

# ALBERTA DISTANCE LEARNING CENTRE

## Art 10 FNA1400

### Assignment Booklet 14 Lesson 14: Movement Drawings

#### Student's Questions and Comments

#### FOR STUDENT USE ONLY

(If label is missing or incorrect)

File Number:

\_\_\_\_\_

#### FOR ADLC USE ONLY

Assigned to

\_\_\_\_\_

Marked by

\_\_\_\_\_

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

Date Received:

\_\_\_\_\_

#### Summary

	Total Possible Marks	Your Marks
Lesson 14		
<b>TOTAL</b>		

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

Name	_____
Address	_____
City/Town	_____
Province	_____
Postal Code	_____

Apply Assignment Label Here

#### Teacher's Comments

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

## CANADIAN CATALOGUING IN PUBLICATION DATA

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Art 10

Assignment Booklet Package

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Alberta Distance Learning Centre

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# Art 10

## Lesson 14



*Student Example – by Mandie J*

## Movement 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?

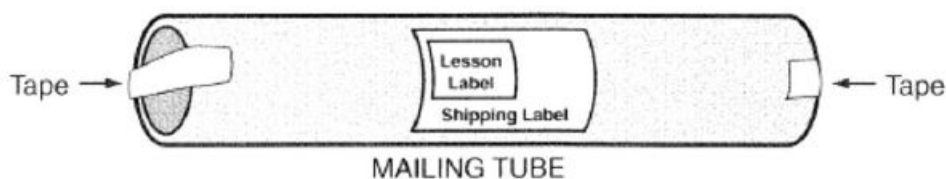
### Preparing the Assignment Booklet

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 14

### 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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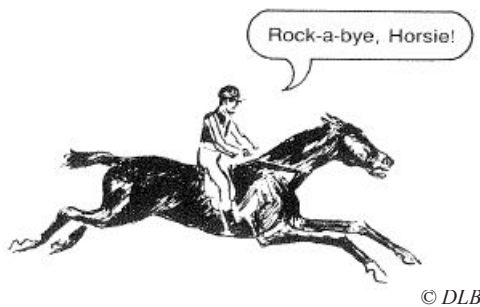
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Lethbridge, Alberta T1J 0N8  
Phone 403-327-2160  
Toll-free 1-866-774-5333, ext. 6300  
Fax 403-327-2710



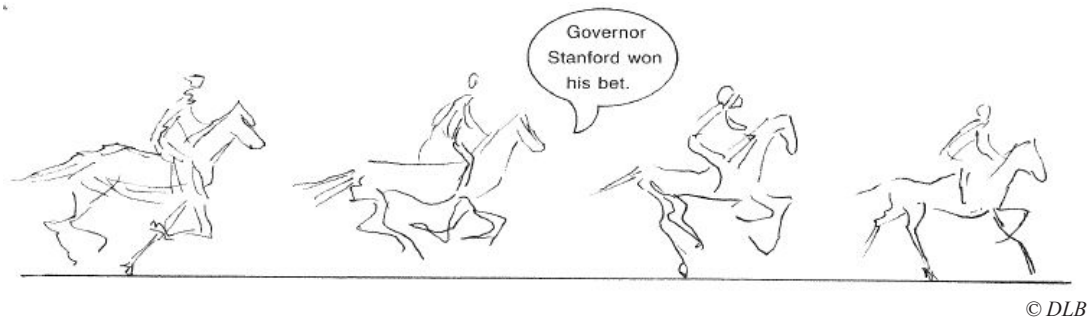
## Movement Drawings

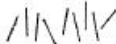


In 1877, Eadweard Muybridge, a photographer, helped the governor of California win a \$25 000 bet (a great deal of money in those days). The governor had bet that, when a horse gallops, all four of its hooves are sometimes off the ground. To prove the governor was right, Muybridge placed twelve cameras in a line on a field of grass. He tied a string to each camera's shutter and stretched the strings across the route where the horse was to gallop. As the horse galloped past, its legs broke the strings. This activated the camera shutters so that a series of twelve pictures were taken.



A horse's gallop is too fast to be seen clearly with the naked eye. These pictures made it possible, for the first time, to see clearly and in sequence how a horse's legs move. Until Muybridge's experiment, artists usually portrayed a galloping horse as if it were a rocking horse.

Muybridge's photographs made the movement of the legs clear. Below are quick drawings made from photographs he took of a galloping horse in 1887.



