

Remote Learning Packet

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

May 18-22, 2020

Course: Art

Teacher(s): Ms. Clare Frank

Weekly Plan:

Monday, May 18

- Watch the instructional video “Texture and Contrast”
- Write a short paragraph about a strength and an area for growth in your drawing, and conclude by listing two specific aspects you plan to work on as you finish it.
- Drawing “View through a Window”: focusing on craftsmanship and compositional unity.

Tuesday, May 19

- Watch the instructional video “Movement and Balance”
- Last day of drawing “View through a Window”: finishing touches.
- Write a paragraph about your drawing project, in which you describe the subject and mood.

Wednesday, May 20

- Watch the instructional video “Fantastical Staircases”
- Using a full sketchbook page, begin a drawing with blocks and staircases in two-point perspective.

Thursday, May 21

- Optional: Watch the instructional video “Blocks, Ground Planes, Staircases”
- Continue developing your fantastical staircase drawing.

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 “Texture and Contrast” for Monday, May 18.
2. Write a short paragraph about a strength and an area for growth in your drawing, and conclude by listing two specific aspects you plan to work on as you finish the drawing today and tomorrow.
3. Continue working on your drawing project “View through a Window”, with an eye to finishing tomorrow. As you work, keep the following in mind:
 - a. The objectives you laid out for yourself in your paragraph.
 - b. The craftsmanship and media manipulation; the surface quality, attention to edges of shapes or areas, and transitions in value or color.
 - c. Compositional unity: that the parts of the drawing seem unified and balanced.

Tuesday, May 19

1. Watch the instructional video “Movement and Balance” for Tuesday, May 19.
2. Continue working on your drawing project “View through a Window, putting the finishing touches on your drawing. In judging how best to use your time, consider the following:
 - a. How does the viewer’s eye move through the piece?
 - i. What are the visual entrances into and exits out from the picture plane?
 - ii. What effects those entrances / exits? Leading lines? Areas of contrast? Narrative components, like figures or stands-in for figures? (ex: a bird, a shovel...)
 - iii. What draws your eye from one part to another within the image?
 - b. How is visual weight balanced in this piece?
 - i. Is gravity used, with visually heavy components lower in the picture plane?
 - ii. Are emphasis points arranged in the picture plane to create a stabilizing or energizing structure?
 - c. Are there some areas of value or color that need more variety or transitions?
 - d. Are there any areas that need to be enhanced, to give greater emphasis, contrast, definition, balance, or resolution?
3. Write a paragraph about your drawing project, in which you describe the subject and mood. What do you want your viewer to take away from your drawing, whether in narrative, mood, or atmosphere?

Wednesday, May 20

1. Watch the instructional video “Fantastical Staircases” for Wednesday, May 20.
2. Today you will start an architectural drawing which you will continue next week, “Fantastical Staircases”. You will need a pencil and eraser, a full sketchbook page (or page of blank typing paper), and a ruler. If you do not have a ruler, take a piece of notebook paper or typing paper and fold it in half. Use the folded edge as a straight edge (ruler).

- a. Using a full sketchbook page in landscape format, draw your horizon line horizontally across the page. Make sure it is straight and level, parallel to the top and bottom edges of the picture plane. Set your two vanishing points at either end. If you prefer, and you have enough control of your workspace you could have your VPs outside the picture plane, on adjacent pieces of paper (see diagrams on page 3).
- b. Begin the drawing by charting out the space with squares in perspective and cubes or blocks, all aligned to those two vanishing points.. Then begin “building” a staircase, also aligned to the vanishing point. If time allows, complete the staircase.

*As you work, remember the three sets of parallel lines:

- 1- vertical
- 2.- “horizontal” but appearing angled, converging on left VP
- 3.-“horizontal” but appearing angled, converging on right VP

Thursday, May 21

1. Optional: Watch the instructional video “Blocks, Ground Planes, Staircases”.
2. Continue your “Fantastical Staircase” drawing by developing the imaginary architectural space with additional staircases. Keep in mind:
 - a. Create an imaginary world based on stairs by including the following:
 - i. Some may go nowhere.
 - ii. Some may switch direction.
 - iii. Some may go into an opening in the floor.
 - iv. Some may rise above our heads.
 - b. Add paths, walls with windows and doorways (but with depth/thickness!), openings in the ground, etcetera.
 - c. All contours, all lines, all structures are aligned to the vanishing points and subject to the consistent eye-level - this is key!
3. **By the end of this session** your drawing should have the following elements*, all aligned to the two vanishing points using two-point perspective:
 - ____ two staircase (minimum 4 steps each)
 - ____ three cuboids forms (cubes or rectangular prisms)
 - ____ one wall surface with an opening (window/arch/doorway) - remember depth!
 - ____ one example of overlapping forms

Note: you may add spheres, pyramids, and cylinders into the scene if you wish.

*This list is a minimum; you can go much farther if you have the time and inclination!

Friday, May 22: Use Friday to attend office hours or to catch up on the week’s work.

Have a great weekend!

Setting up your page for the Fantastical Staircase drawing:

Orient page horizontally, for landscape format. Use the entire sheet for this drawing – you will need the space! Lightly mark the horizon and vanishing points – you won't actually show the horizon in finished work!

Option #1: Draw the horizon (eye-level) and set the VPs on either end of the page – right on the edge!



Option #2: Draw the horizon (eye-level) and set up another page at either side (one or both). Extend the horizon, mark the edges of the page on your extension paper. Set the VPs as desired on the extension pages.



“View through a Window”

Project Overview

Imagery:

For this project you are drawing a view of the world outside as seen from a window of your home. You may extend the concept of the window to a door, balcony or porch, but the core concept is a window. You will include some part of the indoors, if only part of the window frame and window sill or side wall.

Composition:

You have completed visual research and selected a view and composition. Continue to make decisions that create a strong composition through effective use of the principles and elements of design.

Draftsmanship and Style:

Develop strong draftsmanship, showing the specific line and shape qualities of your subjects, overlapping of shapes, and strong positive/negative shape relationships. Apply principles from linear perspective, such as converging parallel lines, and eye-level. Employ keen observation, but you do not need to have a photographic realism style. Your work can be slightly stylized or simplified, though this should not be in a comic strip or manga style or aesthetic. (With more freedom animation styles can be a temptation or a default, so I bring your attention to it now.) Instead, your style should be based on observation of form and specific shape relationships in the subjects before you. A wide variety of styles are possible within these bounds. For acceptable approaches to simplified form, please see pages 6-7 from the Week 7 packet.

Picture Plane:

The picture plane for your drawing should take up a full sketchbook page, though if for compositional reasons you need a border along the lower edge you should establish one, making sure it is straight and perpendicular to the side edges. Your drawing should be at least 8x8, but is more likely to be rectangular. Orient your page appropriately - horizontal for the landscape format, vertical for the portrait format.

Media:

You will have the opportunity to use dry media of your choice in this project - so colored pencil or pen is also an option (and there are other possibilities depending on what you have at home). Of course, every media requires a certain investment of time and craft, and the pacing of this project is based on pencil. Other media may take longer. As you consider what you would like to use, look back at the examples by the New York artists.

Concept and Expression:

In an excellent artwork, composition, imagery and style should come together to create an individual expression. You might create a particular type of atmosphere or create metaphor. Perhaps you'll include symbolism. Often meaning and expression develop naturally as part of the decision-making process.