

# Creating Between the Lines

**Workshop Description:** Have an old book, primary source, math theory, textbook, speech, recipe, sheet music, etc? Explore how you can combine art making and literacy to create a blackout poem specifically for your content area that challenges your students to think creatively while connecting to your subject! Come prepared to create and leave with a new way of creating between the lines. You will work with gel pens and water based markers, materials that are accessible to all teachers.

Examples:

- History (primary source, speech, constitution, etc.)
- Math (theories, biographies of mathematicians, etc.)
- Science (lab reports, studies, theories, etc.)
- English (short stories, novel, essay, etc.)
- Electives/Specials (biographies, sheet music w/ words, recipe, game rules, etc.)
- World Language (short stories, novel, biographies, etc.)

## What you need to implement this in your classroom:

- Some type of writing/text related to your content area (books are preferred)
- Pilot G2 gel pens or sharpies (fine and extra fine) (*School / Amazon*)
- Paint brushes (*Michael's Craft Store / Joann's / Amazon*)
- White Crayons (*Michael's Craft Store / Joann's / Amazon*)
- Water-Based Markers i.e. Crayola (*Michael's Craft Store / Joann's / Amazon*)
- Aluminum Foil (*Amazon / School / Dollar Store*)
- Spray Bottle (*Dollar Store*)
- Water cups (*Dollar Store*)
- Paper towels (*Dollar Store / School*)

## National Core Art Standards addressed by this project:

<http://www.nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%20a%20Glance%20-%20new%20copyright%20info.pdf>

- **Creating** - People create and interact with objects, places and design that define, shape, enhance, and empower their lives.  
(VA:Cr2.3.PKa - VA:Cr2.3.IIIa)
- **Presenting** - Convey meaning through the presentation of artistic work.  
(VA:Pr6.1.PKa - VA:Pr6.1.IIIa)
- **Responding** - Interpret intent and meaning in artistic work.  
(VA:Re8.1.PKa - VA:Re8.1.IIIa)
- **Connecting** - Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.  
(VA:Cn11.1.PKa - VA:Cn11.1.IIIa)

# Project Inspiration



# Lesson Plan

**Lesson Title:** Between the Lines

**Duration:** 3 - 4 class periods OR can be assigned as an at-home project

- **Day 1** - Create a series of poems. They don't have to be related, but creating variety can be a good thing, plus you have more to pick from when making the prints.
- **Day 2** - Create the mono-prints using the water-based markers. Things will get messy, but it's only for one day. The key to an easy clean-up is a good set-up, put the work in ahead of time.
- **Day 3** - Add in the drawings. Personal devices or devices with access to the internet will be helpful so students can look up reference images to draw from.
- **Day 4 (Optional)** - Have students write an artist statement about their final blackout poem. This is a great way to incorporate writing and literacy goals into the lesson. Additionally, students have to articulate their thoughts and process for others to help reinforce their vision for the project.

**Materials:**

- Black pilot G2 gel pens
- Black fine and/or extra fine sharpies
- Water-based markers
- Aluminum Foil
- Nylon paint brushes (assorted sizes)
- Paper towels
- Access to a sink
- Water cups
- White Crayons
- Spray Bottles
- Pencils
- Access to personal devices or computers

**Vocabulary:**

- **Contour Drawing** - is an artistic technique used in the field of art in which the artist sketches the contour of a subject by drawing lines that result in a drawing that is essentially an outline; the French word contour meaning, "outline."
- **Monoprint** - is a form of printmaking that has lines or images that can only be made once, unlike most printmaking, which allows for multiple originals. There are many techniques of monoprinting.

