

Elk Grove Unified School District
Visual and Performing Arts Resources
Art

Grade 5: Lesson 1

Title: Contour Drawing

Standards Addressed

Artistic Perception

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

- 1.2 Recognize and describe characteristics of representational, abstract, and non-representational works of art.
- 1.3 Use their knowledge of all elements of art to describe similarities and differences in artworks and the environment.

Creative Expression

Creating, Performing, and Participating in the Visual Arts

- 2.2 Create gesture and contour observational drawings.
- 2.4 Create an expressive abstract composition based on real objects.

Historical and Cultural Content

Understanding the Visual Arts in Relation to History and Culture

- 3.4 View selected art works from a major culture and observe changes in materials and styles over a period of time.

Connections, Relationships, Applications

Connecting and Applying What is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers

- 4.2 Compare the different purposes of a specific culture for creating art.
- 4.3 Develop and use specific criteria individually and in groups to assess works of art.

Time: 60 minutes

Floor Plan: Tables in groups of four.

Materials Needed:

- Markers
- White drawing paper
- Pencils
- 12 x 18 black construction paper
- White crayons
- Oil pastels
- Still life objects (bottles, boxes, classroom objects, hats)
- Overheads:
 - #1 Student drawing, still life
 - #2 *Portrait of Igor Stravinsky*, by Picasso
 - #3 *Caricatures of Pedestrians in the Wind*, by Hokusai

Purpose:

Artists make contour drawings both as warm-up practice devices and as finished works. Contour drawings can be made to help the students to observe what they are drawing more accurately.

Background:

The students will have prior experience in working with oil pastels, will understand various types of line, and will understand representation, abstract, and non-abstract works of art. The students will understand the concept of overlapping. The students will use their knowledge of all elements of art.

Key Questions:

- What is contour drawing?
- Why do artists use contour?

Vocabulary:

- * *Elements of art*—sensory components used to create and talk about works of art (e.g., line, color, shape/form, texture, value, space).
- * *Principles of design*—the organization of works of art. They involve the ways in which the elements of art are arranged (e.g., balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation, unity).
- * *Representational*—having a recognizable object as an image.
- * *Non-representational*—having no recognizable object as an image.
- * *Abstract*—artwork in which the subject matter is stated in a brief, simplified manner; little or no attempt is made to represent images realistically and objects are often simplified or distorted.
- * *Contour*—the drawing of an object as though the drawing tool is moving along all the edges and ridges of the form.
- * *Hokusai*—1760-1849, a Japanese master printmaker famous for the *Great Wave* and *View of Mt. Fuji*, among others. His sketchbooks are an invaluable source of Japanese life and custom.
- * *Picasso*—1881-1973, born in Spain, settled in France, he had much influence on 20th century art. His first works were realistic. He then helped formulate cubism and later other modes of nonobjective art. He was a painter, sculptor, printmaker, and ceramist.
- * *Overlap*—when a shape partially covers another shape.
- * *Drawing over*—when a shape partially covers another shape, but all lines are still visible.

<u>Steps of the Lesson</u>	<u>Thoughts for the Teacher</u>
<p>1 Set up purpose/goals Ask the students: “Do you really know what an object looks like? Can you draw a classroom object (pick an object) from memory?”</p>	<p>How are you making your purpose clear to the students? Explain and give examples of contour drawing after students try to draw an object from memory. Remember, a contour drawing is the drawing of an object as though the drawing tool is moving along all the edges and ridges of the form. It’s basically the outline of the object with a very few inner lines. No shading or texture is used in contour drawing.</p>
<p>2 Engage students Have the students take paper and contour draw a common classroom object from memory.</p>	<p>How can I effectively get the students interested in the content of the lesson? Compare the students’ drawing from memory and contour drawing of the same object.</p>
<p>3 Learning Sequence See actual lesson sequence below.</p>	<p>What are the BIG idea(s) of your presentation? How will students understand/experience the material that you present? What is contour drawing and why do artists do it? The students will understand by doing contour drawing.</p>
<p>4 Assessment The students will self and peer evaluate their contour, abstract still lifes.</p>	<p>How will you allow your students to deepen their understanding of content presented? (Reflect, revise, retell, refine, practice) Stop at steps 8 and 10 and have the students reflect on their work and the work of their peers.</p>

Actual Lesson Sequence

1. Have the students draw a common classroom object from memory and then draw the same object by looking at the object and doing a contour drawing. Using overhead #1, “The Student Still Life Drawing,” point out the outside contour lines and the inside contour lines. Using the art elements, show that there is no texture or shading, but just the details observed slowly, by the artist, and recorded with a line. Space is shown by overlapping the lines. Contour drawings should have an emphasis on the smallest details and changes in the shape and contour of the form. Only describe visible contours which are seen. Elements, such as change in value and shadow, are not contours of the form but the result of light and color. Discuss the fact that all of the drawings are representational.
2. Show overhead #2 and explain that in this painting, Picasso intentionally enlarged Stravinsky’s hands because he used them as a violinist.
3. Show overhead #3 and explain that in this painting, Hokusai uses his drawings to record everyday life. Explain that some of these drawings were used in preparations for woodcut for printing and that many were made and kept as part of a sketchbook.
4. Divide students into groups of four.

5. Distribute boxes of still life objects (four objects per box for each group) and ask the students to touch them and to note their texture and shapes. The students arrange their four objects from the box into a still life in the center of their group table or combined desks.
6. Distribute 8 x 11 blank white paper and markers for practice drawings.
7. Have the students do a two minute contour drawing of an object in front of them very slowly, drawing only outside edges and a few interior contour lines...no color or texture. The students switch seats and repeat until all four objects are practiced.
8. The students discuss within their group the contour practice drawings they have created, making sure that they have not shown shading or textures. Give the students time to reflect on their work and the work of their peers, either orally or in writing. The teacher needs to circulate around the room during this small group discussion and help the students to see the contour lines in their drawings.
9. Distribute black 12 x 18 paper and white crayons.
10. Explain that the students will use the contour method as a start for a final drawing.
11. The students will do a large two minute contour drawing of an object in front of them very slowly, drawing only outside edges and few interior contour lines with the white crayon. They then switch seats and repeat until all four objects are practiced, drawing over the shapes on the paper to create new spaces in an abstract arrangement. Their shapes should be large enough to fill the space on the construction paper.
12. Distribute oil pastels. The students fill in the spaces created by the drawn over shapes with color to create an expressive abstract composition based on real objects. They could blend colors, leave some spaces white, create pattern, etc.

Closure:

Mount drawings on the bulletin board and have the students view and identify the contour lines outlining the objects in each abstract composition.

Sources:

Student art: www.ppcc.ccoes.edu/art121/imag/StillLifeContour.jpg

Hokusai: Art and Man, Volume 19, #4, February, 1989.

Picasso: Edwards, Betty, Drawing on the Right Side of the Brain, Penguin Putnam Inc., New York, 1989.