

Unit 2, Lesson 3: Introduction to Direct Observation

Big Idea/ Topic

Enduring Understanding:

Developing techniques for ideation, composition, and creation of 2-dimensional artwork enables personal and cultural expression.

Essential Questions:

How does developing skills and techniques help artists and designers create works of art or design that effectively communicate?

How do artists use value to create the illusion of form?

Standard Alignment

CREATING

VA6.CR.1 Visualize and generate ideas for creating works of art.

VA6.CR.2 Choose from a range of materials and/or methods of traditional and contemporary artistic practices to plan and create works of art.

VA6.CR.3 Engage in an array of processes, media, techniques, and/or technology through experimentation, practice, and persistence.

VA6.CR.4 Incorporate formal and informal components to create works of art.

VA6.CR.5 Reflect on, revise, and refine works of art considering relevant traditional and contemporary practices as well as artistic ideation.

VA6.CR.6 Keep an ongoing visual and verbal record to explore and develop works of art.

PRESENTING

VA6.PR.1 Plan, prepare, and present completed works of art.

RESPONDING

VA6.RE.1 Reflect on the context of personal works of art in relation to community, culture, and the world.

VA6.RE.2 Critique personal works of art and the artwork of others, individually and collaboratively, using a variety of approaches.

VA6.RE.3 Engage in the process of art criticism to make meaning and increase visual literacy.

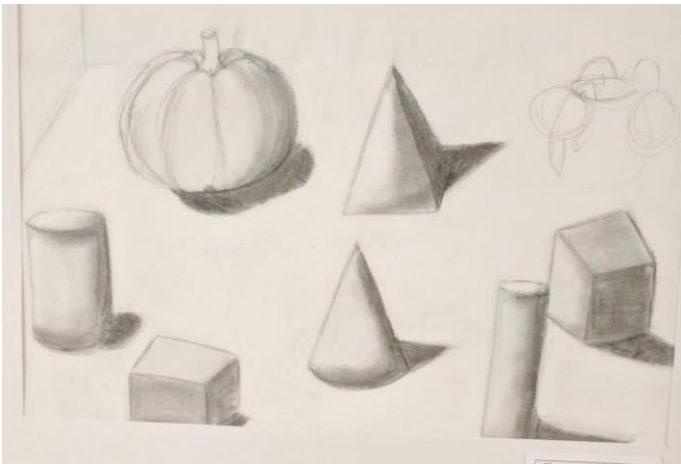
CONNECTING

VA6.CN.1 Develop personal artistic voice through connecting uses of art within a variety of cultural, historical, and contemporary contexts.

VA6.CN.2 Develop life skills through the study and production of art.

VA6.CN.3 Utilize a variety of resources to understand how artistic learning extends beyond the walls of the classroom.

Instructional Design



**This lesson has a flexible timeline and will cross over several days.*

This lesson is intended to reach students in a virtual setting, whether plugged or unplugged. See bottom of lesson for list of unplugged supplies.

FOUNDATIONAL INFORMATION:

Developing a value scale, setting up their own still life composition to draw to demonstrate knowledge of 5 levels of value with the highlight and cast shadow displayed.

CONCEPTS:

- Development of values using a monochromatic scale in graphite or pen
- Understanding of different methods of shading - hatching, cross-hatching and stippling.
- Understanding what a still life is and historical references.

VOCABULARY:

Value Scale, Achromatic Scales, Monochromatic Scales, Gradient, Value, Shading, Hatching, Cross-Hatching, stippling vs. Pointillism, Graphite - Bold / Hard, Highlight, Cast Shadow, Light Source (artificial and natural), Shape, Form

Still Life, Contour Line, Sketch, Gesture Line, Implied Line, Subject, Symbol,

Color Theory, Hue, Intensity, Vibrance, Monochromatic Scale, Shade, Tint, Primary Colors, Secondary Colors, Tertiary Colors, Neutral Colors, Gradients, Complementary Color, Analogous Color

LINKS

Website to let students see the step by step details of starting a still life:

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8.15.2020 ♪ Page 1 of 8



TEACHER SUPPLIES:

- PowerPoints and Video Presentations
- Instructor generated project sample.
- Actual or photographed student exemplars showing a range from emerging to mastery

STUDENT SUPPLIES:

- Pencil/Eraser
- Visual Verbal Journal
- Drawing Pencil - HB or #2
- Kneaded Eraser
- 9x12in Drawing Paper
- Device (computer/cell phone/tablet) if available
- Still life objects: fruit, vegetables, lightbulbs, glass bottles, white sheets, etc.
- Poster board to create backdrop
- Lighting – clip-on desk lamp, or any lamp that can be positioned as a spotlight

UNPLUGGED STUDENT SUPPLIES:

- Unplugged Student Packet (beginning on p. 6)
- All items listed under “Student Supplies”

OPENING

HOOK/INTRODUCTION ACTIVITY:

Have students view the BrainPOP drawing video, if possible, and challenge them to write down every art vocabulary word in their journals.

UNPLUGGED: Give students a glossary sheet (see p. 7) with terms and definitions; have them write and illustrate/visually define each term in their journals.

WORK SESSION

STUDENT AND TEACHER PROCEDURES:

Value Scale and Guided Practice

- In a live or recorded session, introduce the class to value scales. Reference the terms in the BrainPOP video and glossary sheet.
 - Draw a number line to show the differences among Bold and Hard graphite pencils, 9H-2H > HB > 2B-9B. Refer back to their math number line and integers they are or will be learning in their math class.
 - Compare the pencil “number line” to the math integer line showing positive and negative.

- Demonstrate how to create a 5-value scale in graphite. Whether live or recorded, you may have students work along with you to create their own value scales with teacher-led instruction on each step.
- Next, demonstrate and have students work on creating a shaded sphere. Focus on developing a FORM (sphere) from a SHAPE (circle).
 - Discuss the following vocabulary: highlight, cast shadow, light source (artificial and natural)
- Have students submit photographs of their value scales and shaded spheres for formative assessment.
- *Unplugged: Provide students with a worksheet (see p. 8) to guide them through the creation of a 5-value scale and shaded sphere.*

Setting up a Still Life

- In a live or recorded session, introduce the class to setting up and drawing a still life using the [“How to Start a Still Life” PowerPoint](#).
- Demonstrate how to take a large poster board (24x28inch) and create a backdrop.
 - Fold the poster board in half - long ways
 - Cut around 6 inches from the bottom on the crease
 - Fold the flaps upwards to create a 3-sided box
- Walk students through how to select and position items in the backdrop to create a still life.
 - 1 shiny object
 - 1 transparent object
 - dried flowers
 - fake skull
 - etc.
- Demonstrate how to use a lamp to establish a light source. Show students how to adjust their artificial light source in order to create highlights and cast shadows on all objects in their set up.
- Have students submit a photograph of their still life for formative assessment.
- *Unplugged: Provide students with the Still Life Set-Up Instructions (see p. 9).*

Drawing from Observation

- In a live or recorded session, demonstrate how to plan out still life compositions in 3 different angles as thumbnail drawings. Have students complete their thumbnails in their visual-verbal journals, focusing on the outline of the objects and perspective.
- Have students select their strongest composition, keeping in mind the Rule of Thirds and choosing a composition that is interesting, continues outside the picture plane, and establishes a focal point on an item they are trying to emphasize.
- Demonstrate how to begin the final drawing. Refer to thumbnails for composition, but all drawing should be the result of direct observation. Begin with contours, laying out composition to fill the picture plane. Pay close attention to proportion and each object's relative size.



- Once contours are in place, students will begin adding values, taking the local value of each object into account as well as the values contributed by the light source. Refer students back to the PowerPoint for additional guidance as they work independently.
- *Unplugged: Provide students with teacher examples of thumbnail pages and guidelines for creating strong compositions (p. 10), as well as a printout of the PowerPoint (p. 11-13).*

CLOSING

- Have students write a reflection in their visual-verbal journals: What new concepts or techniques did I learn through creating this project? What came easily to me, and what was a challenge? What would I do differently next time? They may choose to type this reflection to submit or photograph the journal page.
- Using Flipgrid, create a video for students to respond to. Have them share their completed artworks and read their reflections and respond to each other with peer feedback.
- Have students photograph their artwork, following the guidelines in the “How to Photograph Artwork” PowerPoint.
- Assess student work using the standards-based rubric (p. 14).



