GreatHearts®

Studio Art 9: Formal Analysis

May 18–22

Time Allotment: 20 minutes per day

Student Name: _____

Teacher Name: Ms. Hoelscher

Packet Overview

Date	Objective(s)	Page Number
Monday, May 18	Review elements of art	2-4
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Wednesday, May 20	Illustrate perspective and use of line.	6-8
Thursday, May 21	Compare visual narrative and formal analysis and reflect on your experience with both.	8-10
Friday, May 22	**Minor Assessment:** Understand the elements of art	10-11

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:

_____

Monday, May 4

Objective: Review elements of art: line, shape, form, value, color, texture, and space (depth).

This week is our last week of packet material! We will be reviewing most of what we have been going over the second half of the semester, specifically the formal elements, by looking at art and also through creating.

The elements of art, line, shape, form, value, color, texture, and space (depth), work together to bring artwork to life. They are useful in figuring out what the artist is conveying and how they are conveying it. They are your tools in your toolbox to analyze works of art! Though we have only covered paintings and drawings, these same tools are applicable to sculptures, photographs, prints, and any other work of art you may find.

In creating art, realistic or believable **perspective and depth** are important to convey. Let us review depth created by color. Below is the chart on qualities of color that advance and recede.

Qualities of color that advance	Qualities of color that recede
• warm colors	• cool colors
• intense colors	• dull, desaturated colors
• contrasting colors	• analogous colors
• high value contrast	• low value contrast
• sharp edges	• fuzzy edges
• detail	• generalized areas
• texture (like actual texture such as thick paint, or visual texture shown through detail)	• smoothness (no visual or actual texture)

1. What, of the following, would an artist use to create depth? Circle the correct answer.
   a. Perspective
   b. High and low intensity color
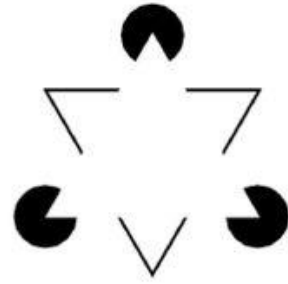   c. Variation in texture
   d. All of the above

Line can form shapes and shapes form forms. Line can also highlight movement and contrast between forms. Here is an example of actual line and implied line.
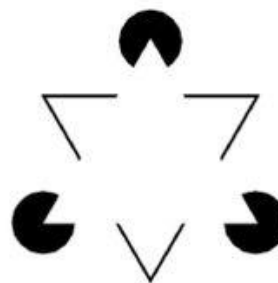
2. What shapes are visible in this example of implied and actual line? Circle the correct answer.
   a. circles
   b. triangles
   c. all of the above
   d. none of the above

Color and perspective add to depth, how could line? Could layering various types of line add to the illusion of depth? Layering different types of lines or the same type of line with variation can give great quality to a form and *increase the illusion of depth and volume.* Sometimes artists even just use one type of line in their image.

3. In this image, what types of line are used (straight, wavy, etc)? (Lines provided on the next page.)

   _____
   _____
   _____

4. How many types of lines are used?
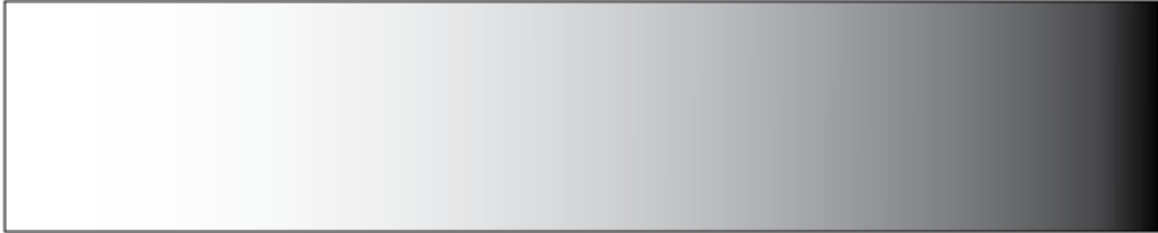
   _____
   _____
   _____

Tuesday, May 5

Objective: Differentiate value and intensity in color and recognize types of color.

