

UNIT PLAN: 7th Grade – Expression Sheet

LESSON DETAILS

SUBJECT: Art

DATE:

TIME: 40 minutes per class

UNIT FOCUS:

- Creating proportional portraits in frontal, profile, and 3/4 view using guidelines and landmarking
- Creating varied and believable expressions - VISUAL STORYTELLING
- Learning how to take and use photographic references
- SEL Focus: Learning how to recognize, name, and depict the physical feelings that underpin our emotions
- SEL Focus: Learning how to recognize and name emotions that are more complex than the basic “sad, mad, happy, scared”
- SEL Focus: Recognizing and exploring how socialization, personality, and cultural identity plays into how we express our emotions

STANDARD(S):

VA:Cr2.1.7a: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Cr2.3.7a: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

VA:Cr3.1.7a: Reflect on and explain important information about personal artwork in an artist statement or another format.

Why Teach the Students This/Why teach the Students this Now

In terms of narrative art, no matter the actual species or make of the main characters, being able to differentiate and visually describe a wide variety of true, deeply felt human emotion is key to engaging storytelling. As students grow older, the stories they desire to tell deepen, necessitating not only the anatomical knowledge, work flows (guidelines, landmarking, undersketching), and technical skills (being able to create a wide array of skintones, hair textures, etc.) but a larger knowledge base surrounding depicting emotion. This project endeavors to give the base tools to creating that pool of knowledge, as well as showing students how to create quick references for themselves using nothing but their own acting abilities and a mirror or a camera.

In terms of Social Emotional Learning, being able to describe, recognize, and name the emotions and physical sensations that underpin one’s emotions is invaluable at any age. Learning how to identify emotions past the base “happy, mad, sad, bad, scared” allows a person to actually deal with the emotion they’re currently feeling. For example, if you know you feel “bad” but can’t pinpoint what “bad” means, you can’t help yourself fix it. You can fix “tired” with sleep,

food, and rest, you can fix “stressed” with chunking out responsibilities into a planned schedule, talking to a friend, or exercising, but you can’t fix plain “bad”.

Additionally, recognizing that one’s socialization plays into emotional expression can help a person make sense of how and why different people express their emotions in different ways. This helps not only on an interpersonal basis, but on a character design and visual narrative means as well. Not all the characters in a comic, illustration, or animation should react the same way to the same situational stimuli – their reactions should help give the audience insight into what kinds of lives they’ve lived, the people they’ve known/interacted with, how they perceive themselves, and how their society has treated them. **This project aims to expand students’ awareness of their own and others’ emotional realities while providing an opportunity to practice basic facial drawing skills that culminates in a tangible goal of creating an industry standard object: an expression model sheet.**

OBJECTIVE:

Students will create an 11 x 17 expression sheet that features no less than 6 emotions, and no more than 9 (since we want the heads themselves to be large enough to really showcase the given emotion). Students will be using themselves as reference for these expression sheets – in essence they will be creating a character version of themselves [self-portraiture focus]

***If the Student is uncomfortable being as vulnerable as creating a self-portrait based expression sheet can make one feel, they can choose to create their own original character [however the Student will still be using photographs of themselves making the expressions as reference].*

By the end of this Unit, students will be able to:

- Sketch a frontal, profile, and 3/4 view portrait using guidelines to maintain facial proportions
- Use photo references to create highly individualized portraits
- Create a wide array of undertones and skintones through color mixing
- Use variable lineweight and indicated line effectively in communicating facial features
- Name complex emotions
- Explain how and why different people express the same emotions differently

MATERIALS:

Digital – iPad or other drawing tablet, drawing tablet pen, procreate/or clipstudio paint/ or adobe photoshop/illustrator, printer

Traditional – inking materials (e.g. technical pens, nibbed pens and inkwells – only restriction is that the ink should be waterproof/permanent so the alcohol markers won’t cause it to smear), Alcohol Markers, colored pencils, gel pens, white out, non-photo blue or magenta pencil for undersketching, Student Laptop will be needed for photo reference

Mixed Media Option: Digital sketch or Lineart can be created using ProCreate, printed/inked and colored using alcohol markers

Resources

Videos:

How PRO ANIMATORS make MODEL SHEETS - [Joshua Adeoye](#)

<https://www.youtube.com/watch?v=qOIDZCi27Xg>

Socialization: Crash Course Sociology #14

<https://www.youtube.com/watch?v=K-RvJQxqVQc>

Drawing Simple Clear Facial Expressions by Aaron Blaise (21 year Career as a Disney Animator)

<https://www.youtube.com/watch?v=TYa-qmL6XUs>

Art Historical Pieces:

Expression Sheets Jin Kim-

Moana [Moana]: <https://theartofjinkim.wordpress.com/2017/09/29/moana/>

Hans [Frozen]: <https://theartofjinkim.wordpress.com/2017/06/15/hans/>

Disney Expression Sheet-

The Rescuers Model Sheet: Snoops, Prod 2519:

<https://choicefineart.com/collections/disney-model-sheets/products/the-rescuers-model-sheet-snoops-prod-2519>

Inked Pieces:

Bill Sienkiewicz

<https://dyn1.heritagestatic.com/lf?set=path%5B1%2F0%2F9%2F3%2F7%2F10937420%5D&call=url%5Bfile%3Aproduct.chain%5D>

<https://image.invaluable.com/housePhotos/Finarte/76/757876/H0484-L350772846.jpg>

https://content.anthonyscomicbookart.com/images/Category_2/subcat_24/10-IMG_9061.jpg

<https://i.pinimg.com/originals/f7/1f/14/f71f14c242c3556645f730de561eae0c.png>

[https://www.artnet.com/WebServices/images/11953001ldVxmJFgbQQ82CfDrCWvaHBOcVy5F/bill-sienkiewicz-bill-sienkiewicz---joker-illustration-original-art-\(c.-2000s\).jpg](https://www.artnet.com/WebServices/images/11953001ldVxmJFgbQQ82CfDrCWvaHBOcVy5F/bill-sienkiewicz-bill-sienkiewicz---joker-illustration-original-art-(c.-2000s).jpg)