Unplugged Student Packet

Visual Art Grade 6, Unit 2, Lesson 3:

Introduction to Direct Observation

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8.15.2020 ÿ Page 1 of 8



GLOSSARY OF TERMS

In your journal, write each term and create an illustration/visual definition to go with it.

Value Scale - Values ranging from light to dark

Achromatic Scales- a scale of black to white gradients from light to dark, free of color

Gradient - an increase or decrease of color in a value scale

Value - lightness or darkness of a color

Shading - description of a graphite value scale

Hatching- diagonal lines creating shade and texture

Cross-Hatching- crossing of lines creating "x" marks to create shading and texture

Stippling - stippling is dots created by graphite or pen to create value

Pointillism - dots of paint created to show value

Highlight- An area or a spot in a drawing, painting, or photograph that is strongly illuminated.

Cast Shadow- the darkest area located in a drawing is the furthest away from the light source

Shape- define objects in space. height and width and are usually defined by connecting lines.

Form- define objects in space. 3 Dimensional>> height, width, depth. Contains Mass and Volume

Still Life- set of inanimate (still) objects displayed for the purpose of practicing and studying a composition for value or color theory - set of inanimate (still) objects displayed for the purpose of practicing and studying a composition for value or color theory

Contour Line- Lines that show the shape of an object including the interior detail. (think topographical map)

Sketch Lines- Quick, fast, lightly drawn out lines to show placement in a piece of artwork.

Monochromatic Scales- having 1 color using tints and shades of the same color

Shade- color plus black or the complementary color

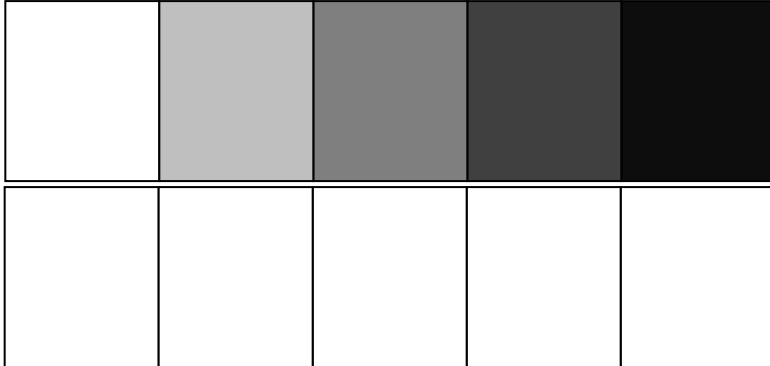
Tint- color plus white



VALUE TO MODEL FORM

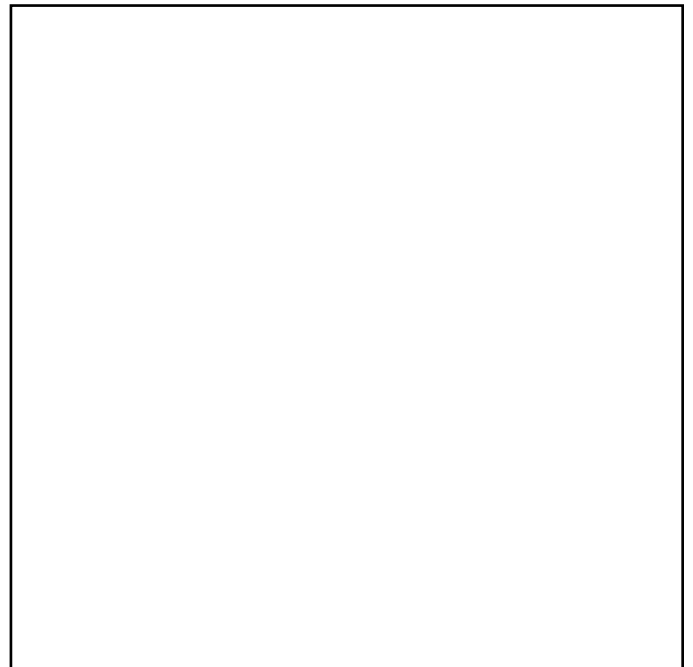
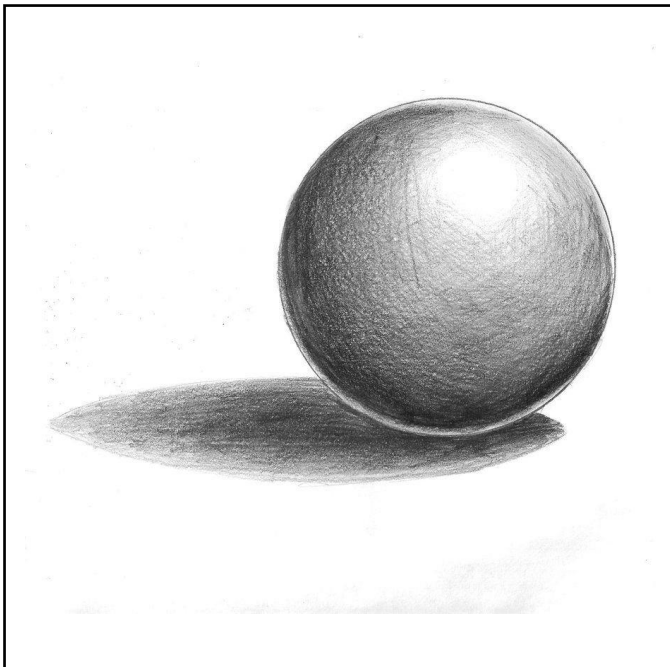
Value refers to the relative lightness or darkness of a color. It's possible to achieve a range of values from a single pencil by varying the pressure applied, and therefore the amount of graphite deposited on the paper.

