

The background features a white canvas with various abstract elements. On the left, there are large, overlapping organic shapes in teal, orange, and black. On the right, a large, flowing shape in orange and black is visible. Scattered throughout the white space are numerous small black dots of varying sizes.

Art 305: Still-Life Lesson

Connecting objects to significant topics:

Activism, Self-Identity, Racism, Culture...



01

Lesson Plan

Vanessa Sun



Name:	V.Sun, D.Aikov, F.Quezada, C.Meade, B.Rios, K.Dinh
Lesson Title:	Rethinking Still-Lives: The Assemblage and Execution
Grade Level:	9-12th

Vocab, Art History, Interdisciplinary Connections

Artist/Culture/Movement Connections: Spain: Francisco de Zurbaran, Salvador Dali, Pablo Picasso, Marcel Duchamp, Mexico: Frida Kahlo	Interdisciplinary Connections: History and English
Art Vocabulary: Still-Life, Concept, Activism, Self-Identity, Symbolism, Narrative,	Elements/Principles of Art: Composition, Balance, Line, Proportions, Space, Color, Value,
Media and Materials needed: Pencils, Acrylic Paint, Cup (for water), Pallet (can be paper plate, cardboard, etc), Canvas, Paper, Eraser, Ruler, Objects (found around home), Computer or Tablet (optional for digital work), Light Source (lamp with directional light), Internet access	

Content Standards

Creating— Anchor Standard 3: Refine and Complete Artistic Work

- Share and talk about personal artwork (PK.VA:Cr3)
- Discuss and reflect with peers about choices made in creating artwork (2.VA:Cr3)

Presenting— Anchor Standard 7: Perceive and Analyze Artistic Work

- Identify uses of art within one's personal environment (K.VA:Re7.1)
- Speculate processes an artist uses to create a work of art (3.VA:Re7.1)

Responding— Anchor Standard 8: Interpret intent and meaning in artistic work.

- Identify art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media (4.VA:Re8)
- Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed (8.VA:Re8)

Learning Objectives

1. Students are to find and use common objects within their homes to make/assemble their own still-life.

2. Students will be able to create works of art (from life) based on the still-life they have set up.
3. Students will be able to reflect and advocate topics through the integration of personal items in their still-life.
4. Students will be able to learn and discuss with their peers the process of drawing from life and the society, personal, or social links the objects have.

Anticipatory Set:

Kahoot!: Students will be given a photo of a famous still-life and must match the artwork to the correct artist. After giving the answers, a brief description of the artist is then followed.

Shading Worksheet: To get the students familiarized/introduced to shading techniques, they will be given a worksheet to practice!

Big Idea:

By actively participating in making their own person still-life, students will be able to connect these objects to meaningful topics, narratives, or ideas that can later be discussed upon through collaborative discussions. The artwork they produce will then reflect their ability to retain art strategies that also modernize the concept of still-lives.

Essential Question:

How do collaborative discussions expand the creative process?

How might objects in an arranged still-life reflect meaningful topics and narratives?

What is the purpose of a still-life?

How might objects allude to certain symbolism?

How can still-life artwork become innovative/modernized from past still-life artworks?

Objective/Purpose:

Students are to be able to make their own still lives within their homes.

The objects chosen must, in some way, incorporate a narrative or symbolic message individually and as a whole.

Still-life arrangement must then be used to create their own version of a still-life piece of art by using acrylic paint.

By the end, students will be able to know how to make their own still-life and connect the objects chosen to a much bigger message (self-identity, political activism, etc). The students will be able to gain insight into the importance of still-lives and the specific objects chosen in relationship to the art world.

Students will be able to look at the process of making a still-life, making an artwork from a still-life, and the deeper connection of tangible objects to intangible concepts.

Model:

The teacher will demonstrate the skill through a class presentation demo as well as through a visual worksheet that summarizes the process.

Check for Understanding:

Students will be able to show their understanding by completing the provided worksheets.