Once again here are the definitions and example images for value and intensity.
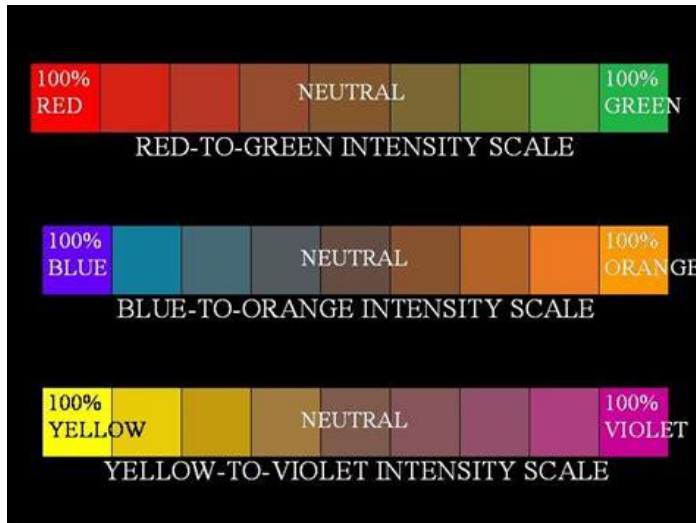**Value: the lightness or darkness of a hue with tints and shades.**
    Tint: a hue with white added.
    Shade: a hue with black added.

Intensity: the brightness or dullness of a hue.
    Tone: a neutralized or low saturation version of a hue.

Value and intensity can coexist in the same instance; however, it is important to segregate the two terms in our minds. They are different and speak on two different elements of color in a work of art.
Neutral colors, one of the color schemes we learned in one of the first packets, is a quality of color assosciated with intensity. **Neutral colors are a low intensity, desaturated hue**.

Often the color we see and the color something "is", are different. Have you ever noticed the sky change color either for a sunset, sunrise, or a storm? The light that comes down from those types of sky *cast a different type of light onto objects* in front of us, so the color of the object alters.

Local color: the objective color we "know" something is, *independent* of lighting conditions.

Optical color: the color of an object as *seen in a certain lighting situation*.
My bedspread is white (local color) but in the morning light it is a golden yellow and at night it is a dark purple grey (optical colors). **Shadows are not the only way for optical color to change.** Yes, shadows are a change in the optical color, but it is important to know that the light changes it too.

1. Look around you – what examples do you see that have DIFFERENT local and optical colors? Give me two examples please.
   _____
   _____
   _____
   _____

The color wheel shows primary, secondary, and tertiary colors. Using this color wheel, answer the following questions.

2. What are the primary colors?
   _____
   _____
   _____

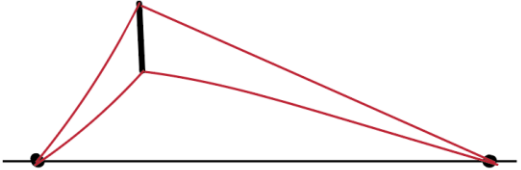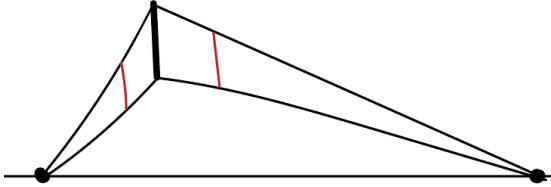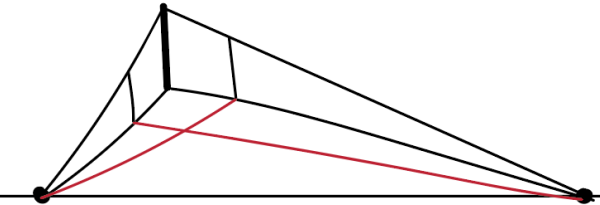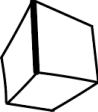3. What are the tertiary colors and how are they mixed?
   _____
   _____
   _____

Wednesday, May 6

**Objective:** Illustrate perspective techniques

Using this step-by-step process to create a cube as a refresher on two-point perspective, today we will create a two point perspective image of a more complicated item.

1. First we draw our horizon line with two vanishing points as far apart as we can.	2. Next, we draw a vertical line between the two points. This will be the corner of our box.
3. Next we place orthogonal lines from the ends of the vertical line to the two points.	4. Here we end the planes/surfaces of the form but adding two more vertical lines.
5. Now we create the bottom plane/surface by adding two orthogonal lines from the newly draw vertical lines to the points opposite.	6. Finally, we clean up the lines and have a floating cube!

