

High School Fine Arts Activities

Dear Parents and Students,

In this packet you will find various activities to keep a student engaged with the fine arts. Please explore these materials then imagine and create away!

Inside you will find:

Tiny Gallery of Gratitude... Draw a picture relating to each prompt.

Drawing the Human Hand- Practice drawing the human hand using this resource.

Complex Hand Structures- Practice drawing a more complex hand using this resource.

Facial Expressions- Practice drawing different facial expressions.

Proportions of the Face- Use this resource to draw a face with proper proportions.

Drawing Eyes- Draw eyes using simple shapes and lines.

Drawing Noses- Draw noses using simple shapes and lines.

Portrait Drawing Proportions- Use this reference to draw a self-portrait with proper proportions.

Sneaker- Design your own sneaker.

Insects in a Line- Follow the instructions to draw some exciting insects!

Op Art Directions- Follow these directions to create your own piece of op art.

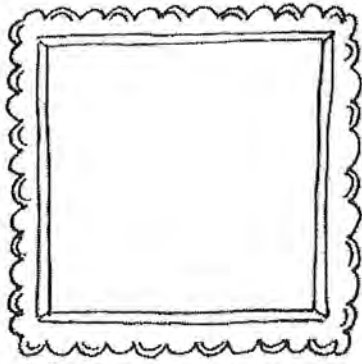
Robot Coloring Sheet- Have fun.

100 Silly Drawing Prompts- Read these silly phrases and try to draw them. Giggle and have fun!

Critiquing Music- Practice your skills as a music critic!

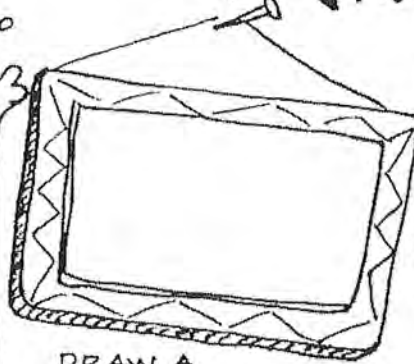
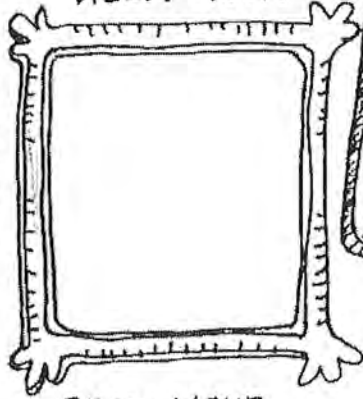
TINY

GALLERY of GRATITUDE



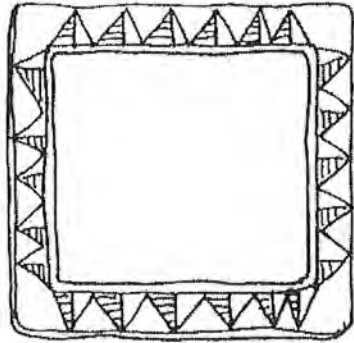
DRAW SOMETHING that makes you happy.

Draw someone who HELPS YOU.



DRAW A happy memory.

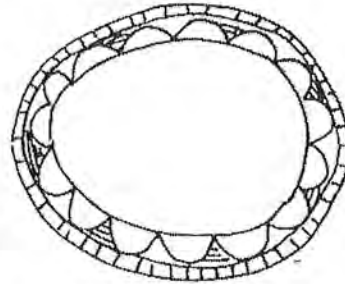
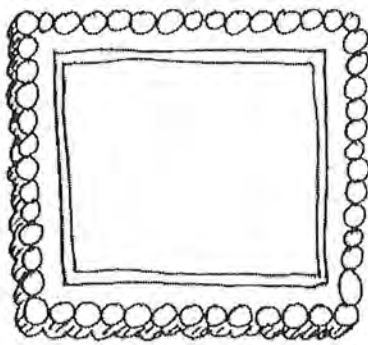
DRAW YOUR favorite place.



DRAW YOUR favorite food.

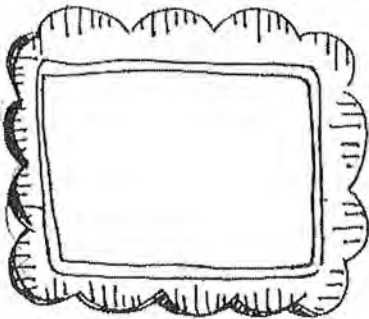
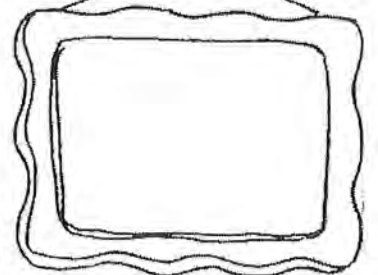
DRAW SOMETHING you are grateful for.

DRAW YOUR friends.



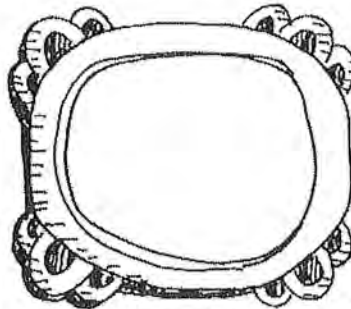
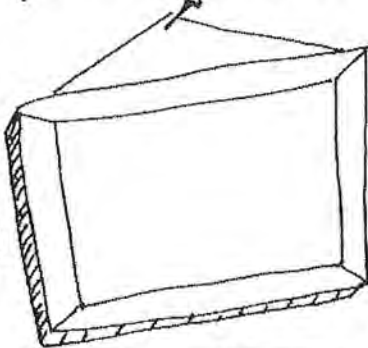
DRAW YOUR favorite feature.

DRAW YOUR favorite candy.



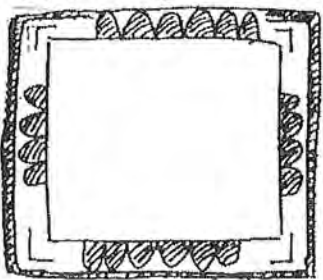
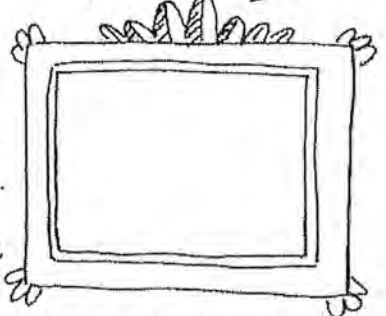
DRAW something that grows.

DRAW SOMETHING you like to do outside.

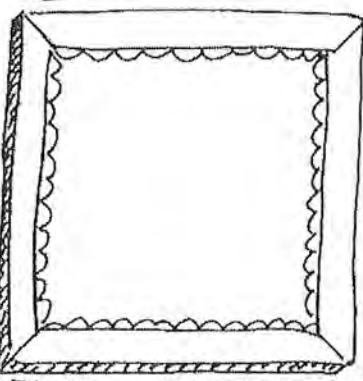


DRAW your favorite book.

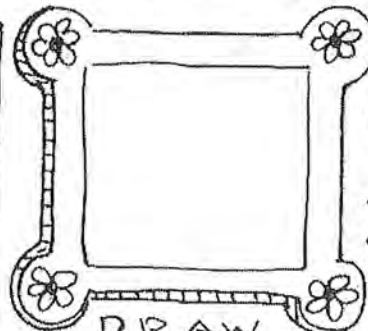
DRAW your family.



DRAW something that grows.

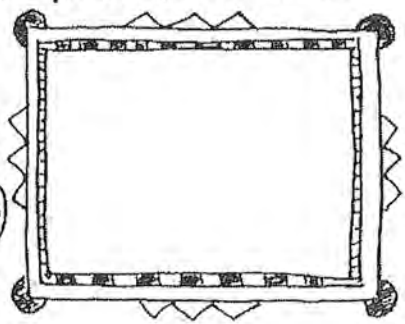


DRAW YOURSELF!



