

MUSA Young Artist Award 2018

Light and Dark

Secondary 1 – Secondary 3

Resource Pack

Light
and
Dark



An annual art competition for schools in Fife organised by the Museum of the University of St Andrews.

Pupils can win vouchers for art materials as well as a specially commissioned medal.

Winning artworks will also be displayed in an exhibition in St Andrews.



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What is the MUSA Young Artist Award and how do I take part?

The MUSA Young Artist Award is an annual art competition for schools in Fife organised by the Museum of the University of St Andrews. Each year pupils attend workshops at the museum or receive classroom visits from museum staff allowing them to develop inspiration and skills which they can draw upon to create artworks on a particular theme. Pupils are encouraged to submit their work to the competition, giving them the chance to win art materials, a specially commissioned medal and a certificate for their school. Winning artworks will also be displayed in a public exhibition in St Andrews.

The theme for 2018 is *Light and Dark*. Workshops investigate the ways in which artists use light and dark to create meaning and mood. Sessions aim to incorporate various elements of the Curriculum for Excellence as well as to give pupils first-hand experiences of objects and artworks which might not be otherwise available to them.

Sessions can be booked to take place at MUSA during the spring term by phoning 01334 461663 or emailing museumlearning@st-andrews.ac.uk.

The closing date for the competition is Thursday 29th March 2018. 2D entries or photographs of 3D entries should be sent to:

Matt Sheard
Learning & Access Curator
Museum Collections Unit
University of St Andrews
87 North Street
St Andrews
Fife
KY16 9AE

Please read the full rules carefully before submitting your entries. Rules, further resources, information, top tips for creating winning artworks and winning entries from previous years can all be found on the MUSA Young Artist Award website at <http://www.st-andrews.ac.uk/museum/art-competition/>

For more information contact Lisa Scrimgeour, Curatorial Trainee, on 01334 461663 or email museumlearning@st-andrews.ac.uk.

What will happen during a classroom visit?

Museum staff will discuss a preferred approach with schools at the time of booking in order to tailor sessions to the needs and desires of teachers. The following is a template for a standardised session and can be adapted in terms of content as teachers and museum staff deem appropriate.

Learning outcomes

Secondary School sessions will usually have the following learning outcomes (the references in brackets are the Curriculum for Excellence experiences and outcomes to which these contribute):

- To explore the use of different media to create stark tonal ranges and build a sense of emotion through the use of light and dark (EXA 4-02a, EXA 4-03a)
- To observe images from the collection and learn how to use similar visual techniques towards making an original piece of work to a theme (EXA 3-03a, EXA 4-04a, EXA 4-05a, EXA 4-06a, EXA 3-07a, EXA 4-07a)
- To discover different ways of analysing artworks (EXA 4-07a, HWB 0-10a, HWB 4-10a, HWB 4-01a, HWB 3-11a, HWB 4-11a, LIT 4-02a, LIT 3-02a, LIT 4-28a)
- To develop an ability to express concepts and summarise ideas by learning how to be selective and by reviewing how similar works use techniques to reflect a theme (LIT 4-01a, LIT 3-02a, LIT 4-05a, LIT 4-06a, LIT 4-09a, LIT 4-10a, LIT 3-20a, LIT 4-20a, LIT 4-10a, LIT 3-22a, LIT 4-22a, LIT 4-28a, EXA 3-02a, EXA 4-02a, EXA 3-03a, EXA 3-07a, EXA 4-07a)
- To engage with, respond to and have the opportunity to be inspired by items from the University of St Andrews' historic and artistic collections (EXA 3-07a, EXA 4-07a, SOC 3-04a, ENG 3-19a, ENG 4-19a).

Practicalities

Session length can be adapted to the needs of schools. Ideally sessions will last two hours which can be taken as a double period. Single one hour sessions with museum staff can focus on the Themes section below, with artwork creation carried out under the direction of the teacher in separate sessions without the aid of museum staff.

Sessions should take place in an art classroom. The sessions will be delivered by two of the museum's specialist learning staff. Museum staff will bring most materials with them. Schools should provide standard items such as pencils and paintbrushes.

Themes

Tension and Suspense

Students will look at how the use of light and dark can help build a sense of drama. Starting with the painting *The Death of Archbishop Sharpe* by John Opie (number 10 on the Teachers' Resources Page) pupils identify how the artist has used light and shadow to create suspense,

drama, and intent. Pupils will compare Opie's technique to that used in film noir and consider how they might create tension in their own compositions.

