

UNIT PLAN: 8th Grade – Still Life as Meditation [Digital Media]

LESSON DETAILS

SUBJECT: Art

DATE:

TIME: 40 minutes per class

UNIT FOCUS:

- Introduction to Observational Drawing
- Introduction to Constructional Drawing
- Introduction to Still Life Genre
- Introduction to Digital Media
- SEL Focus: Alternative Meditation with an Active Component
- SEL Focus: Slow Looking/Deep Looking [Mindfulness]

STANDARD(S):

VA:Cr2.1.8a: Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.

VA:Cr3.1.8a: Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.

VA:Re8.1.8a: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, artmaking approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

OBJECTIVE:

By the end of this Unit, students will be able to:

- Measure angles using their pencil and direct observation
- Measure proportion using their pencil and direct observation
- Engage in deep (slow) looking at both still life subjects and works of art
- Create contour line drawings from direct observation
- Create constructional linear block-in drawings from direct observation
- Create tone using crosshatching
- Create negative space drawings from direct observation
- Create a digital full color still life from direct observation

Why Teach the Students This/Why teach the Students this Now

Students hate still lives not because still lives are inescapably, unadulteratedly boring, but because they lack the skills and tools to make their pieces live up to what they are witnessing, causing massive frustration, deep feelings of inadequacy, and a distaste for the genre. This project is designed to help ease students into the process of creating still lives by building up the skills needed to measure angles, proportions, value matching, color matching, all while

keeping concepts like negative space in mind.

Another focus of this lesson lies in a principle that is both visual arts and SEL (social emotional learning) based: Deep Looking. Deep, or slow, looking is both a meditational mindfulness practice and a very basic visual arts principle: you simply cannot draw or paint what you do not see or notice. This unit is set up to help students truly observe their subjects, and with that practice, hopefully become more aware and rooted in their day to day existence. Visual art is learning how to look- being able to sit with a singular subject, being able to grow your attention span, are key parts of truly seeing.

MATERIALS: Jenga block set, pencils, erasers, printer paper

Digital - iPad or other drawing tablet, drawing tablet pen, procreate/ or clipstudiopaint/ or adobe photoshop/illustrator, printer

Resources

Videos:

Ctrl+Paint unplugged: Visual Measuring

https://www.youtube.com/watch?v=bQrqGsTILUE&list=PLI68CIDpxTYREFVVjXI-MeIWXq0-4lig_&index=4

Ctrl+Paint unplugged: Visual Measuring Proportion

https://www.youtube.com/watch?v=eH444HP5WXU&list=PLI68CIDpxTYREFVVjXI-MeIWXq0-4lig_&index=5

Ctrl+Paint unplugged: Drawing Contour Lines

https://www.youtube.com/watch?v=R2lyErHiwt0&list=PLI68CIDpxTYREFVVjXI-MeIWXq0-4lig_&index=8

Ctrl+Paint unplugged: Linear Blockin:

https://www.youtube.com/watch?v=JWWzFs3oQ5s&list=PLI68CIDpxTYREFVVjXI-MeIWXq0-4lig_&index=8

Ctrl+Paint unplugged: Drawing Negative Space:

https://www.youtube.com/watch?v=1s3ERiR1hAs&list=PLI68CIDpxTYREFVVjXI-MeIWXq0-4lig_&index=11

Ctrl+Paint unplugged: Crosshatching:

https://www.youtube.com/watch?v=dv kf5txSG-c&list=PLI68CIDpxTYREFVVjXI-MeIWXq0-4lig_&index=9

Ctrl+Paint unplugged: Simple Still Life:

https://www.youtube.com/watch?v=t5JikOGuiV4&list=PLI68CIDpxTYREFVjXl-Me1WXq0-4lig_&index=14

How to Learn Digital Painting (Beginners) by Sinix:

<https://www.youtube.com/watch?v=iwRa5qTnr8o>

The Best Brush for Digital Painting (Beginners) by Sinix:

<https://www.youtube.com/watch?v=-Nt9fa8jZUE>

How to Learn MORE Digital Painting (Intermediate) by Sinix:

<https://www.youtube.com/watch?v=9QEGEBK6nIY>

Painting with Devin Korwin | HEAVYPAIN #151 by Heavypoly

https://youtu.be/P2uS_kzha9M?t=827 [13:45 - 17:51]

Art Historical Pieces:

Richard Dadd

The Fairy Feller's Master-Stroke (1855-64)

Tate

https://upload.wikimedia.org/wikipedia/commons/9/95/Image-Dadd_-_Fairy_Feller%27s.jpg

No Woman, No Cry

Chris Ofili, 1998

mixed media, including acrylic paint, oil paint, and polyester resin

<https://artsandculture.google.com/asset/view-in-light/bwEqkX2cKDce7Q?childassetid=ygGPI7L9OPC7TA>

Devin Korwin

<https://www.devinkorwin.com/>



Optional Readings

How to use your Eyes by James Elkins

https://monoskop.org/images/9/92/Elkins_James_How_to_Use_Your_Eyes_2000.pdf

[Recommended chapters:

- Postage Stamps [pgs 17 - 26]
- Oil Paintings [Pgs 35 - 42]
- Pavement [pgs 43 - 48]
- X-rays [pgs 49 - 62]
- The Shoulders [pgs. 147 - 160]
- The Face [pgs. 161 - 168]

Multiple Intelligences

Kinesthetic, Linguistic, Mathematical, Interpersonal, visual/spatial.

Vocabulary:

Composition: The arrangement of elements within a work of art.

Thumbnail sketch: A thumbnail is a very rough draft of your sketch. It is a smaller, simplified version, usually made on draft paper. It contains only the key shapes and objects of your sketch and leaves out the details. It also shows the main color areas and how different colors work together.

Undersketch: a preparatory drawing done on a painting ground before paint is applied,

Negative Space: Negative space in art, also referred to as "air space", is the space around and between objects. Instead of focusing on drawing the actual object, for a negative space drawing, the focus is on what's between the objects.

Positive Space: Positive space refers to the subject or areas of interest in an artwork, such as a person's face or figure in a portrait, the objects in a still life painting, or the trees in a landscape painting.

Contour Line Drawing: A contour line defines the outline of a form, as well as interior structure, without the use of shading.

- Primary Contour: Exterior outline
- Secondary Contour: Interior detail

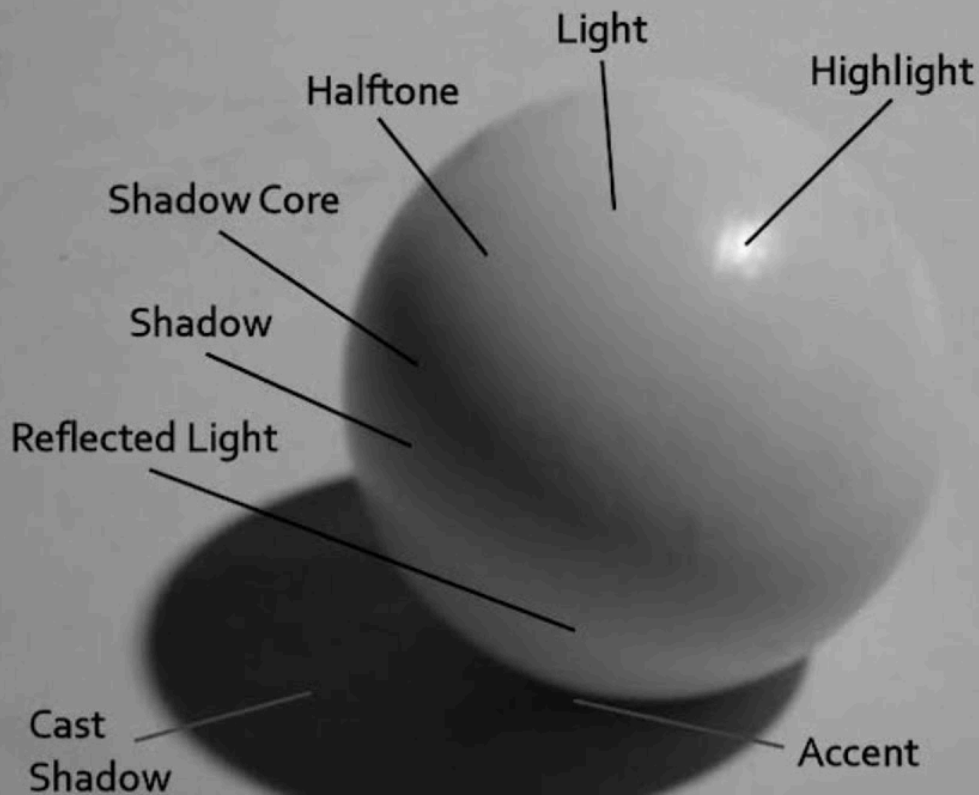
Analytical Drawing: Analytic Drawing is a traditional style of pencil-and-paper drawing where an artist precisely constructs 2D projections of 3D shapes using the rules of perspective.

