

# ALBERTA DISTANCE LEARNING CENTRE

## Art 10 FNA1400

### Assignment Booklet 6 Lesson 6: Art from Nature Drawings

#### Student's Questions and Comments

#### FOR STUDENT USE ONLY

(If label is missing or incorrect)

File Number:

Please use the correct preprinted label for this course and Assignment Booklet.

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Assigned to

Marked by

Mark: \_\_\_\_\_ %

Date Received:

#### Summary

	Total Possible Marks	Your Marks
Lesson 6		
<b>TOTAL</b>		

#### Teacher's Comments

\_\_\_\_\_  
Teacher's Signature

## CANADIAN CATALOGUING IN PUBLICATION DATA

FNA1400

Art 10

Assignment Booklet Package

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Alberta Distance Learning Centre

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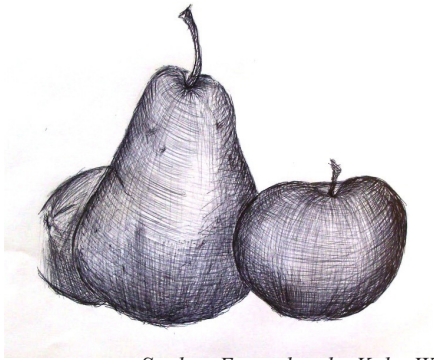
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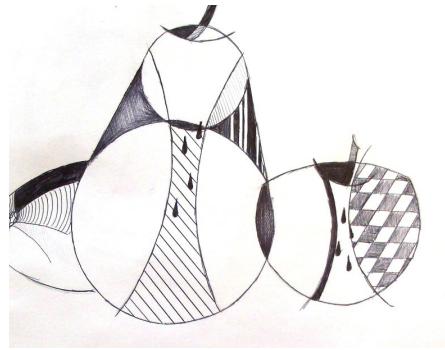
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# Art 10

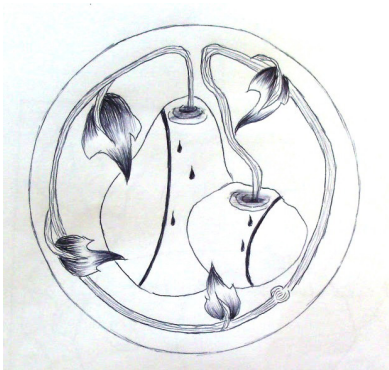
## Lesson 6



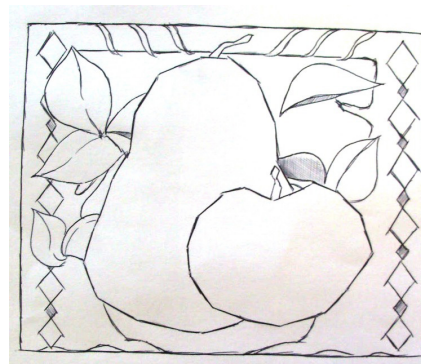
*Student Example – by Kaho W*



*Student Example – by Kaho W*



*Student Example – by Kaho W*



*Student Example – by Kaho W*

## Art from Nature Drawings



## Instructions for Submitting Assignment Booklets

1. Submit Assignment Booklets regularly and **only one Assignment Booklet at one time**. This allows your teacher to provide comments you can apply to subsequent work.
2. **Check the following** before submitting each Assignment Booklet:
  - Are all assignments complete?
  - Have you edited your work to ensure accuracy of information and details?
  - Have you proofread your work to ensure correct grammar, spelling, and punctuation?
  - Did you complete the Assignment Booklet cover and attach the correct label?

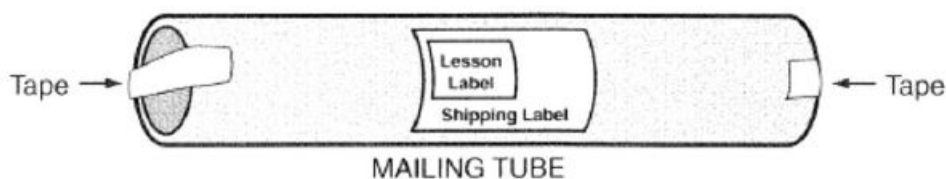
### Preparing the Assignment Booklet

Ensure that the lesson number on the label is the number on the Assignment Booklet. Peel the corresponding preprinted label for the Assignment Booklet from the backing and apply it to the appropriate space on the cover page.