Pupils will then look at *Reprisal* and *The Age of Uncertainty* by Ken Currie (numbers 13 and 14) to investigate how light and shade can transform image, such as creating an angelic glow or casting a macabre shadow. Using simple techniques, pupils will build a quick composition which will help them discover how to build meaning in an image through using and carefully blending light and shade.

Conceptual Illustration

Alongside film noir, pupils will engage with graphic novels which use minimal text and colour to express meaning and narrative. Following on from discussions on how light and dark can be used to convey different moods, they will make their own 3-panel comic strip.

Artwork creation

Students will have the opportunity to create four artworks based on the theme of light and dark. The first will allow pupils to discover how historical painters and the more recent genre, film noir, harness the use of light and dark to create tension. During the workshop, pupils will create a film noir version of a scene.

Secondly, the students will have the chance to look at the work of Ken Currie and create their own strange faces using techniques which simplify and add character to portraits. This will be followed by a quick activity where pupils are given two silhouettes and are taught how to make one image look foreboding and one heroic, using only white pastel.

Lastly, Pupils will have the opportunity to incorporate what they have learnt, creating their own three-panel comic strip which incorporates mood, emotion, and concepts such as good and bad using contrasts of light and dark.

Preparation for a visit

Preparation for a MUSA Young Artist workshop is not necessary. However, it can be helpful for teachers to prepare their groups for a workshop. The following optional activities can be used to help in this preparation.

Images of all the artworks and objects referred to are available on the Teachers' Resources page of the MUSA Young Artist Award website.

Surreal Scenes

This activity will help show how the setting of an image can change its atmosphere or help shape its meaning. For example, creating exaggerated perspectives and scales and make an image can look surreal.

Using the print *Tree Trunk Composition* by William McCance (number 12), ask pupils to look at the way the artist uses form and shade to create an unusual landscape using only black on white. Ask the pupils how they feel about the landscape; is it scary and unsettling or does it seem serene and calm? Discuss as a class how the artist uses form and tone to confuse the landscape. Point out the way the trees overlap and how shadows and branches seem to snake across the plane of the image creating a surreal landscape.



Tree Trunk Composition by William McCance

Then ask the pupils to recreate the classroom using exaggeration and distortion to make it look surreal. They might start by sketching bending tables or making the walls smaller at one side of the classroom. What would the room look like if the windows were on the floor?



Death the Leech by William Strang

Creative Captions

During the workshop, the pupils will have a chance to create a short story board in the form of a 3-panelled comic strip. The following activity is designed to allow pupils to think about how images can be interpreted in different ways and how text can add new dimensions to the meaning of an artwork.

Use the images *Death the Leech* by William Strang (number 11) and discuss, as a class, what the title might mean and what the artwork might be about. Then, encourage students to develop captions and speech bubbles for the images. Compare the different outcomes to allow pupils to discover how text can transform imagery, creating different meanings.

Follow-up and additional activity ideas

The following ideas can be used to build on what students have learnt during a workshop. All images referred to can be found on the Teachers' Resources Page of the MUSA Young Artist Award website.

Human Sculpture

During the workshop pupils will discuss the tension and suspense of the painting *The Death of Archbishop Sharpe* by John Opie (number 10). Using this painting again, ask pupils to identify the ways in which the position of the figures within the painting creates a circle of drama. The arms of the characters each draw the viewer's eye to the centre. How does the lighting affect each character's intent? Do the shadows increase the drama? With this in mind, ask pupils to create their own, real-life, dramatic scene to be photographed. Using the painting of Archbishop Sharpe as a starting point, can they arrange themselves in such a way as to tell a story or convey an emotion? Allow pupils to discover how light changes the scene by changing the lighting. What happens when they add more light from below or what happens when they reduce the lighting?

Curriculum of excellence: LIT 3-02a, LIT 4-02a, EXA 3-01a, EXA 4-01a, EXA 4-02a, EXA 4-03a, EXA 4-04a.

Mastering Mood

Take a look at *Dialogue* by Margaret Hunter (number 18).

Hunter's work often centres on the idea of having more than one identity or way of thinking. In this work she shows double heads with lines through them to convey a split of some kind. Her technique is to scrape off paint to reveal previous layers. In this way there are many faces which seemingly overlap and there is evidence of previous sketches in the background. The black shape which interrupts the two faces is unsettling, and drives apart the faces. Does the painting look like it is trying to convey a split personality? Could it be a conversation between multiple people?



