Remote Learning Packet

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

May 18-22, 2020
Course: 10 Art (HS Art II)
Teacher(s): Ms. Clare Frank

Weekly Plan:

Monday, May 18
☐ Watch instructional video about approaches to design and aesthetics in the storyboards.
☐ Write a paragraph summarizing the "Worst Hard Time" story you are illustrating.
☐ Work on the layout sketches for your storyboards, focusing on narrative and composition.

Tuesday, May 19
☐ Watch instructional video about Post Office murals.
☐ Finish the compositions of your storyboards.

Wednesday, May 20
☐ Work on texture, pattern, and color or shading in your storyboard.
☐ Develop contrast, emphasis, movement and transitions in your storyboard.

Thursday, May 21
☐ Give your storyboard finishing touches.
☐ Write a paragraph discussing the subject and mood of your most developed storyboard.

Friday, May 22
☐ 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 18

1. **Watch the instructional video,** found as a Material for Monday, May 18. This video addresses design and aesthetics in our storyboard project.
2. Write a paragraph summarizing "The Worst Hard Time" story you are illustrating.
3. Work on the layout sketches for your storyboards, focusing on narrative and composition. *

* Please note that certain guidelines for the project have changed due to developments for Week 9. You will create 3-6 panels, and only bring one panel to completion with shading / color. The others you will leave as compositional layouts - tidied and graphically clear, but not elaborated. Fuller information is in the Supplemental Materials, next page.

Tuesday, May 19

1. **Watch the instructional video,** found as a Material for Tuesday, May 19. This video is about American Post Office Murals.
2. Finish the compositions of your storyboards. Make sure the composition is clear and unified, but no need to elaborate with shading, texture and color on any but one (and you'll work on that tomorrow).

Wednesday, May 20

1. Develop one panel of your storyboard with texture and color or shading. Work beautifully with your media application and manipulation.
2. As you work, keep the principles of design in mind. In particular, develop contrast, emphasis, and movement. Pay attention to the edges of shapes and to value/color/texture transitions in your storyboard.

Thursday, May 21

1. Give your storyboard finishing touches.
2. Write a paragraph discussing the subject and mood of your most developed storyboard.

Friday, May 22 Attend office hours or catch up on the week's work.

*** Remember to see the next page for revised guidelines for the Storyboard Project. ***

"The Worst Hard Time" Storyboard Project

** Revised **

For the last week and a half you conducted research into the theme of "The Worst Hard Time", collecting stories from elders in your family or community. You have selected a story to develop and present graphically, as a storyboard.

You 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.

1. Have a clear idea of the narrative. **Write a summary of the story**, in which you identify the storyteller and the time period the story took place.

2. **Develop 3-6 panels illustrating the story**. Know thyself - six is more than three and only three are necessary! **Focus on imagery and compositional use of the picture plane to communicate the story.** Keep these as line drawings but employ varied weight of line for value contrast and emphasis.

   The storyboards created to plan Alfred Hitchcock's film The Birds are a great example - clearly depicting a scene, great positive-negative relationships, strong use of contrast and emphasis and other principles of design such as weight and movement.

3. Consider **style**: You can draw more realistically or use more simplified forms, as most did when in our Goya/Kahlo/Picasso appropriation project.

   I've shown you other narrative works that use stylization and simplified form together with strong composition, such as work by Jacob Laurence and various WPA artists. Notice that Lawrence's work focuses on color shapes - you could imagine using collage for these, as much as using paint or pastels!

   The WPA artists also introduce you to some varied stylistic approaches. Most of them practiced Social Realism, simplifying and monumentalizing figures, using gradations to emphasize curvature, planes and dimensionality, and creating very "readable" scenes through direct, simple compositions.

4. Decide which **media** you would like to use: graphite, pen-and-ink, pastel, paint, colored pencil, etcetera. You can use your sketchbook or other art paper. Wet media doesn't work well in the sketchbook.

Collage can be great but some people, such as myself, are not very good at it. You want the work to look like an artwork, not a 2nd grade bulletin board or scrapbook. There are some great collage artists, and I will share their work with you when I find it! Faith Ringgold's Story Quilts have a touch of the collage aesthetic. Think of working with collage as working with color shapes - just that you cut the shapes from paper instead of painting them. Collage can be very time-consuming, so be wary about choosing it!

5. **Select one panel to fully develop with value, texture, and if you are using it, color**. Work beautifully with your media application and manipulation, paying attention to transitions and the edges of shapes. Make sure you have a wide range of value and, if you are using color, of saturation. Also make sure you have a wide range of contrast levels, in both value and color.

6. As you work, keep the principles of design in mind. In particular, develop contrast, emphasis, and movement. Step back from time to time to observe where your viewer's eye moves through the piece. This will help you create a unified whole that communicates clearly.