- **Never** use tape or staples to attach the label to the Assignment Booklet.
- **Do not** put the preprinted label on the **outside** of the mailing envelope.

### Preparing the Mailing Envelope or Mailing Tube

- The **mailing envelopes** provided are pre-addressed to ADLC. Attach your return address.
- Some courses provide **mailing tubes**. Roll your assignment(s) and Assignment Booklet and insert them into a mailing tube. Seal the tube and apply the correct label to a shipping label provided. Affix the shipping label to the outside of the tube. When your submission is returned, you can re-use the mailing tube for subsequent lessons.



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### Submitting to an ADLC Office

If you reside near an ADLC office (Barrhead, Edmonton, Calgary, or Lethbridge), you may drop your submissions directly at the office.

### Using Postal Mail

Determine sufficient postage by having the envelope or tube weighed at a post office. (Envelopes less than two centimetres thick receive the most economical rate.)

## Submitting Electronically

**Upload your assignment to your marker's dropbox for grading.**

1. Hand-written or word-processed documents must be scanned into PDF form.
2. Save the file to your computer as directed or with your name and assignment number, such as **SmithChrisArt10A1**.
3. Go to **www.adlc.ca**, choose **Online Course Login** from left-hand side of screen, and login using your ADLC username and password.
4. Select **course name** (such as *Art 10 PR - Electronic Lessons*) from your list of courses.
5. Select **Assessments** tab from the top of screen, choose **Dropbox**, and scroll to your **marker's name** and/or the **unit** on which you are working.
6. Under **Submit Files**, select **Add a File**; then, select **Browse** from the pop-up window. Select your assignment file and **Upload**.
7. Select **Submit** to send your assignment to your marker. Your marked assignments will be returned to you electronically through your dropbox.

# Art 10

## Assignment Booklet 6

### Assessment

**Successful completion of this course requires you to do the following:**

1. **Complete all sections in each Assignment Booklet to the best of your ability.**  
Incomplete Assignment Booklets will be returned unmarked.
2. **Achieve at least 40% on the final exam.**
3. **Achieve a final course mark of at least 50%.**

### Process

- **Read the course material** before working on the activities in this Assignment Booklet. The *Art 10 Information Booklet* contains the information necessary for successful completion of your work.
- **Proceed carefully** through each assignment. Reflect upon your answers and prepare your written responses to communicate your thoughts effectively. Time spent in planning results in better writing.
- **Proofread your work** before submitting it for marking. Check for content, organization, paragraph construction (if applicable), grammar, spelling, and punctuation.
- **If you encounter difficulties or have any questions**, contact your teacher at Alberta Distance Learning Centre for assistance.

### Format

If you choose to use a **word processor** for your written work,

- format your work using an easy-to-read 12-point serif font such as Times New Roman
- include your full name and student file number as a document header
- double-space your final copy
- staple your printed work to this Assignment Booklet

Avoid **plagiarism** by acknowledging all sources you use. Contact your teacher if you are uncertain how to document sources. Although you are encouraged to work collaboratively and discuss various aspects of this course with others, all submitted work must be your own.

## **Our Pledge to Students**

Alberta Distance Learning Centre is committed to helping students achieve their educational goals. We look forward to assisting students who are sincere in their desire to learn. Students may contact their course teacher(s) by phone, e-mail, fax, Skype, or in person at an Alberta Distance Learning Centre office.

