

ARTS

and the

COMMON CORE

Unit Plan

Visual Arts

Grade Level: High School - Grades 9 & 10

Title: Drawing: Transforming Figures in a Setting into Geometric Forms

Length of Unit: Daily for 45 minutes, 14-15 sessions, three weeks

Unit Description: Students examine the work of Fernand Léger to see how he transformed human figures in a setting into machine-like geometric forms. They discuss how Léger's work was influenced by his personal experiences and explore how some artists create a personal view by incorporating the work of other artists.

Author: Ken Grebinar and Laurel Danowitz-Gerges

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UNIT: TRANSFORMING FIGURES IN A SETTING INTO GEOMETRIC FORMS

High School Visual Arts, Drawing

Ken Grebinar and Laurel Danowitz-Gerges

UNIT TOPIC AND LENGTH

Grade Level: 9th and 10th grade

Frequency of Sessions: Daily for 45 minutes

Length of Unit: 14–15 sessions, three weeks

Learning Context:

Learner/Teacher Context: Students need prior knowledge of the elements of art, principles of design, basic geometric shapes and forms, and the characteristics of Impressionism.

Students examine the work of Fernand Léger to see how he transformed human figures in a setting into machine-like geometric forms. They discuss how Léger's work was influenced by his personal experiences and explore how some artists create a personal view by incorporating the work of other artists. After learning how to draw geometric forms, they reinterpret the "figures in a setting" of a master painting by drawing them using simple geometric forms and deciding how much detail to include. The best of three sketches are enlarged on 11"x 14" paper. Students create a value chart as they learn to control an ebony or 4B pencil to create a wide range of values and value gradations. After practicing shading to make forms look three-dimensional, they shade their enlarged drawings. Special attention is paid to how value can create mood and depth. There is a work-in-progress peer assessment as well as a class critique of finished work.

BIG IDEAS / ENDURING UNDERSTANDINGS

- Artists are influenced by their experiences, the work of other artists, and the historical times they live in.
- Some artists break with established traditions to develop a personal style.
- Artists sometimes manipulate realistic images.
- Value affects composition by creating form and depth as well as mood.
- Artists continually reflect on and assess their work.

ESSENTIAL QUESTIONS

- What is a personal style? How does an artist develop a personal style?
- How and where do artists get their ideas?
- How do artists go from their initial idea to the final execution of an artwork?
- What is the difference between copying and re-interpreting another artist's work?
- Why is it important to continually assess your work?
- How can an artist's work reflect his or her society? (general)
- How did Léger's machine-like images reflect his society? (specific)

COMMON CORE AND NYC BLUEPRINTS STANDARDS

NYS: CCLS:English Language Arts 6–12, NYS: Grades 9–10, Capacities of the Literate Individual

Students Who Are College and Career Ready in Reading, Writing, Speaking, Listening, and Language:

- Build strong content knowledge
- Comprehend as well as critique
- Value evidence
- Come to understand other perspectives and cultures.

NYS: CCLS:English Language Arts 6–12, NYS: Grades 9–10, Reading: Literature

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
 2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
 4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.
 7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s *Landscape with the Fall of Icarus*).
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
 9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

NYS: CCLS:English Language Arts 6–12, NYS: Grades 9-10, Speaking & Listening

Comprehension and Collaboration

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
 1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
 - 1b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
 - 1c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
 - 1d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
 - 1e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
 2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

NYS: CCLS:English Language Arts 6–12, NYS: Grades 9-10, Language

Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
 - 1b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - 2c. Spell correctly.

NYC: Arts Blueprints: Visual Arts, NYC: Grade 8, Art Making

Drawing

Create a pencil, conté, or pen and ink drawing that demonstrates:

- Perspective
- Observation of detail
- Scale of objects and figures
- A wide range of values
- A personal view.

NYC: Arts Blueprints: Visual Arts, NYC: Grade 8, Literacy in the Visual Arts

Looking at and Discussing Art

Examine a work of art over an extended period of time. Keep a record of observations as evidence of the way a viewer's perceptions deepen over time. Use notes as a basis of discussion.

Developing Visual Arts Vocabulary

Maintain a journal of observations and ideas; incorporate vocabulary related to art; note words and phrases derived or borrowed from foreign languages.

Reading and Writing about Art

Examine a work of art as a primary document; based on visual evidence, write hypotheses about the time period, culture, and political context.

Problem Solving; Interpreting and Analyzing Art

Co-construct a rubric to assess student work, ensuring clear expectations for achievement and providing guidelines for self-analysis.

NYC: Arts Blueprints: Visual Arts, NYC: Grade 8, Making Connections

Recognizing the Societal, Cultural, and Historical Significance of Art; Connecting Art to Other Disciplines

Discuss the ideas conveyed in works of art such as *The Brooklyn Bridge* by Joseph Stella and *Brooklyn Bridge* by John Marin with poems on the same theme such as "Brooklyn Bridge: Nightfall" by D. B. Steinman, "To Brooklyn Bridge" by Hart Crane, or "Invitation to Miss Marianne Moore" by Elizabeth Bishop.

Observing and Interpreting the World

Study the way artists portray cities from ancient to modern times; analyze the artists' renderings and discuss:

- point of view
- mood
- aesthetic and social considerations

CONTENT

Students will know and understand that:

- Léger was deeply affected by his experiences in WWI.
 - Léger transformed subject matter into machine-like forms.
- Many artists reinterpret or incorporate imagery from other artists into their own work.
- Realistic images can be translated into geometric forms.
- Different techniques create different effects.
 - A variety of pencils achieve a wide range of values and value gradations.
 - Value can be used to create form, depth, and mood.
 - The use of a light source can increase the illusion of depth.
 - Value can be used to create balance, unity, rhythm, and dominance.
- Peer and self-assessment can lead to new insights about one's work.