Use an HB pencil to create a 5-value scale, matching each value to the sample scale as closely as possible.



Artists use value to make two-dimensional shapes appear to have three-dimensional form. Find a sphere, such as a playground ball, and shine a lamp on it in a dark room. Notice how the values change according to the direction of the light source.

Draw a circle, and shade it to turn it into a sphere. Be sure that all 5 values from your scale are represented.



HOW TO SET UP YOUR STILL LIFE

For this assignment, you'll be drawing a still life and shading each object to model form.

You will need:

- Still life objects: fruit, vegetables, lightbulbs, glass bottles, white sheets, etc.
- Poster board to create backdrop
- Lighting – clip-on desk lamp, or any lamp that can be positioned as a spotlight
- Pencil/Eraser
- Visual Verbal Journal
- Drawing Pencil - HB or #2
- Kneaded Eraser
- 9x12in Drawing Paper



1. Create a neutral backdrop, using your poster board.
 - Fold the poster board in half lengthwise.
 - Cut around 6 inches from the bottom on the crease.
 - Fold the flaps upwards to create a 3-sided box.
2. Arrange your items within the box, aiming to create a balanced, interesting composition.
3. Position your light source so that highlights, cast shadows, and a range of values are visible for each item in your composition.

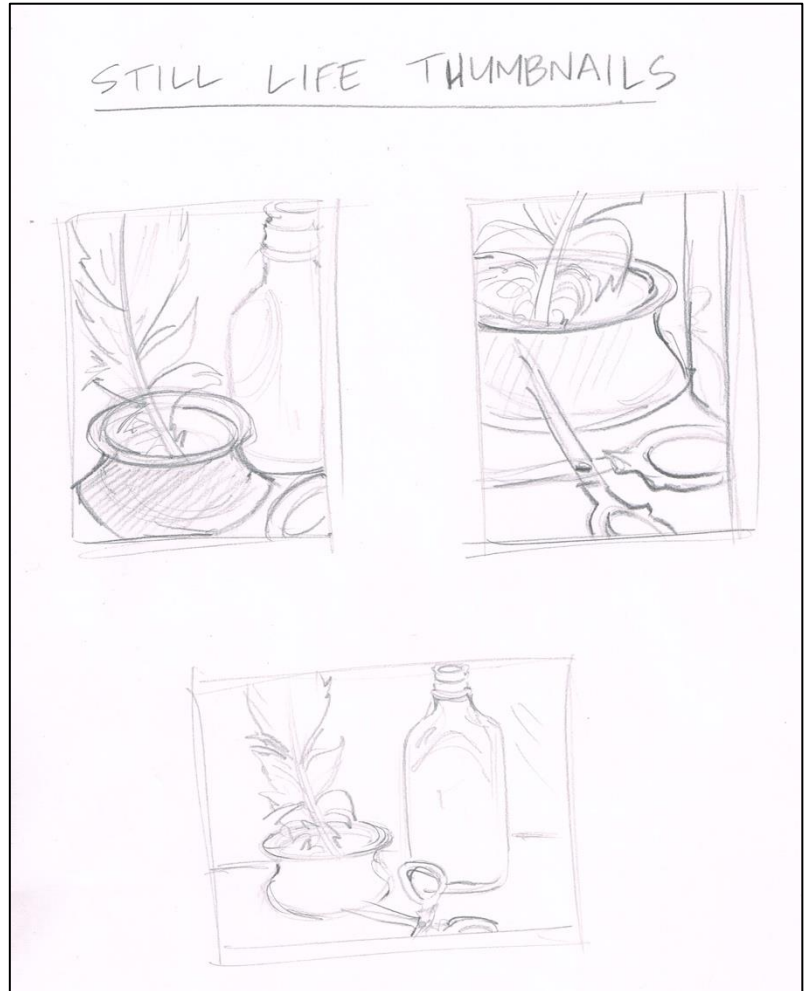


PLANNING YOUR COMPOSITION

In your journal, make at least 3 quick thumbnail sketches of your still life from different angles to try out potential compositions for your final drawing.

Guidelines for strong compositions:

- Objects extend past the edges of the picture plane
- Elements fall along “Rule of Thirds” lines: imagine a grid dividing your composition into thirds, both horizontally and vertically. Arrange elements along those lines, especially at intersections.
- Establish a focal point/area of emphasis



Choose the strongest composition from your thumbnail sketches to develop into a final drawing.

How to Start a Still Life??

Based on images found from
Artyfactory.com

http://www.artfactory.com/still-life/still_life_pencil.html

How are we using Art in Academics??

- Science- observing objects and recording (drawing) as you would in the scientific method
- Math- geometric shapes, organic shapes (art)
 - Positive and negative space to show foreground and background
 - Observed from the iPad or cellphone converted into black and white to see the different values for reference.

What is a Still Life?

set of inanimate (still) objects displayed for the purpose of practicing and studying composition or value or color theory



Grant Wood
Fruits (1938)
Hand-Colored
Lithograph on paper

Credit
Purchase with funds from the Lawrence and Alfred Fox Foundation for the Ralph K. Uhry Collection



Judy Pfaff
Apples and Oranges
1986
Plastic laminates, painted steel, and wood

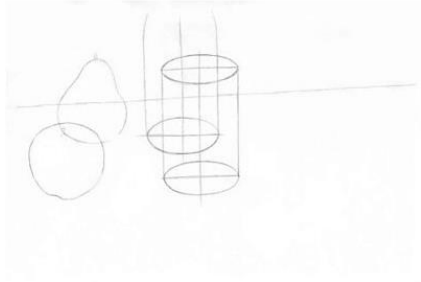
Credit
Purchase with 20th-Century Art Acquisition Fund
Image Copyright © Judy Pfaff / Licensed by VAGA, New York, NY

Student Examples

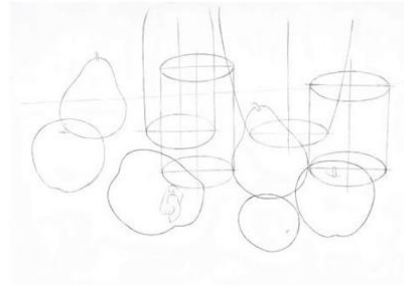


Example Set-Up

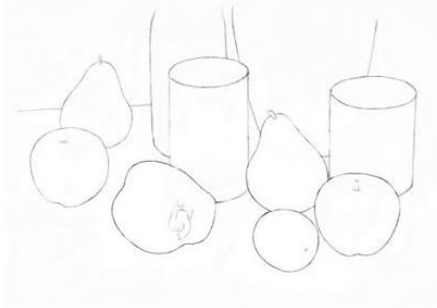




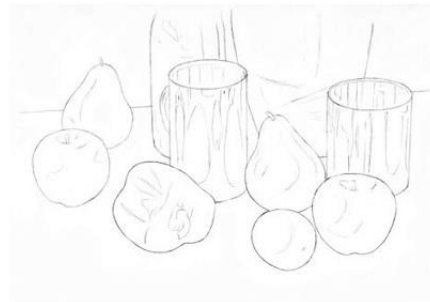
Step 1: Starting the still life drawing.