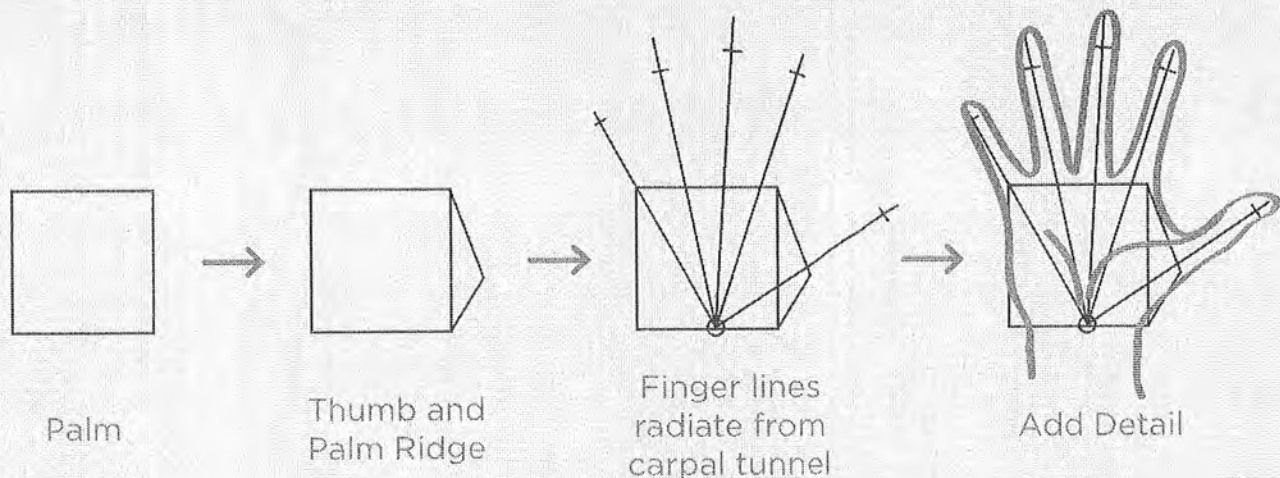
DRAW something that makes you SMILE.

DRAW YOUR favorite animal.

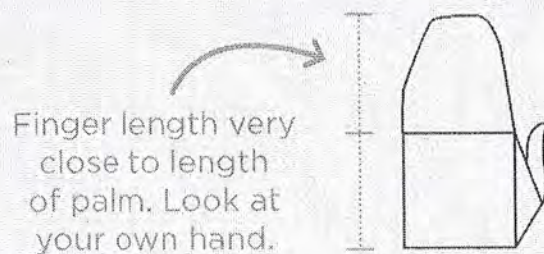
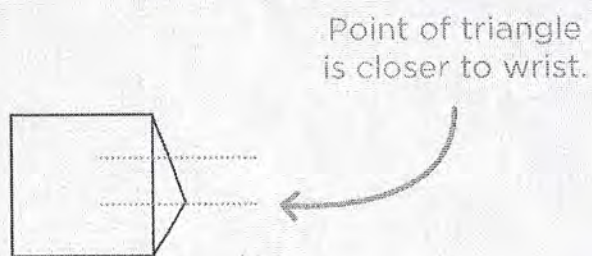


DRAWING THE HUMAN HAND

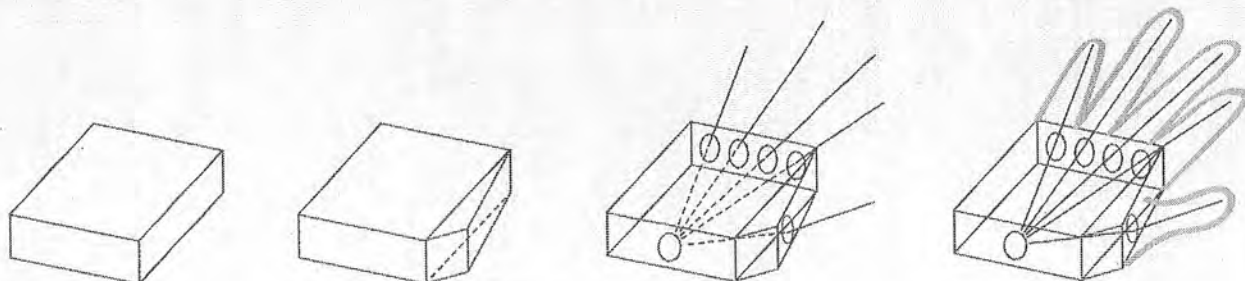
BASIC STRUCTURE



ITEMS OF NOTE

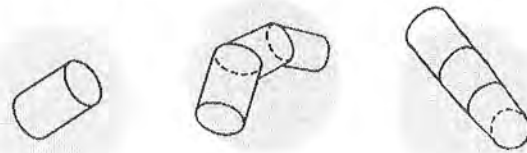


AT OTHER ANGLES, THINK OF SHAPES IN 3D.



COMPLEX HAND STRUCTURES

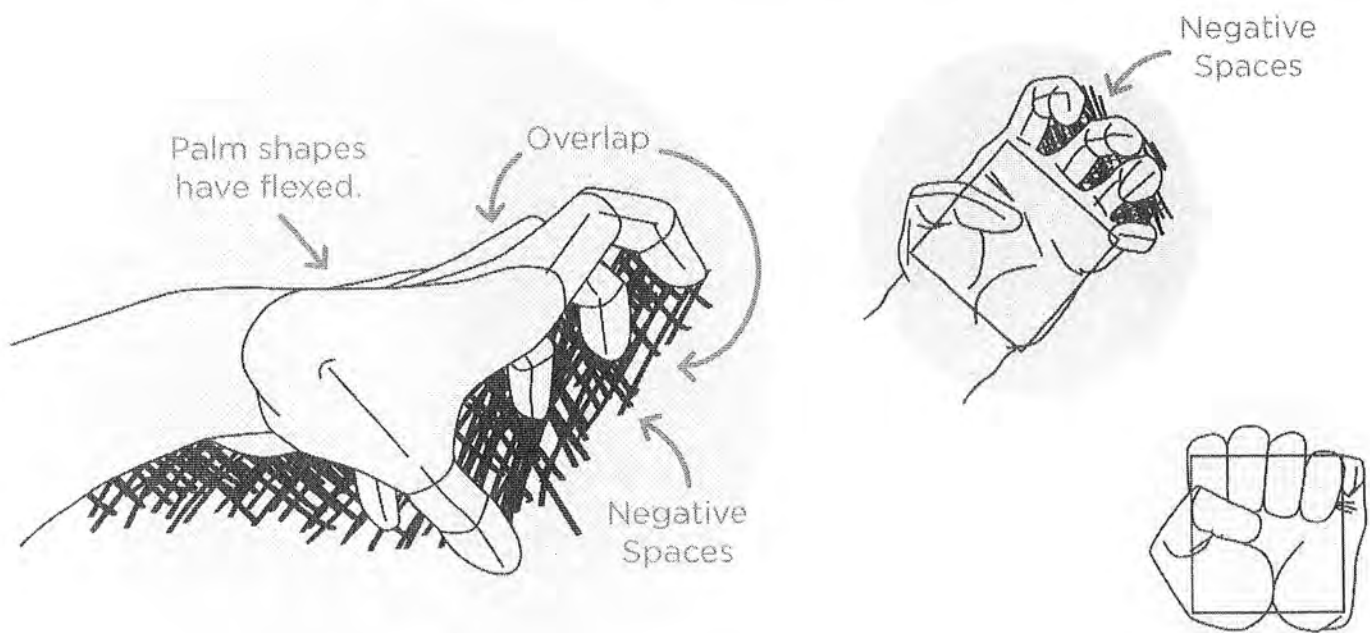
For complex hands, it is very important to think of them as a collection of 3D shapes. The palm becomes a box and triangle, and the fingers become a series of cylinders.



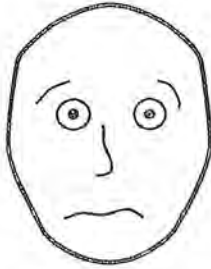
Start with lines for fingers, then add cylinders for each digit.

Check negative spaces between fingers.
Be sure to include overlap where you see it.

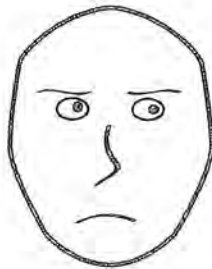
Palm shapes can flex and change at thumb joint.



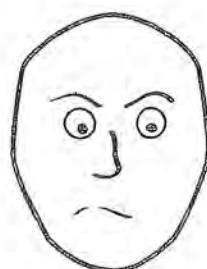
FACIAL EXPRESSIONS: Our expressions tell people what we're feeling.



