

## Remote Learning Packet

*NB: Please keep all work produced this week. Details regarding how to turn in this work will be forthcoming.*

**April 20-24, 2020**

**Course:** 11 Art

**Teacher(s):** Ms. Frank [clare.frank@greatheartsirving.org](mailto:clare.frank@greatheartsirving.org)

### Weekly Plan:

Monday, April 20

- Review notes and project description, on page 4.
- Choosing one design to develop or adjust, make a quick full-scale sketch with notes.
- Begin full-page layout on a fresh page, with an empty page facing it. Starting lightly, work from general to specific.

Tuesday, April 21

- Sketchbook entry: movement of eye and compositional balance
- Complete general layout of project; introduce varied weight of line

Wednesday, April 22

- Introduce linework and mark-making into your work, to suggest dimensionality and texture.
- Continue developing the imagery; be aware of unity and variety, harmony and contrast as you work.

Thursday, April 23

- Sketchbook entry: the negative space; the role of the background
- Continue developing the imagery; be aware of contrast in the imagery as you work.

Friday, April 24

- Sketchbook entry: contrast and emphasis
- Continue developing the composition, with particular attention to the negative space and movement

### Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

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Student Signature

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Parent Signature

*For all assignments in art this week use a pencil and your sketchbook. Remember to write your name, grade, and the date on all pages, except your project. This week you are working on a cumulative drawing project.*

*Keep a clean, folded piece of paper handy to place under your hand as you draw, so as not to smudge your work.*

## **Monday, April 20**

1. (1 min.) Read over the project description, located on page 4.
2. (2 min.) Turn back to your thumbnail sketches from Tuesday. Select one that you want to base your project on. Turn to a fresh page, with a blank page facing it as well as behind it. This will be your 1:1 scale “**rough draft**”. Draw your border using a ruler or a folded piece of paper, making sure to use parallel lines and right angles. If your composition is horizontal, rotate your page accordingly, and have the top of the image along the valley or fold (leave a space between the valley and your top border). Use your full page, with borders no more than one inch.
3. (7-10 min.) “**Rough Draft**”: On this page you will hammer out the final composition, and you will edit and make notes. You can make notes within the image as well. This will not be your final drawing, but you will refer to it as you begin your final drawing. Attend to scale (how large you are drawing the imagery relative not only to the objects but also to the original composition). Make sure that the placement of shapes, use of proportion and movement, and the negative space all contribute to a strong, well-resolved composition.
4. (7-10 min.) “**Final Draft**”: Turn again to a fresh page, once more making sure it’s facing a blank page. Here you will draw your project, starting now and continuing throughout next week. Start by drawing your border, evenly placed on the page and of the same dimensions as in the full-scale study. Next, work on your compositional layout, lightly drawing in the imagery. Attend carefully to shape, proportion, negative spaces, and work from general to specific. Keep contour lines light for today, so that you can work with shading, linework and mark-making more effectively in the coming days.

(Note: you will leave the back of this drawing blank, as well as the page behind it.)

## Tuesday, April 21

1. (5-10 min.) In a fresh sketchbook entry, two pages past your project (so that there is a clean fresh “buffer” page in between), write today’s date followed by **two short paragraphs**. In the **first**, describe the **movement of the eye** through your planned composition: where does the eye enter and exit the composition, and how does the eye move through? Note that your positive-negative shape relationships direct the movement of the eye here as in the artworks we’ve analyzed in class. In the **second paragraph** describe the **compositional balance - how is it achieved** in your design, and **what type of balance** is it? Refer to the imagery and specific areas of your composition that are key in establishing visual balance.

2. (5-15 min.) **Complete the general layout of your composition**. Remember to work lightly, from general to specific, and to refer regularly to your rough draft and to the actual objects to help you observe **proportion** and **specific qualities of shape**. As you draw, push your observation of shape to be specific to the subjects you are observing, distinct and interesting. Shore up your drawing by introducing **varied weight of line** into the contours of your subjects. At this point your general layout should be complete.