Students will be able to demonstrate the learned objectives by being able to actively engage in class/group discussions.

Students will be evaluated through the assignment rubric (evaluation of still-life setup and final artwork).

Step by Step Instruction of Lesson

Instructional Strategies (what the teacher does)	Activities (what the students do)
Day 1:	Day 1
STILL-LIFE LESSON	First , students will take insightful notes on the lecture given by the teacher about the historical context of still-lives.
First , teachers will introduce the class to the historical background of still-lives by integrating a lecture based on artists/artworks that... (need history notes).	Anticipatory Set: Students will play a Kahoot matching game where they will try and identify still-life works of art to the artist!
Anticipatory Set: Teachers will then give the students a Kahoot game where they will make the students match a still-life artwork to the artist!	Second , students will use online resources to research a still-life artist or artwork. Students will keep in mind the different objects and narratives portrayed by the artist for further collaboration.
Second , after implementing the lecture, the teacher will ask the students to research still-life set ups and/or artists that exemplify different narratives (whether it is personal, societal, economic, political, etc.). Teachers will ensure that the class must research/connect the specific objects artists use to lead up to a narrative or concept they're exhibiting.	Last , students will collaborate with 2-3 other students in breakout rooms on zoom about their researched artist/artwork and will answer the following: <ul style="list-style-type: none"> - Who the artist is. - Show (screenshare) the still-life artwork they researched to their peers.
Last , teachers will then prompt the students to discuss and collaborate on the	

<p>still-lives or artists they found in zoom breakout rooms (2-3 classmates). The teacher explains that the students must answer the following:</p> <ul style="list-style-type: none"> - Who the artist is. - Show (screenshare) the still-life artwork they researched to their peers. - The objects found in the work of art. - The artist intent they wanted to portray. - The student's input on the objects alluded to a specific message. <p>Teachers will then offer the students two worksheets that will engage them in their knowledge of analogous colors as well as another worksheet that goes over shading and value. The teacher informs the class that they must complete these two worksheets by the next class period and have it turned into the drop box.</p>	<ul style="list-style-type: none"> - The objects found in the work of art. - The artist intent they wanted to portray. - The student's input on the objects the artist used and how those objects alluded to a specific message. <p>Students will complete two worksheets about analogous colors and value shading as their homework assignment. Students will complete these two worksheets by the next class period through drop box.</p>
<p>Day 2: MAKING + PICKING STILL LIFE OBJECTS</p> <p>First, teachers are to demonstrate how to build a successful still-life by going through the visual worksheet given to them.</p> <p>Second, the teacher will ask the class to go into breakout rooms and write down/collaborate with their peers a list of the potential meaning's objects may have. This can include symbolism of the object's:</p> <ul style="list-style-type: none"> - Color - Size - Utility - Etc. 	<p>Day 2</p> <p>First, students will take insightful notes on how to build a successful still-life.</p> <p>Second, the students will go into breakout rooms and write out/collaborate with their peers a list about the potential meaning's objects may have. This can include symbolism of the object's:</p> <ul style="list-style-type: none"> - Color - Size - Utility - Etc. <p>Last, students at home will find 3-5 objects within their homes as their homework assignment. Students will have to keep in mind how these objects will evoke a message about their identity,</p>

