



Doodles and Form

GRADE: 6 and up **TIME:** one session

Developed by Linda Pfisterer, Art Specialist



KIT INCLUDES:

- lesson plan
- vocabulary board
- books:
 - The Mysteries of Harris Burdick by Van Allsburg
 - Salvador Dali by Venezia
- transparencies (15)
- drawing guides (15)
- DVD demonstration

MATERIALS:

- construction paper:
 - white, 4"x5" and 6"x10"
 - black, 4"x5"
 - gray, 5 1/2"x 4 1/2"
- pencils #2
- glue sticks
- scissors

LESSON DESCRIPTION:

Students learn how to use shading techniques to change shapes into forms, thus making a 3-D appearance. Surrealism is discussed as the students juxtapose their forms to create a surreal composition.

VOCABULARY:

surrealism
juxtaposition
value
contrast
overlap
converging lines
diminishing sizes

ART ELEMENTS:

☒ Line
☒ Shape/Form
☐ Color
☒ Value
☒ Texture
☒ Space/Perspective

ART PRINCIPLES:

☐ Pattern
☐ Rhythm/movement
☒ Proportion/Scale
☒ Balance
☐ Unity
☐ Emphasis

CONTENT CONNECTIONS:

Math: geometry
Writing

THEMES:

Fantasy
Surrealism

OBJECTIVES AND ASSESSMENT CRITERIA: Students will:

- look at surrealist art as motivation for drawing.
- look at the drawings of Chris Van Allsburg as motivation for drawing.
- practice pencil shading using a blending technique to make a five-part value scale.
- practice drawing lines and shapes and turning them into forms using shading techniques.
- use pencil shading techniques and the illusion of light, depth and texture to create a greeting card.

PREPARE:

Teachers review the lesson plan and make a sample so you understand the concepts. This will maximize student success.

1. Cut the various sizes of black, white and gray construction paper.
2. If you plan to use the DVD for demonstration, get a DVD player and television screen.
3. Use an overhead projector for teaching and for demonstration.

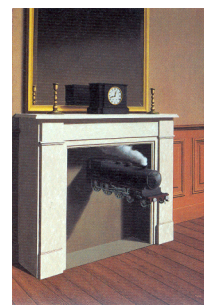
ENGAGE AND EXPLORE:

This lesson teaches how to use shading techniques to change shapes into forms. For example, a flat circle is a shape and a round sphere is a form. The sphere has the illusion of being three-dimensional when shading is added to a circle. The drawings we make will grow as a doodle grows, beginning with one form and adding others behind or beside it. To give our drawings added interest, we will take a look at a movement in art called “Surrealism.” Surrealist painters would juxtapose (place side by side) very real looking objects that would not belong together.

1. ***The Persistence of Memory*** by Salvador Dali – 1931

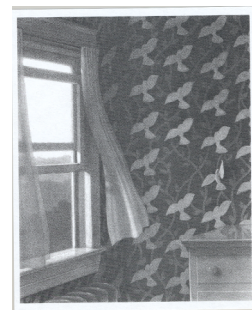
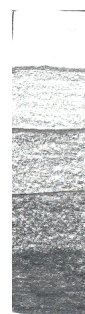
As we learn about surrealism, think of ways you might incorporate these ideas into your drawing. Surrealism was a movement where artists wanted to be free of reason. They wanted to be able to paint pure fantasy that looked very real, but was obviously in a dream world. Surrealism was the absence of reason and often intended to shock the viewer. Salvador Dali claimed his right to be insane. Many of his paintings are very grotesque as he was influenced by his subconscious thoughts. In his painting, ***The Persistence of Memory***, he depicts an empty space in which time is at an end. Everything is still except for the lone fly and the ants. Can you find them?

2. Rene Magritte (Ma –greet) was a Surrealist who liked to paint objects that look very real, but placed side by side (juxtaposition) could not be possible except in a dream. In the painting ***Time Transfixed***, Magritte wanted you to enjoy the absurdity of the scene and make you wonder about the small size of the train or the enormous size of the room.



3. Chris Van Allsburg is a writer and illustrator of books. He uses pencil or charcoal to make his eerie drawings look real. How does he use texture or pattern to create a surreal effect in this drawing titled ***The Third-Floor Bedroom?*** How does he use contrast? (dark against light)

4. Chris Van Allsburg creates drama with his use of light and contrast in each of these drawings. What appears surreal in each drawing? ***The House on Maple Street***, ***The Seven Chairs***, ***Just Desert***, and ***Under the Rug***.



5. Make a value scale to practice light and dark shading with your pencil. Shading is the use of light and shadow to give a feeling of depth. There are many sketching techniques. We will use the blending technique, sometimes referred to as a pressure stroke. For dark values, you press hard, for light values you press gently. You must practice making your strokes dark and light.