Embarrassed



Bored



Annoyed



Excited



Crying



Sad



Happy



Surprised



Scared

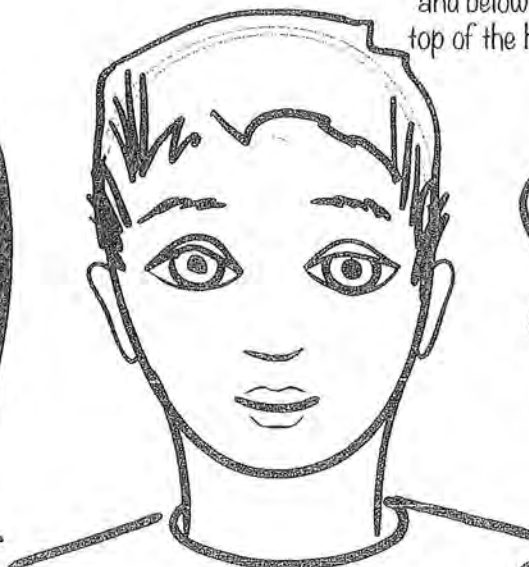
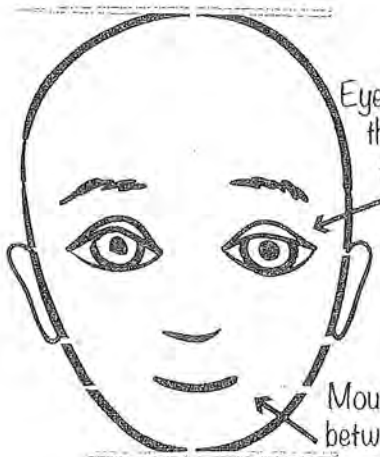
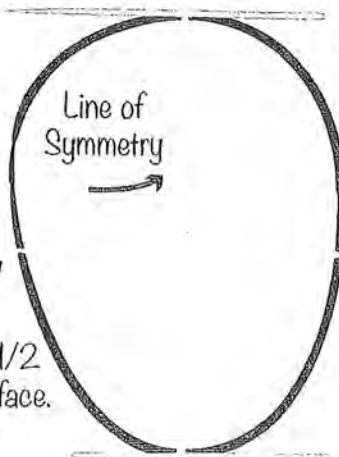


Calm



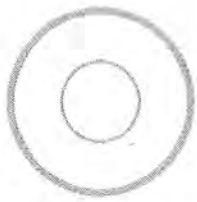
Angry

Proportions of the Face

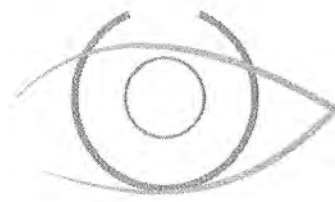


DRAWING EYES

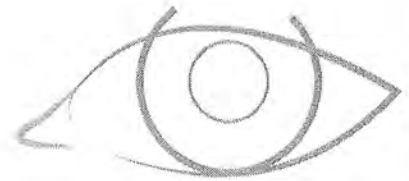
USING SIMPLE SHAPES AND LINES



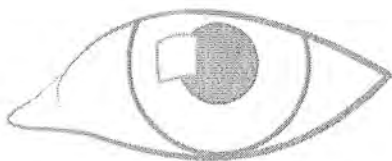
①



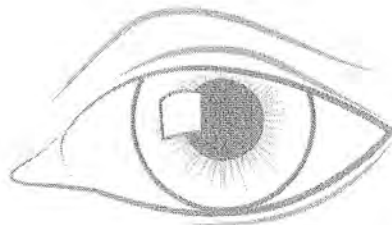
②



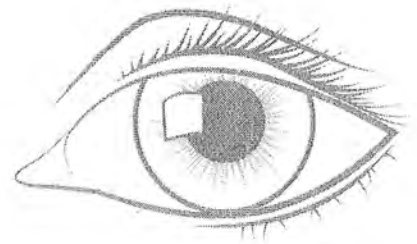
③



④



⑤

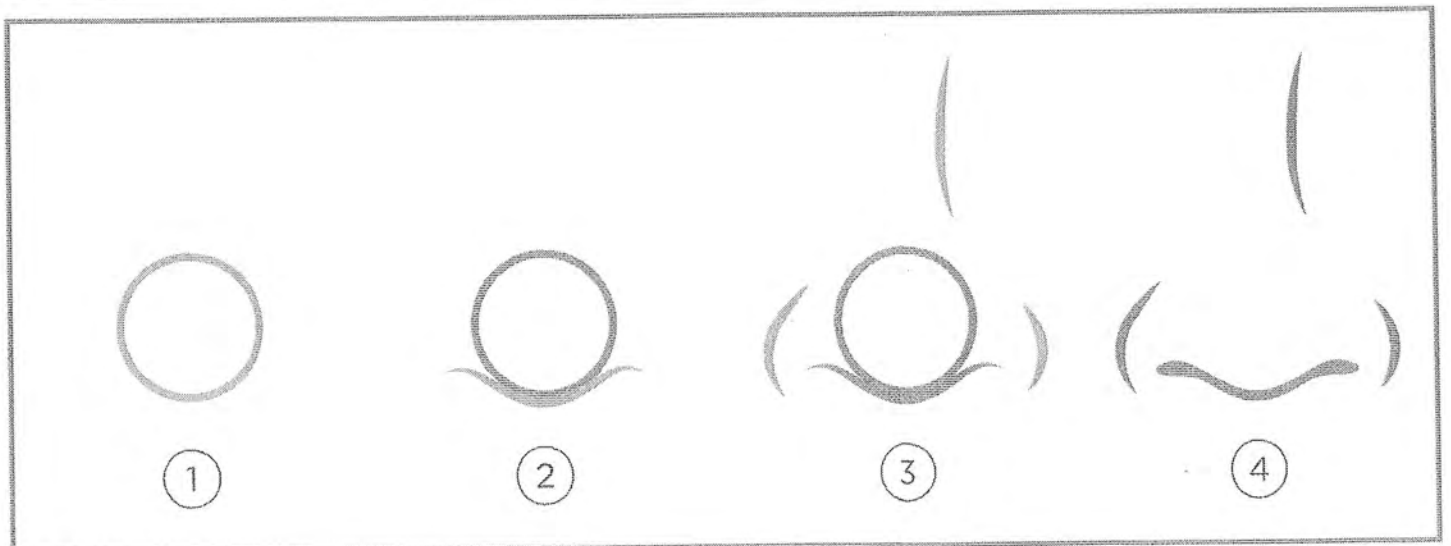
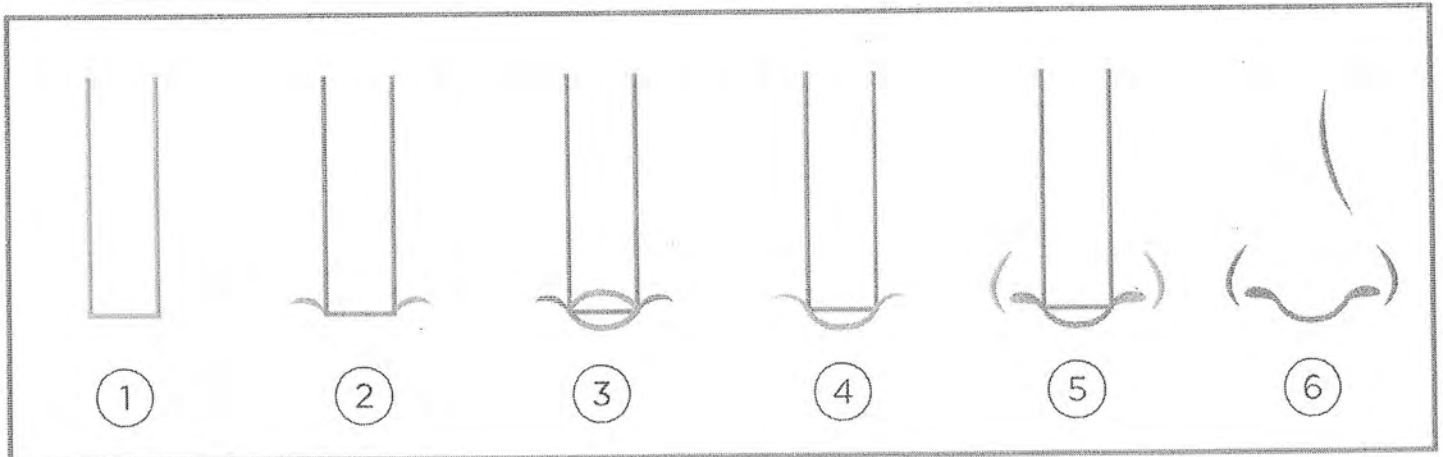
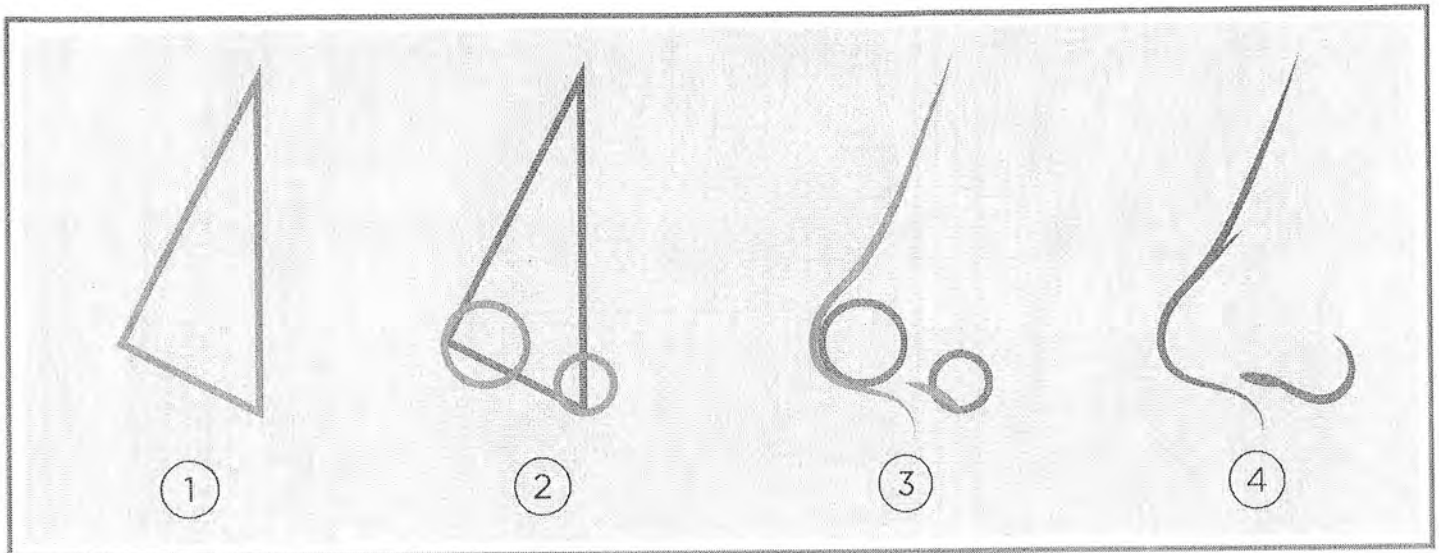