<p>Last, the teacher prompts the class to a homework assignment to find specific objects (3-5) in their homes that evoke a message about their identity, specific narrative, political voice, etc. After the students have found 3-5 objects, the teachers ask the students to post their chosen objects on the class social media site for viewing.</p> <p>The teacher notifies the class that when replying to their peers they must consider:</p> <ul style="list-style-type: none"> - How the objects their classmate chosen can relate/allude to another message/symbol. - Suggestions on how the arrangement of the objects can relate to a theme. 	<p>specific narrative, political voice, etc. Students will then take photos of these objects and post it onto the class social media site.</p> <p>Additionally, students are to comment on their classmates' objects with these questions in mind:</p> <ul style="list-style-type: none"> - How the objects their classmate chosen can relate/allude to another message/symbol. - Suggestions on how the arrangement of the objects can relate to a theme.
<p>Day 3: ARRANGING A STILL-LIFE + THUMBNAIL SKETCH</p> <p>First, to start the class off, the teacher will give an anticipatory worksheet that introduces the class to the concept of different shading techniques! The intent of this worksheet serves as an introductory to how shading can give objects depth.</p> <p>Second, using the items the students collected, the teacher tells the class to adjust/set up their still-life three different ways. The teacher informs the class that the students must take pictures of the three different still-life's and post it on the class social media site for other classmates to see. The still-life must provide the following:</p> <ul style="list-style-type: none"> - 3 or more still life objects that evoke a message that can range from personal to societal. - A light source projected onto the still-life. - Intent in the arrangement of still-life objects. 	<p>Day 3</p> <p>First, the students will do an anticipatory worksheet that introduces them to the concept of different shading techniques. The intent of this worksheet serves as an introductory to how shading can give objects depth.</p> <p>Second, with the items that students have selected from the homework assignment, students will set up three different arrangements with these objects and record them by taking pictures of the still-life. Students will then post the three different arrangements onto the class social media site for their other classmates to see. The student will make sure that the still-life has:</p> <ul style="list-style-type: none"> - 3 or more still life objects that evoke a message that can range from personal to societal. - A light source projected onto the still-life. - Intent in the arrangement of still-life objects.

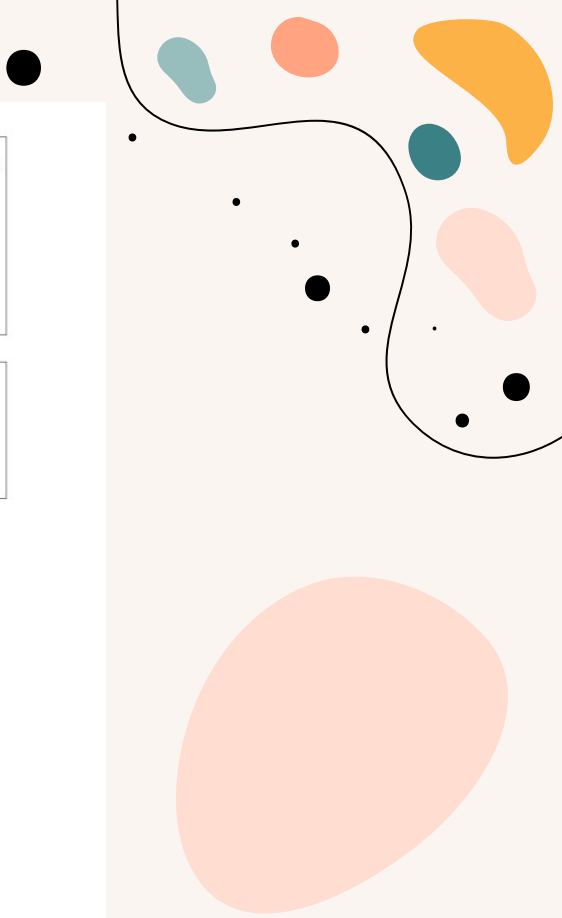
<p>Last, after students are done with their arrangement, teachers will put the students into breakout rooms to discuss their three different still-lives they made with their peers. Teacher prompts that the students must discuss/show the following:</p> <ul style="list-style-type: none"> - Students must showcase the three different still-lives set up by sharing their screen. - Exemplify and elaborate their favorite one. <p>Teacher will join breakout rooms and offer critique and insight. After offering critique, the teacher will then introduce the class to drawing a mini still-life thumbnail. After explaining how to do so through a short demonstration, they are to make three different thumbnail sketches and post it onto the class social media site as their homework assignment. The thumbnail must:</p> <ul style="list-style-type: none"> - Show an attempt to explore different perspectives (horizontal, vertical, proximity, composition). 	<p>Last, students are then put into breakout rooms with 2-3 other peers and discuss their still-life arrangements. The students will:</p> <ul style="list-style-type: none"> - Showcase the three different still-lives set up by sharing their screen. - Exemplify and elaborate their favorite one. <p>Students will get insight into their still-life and adjust items if needed. Students will then sketch three different thumbnail sketches as their homework assignment and post it onto the class social media site for all their peers to see. They must:</p> <ul style="list-style-type: none"> - Consider and attempt to explore different perspectives (horizontal, vertical, proximity, composition).
<p>Day 4: WORKDAY</p> <p>First, the teacher will set out and overlook each individual student's thumbnail sketch and offer insight on which sketch would work best for their final artwork. The teacher will then go over the criteria/rubric of the assignment.</p> <p>Second, the teacher will be available to help any students having issues with either their still-life or their actual final work of art.</p> <p>Last, the teacher will remind the class of the due date of the assignment and offer any advice or answer any further questions.</p>	<p>First, students will get feedback about their thumbnail sketches and pick/adjust one for their final piece. Students will listen attentively to the teacher as they go over the criteria/rubric of the assignment.</p> <p>Second, the student will ask any questions they need support with (regarding either their still-life or final artwork).</p> <p>Last, students will be courteous of the due dates and ask any questions they may be confused about (or ask the teacher for any further help).</p>



