

THREE PART ART POST-VISIT **POSTER**

Ansel Adams: Early Works

ARTFUL THINKING ROUTINES SEE /THINK /WONDER

Use this questioning strategy to help students reach for new observations and connections.

Slowly look at the artwork for a minute.

- What do you see?
- What do you think?
- What do you wonder?

POST-VISIT TIP

After field trip ask students to share what they learned, liked, and noticed during their field trip to the Cannon Gallery. Did they find answers to the things they wondered about?

VOCABULARY

Birds eye view – The term used to describe the point of view from a high vantage point looking down

Composition – The arrangement of art elements in an artwork

Eye level – An imaginary that plane passes through the eyes of the artist or viewer of a scene when he or she is looking straight ahead. This term is used when we cannot see the horizon line

Point of view – The actual or imagined position from which an artist views a scene or subject, for example: birds-eye, eye level, or worm's eye

Viewfinder – A camera feature that enables the user to determine what will appear in the photograph

Worms eye view – A the term used to describe the lowest eye level possible, imagine lying on the floor with your eyes angled up



Marion Lake, 1925
Vintage gelatin silver print, 6 x 8 inches

Who made this?

- Ansel Adams was given his first camera in 1916.
- For much of his early adulthood, Adams was torn between a career as a concert pianist versus one in photography.
- He famously likened the photographic negative to a musical score, and the print to the performance.

What inspired it?

Ansel Adams loved Yosemite and often said how different his life would have been if he had not been taken there as a kid. He rarely complained about what it took to climb to dangerous heights often carrying heavy equipment weighing as much as 40 pounds to get his amazing photographs. There is a peak in Yosemite named in his honor.

THREE-PART ART POST-VISIT LESSON

Ansel Adams: Early Works

Intended Age Group: Elementary (grades K-5 with teacher modifications)

Length of Lesson: One 60-minute lesson

THE PRACTICE: STUDIO HABITS OF MIND

What does artistic thinking look like and how does studio art benefit students in art and in other content areas? Teachers using this lesson will help foster the following thinking dispositions:

1. **Observation:** Noticing details in the world around me and my own art
2. **Understand Art Worlds:** Learning about what artists make

Students will understand when artists observe things closely it will help them to make artistic choices and organize their artwork in a pleasing way. They will also understand that it is not always necessary to include every detail to show the beauty of a subject and that showing something from a different point of view can help them to slow down and notice things that they did not see before.

MATERIALS:

- Image: *Marion Lake, 1925*
- 6x18 White drawing paper
- Pencils
- Erasers

INSTRUCTIONS:

1. Conduct class discussion of *Marion Lake, 1925* using Artful Thinking Routine: See/Think/Wonder as exemplified on the reverse side of this poster. Wrap up conversation by noticing if the students wondered where Ansel Adams had his camera set up to take the photograph. Discuss what parts of the tree are left out of the photograph. Make sure to cover the concept of point of view in art.
2. Next, brainstorm a list of tall things such as giraffes, skyscrapers mountains, sunflowers etc.
3. Ask students to pick a subject that they want to draw.
4. Pass out drawing paper and direct students to create three rectangles on paper. The students should label one rectangle label bird's eye, the next eye level, and the final worm's eye view.
5. Now the students should draw their subject three times from each of the different points of view.
6. To finish their artwork the students should imagine a light source coming from one direction and use the tools they have learned about value scale to color in their drawings.



Ansel Adams Setting Up for a Shoot in Yosemite, 1935