

Studio Art 9: Formal Analysis

May 4 – May 8

Time Allotment: 20 minutes per day

Student Name: _____

Teacher Name: Ms. Hoelscher

Packet Overview

Date	Objective(s)	Page Number
Monday, May 4	Reflect on visual narrative and last week's project	2
Tuesday, May 5	Recognize color schemes and depth through color	3-5
Wednesday, May 6	Recognize perspective and line	6-7
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Additional Notes: Use a separate piece of paper, sketchbooks or the spaces provided in this packet to create your designs and images. You will need colors, (crayons, colored pencils will work best) but will accept any medium you choose to use. Examples are provided, parent involvement is okay, but students must complete minor assessments, images and design on their own.]

Academic Honesty

I certify that I completed this assignment
independently in accordance with the GHNO
Academy Honor Code.

Student signature:

I certify that my student completed this
assignment independently in accordance with
the GHNO Academy Honor Code.

Parent signature:

Algebra 1

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Monday, May 4

Art Unit: Formal Analysis

Lesson 1: Visual Narrative and Book Cover Reflection

Objective: Reflect on your project last week and visual narrative**Lesson 1:**

Many elements go into a work of art. We have been focusing on the foundational elements of art in our discussion and creation of art: line, shape, form, depth, texture, value, and color. Last week we added symbolism and visual narrative as a second tier to the creation and discussion of art. Without our foundational elements, even if just one is missing or not given enough notice, the following tier will be unstable. **Today I want you to write two reflections. In one, reflect on the image you created and in the second reflect on visual narrative.** It's okay if you don't have your image in front of you, your memory of your project will suffice.

Understanding how to comment on our own work will help us comment on works of art and describe what we see. This is important and should add to the fun of creating.

In your reflection of 4-5 complete sentences, use the following questions to guide your reflection on your project and remember to explain your statements: did I focus on any foundational element more than another? Did I use a specific color scheme? Did I create visual texture? Did this add to or take away from my visual narrative and use of symbolism?

Reflection on my project:

For your reflection of 4-5 sentences on visual narrative, I want you to explore your thoughts of visual narrative. Use complete sentences and explain your statements. Where do you see visual narrative the most often? What is most appealing or least appealing about visual narrative? Why do you think it's important to explore visual narrative? How could you have created a better visual narrative?

Reflection on visual narrative:

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Tuesday, May 5

Art Unit: Formal Analysis

Lesson 2: Color schemes

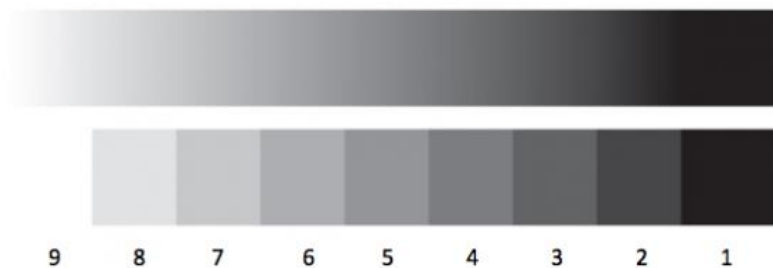
Objective: Review color schemes**Lesson 2:**

This week we will be building up to writing a short formal analysis. **A formal analysis is an analysis of a painting or sculpture based purely on observation.** It is one of the quickest ways to understand what you are seeing and convey it to others without being bulked down by academic reviews or historical sources. The only cited source in a formal analysis is the work of art! Formal analyses, in order to be successful, must be rooted in observation. It is an analysis of the formal qualities (elements of art) that we have been discussing the past few weeks.

Before we get to the formal analysis, we should review some of those formal, foundational elements of art and how we describe them!

The main color schemes I want you all to be familiar with are the following: Achromatic, monochromatic, analogous, and complementary.

If you have the printed black and white packet only, please come to my Guided Instruction hours so you may see these images and other examples in the correct color.



Value scale in the achromatic hues black (1) and white (9).