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Fax 1-866-674-6977

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Fax 780-427-3850

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Phone 403-290-0977  
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### **Lethbridge**

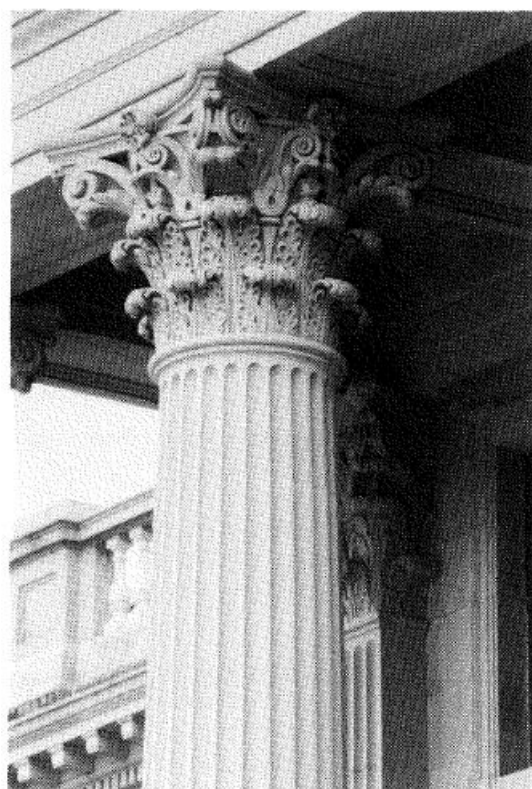
Professional Building  
712 - 4th Avenue South  
Lethbridge, Alberta T1J 0N8  
Phone 403-327-2160  
Toll-free 1-866-774-5333, ext. 6300  
Fax 403-327-2710



## Art from Nature

When you look at nature, you may see beautiful objects that inspire you to create beautiful designs. Flowers, wasp nests, shells, pinecones, and weeds are some of the almost endless shapes and surfaces found in nature that can provide ideas for artists. Below are two photographs. The one on the left shows one of the six magnificent *Corinthian columns* at the main entrance of Alberta's Legislative Building. The photo on the right is a close-up of the capital of one of the columns. A capital is the part at the top of a column – it is usually carved.

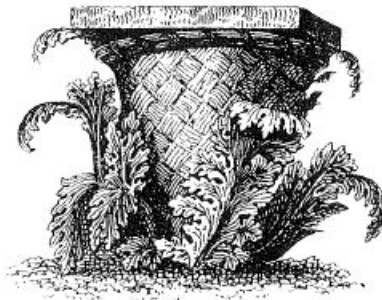
This capital is carved with leaves and flowers arranged in a clear, orderly way. The pattern is repeated on all four sides of each of the six columns and in a simpler way on other smaller columns of this wonderful building. Corinthian capitals have been used for thousands of years and in cities as distant from each other as Rome, Washington, and St. Petersburg to give buildings a look of splendor. Their pattern was derived from nature.



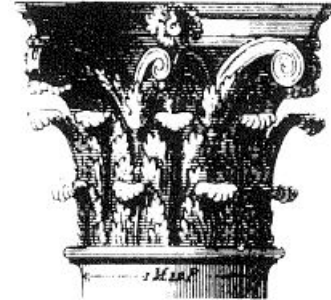
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Callimachus, a Greek sculptor who lived 2400 years ago, was inspired to create the Corinthian capital.

In ancient Corinth, a girl in her early teens died. Her nurse gathered up some small things the girl had treasured, put them in a basket, and took them to the girl's tomb. The nurse put the basket on the tomb and put a roof tile on top of the basket to keep the objects from harm. Directly under the basket was an acanthus root. An acanthus is a weed with graceful leaves. In spring, the root sent up leaves and stalks that grew around the basket. The weight and size of the tile on top of the basket forced the stalks and leaves to curve out sideways.

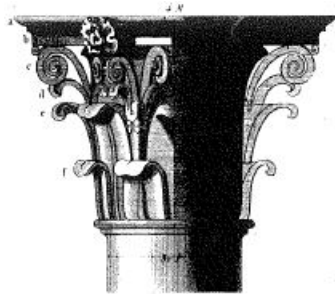


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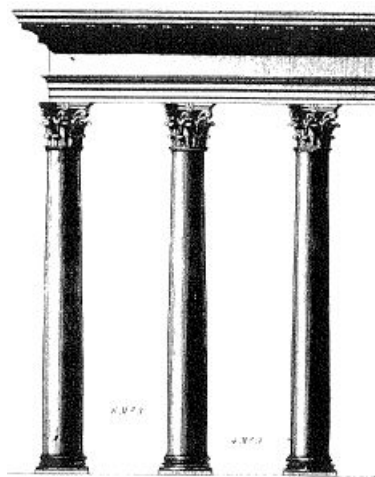


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Callimachus happened to pass by and see this basket grown round with acanthus leaves. The sight inspired him to invent a new sort of capital. He built some columns with this capital for the Corinthians. Since then, Corinthian columns have flourished in many lands during many eras.