- **Nylon Paint Brush** - is a brush used to apply paint or sometimes ink. A paintbrush is usually made by clamping the bristles to a handle with a ferrule. They are available in various sizes, shapes, and materials.
- **Abstract** - seeks to break away from traditional representation of physical objects. It explores the relationships of forms and colors, whereas more traditional art represents the world in recognizable images.
- **Line** - An element of art defined by a point moving in space. Line may be two-or three dimensional, descriptive, implied, or abstract. *(element of art)*
- **Color** - An element of art made up of three properties: hue, value and intensity. *(element of art)*
  - Hue: name of color
  - Value: hue's lightness and darkness (a color's value changes when white or black is added)
  - Intensity: quality of brightness and purity (high intensity = color is strong and bright; low intensity = color is faint and dull)
- **Space** - An element of art by which positive and negative areas are defined or a sense of depth achieved in a work of art. *(element of art)*
- **Texture** - An element of art that refers to the way things feel, or look as if they might feel if touched. Implied vs. Actual. *(element of art)*
- **Balance** - A way of combining elements to add a feeling of equilibrium or stability to a work of art. Major types are symmetrical and asymmetrical. *(principle of art)*
- **Contrast** - the arrangement of opposite elements (light vs. dark colors, rough vs. smooth textures, large vs. small shapes, etc.) in a piece so as to create visual interest, excitement, and drama. *(principle of art)*
- **Unity** - occurs when all of the elements of a piece combine to make a balanced, harmonious, complete whole. Unity is another of those hard-to-describe art terms but, when it's present, your eye and brain are pleased to see it. *(principle of art)*

**Elements & Principles of Design**: <http://www.projectarticulate.org/principles.php> *(Appendix C)*



**Cultural Concept (NMS Art Curriculum): Writing** - Words and phrases can have dual meanings; they can mean the actual things like people, objects and places, but they can also represent abstract ideas, feelings, concepts, and theories. The boundaries between words and images often overlap, and are used side-by-side, to communicate ideas. Artists have drawn inspiration from words to demonstrate how text and images can enhance, supplement, complicate or undermine each other's meaning.

**Insert your curriculum connection and standards here**

**Essential Question:** How can an artist combine words and visual components to make a piece of visual art that work in unison to convey meaning?

**Day-By-Day:**

**Day 1**

1. Set up a supply table that makes it easy for students to access all of the necessary materials for the first day. It is always helpful to have a few finished pieces (of this step) to put on display for students to reference as they work.
2. Develop the lesson intro for your content area. Consider how you might connect the use of art in conjunction with text to convey meaning to the viewer based on your content area or the text they are using.
3. Demo HOW to create a blackout poem. Have a few finished examples on hand, variety is key so you can modify to meet the abilities of all students.
4. Set the students free to create their own blackout poems. Set a minimum number of poems for each student to create, this will be helpful on the printmaking day. A minimum of 3-5 is a good place to start depending on the student and length of text.
5. *Extension:* If students finish early, find some old books (fiction) and let them rip out pages and create poems for fun. Give them a challenge to approach the poem in a different manner (example: have them create a poem by circling every 7th word and see what they come up with OR have them create a haiku [5/7/5] using the blackout method)

**Day 2**

1. Set up your space so students can get right into printing and access to materials is easy for everyone. An easy clean up is made possible by a good set up. Consider how students will be sharing certain materials (i.e. markers, water cups, etc.). Have a few finished examples (of this step) on hand as well for the students to reference.

- a. Depending on their age, it might be easy to set up each student space ahead of time.
2. Today would be considered a studio day, a day spent creating and getting in touch with our artist within. Your lesson intro can be simple:
  - a. *Ask your students to quickly read through their poems and decide on the tone the poems takes on.*
  - b. *Ask them to consider what kinds of colors they associate with that particular tone and or emotion.*
  - c. *Challenge them to consider where certain words fall in the poem and how their placement of color might impact the emphasis on certain words/phrases.*
3. Demo HOW to create a monoprint. Take the students through the process of making one from start to finish. The set-up, the marker application, the printing process, etc. Remember the marker application should be abstract, no recognizable imagery.
4. Set the students free to create. The more poems they created on Day 1, the more they have to print on. Encourage them not to rush too much, they should spend some time thinking about color choices, placement, etc.
5. *Extension:* If students finish early, have some thicker paper on hand and have them print on plain paper. These can be used later for random projects, doodling, card making, etc.

