

LESSON 3 OF 10

Contour Studies

by Debi West

LEARNING OBJECTIVES

High school "Art 1" students will ...

- learn the importance of LINE, specifically contour line in a two-part lesson.
- learn and practice blind contour, partial blind contour and contour line techniques.

MATERIALS

Part 1: Hand Studies

- 12" x 18" black construction paper
- Graphite pencils, glue, chalk pastels

Part 2: Partner Portraits

- 12" x 18" white drawing paper
- graphite, Sharpie® markers, crayons, markers, art stix (colored pencil)

PROCEDURES: Hand Studies

1. Introduce the importance of line in an art work. Have students consider if this is the most important element (Paul Klee: "a line is a dot going for a walk")
2. Discuss the definition and importance of contour lines, looking closely at the line that defines an object.
3. Students create a minimum of 10 sketches of their hands in their visual journals and then select one to recreate on a larger scale.

4. Students will draw their hand in the contour on black paper with pencil.
5. Students will then add glue over their pencil lines, reiterating the contour lines through line quality.
6. On day two, students will look at the unique shapes created and fill the spaces with chalk pastel, leaving the glue line as the contour.

PROCEDURES: Partner Portraits

1. Continue working on their contour studies in their visual journals.
2. Students will draw sketches of classmates across from them, looking at the lines and shapes that make up the face (I always mention a wingless bug following the lines very slowly as I model this continuous contour line technique on the board).
3. Students will draw a "partner portrait" using contour onto their white drawing paper,

- incorporating negative space lines as well.
4. Students will go over their pencil lines with Sharpies (thick and thin), paying attention to the line quality needed to show variety.
 5. Students will color in their shapes using crayon, art stix and marker, showcasing texture while making sure to keep color separated by the newly formed shapes.
 6. All of the art will be exhibited in a Contour Line Exhibit.

ASSESSMENT

We do in-process critiques using my "2 Glows and a Grow" model: Each student selects a classmate's work that speaks to him/her and attaches three notes—two with what works, and one with what the artist might want to consider or change. There is also an evaluation form that prompts students to appropriately reflect on the learning at hand and provides space for them to comment on the process and how they feel their final piece turned out. There is also space for me to comment and give them a grade based on their learning and the final work.