Jim Lee

<https://pbs.twimg.com/media/EWEgnoUU4AApqVG.jpg:large>

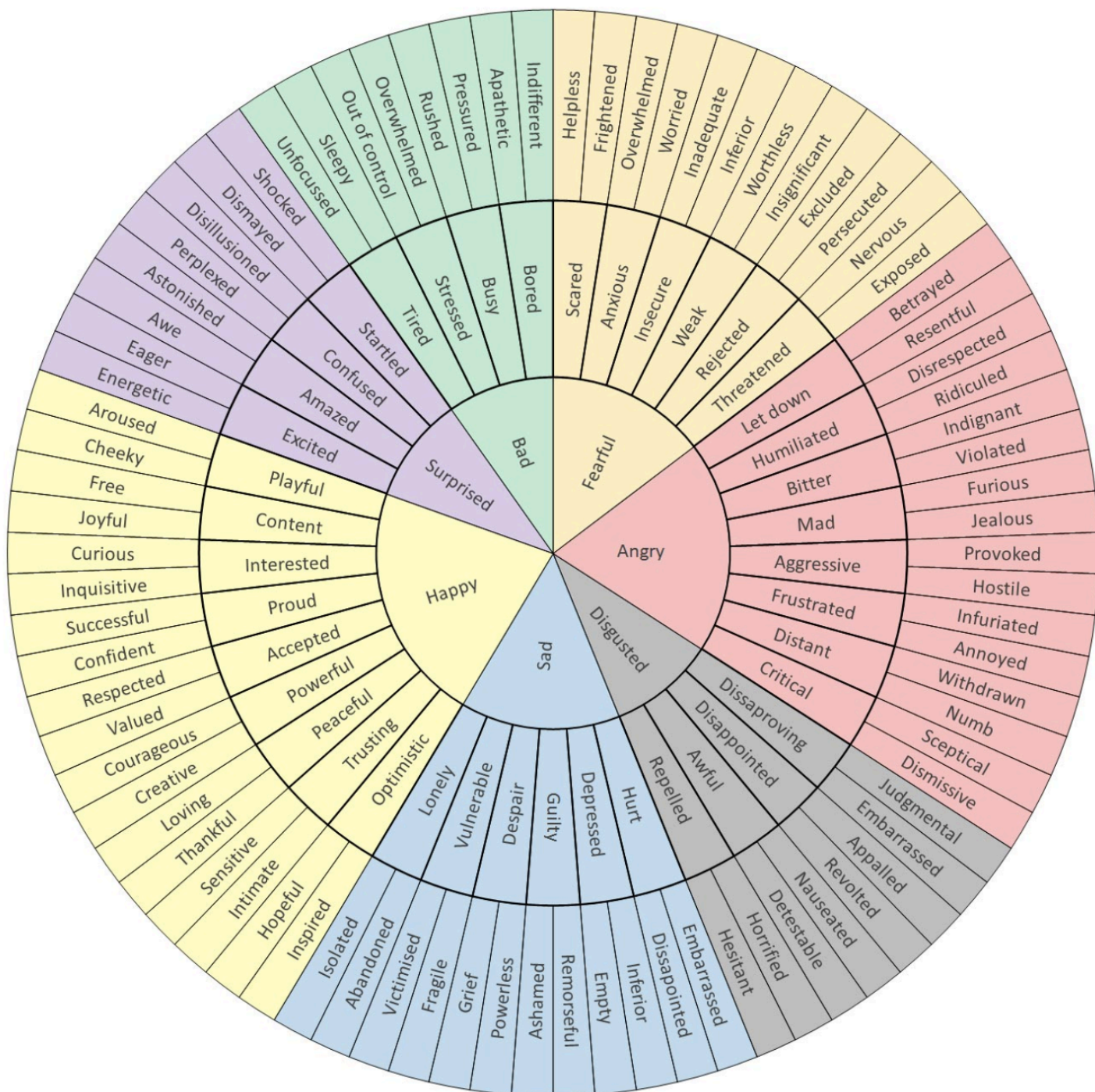
Optional Reading:

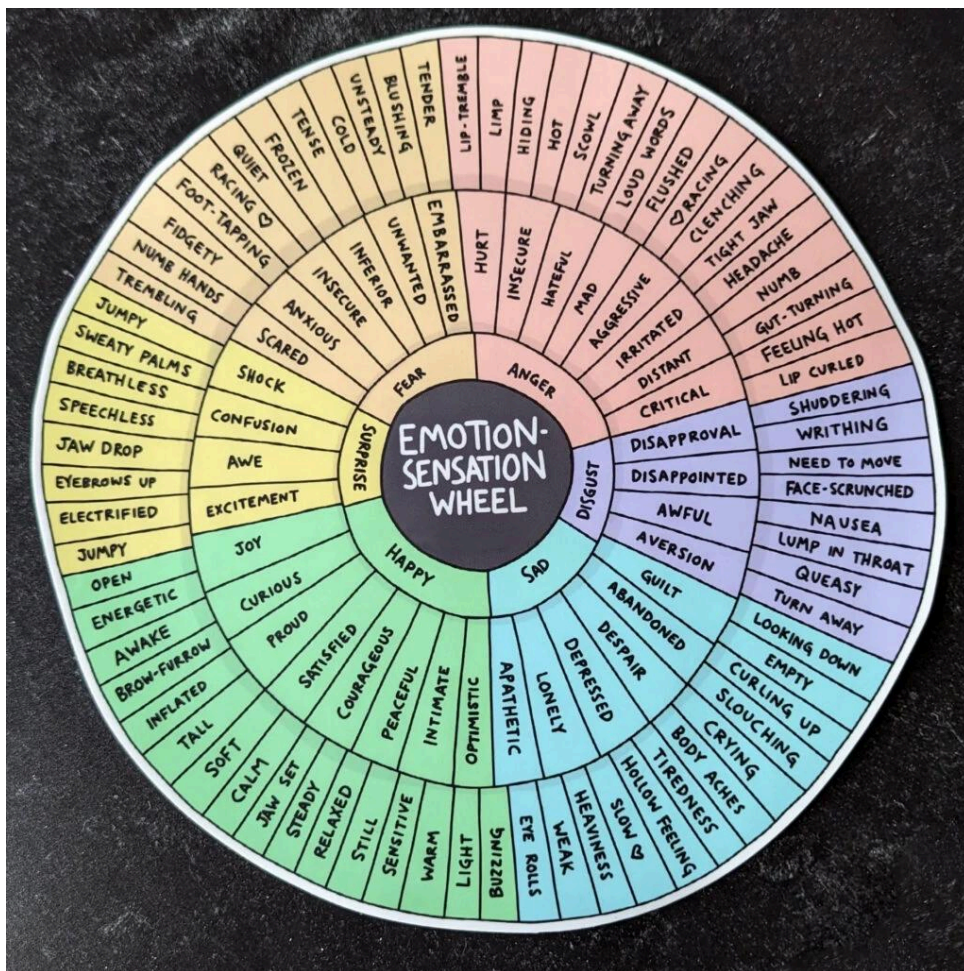
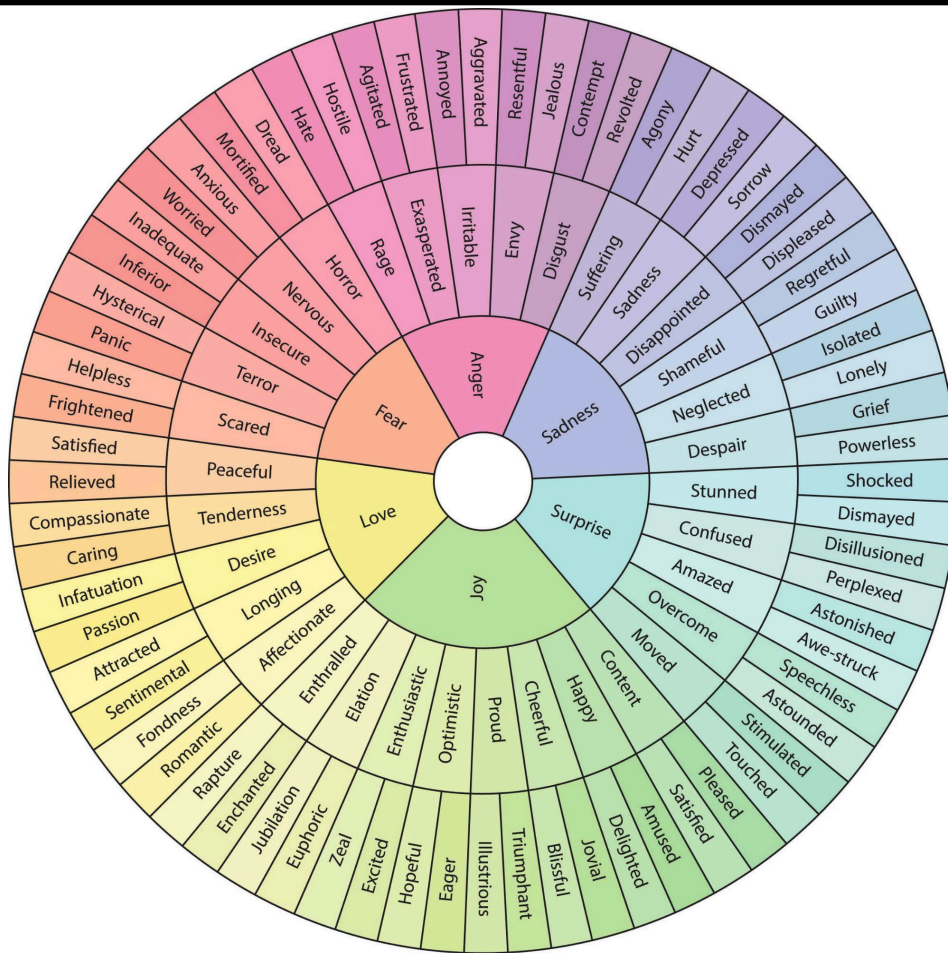
How to use your Eyes by James Elkins

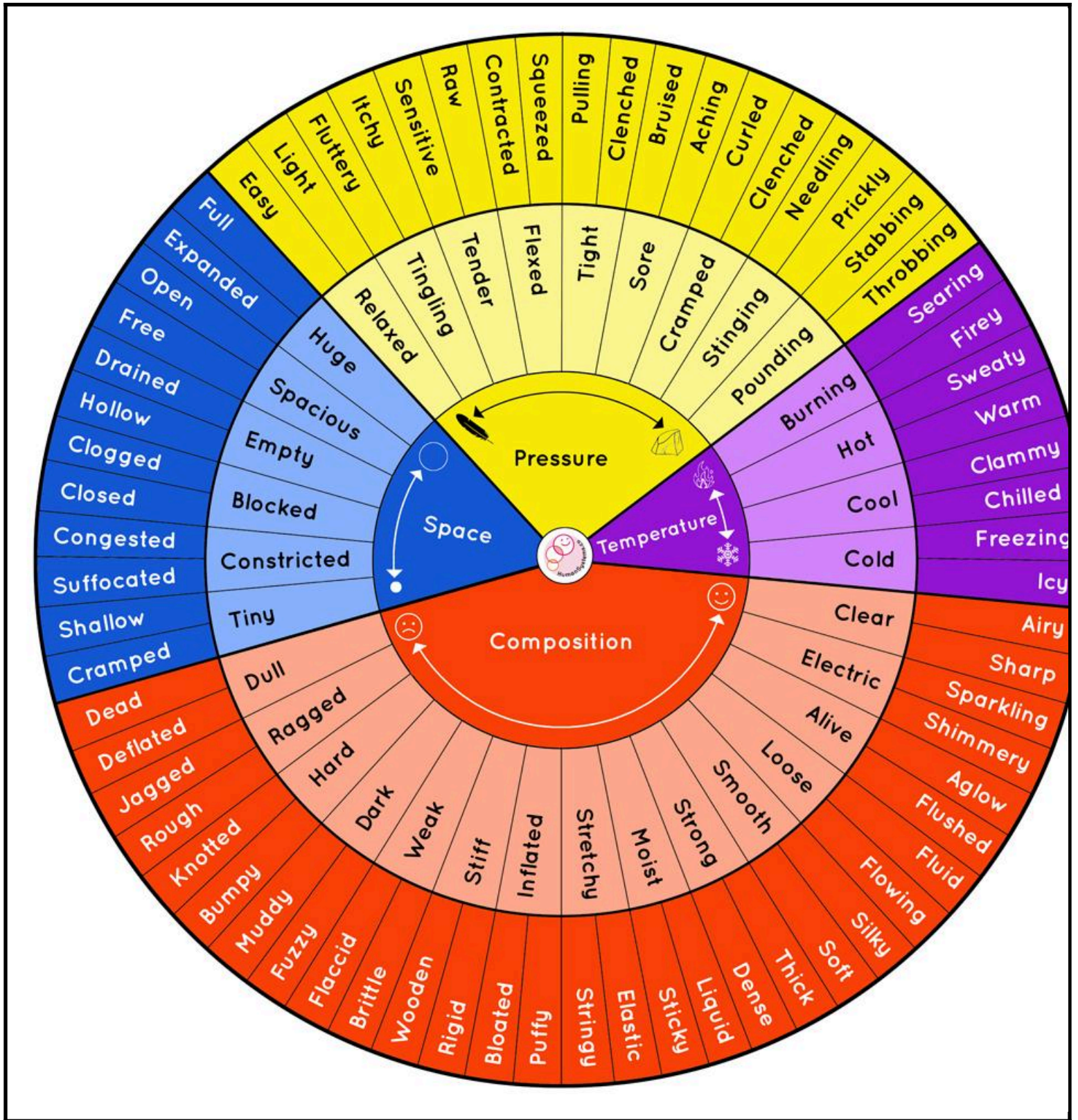
https://monoskop.org/images/9/92/Elkins_James_How_to_Use_Your_Eyes_2000.pdf