© DLB



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When Callimachus made his design, he simplified the acanthus plant and arranged its leaves in a clear, orderly way. This process is called *abstraction*. Even artists who try to show each detail as it is in nature are selecting what they think is important. Even the most realistic paintings are somewhat abstract. The more an artist simplifies and changes a shape, the more it is abstracted. A Corinthian capital is rather abstract, as you can see when you look at the basket surrounded by acanthus leaves.

Below is a photograph of dandelions and a realistic drawing of the dandelions. The photograph shows everything. In the realistic drawing, however, the process of abstraction has begun. Although they are drawn quite clearly and exactly, only three of the nine dandelions are shown. Some of the confusion of shapes and shadows of grass and dandelion leaves in the background has also been left out or lightly indicated in the drawing.



A Photograph

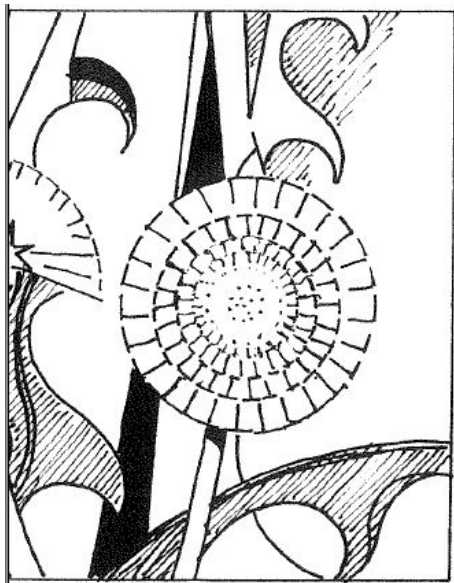
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A Realistic Drawing

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On page 4, you are shown a semi-abstract drawing of the dandelions and an abstract design derived from dandelions.



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A Semi-abstract Drawing



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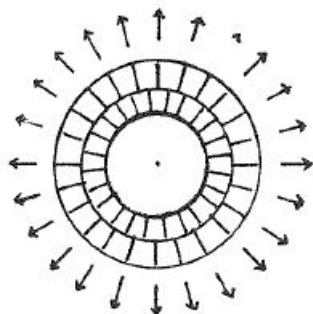
An Abstract Drawing

In the semi-abstract drawing, the two dandelions have an ordered appearance (similar to the acanthus leaves of a Corinthian capital). One flower is round and one is part of a circle. The petals radiate from the centres of the circles. The petals of the round flower are arranged in three rings. The outer ring and inner rings have an equal number of petals. Each *inner petal* comes midway between the two adjacent outer petals. The ragged leaves now have rhythmically curved edges. The tangled background of grass, leaves, and shadows has become a pattern of steeply slanting black, white, and grey areas.

Seeing how the abstract design above was derived from the dandelions might be difficult if you had not seen the naturalistic and semi-abstract drawings that preceded it. In the abstract design, a resemblance to reality is no longer a consideration. Achieving an interesting arrangement of shapes, tones, and textures is important. Natural shapes have been abstracted from reality to serve this new purpose and design.

above images©DLB

When you begin to look closely at organic objects (living or once-living things) and can turn them into semi-abstract designs, you become aware of *symmetry* – the balance of forms in a shape. Organic shapes usually are arranged in symmetrical ways.



© DLB

A dandelion flower has *radial symmetry*. Its petals radiate in a balanced way from the centre. Turning a dandelion into a semi-abstract design forces you to notice the structure of what might otherwise appear as just a fuzzy yellow disk.

Other examples of radial symmetry are starfish, spider webs, and most flowers. Radial balance also appears in inorganic shapes – such as the sun and snowflakes.

A dandelion's leaf has *bilateral symmetry*. So do we human beings, most animals, and most leaves. A form on one side of the axis is balanced by the same form on the other side.



