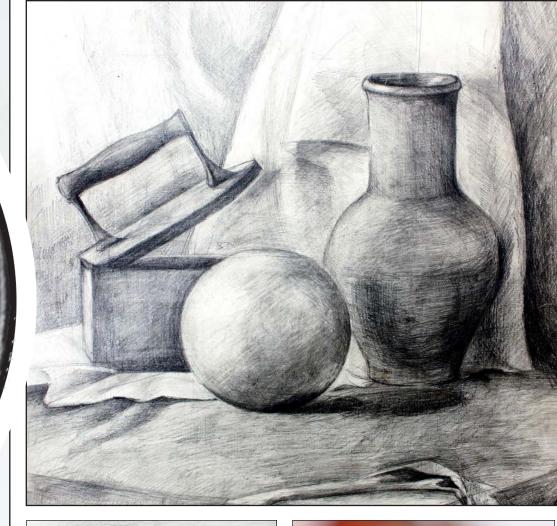
BASICS OF DRAWING

FIRST DAY, LAST DAY STILL LIFE PROJECT









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TESTING STUDENTS UNDERSTANDING

STILL LIFE DRAWING

BUILDING TECHNIQUES

BIG IDEA:

Building techniques

ESSENTIAL QUESTIONS:

- What is a still life?
- How can you best capture the still life in a work of art?
- How did your first still life drawing compare to your final still life

OBJECTIVES: Students will...

- Look at and discuss examples of still lifes through art history.
- Draw their still life with little instruction at the start of the school
- Draw the still life a second time at the end of the school year after drawing and composition techniques.
- Second drawing: use a viewfinder and camera to help capture the
- Create a drawing of the still life by drawing from life and referen
- Complete a self-review after the first and last still life drawings.

STANDARDS: http://www.nationalartsstandards.org

Elementary School: ART:

DAY 1: Introduction

Grade 4, Creating: VA:Cr1.1.4, Brainstorm multiple appr

Stippling: A method of shading where dots are used to create shadows, mid-tones,

and highlights. Dots are spaced closer together for shadows and spread out for

Blending: A method of shading where the material is evenly spread to create an

Elements of art: The building blocks of a work of art. The visual components of

Principles of design: describe the ways that artists use the elements of art in a

work of art. Includes: balance, emphasis, movement, proportion, repetition,

Look at and discuss still life examples in history, compare and contrast

You are purposely given them little instruction so they can have a baseline

of where their art techniques are before going through the course.

The only requirements is they draw a portion of the still life (they can

Explain the grading and project expectations. They will primarily be

draw part or the whole thing), try to make it as realistic as possible, add

graded on effort. Since you haven't taught technique yet, it's unfair to

grade their technique. As long as they try hard, focus, and work during the

If students stop working early prompt them with

even gradient from dark to light. Often used to represent smooth objects.

color, form, line, shape, space, texture, and value.

IMPLEMENTATION: For a 50 minute class, times may vary.

Begin class by showing the students the Still Life PowerPoint

Ask if anyone has drawn or painted a still life.

Look at work by historic artist, Clara Peeters.

class period they will get a good grade.

Float, answer questions, but avoid any direct instruction.

When students arrive, have them get out their supplies and get to work.

Pass out the materials and let students get to work.

Have students clean up the last few minutes of class.

Explain the project, they will draw their own still life.

They can select any part of the set up still life to draw.

Encourage students to participate in a class discussion.

pattern, rhythm, unity, and variety.

- Grade 6, Responding: VA:Re7.1.6, Identify and interpret works of art or design that reveal how people live around the world and what
- Grade 7, Creating: VA:Cr2.1.7, Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works
- Grade 8, Responding: VA:Re7.1.8, Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.