<p>Day 5:</p> <p>CONT. WORKDAY</p> <p>First, the teacher will go over the criteria/rubric of the assignment.</p> <p>Second, the teacher will be available to help any students having issues with either their still-life or their actual artistry work.</p> <p>Last, the teacher will remind the class of the due date of the assignment and offer any advice or answer any further questions.</p>	<p>First, students will listen attentively to the teacher as they go over the criteria/rubric of the assignment.</p> <p>Second, the student will ask any questions they need support with (regarding either their still-life or final artwork).</p> <p>Last, students will be courteous of the due dates and ask any questions they may be confused about (or ask the teacher for any further help).</p>
<p>Day 6:</p> <p>CONT. WORKDAY</p> <p>First, the teacher will go over the criteria/rubric of the assignment.</p> <p>Second, the teacher will be available to help any students having issues with either their still-life or their actual artistry work.</p> <p>Last, the teacher will remind the class of the due date of the assignment and offer any advice or answer any further questions.</p>	<p>First, students will listen attentively to the teacher as they go over the criteria/rubric of the assignment.</p> <p>Second, the student will ask any questions they need support with (regarding either their still-life or final artwork).</p> <p>Last, students will be courteous of the due dates and ask any questions they may be confused about (or ask the teacher for any further help).</p>
<p>Day 7:</p> <p>CRITIQUE PRESENTATION DAY</p> <p>Teachers will (once again) go over the criteria for an A (100-90), B (89-80), C (79-70), and D/F (69 and below) work.</p> <p>As a class, teachers will allow students to present their work to the class and talk about their process. They must present:</p> <ul style="list-style-type: none"> - Their final artwork and their still-life set up. - The meaning/intent the objects have. - One thing they had fun with during this assignment. 	<p>Students will be mindful of the criteria for getting an A, B, C, and D/F grade.</p> <p>Students will present their work on zoom and talk about their process. They must talk about:</p> <ul style="list-style-type: none"> - Their final artwork and their still-life set up. - The meaning/intent the objects have. - One thing they had fun with during this assignment. - One thing they found they had difficulties with during the assignment.

<ul style="list-style-type: none"> - One thing they found they had difficulties with during the assignment. <p>Other students will provide insight by commenting (in the zoom chat) on an aspect of the student's work they enjoyed</p> <p>(Students who are not the presenter must comment at least once on each of their peers' work.)</p>	<p>When students are not presenting, they must comment in the zoom chat box on an aspect of their peers' work that they enjoyed.</p> <p>(Students must do this for each of their peers' work.)</p>
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<p>Critique/Discussion:</p> <p>Students will be graded and scored based on the given rubric that follows the student's final artwork and their ability to make a successful still-life.</p> <p>Students will also be able to elaborate their work in the final presentation critique to the class.</p> <p>Students will have to be able to provide insightful comments onto other's artwork.</p>





02

Art History

Research: Daniel Akov
Slides: Christina Meade



What is a Still Life?