Dialogue by Margaret Hunter

Discuss, as a class, how Hunter has used simplistic forms and a sharp contrast of light and dark to convey a troubling composition. The overlapping sketches make it look like you can see the early versions underneath, but it also makes it look like there is movement, like the face has been moving quickly from side-to-

side. The title of the work is *Dialogue*; discuss as a class what kind of dialogue this could be. Could it be one person conducting an inner-dialogue with him or herself (e.g. the multiple faces don't look like they are talking).

Now encourage pupils to develop their own figure based on the word "struggle". Encourage them to use paint or chalk pastel to build layers that construct a hidden meaning. They might wish to represent a physical struggle or a mental struggle. Think about the ways we can suggest meaning through tone and form. A zig-zag down the middle of a face could signify a mental struggle, or a face half covered in darkness, with a worried expression could similarly look like an internal struggle. Alternatively, two faces or bodies could be engaged in a physical struggle. Try and use the same techniques as Hunter to explore the theme and use light and dark to help build mood.

Curriculum of excellence: LIT 3-02a, LIT 4-02a, EXA 4-02a, EXA 4-03a, EXA 4-04a, EXA 4-05a, LIT 4-01a, EXA 3-07a, EXA 4-07a, HWB 4-13a

Creating and submitting your entries

All your entries must reach us by **Thursday 29th March 2018**.

Entries should be posted to:

Matt Sheard
Learning & Access Curator
Museum Collections
University of St Andrews
87 North Street
St Andrews
KY16 9AE.

Alternatively you can drop off entries at MUSA. Please phone us in advance to ensure that somebody is available to meet you. You can call us on 01334 46 1663.

Format of entries

Entries can be in any medium at all, from painting to pastels, sculpture to photography, textiles or anything else you can think of.

2D entries should be submitted unmounted on A4 or A3 paper. You should send us the original.

3D entries should be no bigger than 35 x 35 x 35cm (13.8 x 13.8 x 13.8 inches).

For **3D entries** please do not send the original creation. Instead send a **printed photograph**. Unfortunately we cannot accept photographs digitally, either by email, memory stick or any other way. If your 3D entry wins a prize we will require the original for display, so please don't send it home with the pupil.

Labelling your entries

It is vital that you attach all the information we require to each of your entries. Entries that are not properly labelled may not be accepted.

Please attach the following information:

- Category entered: A (Nurseries), B (P1-P3), C (P4-P5), D (P6-P7), E (S1-S3) or F (ASN).
- Object that artwork is in response to (name or description)
- Pupil's name
- Class and age
- Name of teacher / school contact
- School name, address, email and telephone number
- Whether the work is to be returned.

You can download printable label templates from the MUSA Young Artist Award website.

Creating an excellent entry

You can either submit the artwork created during your MUSA workshop or create something completely different in the classroom, the choice is entirely up to you.

Here are some of our top tips for creating an artwork that will wow the judges. You'll find a fuller version of this advice in the *Hints and tips for producing artworks* resource on the MUSA Young Artist Award website.

1. Make sure that there's a clear link to the collections of the University of St Andrews.

- Take a look at the images on the Teachers' Resources page of the website and consider how these can influence your pupils' work.
- Consider the objects that pupils looked at during workshops and the connections to the theme that were discussed.
- Pupils don't need to represent the whole of an object. They can take part of it, or even an idea that it represents, and use this as inspiration for their work.



2. Allow pupils to be original and creative.

Ensure that pupils are able to add their own personal touch to their work. There's nothing wrong with setting a theme, technique, approach or style, but pupils should be given the chance to be different and add their own flourishes.

3. Be bold and look to create an impact.



- A winning artwork won't always be the most refined or be the work that shows the most natural artistic talent. Often it will be one that has shown boldness, where the pupil has tried something new or has taken a risk.
- Don't be afraid to create 3D entries. They often stand out from the crowd more easily and can appeal to the talents of less "arty" pupils.
- Have a go at trialling different materials and techniques.

4. Don't forget to link your artwork to the theme.

Getting artworks back

Entries will be ready to return to schools in September 2018. You can either collect them from the museum or arrange for them to be posted back to you.