⑥

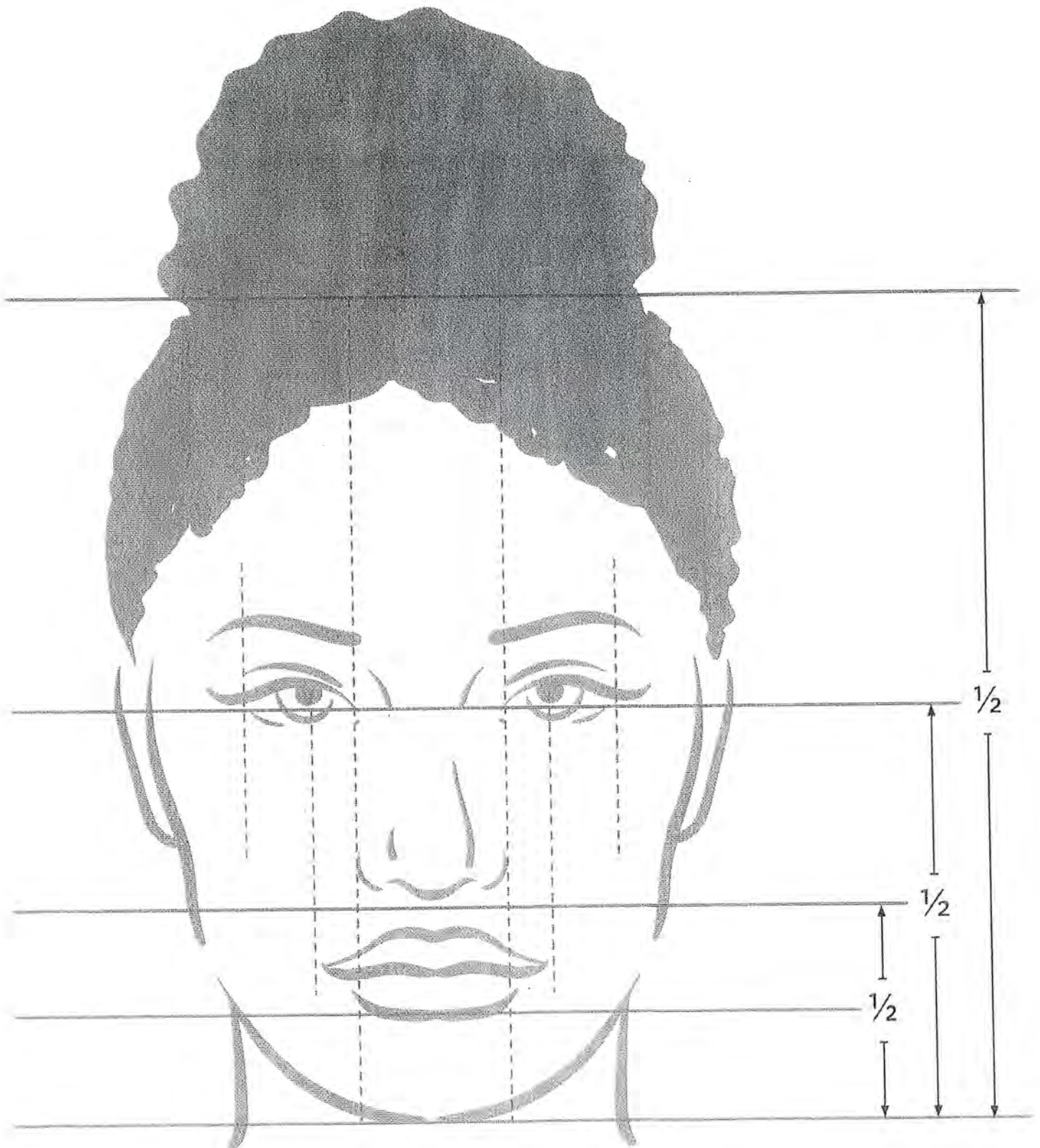


DRAWING NOSES

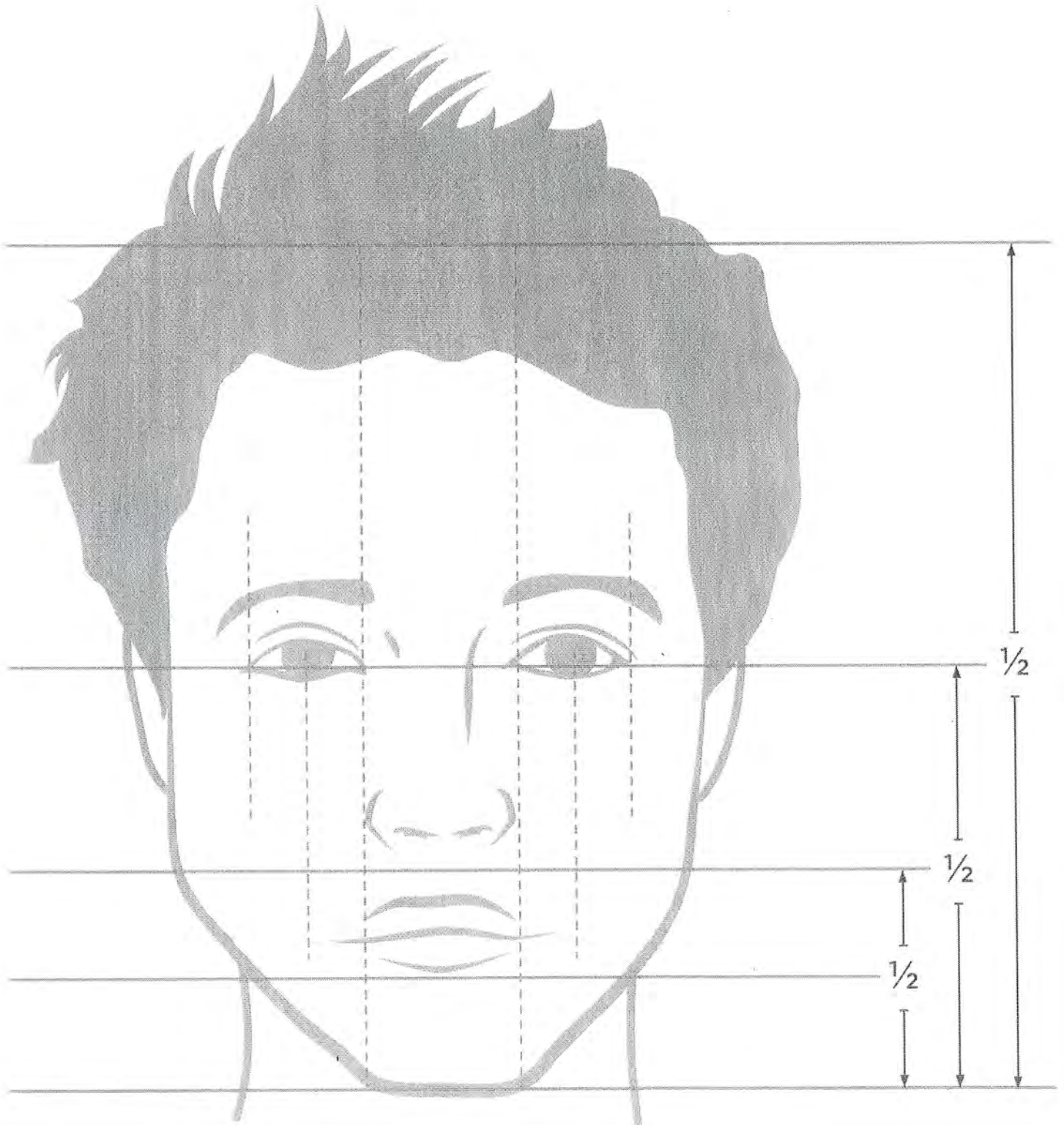
USING SIMPLE SHAPES AND LINES

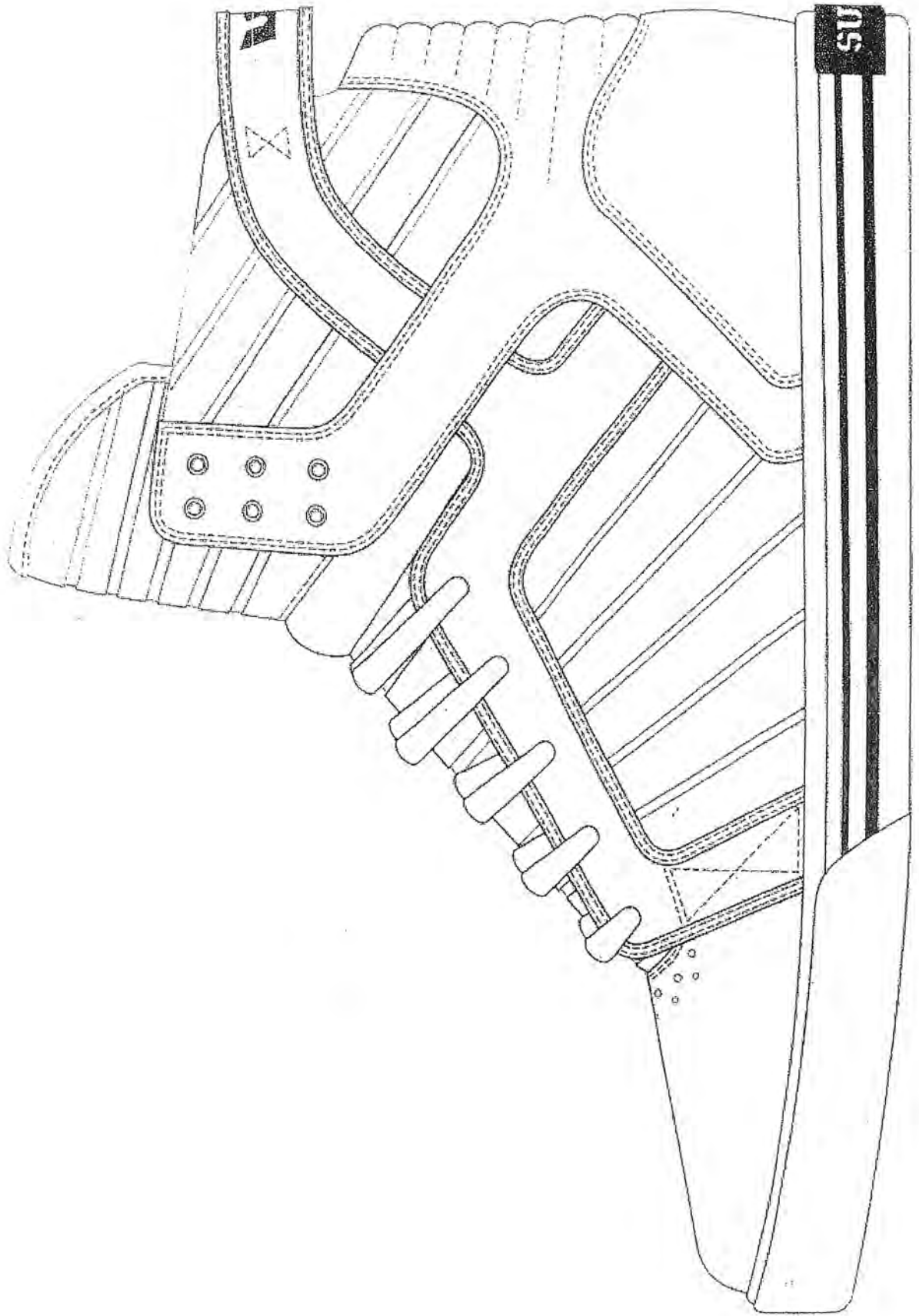


PORTRAIT DRAWING PROPORTIONS



PORTRAIT DRAWING PROPORTIONS

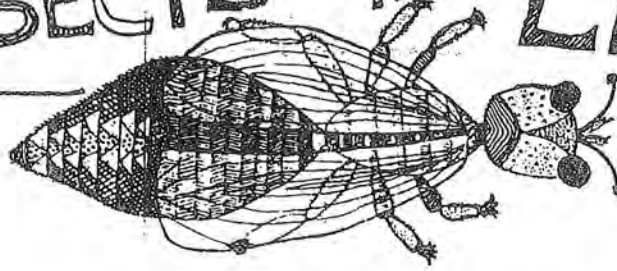




HandOut

INSECTS IN LINE

A. COOK



1. Use shapes to design six imaginary bugs. Be sure to vary the shapes of wings, bodies, legs and heads.

2. Draw the bugs with a pencil first. Don't just draw the bugs in a line—place them all over the paper.

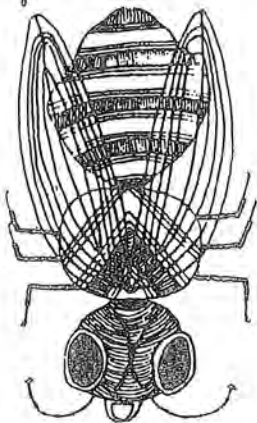


← Boring

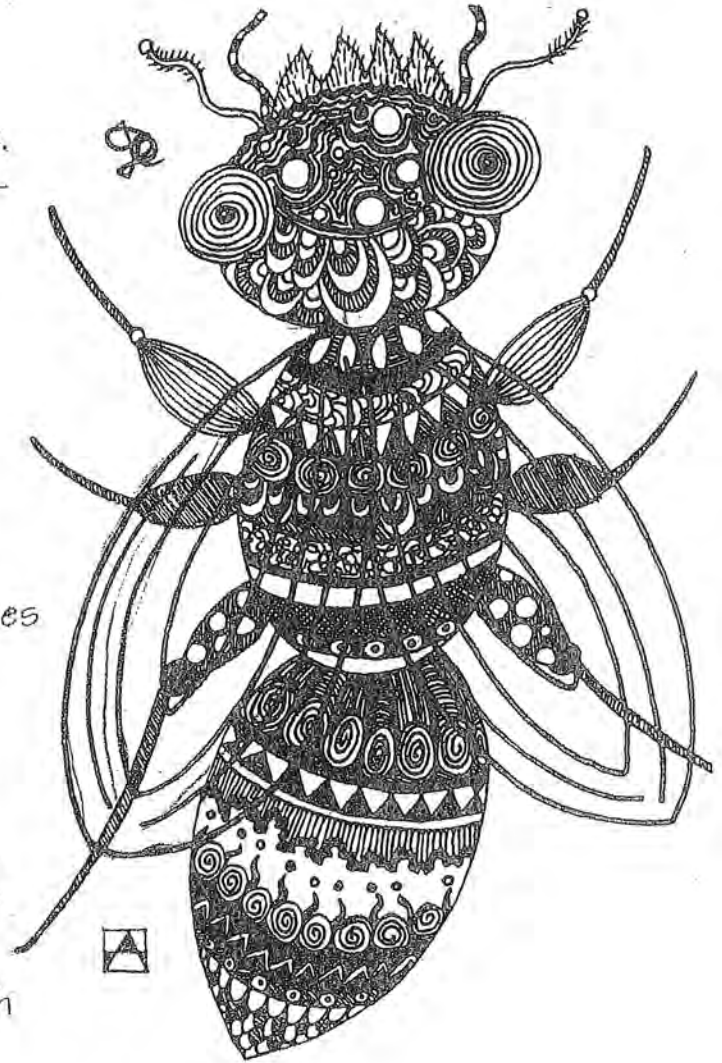
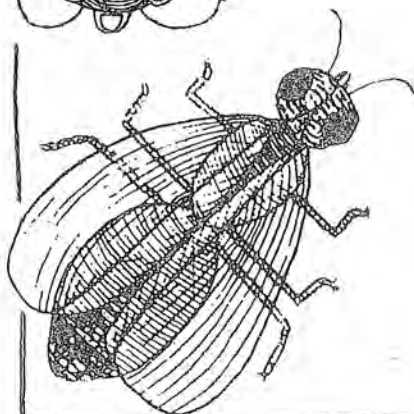


← Exciting