The classical definition of a still life is a work depicting “inanimate commonplace objects” that can be either “natural or man-made.”

What does this mean?

This means a drawing of your everyday objects, that can be anything from fruit (which is natural) to a teddy bear (which is man made).



The Beginning of Still Life

Still Life Art was found in frescos and mosaic tiles as early as in ancient Greek and Rome but did not come into its own until the Dutch painters of the late 1500-early 1600's. The Dutch dubbed the term “sillevien” or still-life. Usually using flowers, fruit, sometimes a plate of freshly killed meat.



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The style quickly spread to the rest of Europe during the late Renaissance.



Vanitas Still Life
Jacques de Chézy II



Still Lifes by Well-Known Artists

Vincent van Gogh

This is one of van Gogh's most famous works.

He painted 5 of these large canvases with Sunflowers in vases, and only 3 shades of yellow

The significance behind these paintings to van Gogh was that they demonstrated the idea of “gratitude.”



Sunflowers, Vincent van Gogh, oil on canvas, 1889

Still Lifes in Other Cultures: Mexico



Frida Kahlo, Still Life (I Belong to Samuel Fastlicht), oil, 1951

Frida Kahlo

Frida Kahlo, another well known artist from Mexico, painted Still Lifes. She grew her own plants and had an interest in all things botanical. Frida always included natural elements into her portraiture. She used these as studies for other works.


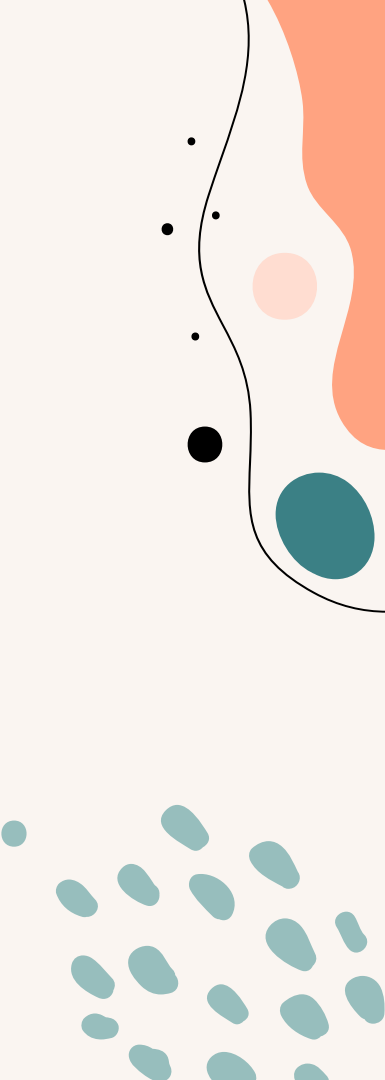
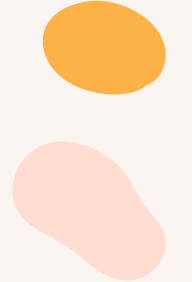




03

Anticipatory Set

Activities: Brianna Rios
Worksheets: Katie Dinh





We've got a selection of still life paintings by various famous artists ... How well do you think you can guess who made each one?