### **Day 3**

1. Set up a supply table that makes it easy for students to access all of the necessary materials. It is always helpful to have a few finished pieces (of this step) to put on display for students to reference as they work.
2. Develop a lesson intro for your class. This would also be considered a studio day, so it can be quick. Perhaps a brainstorming session about images, objects, people, places, things that are related to the pieces of writing being used or the general content of the particular unit of focus. These would serve as a great jumping off point for students.
3. Demo HOW to look up an image to use as a reference. Adding keywords like *clipart* or *contour drawing* can help to narrow down the images to something manageable for students. If you're up for it, you can also demo how to draw in a few objects.

- a. Challenge your students to consider the placement of their objects based on the words in the poem and the colors on the page.
  - b. Encourage your students to look at the use of color and lack of color (i.e. black) in relation to positive and negative space.
  - c. Dare your students to try different mark making techniques to create implied texture in their drawings. **Appendix B**
4. Set the students free to create. Ask them to narrow down their prints to their favorite one and make it their final project. Students should be encouraged to use devices to look up reference photos to work from, NO TRACING, it should be original work!
5. *Extension:* If students finish early, have them add in drawings on their other poems. It could be the ones related to your content area or the 'fun' ones they made.

#### **Day 4 (Optional)**

1. Have your students write an artist statement. See **Appendix A** for an artist statement resource we developed for our students at the middle school. Most practicing artists develop a statement about their body of work, individual pieces, their process, their influences, etc.

#### **Project Making Directions:**

##### **Black Out Poetry**

- (a) Read through the page of writing first, and look for key words, important words, descriptive words. Plan what you want to 'write' ahead of time.
- (b) Circle or Box out the words you want. Think about how you can join lines of text if they stack on top of one another.
- (c) Once all of your words are circled, color in the shape with the white crayon. This will act as a resist when you print.

##### **Print Making Process**

- (a) Lay sheet protector on the table and tape down corners so it doesn't shift.
- (b) Line up paper so it flips back and forth like a hinged door. Tape the paper down so it doesn't shift.
- (c) Add your color to the sheet protector by scribbling the markers on it. Remember it should be abstract (shouldn't look like a recognizable image).
- (d) Spray the marker fairly liberally with the water.
- (e) Flip your poem paper over and press down on the paper.
- (f) Smooth your hand over the paper to ensure full contact with the paint. The areas where you placed the white crayon should remain white (it acts like a resist).
- (g) Remove the tape from the paper carefully and set it off to the side to dry.
- (h) Repeat this process until all the papers are printed.

**Drawing Process**

- (a) Once your print paper is dry, re-read the poem and decide what images would be appropriate to further enhance the poem.
- (b) Use a device to look up a reference image and start drawing. Use the gel pilot pens and/or the sharpies to draw.
- (c) Add in implied texture (use the cheat sheet in the appendix).