Ch: The Face [pgs. 161 - 168]

Other Resources:









Multiple Intelligences

Kinesthetic, Linguistic, Interpersonal, visual/spatial.

Vocabulary:

Proportion: Proportion refers to the dimensions of a composition and relationships between height, width and depth. How proportion is used will affect how realistic or stylised something seems. Proportion also describes how the sizes of different parts of a piece of art or design relate to each other.

Guideline: a lightly marked line used as a guide, as in composing a drawing, a typed page, or a line of lettering.

Underdrawing: a preliminary sketch made on a surface (such as a canvas or panel) prior to painting.

Landmarking: Using one feature already drawn as a guide to help position another feature, like how one would travel around a town knowing where to go by using a landmark to guide them

Skintone: Skin tones, often called skin color or complexion, refers to the actual color of a sitter's

skin (black, brown, red, yellow, white, etc.) and is often called local color. Flesh tones, on the other hand, refer to the different nuances within the actual color.

Undertone: Undertone is the subtle natural color below your skin's surface. While skin tone refers to your skin color, undertone refers to the shade within that color. There are three types of undertones: warm, cold, and neutral.

Overtone: Your overtone is indicative of your secondary colour direction including the intensity and value of colours in your temperature range. Your overtone colour can be similar or different to your undertone. These are the shades our skin casts when we are exposed to sunlight, damage caused by sensitivity or irritation, acne, rosacea, cosmetic procedures and other maladies that cause our skin to get a pink tinge to it.

Socialization: the process beginning during childhood by which individuals acquire the values, habits, and attitudes of a society; social interaction with others

Clique: a small group of people, with shared interests or other features in common, who spend time together and do not readily allow others to join them.

Social Cue: Social cues are verbal or non-verbal signals expressed through the face, body, voice, motion (and more) and guide conversations as well as other social interactions by influencing our impressions of and responses to others. A few examples of social cues include: eye gaze, facial expression, vocal tone, body language

Procedure:

Introduction to Animation Practices, Emotion Wheels, Sensation Wheels, Emotion-Sensation Wheels, & Concepts Surrounding Emotional Expression

Day 1

- 1.) Teacher will open class by playing the following video:
How PRO ANIMATORS make MODEL SHEETS - Joshua Adeoye
<https://www.youtube.com/watch?v=qO1DZCi27Xg>
- 2.) Teacher will explain that for this project we will be working on creating an expression sheet based on photos we take of ourselves - meaning that we will be exploring how we personally display different emotions and work towards capturing an honest (if idealized) depiction of ourselves at our different emotional states.
 - a.) Teacher will introduce that since model expression sheets are also used to help keep character designs consistent at different angles, we will be drawing ourselves at three common angles: frontal view, profile (side) view, 3/4 view.
- 3.) Teacher will facilitate a 2 minute quick write activity; prompt: how many emotions can you

name in 2 minutes? Try to be as varied and descriptive as possible.

- a.) Teacher will facilitate a share out, creating a master list on the board of all the emotions the class can name
- 4.) Teacher will pose the following question: "Why do you think we have so many names for our emotions? Why go beyond the basic, 'bad, sad, mad, happy, scared'?"
 - a.) Teacher will introduce the **emotion wheel**, explaining that you start in the center with the most generalized emotion, then move out into ever increasing levels of emotional complexity.
- 5.) Teacher will restate one of the core ideas of visual arts: **"If you don't notice it, if you can't describe it, you can't draw or paint it. Art is learning how to look."**
 - a.) Say you want to draw someone absolutely terrified of a dragon. Just certain that their time on this mortal coil is at an end. You can't get that level of abject horror from just trying to draw someone who's "nervous". It's important to know what you're actually trying to communicate. This is a main feature in visual storytelling.
 - b.) Teacher will expand on this idea: In life, as in art, if you don't know what you're dealing with you won't be able to create a solution. Say you know you feel bad. You can't fix "bad" with an actual action. You can however, fix "exhausted" with "food and sleep", you can fix "overwhelmed" by "talking with a friend who can help you make a plan", this is how emotional recognition, emotional intelligence can help us on an internal, individual basis.
 - c.) Teacher will then introduce that being able to recognize and name the expressions that emotions form helps us in an external way as well: **expressions function as social cues**. They allow us to quickly and easily understand if a situation is safe or dangerous, as well as how to interact with other people based on what they are communicating about their mood physically
- 6.) Teacher will then facilitate a 3 minute turn and talk over the following question: "How do different people express their emotions?" Teacher will facilitate a subsequent share out.
- 7.) Teacher will play the following video:

Socialization: Crash Course Sociology #14 - <https://www.youtube.com/watch?v=K-RvJQxqVQc>
- 8.) Teacher will introduce the vocabulary word and concept of **socialization**. That we are all socialized differently according to different factors and that these socializations affect how we move in the world as people.
- 9.) Teacher will hold a 10 minute quick-write on the topic of how we, as people, are personally socialized.

How has...

