

Billy Murray

LESSON PLAN NAME: LIGHT & SHADOW

February 16th, 2019

Mr. Steven Nau - CAPA high school

List 2 or 3 *related* outcomes from the PA Arts and Humanities Standards:

http://www3.kutztown.edu/arteducation/PDF/arts_standards.pdf

9.1.D. *Demonstrate specific styles in combination through the production or performance of a unique work of art (e.g., a dance composition that combines jazz dance and African dance).*

9.1.H. *Incorporate the effective and safe use of materials, equipment and tools into the production of works in the arts at work and performance spaces. • Evaluate the use and applications of materials.*

AND 2 or 3 connections to the Common Core: <https://www.nationalartsstandards.org/>

2.P *Presenting (visual arts): Interpreting and sharing artistic work.*

1.P *Performing (dance, music, theatre): Realizing artistic ideas and work through interpretation and presentation.*

GRADE LEVEL AND DEVELOPMENTAL RATIONALE:

This lesson plan will take place in 9th and 10th grade classes, following basic exercises related to figure drawing from a live model. Students will possess skills related to contour line drawings, gestural drawings as well as design concepts they have explored in the past. All of these will provide the framework that will allow the students to effectively create a drawing while simultaneously being challenged in a new way.

BIG PICTURE RATIONALE:

Besides just an objective study, the student will create the image based on some sort of narrative between the figures. This could include a dream or nightmare, a past memory or a thought process of some sort, being illustrated.

MENTOR ARTIST/S OR VISUAL CULTURE: (Contemporary and Historical)

Leon Kossoff (historical) - Great sense of light and dark. A good example of an artists whose primary work is drawing, when it feels like so much of the time everything is only centered around painters.

Leah Yerpe (contemporary) - good contemporary example of an artists who creates charcoal figures, in both additive and reductive methods.

OBJECTIVES:

- Create a figure drawing that possesses a good sense of light and dark, utilizing primarily a reductive technique with additive elements.
- Establish a sense of the background, as well as the figure ground relationship
- Create a composition that utilizes at least three values

LOGISTICS:Full Supply list

- 11x17 drawing paper paper, folded, one for each student
- 11x17 newsprint, to act as protector between charcoal drawings
- large sheets of newsprint under the drawings to keep the tables clean
- Plenty of vine charcoal
- Kneaded erasers
- Paper towels with some amount of tooth (to rub in charcoal)
- Black chalk or black conte crayon, (any material that has a richer black than that of vine)

To prepare before

- Exemplars of past examples
- Trash cans distributed around room
- All materials laid out on demonstration, students will observe the demonstration and then retrieve all materials
- Paper cut and folded for all students

SPARK/INTRODUCTION (Time: 15 minutes).

We will show examples of past student work and ask the students the things that they consider to be effective elements about the pieces. This is usually anywhere from 5-15 pieces on display. This will take place at the same table that the demonstration takes place.

ACTIVITY (Time 25 min/50 min):

Students will create drawings of a live model (my co-op teacher) in a reductive method. For the demonstration, I will show the students how to lay out a “ground” on top of their paper. The most important thing about this ground is that it has an even value throughout.

Following this, students will bring their figure drawing based on their live model. I will encourage them to begin by emphasizing the lighter values within the figure, and “carve” them away from the paper, almost thinking about the piece three-dimensionally.

Besides just using a reductive technique, students will also be utilizing black chalk, creating a total range of 3-5 values within the figure drawing. I will encourage them to switch back and forth between the light and the dark, which will inform one another and in ways make the drawing easier to complete.

CLEAN-UP PROCEDURES (Time 5-10 min):

Because this process is quite messy, drawing will end earlier than usual. Students will be encouraged to dump chalk residue left on the larger sheets of newsprint into the trash. Students will protect their drawings and keep them clean

Students will be sure to take photos of their model's pose in order to be able to reference them in the future.

CONCLUSION (Time: 15 min) (will take place at the beginning of the next class)

This will be an abbreviated "critique" of the pieces. I will lay out the pieces on the table with the students standing around. We will identify pieces that are working effectively, going in turns. A student whose piece is identified will choose the next, and so on.

I will prompt them with the following questions to keep conversation going:

What elements of this drawing are working effectively?

What parts of this piece could be improved?

Can you guess the student who modeled for this drawing?

Do you see an area that may have had more potential than was realized.

EXTENSION:

Students who have achieved a good sense of light and dark in the figure will be encouraged to begin to develop a sense of the background, with mostly realistic features, but with encouragement to include some more "imagined" sense of the background. Both of these classes have shown a great interest

ASSESSMENT STRATEGIES/RUBRICS

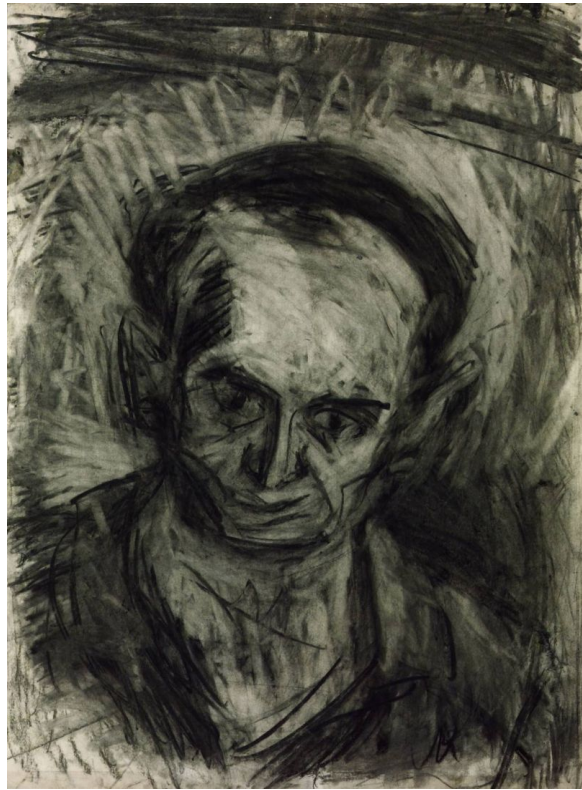
-Create a figure drawing that possesses a good sense of light and dark, utilizing primarily a reductive technique with additive elements.

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RESOURCES & IMAGES:

Leon Kossoff:



Leah Yerpe



