diagonal)

2. Where is the line in the box? (Top, Middle, Bottom / Left, Center, Right)

Lightly sketch first so you can adjust if needed

LOOK FOR LANDMARKS

- Where does the line start and stop?
- Does it touch the edge or a corner?
- Is the line curved or straight?

VALUE (SHADING): Ask This Question

What value level do I see? (1–5 scale)

1 = Very Light | 2 = Light | 3 = Medium | 4 = Dark
| 5 = Very Dark

Match the value you SEE in each box

COMPARE, DON'T GUESS

Look back and forth between your drawing and the reference

Ask: Does mine match the placement and value?

TAKE YOUR TIME

Work slow and carefully

Accuracy is more important than speed

FINAL REMINDER

You are not drawing an animal...

You are copying lines, shapes, and values inside each box

Drawing & Proportion

- I used the grid method to accurately draw my animal
- My proportions (size and placement) match the reference image
- My drawing fills the space well (not too small or off-center)

● Value (Shading)

- I included a full range of value (light → dark)
- My light source is clear and consistent
- I showed highlight, midtone, and core shadow

Texture

- I used shading techniques to show texture (fur, feathers, scales, etc.)
- My marks follow the direction of the texture (ex: fur direction)
- My texture looks believable and detailed

Technique & Craftsmanship

- My shading is smooth or intentionally textured (not messy)
- I controlled my pencil pressure (light vs. dark)
- My drawing is clean (no smudges, extra marks, or visible grid lines)

Effort & Completion

- My drawing is fully complete with strong effort
- I added details, especially in important areas (eyes, face, focal point)
- I took my time and did my best work

Before You Submit...

Does my drawing clearly show value, texture, and accurate proportions?

Animal Texture: Final Checklist

Name: _____ Per: _____ Date: _____

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What You Will Do: Independent Time

