

## What Would You Erase?: A lesson on BlackOut Poetry



### I. OVERVIEW

LESSON TITLE: What Would You Erase?: A lesson on BlackOut Poetry

LESSON SUMMARY: In this lesson, the students will explore Dreams and Nightmares with the application of blackout poetry. Inspired by the work of Austin Kleon, students will be introduced to the process of blackout poetry, and use book pages to create their own blackout poetry. They will also learn about new techniques in drawing such as stippling, hatching and cross hatching which they will apply to their poems with illustration.

TEACHER NAMES: Emily Vogel and Nicole Miller

GRADE LEVEL: Grades 6-8

CLASS NAME: John Witherspoon Middle School

CLASS SIZE: 12-21

CLASS TIME/DATE: 45 Minutes      2 Days/week      5 Total Session(s)/Days

#### A. BIG IDEA:

- Dreams and Nightmares

#### B. ENDURING UNDERSTANDINGS:

- Blackout poetry focuses on rearranging words to create a different meaning. By using this technique to express both positive and negative feelings through the big idea of Dreams and Nightmares, the students will be challenged with problem solving involved in appropriation. Mixing the art of literature and the visual arts is also great for expression and inspiration. Artists are influenced by literature all the time. Illustrators create their pictures based on the written words in a book. The entire artistic field of book arts depends on writers and their words for inspiration.

#### C. ESSENTIAL QUESTIONS:

- What is blackout poetry?

- How do dreams and nightmares affect our lives?
- How does literature affect the world of art?
- Why do artists use appropriation as a source of inspiration?

#### D. BACKGROUND INFORMATION

- Students are in a visual arts course in middle school. They are between sixth and eighth grade, so the eighth grade level will have a higher understanding of the visual arts as a whole. They have some watercolor experience. None of the students have been introduced to hatching, cross hatching and stippling prior to this lesson.

#### E. MATERIALS/EQUIPMENT, ROOM ARRANGEMENT

##### 1. MATERIALS/EQUIPMENT:

- Books
- Sharpie pens and markers
- Watercolor paint
- Tracing paper or Scrap Paper for brainstorming
- Pencils
- Black construction paper for mounting
- Glue sticks
- Paper cutter

##### 2. ROOM ARRANGEMENT:

- Horseshoe table arrangement, in the center a desk with handouts. No assigned seats.

#### F. VOCABULARY and REFERENCES/SOURCES

##### 1. VOCABULARY:

**Blackout poetry:** Blackout poetry focuses on rearranging words to create a different meaning. Also known as newspaper blackout poetry, the author uses a permanent marker to cross out or eliminate whatever words or images he sees as unnecessary or irrelevant to the effect he's seeking to create. The central idea is to devise a completely new text from previously published words and images, which the reader is free to interpret as he wishes.

**Appropriation:** the use of pre-existing objects or images with little transformation applied to them

**Hatching:** an artistic technique used to create tonal or shading effects by drawing (or painting or scribing) closely spaced parallel lines.

**Cross Hatching:** intersecting sets of parallel lines.

**Stippling:** the creation of a pattern simulating varying degrees of solidity or shading by using small dots.

**Austin Kleon:** a writer and artist living in Austin, Texas. Author of *Steal Like An Artist*, *Newspaper Blackout*, and *Show Your Work!*

##### 2. REFERENCES/SOURCES:

- **My Research for Blackout Poetry**
- [https://prezi.com/0kcwb7gk\\_la0/blackout-poetry/](https://prezi.com/0kcwb7gk_la0/blackout-poetry/)
- Austin Kleon:
  - <http://austinkleon.com/category/newspaper-blackout-poems/>
  - <http://newspaperblackout.com/>
- Tom Phillips:
  - <http://www.tomphillips.co.uk/humument>
  - <http://www.artnews.com/2015/08/06/pages-of-a-humument-tom-phillips-on-his-show-at-flowers-gallery/>
- Another kind of blackout poetry: <https://www.pinterest.com/pin/112238215683604431/>

## II. STANDARDS and OBJECTIVES

### A. STANDARDS

- NJCCC Art:
  - 1.3.8.D.1
    - The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.
- NJCCC Non-art Subject:
  - CCSS.ELA-LITERACY.WHST.6-8.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- National Core Visual Arts Standards (NCCAS):
  - VA:Cr2.1.8a
    - Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art- making or designing.
  - VA:Cr2.3.8a
    - Select, organize, and design images and words to make visually clear and compelling presentations.
  - VA:Re.7.2.8a
    - Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

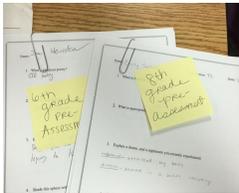
### B. OBJECTIVES:

- The student will be able to examine and explore dreams and nightmares by designing two artworks/compositions conveying each of these ideas.
- The students will be able to create two poems using appropriation and the blackout poetry technique.
- The students will be able to utilize watercolors correctly to create an image through practicing techniques and showing their learned abilities in their final work.
- The students will be able to use the cross hatching, hatching and stippling techniques to create value within their composition.
- The students will be able to show improvement on the quiz taken before and after the lesson.