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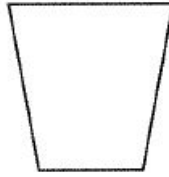
Leaves are not as exactly balanced as people and animals are with one ear on one side balanced by an ear on the other side and a paw on one side balanced by a paw on the other side. Usually more veins or projections occur on one side of a leaf than on the other side.



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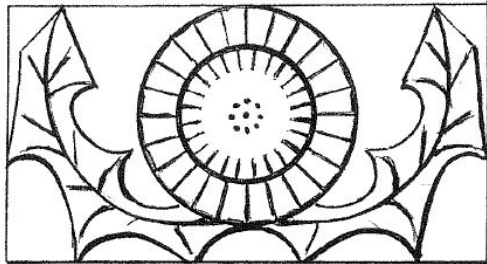
In *asymmetrical balance*, the forms on one side of the horizontal axis do not duplicate the forms on the other side. Human beings and animals seen from the side have asymmetrical balance. Most paintings have asymmetrical balance. When you analyze the structure of organic shapes, recognizing their bilateral or radial symmetry is important.

The Corinthian capital is designed to decorate trapezoidal areas.

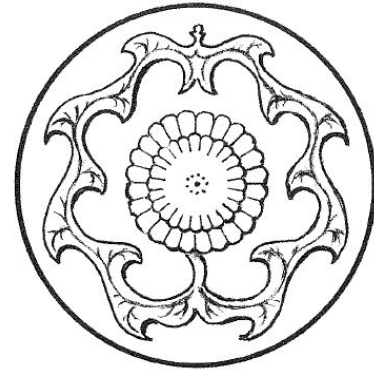


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The semi-abstract dandelion flower and leaves below were designed to decorate a round plate and a rectangular buckle. The petals and leaves are more curvilinear on the plate than they are in the semi-abstract drawing on page 4. This helps the petals and leaves to harmonize with the roundness of the plate. The petals and leaves are more angular on the rectangular buckle to harmonize with the shape of the buckle.



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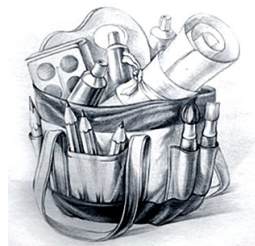
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## Art 10 – Lesson 6 – Assignment Section

### Goals and Objectives

- Learn that many artistic creations are inspired from designs and elements located in the natural environment.
- Understand that realistic designs can be simplified through a progression of semi-abstract to fit into certain forms and spaces.



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### Assignment I: 4 Drawings – 80%

Compose four drawings according to the following criteria:

- **Drawing 1: Naturalistic** (realistic) **drawing** of an **organic shape** (An organic shape has a natural look and a flowing and curving appearance. For this reason, naturalistic shapes often are also referred to as curvilinear shapes. Examples of organic shapes include the shapes of leaves, plants, and animals.)
- **Drawing 2: Semi-abstract drawing** of the **same shape in Drawing 1**.
- **Drawing 3:** Semi-abstract drawing of the **same shape in Drawing 1** to decorate and fit into a **round area**. (On the back of this drawing **describe what the round area could represent** – such as a plate or a stained glass window.)
- **Drawing 4:** Semi-abstract drawing of the **same shape in Drawing 1** to decorate and fit into a **square or rectangular area**. (On the back of this drawing **describe what this area could represent** – such as a plate or stained glass window.)
- Your four drawings can be all composed on one sheet of the supplied white ledger paper. Neatly divide the white ledger paper into four separate sections.
- Each drawing should **completely fill each section of your page**.

### Artist Statement – 10%

- Complete the Artist Statement section included in Assignment Booklet 6.

### Sketch Activity 6 – 10%

- Complete the Sketch Activity section included in Assignment Booklet 6.
- **Note:** On the back of your compositions, indicate your **name, course name, assignment booklet number, assignment number, and file number**. Be sure to include the appropriately labelled **Assignment Booklet**.

## Reminder

Visit the Art 10 link from the Department of Art & Design Studies website at <http://artdesignstudies.weebly.com/art-10.html>. On the website, scroll past the Mr. Picassohead submissions to view Art 10 visual exemplars submitted from fellow Art 10 students for each Art 10 lesson. These may inspire and/or assist you in Art 10.