For the High School students:


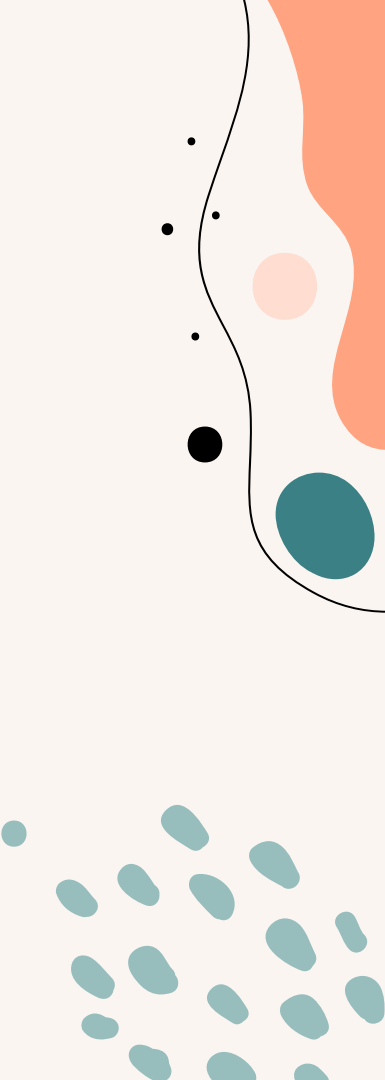
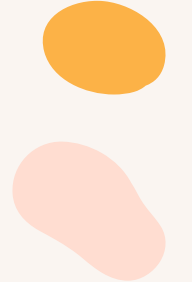




04

Step-by-Step

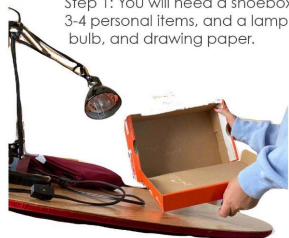
Christina Meade



How to Set Up and Draw Your Own Still Life



Step 1: You will need a shoebox, fabric for a back drop, 3-4 personal items, and a lamp with a bulb, and drawing paper.



Step 2: Open up your old shoebox like so.



Step 3: Cover your open shoebox with the fabric.



Step 4: Place your lamp off to either side at an angle pointing towards the opening of the shoebox



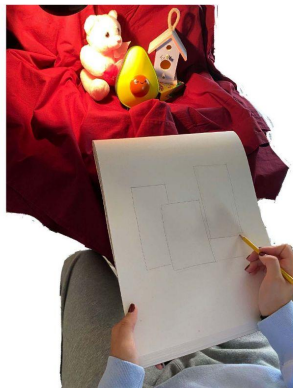
Step 5: Place your 3-4 personal items in the center of the box; Be sure to vary the angles and positions you are placing them at.



Step 6: You are ready to start drawing!



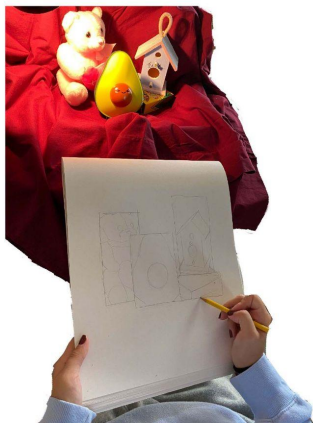
Step 7: Use the end of your pencil to find the approximate proportions (height and width) of each individual object.



Step 8: Sketch out boxes that accurately show the object heights and widths



Step 9: Begin blocking in details of each object.




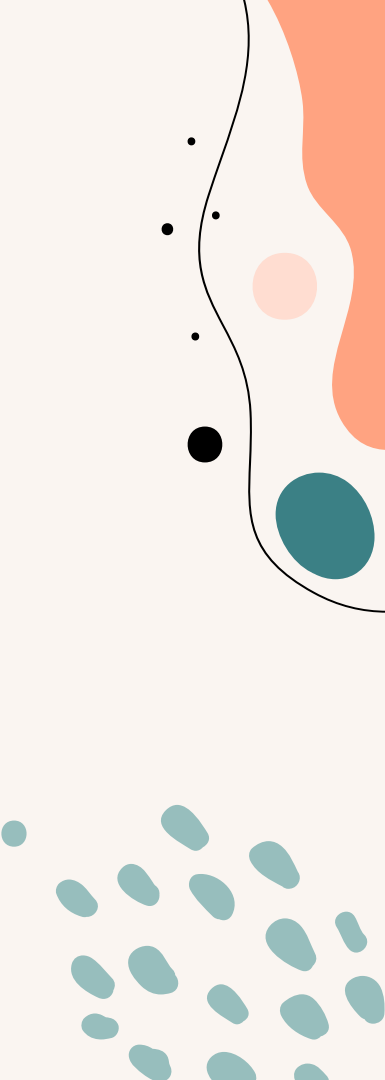
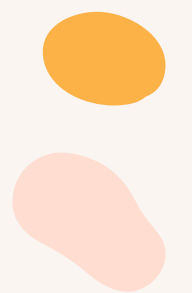
Step 10: Sketch in your backdrop. Now you are ready to add value!