### III. LEARNING EXPERIENCE

#### A. INTRODUCTION:

-At the start of class, both teachers will introduce themselves. They may consider using a powerpoint with a few “fun facts” about them.



-After the students have been introduced to the teachers, they will be given a “Pop Quiz.” This quiz serves as a Pre-Assessment. Assure the students that it is okay that they do not know the answers, because it is information that they will learn in the following lesson. Also consider helping them think outside the box. For example, dreams and nightmares do not only occur in our sleep. The quiz should only take a few minutes, and the teachers should collect them.

-Following the quiz, the teachers should transition right into the lecture powerpoint, which covers the following:

- Project an image of BlackOut Poetry. Ask: “Does anybody know what this is an example of?”
- It is BlackOut Poetry. A **blackout poem** is when a **poet** takes a marker (usually black marker) to already established text—like in a newspaper—and starts redacting words until a **poem** is formed
- So, by taking text that already exists, you are using a technique called appropriation. Appropriation is the use of pre-existing objects or images with little transformation applied to them
- Austin Kleon is a blackout poet. He actually uses Newspapers to create blackout poetry.
- He put his poems back together in a book called “Newspaper Blackout.” So, it is art but it is put together in the form of a book.
- Show a few examples of his work/Show the book in person. Read some of the poems aloud.
- Speak about the different ways that art and literature are tied together. For example, illustrating children’s books, The Renaissance (oil paintings based on the bible), Islamic book arts based on Sufi poems and stories, literature is an art itself.
- Introduce Tom Phillips and his work. He is also a blackout poet, but he includes more illustration. He is famous for a book called the Humument, and he has created a few volumes.

A **Humument**: A treated Victorian novel is an altered book by British artist Tom Phillips, first published in 1970. It is a piece of art created over W H Mallock's 1892 novel A Human Document whose title results from the partial deletion of the original title: A Human document.'

- Show Examples. Compare to Austin Kleon. Discuss the different things you see in the drawings. What do you see? How does it make you feel? Does it relate to the text? What types of marks are used? etc.
- Look closely at the way each of the illustrations are drawn. They are made with ink, and mostly drawn using only **line**.
- Hatching, Cross hatching and Stippling are techniques in drawing with line to create **value**

-At this point, the teachers will give a demonstration on how to actually do these techniques. They will use a form to practice that looks like this:

Name: \_\_\_\_\_

Hatching:

Cross Hatching:

Stipple:



BLACK SHARPIE PEN SIGN-OUT SHEET

PKN	NAME	SEC	DAY	PD.	DATE
24	Isabella	GE	W	1	4/27/16
27	Stephan Young	GE	W	1	4/27/16
25	Miss Nicole	GE	W	2	4/27
22	Will Erickson	GE	W	2	4/27
19	Penelope Gonzalez	GE	W	2	4/27
24	Blanca E. Yocum	GE	W	2	4/27/16
15	Ben	GE	W	2	4/27
21	Isabella Pott	GE	W	2	4/27
21	Deann Martini	GE	W	2	4/27
27	Caris Bennett	GE	W	2	4/27/16
20	Jung Hwang	GE	W	2	4/27/16
23	Annie Li	GE	W	2	4/27/16
3	Karla Bonera Carr	GE	W	2	4/27/16

SHARPIE SIGN-OUT SHEET

1. Begin the demonstration by signing out a marker. (\*Before they can receive a Sharpie marker, they will have to sign it out to prevent the loss of materials.) The markers should all be numbered.
  2. Then, write your name on the practice sheet.
  3. Begin with hatching. Establish a light source. If the light is coming from the right which side will be darker?
  4. If hatching is just lines, what do we think cross hatching is?
  5. Finish the demonstration and emphasize the value and gradation.
  6. Have the students return to their seats with a practice sheet. Hand out markers and send the sign out sheet to be passed around. Everyone needs to sign out the marker they received.
- If the student completes the practice sheet before others, they will flip over the sheet and they may free draw using the techniques practiced.
  - To assist the students in seeing how they can incorporate these techniques in an actual image/drawing, show examples through the PowerPoint of simple drawings using the techniques. Have them point the techniques out in the drawings and explain how they are used to create value.
  - With a few minutes left in the period, the students will be given journal time (a requirement in Princeton JWMS)
  - Clean up will then occur. They will need to hand in their marker (sign it back in), and put their journals and practice sheet(s) in their folders. They may then be dismissed.