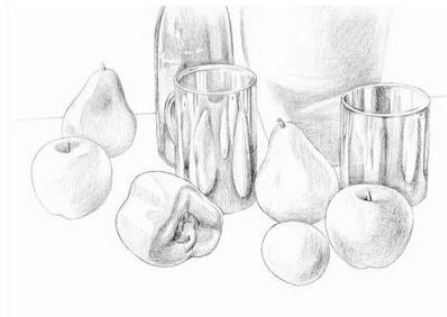
Step 2: Creating an interesting composition.



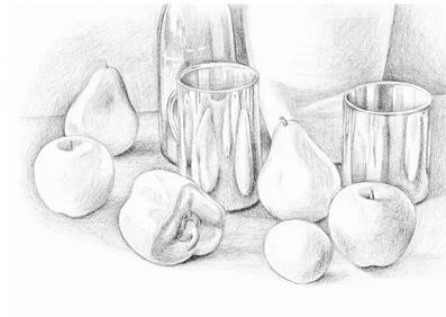
Step 3: Erasing the lines of construction.



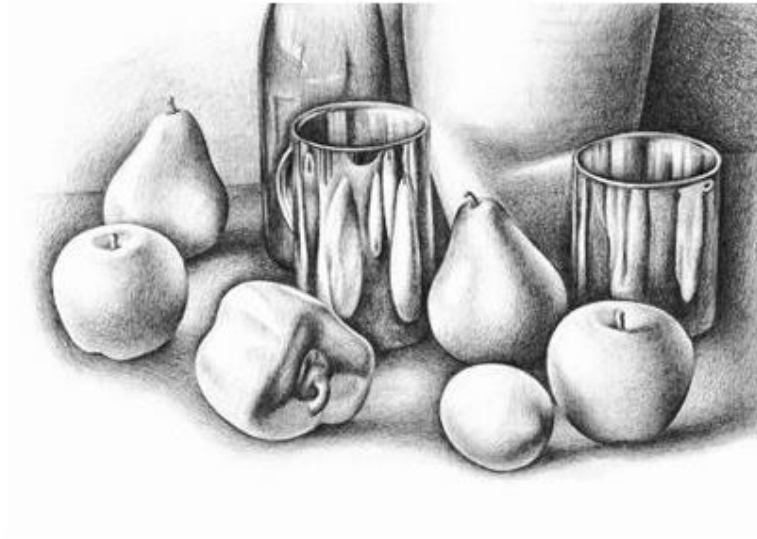
Step 4: Adding the finer details in line.



Step 5: Building up the basic tones of the objects.

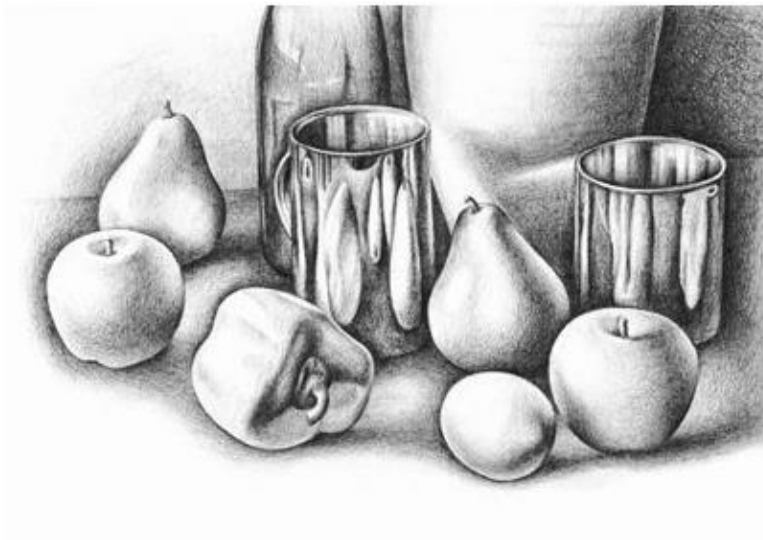


Step 6: Building up the basic tones of the background.



Step 8: Intensifying the tones of the background.

DOE
ucation



Still Life in Pencil – the finished drawing.