SKILLS / STRATEGIES

Students will be able to:

- Analyze a Léger painting through sustained investigation
- Hypothesize how Léger's time period and experiences affected his work
- Derive meaning from informational text
- Transform realistic images into geometric-like forms
- Use an ebony or 4B pencil to create a value chart
- Define value; gradation
- Shade forms to make them look three-dimensional
- Determine criteria for evaluating a work-in-progress
- Discuss artistic process regarding their work, the work of peers, and the work of known artists
- Assess their own or a classmate's work based on a set of criteria
 - Participate in a class critique.

ACADEMIC CONTENT / VOCABULARY

Content Vocabulary

geometric
shape
form
three-dimensional
ebony /4B pencil
value
gradation
light source
highlights
contrast
composition
rhythm

dominance
balance
unity
thumbnails
rubric
critique
transformed
simplifications
style
overlapping
Benday Dots
Impressionist

Academic Vocabulary

emblematic
aggregation
facade
disjointed
mechanically
industrial
cliché
artisan
breach
abstract art

confrontation
aggregation
torso
amorphous
renditions
tribute
heroic narrative
monumentality
banality

ASSESSMENTS

Depth of Knowledge (DOK) Levels

Formative Self-Assessment Rubric

Formative: DOK 3 Strategic Thinking: Project: Visual Arts

Students use a formative self-assessment rubric for their work-in-progress. This includes space for students to write about the changes they need to make based on the rubric (Attachment 9).

Value Chart

Formative: DOK 2 Basic Application: Performance: Skill Demonstration

Students use a 4B or ebony pencil to create a value chart that demonstrates a range of values from dark to light.

Looking at and Discussing Ways That Artists Portray Similar Subjects

Formative: DOK 2 Basic Application: Oral: Discussion

Students compare and contrast three paintings of figures in a setting to understand how artists portray similar subject matter from their own point of view.

Written Homework Based on a Description of a Personal Experience That Could Affect an Artist's Work

Summative: DOK 4 Extended Thinking: Written: Narrative

Students write a paragraph describing either a time when their artwork was affected by a personal experience, or a personal experience that could affect their artwork if they were professional artists. They write a description of either the work they created, or the work they might create (subject matter, colors, style . . .) that might result from that personal experience.

Changing a Shape to a Geometric Form

Formative: DOK 1 Recall: Performance: Skill Demonstration

Students demonstrate the ability to change geometric shapes into three-dimensional forms such as cubes, rectangular solids, cylinders, pyramids, and cones.

Selecting the Best Sketch

Formative: DOK 3 Strategic Thinking: Project: Visual Arts

Students work with a classmate to select each other's best sketch. Each student writes three reasons for his/her choice.

Analyzing Student Worksheets for Exemplary Shading Techniques

Formative: DOK 2 Basic Application: Performance: Skill Demonstration

Students view posted worksheets with student artwork and identify forms that look three-dimensional. They explain what the student did to achieve that effect.

Establishing Criteria for Evaluating Works-in-Progress

Formative: DOK 4 Extended Thinking: Other: Peer Assessment

Students discuss and establish criteria for evaluating their unfinished drawings before filling out a rubric. They then self-assess based on the rubric (Attachment 6) and make adjustments to their work.

Critique of Finished Work

Summative: DOK 4 Extended Thinking: Other: Peer Assessment

Students identify the criteria to be used for a critique of the finished drawings and engage in peer assessment that addresses these criteria. They analyze and discuss whether their drawings of geometric-like figures in a setting reflect the society we live in today.

Looking at and Discussing Léger's Use of Machine-Like Forms

Formative: DOK 3 Strategic Thinking: Oral: Discussion

Students demonstrate their understanding of how Léger's experiences in World War I affected his art by providing evidence from his quotes.

Thumbnail Worksheet and Assessment

Formative: DOK 2 Basic Application: Project: Visual Arts

Students create three thumbnail sketches, then work with a partner to select the best one. Write three reasons for choosing that particular sketch (see Attachment 9).

SEQUENCE OF TEACHING AND LEARNING EXPERIENCES

The sequence is comprised of 14 lessons, with Lesson 3 and Lesson 7 fully developed. The final lesson is a class critique. There are links to all images, noted in all lessons, at the end of the unit in ONLINE RESOURCES.

Lesson 1: Looking at Artists' Unique Depictions of Similar Subject Matter: Figures in a Setting

View how Cézanne, Picasso, and Léger depicted the same subject — a male with a pipe — and discuss the differences between them. Note how artists represent similar subjects from a personal point of view.

Paul Cézanne, *Man with a Pipe*, 1892

Pablo Picasso, *Boy with a Pipe*, 1905

Fernand Léger, *Soldier with a Pipe*, 1916

Compare and contrast Léger's *The Card Players* with Cézanne's *The Card Players*. Describe how Léger depicted figures in a setting. Analyze why Léger might have interpreted his subject matter as robotic, machinelike, geometric forms.

Fernand Léger, *The Card Game*, 1917

Paul Cézanne, *The Card Players*, 1892

Have students read informational text and discuss that knowing about Léger's participation in WWI provides new insights into his personal style. (For Léger quotes and a passage from Carolyn Lanchner's *Fernand Léger*, see Attachment 1: Artists' Quotes and Readings Used as Informational Text: Fernand Léger) Students are to provide evidence from the text that supports their argument about how WWI affected his work.

Students write a paragraph describing either a time when their artwork was affected by a personal experience, or a personal experience that could affect their artwork if they were professional artists. They write a description of either the work they created, or they work they might create (subject matter, colors, style . . .) that might result from that personal experience.