In the space provided on the next page, create a 15-20 minute drawing of an object **in two-point perspective**. You may choose from the following list:
-chair
-your home
-book
Remember to use your horizon line correctly and orthogonal lines too!
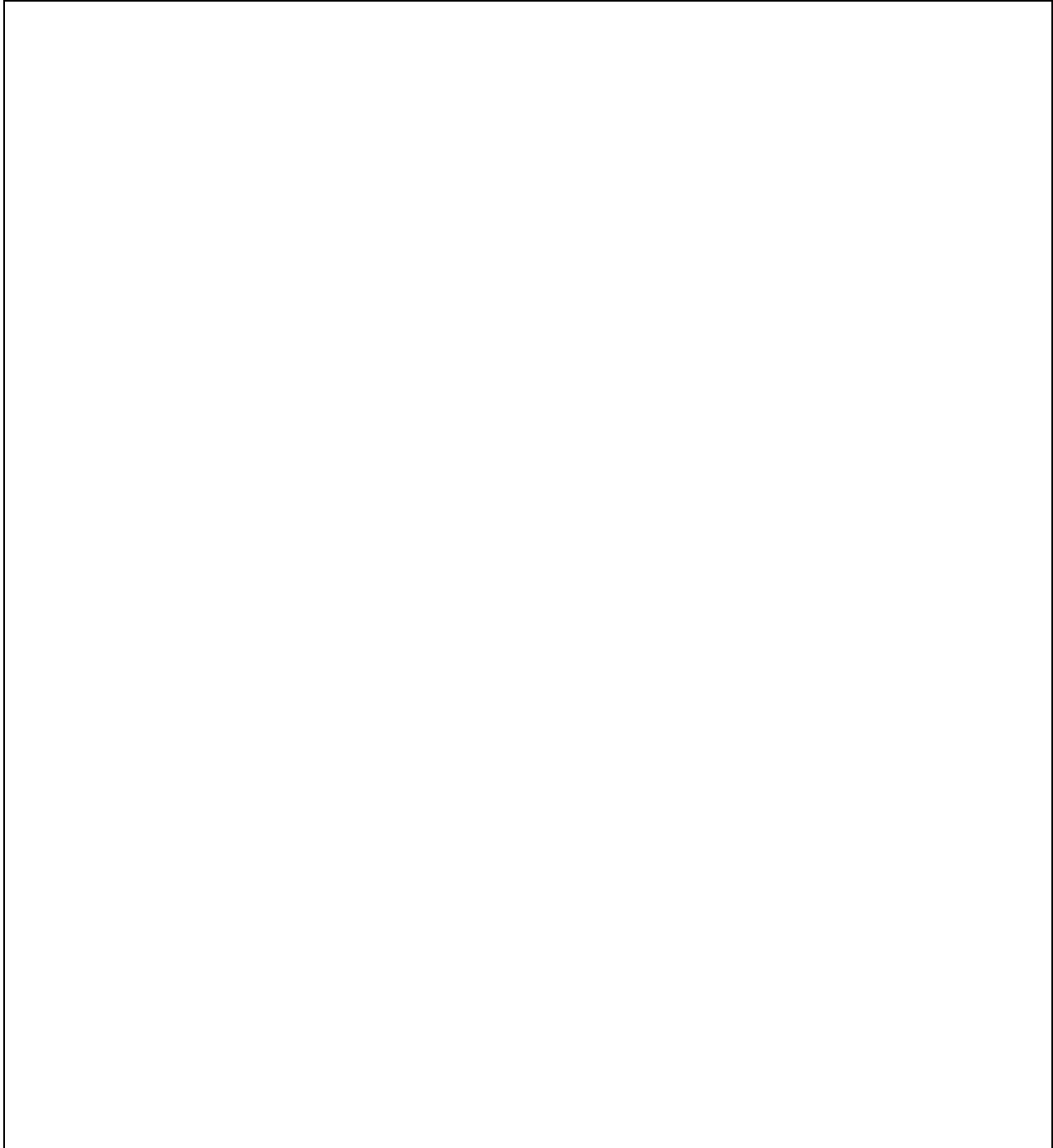
Thursday, May 7

Objective: Compare and reflect on your experience with visual narrative and formal analysis.

Recall our discussion of visual narrative and your book cover designs. Visual narrative is often an abstraction of a story. It won't be told directly as it happened because the artist and storyteller is limited by the visual medium. Especially in portraiture, the artist must make sacrifices and embellishments to emphasize or downplay certain parts of the character they're trying to depict.

In this image of King Louis XV of France, both the king and the painter wanted a specific message emphasized above any other message in this painting.

1. What do you hypothesize they wanted to emphasize in this painting? 2-3 sentences and <u>make sure to show evidence for it in the painting</u>.

   _____
   _____
   _____
   _____

2. If I gave you the choice to write a formal analysis on the portrait above or write a story about it, what would be the difference?

   _____
   _____
   _____
   _____

Friday, May 1

Objective: Illustrate Understanding of the Elements of Art

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Lesson 5: Minor Assessment

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Today is your last minor assessment of the semester! You will be illustrating your knowledge of the elements of art via a formal analysis. You have been doing this for a few weeks so I have faith you will do well. I won't preface it anymore so you may use the full 20 minutes on writing your analysis. **Remember to write on all of the elements of art: line, shape, form, value, color, texture, and depth.** 5-6 sentences minimum.

Joseph Wright of Derby, *A Philospher Giving a Lecture at the Orrery (in which a lamp is put in place of the sun),* ca. 1763-1765. Oil on canvas.

_____
_____
_____
_____
_____
_____
_____
_____