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| READING, WRITING, SPEECH  Objective & Instructions: Today is On Your Own. From now into your future you get, and will get, the value of what you invest time into. Read the various topics. Take a break in between. Answer questions. |
| Reference: **Make: 21st Century Robot**  by Brian David Johnson, Maker Media, Inc., Sebastopol, CA, © 2015, pages vii-viii.  (Excerpted from) The Making of a Manifesto  …For most or their history, robots have only lived in science fiction. Long before the technology to build them was ready, robots could only be seen or experienced in science fiction stories, movies, comic books, and often times only in toys. But that didn’t stop people from imagining robots and exploring their implications. In fact, cultures all over the world have imagined and explored the implications of robots, long before the word was coined by Czechoslovakian writer Karel Capek in 1920.  In the last half of the twentieth century, robots began their journey from our imaginations to the real world. Industrial robots started to help us build our cars and work in our factories. Research robots of all shapes and sizes were developed and built in university research labs. But even with all these new robots making their way into the world, for most people, robots were still exotic and foreign, still the product of science fiction and our imaginations. But then something happened…  Around the turn of this century, robots became something very different. No longer were they creations locked away in large universities and corporations. In the twenty-first century, robots became something anyone could build; a part of our daily lives—right where they belong. |
| Reference: **Exploring Science Through Art**  by Phyllis Katz, Franklin Watts, New York, London, Toronto, Sydney. © 1990.  THE EYES HAVE IT!  We see well because our eyes are very good at taking in information about shape, distance, movement, and color. We also see well because many nerves send pictures from our eyes to our brains where they make sense to us. Our brains are “tuned“ to quickly make sense of what our eyes see. We are taught to pay attention to some things more than others. We also learn to expect to see some things in a certain way. How is that?  For example, take a paper plate of any size and cut two sections of the rim (arcs) to exactly the same size. Place one on top of the other and trim them so that you are certain that they are duplicate shapes. Now lay them flat on the table with one above the other. Does one look smaller? Your eye/brain compares the inner curve of the upper plate rim to the outer curve of the lower plate rim and “tells“ you that the upper plate rim is smaller because you have been trained to “believe” that a line that fits inside another one indicates a smaller item. Often you will see what you expect to see or even what you want to see.  FROM EYES TO BRAIN TO HAND  Artists understand how trained eyes work. They can make you think, for example, that you can see miles into the distance on a flat piece of paper.  Try this: Take a plain piece of paper and draw a horizontal line across it about a third of the way down the page. This will be your horizon. Now pick a point on your horizon. This will be the “vanishing point.” Start from that point and draw two lines toward the bottom of the page. What do you have? It could be a road leading off into the desert. Maybe it’s a river leading out of the mountains. What happens when you start the “vanishing point” at the bottom of the page? What happens if you change the space between the lines? When you go outside, see if this is the way a road looks to you.  Although this seems quite simple, people did not know how to draw with *perspective,* as you just did, until the period of history we call the Renaissance (about A.D. 1400-1600). Those who studied art and geometry uncovered the mathematics of how to show distance. They were so excited about the “trick“ that many of the paintings during that time show it. |

**CLASS10**

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| Reference: **19th Century Realist Art**,  by Gerald Needham. Harper & Row, Publishers, New York, ©1988.  **Acknowledgements**  This book is the result of a number of years looking at and thinking about nineteenth-century art, and is indebted to a great many people; teachers, colleagues, and students. Particularly I would like to thank for their exchange of ideas and/or practical help, Dennis Cates, Anne Coffin Hanson, Ronald Nasgaard, Linda Nochlin, Theodore Reff, Robert Rosenbaum, Kirk Varnedoe, Gabriel Weisberg, Carol Zemel, Henri Zerner, and Dario Darewych in North America. In Norway, Oscar Thue and Jan Askelund went out their way to increase my knowledge of Christian Krogh’s art. In France, I benefitted from conversations with Robert Cluster and Marie-France Pauline, and the latter’s practical help. In England, I am indebted to John House, John Murdoch, and Richard Thomson. The Bibliography is a guide to the many scholars whose writings have vastly expanded my own researches and ideas.  The seminar students whom I have asked-without first inflicting my own ideas on them-to analyze paintings and prints, in order not only to sharpen their abilities but to provide a correction to my own assumptions, have been a valuable resource. Brenda Hicks has been an intelligent and able typist in the face of my demands.  The Faculty of Fine Arts of York University, Toronto, has provided fellowships that have enabled me to do research in Europe, and I have also benefitted from travel grants from the Social Sciences and Humanities Research Council of Canada.  Finally, I would like to thank my editor Cases Candied, Jr., for his patience, and my wife Peggy for her encouragement, and her unflagging enthusiasm in visiting so many museums and collections. | ORGANIZATION  Objective: Defining skills.  ***What do you want out of Life?***  ***What qualities and skills do you have to offer to make Life better? Or what could you do with your skills to better Life? Or what skills do you want?***  ***What have you invented? Is there a market for it? Are you in sync, ahead, or behind the times?***  ***What expertise, knowledge and skill-sets have you added to? Or what would you like to add to?***  ***What is an easy natural for you, but different skill to society? What would you like to do every day?***  ***What was a difficult, but hard won skill for you?***  ***Who were your teachers, and what did they teach you?***  ***>***  ***>***  ***>***  ***Write a really great Acknowledgement of them:***   |  | | --- | |  | |  | |  | |  | |  | |  | |  | |  |   **CLASS10.5** |