Constructional Drawing: Construction refers to the practice of breaking complex objects down into basic shapes. The artist then pieces these basic shapes together to form the more complex shape of the object that they wish to draw.

“Blocking In”: a common and relatively simple method of underpainting that allows an artist to quickly sketch out the work by painting in simple “blocks,” or shapes, of color. The later layers of paint added will serve to refine the details, colors, and lights and shadows.

Cross Hatching: a method of line drawing that describes light and shadow. The representation of light utilizes the white or openness of the page, while shadow is created by a density of crossed lines.

Tone: refers to the relative lightness or darkness of a colour



Brushwork: An artist's brushwork is their way of using their brush to put paint on a canvas and the effect that this has in the picture.

Brush Stroke Economy: Brush economy simply refers to the efficient use of brush strokes to convey information when painting. The more information you can pack into one stroke (the right value, shape, placement, color, and size), the better, almost always. It does a great deal for adding appeal to your work as well making things take less time (though it can take a lot of mental energy to work out how to most efficiently paint your subject this way)

Procedure:

Exploring Deep (a.k.a. slow) Looking

Day 1

[Based on: <https://www.tate.org.uk/art/guide-slow-looking>]

1. Class will open with a silent free draw session for 20 minutes while listening to: <https://www.tate.org.uk/art/artists/richard-dadd-130/art-slow-looking>
The The Fairy Feller's Master-Stroke (1855–64) by Richard Dadd will be on screen for the duration of the podcast
2. Following the podcast, the Teacher will facilitate turn and talk with a following share out and add-on discussion model. This will take the remainder of the period.

Post-Podcast Turn and Talk/share out Questions:

- a. Why do you think I had you listen to this podcast? [would you have known any of this by just briefly looking at the painting?]
 - b. What do you notice, what did you wonder about the topics brought up by the podcast? Did anything surprise you?
 - c. The podcast brought up the question of whether or not it's ethical to enjoy artwork created by someone who has committed a moral atrocity - what do you think? Why or why not? [death of the author vs. ideas of public accountability - how this plays into art history]
 - d. The Monk said "We see with our brains, not with our eyes" - what do you think he means by that? Why or why not? [introduce concepts of prior knowledge, of cultural knowledge and how that affects the read of an art piece]
3. Teacher will distribute Unit Project Rubric for Students to keep in their folders

Exploring Meditation Concepts & Engaging with slow looking/sketching everyday objects

Day 2

- 1.) Teacher will re-introduce the concept of slow looking
- 2.) Students will practice deep looking on their own with the following work for five minutes [students will take notes on what they notice]. After the five minutes students will watch the Tate video on the same piece. Teacher will facilitate discussion on how it feels to spend time with a piece vs scrolling through images as we do everyday on social media. [How do you think the mode in which we consume media affects our perception of the media? E.g. scrolling through tiktok/insta/twitter vs. spending time in front of the piece in a museum vs. interacting with a piece of art in an art book; how we need to think about the way in which we want people to interact with our art]

