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Handout 1:
Unit 3 Overview

Think of your favorite story—it could be from a book, a movie, or even a video game. Why is it your favorite? What does it mean to you? Throughout history, stories have played a crucial role in culture and communication. We use stories to keep us entertained, to tell us about our past, and to remind us of who we are.

In this unit you'll learn about how stories are told in paintings and other forms of art and media. You will explore similarities and differences in the ways that stories are told in these different forms. You will also focus on the important role that art and media can play in telling a community's stories. Throughout the unit, you will work with a team to select and tell a story from your own community or the community of one of your classmates.

Your work in this unit will revolve around the following questions:

- *How do artists and designers use visual elements to tell a story?*
- *How are stories told in different cultures and through different forms of art and media?*
- *How do communities keep stories alive?*
- *What are the stories that you want to tell?*

Unit Project

For the first part of your unit project, you will learn about storytelling by choosing a scene from a piece of fictional writing, and creating 5–6 panels of a comic book based on that scene.

Later on, you will work with a team to tell the story of a person or group of people from your community. You will develop ideas for possible stories and select one of them. Then you will research the chosen story by conducting interviews and collecting documentation. Finally, you and your team will develop ideas for a movie that tells the story, and each of you will create a storyboard that depicts one scene from the movie.

You may also draw a page of a graphic novel that shows one scene from the same community story, to see how you might tell the story differently in another medium.

What You Will Do in This Unit

Look at how stories are told in different forms of art and media. Analyze how a story is told paintings, graphic novels, video games, comic books, and movies. What are the differences and similarities? How does a story change when it told in different forms? How do visual elements, such as gesture and lighting, convey the story?

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Analyze and research traditional crafts. Analyze stories told in traditional craft objects such as totem poles and quilts. Research one traditional craft and analyze an object in that form, paying attention to the way it uses the design elements of balance, movement, and rhythm.

Create comic book panels based on a piece of fiction. Choose a piece of fiction, such as a book, short story, or fictional writing from a Web site. Select a short scene and tell that story a series of panels for a comic book.

Research a community story. Working with a team, brainstorm ideas for stories about a person or group of people in your community. Choose one and then research the story by conducting interviews, collecting documentation, and drawing sketches.

Create a storyboard. With your team, develop ideas for a movie based on the community story you've researched. Create a storyboard for one scene from this movie.

Optional Activity: Create a graphic novel page. Draw a page for a graphic novel, depicting a scene from the same community story you used for your storyboard. (Your teacher will let know whether your class has time for this activity.)

Present your work. As a team, present your storyboards (and optional graphic novel pages) to your classmates and, if possible, to community members.

Keep a journal. Keep a journal with your assignments, notes and sketches on the development of your ideas, research, and reflections on your work.

Portfolio Requirements

You will create the following items to keep in your working portfolio:

- Comic book panels
- Storyboard
- Optional: Graphic novel page

You will also use your working portfolio to keep all your other course work—sketches, journals, class work, assignments, and writing.

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Vocabulary Used in This Unit

Balance: The arrangement of visual arts elements to create a feeling of stability or an equal distribution of visual "weight" in a work of art. The three types of balance are *symmetrical* (elements in both halves of a work are identical or very similar); *asymmetrical* (elements in a work are not the same—some may be larger, smaller, or have different characteristics—but are still balanced); and "radial" (elements move outward in a circular pattern from a center point).

Graphic novel: A book-length narrative in which the story is told through a combination of drawings and text, often in a format similar to that of comic books.

Gutter: The space in between panels in comic books and graphic novels.

Movement: The principle of design dealing with the creation of action; a way of causing the eye of the viewer to travel within and across the boundary of a work of art.

Panel: An individual drawing within a comic book or graphic novel, usually contained within a border. Panels are usually but not always rectangular or square in shape. Individual panels, when put together in a sequence, tell a story.

Rhythm: Intentional, regular repetition of design elements to achieve a specific repetitious effect or pattern.

Storyboard: A series of drawings or sketches that are often used as "blueprints" for movies, animations, and advertisements. Storyboards help directors and others organize and sequence their work.

Word balloon: An outline, usually circular, that encloses text representing speech within a comic book or graphic novel panel. Word balloons (also known as "speech balloons" or "speech bubbles") usually include a triangular "tail" that points to the person who is speaking. Balloons indicating a person's thoughts (rather than speech) are sometimes known as "thought balloons," and may include a trail of bubbles leading from the character to the balloon.

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Handout 2:
Unit 3 Project Description

Your project is to tell a story visually in two (or possibly three) media: comic book panels, storyboards, and, optionally, graphic novel pages.

During the first part of the project, you will practice drawing skills, learn about storytelling, and create five or six panels of a comic book that tells the story from a piece of fictional writing.
During the second part of the project, you will work with a team to storyboard a movie about your community. First, your team will choose a story—the story of a group or individual in a community that you or another team member belongs to. You will research the story, interviewing people and collecting documentation. Finally, your team will develop ideas for a movie that tells the story. Each of you will storyboard one scene from the movie.

