

Self Portrait Choice Project (SPII #6)

Name: _____ period: _____

Ms. Grunt

PA standards 9.1.A, B, C, E, H; 9.3. A, B

Goal: For this project you will study self-portraits by various artists, completing a self-portrait planning sheet. Note what you respond to in the works of others. You will select several criteria that will be incorporated into your rubric. Once you've filled out the planning sheet, meet with me to customize your rubric. Within this framework, **you will still be asked to include accuracy in the placement of your facial features and use of chiaroscuro to define your features.** The nature of the project will allow you to select the media you wish to work with.

Note: When storing your work, you may want to keep pastel / charcoal drawings covered with a sheet of newsprint to avoid smearing.

Criteria/Expectations:

1. Planning sheet: complete sheet and work on thumbnails. Note, you may need to work on more than 3 to finalize your idea.
2. **Option A:** Set up mirror and spotlight near your seat. Set viewfinder to be proportional with paper/canvas and refine thumbnail sketches in your sketchbook. Remember, you will need to work under the same lighting conditions for the entire painting.
3. **Option B:** If you are working in a manner different from Option A, you must be prepared to bring in reference materials that you will need to work from. This will be part of being prepared for class.
4. Portrait Study: Draw several versions of self-portraits in your sketchbook. Experiment with strong lighting. Study handouts of facial proportions. Look at self-portrait examples on msgrunt.com (both student work and artist samples).
5. Meet with teacher to select strongest thumbnail. Using 16 x 20" (or whatever size of final product) paper, work to develop the **proportional** thumbnail into a final sketch. Remember, you will need to work under the same lighting conditions for the entire painting. Use an easel or tabletop easel, otherwise you are more likely to make distortions.
6. Frequently back away from the work and turn it upside down.
7. Use the tools of sighting angles and comparing measurements to aid you in your work. Grid up your sketch and canvas board. Use quadrants to lightly sketch your image. Check your work: do you fill the space well? Sight facial features to check proportion and placement. Use your eye as a unit of measure to check your proportions.

*If using oil paint **Please be vigilant about cleaning the hard-to-see oil rings off of your working area.***



*Jephthe Jean Charles
class 2010 (left)*

*Noel Middleton
class of 2013 (right)*



Assessment for (SPII #6) **Self Portrait Choice** Name: _____ period _____
 Note: late work is marked down unless you have enough makeup class time recorded below; to improve final grade, speak with me.
 Date Due _____ Date turning in _____ Record dates of makeup time: _____

☐ Fill points in boxes "**S**" (student), "**P**" (peer), "**T**" (teacher): **1** = evident; **1/2** = partially evident ; **0** = not evident

S	P	T	concept 9.1.A; 9.3 A, B	comments
			•	Title: _____
			•	
			• Comparison Paragraph clearly explains 3 significant similarities and differences between your work and the piece you select for comparing.	T
			• Comparison paragraph uses accurate comparison structure as provided in handout including transition words and accurate grammar.	
			= total concept points out of 4	
/4	/4	/4		

craftsmanship 9.1. B, H

			•	S
			• Is face convincingly rendered in light and shadow showing a light/shadow pattern that is convincing and accurate?	
			• Is a full value scale evident throughout work (2 – 7 with small amounts of 1 – 8)?	T
			• Does work show overall care and completeness in use of materials?	
			= total craftsmanship points out of 4	
/4	/4	/4		

composition 9.1. C, E

			• Is whole page used while creating dynamic negative shapes without leaving too much empty space?	S
			• Do you accurately position all facial features (hint: use eye as unit of measure to compare distances) in relation to each other?	
			• Are features accurately drawn, especially the white shapes of the eyes and the eyelid/iris relationship?	T
			• Are eyes in center of head, shoulders correctly proportioned for body?	
			= total composition points out of 4	
/4	/4	/4		

			Total concept	12 = 100%	10.5 = 88%	9.5 = 79%	8 = 67%	7 and below= failing
			Total craftsmanship	11.5 = 96%	10 = 83%	9 = 75%	7.5 = 63%	
			Total composition	11 = 92%		8.5 = 71%		
			Late work grade reduced _____ =	A Exceeds expectations	B Meets expectations	C Meets most expectations	D Some evidence of expectations	F Little to no evidence
/12	/12	/12						

9.1.A Know and Use elements and principles of art; 9.1.B Apply appropriate arts elements and principles to produce and revise original work; 9.1.C Integrate and apply advanced vocabulary to the arts; 9.1.E Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.

9.1.H Incorporate effective and safe use of materials.

Name _____ Period _____ Date _____

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PA standards: 9.3 Critical Response (9.3.12.A: Explain and apply the critical examination processes of works in the arts and humanities, 9.3.12.B: Determine and apply criteria to a person's work and works of others in the arts)

Artist Study: SPII # 6 (Choice Self Portrait) Audrey Flack, Frida Kahlo, Faith Ringgold, Chuck Close, Diane Eddison, Rembrandt van Rijn, Robert Henri and Barkley Hendricks.

Open Project **6** Images on the class website (msgrunt.com Studio Portfolio II) under **Images for Paragraph**. Select an image that you want to compare to your project. In the box below, draw a sketch of image you are selecting. (note: draw a vertical border inside it if it is vertical composition).

Artist _____

Title _____

Date _____

Compare the image you've selected to your project. From the following list consider what is similar and what is different. Write an "S" or "D" next to each:

- ___ Use of accurate sighting
- ___ Accurate (realistic) proportions
- ___ Range of value on value scale (1 – 8)
- ___ Poses of figures
- ___ Use of chiaroscuro
- ___ Color choices made in shadow areas
- ___ Amount of distance (depth) achieved (shallow or far)
- ___ Overall color scheme (warms, cools, earth tones, etc.)
- ___ Type of mark (hatch marks, smooth brush work, other)
- ___ Detail included: hands, feet, facial features, etc.
- ___ Compositional choices (overlapping, cropping, unusual view point, etc.)

Complete a **TYPED** well-written paragraph in which you explain three differences and three similarities, making a case that despite the differences, the similarities are more important, or vice versa.

Note, this means that you will give examples of each similarity and difference you describe. Push yourself to find **thoughtful and interesting** similarities and differences as opposed to obvious statements like 'each piece is a still life'.

Check off each item below:

- ___ • paragraph is submitted by the deadline
- ___ • Image is sketched above
- ___ • Paragraph introduces full name of artist in opening sentence
- ___ • Titles of the artwork being discussed are italicized and CAPITALIZED!
- ___ • Thesis is stated (in 1st or 2nd sentence) (Several difference and similarities are apparent when comparing _____'s (insert title) with my _____ (project name, media).
- ___ • 3 similarities are well explained
- ___ • 3 differences are well explained
- ___ • **Variety** of transition words are used to discuss and explain list of similarities and differences (use transition-word handout!)
- ___ • A transition sentence is included to change from the discussion of differences to the discussion of similarities ex: Despite these differences there are important similarities between these pieces of artwork (or vice versa: *despite these similarities, there are important differences....*)
- ___ • Finally, conclude the paragraph, by including your opinion about the works discussed (see sample).