## Wednesday, April 22

1. (20 min.) **Introduce linework and mark-making** into your work to **suggest dimensionality and texture**. Use a combination of cross-contour linework, topographical mark-making and textural techniques; I recommend you save shading for later. Note that your linework and mark-making create optical value.

Continue developing the imagery; be aware of **unity and variety, harmony and contrast** as you work.

## Thursday, April 23

1. (3-7 min.) Turn forward to your sketchbook entry from Tuesday. Start a fresh entry on the same page with today’s date, followed by a short paragraph discussing the **negative space** and the **role of the background** in your composition. What are the particular qualities of the negative space - what are the negative shapes like and how are they broken up or connected? How about the role of the background - how do you see it affecting our perception of the positive shapes or the quality of the space you will have them exist in? Do you plan to introduce linework, mark-making or shading into the background? If so, to what effect? If not, what is the effect of a pristine, crisp, white background?

2. (13-17 min.) **Continue developing the imagery, with attention to draftsmanship, craftsmanship, and beautiful effects**. Remember to keep a clean fresh folded piece of paper under your hand as you work to avoid smudging either the clean or the drawn areas.

Be aware of **contrast** in the imagery and between the positive/negative shapes as you work. Consider the contrast in texture, pattern, and optical or actual value as these qualities develop.

## **Friday, April 24**

1. (5-10 min.) Turn forward to your written sketchbook entries in which you reflect on the project. Begin a fresh entry on the same page with today's date, followed by short paragraphs discussing **contrast** and **emphasis** in your composition. Give **three or more examples of contrast** in your project. You might consider texture or value contrast, grouping numbers or density, or qualities of implied movement lines. Regarding emphasis, **identify three areas of emphasis**, places the eye is led to and caused to rest for a while. What causes these to be emphasized? Is there a hierarchy amongst them? For example, perhaps one is the primary emphasis, or more significant, and the other two are secondary. What is the configuration of these points of emphasis in the picture plane? For example, perhaps they form a triangle, with the primary emphasis toward the upper left and the secondary emphases toward the lower right and the middle-lower left near the edge of the picture plane.

2. (10-15 min.) **Continue developing the composition and imagery, with particular attention to negative space and movement.** Use linework, mark-making and shading well to create beautiful effects.

Remember to keep a clean fresh folded piece of paper under your hand as you work to avoid smudging either the clean or the drawn areas.

## Supplemental Materials

**Reminder of Visual Resources:** Refer occasionally to the supplemental materials and examples from earlier weeks, such as **cross-contour linework**, **topographical mark-making**, and **texture approaches**.

It will also be helpful to keep in mind the **principles of design** and guidelines for resolving and strengthening visual compositions, such as those discussed in the context of **thumbnail sketches**. Revising the artwork is an ongoing process that begins with brainstorming and sketching but continues up to the moment of the final touches. At times we work without thinking actively about these guidelines, suspending analysis to the side of our minds as we intuitively make and respond, but at other times we pull those guidelines into the forefront and use our understanding of composition to resolve and strengthen our artwork. In this respect a parallel could be made to the proof-reading and editing process in writing a paper.

There is a back-and-forth process of creating and revising.



## Project Guidelines: Drawing Project with Found Objects

This drawing will be an artwork that incorporates observational drawing, composition, and imagery in a way that is expressive, poetic, or graphically compelling.

\_\_\_ You will devise a composition that incorporates hands or feet (one or several), together with the organic objects. (You can collect additional items to meet your expressive needs.)

\_\_\_ Use strong positive/negative shape relationships and actively incorporate 2-3 principles of design to make strong, unified and visually interesting composition.

\_\_\_ Employ strong craftsmanship in your media application and manipulation, attending to varied weight of line, fluidity of line, line quality, and consistency and transitions in shading.

\_\_\_ Employ a variety of linework, value and texture texture techniques, including cross-contour linework and topographical mark-making.

\_\_\_ Create a work that challenges and stretches your skills, and that communicates to the viewer as expressive, poetic, or graphically compelling. It may suggest a narrative, have a contemplative quality, pose a dramatic tension, or simply be a graphically strong, effective design.