Conversation

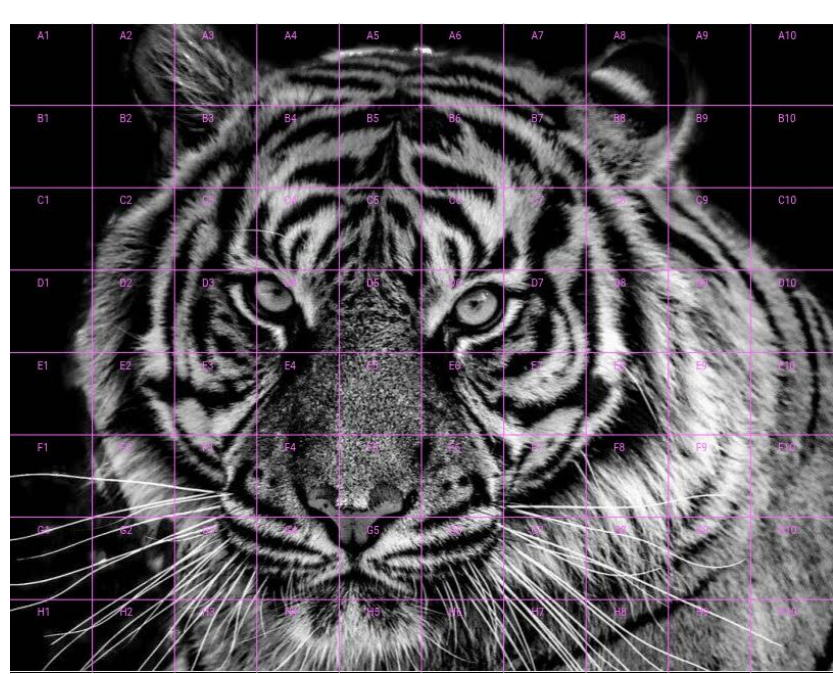
At a Level-0

Help

Raise Your Hand

Activities

Animal Texture-



Movement

Materials Counter

Participation

Drawing

What You Will Do: Independent Time

Conversation

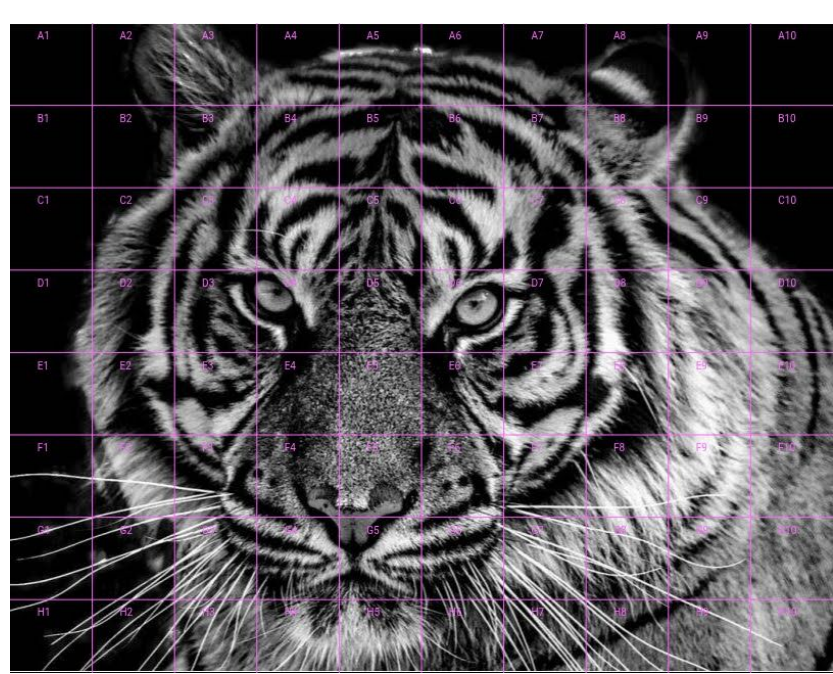
At a Level-1

Help

Ask 3 Before Me

Activities

Animal Texture-



Movement

Materials Counter

Participation

Drawing

What You Will Do: Independent Time

Conversation

At a Level-0

Help

Raise Your Hand

Activities

Animal Texture- Final

Animal Texture: Final Checklist

Name: _____ Per: _____ Dater: _____ 8



Directions: Use the grid method to carefully draw your chosen animal with correct proportions and placement. Once your outline is complete, begin shading using graphite to show a full range of value from light to dark. Make sure your light source is clear and consistent as you add highlight, midtone, and shadow. Use different shading techniques and directional strokes to create realistic textures like fur, feathers, or scales. Take your time to refine details, keep your work clean, and complete your drawing with your best effort.

Drawing & Proportion

- I used the grid method to accurately draw my animal
- My proportions (size and placement) match the reference image
- My drawing fills the space well (not too small or off-center)

● Value (Shading)

- I included a full range of value (light → dark)
- My light source is clear and consistent
- I showed highlight, midtone, and core shadow

Texture

- I used shading techniques to show texture (fur, feathers, scales, etc.)
- My marks follow the direction of the texture (ex: fur direction)
- My texture looks believable and detailed

Technique & Craftsmanship

- My shading is smooth or intentionally textured (not messy)
- I controlled my pencil pressure (light vs. dark)
- My drawing is clean (no smudges, extra marks, or visible grid lines)

Effort & Completion

- My drawing is fully complete with strong effort
- I added details, especially in important areas (eyes, face, focal point)
- I took my time and did my best work

Before You Submit...

Does my drawing clearly show value, texture, and accurate proportions?

Movement

Materials Counter

Participation

Drawing

What You Will Do: Independent Time

Conversation

At a Level-1 Whisper

Help

Ask 3 Before Me

Activities

Animal Texture-Final

Animal Texture: Final Checklist

Name: _____ Per: _____ Dater: _____ 8



Directions: Use the grid method to carefully draw your chosen animal with correct proportions and placement. Once your outline is complete, begin shading using graphite to show a full range of value from light to dark. Make sure your light source is clear and consistent as you add highlight, midtone, and shadow. Use different shading techniques and directional strokes to create realistic textures like fur, feathers, or scales. Take your time to refine details, keep your work clean, and complete your drawing with your best effort.