Lesson 2: Transforming Geometric Shapes into Three-Dimensional Forms

How do the following statements about Cézanne relate to the work of Léger?
(These quotes also may be found in Attachment 2: Artists' Quotes and Readings Used as Informational Text: Paul Cézanne)

Cézanne immobilized the shifting colors of Impressionism into an array of clearly defined planes that compose the objects and spaces in his scene. Describing his method in a letter to a fellow painter, he wrote: "Treat nature by the cylinder, the sphere, the cone. . ."

— Fred S. Kleiner and Christin J. Mamiya, *Gardner's Art Through The Ages*, 12th Edition (Wadsworth/Thomson Learning, 2005), p. 885.

Cézanne was interested in the simplification of naturally occurring forms to their geometric essentials; he wanted to "treat nature by the cylinder, the sphere, the cone" (a tree trunk may be conceived of as a cylinder, an apple or orange a sphere, for example).

— Wikipedia, <http://en.wikipedia.org/wiki/Cezanne>

Teacher explains the drawing unit:

Students will transform a realistic image of figures in a setting into geometric forms after learning how to draw and shade.

Teacher demonstrates how to draw a geometric shape and change it into a geometric form.

Discuss the difference between a shape and a form (shape is flat, form is three-dimensional).

Have students draw with the teacher as he/she draws geometric shapes at the board and transforms them into geometric forms.

Teacher demonstrates how to transform a figure from a painting or photograph by drawing it using geometric forms.

Have students copy a magazine or newspaper photo of a figure by transforming it into geometric forms.

Lesson 3: Reinterpreting a Master

Aim: Why might an artist create a new work based on another artist's work?

Students will be able to:

- Explain that artists are inspired by the work of other artists
- Describe how one artist reinterprets another artist's artwork by copying it in his own style
- Read informational text about an artist's work and summarize what they have learned
- Select a masterwork to reinterpret
- Create a sketch transforming realistic images from a masterwork into simple three-dimensional forms.

Materials:

Pencils, erasers, thumbnails sketch worksheets (Attachment 4), printed reproductions of master artworks

Resources

(See **ONLINE RESOURCES:** Lesson 3)

Kota reliquary figure, Gabon

Pablo Picasso, *Nude with Raised Arms* (The Avignon Dancer), 1907

Pablo Picasso, *Les Femmes d'Alger*, 1907

Claude Monet, *Rouen Cathedral West Façade*, 1894

Claude Monet, *Rouen Cathedral West Façade Sunlight*, 1894

Roy Lichtenstein, *Rouen Cathedral Set V*, 1969

Motivation:

Display the Kota reliquary figure and Picasso's *Les Femmes d'Alger* and *Nude with Raised Arms*.

Challenge students by asking, "With the knowledge that the Kota figures are earlier, what can we reason about Picasso's work?" "What is your evidence?" If necessary, explain that Picasso was greatly influenced by African art.

What aspects of the Kota sculpture did Picasso use in his paintings?

Display examples of *Rouen Cathedral* series by Monet and a similar series by Roy Lichtenstein. Ask, “Again, knowing that Lichtenstein’s work is later than Monet’s, what can we infer?” What did Lichtenstein do to transform Monet’s work?

Distribute the two quotes by and about Lichtenstein (Attachment 3: Artists’ Quotes and Readings Used as Informational Text: Roy Lichtenstein) for students to read. Discuss the meaning of any unfamiliar words. Ask for volunteers to summarize the readings in their own words.

- In what ways is Lichtenstein’s *Rouen Cathedral* series similar to Monet’s *Rouen Cathedral* series?
- How is it different?
- What aspects of Impressionism is Lichtenstein interested in?
- Provide evidence from the text for your answer.
- Why would one artist take the work of another artist, change it, and claim it to be an original?
- What is the difference between copying and reinterpreting?

Development:

Students view reproductions of master paintings that feature figures in a setting and choose one painting from which to work (See ONLINE RESOURCES: Suggestions for Artworks with Figures in a Setting that can be Transformed into Geometric Forms). Explain they are to reinterpret the original image, or a section of it, by transforming it into geometric forms. They can use the original setting or put their figures in a setting taken from another masterwork. Emphasize that if they choose to work on a small section, they should carefully consider the new composition they’re creating.

Students observe the teacher demonstrating how to make a thumbnail sketch that transforms a figure in a setting from a section of a masterwork into geometric-like forms.

Place printed reproductions on a large table. Call students up in small groups to select the masterwork they wish to work from. Explain that they will have the opportunity to learn more about the artist and the work.

Distribute thumbnail and assessment worksheets (Attachment 4), pencils, and erasers. This same worksheet will be used to engage in self/peer assessment in Lesson 4.

Students draw the first of three thumbnail sketches. Teacher explains that they will create three thumbnail sketches by the end of the next lesson.

Assessment:

The teacher selects several student sketches that successfully transform realistic images into geometric forms to show the class. Students are asked to describe what the student artists did that was successful in each.

Summary:

- What did you learn or notice about the masterwork from such careful observation?
- What was challenging about working from it?
- What challenges did you encounter in reducing the images to geometric forms?

Homework:

Ask students to use the Internet to research the artist and artwork they selected and to answer the following questions:

1. Why did you select this particular artwork from which to work?
2. What art movement or period is the artist associated with? During what time period did it develop?
3. Describe characteristics of this movement or time period.
4. In what ways does this artwork demonstrate these characteristics? In what ways does it differ from what would be expected from this movement or time period?
5. What websites did you visit for your research?

Blueprint Strands Addressed:

Art Making: Students create pencil thumbnail sketches.

Literacy: Students look at and discuss works of art; read text by and about an artist; use art vocabulary when describing a masterwork; reflect on the process of making art.