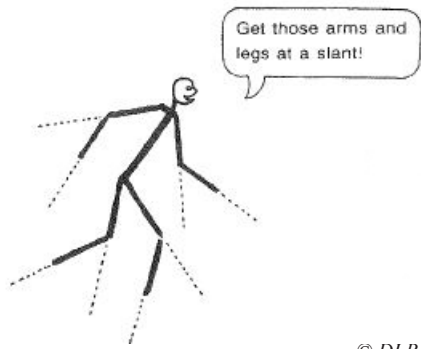
Muybridge took many series of pictures of people and animals in motion. In 1880, he showed a series of pictures projected on a screen. This is considered the world's first moving picture show. Until then, motion had been shown as frozen in time. Artists had shown motion in several ways, including mostly diagonal (standing lines)  rather than horizontal (level) lines  or vertical lines . Horizontal lines make a figure look motionless.



Vertical lines make a figure look somewhat motionless but, presumably, a person has had to move to stand up. A standing figure implies that movement has occurred.



above images © DLB



© DLB

Using diagonal lines (lines at a slant) for legs and arms can suggest movement.

Pointing hands, intent looks, and clothes and hair blown backwards by the wind all suggest movement.



© DLB

Now, movement is shown wonderfully in the cinema and on television. Animated films are produced by making hundreds of thousands of drawings. Walt Disney, a great artist, made his Mickey Mouse, Snow White, and Bambi move before our eyes. Artists devised ways that show continuous movement in one picture.



*by Diane Grbavec  
(Art student)*

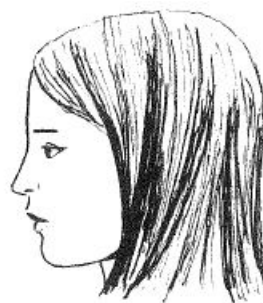
This movement drawing, with its many repeated lines for the dancer's arms, legs, and swinging dress, suggests her movements very well.

The world has speeded up. Two hundred years ago, ships were moved by wind power, and traffic ashore was pulled by horses. Since 1829, when George Stephenson's "Rocket", a steam locomotive, went hurtling down the railway tracks at 36 miles per hour (60 km/h – a horrendous speed for the times), people have been travelling more and more quickly. Now, people can fly in jet planes faster than the speed of sound.

By 1907, the airplane and the automobile were in use. At that time in Paris, two artists, Pablo Picasso (Spanish) and Georges Braque (French), began painting Cubist paintings. Cubism tries to show more than the reality we see. *It tries to show what we know.* Objects and people have more than the side we can see at a time, so Cubist paintings show more than one side. In reality, one has to move around a figure to see the face in profile as well as the full face.



A woman's full face.



Her face in profile.

© DLB

Cubist art speeds up viewing by showing us both views at once.



© DLB

Two views, full face and profile, are shown simultaneously in this Cubist-style drawing of a woman.

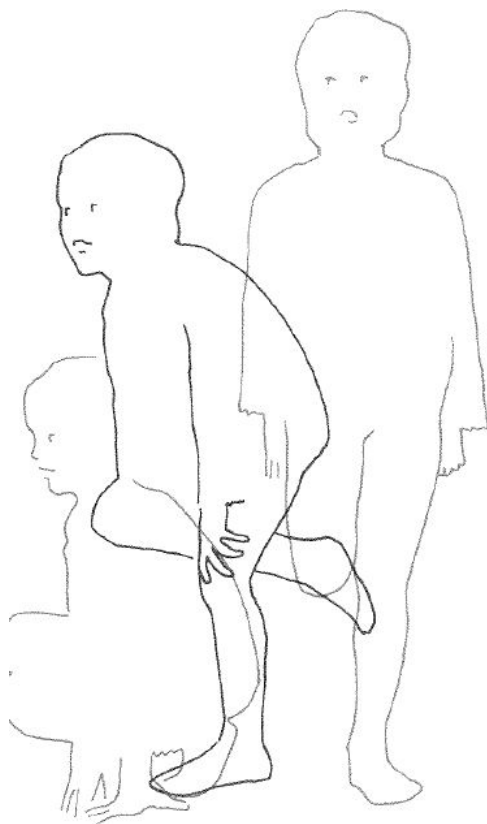


Marcel Duchamp, 1887-1968, "Nude Descending a Staircase", 1912 ©ADLC

Marcel Duchamp, a French artist, painted *Nude Descending a Staircase* in 1912. This painting shows Cubist fracturing of reality, and the suggestion of movement. Cubist painters were content to show objects and persons at one moment in time (although they showed more sides that can be seen at that one moment). Duchamp shows time as well as multiple viewpoints in this painting; the nude is shown in all sorts of successive positions as she comes down the stairs. Curving and dotted lines emphasize her descent.