3. Outline your pencil lines with a black pen. Make up some different line designs to fill in the blank spaces of the insects' bodies.*



4. Make the wings look see-through. Fill the wings with a design when part of the insect's body should show through from underneath.



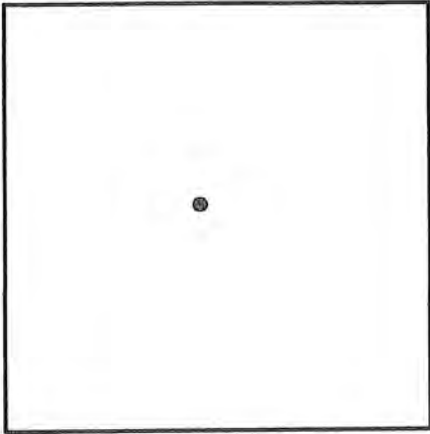
Drawing simple lines in the wings will make it look like the bug is moving.

5. Fill your whole paper with insect drawings.

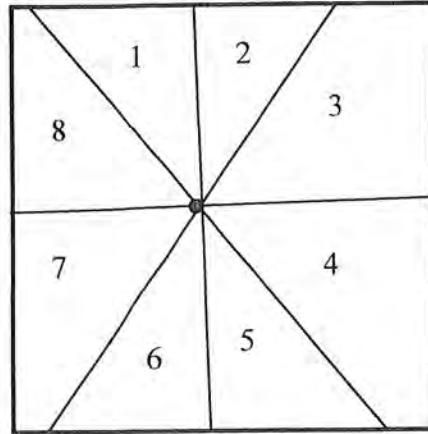
* Refer students to the "Expressive Line Exercise" in the September 1992 issue of *SchoolArts*.

OP ART DIRECTIONS

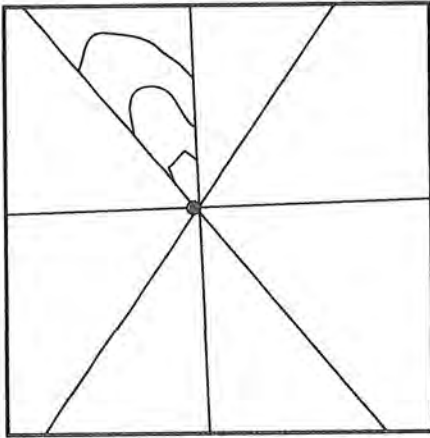
1.) Draw a dot in the middle of your paper.