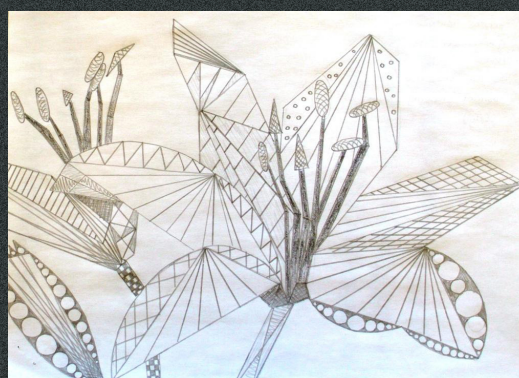


Art 10 – Visual Exemplars

## Student Visual Exemplars



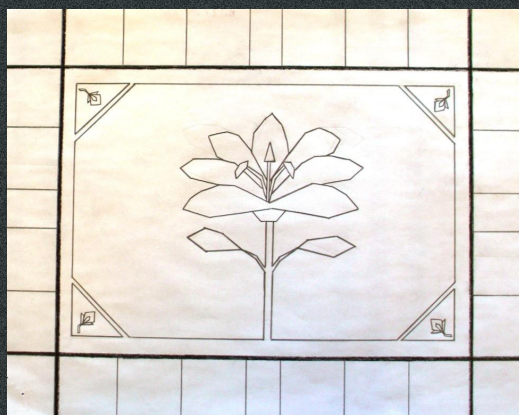
Drawing #1 – Naturalistic



Drawing #2 – Semi-Abstract



Drawing #3 – Semi-Abstract in Circular Format



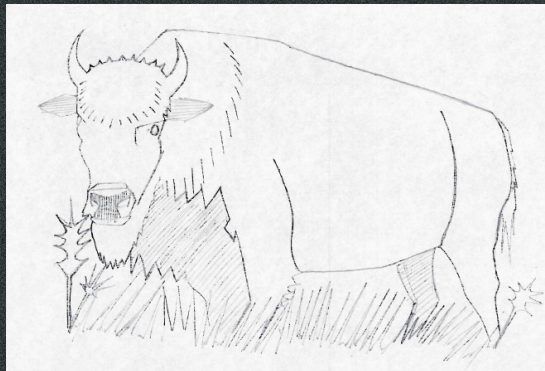
Drawing #4 – Semi-Abstract in Rectangular Format

*“Flower Transformations” – by Kendra Holdsworth*

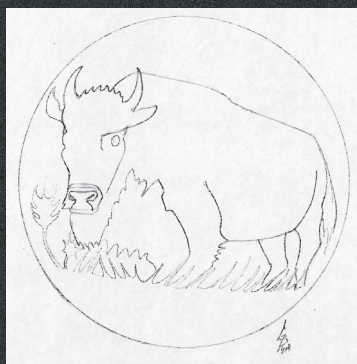




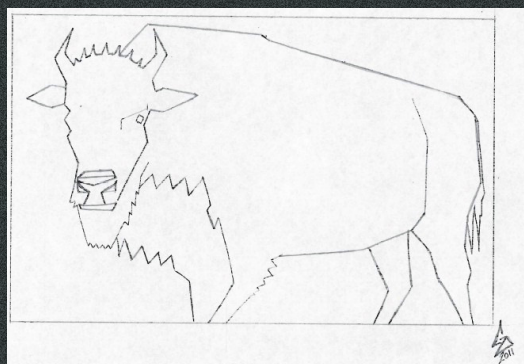
*Drawing #1 – Naturalistic*



*Drawing #2 – Semi-Abstract*



*Drawing #3 – Semi-Abstract in Circular Format*



*Drawing #4 – Semi-Abstract in Rectangular Format*

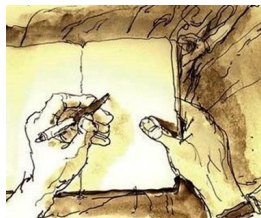
*“The Changing Bison” – by Garrett Dix*

Artist Statement

An Artist Statement (see chart below) must be completed for each Assignment Booklet (worth 5 marks). It is to serve as a self-evaluation and reflection of your artwork. In addition to the title of your artwork, this statement should include a *brief description of each artwork*, the process you used to create your artwork, including techniques and media used, as well as any challenges and successes you encountered.