05

Worksheets

Katie Dinh & Fabian Quezada



Shading Practice Worksheet

Let's practice our shading skills! Below are three examples of shading techniques: Tonal, Crosshatching, and Stippling.



Tonal



Crosshatching

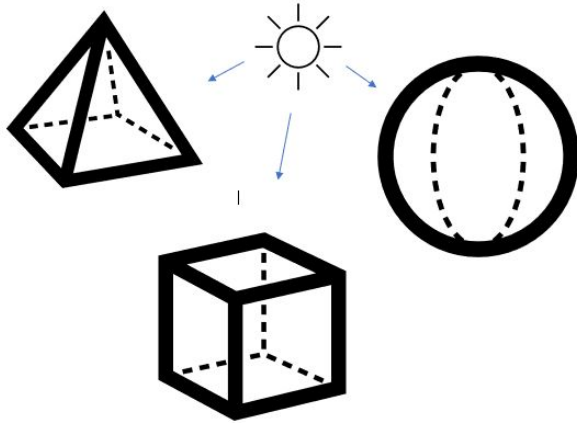


Stippling

1- In each of the bars below, shade from dark to light. Each bar should show one of the three different shading techniques.

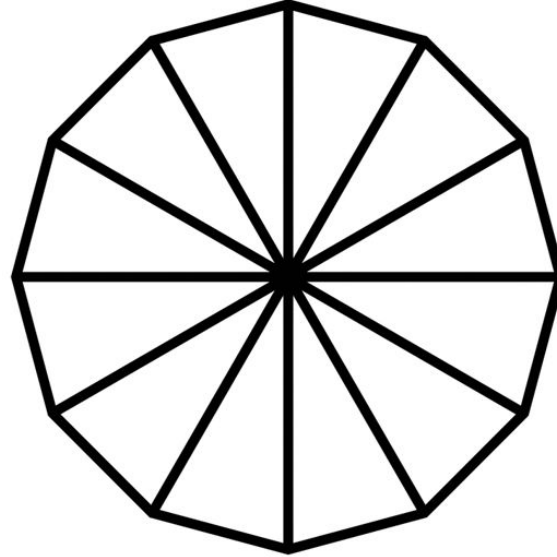


2- Below are some different 3-D shapes. Practice the shading techniques you learned above, paying attention to the light source! The sides of the shape that are facing the sun should be lighter, while the sides that are furthest should be shaded the darkest.



Color Wheel Worksheet

1- Starting with the primary colors, fill in the color wheel below using the medium of your choice. Then blend the primary colors to fill in the secondary and tertiary colors. See the attached image for an idea of the colors that should be in the final product.



2- Identify the side of the color wheel with warm colors versus the side of the color wheel with cool colors.
3- Complementary colors are those that are placed opposite on the color wheel. With that in mind, write down an example of two complementary colors.