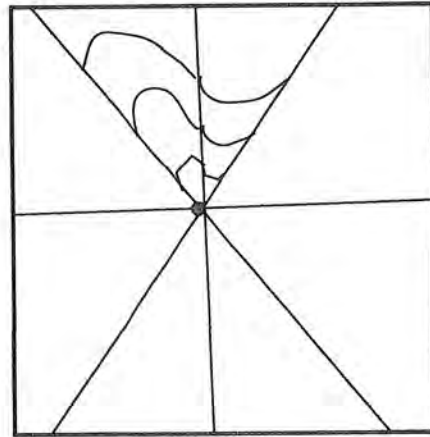
2.) Draw 4 lines that go through the dot to the edges of the paper. Very, very lightly with your pencil, number the sections 1-8.



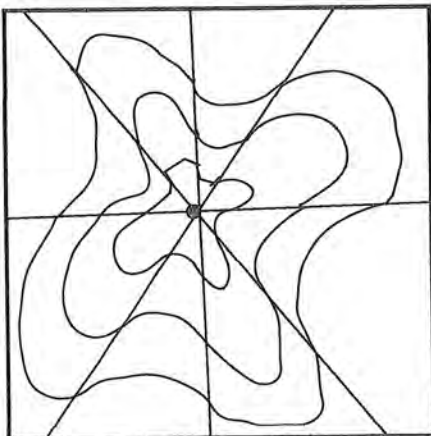
3.) Draw 3 curved lines in one of the sections.



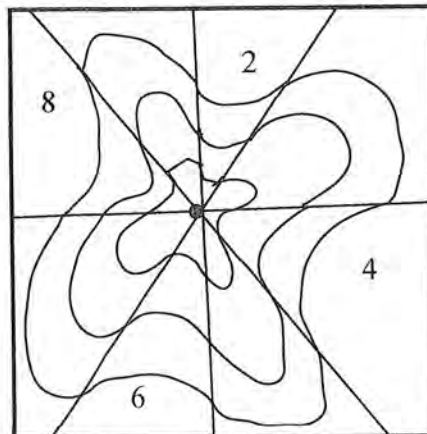
4.) In the next section, draw 3 curved lines that connect to the other lines, but curve the OPPOSITE way.



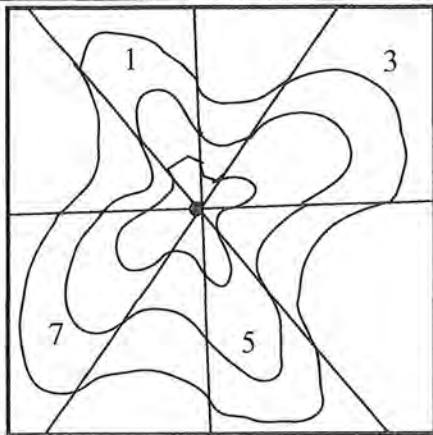
5.) Repeat this for each section, making sure the lines curve in opposite directions.



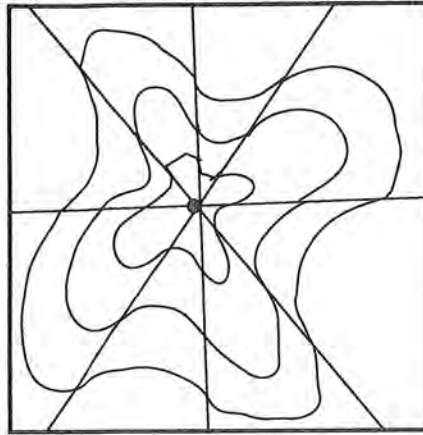
6.) With marker, color every other curved section in sections 2, 4, 6 and 8 with one WARM color.