 - i.) **Where we've grown up** [have you lived in only one house all your life? Have you had to move schools before? Have you moved states before?]
 - ii.) **The Cultures and Traditions of our families** [Is your family very religious? Is your family large and very close-knit or small and distant? Does your family

- ... speak a language other than English? Do you have more than two generations living in your home with you? Does your family celebrate holidays? Which ones do they celebrate? What kinds of foods does your family cook? Does your family have a lot of military personnel?]
- iii.) **Our Social Class** [Working poor, working class, lower middle class, upper middle class, upper class, millionaires, billionaires all interact with every level of society differently, from health care to career options to educational opportunities. The things each class has to worry about are fundamentally different as well, being worried about putting food on the table vs. one's social reputation in the news are entirely different lived experiences.]
 - iv.) **Age** [How a 6 year old and 55 year old express distress are entirely different - age factors into things like maturity, amount of situational experience, biases, hang-ups, masking techniques/compensatory strategies, and general ideas on what sort of social behaviors make a person "cool".]
 - v.) **Gender Identity** [This is starting to change, but in America we still have very large culturally held beliefs on what it means to act "manly" or "femininely" which influence how people act in public. If you are someone who has moved beyond seeing clothing, body language, and speaking styles as being innately tied to one's gender, then this might not affect your expression of emotion]
 - vi.) **Subculture Association** (e.g. categories such as Jocks, Preps, Nerd/Geeks, Punks, Goths, Artists, Skaters, Theater kids, Emo Kids, etc. that tend to share music taste, fashion styles, and in-group vocabulary and attitudes)

... influenced us?

- 10.) At the end of the class the Teacher will distribute the project specific rubric, so students know what they are being graded on.

Day 2

- 1.) Teacher will introduce the body sensation wheels and the emotion-sensation wheel
- 2.) Teacher will introduce the concept that our emotions have physical underpinnings in our bodies - we literally FEEL our emotions. Working out what physical feelings go with our emotions can not only help us better recognize our own emotions as they happen, but also better help us illustrate or convey emotionality in our artwork.
 - a.) Teacher will introduce the idea that illustration holds a lot in common with theater acting - you are creating the set and helping the characters act out the story you wish to tell to an audience.
- 3.) Teacher will facilitate a 10 minute quick write, with the prompt: What physical sensations underpin the following emotions: Rage, Romantic Love, Familial Love, Joy, Shock, Grief? Be as detailed as possible, the more detail the better.
- 4.) Teacher will facilitate table-based small group compare-and-contrast turn-and-talk

discussions of Student answers.

- 5.) Teacher will facilitate a full class discussion of their small group findings.
 - a.) How do the same emotions feel and show up differently in different people?
 - i.) Why do you think that happens?
 - b.) What are some of the overarching similarities in how emotions feel and show up in different people?
 - i.) Why do you think that happens?
- 6.) Students will choose the 6 key emotions they want to focus on for their expression model sheets. Students will write these six emotions down on their quick-write papers.
- 7.) Students will make specific and detailed notes for how these six emotions physically feel in their bodies to use as reference for when they take reference photos during the next class.

Photo Reference Gathering

Day 3

- 1.) Teacher will go over what makes a good photo reference:
 - a.) Good Lighting - Easy to see, Interesting or Dramatic Lighting
 - b.) High DPI - Not blurry, Not low quality [Not going to be an issue today since we are taking our own reference photos - this is more of an issue when searching online for reference photos]
 - c.) ON POINT EXPRESSION - Since we are doing expression studies, photographic reference instead of a mirror reference is preferable since photographs allow us to capture micro-expressions that would be difficult to hold over a long period of time.
 - d.) Use a timer! This allows for better posing options
 - e.) Take Multiple Shots of the same Expression! - Artists are not indentured to one reference! If the eyebrows from one shot are perfect, but the mouth of another photo is better, combine the two to create your expression! [Teacher will show example of doing this i their own benchmark expression sheet]
- 2.) Teacher will show their benchmark expression model sheet example with the photo references they used for it as an example of what we're shooting for
 - a.) Teacher will remind Students that they do have a choice of either doing straight self-portraits or using their photos as reference for an original character expression sheet. [*I recognize that it can make someone feel extremely vulnerable to show the world what they look like at moments of intense emotion*]
 - b.) If the student is opting to do a self portrait based expression sheet, Teacher can recommend that friends work together to help eachother take their reference photos - our friends can sometimes have better insights to how we actually act when feeling different emotions that we ourselves have (since our friends are actually observing our body language and facial expressions whereas most of us aren't constantly looking into mirrors at all times of day)
- 3.) Students are to work for the rest of the period at a low volume on creating the photo

reference needed for their six expressions. Students can refer back to the sensation notes they made last class to aid in posing inspiration.

- a.) Teacher will remind Students that the photo requirements are as follows:
 - i.) 2 Frontal view Expressions (face straight on towards the camera)
 - ii.) 2 Profile View Expressions (face seen from the side by the camera)
 - iii.) 2 3/4 view Expressions (Nose facing diagonal to the camera - only 1 ear seen by camera)
- 4.) Students will review their photos and only keep the ones they intend to use to save memory on school owned devices
- 5.) If Students finish early they can take additional photo reference for extra expression drawings
- 6.) Students will also be allowed to use photos taken of themselves previously if it holds an expression they wish to explore.

Undersketch

[can be digital or traditional - if traditional, the undersketch should be done with a light hand in a light colored pencil]

Days 4, 5, 6

Procedure:

- 1.) Teacher will play the following video:
Drawing Simple Clear Facial Expressions by Aaron Blaise (21 years as a Disney Animator)
<https://www.youtube.com/watch?v=TYa-qmL6XUs>
 - a.) **Day 3:** Play 0:40 - 9:50
 - b.) **Day 4:** Play 9:50 - 14:59
 - c.) **Day 5:** Play 15:00 - 22:24
- 2.) Teacher will demo the underdrawing procedure (guidelines and landmarking using a modified Loomis method) of the following angles on the following days:
 - a.) **Day 3:** Frontal View
 - b.) **Day 4:** 3/4 view
 - c.) **Day 5:** Side View
- 3.) Students will work at a level 1 or 2 volume for the rest of the period with the goal of 2 finished sketched heads, labeled with the emotion per day, with the stretch goal of 3 heads per day for AT students. The Teacher should ensure that there is printed Loomis method head underdrawing examples available on tables during studio work time.
- 4.) Teacher will circulate throughout classroom during work time to provide tableside demonstrations and advice as needed

Additional Ways to Explore and Experiment with Mark Making in Sketching [From "Exploring Studio Materials" by Mary Hafeli, Chapter 2]:

- How can you create different marks and effects by varying the pressure of the pencil on the drawing surface? What happens when you twist your wrist or arm as you're working, or

change the angle? What marks can be made with small movements? With large ones? With straight back-and-forth motions versus curving or circular movements? What kinds of marks can you make with the tip of the lead? The sides? The edges? How many different ways can you change the look of the continuous line? What textures can you make? How does changing the way you hold the pencil affect what you can do?