Still Life Materials Checklist

- Shoebox
- Plain Fabric for a backdrop
- 3-4 personal items
- A lamp with a bulb
- Drawing Paper
- Pencil
- Eraser
- Coloring Materials (Acrylic, Oil, Watercolor, Digital Device)

Vocabulary Word Bank:

- Composition: the nature of something's ingredients or constituents; the way in which a whole or mixture is made up.
- Emphasis: special importance, value, or prominence given to something.
- Pattern: a repeated decorative design.
- Primary colors: yellow, blue, and red
- Secondary colors: orange, green, violet
- Analogous colors: Analogous colors are groups of three colors that are next to each other on the color wheel
- Complementary colors: Red and green; yellow and purple; orange and blue; green and magenta
- Shade: comparative darkness and coolness caused by shelter from direct sunlight.
- Still life: a painting or drawing of an arrangement of objects, typically including fruit and flowers and objects contrasting with these in texture, such as bowls and glassware.
- Tint: a shade or variety of a color.
- Tone: the relative lightness or darkness of a colour.
- Value: how light or dark a given color or hue can be.



06

Grading Rubric

Vanessa Sun



STUDENT NAME: _____

Still-Life: Arrangement and Finished Artwork

Student Evaluation Rubric

CATEGORY	A	B	C	D/F
Creativity and Intent	<p>The student was able to arrange over three unique/original still-life objects.</p> <p>The student was able to execute a final work of art with an outstanding level of creativity.</p>	<p>The student was able to arrange three original still-life objects.</p> <p>The student was able to execute a final work of art with an ideal level of creativity.</p>	<p>The student was able to arrange three still-life objects.</p> <p>The student was able to execute a final work of art with average level of creativity.</p>	<p>The student arranged less than three still-life objects.</p> <p>The student's final work of art demonstrates little to no level of creativity.</p>
Connection and Introspective	<p>The student was able to choose still-life objects that strongly supports/alludes to a narrative.</p>	<p>The student was able to choose still-life objects that supported a narrative.</p>	<p>The student was able to choose still-life objects that somewhat supported a narrative.</p>	<p>The student was able to choose still-life objects that had little to no support to a narrative.</p>
Craftsmanship and Artistry	<p>The student was able to produce an artwork from a still-life that demonstrated an exceptional amount of artistry and skill.</p>	<p>The student was able to produce an artwork for a still-life that demonstrated the right amount of artistry and skill.</p>	<p>The student was able to produce an artwork for a still-life that somewhat demonstrated artistry and skill.</p>	<p>The student was able to produce an artwork for a still-life that demonstrated little to no artistry and skill.</p>
Time and Effort	<p>The student utilized an accelerated amount of time to arrange and create their still-life artwork.</p>	<p>The student utilized the maximum amount of time to arrange and create their still-life artwork.</p>	<p>The student utilized an average amount of time to arrange and create their still-life artwork.</p>	<p>The student utilized little to no time to arrange and create their still-life artwork.</p>



07

Teacher's Samples

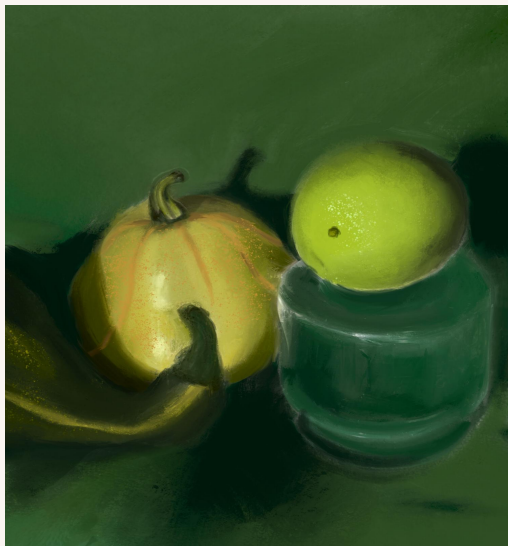




Christina Meade



Vanessa Sun



- Fabián Quezada



Brianna Rios



Katie Dinh



OUR TEAM

Brianna Rios

Anticipatory Set

Christina Meade

Step-by-Step, History Slides

Vanessa Sun

Lesson Plan, Grading Rubric

Katie Dinh

Worksheets + Anticipatory WS



Daniel Alkov

History Info/Presentation

Fabian Quezada

Group Coordinator,
Worksheets



THANKS!

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