Community and Cultural Resources: Students extend their learning beyond the classroom by researching an artist through the Internet and answering questions about the artist, artwork, and movement the artist is identified with.

Common Core Standards Addressed:

CCSS.ELA-Literacy.RL.8.1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-Literacy.RL.8.2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-Literacy.RL.8.4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

CCSS.ELA-Literacy.RL.8.5: Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

CCSS.ELA-Literacy.SL.8.1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. Prepare clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Lesson 4: Selecting the Most Successful Sketch

- Review the principles of design (balance, proportion, rhythm, emphasis, unity).
- View several artworks from Suggestions for Artworks with Figures in a Setting that can be Transformed into Geometric Forms (See ONLINE RESOURCES) that clearly illustrate each of the principles of design, or use other appropriate images.
- Select one artwork for each principle and encourage students to explain how that principle was demonstrated in the image.
- Students continue working on their three sketches, focusing on creating a good composition.
- After the three sketches are completed, students work in pairs to discuss, question and evaluate each other's artwork. Encourage students to discuss their process. Based on their conversations, each then self-evaluates, selects his or her most successful sketch, and writes three reasons for the selection.

Lesson 5: Enlarging the Sketch

- Students are asked to suggest how to enlarge their sketches on 11"x14" paper.
- Teacher demonstrates how to enlarge the selected sketch by using a grid drawn on the sketch and on 11"x14" paper.
- Students enlarge the selected sketch by redrawing it on 11"x14" paper with a #2 pencil.

Lesson 6: Adding Details to the Drawing

- Students view a student drawing and the master painting on which it was based.
- Student artist explains his/her process.
- Students are encouraged to offer suggestions for adding details to enhance the drawing.
- Students view a teacher demonstration of how to add details to create visual interest.
- Students add details to final composition.

NOTE: Students set aside their drawings: in Lessons 7 and 8 the focus is on technique. They return to their drawings of a figure in a setting in Lesson 9.

Lesson 7: Learning to Shade: Using Value

Aim: How does adding value to a drawing change it?

Students will be able to:

- Compare a line drawing to a shaded drawing
- Describe how several artists used value in their work
- Describe how different drawing pencils create different effects
- Demonstrate the difference between shading with flat values and with gradation
- Use an ebony or 4B pencil to create a value chart showing transitional areas between black and white; create a gradual change from black to white
- Examine their shading techniques with a classmate and offer suggestions for improvement
- Self-assess their work.

Materials: Value Chart worksheets (Attachment 5) containing five squares in a row and two elongated rectangles; ebony or 4B pencils

Resources: Picasso: *Portrait of Igor Stravinsky*
Charles White: *Harvest Talk; Man*
Georges Seurat: *Embroidery: the Artist's Mother*
Edward Hopper: *Night Shadows*

(See **ONLINE RESOURCES:** Lesson 7)

Motivation:

Display Picasso's line drawing *Stravinsky* and Charles White's drawing *Harvest Talk*.

How does adding value to a drawing change it?

Students examine image and discuss how adding value changes a drawing in terms of volume, depth, and mood.

Display George Seurat's *Embroidery: The Artist's Mother*, Edward Hopper's *Night Shadows*, and Charles White's *Man*.

Students describe how each artist used value to create a mood and to make their images look three-dimensional.

Development:

Using a 2H, 2B, 4B, and ebony pencil, demonstrate how each pencil creates a different effect when used to shade. Explain that the students will be using a 4B or ebony pencil to practice shading before working on their finished drawings.

Demonstrate how to use a pencil to create an even flat value.

Distribute Value Chart worksheets and pencils.

Using a black crayon on an enlarged value chart at the board, teacher demonstrates how to fill in the square on the far right to make it as dark as possible. After the students have used their pencils to fill in their corresponding square, teacher demonstrates how to make the square next to a “white” one the lightest possible gray. Emphasize that there must now be a gradual change in value as students fill in the remaining squares to show an even transition from the lightest gray to the darkest black square.

Encourage students to practice good shading techniques so that each square looks like a solid piece of gray or black paper.

The words *gradation* and *contrast* are written on the board and, in a guided conversation, students:

Discuss the difference between gradation and contrast

Select an artwork seen earlier and identify areas of gradation that show three-dimensional form, and areas that show contrast.

The teacher demonstrates how to create a gradual change in value in the rectangles on a value chart by changing the pressure of the pencil to create a smooth transition from dark to light. Students practice gradation by shading in the rectangles from dark to light and light to dark, reminded not to use their fingers to smudge, but to adjust the pressure of their pencils. Teacher emphasizes that there should be a gradual change, so that no visible lines separate the values as they do in the previous chart. It is explained that this is a very challenging exercise and that with practice, students will improve their technique. This technique will be necessary when shading rounded forms to make them look three-dimensional.

Assessment:

Working in pairs, invite students to examine and discuss their shading techniques. Each student should offer suggestions for improvement. Allow time for students to improve the gradation shading in the rectangles on their worksheets. Students will then do a self-assessment by completing the following :

What I like about my technique:

What needs improvement:

Worksheets are collected for the purpose of assessment.

Summary:

Students reflect on their practice and discuss:

- What was challenging about shading
- How they met those challenges
- How they think adding value to their line drawings will change them

Blueprint Strands Addressed:

Art Making: Students will complete a worksheet that demonstrates a wide range of values showing both contrast and gradation.

Literacy: Students will:

- Hone observation skills and discuss works of art
- Develop visual arts vocabulary to describe art making
- Use tools and techniques to produce art
- Interpret artwork by providing evidence to support assertions
- Reflect on the process of making art.

Lesson 8: Shading Geometric Forms on a Worksheet

Teacher prepares copies of a worksheet with three forms: cube, cylinder, and cone.