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- I took my time and did my best work

Before You Submit...

Does my drawing clearly show value, texture, and accurate proportions?

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 8-Q4****Balance- Radial Printmaking**

3rd week of project

Monday**Texture Practice**

Draw 3 textures (dots, lines, zig-zags) that could be carved into your block.

Tuesday**Line Direction**

Draw lines going in different directions to create movement.

Wednesday**Predict the Print**

Look at a carved design example and sketch what you think the print will look like.

**Thursday****Pattern Practice**

Create a repeating pattern in a small square.

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

in your sketchbook
Due Week 9 - Friday

Reminders:

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✅ After You Finish

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- Window Closes Week 9

Week 8 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> |
|--|--|
| Monday 5/4 | <ol style="list-style-type: none">1. Review Project Expectations2. Day 1 of 7 Final Project Due 5/15 |
| Tuesday 5/5 | <ol style="list-style-type: none">1. Day 2 of 7 Final Project Due 5/15 |
| Wednesday 5/6 | <ol style="list-style-type: none">1. ELA Testing 6th and 7th per. Bonus Work Day |
| Thursday 5/7 | <ul style="list-style-type: none">• Day 3 of 7 Final Project Due 5/15 |
| Friday 5/8 *No Bathroom Passes* | <ul style="list-style-type: none">• Day 4 of 7 Final Project Due 5/15 |
|  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. In Progress of Project |

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

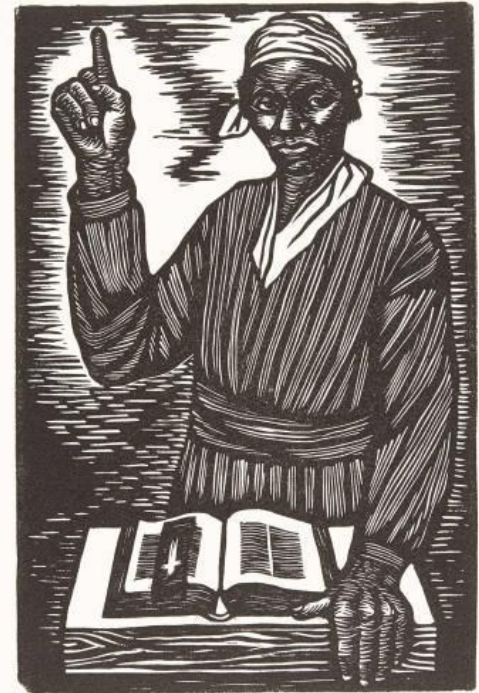
1. **Relief Printing** – A printmaking technique where the raised (uncarved) areas of a surface are inked and pressed onto paper.
2. **Linoleum Block** – A soft material used for carving designs to create relief prints.
3. **Carving Tool (Gouge)** – A hand tool with a V- or U-shaped blade used to remove 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.

Linoleum Block Carving Safety Tips

Before we begin carving, remember that lino carving tools are sharp and must be used responsibly. Safety comes first so everyone can create artwork without getting hurt.

1. Always carve away from your hand and body. Never place your hand or fingers in front of the blade. If the tool slips, it could cut your hand.
2. Keep your non-carving hand behind the tool. Hold the linoleum block from the side or behind it — never in the direction the blade is moving.
3. Use slow, controlled pressure. Do not stab, force, or rush the carving tool. Smooth and steady carving gives you cleaner lines and keeps you safe.
4. Stay seated while carving. Carving while standing or moving around increases the chance of accidents.
5. Keep your blade tip pointed downward toward the block. Never wave carving tools in the air or point them at others.
6. Only carve when focused. If you are distracted, talking too much, or playing around, stop carving immediately.
7. Rotate the block — not your wrist. Turn the linoleum block to help guide your cuts instead of twisting your hand into unsafe positions.
8. Make shallow cuts first. Deep cuts require more force and can cause the tool to slip.
9. Keep your workspace clean and organized. Loose materials and crowded tables can lead to accidents.
10. Report cuts or unsafe behavior immediately. Even small cuts should be cleaned and treated right away.

“If your hand is in front of the blade, it is in danger.” Safe artists are smart artists. Taking your time and following directions will help you create a successful print while protecting yourself and others.



Elizabeth Catlett

Who: American artist known for linoleum and woodcut prints

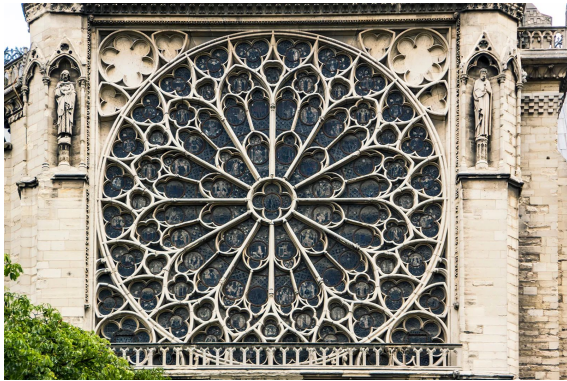
Look For: Bold shapes, strong contrast, simple forms

Why It Matters:

Catlett's work shows how simplifying shapes makes carving easier and more powerful. Her designs use strong positive and negative space—just like you will in your print.

Think About It:

👉 Why is it important to simplify your design before carving?



Radial design has been used throughout art history because it naturally creates a strong sense of **balance, unity, and focus**. You can see it in many cultures and time periods. For example, circular window designs like rose windows in Notre-Dame Cathedral use radial balance to draw the viewer's eye to the center and create a feeling of harmony. In cultures around the world, mandalas—like those in Buddhism and Hinduism—use radial patterns to represent order, unity, and sometimes spiritual ideas. Artists and designers have also used radial balance in decorative arts like textiles, pottery, and architecture because it creates visually pleasing and organized patterns.

You should care about learning radial balance because it is a **powerful design tool**. It helps you organize your artwork so it doesn't feel random or unbalanced. It also teaches you how to **repeat and rotate shapes**, which is an important skill in many creative fields like graphic design, illustration, and even logo design. Practicing radial balance will make your compositions stronger, more intentional, and more visually interesting. It also prepares you for projects like printmaking, where planning and repetition are key to success.



Radial Printmaking- Preliminary

Name: _____ Per. _____ Date: _____ 7

Sketch

Directions: Choose your strongest idea from your thumbnail sketches and use it to begin your preliminary drawing. You will only draw **one quarter of your radial design**, so focus on making this section detailed and clear. Inside the section below, carefully draw your design, making sure to use **bold shapes and lines** that will be easy to carve. Think about how your design will repeat when it is rotated to complete the full circle. Pay attention to **balance, spacing, and positive and negative space** so your final print will be clear and visually strong.

Checklist

- I used only 3–5 main shapes in my design.
- My lines are thick and bold (no tiny details).
- I removed small textures and patterns.
- I clearly showed positive space (what will print).
- I clearly showed negative space (what will be carved away).
- My design is easy to see from 3 feet away.
- My design will repeat correctly for radial balance.
- I can explain what will be carved and what will print.





Radial Printmarking

Final Checklist



Directions: Before you turn in your final print, use this checklist to carefully review your work. Go through each section and make sure your design, carving, and printing meet all of the expectations. Take your time and fix anything that is missing or needs improvement. This is your chance to make your artwork the best it can be. If you are unsure about something, ask for help before submitting. Once you have checked everything, complete the final reflection and get teacher approval if needed.