No Woman, No Cry by Chris Ofili

Still image (in light):

<https://artsandculture.google.com/asset/view-in-light/bwEqkX2cKDce7Q?childassetid=ygGPI7L9OPC7TA>

Image in darkness:

<https://artsandculture.google.com/story/jwWBOxg6YyqCGO>

The Story of No Woman, No Cry | Tate:

<https://www.youtube.com/watch?v=fyjlduC3Ow0>

- 3.) Teacher will demonstrate slow looking and visual note taking with a found object. Teacher will introduce the maxim, "The more you look, the more you see"

Teacher will demonstrate the visual thinking strategy 10 x 2:

- a.) Look closely
 - b.) List 10 words or phrases about any aspect
 - c.) Repeat steps a & b
- 4.) Students will walk around the room and practice the visual thinking strategy 10 x 2 combined with visual notes taking for 5 - 10 minutes depending on time
- 5.) Teacher will call student attention back to them. Teacher will demonstrate the visual thinking strategy colors-shapes-lines:
- a.) Spend some time looking at the artwork or object
 - b.) What colors do you see? [be specific]
 - c.) What shapes do you see?
 - d.) What lines do you see? [can also be phrased as "what kinds of lines would use to capture the textures you see? Rough, smooth, dotted?]
- 6.) Teacher will introduce the concept: "You can't draw or paint what you don't notice, this exercise is to train your eye to be more sensitive to what you're actually looking at"
- 7.) Students will walk around the room and practice the visual thinking strategy 10 x 2 combined with visual notes taking for 5 - 10 minutes depending on time
- 8.) Teacher will facilitate small group share where students can both share their own observations and objects as well as see how their peers took on the challenge
- 9.) Students will choose a classroom bound object to serve as their still life model

Practicing Observational Drawing Basics & Choosing a Still Life Subject

Days 3, 4, 5

Day 3:

1. Teacher will play the following video:
Ctrl+Paint unplugged: Visual Measuring:
<https://www.youtube.com/watch?v=bOrqGsTILUE&list=PLI68CIDpxTYREFVvjXI-Me1WXq0-4lig&index=4>
2. Students will do 5 of the recommended 20 rectangular prisms, measuring angles exercise recommended at the end of the video using jenga blocks [each student will be given one jenga block]
3. Students will small table share their quick sketches and critique each other's angles, with the teacher rotating through the room to provide help and insight to these small table critiques
4. Students will then combine their jenga blocks [table by table] into a more complex structure
5. Students will then draw this super structure from a minimum of one angle using the pencil measuring technique [AT students can be pushed to draw the structure from multiple angles]
6. Students will small table share their quick sketches and critique each other's angles, with

the teacher rotating through the room to provide help and insight to these small table critiques

7. Teacher will play the following video:

Ctrl+Paint unplugged: Visual Measuring Proportion

https://www.youtube.com/watch?v=eH444HP5WXU&list=PLI68CIDpxTYREFVVjXI-Me1WXq0-4lig_&index=5

8. Students will use one of the objects that they studied last class as well as one of the objects chosen by one of their tablemates to practice the measuring technique shown in the video [two total drawings]
9. Students will small table share their quick sketches and critique each other's proportions, with the teacher rotating through the room to provide help and insight to these small table critiques

Day 4:

- 1.) Teacher will play the following video:

Ctrl+Paint unplugged: Drawing Contour Lines:

https://www.youtube.com/watch?v=R2lyErHiwt0&list=PLI68CIDpxTYREFVVjXI-Me1WXq0-4lig_&index=8

