

Unit Title: Observational Drawing: Still Life Self Portrait

Drawing

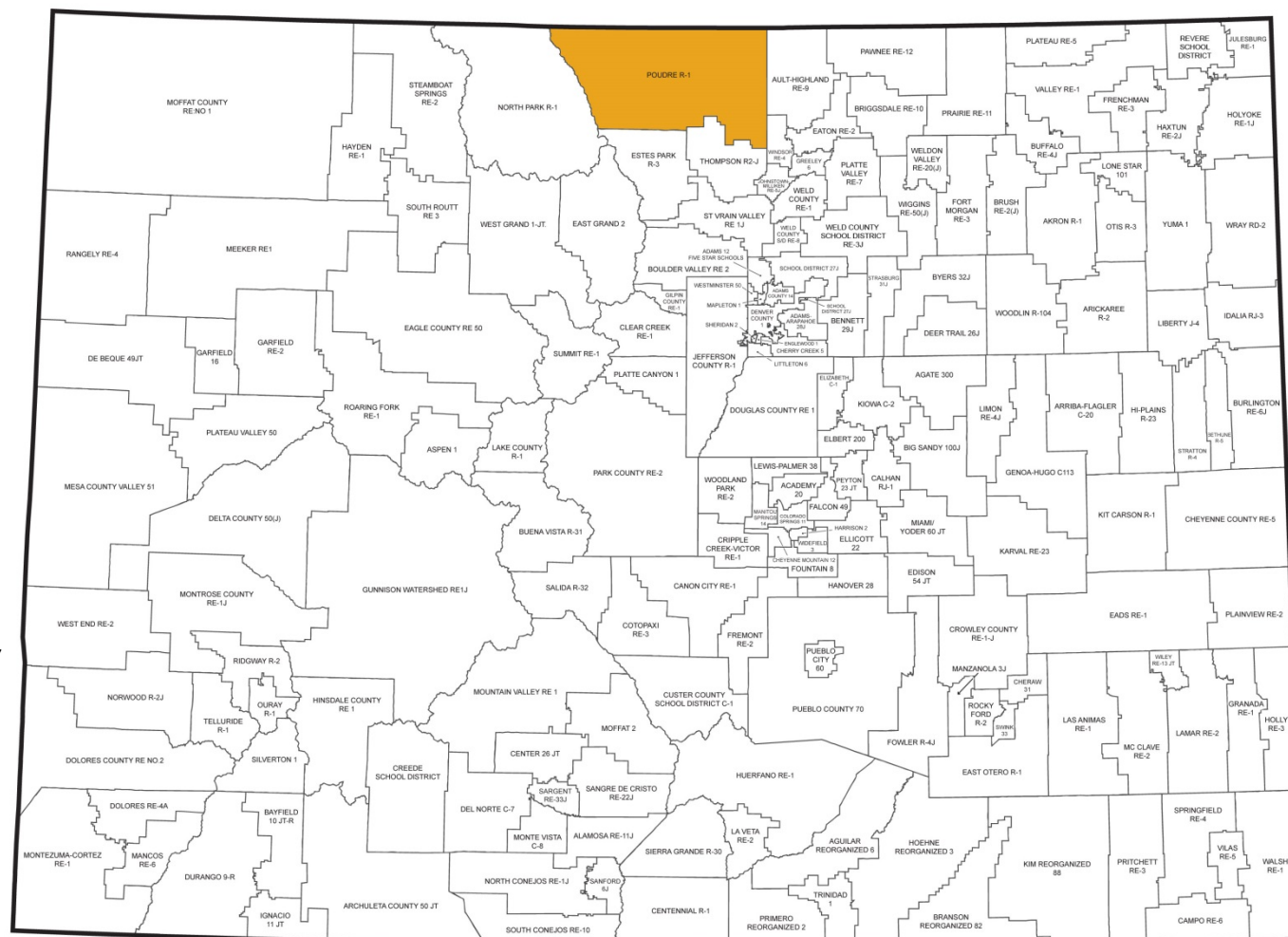
INSTRUCTIONAL UNIT AUTHORS

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BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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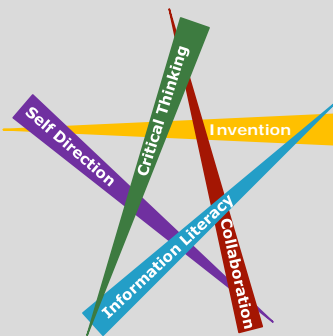


This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

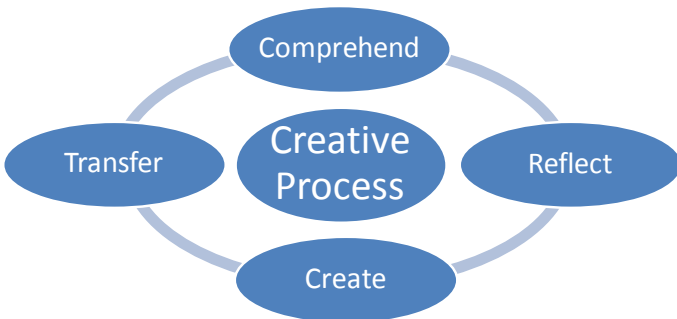
Colorado Teacher-Authored Sample Instructional Unit

Content Area	Visual Arts	Grade Level	High School
Course Name/Course Code	Drawing		
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Observe and Learn to Comprehend	1. Visual art has inherent characteristics and expressive features	VA09-GR.HS-S.1-GLE.1	
	2. Historical and cultural context are found in visual art	VA09-GR.HS-S.1-GLE.2	
	3. Art and design have purpose and function	VA09-GR.HS-S.1-GLE.3	
2. Envision and Critique to Reflect	1. Reflective strategies are used to understand the creative process	VA09-GR.HS-S.2-GLE.1	
	2. A personal philosophy of art is accomplished through use of sophisticated language and studio art processes	VA09-GR.HS-S.2-GLE.2	
	3. Interpretation is a means for understanding and evaluating works of art	VA09-GR.HS-S.2-GLE.3	
3. Invent and Discover to Create	1. Demonstrate competency in traditional and new art media, and apply appropriate and available technology for the expression of ideas	VA09-GR.HS-S.3-GLE.1	
	2. Assess and produce art with various materials and methods	VA09-GR.HS-S.3-GLE.2	
	3. Make judgments from visual messages	VA09-GR.HS-S.3-GLE.3	
4. Relate and Connect to Transfer	1. The work of art scholars impacts how art is viewed today	VA09-GR.HS-S.4-GLE.1	
	2. Communication through advanced visual methods is a necessary skill in everyday life	VA09-GR.HS-S.4-GLE.2	
	3. Art is a lifelong endeavor	VA09-GR.HS-S.4-GLE.3	

Colorado 21st Century Skills



- Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently*
- Information Literacy:** *Untangling the Web*
- Collaboration:** *Working Together, Learning Together*
- Self-Direction:** *Own Your Learning*
- Invention:** *Creating Solutions*



The Colorado Academic Standards for Visual Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four visual arts standards to illustrate this process-based philosophy.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Observational Drawing: Still Life Self Portrait	Instructor Choice	Instructor Choice

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Unit Title	Observational Drawing: Still Life Self Portrait		Length of Unit	Quarter/Semester/Year
Focusing Lens(es)	Structure/Function	Standards and Grade Level Expectations Addressed in this Unit	VA09-GR.HS-S.1-GLE.1, VA09-GR.HS-S.1-GLE.2, VA09-GR.HS-S.1-GLE.3 VA09-GR.HS-S.2-GLE.1, VA09-GR.HS-S.2-GLE.2, VA09-GR.HS-S.2-GLE.3 VA09-GR.HS-S.3-GLE.1, VA09-GR.HS-S.3-GLE.2 VA09-GR.HS-S.4-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • Why would an artist draw a place, object or person instead of taking a picture? (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.3) and (VA09-Gr.HS-S.4-GLE.1-EO.a,b) • How do the media/materials an artist chooses influence the meaning of a drawing? • When is a drawing an illustration? When is it not? How do you know? • What is the role of an artist as “editor” when creating a drawing? 			
Unit Strands	Comprehend/Reflect/Create/Transfer			
Concepts	Expressive Features & Characteristics of Art: Line, Shape and Form, Value and Texture, Composition: Scale and Proportion, Light and Shadow, Subject Matter, Artist Intent, Illusion, Visual Memory, Cultural and Historical Traditions, Relationships, Dimensional, Intent, Representation, Insight			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Artists use visual memory to accurately render Illusions of form on a two-dimensional plane to develop and refine observational skills. (VA09-Gr.HS-S.1-GLE.1) and (VA09-Gr.HS- S.2-GLE.2) and (VA09-Gr.HS-S.3-GLE.1,2) and (VA09-Gr.HS- S.4-GLE.2-EO.a)	What approaches can an artist take to achieve three-dimensional representation in a drawing?	Can an observational drawing accurately record all the visual information an artist observes? Why would an artist choose to do a drawing rather than a print or painting to communicate what they observe?
Artists compose the characteristics and expressive features (of art) in observational drawings to consider the artist’s intent in the representation of the subject matter. (VA09-Gr.HS-S.1-GLE.1) and (VA09-Gr.HS- S.2-GLE.2) and (VA09-Gr.HS-S.3-GLE.1,2) and (VA09-Gr.HS-S.4-GLE.2-EO.a)	What expressive features are employed to create form in a realistic drawing? What drawing techniques can be used to create value in a drawing?	Why should an artist consider composition before beginning in drawing? How important are preliminary sketches and exercises to a successful, finisher observational drawing?
Approaches to rendering observational drawings can be influenced by culture and provide insight into when (historical or contemporary) and where the art was created. (VA09-Gr.HS-S.1-GLE.2,3) and (VA09-Gr.HS- S.2-GLE.1,3)	How did artists’ use camera obscura and camera lucida to create realistic drawings?	How might technology impact a perspective drawing by an artist?

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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • Observational drawing approaches and techniques (i.e. blind contour, contour, gesture, sketching, hatching, cross-hatching, and stippling) (VA09-Gr.HS-S.2-GLE.1-EO.c) • Preliminary plans and exercises that contribute to finished observational drawings (VA09-Gr.HS-S.1.-GLE.1) and (S.3-GLE.1,2) • Compositional elements of drawing (i.e. scale and proportion, light and shadow) (VA09-Gr.HS-S.1-GLE.1) • Expressive features and characteristics: Line, Shape and Form, Value and Texture media (VA09-Gr.HS-S.3-GLE.2-EO.a) • Characteristics of wet (Ink, wash, watercolor), dry (pencil, graphite, charcoal, dry pastels, chalk) and oil based (oil pastels, cattle markers) drawing media (VA09-Gr.HS-S.3-GLE.2-EO.a) • Purposes of drawing tools (stomp, eraser, chamois) (VA09-Gr.HS-S.3-GLE.2-EO.a) • Use of optical devices, such as camera obscura and camera lucida to create realistic drawings (VA09-Gr.HS-S.1-GLE.2-EO.a,b) • Stylistic differences of drawing in the work of Albecht Dürer, Käthe Kollwitz, Paul Cézanne, André Masson, Robert Rauschenberg, Eva Hesse, (VA09-Gr.HS-S.2-GLE.1,3) 	<ul style="list-style-type: none"> • Use visual expressive features and characteristics to describe and create drawings (VA09-Gr.HS-S.1-GLE.1-EO.a) • Create perspective drawings using materials and techniques necessary to convey an intended meaning/purpose (VA09-Gr.HS-S.3-GLE.1-EO.a,c,d) • Identify key artists employing illusionistic drawing approaches (VA09-Gr.HS-S.1-GLE.2-EO.a,b,e,) • Compare and contrast drawing styles across time and cultures (VA09-Gr.HS-S.1-GLE.3-EO.a,c) • Describe how the intended meaning and purpose for a drawing is reflected in its structure (VA09-Gr.HS-S.4-GLE.2-EO.a,b)

<p>Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>Using the appropriate expressive features and characteristics, observational drawings are created to interpret people, places and objects in the world that demonstrate artist intent.</i></p>
<p>Academic Vocabulary:</p>	<p>Representation, artistic periods, preliminary study, illustration, expression, artist intention, historical and cultural traditions</p>
<p>Technical Vocabulary:</p>	<p>Expressive features and characteristics of art, hatching, cross-hatching, stippling, sketching, scale, proportion, value, blind contour, contour, gesture, composition, style</p>

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Unit Description:	This observational drawing unit gives students the opportunity to explore the concept of consumerism and its relevance in their lives. Students will learn about/research contemporary artists inspired by consumerism and use these artists/works as inspiration for their own work of two-dimensional work of art. The unit culminates in a performance assessment that asks students to produce a final drawing that shares their views of consumerism.
Considerations:	This unit focuses of idea generation, research, and personal self-reflection in preface to the performance assessment. Technical drawing skills for observational drawing/still life drawing including perspective and composition will be taught throughout so that students have the necessary skill sets to successfully complete the final performance assessment.
Unit Generalizations	
Key Generalization:	Artists compose the characteristics and expressive features (of art) in observational drawings to consider the artist's intent in the representation of the subject matter.
Supporting Generalizations:	Approaches to rendering observational drawings can be influenced by culture and provide insight into when and where the art was created.
	Artists use visual memory to accurately render illusions of form on a two-dimensional plane to develop and refine observational skills.

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Artists compose the characteristics and expressive features (of art) in observational drawings to consider the artist's intent in the representation of the subject matter.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You are an artist who has been asked to consider the “100 Things Challenge” by Dave Bruno and imagine your life with only 100 material items. You will create an observational drawing that visually or conceptually represents your role in consumerism.
Product/Evidence: (Expected product from students)	Students will create an art show submission that includes a completed two-dimensional work of art showing student research, personal reflection, and evidence of student plans and sketches. This preparatory work will culminate in a still life drawing that exhibits successful execution of expressive features and characteristics of art and perspective, and demonstrates a proficient use of chosen drawing materials.
Differentiation: (Multiple modes for student expression)	Students may demonstrate understanding in the following ways: <ul style="list-style-type: none"> • Create a collage drawing using printed imagery or photo references instead of creating an observational drawing. • Include experimental mixed media approach to the performance assessment.

Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<i>Talking About Student Art</i> - Terry Barrett <i>Making Art: Form and Meaning</i> - Terry Barrett <i>The Life-Changing Magic of Tidying Up</i> - Maria Kondo	

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Ongoing Discipline-Specific Learning Experiences				
1.	Description:	Think/work like an artist - apply the expressive features and characteristics using a variety of drawing media, techniques and process to express original ideas.	Teacher Resources:	<i>Making Art: Form and Meaning</i> – Terry Barrett <i>Talking About Student Art</i> – Terry Barrett <i>Studio thinking 2: The real benefits of visual arts education</i> - L. Hetland, E. Winner, S. Veenema, & K. Sheridan
			Student Resources:	Sketchbooks, journals, process planning, completed art work and critiques
	Skills:	Analyze and synthesize ideas, as well as knowledge of materials and process, to conceptualize about and create plans and art works.	Assessment:	Throughout the unit students will use journaling and sketchbooks to critique and evaluate the creative process utilized in all art making.
2.	Description:	Think/work like an artist using symbols and effectively applying them to observational drawing.	Teacher Resources:	N/A
			Student Resources:	Sketchbooks, journal, process planning, completed art work and critique
	Skills:	Analyze and synthesize ideas, as well as knowledge of materials and process, to conceptualize about and create a rendering from observation.	Assessment:	Throughout the unit students will: <ul style="list-style-type: none"> • Create art works using drawing media, techniques and process to express original ideas. • Use journaling and sketchbooks to inform their decisions in the art making process.

Prior Knowledge and Experiences

The description of the working knowledge and skills necessary for students to access the learning experiences throughout the unit. Teachers will use their professional judgment and knowledge of their students (including information gained from relevant pre-assessments) to determine the kinds of introductory learning experiences and/or reinforcement experiences that may need to be delivered prior to or within the unit.

Learning Experiences # 1 – 7
Instructional Timeframe: Teacher’s Discretion

Learning Experience # 1

The teacher may introduce the concept of consumerism in the United States so that students can observe and list on the goods and services that they procure on a daily/weekly/monthly basis, including those used in the production of art.

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Generalization Connection(s):	Approaches to rendering depth and space drawings, influenced by culture, provide insight into when (historical or contemporary) and where the art was created.	
Teacher Resources:	Dave Bruno - The 100 Things Challenge http://www.amazon.com/The-100-Thing-Challenge-Everything/dp/0061787744 http://tedxtalks.ted.com/video/100-Things-Challenge-Dave-Bruno http://guynameddave.com/about-the-100-thing-challenge/	
Student Resources:	N/A	
Assessment:	Students will write their own definition of consumerism and reflect on how it may influence and impact their everyday life in their sketchbook. Students will make a list of consumable goods and services that they and artists procure.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may work in partners or a group to come up with a combined response.	Students may give an oral response instead of a written reflection.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may provide an example of consumerism and its impact on a specific community. Students may quantify the amount of consumables they use during their documentation of goods and services they procure.
Critical Content:	<ul style="list-style-type: none"> Preliminary plans and exercises that contribute to finished observational drawings 	
Key Skills:	<ul style="list-style-type: none"> Create perspective drawings using materials and techniques necessary to convey an intended meaning/purpose 	
Critical Language:	Consumerism, Branding, Marketing	

Learning Experience # 2		
The teacher may ask the students to reflect on the goods and services list they documented and distinguish items that are necessity versus non-essential so that students can begin to consider their and the artists' role in American consumerism including ideas from people and/or artists who use recyclable materials.		
Generalization Connection(s):	Approaches to rendering depth and space drawings, influenced by culture, provide insight into when (historical or contemporary) and where the art was created.	
Teacher Resources:	https://www.ted.com/talks/morgan_spurlock_the_greatest_ted_talk_ever_sold (Morgan Spurlock - Consumerism and Branding) https://www.ted.com/talks/leslie_t_chang_the_voices_of_china_s_workers (Leslie T. Chang - The Voices of China's Workers) https://www.artsy.net/gene/consumerism (Artist who use consumerism)	
Student Resources:	http://www.prweb.com/releases/Teen-Shopping/Statistics/prweb11454717.htm (Teen Shopping Habits and Statistics)	

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	PBS Frontline “The Merchants of Cool” http://www.pbs.org/wgbh/pages/frontline/shows/cool/view/	
Assessment:	<p>Students will examine their list of goods and services and write a journal entry considering how often they consume certain goods, what are their most consumed goods, where those goods are made, and their overall impact of consumerism on American culture.</p> <p>Teachers may wish to provide students with a template (e.g., a word/semantic web template) for their journal entry. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with space for illustrations) http://www.worksheetworks.com/miscellanea/graphic-organizers/tchart.html (T-Chart Graphic Organizer)</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may work with a partner or a group to come up with a combined response.	Students may give an oral response instead of a written reflection.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may compare and contrast their answers to someone of a different socioeconomic status.	N/A
Critical Content:	<ul style="list-style-type: none"> • Preliminary plans and exercises that contribute to finished observational drawings 	
Key Skills:	<ul style="list-style-type: none"> • Create art work with perspective using materials and techniques necessary to convey an intended meaning/purpose 	
Critical Language:	Consumerism, Branding, Marketing, Perspective	

Learning Experience # 3		
The teacher may introduce artists who use American Consumerism as a platform for the creation of visual art (Andy Warhol, Chris Woods, Hassan Sharif) so that students can articulate the connection between consumerism and visual art.		
Generalization Connection(s):	Approaches to rendering depth and space drawings, influenced by culture, provide insight into when (historical or contemporary) and where the art was created.	
Teacher Resources:	<p>Examples of artwork by artists who are influenced by consumerism</p> <p>https://www.artsy.net/gene/consumerism http://www.warhol.org/ http://chriswoodsartist.com http://www.hassansharif.com/ http://www.incredibleart.org/lessons/high/eckert1.html (Incredible Art Department - Art Criticism Strategies)</p>	
Student Resources:	N/A	
Assessment:	Students will write in their sketchbooks the characteristics and expressive features of art observed in the artwork of artists who use American Consumerism as a platform for the creation of visual art. Students will also list products, themes and ideas observed in regards to American Consumerism.	
Differentiation:	Access (Resources and/or Process)	Expression (Products and/or Performance)

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(Multiple means for students to access content and multiple modes for student to express understanding.)	N/A	Students may give oral presentation instead of written assessment. Students may work in pairs or group to develop a shared response.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may use the process of observation, description, analysis, interpretation, and evaluations to compare and critique multiple works of art that are from the same artist.
Critical Content:	<ul style="list-style-type: none"> Preliminary plans and exercises that contribute to finished observational drawings 	
Key Skills:	<ul style="list-style-type: none"> Identify key artists employing observational drawing approaches 	
Critical Language:	Characteristics and expressive features of art	

Learning Experience # 4		
<p>The teacher may facilitate class discussion about why personal items linked to consumerism have meaning so that students can begin to collect items that are physical representations of their role in consumerism (e.g., Starbucks receipts, cell phone, head phones, clothing, jewelry/accessories, sporting equipment with brand, etc.).</p>		
Generalization Connection(s):	Approaches to rendering observational drawings can be influenced by culture and provide insight into when and where the art was created.	
Teacher Resources:	Resources that detail consumerism <i>How Much Is Enough?: The Consumer Society and the Future of the Earth</i> - Alan Durning http://economics.mrdonn.org/consumerism.html (Free lesson plans and resources for teachers related to consumerism) http://www.pbs.org/wgbh/americanexperience/features/general-article/tupperware-consumer/ (PBS article: The Rise of American Consumerism) <i>A Consumers' Republic: The Politics of Mass Consumption in Postwar America</i> - Lisabeth Cohen	
Student Resources:	http://www.therichest.com/rich-list/nation/5-shocking-facts-about-american-teens-spending/?view=all (article related to teen spending)	
Assessment:	Students will collect a variety of personal items that represent their role in consumerism. These items will later be used as subject matter in their observational still life “self-portrait” drawing.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may make a list of items instead of collecting tangible objects. Students may print images of items instead of collecting tangible objects.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)

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	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> Preliminary plans and exercises that contribute to finished observational drawings 	
Key Skills:	<ul style="list-style-type: none"> Describe how the intended meaning and purpose for a drawing is reflected in its structure 	
Critical Language:	Consumerism, Consumption, Representation	

Learning Experience # 5		
<p>The teacher may demonstrate a variety of media techniques (charcoal, graphite, pen and ink, etc.) so that students can experiment with media in order to create observational drawings of the select objects chosen in the last learning experience.</p>		
Generalization Connection(s):	Artists use visual memory to accurately render illusions of form on a two-dimensional plane to develop and refine observational skills.	
Teacher Resources:	<p>Examples of artwork by Durer, Kollwitz, Cezanne, Mason, Rauschenberg, Hesse, and techniques in graphite, pen and ink, and mixed media</p> <p>http://www.albrecht-durer.org/ Albrecht Durer http://www.kaethe-kollwitz.de/museum-en.htm Kathe Kollwitz http://www.paul-cezanne.org/ Paul Cezanne http://www.andre-masson.com/ Andre Mason http://www.guggenheim.org/new-york/collections/collection-online/artists/bios/1396 Robert Rauschenberg http://www.guggenheim.org/new-york/collections/collection-online/artists/bios/787 Eva Hesse http://www.learn-to-draw-expressively.com/charcoal-drawing-techniques.html (Charcoal techniques) http://www.jdhillberry.com/how_to_draw_pg2.htm (Graphite techniques) http://thevirtualinstructor.com/penandink.html (Pen and Ink techniques) http://www.studentartguide.com/articles/painting-media-process-technique (Mixed media techniques)</p>	
Student Resources:	N/A	
Assessment:	Students will create studies in their sketchbooks using a variety of drawing materials to demonstrate their knowledge of value and contrast.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may be given photographic/printed images to reference. Students may use a familiar media to complete their studies.	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may experiment with incorporating non-traditional materials (oil sticks, collage, Photoshop, Illustrator, collage, etc.).	Students may create a series that demonstrates the “steps” in creating a line, value, and contrast.
Critical Content:	<ul style="list-style-type: none"> Stylistic differences of drawing in the work of Albrecht Durer, Kathe Kollwitz, Paul, Cezanne, Andre Masson, Robert 	

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	Rauschenberg, and Eva Hesse
Key Skills:	<ul style="list-style-type: none"> Identify key artist employing observational drawing approaches Use visual expressive features and characteristics to describe and create drawings
Critical Language:	Characteristics and expressive features of art, Realism, Line, Value, Contrast

Learning Experience # 6		
The teacher may discuss and model the components of a successful composition using expressive features and characteristics so that students can create a balanced and well composed arrangement of their personal objects in one- and two-point perspective.		
Generalization Connection(s):	Artists compose the characteristics and expressive features of art in perspective drawings to engage a viewer to consider an understanding of perceived placed.	
Teacher Resources:	Examples of artwork that demonstrates composition and perspective https://www.nga.gov/kids/zone/stilllife.htm (National Gallery of Art interactive webpage on composition) http://www.op-art.co.uk/history/perspective/ (Chronological history of perspective in visual art) https://www.youtube.com/watch?v=brVpu_zw-cA (2-point perspective instructional video) https://www.youtube.com/watch?v=adRWYWSw2XI (Single-point perspective instructional video) http://www.webexhibits.org/sciartperspective/perspective3.html (Analyzing perspective throughout Art History) https://www.youtube.com/watch?v=r_d5CQIX_y0 (Video: setting up a successful composition)	
Student Resources:	<i>Basic Perspective Drawing: A Visual Approach</i> - John Montague <i>Art of Still Life Drawing (Art of Drawing)</i> - David Sanmiguel	
Assessment:	Students will demonstrate their understanding of single-point perspective and two-point perspective drawings in their sketchbooks. Students will use their knowledge of perspective and composition to create a composed arrangement of their personal objects in preparation for their observational still life drawing.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> Compositional elements of drawing (e.g., scale and proportion, light and shadow) Preliminary plans and exercises that contribute to finished observational drawings 	
Key Skills:	<ul style="list-style-type: none"> Compare and contrast drawing styles across time and cultures Identify key artists employing observational drawing approaches 	

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Critical Language:	Single-point perspective, Two-point perspective, Expressive features and characteristics of art, Composition
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Learning Experience # 7		
The teacher may support the students in the creation of their final observational drawing visually representing their role in consumerism so that students can actively evaluate and defend their decision making, process, and choices in the creation of the final product.		
Generalization Connection(s):	Artists compose the characteristics and expressive features of art in observational drawings to consider the artist's intent in the representation of the subject matter.	
Teacher Resources:	<i>Drawing Essentials: A Guide To Drawing From Observation</i> By: Deborah Rockman https://www.youtube.com/watch?v=s3UJwb-k21Y (Video: still life value and shading demonstration) https://www.youtube.com/watch?v=bKKffOTXJRO (Video on observational drawing)	
Student Resources:	http://www.studentartguide.com/articles/realistic-observational-drawings (Student tips on observational drawing) http://emptyeasel.com/2006/12/08/how-to-draw-what-you-see-techniques-and-tips-to-improve-your-drawing-skills/ (Tips to improve observational drawing skills)	
Assessment:	After receiving feedback from the teacher regarding the compositional arrangements of their personal objects, students will create an observational still life drawing of these objects. Student drawings will convey a message of consumerism using the drawing medium (or mixture of various drawing media) of their choice.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Student may use a photo reference instead of drawing objects from observation.	Students may create a collaged composition of photographs instead of creating a drawing from observation.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may create their final drawing using non-traditional materials (oil sticks, collage, Photoshop, Illustrator, collage, etc.) and/or mixed media applications.
Critical Content:	<ul style="list-style-type: none"> Observational drawing approaches and techniques 	
Key Skills:	<ul style="list-style-type: none"> Use visual expressive features and characteristics to describe and create drawings Create observational drawings using materials and techniques necessary to convey an intended meaning/purpose 	
Critical Language:	Composition, Observational drawing, Expressive features and characteristics of art	