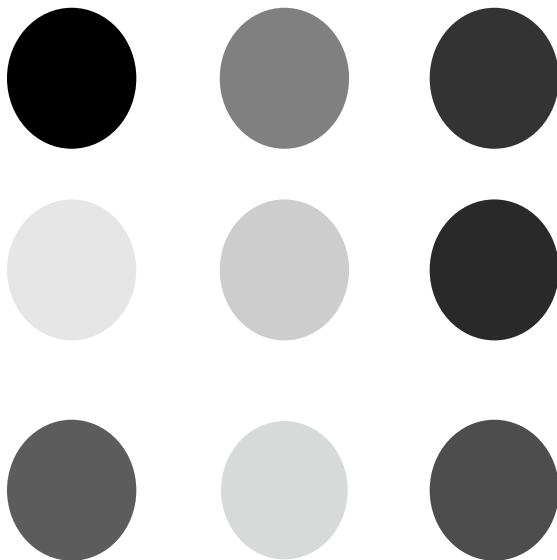




“Introduction to Value”

*Lesson plans designed for DVI by
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SUMMARY

This lesson plan introduces students to what values are in the art context. Values are the the various gray tones between white and black. They are used in artwork to create the appearance of three dimensional forms.

Learning that grays are made from white and black mixed together, and how to organize the values from light to dark will begin the process of visual sensitivity needed for later uses in creating art works.

OBJECTIVES

- Identifying values of gray from white to black
- organizing grays from light to dark in logical steps
- organizing gray values into light or dark categories
- experiencing mixing black with white to mix gray

STANDARDS

National Art Content Standards:

VA:Cr1.1.Ka

VA:Cr1.1.1a

VA:Cr1.1.2a

Va:Cr1.2.Ka

Va:Cr1.2.1a

Va:Cr1.2.2a

Math Common Core Standards:

CCSS.MATH.CONTENT.K.MD.A.2

CCSS.MATH.CONTENT.1.MD.C.4

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MATERIALS

- gray paint chip samples from the hardware store
- copies of gray values from the hardware store
- scissors
- magazines or newspaper with lots of black and white images in them
- large butcher/newsprint paper
- glue
- copies of attached value handout, one per student
- one clear jar or glass
- white and black tempera paint
- stir stick
- magician props
- finger painting paper
- sharpie marker (for names)

ACTIVITY ONE:

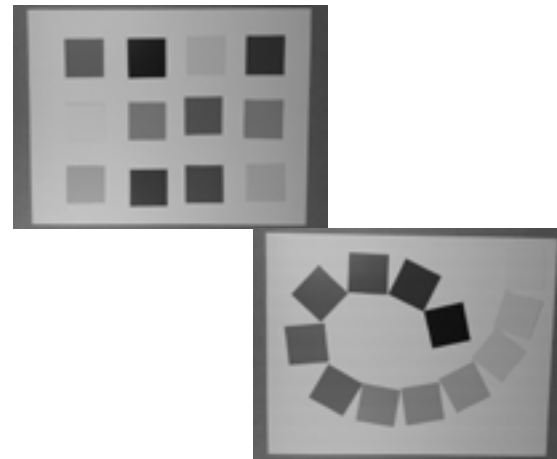
This activity is the first exposure to values and the terminology for them in the art context. The objective is for students to put the values in various logical ordered-steps. You can use gray paint chips for each student, or you can make copies of paint chips using the “photo” setting on the copy machine so that it picks up the subtleties better than the normal setting. Cut away the color names and cut each value to the same size before copying so that the only focus is the tones/values.

If you are making copies, each student gets one along with a pair of scissors to cut them out. Instruct students to cut out each value separately.

I think the next step will happen organically, so you may want to just watch what happens before giving more instruction. When the timing seems right (or if someone puts the values in order from light to dark, or dark to light), call attention to it and talk about each piece being a different value. You can use questions like... “Is this a light medium or dark value? These two are close...how can you tell which one is darkest? Which of these are night time values? Which are daytime?”