Inking

Days 7, 8, 9

[If using a digital sketch for traditional inking process, copies should be printed prior to class]

Procedure:

- 1.) Teacher will start off class with a two minute turn and talk with the prompt, "What do you notice, What do you wonder?" with subsequent share-out over one of the given inked art historical pieces.
- 2.) Teacher will then demo the following inking techniques on the following schedules:

Traditional Media

Day 7	Variable line width [using both technical inking pens and nibbed dip pens + inkwells]. Teacher will explain how the variation in line weight can indicate shadow, weight, and help move the viewer's eye throughout the image
Day 8	Hatching, cross-hatching, contour cross-hatching, stippling. Teacher will explain how you can choose from these different techniques in order to better describe textures of a person's clothes, hair, and accessories.
Day 9	Ink effects - ink + old toothbrush, ink + paper towel, brush & ink. Teacher will explain how these effects can be used to heighten the emotion through atmospheric effect inclusion.

Additional Ways to Explore and Experiment with Mark Making in Inking [From "Exploring Studio Materials" by Mary Hafeli, Chapter 2]:

Dip Pens, Inkwells, and Washes

Nib pens (often called dip pens), bamboo pens, reed pens, and quill pens are some of the tools available for working with ink. Each has its own character and feel, and creates different marks and effects. Nib pens have a handle made from wood or plastic, with a small metal tip (nib) that is split to allow the ink to flow. Nibs are available in an assortment of sizes and shapes, and many dip pens take interchangeable nibs. Bamboo and reed pens are made by cutting short stalks of the dried plant, making an angled cut on one end to form a tip, and then splitting the tip a short distance lengthwise to form a connecting pathway for the ink to flow. Used since the middle ages for writing, quill pens are made from the flight feather of a large bird. The tubular base of

the feather's shaft is cut at the end and the tip is slit in the center, similar to bamboo and reed pens. All of these pens can be used with different types of waterproof and nonwaterproof inks. To control the ink intake some artists use eyedroppers instead of dipping to ink the pen.

You can, of course, also use brushes with ink.

1. Using undiluted India ink in a small container, work with one pen at a time on white paper to make as many kinds of lines, other marks, and textures as you can. Move the pen side to side, up and down, and in other ways, and experiment with varying amounts of ink. Vary the pressure of tool on paper. Use the tip and edges of the tools to create different effects.

Note: Rinse pen nibs and brushes in water immediately after use to prevent ink from drying in them.

2. Try out the brush with undiluted ink. Use the tip and side, and experiment with different angles and pressures. Try dragging and twisting as you go along. What kinds of other marks are possible? How can you layer marks to create textured and built up areas?
3. On the same paper, once the undiluted ink is dry, try out the pens and brushes with different grades of washes - light, medium, and darker. To make the washes pour small amounts of water into separate cups and add ink sparingly until you have three graded (light, medium, and darker) values. Explore making lines and marks with the brush and diluted inks.
4. Once all the above areas are dry, apply the graded washes over different areas of dried undiluted and diluted ink. What kinds of layering are possible? What visual effects are created and what ideas/feelings might those effects suggest?
5. Try the reverse process on a new piece of white paper by using your brush to apply light and medium washes in different areas, blending in some places. Once the paper is dry, use pens and brushes to draw over the dried wash areas with undiluted ink and diluted ink. Also try working in this sequence but while the wash layer is still wet or damp. What different effects can you create experimenting this way?

On Markers and Other Drawing Pens

Markers and other fiber tip pens come in a wide range of colors and in many tip sizes and shapes. Across brands, inks vary in terms of color intensity and permanence, as well as type (waterproof, nonwaterproof). Waterproof markers have inks that contain alcohol or spirits, and these may bleed through certain types of paper. Waterproof markers can also be layered one color over the other without the underlying color showing through. Nonwaterproof markers have inks that mix more transparently when colors are layered - these inks do not tend to bleed through the paper.

Markers and drawing pen tips may be made of fiber, nylon, plastic, resin, or other materials. Different tip materials offer different degrees of flexibility, producing a large range of lines and marks. Brush markers, for example, have flexible tips that are responsive to various pressures, angles, and manipulations (twisting, dragging, tapping, etc.). More rigid tips offer considerably less variation of line and marks. Different tip shapes (bullet nose, fine, chiseled) also offer an

assortment of possibilities for creating different marks and effects. Regardless of type, markers and drawing pens are great for building up areas through repetition and layering of lines and other marks.

1. On a piece of white paper, experiment with an assortment of pens and markers and push each as far as possible to create different lines and marks. Use different parts of the pen, twist your arm slightly as you draw, and vary your pressure. Layer marks to build different textures in selected areas of the paper, and create lighter and darker areas. Which pens are the most responsive to particular manipulations? Which allow for the greatest range of results? Which are the most uniform in the visual appearances of the marks they create? Use different pens to create marks and lines that may suggest different meanings- slow, sleepy, flowing, snarled, soft, prickly, searching, caffeinated, swooping, quiet, meandering, zingy, zooming. What other ideas can you communicate by using the pens in inventive ways?
2. Try each pen on a variety of papers. Experiment with the permanent ink pens on translucent vellum and clear plastic. How do the color, texture, opacity/translucency, and/or pattern of assorted drawing surfaces influence the effects you're able to achieve? What kinds of ideas or meanings do these different visual effects suggest?

Digital Media

Day 7	Variable line width [using both brushes that duplicate traditional inking pens as well as using the eraser to erase line weight contrast into the lineart]. Teacher will explain how the variation in line weight can indicate shadow, weight, and help move the viewer's eye throughout the image
Day 8	Hatching, cross-hatching, contour cross-hatching, stippling. Teacher will explain how you can choose from these different techniques in order to better describe textures of a person's clothes, hair, and accessories. Teacher will show how you can both manually recreate stippling digitally or alter the brush settings to duplicate the effect
Day 9	Ink effects - Smudge brush, lasso tool, layer modes, textured brushes that aren't necessarily marketed as being for inking - Teacher will explain how these effects can be used to heighten the emotion through atmospheric effect inclusion.