**Tips and Tricks to Make this Project Successful**

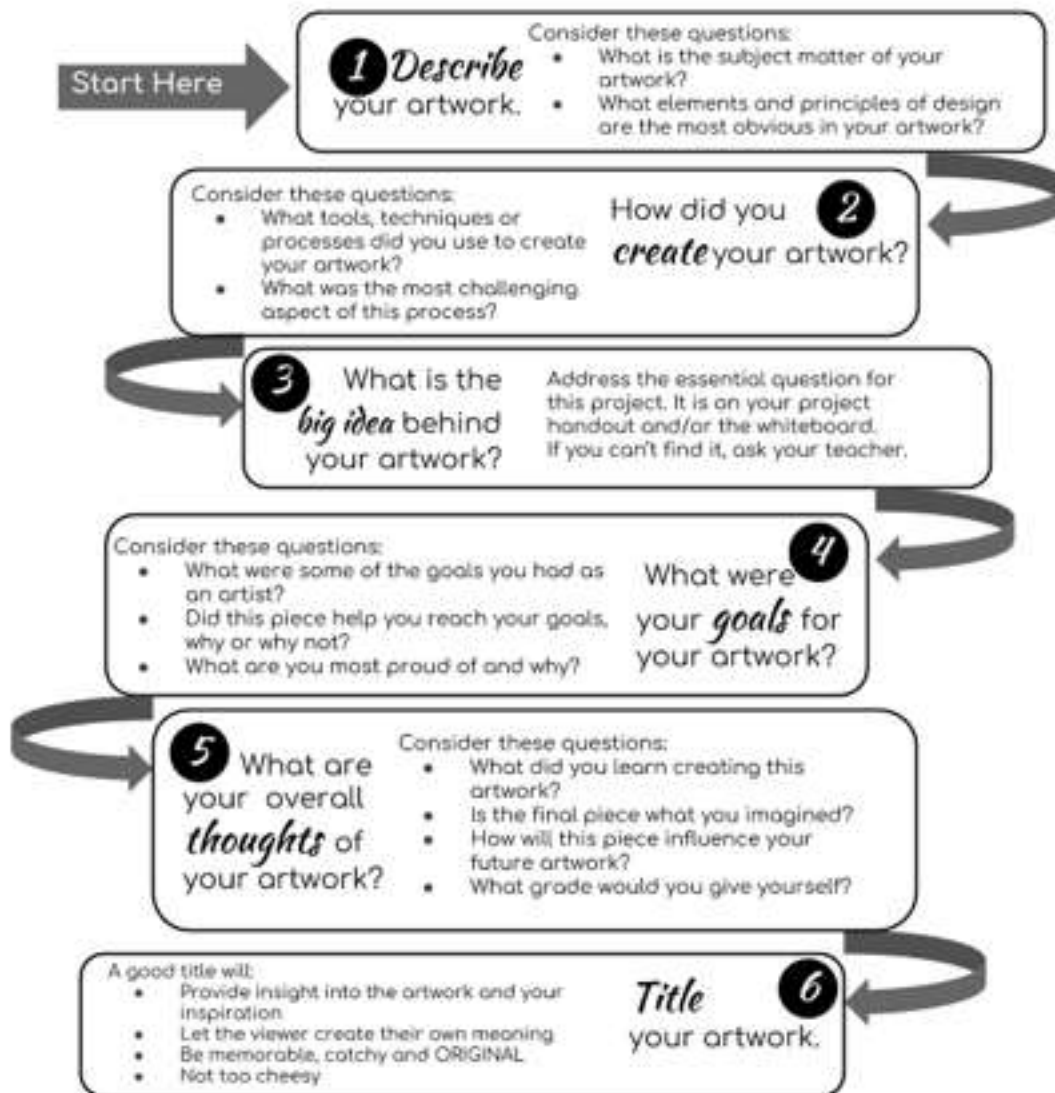
1. Spend some time thinking through set-up of materials. A good set-up makes all the materials accessible for you and the students so they can be independent during the studio time. There's nothing worse than being tied up with materials when students need your help. Consider having a central table or location where everything can be place.
2. Prep your materials ahead of time. If you need to cut papers, rip foil, pour paint, etc. This is a huge time saver!
3. Try out the project ahead of time before you teach it, that way, you can see where students might get stuck or need some extra help. Plus, if something doesn't work out the way you intended, it isn't happening as you are teaching. It gives you time to adjust.
4. Plan for clean up. Start with more time than you think, a good 6-8 minutes before the end of class. Put some thought into clean up as well, this will help make the process easier for you and the students.
5. When drawing, reference images are helpful. All good artists work from some type of reference whether it is a real one or an image of one. Make those students think! No copying or tracing of images, all their work should be original. Keywords like 'clipart' and 'contour drawing' are great to tack onto a search.
6. When students are completely finished, mounting their work on a black background will make it look finished and professional. They can sign the lower right hand corner with their name.



## Appendix A

# Artist Statement Flow Chart

Use this chart to help you construct an artist statement about your artwork.