You can pair students up to critique one another’s choices on the order of the values. Prompt them to kindly mention to their partner which ones may look out of order, or to offer help.

Partners can combine and line their pieces from light to dark to light again, or play a match game by finding the sets of two that are the same.



ACTIVITY TWO:

This activity focuses on differentiation between gray values and color. The objective is for students to cut ONLY gray values from magazine or newspaper pages (purposely include newspaper pages that have colored ads.)

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Students choose a magazine or newspaper and a pair of scissors and start cutting out gray values. Impress upon them that there cannot even be the tiniest bit of color included when they cut them out! Lay out a large piece of butcher/newsprint paper (36 X 36’) and students glue gray values onto it in “collage style.” Critique as a group to find any color and cover it with something gray.

ACTIVITY THREE (A-3):

The objective for this activity is for students to sort light values (sun symbol) from shadow values (moon symbol) using the attached handout (A-3). Use the “photo” setting on your copy machine for better value representations when copying enough for each student to have one. Instruct students to cut out the sun, moon, and each value separately. Students then sort the light values into the “sun pile” and the dark values into the “moon pile”. This will become more difficult when they get to the medium gray values (and its supposed to). This can lead to questions like...”On a sunny day you can see your shadow cast onto the sidewalk...Which values would you see in your shadow? When the sun shines on something in the daytime, which values are you likely to see? On a cloudy day, what values do you think you might see? Pretend you go into a cave, what values are in there? If you have a flashlight at night, what values might you see? and where?”

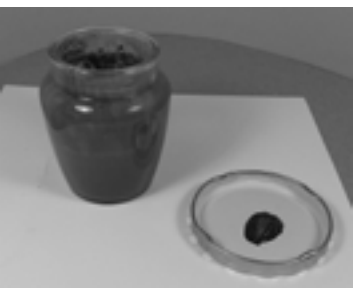
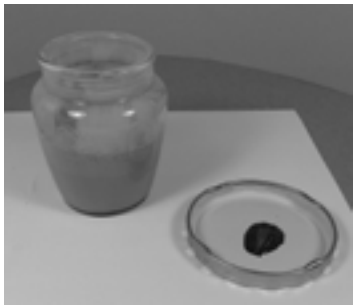
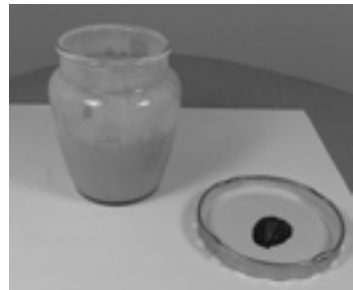
ACTIVITY FOUR :

This is a teacher driven demonstration for students to see the “magic” of color mixing. It is much more fun if you play up the magician “act” by wearing black clothes and use a wand and a cape! Using a clear glass jar or glass, mix (ahead of time) water with some white tempera paint to the consistency of opaque white (like milk). Also have at hand a small amount of black tempera in a small container (school cafeterias often have little plastic containers with lids.) Start your demo by explaining that you will be magically changing the value of the white liquid in the jar. Using a stir stick, stir the white mixture to build up suspense. Barely dip the stir stick into the black paint and then along with some magic words, “gray-abba, gray dabba” mix the black with the white to make a light gray. Repeat this magical progression adding small amounts of black in steps. I’m betting that the students will begin predicting what is going to happen organically, but if they don’t, prompt them with questions. “What do you think will happen when I add this small amount of black this time?” When your white is saturated with as much black paint as it can take, bow and transform back to being a teacher. Review with students what they saw as a wrap up.



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ACTIVITY FIVE:

The last value activity provides a chance for students to mix their own values by fingerpainting using only white and black tempera paints.