*Nude Descending a Staircase* was called “an explosion in a shingle factory” when it was exhibited at the famous Armory show in New York in 1913. By then, Duchamp was showing his “ready-mades”, commercially made objects such as bicycle wheels, which he signed and exhibited as “non-sculpture”. His “ready-mades” anticipate much that was found so surprising half a century later, in works by American artists such as Claes Oldenburg.

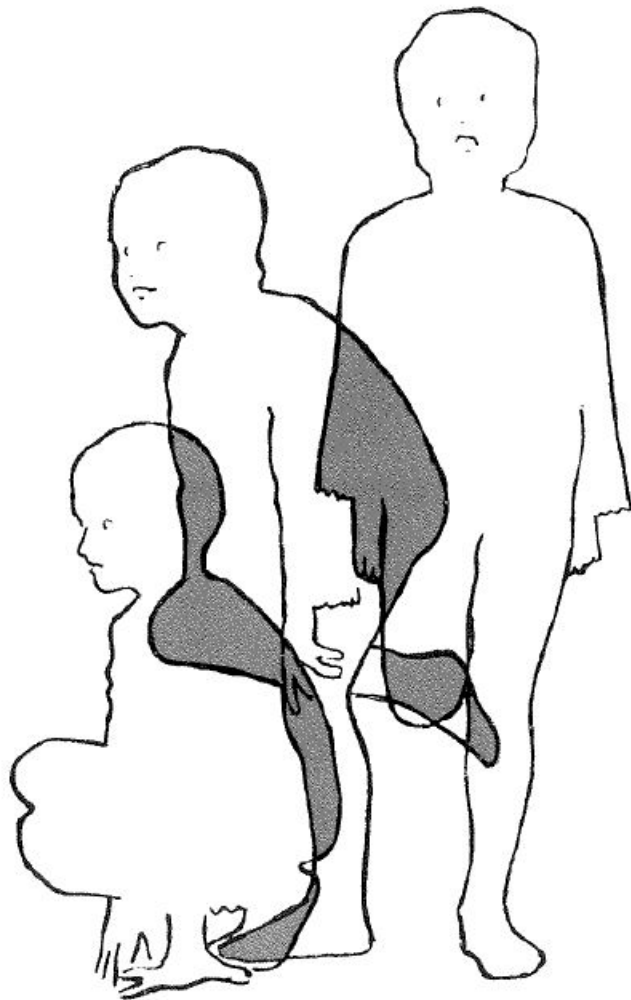


Elizabeth

© DLB

The little girl in the multiple-exposure photograph appears three times: standing, bending, and crouching. To the right of the photograph, her three positions are drawn in three colours. The red, violet, and blue lines help us sort Elizabeth's three positions. This sort of drawing, which shows a person or animal in several positions, can be called a *moving action drawing*.

Below is the redrawn image from the previous page. It has been edged with thick, black lines and overlapped areas are shaded.



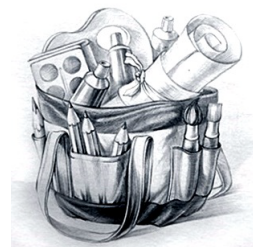
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## Art 10 – Lesson 14 – Assignment Section

### Goals and Objectives

- Illustrate movement through various drawing techniques.