DAY 2

- Begin a discussion. Ask the students to recall something that we talked about in the previous class meeting. Make sure you touch on blackout poetry and appropriation.
- Look through images of drawings on the PowerPoint. Ask the students to name what techniques are used.
- Begin the start of day 2 lecture. “We are going to create a blackout poem and illustrate it using the techniques we practiced last class.”
- Here is a small example. You can see where stippling, hatching and cross-hatching have been used.
- Introduce the Big Idea of dreams and nightmares (we have already talked very little about it during the pop quiz). Speak about the different possibilities and interpretations.
- Show teacher example.
- “Before you come choose a book page and begin brainstorming, we wanted to show you two videos so that you can get an idea of how to approach the technique”:
  - <https://www.youtube.com/watch?v=zf6k8aW2Toc>
  - <https://www.youtube.com/watch?v=wKpVgoGr6kE>
- Show how the tracing paper works and how they should pick out words before they decide to start brainstorming imagery. Make it clear that they will need to figure out where they will use hatching, cross-hatching and stippling, but they do not need to actually do those techniques on the preliminary sketch unless they feel they need to practice. They will need to get their design approved by a teacher before they can move on to their final piece.
- At this point, the students may now choose a book page and tracing paper from the front table and begin brainstorming.
- They will now have time to work until it is time to journal.
- Journal Time
- Clean up will occur with only a couple of minutes left in class. They will need to hand in their marker (sign it in) and put their brainstorming sheet and book page together in their folders. NAMES/CLASS SECTION MUST BE ON THE BACK OF ALL WORK.

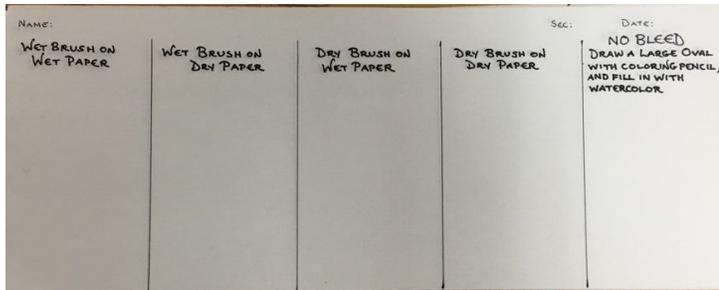
### DAY 3

- As the students enter the room, they must grab their folders and immediately start working. By the end of today’s class period, all brainstorming must be done and they must begin their final drawings.
- They must have their sketch approved by a teacher before they can move on to their final. Check for the use of all three techniques. As they finish the sharpie portion, have them mount their work on the black construction paper using glue sticks or elmer’s glue before they begin. (The reason for waiting is to assure the student will use the book page that they glue to the paper.)
- Journal Time with a few minutes left in class.
- Clean up is the same as day 2.

### DAY 4

- Begin a discussion. Ask the students to recall something that challenged them in their artmaking process so far, or something they found they were successful with. What are their goals for today? Go over appropriation and black out poetry. Any questions before we begin?

- Begin with the watercolor demonstration so that students can go straight to that step when they are ready.
- The watercolor Demo and practice will run similar to the Sharpie demonstration.



- 1. Sign Out
  2. Name on paper.
  3. Show each technique.
  4. Explain how to take care of the brushes and clean up after yourself.
  - Students will return to seats and begin working. They need to atleast start watercolor today.
  - Journal and clean up with five minutes left in class(wash brushes, dump water, wipe tables, pieces on drying rack)

## DAY 5

- Go over the goals for the day. This is the absolute LAST day the students can work on this project. Hand out a check-list to each student or make it visible in the front of the room (PowerPoint slide):
  - Did I create two blackout poems using at least three words representing dreams/nightmares?
  - Did I use hatching, cross-hatching AND stippling to show value in both?
  - Did I use multiple watercolor techniques?
  - Did I mount my work?
- Everyone needs to finish watercolor today. Work will be graded as is at the end of the class period.
- With about 12-15 minutes left in the class period, have everyone as quickly as possible clean up what they are working on. Wipe tables, wash brushes, sign in materials, etc.
- After clean up have the students retake the “Pop Quiz.”
- Journal Time

- Take a class photo holding the black out poems, and share it with Austin Kleon. See if we can get him to post it on his newspaperblackout.com website! (He takes submissions). It is a great way to connect with the artist we have been learning about, and not to mention it is fun! Especially in a generation where social networking is so popular, the lesson can become connected to the students in another way as well. Be careful not



to get any faces in the photo, since they will be shared on the internet. Consider creating a banner and using it in the photo, or photoshopping text into the image that says “We Studied Austin Kleon in our 6th/8th Grade Art Class!”