Name: _____ Per: _____ Date: _____ 8

Design & Composition

- My design shows **radial balance** (repeats around a center point)
- My print is repeated **4 times** to complete the circle
- My design is **clear, bold, and easy to see**
- I used **3–5 strong shapes** (not too detailed or cluttered)

Carving & Craftsmanship

- My carving is **clean and controlled** (no random cuts)
- I carved away all **negative space (white areas)** clearly
- My lines are **thick enough to print clearly**
- I followed all **safety rules** while carving

Printing Quality

- My prints are **evenly inked** (not too light or too dark)
- My prints are **clear and not smudged**
- I applied **even pressure** when printing
- My prints are **aligned and spaced evenly**

Effort & Participation

- I stayed **on task** and used my time wisely
- I followed directions and asked for help when needed
- I helped with **clean-up and tool care**

Directions:

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

Bellwork

2D3- Week 7-Q4
Visualizing Ideas
2nd week of project

Monday**Tuesday****Wednesday****Thursday****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**

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 8 q4 - Agenda- This Week in Art:

2

Directions: Write the following Agenda in your Student Planner.

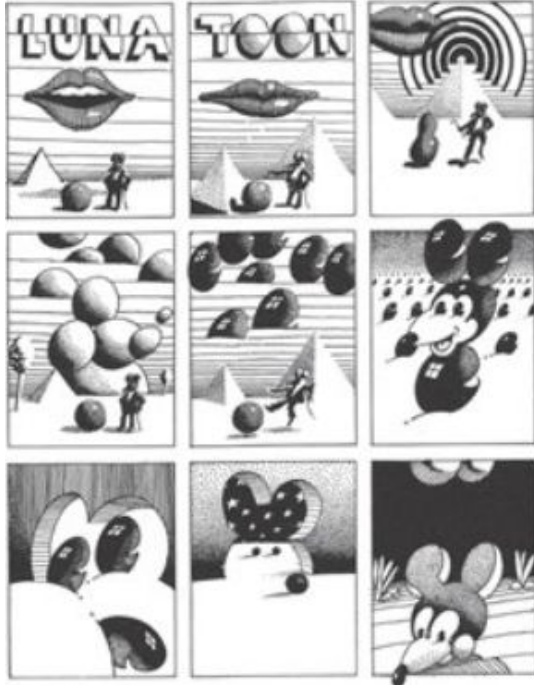
| <u>Projects:</u> 2d1- Texture - Animal Texture 2d2-Balance-Radial Printmaking 2d3- Storytelling | <u>Agenda</u> <i>*If you miss a day you need to work on your project at home in order to meet the due date.</i> |
|--|---|
| Monday 5/4 | <ol style="list-style-type: none">1. Review Project Expecations2. Day 1 of 7 Final Project Due 5/15 * If you need more time work at home |
| Tuesday 5/5 | <ol style="list-style-type: none">1. Day 2 of 7 Final Project Due 5/15 * If you need more time work at home |
| Wednesday 5/6 | <ol style="list-style-type: none">1. ELA Testing * Work at home for atleast 10 mins. |
| Thursday 5/7 | <ul style="list-style-type: none">● Day 3 of 7 Final Project Due 5/15 * If you need more time work at home |
| Friday 5/8 *No Bathroom Passes* | <ul style="list-style-type: none">● Day 4 of 7 Final Project Due 5/15 * If you need more time work at home |
|  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. In Progress of Project |