- 3.) Students will work for the rest of the class at a level 1 or 2 noise level. The goal is 1 finished inked head per day, with a stretch goal of two finished inked heads per day if the student is AT.
- 4.) Teacher will circulate throughout classroom during work time to provide tableside demonstrations and advice as needed

Coloring

Days 10, 11

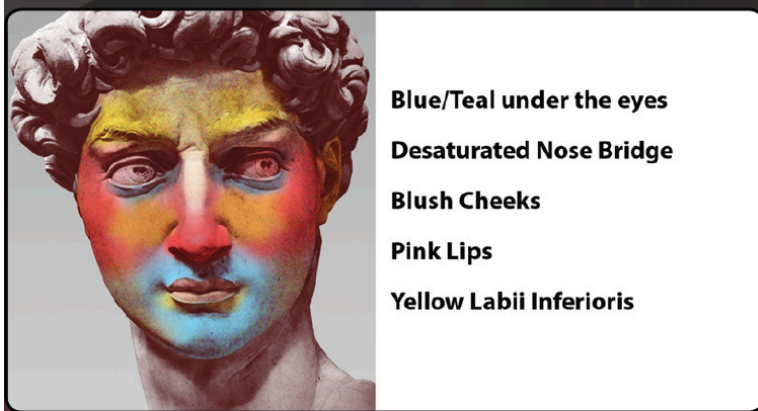
[if using digital inks and traditional colors: Copies will be printed in advance of the following classes, 2 copies per student in case of error]

Procedure:

- 1.) Teacher will discuss how the face has different color zones due to blood flow, skin thickness, and proximity to bone. Teacher will also discuss how certain emotions cause bloodrush reddening of the face, blood to drain from the face (causing a pallor), or dark rings to form in the thin skin around the eyes.



But delving further into the details of these colour zones, we can start isolating various areas, tones and the degrees that some of these hue shifts become more apparent under various conditions.



The picture above is exaggerated, but holds a truth.

- 2.) Teacher will demonstrate the following approaches at the top of each class (repeat with different examples to reinforce the techniques shown on Day 11)
 - a.) **Traditional Media:** Teacher will demonstrate a colored pencil undertone layer, the alcohol in the alcohol markers blend the wax in the colored pencil into a very smooth look. Build up color density with alcohol markers. Use a method similar to watercolor in approach to color: work light to dark, as you can always go darker but it's hard to go lighter. You can "scrub out" some color with the alcohol blender, but it's not a clean fix. Show how to blend colors with a pre-layer of alcohol blender on the area (effectively wetting the paper to provide for smoother transitions of color). You can use gel pen over marker once dry. You can also layer colored pencil over a marker base as well, however that look will show more of the paper texture.

b.) **Digital Media:** Teacher will demonstrate how to use both soft and hard edges to define the planes of the face, as well as how to control brush opacity to adjust for layering color.

Alternatively, the Teacher can play the following video on mute and explain what's happening on screen:

Self-Portrait Day 2020 by SInix

<https://youtu.be/44hCD2zvx8Q?t=181> [3:00 - 12:30]

3.) Teacher will announce end of class goals:

a.) Day 9: 1 head should be minimum of halfway colored

b.) Day 10: a minimum of 1 head should be fully colored [stretch goal of 2 fully colored heads for AT students]

4.) Students will work on coloring their chosen inked expression in low volume studio work time for the remainder of the period. Teacher will rotate through the room for tableside demonstrations and feedback as needed

If needed, an additional workday can be added.

Critique

Day 12

1.) Students will self-score themselves against the rubric given, Students will write these scores on the back of the paper [5 minutes]

2.) Students will complete the self-critique worksheet [5 minutes]

3.) Students will participate in a full class gallery walk. [10 minutes] There will be a piece of paper placed next to every printed piece with the following chart printed on it:

Praise	Critique	Comment

4.) Each student is to write both a critique and a praise or comment on a minimum of 5 pieces. Students are allowed to be anonymous.

5.) Class will be regrouped for a group gallery walk where the Student given feedback along with Teacher given feedback will be discussed. Students are encouraged to take notes in their sketchbooks of relevant feedback given, whether it was for their piece or a peer's. [10 minutes]

Extension: AT Students can always be pushed to include a higher level of accuracy, a higher level of shape design/appeal, more expressions, more inked expressions, or more fully colored expressions

ASSESSMENT: *[Project Rubric, Assess students' understanding and skills through their participation in discussions, the quality of their expression sheets, and their ability to critique their own and peers' work]*