A note about finger painting: It is not necessary to buy “specialized” finger paints, or finger painting paper. If you have tempera paints and paper with a shiny surface or white sulphite drawing paper it can work as well. I have always given students the choice to use one or two fingers only to paint and this will keep most of them in check, but there is always one or two that put their whole hand in the paint. Have a bucket of soapy water and paper towels at hand for these guys. Watch and as soon as that happens ask them to dip and wash and try painting again using only with one or two fingers. It also helps if they, upon your request, students raise the finger/fingers into the air that they intend to use before starting.

Teasingly hold up four fingers and then say “is this one or two fingers?”

Jokingly presenting the idea helps with following the request.

Another tip is to send students to the sink in small groups to keep the temptation of painting each other or themselves while waiting. Having a volunteer “first student” to wash hands and then become the paper towel passer-outer at the sink also helps with speed of clean up.

My last tip is about paint distribution.

My method has been to have white paint in squeeze bottles in one hand and black in the other. Prepare students by telling them that you will be asking them where they want the paint on their papers. They should point with their one finger when it is their turn. If they take too long I would say, “I’ll be back when you are ready” and I keep moving.

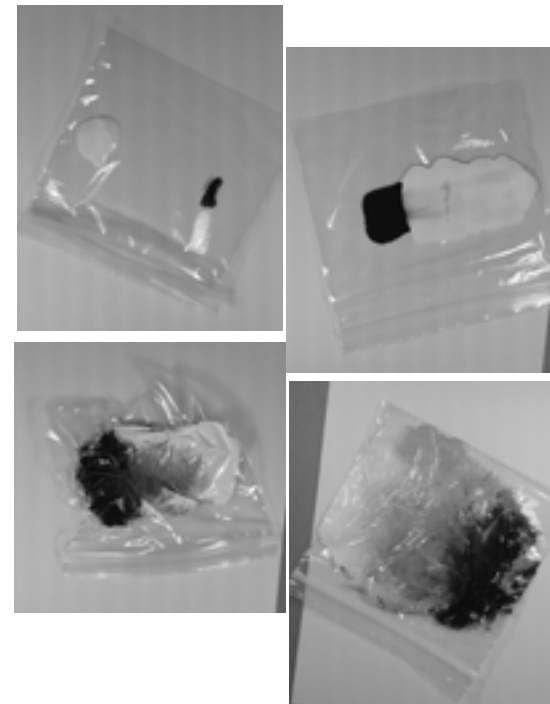
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This helps with attention while waiting for materials. I give them a puddle of paint per color about the size of a quarter. Having said all of that, this is a “no fail” project because all students will end up with gray on their paper, whether they mix individual areas or “tornado” the paint into a repeated circle in the middle of the paper. Best of all they are mixing values and this will help with future endeavors with value in art.

ALTERNATIVE IDEAS:

- If you prefer not to fingerpaint, here is a cleaner alternative. Each student gets one ziplock baggie in which you put one small blob of each white and black tempera paint. Seal the bag and they can mix the color by massaging it with their fingers. This will more than likely make one value as it gets thoroughly mixed, so you may want to make each student's ratio of black to white different for comparison later.



- After creating the finger painting, challenge the students to try drawing their painting using only a black crayon on white paper. Using the same size and shape paper as you did for the finger painting, demonstrate how to make lighter values by holding the crayon between two fingers toward the end and dragging it on the paper, to gradually pressing harder for darker values. This may be too challenging for some students of this age.

- Read the book, “Oscar and the Moth, A Book about Light and Dark” by Geoff Waring. Here is a link to a PowerPoint edition, <https://www.tes.co.uk/teaching-resource/oscar-and-the-moth-powerpoint-science-light-6171305>

This links with Literacy Common Core Standards:

CCSS.ELA-LITERACY.RL.K.10

CCSS.ELA-LITERACY.RL.1.1

CCSS.ELA-LITERACY.RL.2.1

Although here are no Science Common Core, this book has science concepts.