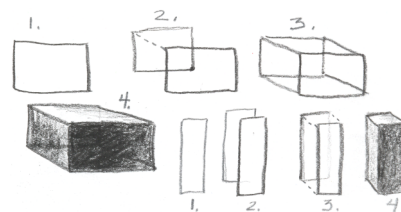
6. ***Mother and Child*** is a good example showing hard and soft edges. Notice how the outline of the mother's arm has a hard edge to define it, and where the arm curves on the inside, you see soft edges of shading. HAND OUT SUPPLIES AT THIS TIME. (pencils, paper, etc.)



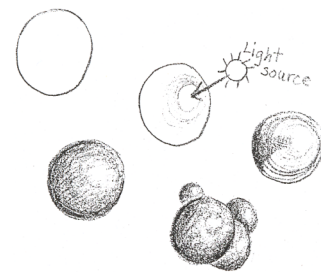
Demonstrate: Continue to use the transparencies, showing how to transform shapes into forms using shading. Students should use the white 4” x 5” paper to draw each of the following forms as they are demonstrated.

CREATE:

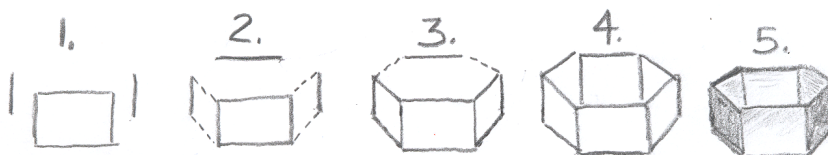
7. Transform a rectangle into a box using the four steps. Step 4 needs a light source to do the shading on the three exposed sides of the box. Light usually comes from above. Shade each side with hard lines.



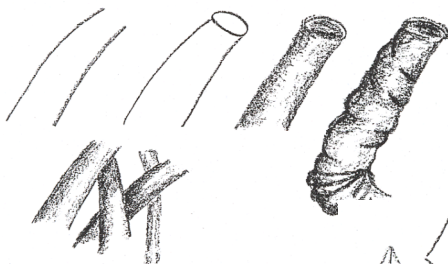
8. Draw a circle and turn it into a sphere. Choose a light source and begin near the light source or at the darkest edge. Create contrast by putting light against dark. The hard edges are around the outside of the circle, while the soft edges show the gentle curve on the inside. Add more spheres behind the first larger one. Diminishing size and placing them behind or higher give the illusion of depth or distance.



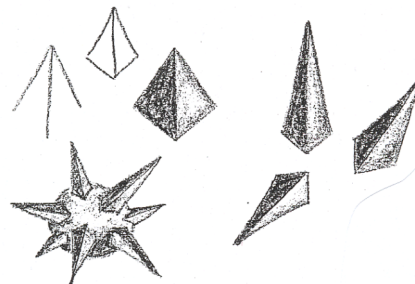
9. Follow the steps to make a six-sided hexagon. The shading is important here.



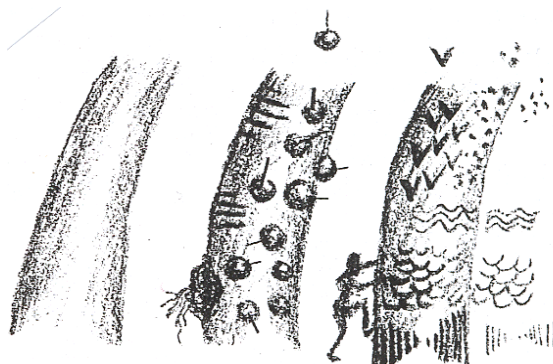
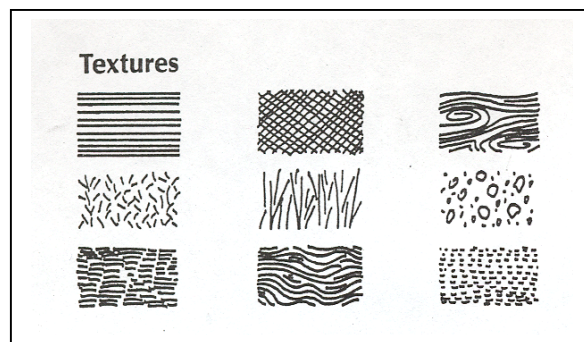
10. Draw a smooth-edged cylinder. Wrinkles can be added by making darker curved tones with a hard edge.



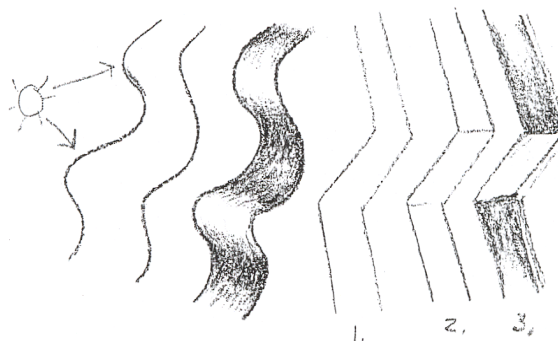
11. A pyramid can be drawn with 3 lines and 2 shaded sides. Draw the triangular prisms in all directions. Add them to another form.



12. Change the surface of your form by adding texture. Repeated lines or shapes create texture. Give it a surreal touch by adding people or other objects that would not ordinarily belong on the form.

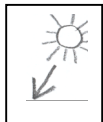


13. Wavy lines and zig-zag lines become form with light and shading. Plan your light source before you start shading the areas which do not get as much light.



FINAL DRAWING

14. **Discuss transparencies 14 and 15 now and later** when appropriate during the work time. Hand out a clean 4"x5" white paper to begin your final drawing. This is where the doodling begins! Save practice drawings you just made because you may want to use them later. Plan to have the light direction come from above. It might help to draw a small sun as a reminder.



Begin with a wavy ribbon or flat zig-zag plane that stretches from the top to the bottom of your paper. These objects will appear very close because they are cut off. You might make two of these vertical forms. Let your doodle grow as you draw objects coming from behind the closest form. **Hand out the reference student drawing guides.**

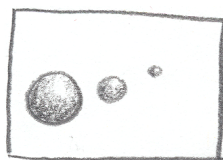


Create the illusion of depth with:

Overlapping forms



Diminishing sizes and page placement

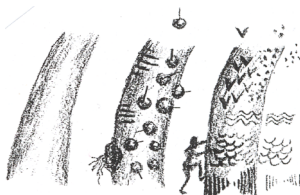


Converging lines



Shade your forms as you go along.

Add texture to make it interesting.



Surreal objects

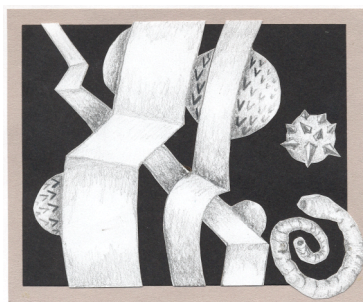


Add a surreal object! The object might be something you like to draw, e.g. a car, horse, teddy bear. It will appear very surreal if the surroundings are not a normal place for it to be.

Cut out all the forms you plan to use for the card. **Cut carefully!**

ALL the white paper should be cut away – even in the hard-to-get-to places. Cut along the outside of a shape to get in the small areas. These cuts will not show when it is glued down.

15.



Assemblage Steps:

1. Fold white 6" x 10" paper in half to make the card.
2. Glue gray 4 1/2" x 5 1/2" paper on top of the card.
3. Glue black 4" x 5" paper on top of gray paper.
4. Arrange the cut out forms on the 4" x 5" black paper. Balance the design by moving objects around until you are satisfied with placement. Glue them down. Consider using some shapes from the first practice paper.
5. Sign your name in lower right hand corner of card.

CLOSE:

Follow up: Copy the Allsburg drawings from the Harris Burdick book and have students use the “story starters” given in the book to write a creative story. They could also draw an object to glue on the Allsburg drawing for a personal surreal affect.

Teacher administered assessment tool

DN	OK	UP	Lesson_____ Teacher_____
			Grade_____ Date_____ Number of Students_____
			Using the thumbs up, ok, and down technique, ask your students the following questions and record their answers. (K=knowledge, S=skills, C= creativity, A=attitude, E=engagement)
			1. Can you tell the difference between surreal and real? (K)
			2. What skill did you use to make a five-part value scale? (S,E)
			3. Can you tell me what your shapes became after you shaded them? (K,S,E)
			4. Does your card show the illusion of depth, light and texture? (K,S,C,A,E)
			5. Did you add your own imaginative touch to your art? (C)
			6. Did you actively listen and follow directions? (A)
			7. Did you do your best during this lesson? (E)

Teacher self-critique

8. My teaching of this lesson:

1	2	3	4	5	6	7	8	9	10
needed improvement							was highly successful		

9. What would I do differently next time?

ALIGNMENT:

Alignment of Standards:	Alignment of GLE's:
Art: A1,2,3,4; B4,5; C4 English: A, B Math E	Reading: R2.4, R2.6 Math: M5.2.1, M5.2.2

CREDITS:

Project ARTiculate is supported by the Fairbanks North Star Borough School District, the Alaska Arts Education Consortium, and a U.S. Department of Education Development and Dissemination Grant



Doodles and Form



Self assessment sheet of _____

1. Does your five part value scale have an even transition from light to dark? _____
2. Does your drawing have both hard and soft edges? _____
3. Check the techniques you used to create depth in your drawing.
____ overlapping forms ____ diminishing sizes ____ converging lines
4. How did you create texture in your drawing? _____
5. Did you juxtapose something in your drawing to create surrealism?
How did you do this? _____
6. What did you learn about drawing today? _____

7. What drawing skills would you like to learn even better? _____



Doodles and Form



Self assessment sheet of _____

1. Does your five part value scale have an even transition from light to dark? _____
2. Does your drawing have both hard and soft edges? _____
3. Check the techniques you used to create depth in your drawing.
____ overlapping forms ____ diminishing sizes ____ converging lines
4. How did you create texture in your drawing? _____
5. Did you juxtapose something in your drawing to create surrealism?
How did you do this? _____
6. What did you learn about drawing today? _____

7. What drawing skills would you like to learn even better? _____

