

# *Sight- "Impressions of Place"*

## Criteria & Self-Evaluation ( /40 Project Points)

\* Assign yourself the points you think your project deserves in the following categories

### Criteria: ( /10 points)

- My prints show a *spontaneous* and *impressionistic* reflection of the environment around me.
- I used a variety of lines and shapes (both organic and geometric) that reflect my understanding of **SPACE & MOVEMENT**.
- My designs have a balance between white and black.
- I created 3-4 final *Frottage* prints (each different and experimental in nature).
- I worked collaboratively (in designing, printing, and clean up).
- I participated in preparatory exercises and completed the process work (see below)

### ( /20 points) Process Work assemble and STAPLE these items in the following order:

1. Self-evaluation (this sheet) and Artist Statement (details on the back of this page)
2. Defining Terms: Elements and Principles worksheet
3. Preparatory Sketches: "Walk the Line," "Bound Partner Drawings," "Blind Partner Drawings"
4. Design Development (cropping, simplifying, high contrast black/white lines & shapes & stencil shapes, enlarging)
5. 1-2 (least favorite prints or practice prints, depending on time)

### Craftsmanship: ( /10 points)

- My designs fill the entire 6x9 page without large empty spaces (of black or white).
- I balanced the amount of (white) and (black) areas and used a variety of organic and geometric lines.
- I used stencils to mask out areas of my design and change the composition from print to print.
- **Consistency** I took great care and pride to make each print.
- **Even inking** - rolled out ink evenly to create the same blackness (no "goobies", over inked or empty spots)
- **Even Pressure** no pressure marks so that all the ink has transferred from the table to the paper
- **All details are printing** pressed all the way to the edges

### Effort and Involvement: ( /10 points)

- My designs go beyond the basic requirements and shows my commitment and involvement in the project.
- I used all of my class time efficiently (**planning** and **pacing** so I didn't have to rush at the end).
- I was present and attentive during demonstrations
- I worked independently and collaboratively through problems that arose during the making process.

### Creativity, Originality & Spontaneity: ( /10 points)

- My designs are unique to me (I developed from my original preparatory sketches).
- My designs is visually dynamic and "eye-catching" they show both a sense of **SPACE & MOVEMENT**
- My design shows that I understand how to simplify what I saw in a way that was spontaneous and creative using a play of lines, positive/negative shapes and high contrast black/white.

## Defining Terms: In your own words define the following words.

*Frottage-*

*Impressionistic-*

*Spontaneous-*

*Space-*

*Movement-*

*Line Variations and Qualities: How line can be expressive?*

- Location*
- Direction*
- Measure*
- Type*
- Quality*
- Elements of chance*

## Instructions for Preparatory Sketches:

### **Instructions for "Walk the Line"**

- Teacher will designate an area for each group, two markers will be dropped.
- Students will line up in front of one marker facing to the side; one at a time students will begin walking sideways towards the second marker (1 step every 5 seconds or so). As they "side-step" along the path they will quickly draw what they see. The leader of the line should make a U-turn so that their back is to the previous student and continue walking towards the first marker.
- Student's drawings will look like a horseshoe. Each round should take 3-5 minutes and can be repeated a few times (each time with a new paper) within the 10-15 minute time allotted.

### **Instructions for "Blind Partner Drawing"**

- For this activity group members should choose partners. One person will put a blindfold on.
- The un-blindfolded partner should safely walk a few steps to another area of campus and select an object.
- Without naming the object, the sighted partner will describe to the blindfolded partner how to start the drawing; paying close attention to locating the mark on the page, the direction of the line or mark, and the quality of the line or mark.
- Partners should take turns and/or complete more than one drawing in the time allotted.

### **Instructions for "Bound Partner Drawing"**

- For this activity partners should stay the same as for the previous exercise. Partners will use the blindfold to bind their wrists/hands together- preferably their dominant drawing hands.
- With tension between the pairs, students will quickly draw (on the same page) what they see before them.
- Variations of the bound drawing may include, but are not limited to: behind the back drawing, or double bound and double drawing utensil combinations.