DOE
ucation



STILL LIFE DRAWING RUBRIC

Standards	Advanced	Proficient	Emerging	Unsatisfactory
<p>VA6.CR.3 Engage in an array of processes, media, techniques, and/or technology through experimentation, practice, and persistence.</p> <p>b. Demonstrate quality craftsmanship through proper care and use of tools, materials, and equipment.</p>	<p>20</p> <p>My artwork is an example of excellent craftsmanship: neat & careful work.</p>	<p>15</p> <p>I worked carefully most of the time, but sometimes did not.</p>	<p>10</p> <p>I worked carefully some of the time, but mostly did not.</p>	<p>5</p> <p>My artwork is so messy, it's hard to tell what it is.</p>
<p>VA6.CR.4 Incorporate formal and informal components to create works of art.</p> <p>a. Organize the elements of art using the principles of design to compose original works.</p>	<p>20</p> <p>My composition is well-balanced and fills the page.</p>	<p>15</p> <p>My composition is mostly balanced and mostly fills the page.</p>	<p>10</p> <p>My composition is somewhat balanced and somewhat fills the page.</p>	<p>5</p> <p>My composition is not balanced and doesn't fill the page.</p>
<p>VA6.CR.3 Engage in an array of processes, media, techniques, and/or technology through experimentation, practice, and persistence.</p> <p>a. Demonstrate a variety of skills and techniques for two-dimensional and three-dimensional works of art.</p>	<p>20</p> <p>I drew highly accurate contours for each form, paying close attention to proportion.</p>	<p>15</p> <p>I drew fairly accurate contours for each form, paying some attention to proportion.</p>	<p>10</p> <p>I drew somewhat accurate contours for each form, paying limited attention to proportion.</p>	<p>5</p> <p>My contours and proportions are not at all accurate.</p>
<p>VA6.CR.3 Engage in an array of processes, media, techniques, and/or technology through experimentation, practice, and persistence.</p> <p>a. Demonstrate a variety of skills and techniques for two-dimensional and three-dimensional works of art.</p>	<p>20</p> <p>I shaded each of my forms with attention to the direction of the light source.</p>	<p>15</p> <p>I shaded most of my forms with attention to the direction of the light source.</p>	<p>10</p> <p>I shaded some of my forms with attention to the direction of the light source.</p>	<p>5</p> <p>I shaded few of my forms with attention to the direction of the light source.</p>
<p>VA6.CR.4 Incorporate formal and informal components to create works of art.</p> <p>b. Create works of art reflecting a range of concepts, ideas, and subject matter by incorporating specific elements and/or principles.</p>	<p>20</p> <p>My drawing includes the full range of possible values, from white to very dark.</p>	<p>15</p> <p>My drawing includes most of the range of possible values.</p>	<p>10</p> <p>My drawing includes a limited range of values.</p>	<p>5</p> <p>My drawing includes only one or two values.</p>

Project Grade: _____/100

Evidence of Student Success

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8.15.2020 Page 1 of 8



Diagnostic

- Reflection of famous artworks, understanding and developing critique skills, students evaluate success based on demonstrated knowledge of design principles based on construction, visual interest, craftsmanship and critical thinking skills.
- Students generate a series of sketches for project ideation that demonstrate understanding of project objectives and possibilities/limitations of media.

Formative

- One-on-one or group discussions determining content knowledge and understanding of vocabulary terms.
- Quizzes or other data-collecting strategies for immediate feedback (Google Forms, Discussion Questions, Review Prompts, etc.).

Summative

- Presentation of work
- Visual Verbal Journal
- Standards-based project rubric.
- Student Reflection

Student Learning Supports

INCREASED RIGOR

- Students needing an extra work is available for those to extend more drawing, finer detail or to explore more historical artwork to reflect on. Students can draw more than 5 objects in their project and add more depth to the composition.

ADAPTED ASSIGNMENT

Student can focus on 3 values, and fewer shapes to draw.

Students requiring a simplification can use a worksheet created with the different value ranges to glue in their journal. They can work on perfecting the value scale to show they can create different levels of shading, not worrying about hatching, cross-hatching or stippling for now.

Engaging Families

UNPLUGGED VARIATION SUPPORT MATERIALS:

- Unplugged Student Packet
 - Glossary of Terms
 - Value to Model Form Worksheet
 - How to Set Up Your Still Life
 - Planning Your Composition
 - Still Life PowerPoint (print version)
 - Still Life Drawing Rubric

*****All activities and resources should be previewed prior to student use. Adjustments should be implemented to provide for individual abilities, needs and safety.***