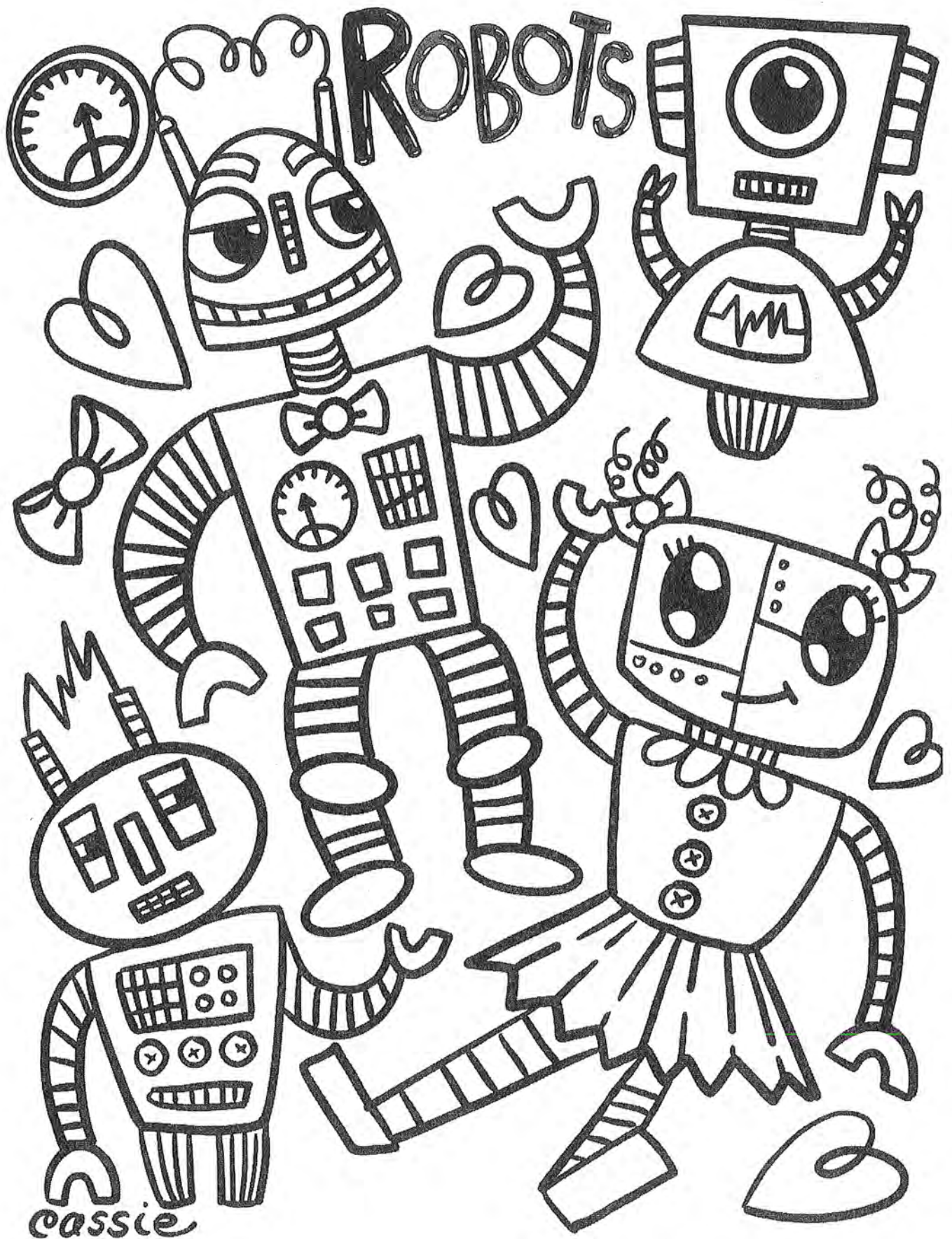


7.) With marker, color every other curved section in sections 1, 3, 5 and 7 with one COOL color. The colored sections should be opposite, so one marker section should not touch another marker section.



8.) In all remaining sections, shade the empty curved sections with a COLORED PENCIL that is the SAME COLOR as the section. Make each section darker at the edges and lighter in the middle.





100

SILLY DRAWING

PROMPTS



ANIMALS

- Draw a llama surfing.
- Draw a fish swimming in something other than water.
- Combine two animals to create a new one.
- Draw a shark eating a cupcake.
- Draw a crab at a birthday party.
- Draw a seahorse in a blizzard.
- Draw a dinosaur crying.
- Draw an animal with arms for legs and legs for arms.
- Draw a pug on a treadmill.
- Draw a horse throwing a horseshoe.
- Draw a shark waterskiing.
- Draw a walrus in a beach chair.
- Draw a circus elephant standing on a ball.
- Draw a koala bear sitting on a trash can.
- Draw a lizard putting on lipstick.
- Draw a squirrel roasting a marshmallow.
- Draw an octopus with spoons for legs.
- Draw a mouse riding a motorcycle.
- Draw a flamingo doing ballet.
- Draw a butterfly eating a steak.
- Draw a cat chasing a dog.
- Draw a lobster dancing.
- Draw a cat playing a sport.
- Draw a chicken skydiving.



PEOPLE

- Draw your art teacher on an island.
- Draw a teacher eating pizza while dancing.
- Draw a person with fruit for hair.
- Draw a basketball player dunking a chicken.
- Draw a pirate in a hammock.
- Draw your teacher as a zombie.
- Draw your art teacher with a beard.
- Draw yourself with a super power.
- Draw a clown sneezing out flowers.
- Draw a person with donuts for eyes.
- Draw a cowboy in Antarctica riding a polar bear.
- Draw yourself as a fairy.





FOOD

- Draw a piece of fruit in outer space.
- Draw a Pop Tart lifting weights.
- Draw a loaf of bread at a disco.
- Draw a rainstorm of sprinkles.
- Draw french fries on a rollercoaster.
- Draw a food eating another food.
- Draw a walking taco.
- Draw chicken wings flying.
- Draw a banana slipping on banana peels.
- Draw a cookie with googly eyes instead of chocolate chips.
- Draw a pineapple rollerblading.
- Draw a piece of asparagus snowboarding.
- Draw an annoying orange.
- Draw a donut riding a skateboard.
- Draw a turkey leg eating a turkey sandwich.
- Draw a cheeseburger wearing a dress.
- Draw a banana in pajamas.
- Draw a peanut butter and jelly sandwich on vacation.
- Draw an apple talking to your art teacher.
- Draw a hot dog flying.
- Draw a lemon making orange juice.
- Draw an ice cream cone eating a Popsicle.
- Draw a garden of lollipops.



OBJECTS/PLACES

- Draw a super scary Valentine's Day card.
- Draw the strangest pair of glasses you can imagine.
- Draw a design for a \$3 bill.
- Draw a bicycle riding a bicycle.
- Draw a Ferris wheel on top of a mountain.
- Draw a pencil sharpener eating something other than a pencil.
- Draw a marker painting.
- Draw a sweater made out of candy.
- Draw a pair of shoes made out of flowers.
- Draw a bowl of cereal under the sea.
- Draw a crying crayon.
- Draw a cabin on top of a cloud.
- Draw your own version of Mount Rushmore.
- Draw a pair of scissors running.
- Draw a squirt gun squirting paint.
- Draw a mountain topped with glitter.
- Draw the Statue of Liberty eating pizza.
- Draw lightning striking the tallest building in the world.
- Draw a treasure chest in an underground cave.
- Draw the Eiffel Tower eating a baguette.





MAKE BELIEVE

- Draw something other than a pot of gold at the end of the rainbow.
- Draw a troll riding a unicorn.
- Draw what your imaginary friend would look like if we could see them.
- Draw a dragon breathing rainbows.
- Draw an alien driving a car.
- Draw an elf jumping on a trampoline.



OTHER

- Draw an eye with tree branches for lashes.
- Draw a snowman sailing.
- Combine two holidays to make a new one.
- Draw a plant with a face.
- Draw the moon fighting the sun over a turkey sandwich.
- Draw a crime scene where a donut lost its donut hole.
- Draw a foot doing a handstand.
- Draw a stick figure falling.
- Draw something gross.
- Reinvent your favorite team's logo.
- Draw an emoji in real life.
- Draw a cactus in a milkshake.
- Draw the moon howling at a wolf.
- Draw a can of soda pouring out rainbows.
- Draw your name as an animal.



Critiquing Music

(adapted from Music! It's Role and Importance in Our Lives)

A responsible music critic will do more than just offer a positive or negative opinion about a performance. They will use specific examples from the performance as evidence to back up the claims they make when stating their opinions. Music critics must perceive listeners and have the ability to analyze what they hear. A good critic might also include non-musical information about a performance such as performers affect, acoustics of the space and audience reactions.

1. Read "Rock Concert Review: The The Deconstructed" and complete the Music Criticism Worksheet for the reading by identifying all the items addressed in the review. Conclude by telling whether you would have liked to attend this event and explain why or why not.