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 | |
| | | | | | |

Sequence- Preliminary Sketch

Name: _____ Per. _____ Date: _____ 7

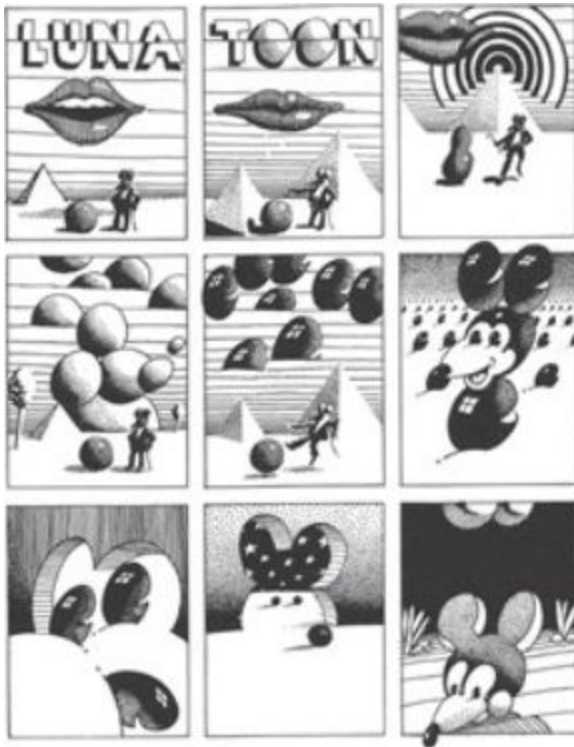
Directions: Using your **best thumbnail idea**, create your preliminary sketch inside the **6 panels provided on your paper**. In each panel, draw your sequence from *normal to unexpected*, showing clear changes step by step. Begin with something normal in the first panel, then gradually develop the transformation in each panel until the final panel becomes surprising or imaginative. Focus on making your drawings neat, clear, and easy to follow. This is your plan for your final drawing, so take your time to make sure your idea flows smoothly from beginning to end.

| | | |
|--|---|--|
| | | |
| Panel 1 – Normal Draw your object or subject as it normally looks. | Panel 2 – Small Change Begins Something starts to change—keep it subtle | Panel 3 – Change Builds The change becomes more noticeable. |
| | | |
| Panel 4 – Big Shift Something unexpected starts to happen. | Panel 5 – Transformation The idea becomes clearly imaginative or unusual. | Panel 6 – Unexpected Result Show the final, most surprising or creative outcome. |

Storytelling: Final Checklist

Name: _____ Per: _____ Date: _____

Directions: Using your preliminary sketch, create your **final 6-panel sequence drawing** based on the theme “*Something Happens: From Normal to Unexpected.*” Begin with something normal in the first panel and show clear, step-by-step changes in each panel until your final panel becomes surprising or imaginative. Focus on making your drawings neat, detailed, and easy to understand. Take your time to improve your lines, add details, and make sure your sequence flows smoothly from beginning to end. This should be your best work that clearly shows your idea and creativity.



- I used all **6 panels**
- My first panel shows something **normal**
- Each panel shows a **clear step of change**
- My sequence builds **gradually** (no big jumps or repeats)
- My final panel is **unexpected and creative**
- My subject stays **consistent** throughout the sequence
- My drawings are **neat, detailed, and easy to understand**
- I used my space well (no empty panels)
- I took my time and showed my **best effort**

