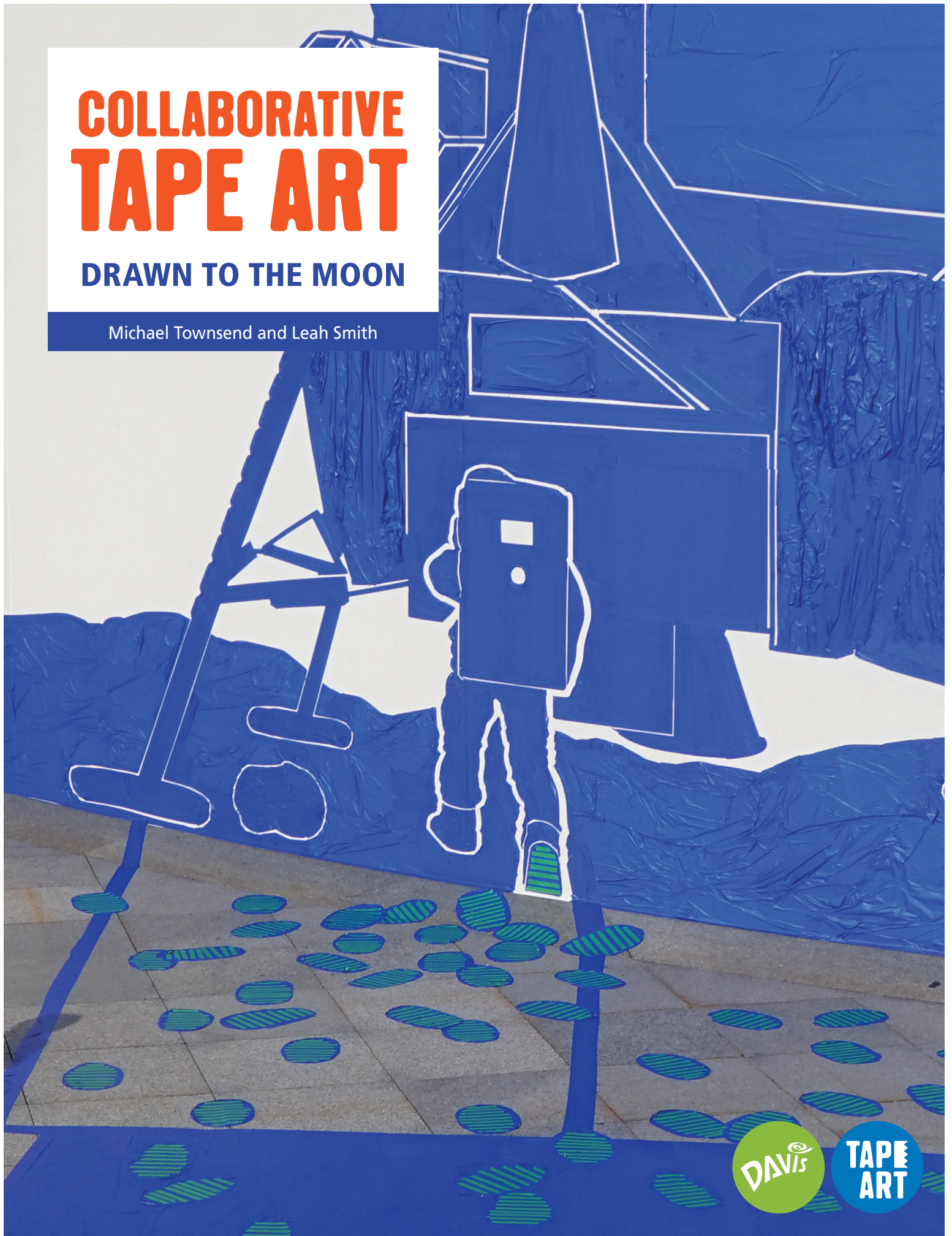


# COLLABORATIVE TAPE ART

DRAWN TO THE MOON

Michael Townsend and Leah Smith





## Assignment Title: **DRAWN TO THE MOON**

### Recommended Level

Grades 4–12

### Exercise Run-time

55min–90min  
(Can be split between two, 45-minute classes)

### Materials

Minimum of 1 PiktoTape™ Draw Kit for a class of 25 students. Each student should have access to at least one roll of PiktoTape™.

Add a PiktoTape™ Sculpt Kit to give students the thick 2" rolls that will allow them to fill in large areas of their mural or create 3D textures with ease. The more PiktoTape™ available, the freer students will feel to draw BIG!

### Introduction

On July 16, 1969, Neil Armstrong became the first human to step foot on the moon. That seemingly singular achievement was the culmination of years of scientific advancement as well as strong competition for dominance in space exploration between the American and Soviet space programs.

The many spacecrafts and literal tons of scientific equipment that went into space are sculptures in their own right. Even today, the shapes of these crafts are evocative for many, reminding us of the height of human ambition. In this way, the shuttles themselves provide a vehicle for us to help explore our perspectives of the Earth and continue searching for our own place in the universe.

### Creative Prompt

For this large-scale collaborative drawing, students will examine the spacecrafts and scientific equipment that both NASA and the Soviet space program created during the Space Race of the 1950s, 60s, and 70s. Each group will choose one spacecraft or piece of equipment from this time periods to depict in a scene. Encourage the depiction to go beyond representing the historical moment accurately, and express big ideas and universal themes such as the sense of humanity, place, and significance. The inclusion of human figures to the scene will help to reveal the human context of the technology. This experience allows students to use art to tell a story about these Space Race milestones while forging meaningful and personal connections between the students, the event, and the audience.