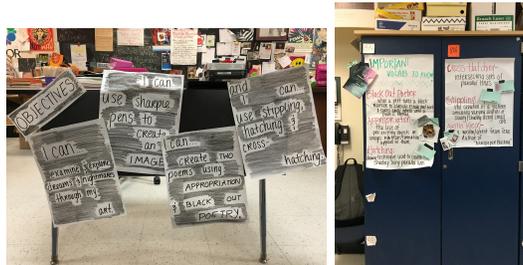
- Hand out a link and directions for the website so that the students can continue to share blackout poems on Kleon’s website if they wish to.



#### D. ADAPTATIONS/MODIFICATIONS

##### Adaptations and Modifications:

- Kinesthetic - Students who enjoy moving around will benefit from the lesson because the students will be responsible for getting their own materials and signing them out. Being able to actively move out of their chairs occasionally will allow them to have the kinesthetic experience.
- Visual - Students who enjoy learning by seeing will gain a lot from this lesson. They will see a variety of many examples in the powerpoint, and we will have a book by the artist, Austin Kleon, that the students can look at as well. We will also give a demonstration, so these students can see how the techniques are done. There will also be multiple visual aids that serve as reminders around the room. Finally, two short video clips of the blackout poetry process will be shown on the second day of the lesson.



- Auditory - Students who are auditory learners will enjoy the lecture as well as the demonstration, because everything will be explained verbally.

##### Differentiated Instruction:

- Gifted and Talented- If a student is particularly talented, he or she may finish early. We have assignments for those who finish early.
- Slower Learners- For those who have a harder time grasping ideas right away, we have provided practice sheets for each step.

#### IV. LESSON ANALYSIS

## A. STUDENT ASSESSMENT

1. Pre-Assessment: Pop quiz! Students will be given a pop quiz to assess their knowledge on the subject. They will most likely not know the information, but will answer to the best of their knowledge.
2. Formative Assessment: Final product and performance throughout the process will be a representation of their understanding of the objectives.
3. Summative Assessment:

Criteria/Objective	Exemplary (A) (or point system- 10 points)	Good (B) (or 9 points)	Satisfactory (C) (or 8 points)	Needs Improvement (or 7 points or below)
The student will be able to examine and explore dreams and nightmares by designing two artworks/compositions conveying each of these ideas.	The student examined and explored dreams and nightmares by designing two artworks/compositions conveying each of these ideas.	The student created two artworks/compositions, however they only explored one of the ideas (either dreams or nightmares).	The student created two artworks/compositions, however they did not explore either of the required ideas (dreams or nightmares).	The student only created one artwork/composition.
The students will be able to create two poems using appropriation and the blackout poetry technique.	The student used appropriation and the blackout poetry technique to create two poems.	The student used appropriation and the blackout poetry technique to create one poem.	The student used the book pages provided (the appropriated material), but did not use the blackout poetry technique.	The student did not use appropriation or the blackout poetry in their artwork.
The students will be able to utilize watercolor techniques correctly to create an image through practicing	The student spent efficient time with the practice sheet provided prior to working on their	The student spent some time with the practice sheet provided prior to working on	The student did not spend enough time with the practice sheet provided prior to working	The student did not spend any time with the practice sheet provided prior to working on

the techniques and showing their learned abilities in their final work.	final. This shows in their final piece, as the techniques are used wisely and properly.	their final. This shows in their final piece, but the techniques could have been used in slightly better ways.	on their final. This shows in their final piece, as the techniques could have been improved.	their final. This shows in their final piece, as no knowledge of watercolor technique is evident..
The students will be able to use the cross hatching, hatching and stippling techniques within their composition.	The student clearly used all of the mark making techniques within their composition	The student used some of the mark making techniques within their composition	The student used few mark making techniques in their composition, however the majority was unresolved.	The student used no mark making techniques in their composition
The students will be able to demonstrate good craftsmanship.	The student demonstrated excellent precision/care.	The student demonstrated moderate craftsmanship, however it could be improved with more time.	The student rushed through the piece, leading to poor craftsmanship.	The student demonstrated no effort in having good craftsmanship.
The students will be able to show improvement on the quiz taken before and after the lesson.	The student got all four questions correct on the second quiz.	The student got three out of four questions correct on the second quiz.	The student got two out of four questions correct on the second quiz.	The student got one or zero questions correct on the second quiz.
Total Points or Grade:				
Teacher Comments:				

## B. ASSESSING ARTWORK

- Exemplary (strongest) example:
- Great/Good (average) example:
- Satisfactory or Unsatisfactory (weakest) example:

## C. SELF-REFLECTION (See attached)

## V. SUPPLEMENTAL MATERIAL

### A. TEACHER EXEMPLAR:



### B. INSTRUCTIONAL RESOURCES:

- Pop Quiz
- Visual Aids (Objectives and Vocabulary)
- PowerPoint Presentation
- Book by Austin Kleon
- Practice sheets:

