

# Painting 2 Unit Plan

## Value Scales

### Lesson 1

Author: Shea Brook

Grade Level: 10-12

Time Span: 3 Classes  
67 Minute Classes

**Essential Question: "How does art expand and enhance our thinking?"**

#### Provoking Questions:

1. What kind of scene will you choose to photograph? Will it be inside, outside, rural, urban?
2. How much black or white will you need to mix into your colors to create smooth value progressions within your value scale?
3. What colors are represented in your photograph?

#### Learning Objectives:

1. Students will photograph a night scene that has a minimum of one light source.
2. Students will demonstrate color mixing skills by creating a color value scale based upon the colors within their photograph.
3. Students will use white and black paint to create tints and shades within their value scale, as well as experiment with complementary color mixing to create richer values.

#### Maine Student Learning Results:



**A2 Elements of Art and Principles of Design**  
**A3 Media, Tools, Techniques, and Processes**  
**B1 Media Skills**  
**C1 Application of Creative Process**  
**D1 Aesthetics and Criticism**

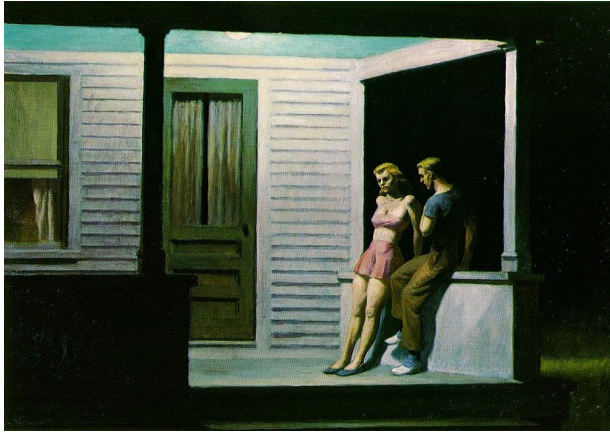
# Vocabulary & Visual Provocation:

Day 1:

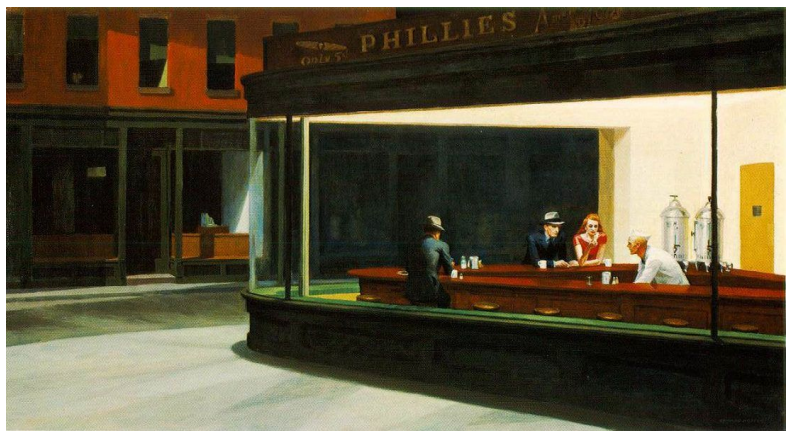
**Vocabulary:** Light source, directional lighting, highlights, tones, rural scene, urban scene, flat brushes, ground, Edward Hopper, Contemporary Artists, Realism, complementary colors.

**Visual Provocation:**

Edward Hopper *Road In Maine*:



Edward Hopper: *Nighthawks*



Edward Little:



Night Scene:



Kim Cogan, *Abstracted Reality*:



Photo of Road Lamp:



Night Photography:





Night Painting:



American Painter George Ault:



Night Painting:



Photo of Gas Station at Night:



*Day 2:*

*Vocabulary:* Flat brushes, shades, tints, value, value scale, color gradient, complementary colors, rich values, contrast.

*Visual Provocation:*

Teacher's Value Scale Example:



*Day 3:*

*Vocabulary:* Flat brushes, shades, tints, value, value scale, color gradient, complementary colors, rich values, contrast.

*Visual Provocation:* (Teacher's Value Scale Example).

*Materials:*

<i>Day 1:</i> Handout, pencils.	<i>Day 2:</i> Acrylic paint, paint brushes, palettes, water tubs, 8.5"x11" bristol board, photograph, handout.	<i>Day 3:</i> Acrylic paint, paint brushes, palettes, water tubs, 8.5"x11" bristol board, photograph, handout.
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## *Direct Instruction:*

### *Day 1:*

- Students will arrive to class and will take their seats for a slide presentation. The slides will be of various night scene paintings as well as photographs with some slides in between asking certain questions such as what is a ground, and what is a directional light source?
- The teacher will go through each slide asking students where the light sources are located for understanding, as well as the colors they see, and anything else they may observe. Once the slide presentation is finished the teacher will pass out handouts describing the project, objectives etc. Their first home assignment will be to take a photograph of a night scene inside or outside, with an obvious light source for the next class.
- The teacher will ask students where they might be thinking of taking photos to get ideas flowing such as will the photo be inside, outside, rural, or urban? This is a good time to go over these terms and what they may mean for what light source may be available. The teacher will write the ideas students come up with on the board. The teacher will also give the homework assignment of students to email their photograph the next evening by a certain time so the teacher may print each out to save class time the next day.

### *Day 2:*

- Students will arrive to class and the teacher will have the students gather around a table for a quick demonstration, but first the teacher will ask students what they remember from the previous class...what is a ground, what is a directional light source, what type of photos did the students take?
- The teacher will have laid on the table their own photograph of a night scene along with a value scale created with all the colors (red, orange, yellow, green, blue, purple, and gray). The teacher will explain that they will each look at their photographs and determine which colors are represented. When they pick out the colors they will use a ruler to map out a scale of boxes 1"x1," and twelve boxes across. Each photograph however will have one color in common...the gray scale, which begins with black going all the way to white. The students must label on the left side of their bristol board the color and make sure to include their names.
- The teacher will then demonstrate mapping out the 1"x1" boxes, as well as mixing colors with black and white to create shades and tints, adding a little at a time to get a good color gradient. The teacher will also ask that students experiment with mixing colors with their complementary color to get richer tones and values. The teacher will explain that black can muddy colors, and to achieve a better color within their photograph they will mix with their complementary color. The teacher will demonstrate this on their bristol board with different colors. This will be the time for questions from the students if there are any, once finished the teacher will let students grab from a pile of bristol paper, rulers, pencils if they need them, and will let them begin.
- The teacher will walk around the room answering any questions that may arise making sure that students are only making value scale colors that are within their photographs.

### *Day 3:*

- Students will arrive to class and will retrieve their value scales from the drying racks, and will begin working on their tints and shades. The teacher will explain that they would like everyone finished by the end of class so that the next class they may begin their paintings. Students will retrieve their own materials, and will work through the class period while the teacher walks around answering any questions that may arise.

## Clean Up:

<p><i>Day 1:</i> Day one is for introduction of project as well as brainstorming, and questions. No cleanup is necessary.</p>	<p><i>Day 2:</i> Students will make sure their names are on their works before placing them on the drying rack, clean their paintbrushes/palettes, and will put away any borrowed pencils and rulers.</p>	<p><i>Day 3:</i> Students will make sure their names are on their works before placing them on the drying rack, clean their paintbrushes/palettes, and will put away any borrowed pencils and rulers.</p>
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## Modifications for Students with Exceptionalities

1. Students have preferential seating.
2. Students may have additional time to complete their value scales.
3. Teacher will repeat ideas and techniques for those who might not grasp certain concepts.

## Instructional Resources:

Night Scene:

[http://2.bp.blogspot.com/\\_qcA0G0FwQUU/TRufo49qQeI/AAAAAAAAADog/ceSUzLzvNsU/s1600/Bennet-Surviving+Winter.jpg](http://2.bp.blogspot.com/_qcA0G0FwQUU/TRufo49qQeI/AAAAAAAAADog/ceSUzLzvNsU/s1600/Bennet-Surviving+Winter.jpg)

Edward Little:

[http://www.edlittlear.com/NYC\\_NightBusiness105.jpg](http://www.edlittlear.com/NYC_NightBusiness105.jpg)

Edward Hopper, *Road In Maine* 1914

<http://www.edwardhopper.net/images/paintings/summer-evening.jpg>

Edward Hopper, *Nighthawks*

<http://www.edwardhopper.net/images/paintings/nighthawks.jpg>

Kim Cogan, *Abstracted Reality*

[http://www.maxwellalexandergallery.com/wp-content/uploads/2014/09/Cogan-open\\_late-w.jpg](http://www.maxwellalexandergallery.com/wp-content/uploads/2014/09/Cogan-open_late-w.jpg)

Photo of Road Lamp:

<http://i.stack.imgur.com/ChAQ6.jpg>

Night Photography:

<http://www.kitaro10.com/wp-content/uploads/2013/06/18.jpg>

Night Painting:

<https://afarnsworthaday.files.wordpress.com/2012/07/taos-night-st-2.jpg>

American Painter George Ault:

<http://americanart.si.edu/exhibitions/online/ault/images/fullsize/009.jpg>

Night Painting:

<http://www.artofthestate.co.uk/events/witz.gif>

Photo of Gas Station at Night:

<https://electricinthedesert.files.wordpress.com/2012/12/night-stations-6-12-17.jpg>



# Painting 2 Handout Night Scenes



**Objectives:** Create a night scene painting with at least one directional light source that is brightest within the composition.

- Photograph must be clear and original to you.
- Photograph must contain at least one directional light source, multiple light sources can be within the photograph so long as there are extreme dark areas and light areas.
- When beginning the painting process you must paint a dark ground upon the canvas that is not black.
- When painting think of textures you can incorporate into the painting as well as applying thick layers of paint.

## Vocabulary:

**Ground:** Lighting that travels in a specific direction, general lighting provides overall even illumination, directional lighting highlights a specific object or surface. It is also usually provided by a stronger light source, and is the brightest point.

**Directional Light Source:** A ground can be any color painted directly to the surface of a canvas, paper etc. Usually a ground is a white gesso, however a colored ground can be used to “peek” through to the painting.

**Tint:** A tint is the mixture of a color with white, which increases lightness.

**Shade:** The mixture of a color with black, which reduces lightness.

**Value Scale:** A series of spaces filled with the tints and shades of one color, starting with black or the darkest tint on one end, and gradually changing into the lightest shade or white on the other.

*When deciding upon your scene ask yourself...*

- What kind of scene will you decide to photograph? Will it be a rural or urban area, will it be inside or outside?



## *When creating your painting ask yourself...*

- What textures will you incorporate into your painting, and how thickly can you apply your paint?
- What will your ground color be based upon your photo? Remember...you cannot use black.



## *How you will be graded :*

- Does your photograph have at least one directional light source, is it clear, is it compositionally creative?
- Does your value scale represent the colors within your photograph? How well did you mix your tints and shades?
- Did you utilize your colored ground within your final painting?
- Did you use texture and build up layers of paint to create a non-flat painting?
- Was your light source the brightest aspect of your painting?
- Did you spend class time wisely? Did you participate during in-process, and final critiques?

# Homework Assignment: Perspective

## Demonstration & Instruction:

- Students will arrive to class and will gather around a table where I have set up a piece of paper taped around the edges onto a wood board, pencil, eraser, and ruler. I will ask students what they know about perspective as a formative assessment.
- I will then explain that they will be getting a sketchbook assignment that they will have four days to complete that is of a corner of a room in their home or anywhere else they may want to work from, that includes both the ceiling and floor, and that I will be looking for challenges such as furniture, rugs, windows etc.
- Holding up the ruler I will tell them that they can create perspective using just a ruler and pencil, they will be asked to stick to the ruler and not free hand the assignment. I will then do my demonstration where I hold the ruler in front of me matching up lines with the edge then carefully bring the ruler down to the page and drawing the line it associates with. I will remind them to keep in mind where the middle point of the corner is and to correlate that with the middle of their page, even drawing a dot to show the middle of the room is good reference. I will continue with the demonstration reiterating the process out loud and visually.
- I will then pass out the homework assignment that is shown below, and will ask them to write in their due date. This seems to help with memory. They will then get back to finishing their value scales.

\*Homework assignment based upon perspective using just a pencil and a ruler. Due before the start of their painting. I will print out multiples on one page so I may cut these strips and hand them out to be placed in their folders. I will give them around 4 days to have this completed.

**Painting 2 Homework: Due:** (Sketchbook assignment #5)

***One Point Perspective:*** Find a corner of a room in your home, and use the mapping skills learned in class (ruler technique) to create a drawing within your sketchbook. The room must have both the floor, and ceiling included in the sketch. Challenge yourself by having furniture(s), a door, rug, or window(s) within the corner. This is to better understand perspective in preparation for your painting project.

# Night Scenes

## Lesson 2

Author: Shea Brook

Grade Level: 10-12

Time Span: 7-8 Classes  
67 Minute Classes

**Essential Question: "How does art expand and enhance our thinking?"**

### Provoking Questions:

1. What textures can you include in your painting?
2. What color ground will you begin with, and how can you incorporate the ground color in your painting?
3. How will you use your knowledge of tints and shades from the previous project, and what areas will you use black?

### Learning Objectives:

1. Students will apply thick layers of paint incorporating texture to create a painting that's not "flat."
2. Students will begin their painting with a dark ground color that is not black, and will allow for the ground color to "peek" through to the final painting.
3. Students will use their value scale as reference to create color gradients throughout their painting, and will use black minimally in areas that will only strengthen the final composition.

### Main Student Learning Results:



- A1 Artist's Purpose**
- A2 Elements of Art and Principles of Design**
- A3 Media, Tools, Techniques, and Processes**
- B1 Media Skills**
- B2 Composition Skills**
- B3 Making Meaning**
- B4 Exhibition**
- C1 Application of Creative Process**
- D1 Aesthetics and Criticism**
- E2 The Arts and Other Disciplines**
- E3 Goal-Setting**
- E5 Interpersonal Skills**

## Vocabulary & Visual Provocation:

*Vocabulary Throughout Project.* Texture build up versus flat paint, ground, directional light source, tints & shades, composition, vine charcoal, in-process critique, feedback, final critique, reflective surfaces, brightest area, color mixing.

*Visual Provocation:* (Images from the first lesson will be on their handouts for reference.)

## Materials:

*Throughout Project.* Previous class value scales, acrylic paint, paint brushes, water tubs, 16"x20" piece of canvas board, handout, photograph, white colored pencils, vine charcoal.

## Direct Instruction:

*Day 1:*

- Students will arrive to class and will have their value scales passed back to them for reference. They will each have photographs original to them printed out as well. The teacher will demonstrate beginning with a ground layer from the teacher's own photo, using knowledge of mixing colors from the value scale project. The teacher will show how to use a large flat brush along with mixing a large amount of paint due to the creation of texture will be expected. No flat, smooth paint application allowed, the teacher will show quick brushstrokes with a paintbrush full of paint as an example. They may use hair dryers to speed up the drying time, otherwise they will be asked to look at their photograph and write down the colors that will be needed that pertain to their scales.
- I will ask them what they remember about drawing perspective from their sketchbook assignment. I will tell them that drawing out their images using white charcoal pencils is the same concept of holding the ruler to their photograph and moving the ruler over to their canvas to get their lines created. I will show them how to tape the photograph down straight up and down and to have their canvas right next to it straight up and down to not throw off the perspective line.
- I will again tell them to find the middle of the page on their photo as well as their canvas to get that reference line. They will work through class finishing their perspective from their photos with me walking around to answer questions as they arise.

*Techniques:*

Throughout project I will explain that they're building layers from the background to foreground. They must block out colors of shapes of the buildings etc., then move to middle ground that has windows etc., then finally to the light sources and detail. This is their "dessert," as I describe it. Throughout I will show them use of materials other than paint brushes to get certain textures that they want.

- Paper Towels: Can be used as dry or semi damp to blend, get scratchy edges such as lines in tar.
- Fingers: Can be used to get a glow effect with enough water, as well as smoothing edges, and getting a correct light source effect.
- Water as an extender: I noticed many students don't use water much to aid in their paintings. I showed how a little bit of water applied to the tip of their brush after being dipped in paint can help extend their color as well as help create straighter lines. The point of having students create architecture is to create more control over materials, and get comfortable with perspective.

*Throughout Project.* Students will work each day of class on their paintings. After two classes there will be an in-process critique for students to get feedback and ask questions themselves about the direction of their painting. At the end of the project there will be a final critique where a discussion will



be had based on value scales, tones, color mixing, light sourcing, and overall composition. Students will fill out a final assessment sheet that will be identical to the teachers assessment sheet making sure there are no surprises in the grading process, as well as filling out a statement portion that reflects back upon their process. All points on assessment sheet will be reiterated throughout the classes to make sure of understanding.

### *Clean Up:*

*Throughout Project.* Students will put away paints, clean paint brushes, clean water tubs, clean palettes, and place their work on the drying rack for next class.

### *Modifications for Students with Exceptionalities:*

1. Students have preferential Seating.

*Instructional Resources:* (Lesson one photos will be included on their handouts for reference)

**Grading Rubric: Painting 2, Night Scenes:**

Assignment	1- Beginning	2- Developing	3- Strong	4- Advanced
<p><b>Project Content/Theme:</b>                      -Composition demonstrates a unique location.                      -Painting exhibits dark values, and is a believable night scene.</p>	Weak to no connection to the theme, composition has weak directional light source(s), or none at all, did not exhibit dark values, or knowledge of value scales.	Painting composition demonstrated at least one sufficient directional light source, in a somewhat unique location. Painting demonstrated a somewhat range of dark values.	Painting composition exhibits a unique location with strong directional light source(s). Painting exhibits a controlled range of dark values, color mixing is apparent, and well executed to create a believable night scene.	Student took a unique and complicated photograph location demonstrating powerful directional light source(s), accomplished then by re-creating painting from photo using excellent value scale techniques, and created a believable night scene.
<p><b>Formal Qualities:</b>                      Emphasis of contrast to convey light source(s), form, shading, and value, throughout painting.</p>	Student is not able to apply most design principles to his/her work.	Student tries to apply design principles, but is at a beginners level.	Student applies design principles specific to project with fair skill.	Student applies design principles with controlled and great technical skill.
<p><b>Time/Effort:</b>                      Student spent entire class period wisely, participated in critiques, and had first assignment in on time.</p>	Student did not use available class time wisely, did not participate during critiques, and did not have assignment in on time.	Student spent somewhat of the class period wisely, had some input during critiques, and had assignment in on time.	Student spent class time wisely, participated during critiques, and had assignment in on time.	Student spent the entire class time wisely, had assignment in on time, asked meaningful questions, and actively participated during in-process and final critiques.
<p><b>Sources of Inspiration:</b></p>	There is no evidence in the artwork of the student's source of inspiration.	There is weak evidence in the artwork of the student's source of inspiration.	There is moderate evidence in the artwork of the student's source of inspiration.	There is strong evidence in the artwork of the student's source of inspiration.
<p><b>Technical Skills:</b>                      -Mixed your own ground and colors.                      -Used a variety of textures to demonstrate depth.                      -Experimented with shades and tints connected to Value Scales.                      - Demonstrated a directional light source successfully.</p>	Painting reflects limited or no technical skills, painting techniques, or use of available tools and processes.	Painting demonstrates sufficient but limited control of tools, techniques, and painting process.	Painting demonstrates purposeful and thoughtful application of all techniques, tools, creative intent, painting processes, and exhibits proficient control of the available materials.	Painting exhibits adventurous choices or directional light source(s), creativity in composition, excellent application of techniques, tools, creative intent, and risks in texture/acrylic application.
<p><b>Reflective Statement:</b>                      Thoughtful written exploration of creative process, project requirements, reflective knowledge of the surrounding world, and available resources.</p>	No attempted written reflection, or incomplete.	Underdeveloped statements, some understanding of concepts and processes demonstrated.	Understanding of concepts, processes, self-analysis, techniques, and project insight is demonstrated through written reflection.	Detailed self-analysis and reflection demonstrating inside to all concepts, techniques, and painting process.

Points: 24=100 23=98 22=96 21=94 20=92 19=90 18=88 17=86 16=84 15=82 14=80 13=78 12=76 11=74 10=72 9=70 8=68 7=66 6=64 0= Not turned in	93-100=A 85-92=B 77-84=C 70-76=D 0-70=F
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Final Points/Grade:

Comments:

## **Reflective Statement: Painting 2, *Night Scenes***

Name:

Grade Level:

**On your website upload: In-process process of your painting, final photo of your night scene, reflection response questions.**

1. *What were some of the challenges faced when deciding upon an image for your night scene?*
2. *What was your night scene? Was it urban, rural, inside, outside? Why did you choose what you chose?*
3. *Was the creation of a value scale beneficial to color mixing during your final painting process? Why or why not?*
4. *In your painting did you try different techniques or textures? If so what did you try, and what were the challenges you faced? (Using fingertips, palette knife, paper towels, thick application of paint, water with thick paint, etc.)*
5. *Reflecting back would you have chosen a different image, or do anything differently? If so why or why not?*
6. *How was this painting process for you? Did you enjoy the outcome of your work? Why or why not?*

# Final Student Work:

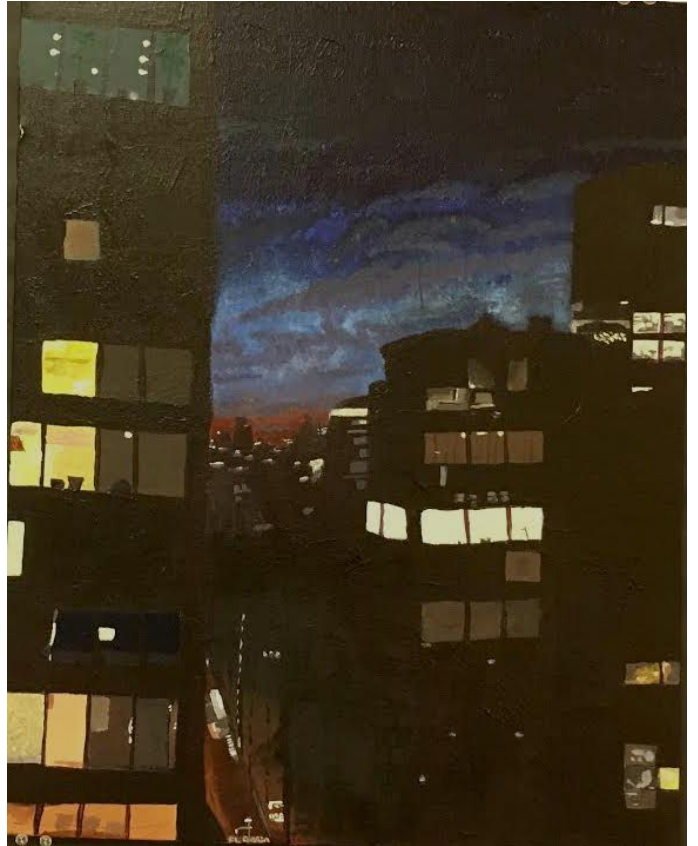
Photograph:



Final Painting:











**Students Working:**