Music critics can have a lot of influence on public opinion and therefore the money making potential and careers of musicians. It is a serious responsibility. Some musicians think that critics should see themselves as educating readers about the music they are reviewing rather than critiquing it. As a reader, you must be able to distinguish between fact and opinion to get the most out of the review.

2. Read "Pavarotti Dies a Final Time at the Met" which is a review of the "farewell" concert given by famous opera singer, Luciano Pavarotti. Underline the words or phrases that provide information or facts. Circle the words that are clearly the reviewer's opinions. On the back of the article, answer the following questions.
 - a. Is it clear that the reviewer was well informed? Were they able to back up the views expressed?
 - b. Did the review seem credible to you? How do you know?

Experiencing music as a reviewer is much different than just being an audience member. Let's give it a try!

3. Use a separate sheet of paper to write you own music review.
 - a. Find a recording of a live performance of a musician/band of your choice on YouTube. While you are watching the performance, take notes, particularly regarding the elements you determine are important to comment on. Note how the audience responds to the performance.
 - b. Review your notes from the performance and draft and outline of the main points for your review. Do you have a point of view-either positive or negative? Can you support your opinions with evidence or examples from the performance? Do you have any background information about the performers or the music you could include? How did the audience respond to the performance?
 - c. Using your outline as a guide, draft your review. Use descriptive language to create a picture in the mind of the reader. Did you support your opinions with facts or examples?

Rock Concert Review: The The — Deconstructed

SEPTEMBER 16, 2018 — LEAVE A COMMENT

In every meaningful way, The The's return to the States, the band's first tour in 16 years, was generous.

3/17/2020

Rock Concert Review: The The - Deconstructed - The Arts Fuse



The The in action on tour. Photo: courtesy of the artist.

By Clea Simon

For his first tour in 16 years, The The's Matt Johnson promised a more stripped-down version of his lush trademark sound. "I'm now a very different person to the one who wrote and recorded these songs," he said in his tour notes. However, the five-piece lineup Johnson led at the Orpheum on Friday – The The has long been Johnson working with various sidemen – was anything but spare, with bass, guitar, keyboards, and Earl Harvin's wildly expressive percussion given free rein. What had been cleared away was Johnson's rich romanticism, the sweet synth pop of the band's '80s and '90s heyday that propelled both Johnson's most biting social commentaries as well as more personal outpouring of love and lust. The result revealed the bones of his work: from the blues to the music hall, the Velvets to Muscle Shoals. Call it The The deconstructed.

In every meaningful way, the The's return to the States was generous. Lasting nearly two hours, the show covered the band's two-decade career, from '80s hits like "Infected" and "This is the Day" to later deep cuts, like "Love is Stronger than Death" (from 1993's *Dusk*) The show opened with "Global Eyes," from The The's last full album, 2000's *NakedSelf*, to an appropriately stark set, the band silhouetted against a white background. Johnson himself was conversational, providing bits of history (explaining, for example, that "Soul Catcher" was inspired by a visit with his then-young son to a museum) without being pandering. And if some of his more lustful songs might have been relics of youth, the biting social commentary was still apropos. While he invited the audience to sing along with the hits - many in the near-capacity theater appeared to know the lyrics to every song - he sang too.

Like the sketches and album artwork and clips of old videos that replaced the blank backdrop as the set progressed, the arrangements further invited listeners into the process. The heavy reverb of guitarist Barrie Cadogan in "We Can't Stop What's Coming," for example, revealed the swampy American roots of Johnson's blue-eyed soul, while D.C. Collard's organ intro to "Beyond Love" referenced gospel. (The band consisted primarily of veterans of Johnson's three previous tours: Collard, Harvin, and bassist James Eller, along with guitarist Cadogan.) Shorn of its dance club electronics, "Infected" came across as punk funk, in the vein of the Bush Tetras, while "This is the Night" melded the almost sing-song cadence of British music hall with its rock roots. None of this was a surprise: Johnson has always paid homage to his sources, from the "Ballroom Blitz" quote opening "Armageddon Days" to Hank Williams, whose "I Saw the Light" he covered at the Orpheum. What was a revelation was seeing how these threads came together - the Velvets drone Cadogan laid under "Bugle Boy," or example, or the Creedence-style distortion in "Soul Catcher."

What held constant throughout was Johnson's emotive baritone, seemingly unchanged by age. Warm and welcoming, it provided the through note - the recognizable soul of the band. As images of Thatcher-era riots flashed on screen, Johnson's instrument, as much as those scenes of a world gone awry, brought us full circle once again, with a soundtrack to match.

A former journalist, **Clea Simon** is the author of three nonfiction books and 25 mysteries. A contributor to such publications as the Boston Globe, New York Times, and San Francisco Chronicle, she lives in Somerville with her husband, Jon Garelick. She can be reached here and on @Clea_Simon.

BY: CLEA SIMON

FILED UNDER: FEATURED, MUSIC, REVIEW, ROCK

TAGGED: CLEA SIMON, MATT JOHNSON, THE THE

Name _____ Date _____ Class _____



Music Criticism Worksheet

Directions: Many of the topics addressed by music critics are listed below. After reading the professional review you found, put a check in the box next to each topic addressed by the critic. Describe the topics he or she addresses on the adjacent lines. Add topics not listed under "Other."

- Acoustics _____
- Biographical data _____
- Conductor _____
- Time and place _____
- Audience _____
- Composer(s) _____
- Historical data _____
- Performance _____
- Audience reaction _____
- Audio fidelity _____
- P.A. system _____
- Concert setting _____
- Music performed _____
- Performer(s) _____
- Staging _____

Other:

Name _____ Date _____ Class _____

Pavarotti Dies a Final Time at the Met

by Allan Kozinn

Luciano Pavarotti offered his farewell to the opera stage with a performance of Puccini's *Tosca* last night at the Metropolitan Opera, and when the curtain fell on the third act, the packed house gave him a 15-minute standing ovation, including several minutes of insistent rhythmic clapping when it appeared that he would not return to the stage.

There was, surprisingly, neither the tossing of bouquets or the rain of program-book confetti that often occurs on such occasions. But after the third of 10 curtain calls, a large red and white banner on the second tier was unfurled and spotlighted. It read, "We Love You Luciano," with a heart-shaped "o" in "Love." The banner was from the Met.

The performance was the 68-year-old tenor's 379th at the Met since his debut in 1968. Of those, 357 were in full-fledged opera productions; the rest were in galas (which often include operatic scenes and arias), special concerts, and recitals. Of his operatic appearances, 61 were of the doomed painter Mario Cavaradossi, the hero

of *Tosca*. He also sang the role at the Met last Saturday and on Wednesday.

Joining him in the cast were the soprano Carol Vaness, in the title role, and the bass Samuel Ramey, as Scarpia.

Buoyed by the energy of the occasion, Mr. Pavarotti sang better and with a touch more subtlety last night than he had earlier in the week, and if his voice never approached the kind of power it had in his prime, there was no mistaking that distinctive timbre and his way with a musical phrase.

Now and then, he raced ahead of James Levine, who conducted, and at intermission one heard murmurs from operagoers about dropped notes. Still, when he was at his best, one heard the magic that made him the most famous tenor of his time, with only Placido Domingo able to challenge him for that distinction. One of those moments was the third act showpiece, "E lucevan le stelle" ("The Stars Shone"), which drew an extended ovation.

This was, in any case, not a night for analysis. Having disappointed the

Met in 2002, when he was originally to have sung his farewell—also in *Tosca*—Mr. Pavarotti sang all three of his scheduled performances in the current run. The Met offered them as non-subscription concerts at regular prices (which run to \$295), and the 4,000-seat house was sold out for all three.

Exactly how retired Mr. Pavarotti now is, or whether New Yorkers will hear him again in some capacity, remain open questions. There is talk of another reconvening of the Three Tenors, a starry vocal ensemble that includes Mr. Pavarotti, Mr. Domingo, and José Carreras. And Mr. Pavarotti's program biography notes that these *Tosca* performances are to be followed by a farewell tour. The date he has set for his absolute, final performance is his 70th birthday, October 12, 2005. But don't count on it: for an opera singer to retire when he says he will would be a violation of a long-standing operatic tradition.

Copyright © 2004 by *The New York Times*. Reprinted with permission.

Copyright © by The McGraw-Hill Companies, Inc. All rights reserved.

