

Tiered Lesson (Differentiated by Readiness)

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Lesson Topic: Observational Drawing

Curriculum Area: Visual Arts

Year Level: 8

Brief description (2-4 sentences) of the broader unit into which this lesson fits, and where it fits into that unit:

In year 8, all students complete a full rotation of Arts topics to gain an exposure to and an understanding of each of the areas; these include Visual Arts, Design, Drama, Music and Dance. Each rotation lasts 6 weeks. This Visual Arts lesson is the second lesson that begins a 2 week unit covering Observational Drawing. This unit provides the foundation upon which the Visual Arts course is built. The students have participated in one single lesson prior to this where housekeeping, as well as a pre-assessment, was conducted. The classroom organisation for this lesson has been informed by the responses given in the pre-assessment.

Each lesson lasts 50 minutes.

Learning Objectives*. As a result of engaging with the lesson, students will:

Understand that (Concepts, principles, “big ideas”)

As a result of engaging with the lesson, students will understand that observational drawing is a fundamental component for the understanding, analysis and the production of original artworks. They will also understand that everyone observes things in different ways and from different perspectives. Furthermore, students will understand that everyone has an individual style and way of depicting what they observe.

Students will also come to understand the value of observational skills in general to a degree that they may be applied to other areas of study and daily life.

Know (e.g. facts, vocabulary, dates, information)

Students will know:

What a mark is in Visual Arts, eg. Hatching, crosshatching, scumbling and stippling, etc.
How texture can be represented by using different kinds of marks
The meaning of Foreground and Background.
How light affects objects and creates shadows on three-dimensional objects.

Begin to know selected Art elements and

Be able to (do) (Skills, processes)

Students will be able to:

Create a continuous line drawing of a three-dimensional object
Create a drawing of a three-dimensional object from observation with accurate ‘likeness’ using marks and addressing various elements of art, in particular, shape, form, tone and texture.
Demonstrate the use of pencil and pen.

principles.

Essential Questions:

- Why is it important to learn how to draw from observation?
- Why are observational skills so important in general?
- How is/can be drawing linked to other art forms?

*As appropriate, these should be based on the Australian Curriculum.

Lesson Title: Observational Drawing

Pre-assessment of Students' Readiness

(Describe and refer to appendices where necessary)

Students' readiness is assessed in the previous lesson by means of a pre-assessment sheet (see Appendix A) that the students were asked to complete towards the end of the lesson. This is a confidence-based pre-assessment rather than competence-based. Students are asked to respond honestly to a couple of questions relating to their experience with drawing. Based on the responses, students are placed in tiers of readiness.

Lesson Plan

Lesson Sequence

0-10min: Settle in and explain the day's activities and expectations. A quick demonstration of the first exercise before the students are organised into the table groups based on the responses of the pre-assessment. Each table is one tier and will have a different arrangement to draw. There will be 2-3 different arrangements (tiers) that will accommodate different level of readiness (informed by confidence levels and interests; see Appendix B).

Explanatory notes

Explaining and writing the lesson's activities on the board with the times allocated to each task allows students to become familiar with the lesson structure and to know what task will come next. It also prompts students to consider time management and makes suggestions about the importance of each task. This type of organisation may prove to be very beneficial for students of different learning styles

Grouping students by confidence level and interest in subject matter (Pre-assessment, Appendix A) allows the teacher to produce arrangements that are appropriate for the different levels of student readiness.

Each table is a different tier: 1, 2 and 3. The students seated at Table 1 have stated that they are not very confident at drawing and have suggested that they do not like drawing at all and therefore have not had much practice. This table's arrangement will be much simpler than the other two in terms of composition, effect of

10-20min: Continuous line drawing in pen (warm-up activity).
Students are asked to draw the arrangement in one continuous line. That is the pen does not leave the page until the image is completed.

light, tone and texture. Furthermore, this table will contain mainly general household and food items that students may be familiar with as well as items that relate to popular culture or items that the students are interested in to spark interest and motivation to participate.

Table 2 has the students that are mid-range in confidence and have suggested a couple of different things they like to draw. This arrangement will be slightly more complex, but achievable as not to scare the students or create doubt in their ability. This arrangement will somehow contain some of the items that the students are interested in to spark interest and motivation.

Table 3 holds the more confident students who have suggested that they enjoy drawing and may have existing skill and technique. Teachers must be aware that this may prove to make things more difficult as students with existing (non-observational) drawing habits can find it quite difficult to really observe an object and avoid the use of symbols. The arrangement for this table will be more complex than the others, containing items of different textures and shapes that cast unusual shadows upon each other. There will also be much more depth within the composition.

Continuous line drawing helps students to warm up and reactivate prior drawing experience. The idea behind this activity is to introduce a level of flow and freedom, but also an enduring purpose to a drawing piece. It also helps the students become familiar with the arrangement (subject matter). The use of pen is designed to inform students that every mark on the page is useful and that there are no 'mistakes'. This task also acts a formative assessment as it offers opportunities for feedback on particular elements and allows the teacher to gauge students' observation and perception skills in relation to three-dimensional objects and the space around them in general. This will not only inform the next lesson, but may also prompt the teacher to adjust groups based student readiness. On the other hand, this may determine that a step back is required to form more concrete understandings and improve observational skills and techniques required to participate effectively in the unit.

20-30min: Worksheet on marks.
As a class, students read and observe a worksheet (see Appendix C) explaining what marks are and how they are used in observational drawing and Visual Art in general. Students then reproduce the example marks to familiarise themselves with the different techniques.