- 2.) Students will use one of the objects that they studied last class as well as one of the objects chosen by one of their tablemates to practice the contour line technique shown in the video [two total drawings]
- 3.) Students will small table share their quick sketches and critique each other's contour line drawings, with the teacher rotating through the room to provide help and insight to these small table critiques
- 4.) Teacher will facilitate a turn and talk to shore-out discussion on the phrase "Draw what you see - not what you know" - What do you think is meant by that?
- 5.) Teacher will play the following video:
Ctrl+Paint unplugged: Linear Blockin:
https://www.youtube.com/watch?v=JWWzFs3oQ5s&list=PLI68CIDpxTYREFVVjXI-Me1WXq0-4lig_&index=8
- 6.) Students will use one of the objects that they studied last class as well as one of the objects chosen by one of their tablemates to practice the block in technique shown in the video [two total drawings]
- 7.) Students will small table share their quick sketches and critique each other's linear block-in drawings, with the teacher rotating through the room to provide help and insight to these small table critiques

Day 5:

- 1.) Teacher will play the following video:

Ctrl+Paint unplugged: Crosshatching:

https://www.youtube.com/watch?v=dvxf5txSG-c&list=PLI68CIDpxTYREFVVjXI-Me1WXq0-4lig_

[_&index=9](#)

- 2.) Students will practice creating one crosshatched drawing using subjects found in the art room. Depending on student drawing speed, Students are always encouraged to do more than one.
- 3.) Students will small table share their quick sketches and critique each other's use of crosshatching and tone matching in their drawings, with the teacher rotating through the room to provide help and insight to these small table critiques
- 4.) Teacher will play the following video:
Ctrl+Paint unplugged: Drawing Negative Space:
<https://www.youtube.com/watch?v=1s3ERiRhAs&list=PLI68CIDpxTYREFVVjXI-Me1WXq0-4lig&index=11>
- 5.) Students will practice creating two small 3 in x 4 in quick sketches using subjects found in the art room. Depending on student drawing speed, Students are always encouraged to do more than two.
- 6.) Students will small table share their quick sketches and critique each other's negative space drawings, with the teacher rotating through the room to provide help and insight to these small table critiques

****Before Students leave they will be given a physical paper instructing/reminding them that if they wish, they have the option to bring a still life object from home. This still life object will stay in the art room the duration of the project, so it should be something they will not need for the interim****

Completing the undersketch

Days 6 & 7

Procedure:

- 1.) Teacher will play the following video:
Ctrl+Paint unplugged: Simple Still Life:
<https://www.youtube.com/watch?v=t5JikOGuiV4&list=PLI68CIDpxTYREFVVjXI-Me1WXq0-4lig&index=14>
- 2.) Using their initial objects that they close looked at in class 2, table mates will work together to build an interesting still life using all of their objects
- 3.) Teacher will guide Students in creating a blank canvas with the following properties:
Height: 11 in
Width: 17 in.
DPI: 400
Colorspace: CMYK
- 4.) Teacher will explain that students can crop as needed, but that this ratio is the largest we want to use since we will be printing using a standard printer. If we have access to a specialty printer then it would be a different conversation.
- 5.) Teacher will explain what DPI is and how it affects the quality of the print (DPI means dots

per inch, and it refers to the printer output of detail per square inch. Web or screen DPI tends to be 72 DPI, which would be overwhelmingly blurry if printed as is)

- 6.) Teacher will explain what colorspace gamut is.
 - a.) RGB or sRGB is the colorspace most used for screens, and is reliant on how light blends color - hence red, green, blue, with all three of these colors combining to make white. This color model is known as the additive color model.
 - b.) CMYK is the colorspace most standard printers run on, with the four color cartridges being used being Cyan, Magenta, Yellow, and Black (K - Keyplate, coming from old printmaking jargon for the black layer plate; the keyplate all the color layers were registered against). This color model is known as the subtractive color model.
- 7.) Students will then work on their undersketch of said still life with the goal of being halfway done at the end of class 6, and finishing their undersketch at the end of class 7
- 8.) Teacher will circulate the room to provide tableside demonstrations and advice as needed throughout Student studio work time

Digital Painting

Days 8, 9, 10, 11

[Brushes used: Hard edge default brush, Soft edge default brush]

Day 8:

- 1.) Teacher will play the following video:
How to Learn Digital Painting (Beginners) by Sinix
<https://www.youtube.com/watch?v=iwRa5qTnr8o>
- 2.) Teacher will explain that Students can lay down an initial line drawing as an undersketch to help manage their proportions. This undersketch layer will eventually be turned off once no longer needed. In this project's case, the undersketch layer will be the line drawing Students created over the past two classes.
- 3.) Teacher will explain that for this study we are only using the default hard brush - it's better to keep things simple when first starting out, especially when the goal is value grouping and appealing shape design.
- 4.) Using the same still life that the Students made their undersketch of, Students will create a distillation form study of said still life.
- 5.) Students will small table share their distillation studies and critique each other's use of shape and value grouping in their studies, with the teacher rotating through the room to provide help and insight to these small table critiques.
- 6.) This distillation study will be used a rough underlayer for the lighting situation of their final still life.
- 7.) Teacher will circulate the room to provide tableside demonstrations and advice as needed throughout Student studio work time

Day 9:

- 1.) Teacher will play the following video:

How to Learn MORE Digital Painting (Intermediate) by Sinix:

<https://www.youtube.com/watch?v=9QEGEBK6nIY>

- 2.) Teacher will reinforce the following big ideas:
 - a.) Work large to small, biggest brush first, only transitioning to a smaller brush once all the major pieces are blocked in. This helps prevent over detailing in one area of the canvas
 - b.) When to use soft brush:
 - i.) To establish hue variation
 - ii.) To reestablish unit if you accidentally get too wild with your shape variation or hue variation (it “knocks” things “back” into a more cohesive state)
 - iii.) It can be used to blend, but your better bet is to focus more on stroke direction & economy than the soft brush for blending
- 3.) Students will use their distillation studies from last class as a jumping off point for their final paintings.
- 4.) Students will work the rest of the period at a low level volume on their still lives.
- 5.) Teacher will circulate the room to provide tableside demonstrations and advice as needed throughout Student studiodwork time

Day 10 & 11 Procedure:

- 1.) Teacher will play the following video:
 - a.) Day 10:

The Best Brush for Digital Painting (Beginners) by Sinix:
<https://www.youtube.com/watch?v=-Nt9fa8jZUE>
 - b.) Day 11:

Painting with Devin Korwin | HEAVYPAIN #151 by Heavypoly
https://youtu.be/P2uS_kzha9M?t=827 [13:45 - 17:51]

 - i.) Teacher will show Devin Korwin’s website, and facilitate a “What do you notice, What do you wonder?” about 1 - 3 of his digital still life paintings
<https://www.devinkorwin.com/>
- 2.) Students will work the rest of the period at a low level volume on their still lives.
 - a.) Day 10 Goal: 2/3 done with still Life
 - b.) Day 11 Goal: Fully Finished still life
- 3.) Teacher will circulate the room to provide tableside demonstrations and advice as needed throughout Student studiodwork time

If needed, an additional workday can be provided

Critique

Day 12

- 1.) Students will self-score themselves against the rubric given, Students will write these scores on the back of the paper [5 minutes]

- 2.) Students will complete the self-critique worksheet [5 minutes]
- 3.) Students will participate in a full class gallery walk. [10 minutes] There will be a piece of paper placed next to every printed piece with the following chart printed on it:

Praise	Critique	Comment

- 4.) Each student is to write both a critique and a praise or comment on a minimum of 5 pieces. Students are allowed to be anonymous.
- 5.) Class will be regrouped for a group gallery walk where the Student given feedback along with Teacher given feedback will be discussed. Students are encouraged to take notes in their sketchbooks of relevant feedback given, whether it was for their piece or a peer's. [10 minutes]

Extension: AT Students can always be pushed to include more detail, a higher level of accuracy, a higher level of shape design/appeal, or more thoughtful composition. If a Student finishes early they can always do more studies using any of the techniques discussed in unit (contour lines, cross hatching, negative space, linear block-in, value distillation study, digital painting)

ASSESSMENT: *[Assess students' understanding and skills through their participation in discussions, the quality of their digital paintings, and their ability to critique their own and peers' work]*

Class Observation Notes