High School:

- Creating, Proficient: VA:Cr2.1.HSI, Engage in making a work · ART:
 - of art or design without having a preconceived plan.
 Responding, proficient: VA:Re7.2.HSI, Analyze how one's understanding
 - of the world is affected by experiencing visual imagery.
 Responding, Proficient: VA:Re9.1.HSI, Establish relevant criteria in order to evaluate a work of art or collection of works.

- Computer and projector for PowerPoint
- Sketchbooks for notes and planning design
- Table and various still life objects
- Viewfinders
- 18"x24" or 16"x20" white drawing paper
- Graphite pencils
- Erasers
- · Pass out the self-evaluation sheet, have them fill it out.
- Allow students to look at each other's pieces and discuss the Emphasis that this drawing is their individual base line. If the confident in what they drew or struggled in some aspect they
- They are taking this course not because they are amazing at a
- Have students turn in the evaluation sheet as a participation gr Use the self-evaluation time to walk around and assign grades more in-depth grading on technique will come at the second r this should be graded as participation and effort based.

STILL LIFE PART II: Start the last or second to last week of the class

- Begin class by showing the students the Still Life PowerPoint Pa
- Encourage students to participate in a class discussion.
 - Review what a still life is and the artist they looked at, at the course, Clara Peeters.
 - Look at artwork by modern still life artist Cynthia Poole. Pull up the Pinterest board of her work and ask students to
 - they like Before they start on their still life they will look at her work individually. For younger students the artist research sheet
 - skipped. Explain the project, they will draw another still life to compa life they drew at the start of the course. This will show them
 - have learned over the course of the semester. Go through examples of setting up a strong composition, tips create a focal point, and similar.
 - They can select any part of the set up still life to draw. They st drawing the entire still life and instead focus on a part of it to strong composition.
 - Review shading techniques they can include and remind them and darken as they go.
 - This time they will be graded on accuracy, composition, realist techniques as well as creativity, craftsmanship, and effort.
 - Explain the grading and project expectations. They will primarily graded on effort. Since you haven't taught technique yet, it's unf grade their technique. As long as they try hard, focus, and work of class period they will get a good grade.
- Pass out the artist research sheet.
 - Once they complete the research sheet, collect them and check it for

- Artist research sheet, Cynthia Poole
- Self-reflection sheets
- Still life I checklist

Still Life PowerPoint Intro, Still Life PowerPoint Part II

- Value: The lightness or darkness of tones or colors. White is the lightest value; VOCABULARY: black is the darkest. The value halfway between these extremes is called middle
 - Highlight: the lightest spot or area; any of several spots in a modeled drawing or painting that receives the greatest amount of illumination.
 - Cast shadow: When an object blocks a light source it creates a shadow. A cast shadow is not a solid shape but varies in tone and value. The farther a cast shadow is from the object the lighter and softer and less defined becomes its edges.
 - Form shadow: A form shadow is the less defined dark side on an object not facing the light source. Form shadows are subtle shadows, but they are essential for creating the illusion of volume, mass and depth.
 - Contrast: art experts refer to it as the arrangement of opposite elements (light vs. dark colors, rough vs. smooth textures, large vs. small shapes, etc.) in a piece so s to create visual interest, excitement and drama. Considered a principle of

ne that defines a form or an edge. The outline or silhouette of a gure. Can also be used to show basic details or changes within

- Have students finish the artist research sheet and sketches. Pass out the viewfinders, have them walk around the still life and choose a section they want to draw.
 - Make sure they choose an object as their focal point
- Pass out the drawing paper and have students sketch a basic outline and rass out the trawing paper and have students sketch a basic outline composition of the objects while looking through their viewfinders. Once they have a base sketch, have them use a camera to photograph the section
- they are focusing on. They should use their drawing as a guide when they capture Help students print off the pictures and have them continue working on their
- The last few minutes of class have students clean up.

You can keep the length of time the same as the first drawing or allow more time as Have students get to work as soon as they arrive in class. needed.