30-40/45mins: Students are then asked to complete a rendered drawing of the arrangement using the different kinds of marks they have learned, paying attention to shape, form, tone and texture.

40/45-50mins: Pack-up and Exit Cards.
Students to complete exit cards relating to today's activities (see Appendix D).

The reading and interpretation of the worksheet provides insight to the students' levels of literacy abilities that may have been presumed by the teacher. Literacy is an important component of the Visual Arts learning area and so this sort of insight is invaluable for informing preparation for later tasks. The worksheet introduces students to ideas that are most-likely new to them, hence the explicit and thorough nature of the exercise. This also allows opportunity to discuss the context and importance of this introduction within the Visual Arts discourse, but also in this course in particular. Furthermore, students are given the opportunity to practice and explore technique in a safe and unthreatening environment.

This is the main task of the lesson where the students can put into practice and demonstrate what they have learned. The vocabulary introduced in this activity will be, for the most part, new to the students. It is a lead-up to following lessons where students learn the vocabulary of Art elements and principles which they will use to analyse and create artworks in the future. This open dialogue of communication and feedback with students informs the teacher of student readiness in this area.

Tier 1 students will need to receive a little more guidance and encouragement than the other tables. As they work on their drawing the omission of some of the items in the arrangement may be negotiated with the teacher, however it is suggested that they attempt the whole composition.

Tier 2 students will also have some (very limited) opportunity to omit items from their composition if they are finding it overwhelming, however it is encouraged that they attempt the whole arrangement.

Tier 3 students are strongly encouraged to attempt the whole arrangement in as much detail as possible.

The exit card for this lesson is an opportunity for students to reflect on their own practices and evaluate their work. This practice is introduced early and continued through the Visual Arts studies as reflection and critical evaluation it is not only a fundamental process in many disciplines, but it also an essential component of both stage 1 and 2 SACE in

	Visual Arts.
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Lesson Closure/ Check for Understanding	
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Exit cards (see Appendix D) are used at the end of the lesson to encourage students to reflect on the work they have done and their own practices. The cards, in conjunction with the work completed can give a clear idea of what the students have understood and what may need to be readdressed in the next lesson. The cards also allow the teacher to assess student confidence and readiness in terms of the tasks at hand and to see how their confidence may have grown or reduced as a result of the lesson. This will inform later lessons and exercises.	
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Checklist of assignment components:
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| <ul style="list-style-type: none"><input type="checkbox"/> Complete, step-by-step lesson description, with notes explaining how the lesson represents an example of a tiered lesson to address various readiness levels<input type="checkbox"/> Supplementary materials (e.g., copies of directions, handouts, etc. provided to students)<input type="checkbox"/> Copy and/or description of pre-assessment task used to assign individual students to appropriate “tiers”<input type="checkbox"/> Evaluation/ assessment criteria (e.g., rubric or checklist used to guide evaluation of student work) |
|--|

Pre-assessment example

NAME: _____

YEAR 8 ART

CONFIDENCE


DRAWING SCALE

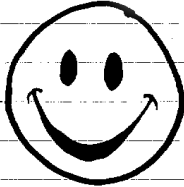
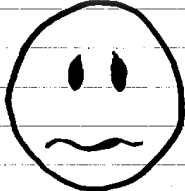

WHAT SORT OF THINGS DO YOU LIKE TO DRAW ?

WHAT WOULD YOU LIKE TO LEARN TO DRAW ?

HOW CONFIDENT WOULD YOU FEEL IF YOU WERE ASKED TO DRAW THIS OBJECT ?

- USE THE FACES BELOW TO TELL ME.



YEAH! NO PROBLEMS! Hmm, I'm not sure... I CAN'T DO THAT.

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Appendix B

Tier 1 (example of possible arrangements)



Appendix B Continued

Tier 2 (example of possible arrangements)



Appendix B Continued

Tier 3 (example of possible arrangements)



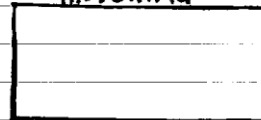
Sample worksheet

NAME: _____

YEAR 8 ART WORKSHEET: DRAWING TECHNIQUES



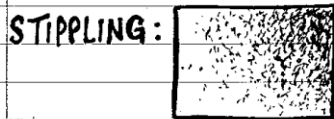
YOUR EXAMPLES
HATCHING



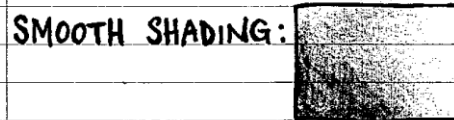
CROSS - HATCHING



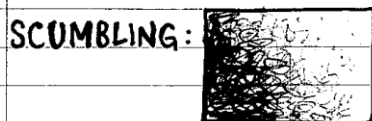
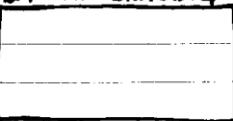
CONTOUR - HATCHING



STIPPLING



SMOOTH SHADING



SCUMBLING



Appendix D

Exit card example



NAME: _____

3 • LIST THREE DIFFERENT DRAWING TECHNIQUES THAT YOU USED IN YOUR DRAWING.

2 • DESCRIBE TWO THINGS THAT YOU LIKE ABOUT YOUR DRAWING.

1 • NAME ONE THING THAT YOU COULD IMPROVE ON.