Teacher demonstrates how a white cube, cylinder, and cone look when the direction of the light source changes. Students are asked to predict what will happen to the shadows when the object is seen from above, at eye level, from below, and from the right and left. (Window light and flashlights can be used with the room lights turned off.)

Demonstrating so all can see, the teacher draws a cube, cylinder, and cone. The teacher establishes a light source, then shades the geometric forms accordingly. Teacher repeats the process, this time with students following along on the prepared worksheet with the identical forms. They determine where the light is coming from, and shade each form appropriately.

Students describe the difference between shading flat-sided geometric forms and rounded geometric forms.

Post student worksheets and ask students to identify forms that look three-dimensional and to describe the student's shading technique.

Students review their shading on their worksheet and "fix" the forms that require additional work to make them look three-dimensional.

Lesson 9: Shading the Figures

Returning to their drawings, students:

- Review how to use a range of values when shading
- Shade the figures to make them look three-dimensional.
- Share work with a classmate and discuss ways to make each other's work look more three-dimensional.

Lesson 10: Shading the "Setting"

See ONLINE RESOURCES: Suggestions for Artworks with Figures in a Setting that can be Transformed into Geometric Forms, and select several images that illustrate the artist's interest in emphasizing the figure rather than the setting. Teacher may wish to use images students have seen earlier in this unit.

Analyze how artists have created a setting that does not compete with the figures.

Students shade the setting in their drawing, making sure that the figures stand out against the background.

Lesson 11: Using Value to Create a Good Composition

Review previously seen artworks by Georges Seurat, Edward Hopper, and Charles White.

Discuss how each artist used value to create a good composition in terms of dominance, unity, rhythm, and balance.

Have students consider how value affects their composition as they continue to shade it.

Lesson 12: Establishing Criteria for Evaluating Works-in-Progress

The class establishes criteria for evaluating works-in-progress as the teacher charts responses.

Discuss why artists continually reflect on and assess their work.

Have students self-assess their work by referring to a rubric (Attachment 6).

Based on the rubric, students make adjustments to their drawings.

Lesson 13: Adding the Finishing Touches

View several student drawings and offer suggestions on how to finish them (e.g., “Create shades to darken the background in order to allow the foreground to appear nearer”; “Use the side and the point of the drawing pencil to create clean distinct edges on your shapes”; “Using different gradations, blend carefully to create three-dimensional shapes”).

Have students add the finishing touches to their work-in-progress based on the self-assessment rubric.

Lesson 14: Critiquing the Finished Work

Students list the criteria for assessing the finished work as the teacher charts them on the board.

Identify and discuss drawings that successfully:

- Transform images into geometric forms
- Look three-dimensional
- Demonstrate excellent shading techniques
- Create visual interest through the use of details
- Create a mood
- Exhibit good composition
- Have special impact for the viewer.

Discuss:

- Do your drawings reflect the society we live in today? Why or why not?
- If Léger were alive today, what might be affecting his artwork now?

ONLINE RESOURCES

Lesson 1 Looking at Artists' Unique Depictions of Similar Subject Matter: Figures in a Setting

Examples of Artworks That Show How Artists Depict Similar Subject Matter in a Personal Way

Paul Cézanne, Man with a Pipe, 1892

<http://www.wikipaintings.org/en/paul-cezanne/man-with-a-pipe-1892>

Pablo Picasso, Boy with a Pipe, 1905

http://en.wikipedia.org/wiki/Gar%C3%A7on_%C3%A0_la_pipe

Fernand Léger, Soldier with a Pipe, 1916, Kunstsammlung Nordrhein-Westfalen, Dusseldorf

<http://artchive.com/artchive/L/leger/soldier.jpg.html>

Fernand Léger, The Card Game, 1917, Kröller-Müller Museum, Otterlo, Netherlands

http://www.artnet.com/magazine_pre2000/features/stern/stern2-24-2.asp

Paul Cézanne, The Card Players, Doha, Qatar

<http://www.vanityfair.com/culture/2012/02/qatar-buys-cezanne-card-players-201202>

Lesson 3 Reinterpreting a Master

Works Showing How Artists Incorporate the Work of Others

Kota reliquary figure, Gabon

http://www.randafricanart.com/Kota_mbulu_ngulu_Billigs.html

Pablo Picasso, Nude with Raised Arms (The Avignon Dancer), 1907, private collection

<http://www.wikipaintings.org/en/pablo-picasso/nude-with-raised-arms-the-avignon-dancer-1907>

Pablo Picasso, Les Femmes d'Alger (O. J. R. M.), 1911-12, New York, MOMA

<http://www.moma.org/explore/multimedia/audios/3/36>

Claude Monet, Rouen Cathedral West Façade, 1894, National Gallery, Washington, D.C.

AND

Claude Monet, Rouen Cathedral West Façade Sunlight, 1894, National Gallery, Washington, D.C.

<http://blindflaneur.com/2008/04/20/monet-rouen-cathedral-west-facade/>

Roy Lichtenstein, Rouen Cathedral Set V, 1969, San Francisco MOMA

<http://www.flickr.com/photos/profzucker/6160497655/>

Lesson 7 Learning to Shade: Using Value

Pablo Picasso, *Portrait of Igor Stravinsky*, 1920 (contour line drawing), Picasso Museum, Paris

<http://www.pablo-ruiz-picasso.net/work-117.php>

Charles White, *Harvest Talk*, 1953, The Art Institute of Chicago

<http://www.charleswhite-imagesofdignity.org/72.html>

Georges Seurat, *Embroidery: The Artist's Mother*, 1882, Metropolitan Museum of Art, New York
<http://www.metmuseum.org/toah/works-of-art/55.21.1>

Edward Hopper, *Night Shadows*, 1921, various sites
http://www.moma.org/collection/object.php?object_id=74938

Charles White, *Man*, 1959, c
<http://www.art-for-a-change.com/content/cwhite.htm>

**SUGGESTIONS FOR ARTWORKS WITH FIGURES IN A SETTING THAT CAN BE
TRANSFORMED INTO GEOMETRIC FORMS**
(These are suggestions; teachers are invited to use other images of their choosing.)