Achromatic: A color scheme with no hue, thus consisting of neutral greys, whites, and blacks



Monochromatic: A color scheme with only one hue and its tints and shades

ANALOGOUS COLORS



Analogous: A color scheme consisting of colors next to each other on the color wheel



Complementary: A color scheme consisting of colors opposite each other on the color wheel

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When deciphering what the main color scheme of an image is, especially if it is not very clear, ask yourself what is the first color that jumps out at you from the painting and see if there are other colors that may point you to the correct color scheme.



Angelica Kauffmann. *Cornelia, Pointing to Her Children as Her Treasures*. c. 1785.
40 x 50 in.

1. In this image, what is the first color that you notice?

2. What is the second color you notice?

3. What do you think the main color scheme is in this painting? (Choose from: achromatic, monochromatic, analogous, or complementary.)

Even if you see colors close to each other on the color wheel, that doesn't necessarily mean it's analogous! Check to see if there's a color present from the other side of the wheel.

4. Did the artist create depth in this painting?

5. How and where is there depth in this painting?

Wednesday, May 6

Art Unit: Formal Analysis
Lesson 3: Perspective and Line

Objective: Recognize Perspective and Line in a painting

Lesson 3:

We will keep looking at Angelica Kauffmann's painting *Cornelia, Pointing to Her Children as Her Treasures* for our prep work in our formal analysis.



Angelica Kauffmann. *Cornelia, Pointing to Her Children as Her Treasures*. c. 1785.
40 x 50 in.

Perspective is necessary to depict and ground a painting in reality. It also helps create depth and show the viewer where in a scene they are participating and direct the movement of the painting.

1. Where is the horizon line (the viewer's eye line) in this painting?

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Line is also important in the movement of one's eye when viewing an image. Explicit lines drawn into the image guide your eye and the implied line of two planes of form merging also guide your eye. Interactions between figures can also be described as lines (think eye contact, hands outstretched, pointing and gesturing in a direction)

2. How do the explicit lines in this painting direct your eye? Are there implied lines in the painting?

3. Where does your eye move throughout the painting? What guides your eye to move in this manner?

Thursday, May 7

Art Unit: Formal Analysis

Lesson 4: Writing a Formal Analysis

Objective: Write a short formal analysis

Lesson 4 (Minor Assessment):

Now that we've begun to assess the formal qualities of the painting it is time for you all to do a short formal analysis! Formal analyses, once again, are based in observation. Just like we did the last few days, you will look at the painting and describe what you see.

One way to make it easier to write would be to pretend you're describing the painting to someone who has never seen it and wants to find it in a gallery without looking at the title.

Be descriptive and base everything you write in observation of the painting. If you need help, come to my Guided Instruction time.

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Angelica Kauffmann. *Cornelia, Pointing to Her Children as Her Treasures*. c. 1785.
40 x 50 in.

Directions: Write 4-6 complete sentences about what you see in the painting. Use the foundational, formal elements of art as your guide. You may use our prior observations in your analysis.

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Friday, May 1

Art Unit: Formal Analysis
Lesson 5: Micro Master Study

Objective: Create a small master study

Lesson 5:

We've discussed one way to discuss what we observe in a painting but another way to really observe a painting is to create a "master study."

A master study is *exploring* the composition and techniques used by creating it on your own. You can zoom in and crop out portions of the painting or zoom out and expand on the environment.

Once again we will be using Angelica Kauffmann's *Cornelia, Pointing to Her Children as Her Treasures*.



**Angelica Kauffmann. *Cornelia, Pointing to Her Children as Her Treasures*. c. 1785.
40 x 50 in.**

First we will create thumbnail sketches to understand and decide on the composition we want to use. Then we will create our micro master study!

First: our thumbnail sketches. Quickly sketch various compositions to decide how you would like to do your master study. (2 minutes)

Algebra 1

May 4 – May 8

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Next, create your micro master study on the next page! This isn't to copy the master and make a replica but rather to have fun exploring his compositional techniques and understand how the formal, foundational elements of art are employed. Have fun! Spend most of your time (approx. 15-17 minutes) on this master study.

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Master study: 15-17 minutes

A large, empty rectangular box with a thin black border, occupying the central portion of the page. It is intended for the student to perform a master study of the material.