### Additional Considerations:

If you have many groups of students, groups can depict the alternating achievements of the Americans and Soviets in chronological progression along a hallway or around a gymnasium. A literal space race in your school!

For younger students, consider having groups research the spacecrafts of the past and then based on those designs, imagine and draw a spacecraft for the NEXT huge leap for mankind. Will that be a human on Mars, or an even loftier goal in space exploration?

## Instructions

### Setup:

1. Determine the wall area for the mural(s). There should be at least enough room for all members of a group to stand shoulder to shoulder along the wall in the area they will be drawing.
2. Divide students into groups of five to ten.
3. Either distribute the rolls of PiktoTape™ along the wall OR provide a central pile of PiktoTape™ rolls for all students to pull from during the exercise.

### Exercise:

4. Introduce the activity and prompt to students and demonstrate drawing with PiktoTape™. For standard demo instructions, reference the book, *Collaborative Tape Art: The PiktoTape Method*.
5. If possible, each group should brainstorm what they want to draw in front of the wall that they will be drawing on. The brainstorm should include the bigger-picture thoughts about their drawing, such as:
  - How big is the spacecraft or scientific equipment you are drawing? Can it be drawn life-sized or does it need to be drawn smaller?
  - Are there any people or animals in this drawing—astronauts, scientists, monkeys, dogs, etc.?
  - What is the setting? Are you in a scientific laboratory on Earth, traveling through space, or landing on another celestial body?
  - How will focusing on different elements or drawing in a certain style change what you are trying to say about the event?
  - For younger students, it can even be: What is a space race? What is your relationship with outer space? How do you get there? What would you find? What do you think other planets are like?

You can decide whether to let students make a preliminary sketch. We strongly recommend that any plans are loose and that students give themselves the freedom to respond to what they are making in real time. In this case, historic reference photographs may be helpful guides.

6. Whenever students have an agreement about general direction, they can start to draw.
7. At the end of the drawing period, if there is time, students can present their work to the rest of the class and talk about the decisions that the group made and how they created their work.
  - Use this as an opportunity to practice critique in a setting that is not focused on the artwork of any one individual student.
  - Have each group post a write-up of their research and/or what they made on the wall next to their murals.
8. The groups of students who made the work should be responsible for its removal. We recommend removing the murals between one day and one week after their creation.



## Additional Considerations

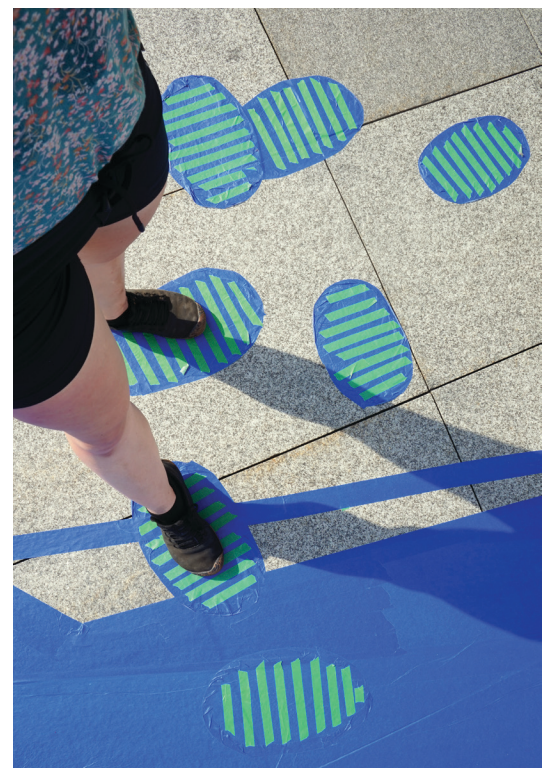
- Recommend that students be constantly aware of what others are drawing. This will allow them to respond to what their collaborators are making. Maybe a new idea will occur, or maybe they will realize that the initial idea needs to be tweaked or rethought.
- Let students know that they can work on all parts of the drawing. Remind them to help other students, ask for help themselves, move from drawing a figure to drawing the background, and switch places to give patterns drawn by many different hands a more unified look. Every student in the group is responsible for the entire drawing, not just their individual area.
- Remind students to draw the entire time, even if they feel like they are finished.

## Ideas for Reflection/Critique

- How does the composition of the scene work both narratively and visually?
  - Is the visual impact compromised for the narrative or vice versa?
  - Did the group create an interpretation of the historical event or try to create as accurate a representation as possible?
  - Which approach might be more powerful for a viewer?
- Was the group successful in creating a mood in the scene? If not, what elements of art (line, shape, space, value, form, texture, and color) could they have used to more effectively communicate that mood?
- Compare and contrast different drawing styles.
  - Did the group decide to draw in a particular style in advance?
  - Would this have added or taken away from the final result?
  - Can you see where one student worked in comparison to other students?

## Assessment Thoughts

- Did student(s) do the research or use the provided resources when drawing their scene?
- Did student(s) collaborate well within their group (listen to and respect all ideas, ask and provide help, make others feel included, maintain a positive attitude, draw for the entire time)?
- Did the group create a cohesive image/installation?
- Were there explorations into alternative uses of the tape for creating images or 3D elements?



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