Raphael Soyer, *Office Girls*, 1936, Whitney Museum of Art, New York
<http://whitney.org/Collection/RaphaelSoyer/36149>

Dorothea Lange, *Migrant Mother, Nipomo, California*, 1936, Library of Congress, Prints and Photographs Division, Washington, D.C. http://en.wikipedia.org/wiki/Florence_Owens_Thompson

Auguste Renoir, *The Luncheon of the Boating Party*, 1881, The Phillips Collection, Washington, D.C.
<http://blog.phillipscollection.org/2011/11/02/phillips-petting-zoo-pierre-auguste-renoir/>

Paul Cézanne, *The Card Players*, 1892, Metropolitan Museum of Art, New York
<http://www.metmuseum.org/Collections/search-the-collections/435868?rpp=20&pg=1&ao=on&ft=Cezanne&pos=2>

Paul Cézanne, *Man with a Pipe*, 1892
<http://www.wikipaintings.org/en/paul-cezanne/man-with-a-pipe-1892>

Pablo Picasso, *Boy with a Pipe*, 1905
<http://www.ato.jp/blog/2011/02/pablo-picasso---boy-with-a-pipe.html>

Fernand Léger, *Soldier with a Pipe*, 1916, Kunstsammlung Nordrhein-Westfalen, Dusseldorf
<http://artchive.com/artchive/L/leger/soldier.jpg.html>

Mary Cassatt, *The Bath*, 1891, Art Institute of Chicago
http://www.artic.edu/aic/collections/artwork/111442?search_no=1&index=1

Georges Seurat, *Bathers at Asnieres*, 1883, National Gallery, London
<http://www.nationalgallery.org.uk/paintings/georges-seurat-bathers-at-asnieres>

Jan Vermeer, *Kitchen Maid*, 1658, Rijksmuseum, Amsterdam
<https://www.rijksmuseum.nl/en/explore-the-collection/overview/johannes-vermeer/objects#/SK-A-2344,0>

Jan Vermeer, *Young Woman with the Water Pitcher*, Metropolitan Museum of Art, New York
<http://www.metmuseum.org/Collections/search-the-collections/437881?rpp=20&pg=1&ao=on&ft=Vermeer&pos=3>

Pablo Picasso, *Mother and Child*, 1921, Alex Hillman Foundation, New York
<http://www.pinterest.com/pin/254664553899981284/>

Winslow Homer, *Snap the Whip*, 1872, Butler Institute of Art, Youngstown, Ohio
<http://www.winslowhomer.org/snap-the-whip.jsp>

Philip Pearlstein, *Portrait of Linda Nochlin and Richard Pommer*, 1968, private collection
(This website displays the work in progress and the final painting.)
<http://www.webexhibits.org/hockneyoptics/post/pearlstein.html>

Alice Neel, *Dana Gordon*, 1972, private collection
http://www.google.com/imgres?q=alice+neel,+dana+gordon&safe=active&sa=X&biw=1039&bih=1255&tbn=isch&tbnid=yY_GgTHPiMO3AM:&imgrefurl=http://danagordon.net/&docid=0lWpaQckK7FWqM&imgurl=http://danagordon.net/DanaGordonby_AliceNeel_1972.jpg&w=1242&h=1857&ei=yUe8Ur2cD5C_kQeTtIDACQ&zoom=1&iact=r&c&dur=78&page=1&tbnh=149&tbnw=93&start=0&ndsp=41&ved=1t:429,r:0,s:0,i:81&tx=61&ty=68

Jean-Auguste–Dominique Ingres, *Madame d'Haussonville*, Frick Collection, New York
http://fr.wikipedia.org/wiki/Louise_de_Broglie,_comtesse_d'Haussonville

Thomas Hart Benton, *The Kentuckian*, 1954, Los Angeles County Museum of Art
<http://lacma.tumblr.com/post/19736175641/thomas-hart-benton-the-kentuckian-1954-c-thomas>

John Singer Sargent, *Lady Agnew of Lochnaw*, 1893, National Gallery of Scotland, Edinburgh
http://www.nationalgalleries.org/collection/artists-a-z/S/4829/artist_name/John%20Singer%20Sargent/record_id/2440

John Singer Sargent, *Arsene Vigeant*, 1885, Musée de Metz
http://commons.wikimedia.org/wiki/File:Arène_Vigeant-John_Singer_Sargent_mg_9497.jpg

Egon Schiele, *Portrait of Victor Ritter von Bauer*, 1918, Österreichische Galerie Belvedere, Vienna
<http://www.wikipaintings.org/en/egon-schiele/portrait-of-victor-ritter-von-bauer-1918>

Edgar Degas, *Woman with Chrysanthemums*, 1862, Metropolitan Museum of Art, New York
<http://www.metmuseum.org/Collections/search-the-collections/436121?rpp=20&pg=1&ao=on&ft=degas&pos=1>

Edgar Degas, *Duke and Duchess of Morbilli*, Museum of Fine Arts, Boston
<http://www.mfa.org/collections/object/edmondo-and-th-r-se-morbilli-32404>

Edgar Degas, *Practicing at the Barre*, 1877, Metropolitan Museum of Art, New York
<http://www.metmuseum.org/Collections/search-the-collections/436139?rpp=20&pg=1&ao=on&ft=degas&pos=5>