- Encourage them to push the contrast by darkening shadows and lightening their Make sure they are going back and forth between shading shadows and
 - erasing out highlights.
- Float and help as needed.
- Allow students to clean up the last few minutes of class

FINAL DAY: Self Evaluation, Critique, and Submission

- Allow time at the start of class for students to wrap up their still life drawings. Once they finish have them clean up and place their drawings on the table.
- Pass out the self-evaluation sheet for them to review their second version of the Once they complete the self-evaluation have them fill out the critique sheet.
- Pass out their first still life drawing to place side by side before they start the
- Introduce or review the critique process. Encourage constructive criticism and for
- students to always start with positive comments.

 Explain that they must look at every work of art carefully before starting

BIG IDEA, ESSENTIAL QUESTIONS, US NATIONAL STANDARDS, STEP-BY-STEP INSTRUCTIONS

STILL LIFE

A bit of history:

Artist to Know: Clara Peeters





Her Work.









- You will create a still life drawing.
- You will work from life, drawing the still life in the center.
- You can pick what part of the still life you want to draw. You can draw the entire thing or just a portion, it's up
- You can photograph your section as a reference, but you should also reference the actual still life as you are drawing
- Add as much detail as you can, the goal is to make it as



Your grade...

- · Focus during class
- · Inclusion of the still life items
- · Inclusion of details
- · Effort to make it as realistic as possible
- Creativity
- Craftsmanship

THE END

PROJECT INTRODUCTION & OVERVIEW

> SELF-EVAULATION < STILL LIFE DRAWING I

Look at your still drawing and answer the following questions. You will be graded on thoughtful responses and completion. Your responses will not impact the grade of your drawing.

| QUESTION: | RESPONSE: |
|--|-----------|
| Do you think your still life was successful? Why or why not? | |
| What is your favorite part of your drawing? Describe it. Why do you like it? | |
| What part do you wish you could change or add to? What would you do? | |
| What do you think you could do to improve your drawing? | |
| Are there art techniques you think could help you in your drawing process? What are they? | |
| What do you think of still life drawing? Do you enjoy it? Why or why not? | |
| What did you learn through the process of this project? | |
| What would you do different next time you create a still life drawing? | |

| VIETA | | |
|-------|--|--|
| | - CHECKLIST | |
| | STILL LIFE DRAWING I | |
| | A CONTRACTOR OF THE PARTY OF TH | |

| NAME: | |
|--|--|
| Effort: Student worked the entire class period and used time wisely (60) Drawing. Included all of or part of the still life (10) Accuracy: Student focused on adding details and making the drawing accurate (10) Creativity: Student thought creatively about their work (10) Craftsmanship: Student took care of their artwork and supplies (10) | |
| TOTAL: | |

| CHECKLICE | |
|--------------------------------|--|
| CHECKLIST STILL LIFE DRAWING I | |
| STILL LIFE DIVAMINO | |

| NAME: | |
|-------|--|

| Effort: Student worked the entire class period and used time wisely (60) Drawing. Included all of or part of the still life (10) | |
|---|---|
| Accuracy: Student focused on adding details and making the drawing accurate (10) | |
| Creativity: Student thought creatively about their work (10) | _ |
| Craftsmanship: Student took care of their artwork and supplies (10) | _ |
| Craftsmanship. Student took care of artists | |
| TOTAL | |

TOTAL:

SELF-EVALUATION & CHECKLIST

STILL LIFE Traditional Art Studies Your Assignment Remember drawing a still life at the start of the course? This week you will work on a second still life drawing. You have learned a variety of artmaking techniques, apply those to your drawing. I am available for help and instructions this time Once you complete your drawing, we will compare it to your first one to see how you have grown as an artist. Best: The focal point is more obvious Objects are going off the picture plane The placement of the objects moves your around the image But what about the background? leave it the white of the paper. Try looking Drawing Techniques

Composition

It can be difficult to create a strong composition in a still life, there is a lot going on.

