

Remote Learning Packet

Please submit scans of written work in Google Classroom at the end of the week.

May 11-15, 2020

Course: 10 Art (HS Art II)

Teacher(s): Ms. Clare Frank

Weekly Plan:

Monday, May 11

- Watch instructional video about a group of murals from the Works Progress Administration.
- Interview an elderly family member; write some notes from the conversation.

Tuesday, May 12

- Watch instructional video about narrative art by Faith Ringgold.
- Interview an elderly family member; write some notes from the conversation.

Wednesday, May 13

- Watch instructional video about Post Office murals.
- Interview an elderly family member; write some notes from the conversation.

Thursday, May 14

- Observe paintings from *The Migration Series* by Jacob Lawrence.
- Continue your research with your interviews, as needed.

Friday, May 15

- Attend office hours
- Catch-up or review the week's work

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

Monday, May 11

1. **Watch the instructional video**, found as a Material for Monday, May 11. This video features a selection of murals created during the New Deal Era, through the Works Progress Administration.
2. Call an elderly family member, and interview him or her for your “Worst Hard Time” project.*

Tuesday, May 12

1. **Watch the instructional video**, found as a Material for Tuesday, May 12. This video is about Faith Ringgold’s Story Quilts.
2. Interview an elderly family member for your “Worst Hard Time” project.*

Wednesday, May 13

1. **Watch the instructional video**, found as a Material for Wednesday, May 13. This video is about American Post Office Murals.
2. Interview an elderly family member for your “Worst Hard Time” project.*

Thursday, May 14

1. Follow the link on the Materials tab for Thursday, May 14 to see images from Jacob Lawrence’s Migration Series. Notice the style of his artwork. You may look for just a few minutes or explore the website a bit more, depending on your time and inclination.
2. Continue with your research interviews as needed.

Friday, May 15 Attend office hours or catch up on the week’s work.

* These interviews should be more like conversations. Take notes on your conversation - either during or after, depending on what works best. You may choose to discover stories from more than one elderly relative, or just from one - it is up to you. Consider this daily allotment of time flexible - it is possible you would have two longer conversations rather than four short ones. Also, if you do not have an elderly family member you are able to speak to, you could instead speak with an elderly neighbor or family friend. Please revisit the general overview in the supplemental materials, next page.

“The Worst Hard Time” Storyboard Project: General Overview

Your next creative project involves you designing and drawing a storyboard about a phase of family history. For this project you will conduct interviews with elders (oldest members) of your family - people whose memories reach back - and ask them about the worst hard time they remember in their family history, and what they did to get through those times.

Research:

Whom should you interview? Grandparents or great-grandparents, great-aunts or great-uncles, or elderly friends who are as close to you family as if they are related.

How should you interview them? Call them up, chat a bit about you each are doing, and then let them know you want to know about their lives. Listen! Listen, take notes, ask follow up questions. Once you start listening you'll find people will talk, and some have stories to share that haven't been shared in a long time, if ever. I used to have an elderly neighbor who'd call me up and ask “Baby, you got a minute?” And if I did, he would talk. I got a picture of rural life century deep South I hadn't heard before.

If you need to bring up the topic of hard times, you might on the first call, or maybe on a follow-up call. You can let them know you are working on a project. Find out what were some of the hardest times they lived through and what they did to get through it. What stories do they have?

This week you'll be conducting interviews and taking notes, and then you'll start brainstorming. Following that week you will make a storyboard of at least 6 panels.

Media and Style:

Media will be fairly open on this project - so open a slot in your mind for the ideas to play! There is flexibility on the style, from more realistic to somewhat abstracted, like Jacob Lawrence's work. However, abstract doesn't mean “anything goes”. If you look at Lawrence's work with the principles of design in mind you'll realize he has great compositions.

Definitely your storyboard should not look like a comic strip, which is most of what you will come up with if you google “storyboard”. Even storyboards of family histories are often unimaginative in style and composition. You, on the other hand, are making art! Use the principles of design and elements of art effectively and beautifully, keeping in mind compositional principles you have worked hard to develop! Play to your skills and stretch both your skills and your imagination.

Website for information on Jacob Lawrence's *Migration Series*:

<https://lawrencemigration.phillipscollection.org/culture/jacob-lawrences-harlem/jacob-lawrence-panel-23-the-migration-spread-from-the-migration-series-1941>

This website is posted as a link on a Materials tab for Thursday, May 14.