#### Assignment I: Movement Drawings – 40%



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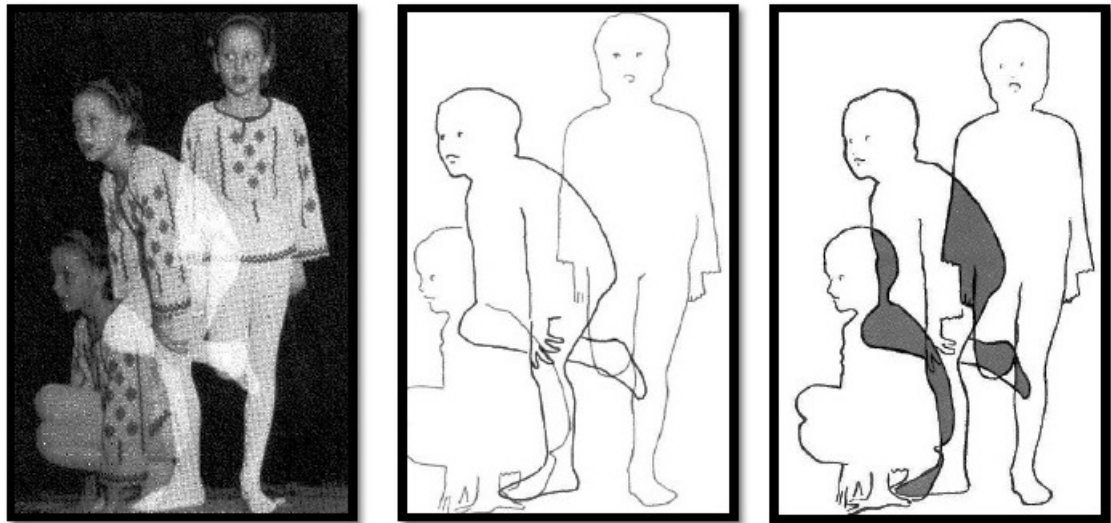
- Using a **full sheet of the supplied white paper** and using either pencil or ink, make approximately **15 drawings** illustrating people or animals in motion. Observe the motion of those people and animals very carefully.
- Some of your drawings should illustrate **slow movements or actions** – such as a horse stepping slowly as it grazes or a child peddling a bicycle gently.
- Some of your drawings should illustrate **fast** movements, such as a horse galloping, or a hockey player scoring.
- Do **not** draw people who are being moved by objects, such as people sitting in moving cars. Instead, draw people moving their limbs.
- If you choose to draw moving objects such as brooms, hockey sticks, or tools, you **must** show the person who is moving these objects.
- **Concentrate on showing motion.** Do not bother with details such as fingernails, curly hair, or buttons.
- Your drawing will be mostly blurry where the most movement is occurring. For example, the arms of a person sweeping a floor would be drawn more blurry than his legs because his arms would be moving more than his legs are. Your drawings may look rather scrambled. **This is okay** because, as you draw, you should focus on observing the person or animal in motion and **not** on your drawing.
- Under each drawing, **name the movement** you have depicted.
- Circle your **five** best movement drawings.

#### Assignment II: Moving Action Drawings – 40%

- Create **three or more moving action drawings.** All can be composed on a half sheet of the white paper supplied.
- Draw the **same** kind of subject matter you drew for Assignment I of this lesson.
- In one of your moving action drawings, trace with a thick black line **over the lines** for the separate positions. A black felt pen is appropriate for redrawing lines.
- Then, use colour crayons or coloured pencils to shade the overlapped areas.
- The following images illustrate the redrawn image transformed from the original sketch, which has been edged with thick black lines. The overlapped areas are shaded.



## How to Produce a Moving Action Drawing



© DLB

### Artist Statement – 10%

- Complete the Artist Statement section included in Assignment Booklet 14.

### Sketch Activity 14 – 10%

- Complete the Sketch Activity section included in Assignment Booklet 14.
- **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*.

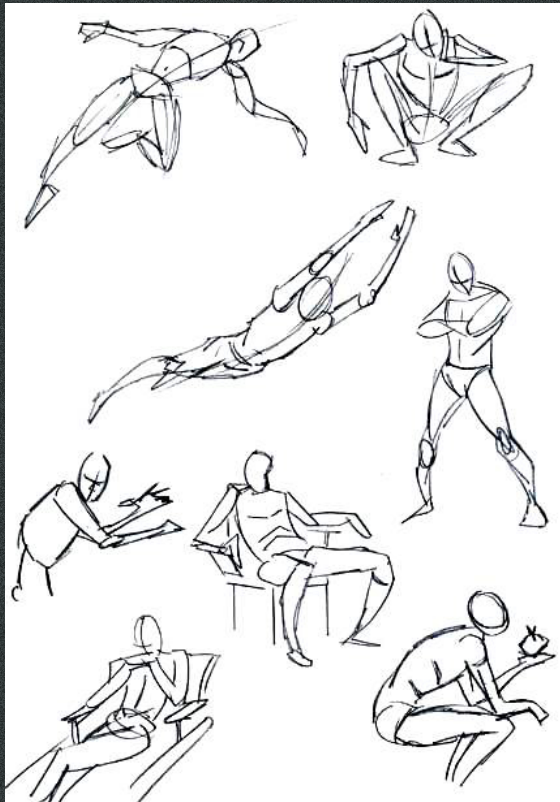
## Reminder

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.