Grading Data for Week 7 Assignments

1st Period - 86%

2nd Period - 81

3rd Period - 94%

5th Period - 83%

6th Period - 92%

2d3_6th Period - 93%

7th Period - 81%

| Monday | Tuesday | Wednesday | Thursday | Friday |
|---|---|---|---|--|
| <p>No Freeze/No Gym 4</p> <p>TESTING:</p> <p>1. AP Biology (8AM) – Dr. Caleb to Proctor room 249</p> <p>*Regular Rotation*</p> | <p>No Freeze/No Gym 5</p> <p>TESTING:</p> <p>1. PM3 ELA Grade 9,10</p> <p>*Regular Rotation*</p> | <p>*Freeze/Gym* 6</p> <p><u>SPECIAL SCHEDULE!!</u></p> <p>FREEZE Schedule:</p> <p>9:10–11:54am Period 5 11:58–1:28pm Period 4/Lunch 1:32–2:49pm Period 6 2:53–4:15am Period 7</p> <p>TESTING:</p> <p>1. PM3 ELA TEST 6,7,8 2. AP Eng. Lit. (8AM) Ms. Burnette to Proctor in room 253 3. Make ups</p> | <p>No Freeze/No Gym* 7</p> <p>TESTING:</p> <p>1. US Hist EOC 2. AP Stat (12PM) Parrish to proctor in Rm 238 3. AP World Hist (8AM) Hamzeh to Proctor in Rm 257 4. Make ups: Procaccino Rm 209- Frame displaced w/students to back patio Kunert Rm 253- Widmer displaced w/students to back patio *Regular Rotation*</p> | <p>No Freeze/No Gym 8</p> <p>Make ups:</p> <p>2 classes, as needed: Procaccino – Room 222 Rodriguez displaced w/students to back patio</p> <p>Kunert – Room 256 Briskey displaced w/students to back patio</p> <p>*Regular Rotation*</p> |
| <p>No Freeze/No Gym 11</p> <p>TESTING:</p> <p>1. Algebra 1 2. Geometry 3. Calc AB (8AM)– Caleb to proctor in Rm TLC2 4. AP Seminar (12PM)– Foster to proctor in Rm 220</p> <p>*Regular Rotation*</p> | <p>* Freeze/Gym* 12</p> <p><u>SPECIAL SCHEDULE!!</u></p> <p>FREEZE Schedule:</p> <p>9:10–11:54am Period 6 11:58–1:28pm Period 4/Lunch 1:32–2:49pm Period 1 2:53–4:15am Period 2</p> <p>TESTING:</p> <p>1. PM3 Math (excl. Alg.1/Geo Stud.) 2. Make ups</p> | <p>No Freeze/No Gym 13</p> <p>TESTING:</p> <p>1. Biology EOC 2. AP Lang. (8AM) – Widmer to proctor in Rm 258 3. Make ups</p> <p>*Regular Rotation*</p> | <p>Freeze/Gym 14</p> <p><u>SPECIAL SCHEDULE!!</u></p> <p>FREEZE Schedule:</p> <p>9:10–11:54am Period 3 11:58–1:28pm Period 4/Lunch 1:32–2:49pm Period 1 2:53–4:15am Period 2</p> <p>TESTING:</p> <p>1. 8th Grade Science 2. Civics EOC</p> <p>*Regular Rotation*</p> | <p>No Freeze/No Gym 15</p> <p>TESTING:</p> <p>1. AP Environmental Sci - (8AM) Velez to proctor in Rm 220 2. Make ups: Procaccino Rm 238- Hamzeh displaced w/students to back patio Kunert Rm 255 – N. Labreque displaced w/students to back patio *Regular Rotation*</p> |

| No Freeze/No Gym 18 | Semester Exams 19 | Semester Exams 20 | Semester Exams 21 | Semester Exams 22 |
|---|--|---|---|--|
| <p><u>MAKE UPS:</u></p> <p>1. Procaccino Rm 254- Neustel displaced w/students to back patio</p> <p>2. Kunert Rm 236- Sleight displaced w/students to back patio</p> <p>*Regular Rotation*</p> | <p>9:05am to 4:15pm</p> <p>1st Period (9:05-9:48) 2nd Period (9:52-10:30) 3rd Period (10:34-11:12) 5th Period (11:16-11:54) 4th Period (11:58-1:28) 6th Period (1:32-2:06)</p> <p>7th Period (2:10-4:15) EXAM</p> | <p>Early Release Day 9:05am to 2:45pm</p> <p>1st Period (9:05-11:36) Exam</p> <p>2nd Period (11:40-2:45) Exam & Lunch</p> <p>Students will attend the lunch period (<u>A,B,C</u>) of their 2nd period teacher.</p> | <p>Early Release Day 9:05am to 2:45pm</p> <p>3rd Period (9:05-11:36) Exam</p> <p>4th Period (11:40-2:45) Exam & Lunch</p> <p>Students will attend the lunch period (<u>A,B,C</u>) of their 4th period teacher.</p> | <p>Early Release Day 9:05am to 2:45pm</p> <p>5th Period (9:05-11:36) Exam</p> <p>6th Period (11:40-2:45) Exam & Lunch</p> <p>Students will attend the lunch period (<u>A,B,C</u>) of their 6th period teacher.</p> <p>Last Day for Students NO BACK PACKS</p> |