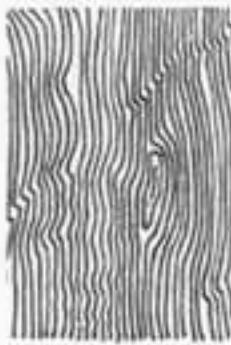
**Way to go!** You just wrote a reflective artist statement.

Please edit and check your statement for proper spelling, grammar and punctuation.

Ask a friend to read through it and share their thoughts and feedback.

**Check in with your teacher if you are ready to print!**

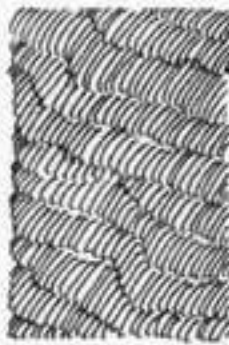
## Appendix B



**Continuous**



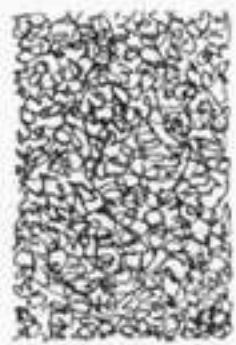
**Broken**



**Loops**



**Ragged**



**Scribbled**



**Dots**



**Dashes**



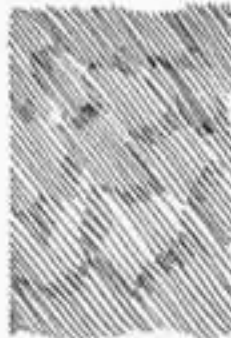
**Rhythmic**



**Rhythmic**



**Lines/dots**



**Diagonal**



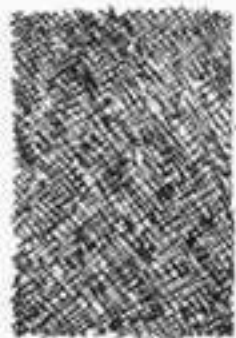
**Diagonal**



**Cross-hatching**



**Cross-hatching**



**Cross-hatching**



**Broad arcs**



**Directional**



**Sharp**



**Interlocking**




**Ripples**

## Appendix C

# ELEMENTS & PRINCIPLES OF ART


## LINE

Line is the path of a point moving through space.




## PATTERN

Pattern refers to the repetition or recurrence of a design element, exact or varied, which establishes a visual beat.




## SHAPE / FORM



Shape implies spatial form and is usually perceived as two-dimensional. Form has depth, length, and width and resides in space. It is perceived as three-dimensional.

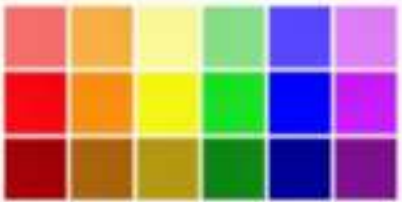
## RHYTHM / MOVEMENT



Rhythm or movement refers to the suggestion of motion through the use of various elements.


## COLOR

Colors all come from the three primaries and black and white. They have three properties – hue, value, and intensity.




## PROPORTION / SCALE

Proportion is the size relationship of parts to a whole and to one another. Scale refers to relating size to a constant, such as a human body.




## VALUE

Value refers to relative lightness and darkness and is perceived in terms of varying levels of contrast.




## BALANCE

Balance is the impression of equilibrium in a pictorial or sculptural composition. Balance is often referred to as symmetrical, asymmetrical, or radial.




## TEXTURE

Texture refers to the tactile qualities of a surface (actual) or to the visual representation of such surface qualities (implied).




## UNITY

Unity is achieved when the components of a work of art are perceived as harmonious, giving the work a sense of completion.




## SPACE / PERSPECTIVE


Space refers to the area in which art is organized. Perspective is representing a volume of space or a 3-dimensional object on a flat surface.



## EMPHASIS

Emphasis refers to the created center of interest, the place in an artwork where your eye first lands.





Source Information: Teaching Artistry & Appreciation: [www.teachingartistry.com](http://www.teachingartistry.com)  
 Newtown Middle School Art Department: [www.nmsart.org](http://www.nmsart.org)



## Appendix D