Lesson 6 – Artist Statement	
Assignment 1	
Title of Artwork	
Media You Used	
Description of Process <ul style="list-style-type: none"><li>• Include techniques employed.</li><li>• Describe the challenges and successes you experienced.</li><li>• Did you take a risk by trying something new?</li><li>• What would you do differently if you drew the same subject again?</li></ul>	

## Lesson 6 Sketch Activity



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Sketch your favorite pair of shoes. Be **sure** that you are observing them directly. Give attention to the various details, textures, and shadows. Describe in one sentence, if possible, why these are your favourite shoes.

**Lesson 6 Assessment Rubric** (This will be completed by your marker.)

Evaluation Criteria	Beginning 5 or below	Needs Improvement 6	Developing 7	Accomplished 8	Exemplary (WOW!) 9 or 10	Score
<b>Visual Effect</b> (general quality)	Organization of art elements, content, and craft is not addressed; there is <b>no effect</b> on the viewer.	Organization of art elements, content, and craft is incompletely addressed; the work has <b>little effect</b> on the viewer.	Organization of art elements, content, and craft is addressed; the work <b>holds the viewer's attention</b> .	Organization of art elements, content, and craft creates a cohesive work; the work has <b>lasting effect</b> on the viewer.	Organization of art elements, content, and craft creates a striking and memorable work. It has <b>power to "wow"</b> the viewer.	/10
<b>Interpretation of Criteria</b> (completeness and effort)	Project shows <b>no evidence of meeting criteria</b> or displaying original thoughts and/or ideas.	Project <b>requirements are fulfilled</b> , but project does not show evidence of unusual thought or interpretation.	Project shows <b>adequate interpretation</b> of assignment, but it lacks finished appearance.	Project shows <b>clear understanding</b> of assignment. With more effort, project might have been outstanding.	Project shows <b>inventive interpretation</b> of assignment. Effort was beyond requirement.	/10
<b>Visual Voice</b> (conveys story, idea, emotion, mood, point of view, tone)	The work <b>unsuccessfully articulates ideas</b> .	The work has vague articulation of ideas. Content <b>imitates</b> existing examples or thoughts.	The work attempts articulation of ideas. Content <b>mirrors</b> existing examples or thoughts.	The work shows expressive articulation of ideas. Content <b>stimulates thought</b> .	The work has clarity and expressive articulation of ideas. Content is <b>distinct and stimulates new</b> thought.	/10
Evaluation Criteria	Beginning 1	Needs Improvement 2	Developing 3	Accomplished 4	Exemplary (WOW!) 5	Score
<b>Composition and Design</b> (organization and structure)	Artwork is incomplete, or student did only the <b>minimum</b> .	Artwork appears complete but it shows <b>little evidence of planning and of understanding</b> elements and principles of art.	Artwork is <b>adequate</b> yet lacks conscious planning and awareness of composition skills.	Artwork shows <b>awareness</b> of elements and principles of design, using one or two elements as well as using space adequately.	Artwork shows knowledge of elements and principles of design, combining several elements as well as using space effectively.	/5
<b>Technique</b> (craft and conventions)	Use of the medium <b>unclearly</b> underscores ideas. Medium is <b>executed poorly and/or incomplete</b> .	Use of the medium shows <b>little evidence</b> of enhancement of ideas. Student has <b>difficulty</b> manipulating qualities of medium.	Medium is used <b>adequately</b> to underscore ideas. Student <b>develops</b> an understanding of specific qualities of medium.	Medium is used <b>effectively</b> to underscore ideas. Student demonstrates <b>some understanding</b> and application of specific qualities of medium.	Medium is used <b>inventively</b> to underscore ideas. Student demonstrates <b>clear understanding</b> and application of specific qualities of medium.	/5
<b>Assignment I Additional Comments</b>						/40

Completion of Artist Statement		/5
Sketch Activity 6		/5
Lesson 6 Total Score		/50 %