A bit of history:

Objects do not move, hence the word 'still.'

In the past these objects tended to be flowers, fruit, other kinds of food or dead animals - hence "life." The French for still life is 'nature morte', meaning 'dead n

In modern art a still life can be a study of any group objects, typically small enough to be put in front usually on a table.

- To create a strong composition, try the following:

 Focus in on one section of the still life, get close
- Have 1-3 objects that don't go out of the picture plane, these objects will be your focal point.
 Have other objects going off the edge of the paper, this makes your image look full.
- Have the focal point off center
- Focus on odd numbers, they are more p (example: include 3 pears rather than 2)
 Consider the angle, what looks interestii







Artist to Know: Cynthia Poole

possibly headed a small art school due to various her paintings being created by diffe

- Born in 1956 in Bulawayo, Zimbabwe.
- Focuses on consumerism and signage in her still lifes
- Her work has a hint of nostalgia with her focus on candy i often from the 70s and 80s. Her work is photorealistic, meaning it looks like it couphotograph, but they are paintings.



Artist Research

- You will investigate more of Cynthia Poole's work using a research worksheet.







Best:

- Adding a third pear to the grouping would help make this image even stronger.
- Odd numbers are generally more pleasing to the eye than even
- The two kettles and two pears is a











Your Assignment

- You will work from life, drawing the still life in the the room.
- You can pick what part of the still life you want to do



Your grade...

- Still life drawing accuracy
- Composition and Focal point
- · Details



PROJECT REVIEW & INSTRUCTIONS



CYNTHIA POOLE

Artist Research

Check out work by Cynthia Poole here: https://www.pinterest.com/whitneywpanetta/look-cynthia-poole/ Check out more of her work below, scroll to the middle and read the overview on her work: https://www.plusonegallery.com/artists/44-cynthia-poole/

| l. | Write down three things you learned about Cynthia Poole's work: | |
|----|---|--|
| | | |
| _ | | |
| | What is your overall impression of her work? | |

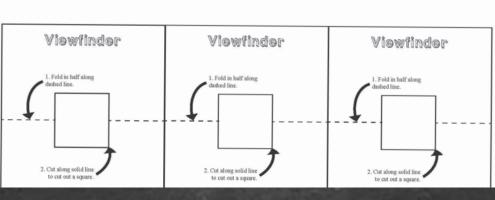


NAMF:

technique.

Craftsmanship: The work of art

| TOPIC | POINTS | COMMENTS |
|--|--------|------------------------------------|
| Still life was drawn accurately, with details and shading that make it realistic. | 20 | |
| Student used composition techniques to create a strong composition with a good focal point. | 20 | |
| Value and shading techniques were applied to create a sense of depth and form in the still life. | | Viewfinder |
| Creativity: The student thought creatively about their subject matter, composition, and | | 1. Fold in half along dashed line. |



| SELF-EVAULATION < STILL LIFE DRAWING II | ж |
|---|---|
| STILL LITE DIVINI | |
| | |

Look at your still drawing and answer the following questions. You will be graded on thoughtful responses and completion. Your responses will not impact the grade of your drawing.

| | RESPONSE: |
|--|-----------|
| QUESTION: | RESPONSE. |
| Do you think your still life was successful? Why or why not? | |
| What is your favorite part of your drawing? Describe it. Why do you like it? | |

STILL LIFE CRITIQUE

Look at EVERY drawing very carefully. Pay attention to how accurately the image is the range of value, the line quality, and shading technique. You must choose a different drawing per question to write about. Include the artist's name and a description of the artwork in your answer.

| Include the artist | nat about it grabs your attention. |
|---|------------------------------------|
| Which drawing caught your eye first? Wh | |
| | |
| | |
| | |

in technique from the first drawing to the ween the two?

g composition? Why does it appeal to you?

ARTIST RESEARCH, SELF-EVALUATION, CRITIQUE SHEET, RUBRIC