Class Observation Notes

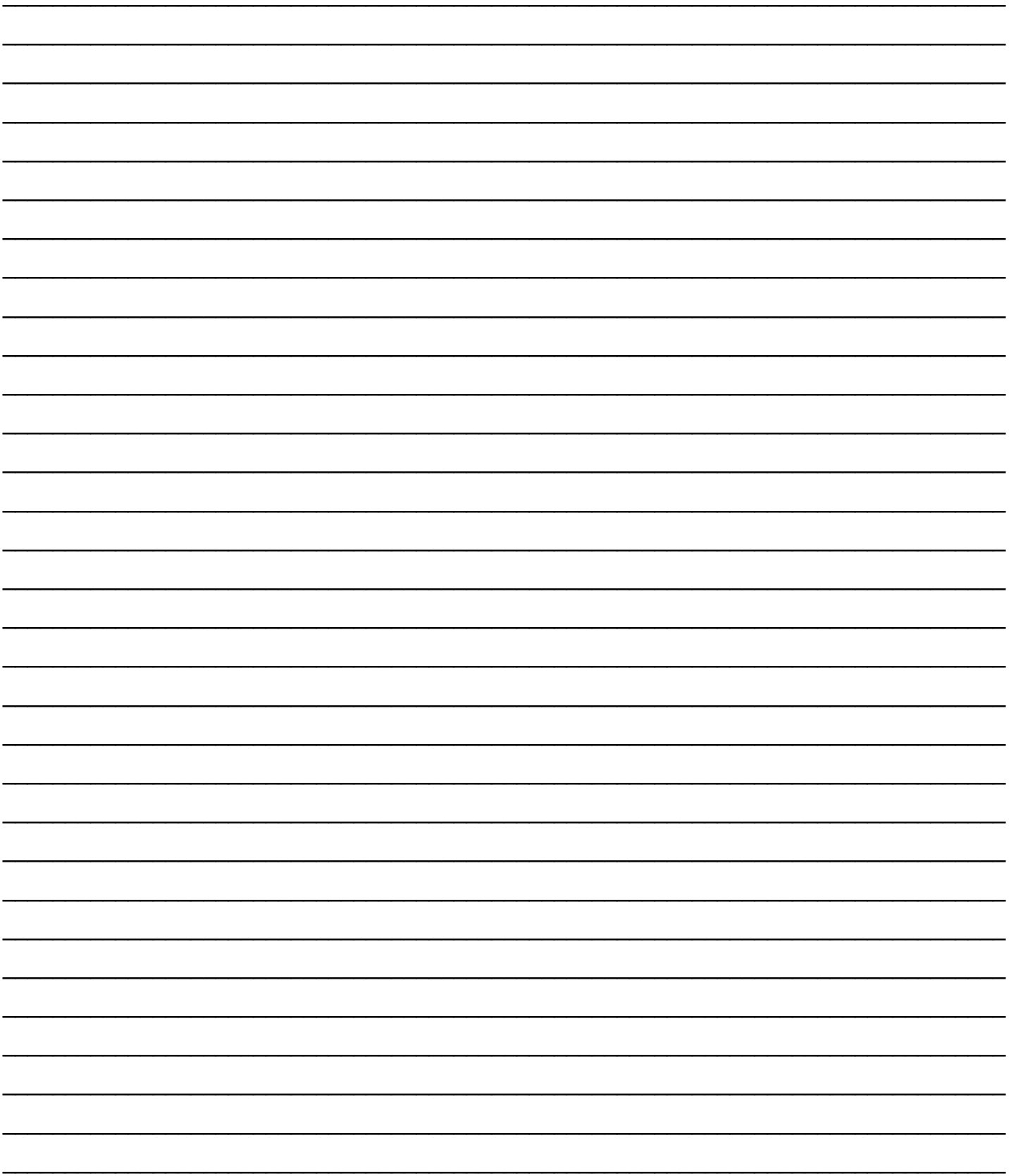


Project: Expression Model Sheet

Category	Accomplished Artist	Developing Artist	Beginning Artist
Points	30 - 21	20 - 10	9 - 0
Material Application & Technique	Demonstrates qualities & characteristics of various media, techniques & processes.	Demonstrates some qualities & characteristics of various media, techniques & processes.	Lacks demonstration of qualities & characteristics of various media, techniques & processes.
	30 - 21	20 - 10	9 - 0
Project Criteria**	Insight and depth of understanding for all project criteria are evident.	Some depth of understanding of some project criteria is evident.	Lacks understanding and missing most project criteria. Clearly a work in progress.
	5 - 4	3 - 2	1 - 0
Completion	All or most steps are completed to the best of student ability	Most or some steps are completed, but needs finishing touches.	Artwork appears to be a work in progress.
	10 - 9	8 - 4	3 - 0
Studio Performance (Time Management, tool/material responsibility)	Demonstrates a high standard of studio performance at all times.	Demonstrates good studio performance most of the time.	Demonstrates little to no quality of studio performance.
	15 - 11	10 - 6	5 - 0
Craftsmanship	Artwork reflects deliberate control of tools and media with a high level of craftsmanship.	Artwork reflects adequate control of tools and media with some level of craftsmanship.	Artwork appears to be a work in progress with little to no control, reflecting a very low level of craftsmanship.
	10 - 8	7 - 4	3 - 0
Creative Process	Expresses original ideas & insightful perspective with an appropriate level of detail.	Expresses original ideas, but has few details.	Lacks original ideas and has few or no details.

**Project Criteria:

- Minimum 6 Expressions Clearly Captured + Labeled
- Minimum 2 Heads Fully Inked
- Minimum 1 Head Fully Colored
- Good Effort shown in all quick write activities and discussions



Name: _____.

Date: _____

Sensation-Emotion Quickwrite

For each of the following emotions please write the physical sensations that you experience during/associate with said emotion. Please be as descriptive as possible.

Delighted (Happy):

Furious (Angry):

Frightened (Scared):

Confused (Surprise):

Disappointed (Sadness):

Name: _____.

Date: _____

Sensation-Emotion Quickwrite

People show the same emotions differently depending on the type of socialization they've received throughout their lives. Please imagine how the following characters might express the given emotions differently based on the factors of: gender presentation, age, religious affiliation, educational background [socioeconomic factor], class presentation [socioeconomic factor], or subculture alliance. *Keep in mind that we're looking for broad strokes answers, of course there's diversity of presentation in every group.*

Character #1: Tiffany, a 12 year old social media influencer on TikTok who grew up in the upper east side of Manhattan. Tiffany attends a highly prestigious private school and aspires to be a mega-hit pop star.

Emotion: Excitement (Happy)

Emotion: Frustration (Anger)

Emotion: Disappointed (Sad):

Character #2: Earl, a 56 year old career trucker who grew up in a small/rural town in Texas. Earl has a partial highschool education and a loving wife and family whom he misses when he's working. Earl considers himself a sensitive soul who could've been a poet in another life.

Emotion: Excitement (Happy)

Emotion: Frustration (Anger)

Emotion: Disappointed (Sad):

Character #3: Margaret is 80 years old and worked as a kindergarten teacher for 55 years before she retired. She now volunteers at her local library and loves making book recommendations to anyone who will listen. She grew up in Georgia, moved to Chicago with her now deceased husband, and has since returned home to Georgia to be close to her family.

Emotion: Excitement (Happy)

Emotion: Frustration (Anger)

Emotion: Disappointed (Sad):

Name: _____

Date: _____ Class: _____

Project Description (What did you make?):

3 Things I learned:

- New Skill I learned:

- Something I learned about myself as an artist:

- Something I learned from looking at my peer's work:

2 Things that were successful in my piece:

1. _____

2. _____

1 aspect of your piece that you would do differently next time (What changes would you make? Why? How?):

- _____

Nombre: _____

Fecha: _____ Clase: _____

Descripción del proyecto (¿Qué hiciste?):

3 cosas que aprendí:

- Nueva habilidad que aprendí:

- Algo que aprendí sobre mí mismo como artista:

- Algo que aprendí al ver el trabajo de mis compañeros:

2 Cosas que tuvieron éxito en mi pieza:

1. _____

2. _____

1 aspecto de tu pieza que harías diferente la próxima vez (¿Qué cambios harías? ¿Por qué? ¿Cómo?):

- _____