Collecting entries

Entries can be collected from MUSA during the month of October. Please phone in advance to ensure that someone is available to meet you. You can contact us on 01334 46 1663.

Having your entries posted back

If you wish your entries to be posted back to you please include a self-addressed envelope with the correct postage when you submit your work.

Competition Rules

By entering the competition, schools and entrants confirm that they have read, understood and agree to be bound by the following competition rules:

1. Eligibility

The competition is open to all schools and nurseries in Fife, Scotland. Teachers shall be entitled to pre-select pupils' work before submitting entries from the school. Entries will not be accepted from immediate children or relatives of employees of the Museum Collections Unit at the University of St Andrews or any other person who is directly concerned with the organisation of the competition.

2. Format of artwork

Work may be created in any medium including painting, sculpture, drawings, collage, prints, photography, pottery, textiles, etc.

2D work: *Please use either A4 or A3 paper (any colour) and submit your original artwork unmounted.*

3D work: Maximum size 35 x 35 x 35cm (13.8 x 13.8 x 13.8 inches). *Please submit a colour photograph (or printout) showing the original work. We regret that we cannot accept entries digitally, either on CD, memory stick or by email.*

All entrants agree to make their original artwork available for display at University of St Andrews from May to October 2018.

3. How to submit your entry

Entry must be made through the relevant school. Entries submitted directly by pupils will not be accepted and only one entry to the competition per pupil shall be accepted.

Selected entries must be delivered by post or in person to:

Matt Sheard
Museum Collections Unit
University of St Andrews
87 North Street
St Andrews, Fife
KY16 9AE

If you wish to hand deliver entries, please arrange this in advance with the Museum Collections Unit by calling 01334 461699 or 461663

4. Labelling work

Each individual entry must have the following information marked clearly on the back (preferably as a typed label) otherwise it will not be considered:

- Category entered: A (Nurseries), B (P1-P3), C (P4-P5), D (P6-P7), E (S1-S3) or F (ASN).
- Object that artwork is in response to (name or description)
- Pupil's name
- Class and age
- Name of teacher / school contact
- School name, address, email and telephone number
- PLEASE STATE CLEARLY IF WORK IS TO BE RETURNED

Such information will only be used by the University of St Andrews for the purposes of the competition and for acknowledging receipt of entries.

5. Return of entries

Works that are to be returned should be submitted with a self-addressed envelope including postage of the appropriate amount. Alternatively teachers can collect entries from the museum by appointment.

6. Judging and announcement of winners

The winner of the competition shall be decided by a panel of judges (consisting of a representative of the University's Museum Collections Unit and two independent representatives) who shall decide, in their absolute discretion, the winner. The decision of the judges shall be final and binding and no correspondence shall be entered into by the University of St Andrews.

Winning schools will be informed of the results by 10th May 2018 and results will be posted on the University of St Andrews' website www.st-andrews.ac.uk/museum. The relevant school will be responsible for informing the relevant pupil of any win.

7. Prizes

All schools who enter the competition will receive a specially designed certificate in acknowledgement and recognition of their participation. In addition, winning pupils will receive:

Categories A & B (Nurseries – P3)

1st, 2nd and 3rd places: MUSA Young Artist Medal and selection of art materials

Categories C, D, E & F (P4 – S3 and Additional Support Needs)

1st place: MUSA Young Artist Medal and £40 token for art materials

2nd place: MUSA Young Artist Medal and £25 token for art materials

3rd place: MUSA Young Artist Medal and £10 token for art materials

No alternative to any prize is available and the prizes shall be non-transferable.

8. Reproduction

The copyright of any image entered in the competition shall remain with the entrant. However, entrants consent to the University of St Andrews using any of the artwork entered to the competition for any publicity and / or promotional activities. In particular, if an entrant is a winner of the competition, the entrant consents to their name and their winning work being exhibited in the University of St Andrews' premises and being used on the Museum Collections Unit pages of the University of St Andrews website www.st-andrews.ac.uk/museum and appropriate social media outlets.

9. Liability

Artwork is sent at the entrant's risk. The University of St Andrews is not responsible for late, lost or delayed entries or damage to artwork whilst in transit or on display.

10. Competition Closing Date

Entries must be received no later than **5.00pm on Friday 29th March 2018**.

The MUSA Young Artist Award 2018
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Secondary 1 – Secondary 3
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Front cover image by Duncan Stewart

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