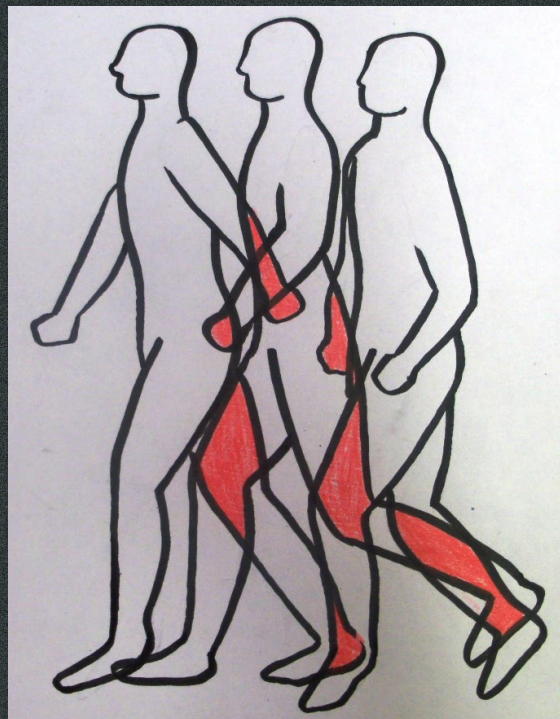


Art 10 – Visual Exemplars

## Student Visual Exemplars



*Assignment I: Self-Portrait – by Nadine Richards*



*Assignment II: Self-Portrait – by Mandie Jichita*

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 14 – Artist Statement	
Assignment II only	
Title of Artwork	
Media You Used	
<b>Description of Process</b> <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 would draw the same movements again?</li></ul>	

## Lesson 14 Sketch Activity



© ADLC

From direct observation, draw your favourite room in your home. Include as many details as possible, such as furniture, light fixtures, windows, accessories. Remember to vary line thickness and include shading for added dimension.

### Lesson 14 Assessment Rubric (This will be completed by your marker.)

Assignment I (Movement Drawings)	Beginning 5 or below	Needs Improvement 6	Developing 7	Accomplished 8	Exemplary (WOW!) 9 or 10	Score
<b>Interpretation of Criteria</b> (completeness and/or effort)	Project shows <b>no evidence of meeting criteria or displaying original thoughts and/or ideas.</b>	Project <b>requirements are fulfilled</b> , but it does not show any evidence of unusual thought or interpretation.	Project shows <b>adequate interpretation</b> of the assignment, but it lacks a finished look.	Project shows <b>clear understanding</b> of the assignment. With more effort, the project might have been outstanding.	Project shows <b>inventive interpretation</b> of assignment and was continued until as complete as possible. Effort was far beyond requirement.	/10
<b>Visual Effect</b> (general quality)	Organization of art elements, content, and craft is not addressed in the work; there is <b>no effect</b> on the viewer.	Organization of art elements, content, and craft are incompletely addressed in the work; there is <b>little effect</b> on the viewer.	Organization of art elements, content, and craft are addressed in the work; the work <b>holds the viewer's attention</b> .	Organization of art elements, content, and craft create a cohesive work; the work has <b>lasting effect</b> on the viewer.	Organization of art elements, content, and craft create a striking and memorable work. It has the <b>power to "wow"</b> the viewer.	/10
Assignment II (Moving Action Drawings)	Beginning 5 or below	Needs Improvement 6	Developing 7	Accomplished 8	Exemplary (WOW!) 9 or 10	Score
<b>Interpretation of Criteria</b> (completeness and/or effort)	Project shows <b>no evidence of meeting criteria or displaying original thoughts and/or ideas.</b>	Project <b>requirements are fulfilled</b> , but it does not show any evidence of unusual thought or interpretation.	Project shows <b>adequate interpretation</b> of the assignment, but it lacks a finished look.	Project shows <b>clear understanding</b> of the assignment. With more effort, the project might have been outstanding.	Project shows <b>inventive interpretation</b> of assignment and was continued until as complete as possible. Effort was far beyond requirement.	/10
<b>Visual Voice</b> (conveys story, idea, emotion, mood, point of view, tone)	The work <b>articulates ideas unsuccessfully</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
<b>Assignment I and II Additional Comments</b>						/40

Completion of Artist Statement		/5
Sketch Activity 14		/5
Lesson 14 Total Score		/50 %