Edgar Degas, *Women Ironing*, ca. 1884-1886, Musée d'Orsay, Paris
<http://paintingdb.com/s/5950/>

Toulouse-Lautrec, *Vincent van Gogh*, 1887, Van Gogh Museum, Amsterdam
<http://www.wikipaintings.org/en/henri-de-toulouse-lautrec/portrait-of-vincent-van-gogh-1887>

Toulouse-Lautrec, *Drawing Room at the Château de Malromé*, 1886 or early 1887, Musée Toulouse-Lautrec, Albi, France

http://www.wikigallery.org/wiki/painting_301332/Henri-De-Toulouse-Lautrec/At-the-Piano-Madame-Juliette-Pascal-in-the-Drawing-Room-of-the-Chateau-de-Malrome-1896

George Bellows, *Stag at Sharkey's*, 1909, The Cleveland Museum of Art

<http://cleveland.about.com/od/artmuseumsandgalleries1/ig/CMA-Art-Gallery/Stag-at-Sharkeys.htm>

Attachment 1

Artists' Quotes and Readings Used as Informational Text: Fernand Léger

It was those four years (of World War 1) which threw me suddenly into a blinding reality that was entirely new to me. . . . Suddenly I found myself on an equal footing with the whole French people. Posted to the sappers, my new comrades were miners, laborers, artisans who worked in wood or metal. I discovered the people of France. And at the same time I was suddenly stunned by the sight of the open breach of a .75 cannon in full sight, confronted with the play of light on white metal. It needed nothing more than this for me to forget the abstract art of 1912–13.

Fernand Léger, "Que signifie: être témoin de son temps?" *Arts* (Paris), no. 205, (March 11, 1949): 1; quoted in Carolyn Lanchner, *Fernand Léger* (New York: Harry Abrams, MOMA, 1998), p. 174.

Léger entered the French army in August 1914, at the very start of World War I. He spent much of the next four years at the front and he would produce many drawings of soldiers, guns, and aircraft. *Soldier with a Pipe* is based on drawings completed at the front. . . . In this work he further developed the mechanical treatment of the figure that he had begun to explore before the war.

Soldier with a Pipe reveals Léger's admiration of the common soldier — for him emblematic of the whole French people. . . . The figure is transformed into a "gun metal" aggregation of forms with a machine like corporeality that nonetheless retains an intensely human aspect. The torso comprises two vertical cones linked by four diagonal ribs; the arms are partly disjointed cylinders. Even the smoke . . . is closer to the imagery of modern weaponry than to the amorphous renditions of smoke . . .

This tribute to the ordinary soldier's utility as a weapon of war lacks the dimension of heroic narrative that another artist might have brought to the subject; Léger's particular fascination with man as a machine took the form of monumentality in *The Card Game*, 1917. "When the boys played cards I stayed with them and watched; I did drawings and sketches; I wanted to catch them. . . ." It is principally the soldier's medals and the sergeant's stripes worn by the central figure that indicate that these card-players have any military role at all. The work doesn't present any of the drama of warfare but shows the banalities of the ways time passes for soldiers.

Carolyn Lanchner, *Fernand Léger* (New York: Harry Abrams, MOMA, 1998), pp. 174–175.

Attachment 2

Artists' Quotes and Readings Used as Informational Text: Paul Cézanne

Cézanne immobilized the shifting colors of Impressionism into an array of clearly defined planes that compose the objects and spaces in his scene. Describing his method in a letter to a fellow painter, he wrote: "Treat nature by the cylinder, the sphere, the cone. . ."

— Fred S. Kleiner and Christin J. Mamiya, *Gardner's Art Through The Ages*, 12th Edition (Wadsworth/Thomson Learning, 2005), p. 885.

Cézanne was interested in the simplification of naturally occurring forms to their geometric essentials; he wanted to "treat nature by the cylinder, the sphere, the cone" (a tree trunk may be conceived of as a cylinder, an apple or orange a sphere, for example).

— Wikipedia, <http://en.wikipedia.org/wiki/Cezanne>, accessed July 31, 2013

Attachment 3

Artists' Quotes and Readings Used as Informational Text: Roy Lichtenstein

[Lichtenstein's] Rouen Cathedral shows different views of the cathedral facade that may or may not look as it is when bathed in the light of different times of day. Lichtenstein says "*My series is supposed to be times of day only because this is the way Monet's were . . . and obviously not about daylight at all.*"

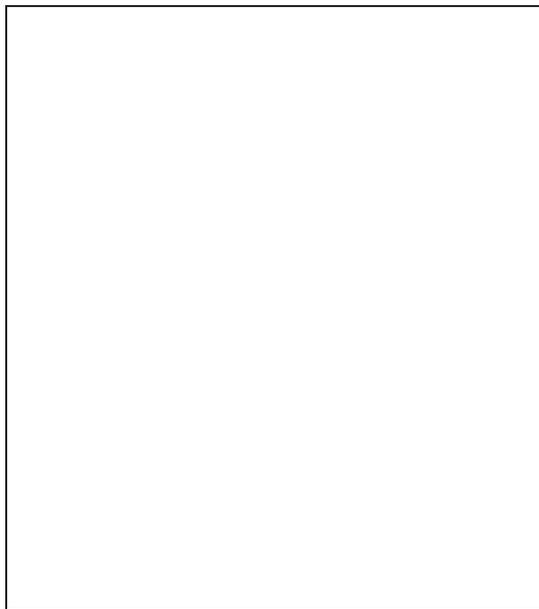
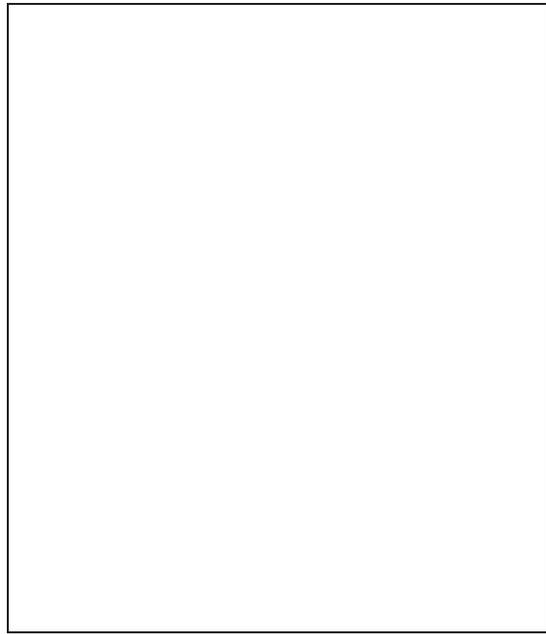
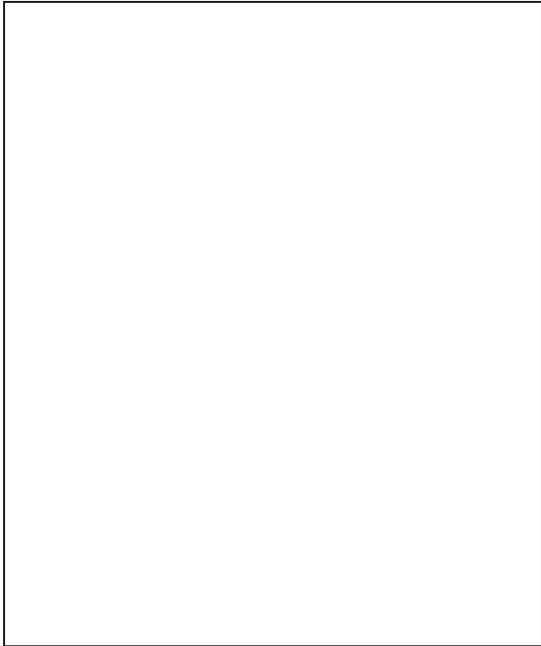
Lichtenstein has omitted outlining the forms in black; apparently it was important not to distance Monet's images too far from their original style. The usable characteristics of Monet's painting were adopted; no new ones were added. Overlapping layers of Benday dots mechanically recreate the blur of Impressionist brush strokes.

— Janis Hendrickson, *Lichtenstein* (New York: Taschen, 2011), p. 70

(Mine) is an industrial way of making Impressionism — or something like it — by a machine-like technique. But it probably takes me ten times as long to do one of the cathedral or haystack paintings as it took Monet to do his . . . course, they are different from Monet's, but they do deal with the impressionism cliché of not being able to read the image close up — it becomes clearer as you move away from it. . . . My work isn't about form. It's about seeing.

— Roy Lichtenstein, in John Coplans, "An Interview with Roy Lichtenstein," *Artforum*, no.4 (October 1963)

Attachment 4 – Thumbnail Work Sheet
(Lessons 3 and 4)



Put a check next to the thumbnail you wish to use for your finished work.
Give three specific reasons for choosing this thumbnail sketch:

1. _____
2. _____
3. _____

Attachment 5

(Lesson 7)

Name _____

Value Chart Worksheet

1	2	3	4	5

Using your pencil shade in the value chart, with 1 being the lightest shade and 5 the darkest. Remember to always start with dark and go to light.

Gradations

Blend the two gradation boxes going from dark to light but in opposite directions.

Dark

Light

Light	Dark

Attachment 6
Self-Assessment Rubric
(Lesson 12)

Name _____

Class _____

Rubric for Transforming Figures in a Setting Using Geometric Forms

	Yes	Yes, but...	No, but...	No	What Changes Should I Make?
Have I transformed the realistic images into three-dimensional geometric forms?	Geometric three-dimensional forms are clearly recognizable and are assembled so that the original figures in the setting can easily be identified.	Most of the three-dimensional forms are recognizable but they are not assembled so that the original figures can be clearly identified.	Some of the forms appear three-dimensional. The original figures in the setting need much more development to be identified.	The figures and objects in the drawing appear flat. The original figures cannot be identified.	
Is my composition well balanced with a clear center of interest?	The composition is well balanced. At least one figure dominates the space and is clearly the center of interest.	The composition needs some adjustment to be well balanced. The center of interest needs to be larger, brighter, or more defined.	The composition is poorly balanced. The center of interest cannot be clearly identified.	The composition is not balanced. It is unclear what the center of interest is.	
Have I included enough detail to create visual interest?	There is sufficient detail to identify the figures as being human. It is easy to identify the setting they are in, and the use of details provides much visual interest.	There is enough detail to identify the figures as human. The setting needs additional development to be clearly recognizable. The elements are not varied enough to create visual interest.	There is some detail, but it is hard to see that the figures are based on humans. The setting is very vague, and the lack of sufficient detail makes it hard to identify the subject matter.	There is no detail. The figures cannot be identified as having been based on humans. The figures are not in a setting, or if they are, the setting cannot be identified.	
Does my shading make my forms look three-dimensional?	The shading gradations within each form are carefully blended to look three-dimensional. There is a wide range of values from black to white. The outside edges are clearly delineated.	The shading gradations within each form need to be better blended. The outside edges need to be more precise.	The shading gradations are somewhat blended but do not make the forms look three-dimensional. Everything appears too gray. Some of the outside edges blend in with the background.	There is minimal use of gradation and the forms appear flat rather than three-dimensional. The outside edges blend in with the background.	