You may also draw one page of a graphic novel showing one scene from the same community story. This will allow you to explore how the story might be told differently in these two different forms of media. (Your teacher will tell you whether or not you will create this drawing.)

You will share your completed project with the class and possibly with members of the community by giving an artist's talk.

Developing Comic Book Panels

For the first part of your unit project, you'll create five or six comic book panels that are based on a scene from a piece of fictional writing. First, you will choose a scene from the writing and figure out how to tell the story of that scene in five or six comic book panels. Next, you'll create thumbnail sketches of each panel. (You should remember that a thumbnail sketch is a very small and rough sketch outlining the elements in a proposed artwork.) Finally, you'll draw your completed panels in pencil.

Developing a Movie Storyboard

For the second part of your project, you'll work in a team to learn the story of a community member or group of community members, interview people, and collect documentation. You and your team members will then create ideas for a short movie based on this story and draw storyboards for scenes from the movie.

Storyboards are a series of drawings or sketches that are used as "blueprints" for movies, animations, and advertisements. They are often used to help filmmakers organize and sequence their work. Each sketch usually represents one shot in a scene.

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Step 1: Getting Started

To get started, think about the different communities that you belong to. They might be based on where you live, common interests or activities, or your cultural heritage or religious background. Next, think about the people within those communities who may have stories to share—such as elders, people who have had life-changing experiences, and people who have participated in historically significant events.

Do some preliminary research—talk to your parents, grandparents, other family members, people at a senior center, or people at a cultural center or your place of worship about stories that they would like to tell. This is a good time to take visual notes as well. Collect images related to the stories you hear—faces, objects, patterns or designs in the environment, or old photos. List possible stories you might tell.

Here are some things to consider when you are selecting your story:

- Do you find the story interesting and compelling?
- What elements of the story will other people find compelling?
- How easy will it be for you to interview the people who play a part in the story?

Once you have answered these questions about each of your story ideas, choose the story that you would like to share with your teammates.

Step 2: Write Your Story Idea

Write a paragraph describing your chosen story for your team. Describe what the story is about, as well as the people who are part of the story. Write about the story's "arc": its beginning, middle, and end. Draw one or two sketches depicting some aspect of the story. Your team members will do the same for their story ideas.

Step 3: Choose One Story

Team members will read one another's story ideas and discuss what the team's story should be. Ask the same questions as in Step 1.

Remember, every team member's story has value. You will all need to work together to pick the one that makes the most sense for this project. Once your team has picked the story that you will tell, share the paragraph about it with your teacher.

Step 4: Conduct Interviews and Collect Documentation

Once you've chosen the story, interview the person or people in the community who are involved. Collect other documentation that will help you develop your storyboard.

Here are some examples of documentation you might collect:

- *Drawings and sketches:* Draw or sketch different aspects of the environment that might be important. For example, you might sketch your interviewee's home, another location in the story, an important object, or the people you are interviewing. This will help you visualize the story. (If you are creating a graphic novel page, this will give you a head start on that activity as well.)
- *Photographs:* Take photographs of the same kinds of things you might draw. Photographs and drawings can serve different purposes. Photographs may capture details that you wouldn't necessarily draw, while drawings might capture your impressions or feelings about the people or environment.
- *Audio footage:* Record interviews if you can. This will help you remember the important elements of the story. If you can't tape the interview, work with a partner: one interviews and the other takes good notes.
- *Online resources:* If your story takes place in a larger historical context (for example, the migration of a group of people), look online for photos, audio recordings, political cartoons, or written histories from the period.

Step 5: Work Out the Details of Your Movie

Although you are creating just the storyboard and not the movie itself, you still need to think through issues you would address if you were actually making the movie. With your teammates, answer the following questions:

- What is the arc of the story? (Describe the beginning, middle, and end.)
- Who are the characters?
- Where does the story take place?
- How long will your movie be? (It should be no longer than 10 minutes or so.)
- What different scenes will tell the story? How many scenes are there? (Storyboarding is time-consuming, so try not to have too many scenes. Note, however, that you won't necessarily be creating storyboards for all the scenes in the movie.)
- What dialogue will take place during each scene?
- What are the different "shots" that take place in each scene? For example, you might begin with a close-up of the main character's face, and then cut to a wider shot that shows some action taking place.
- How long does each shot last?
- By the time you have answered these questions, you should all know the number of scenes in the movie and the order in which they will appear.

Step 6: Choose Scenes and Draw Thumbnails of Each Shot

Each teammate will storyboard one scene in the movie. As a team, decide which teammate will draw which scene. You may not be able to create storyboards for all of them.

For each shot in the scene that you are storyboarding, create a thumbnail sketch, using **Handout 9: Storyboard It!** as a guide.

The thumbnails should capture the shots visually. The placement of characters and background should match what you imagine the movie will look like. There should also be a written description of the shot, such as the dialogue being spoken, the action that is taking place, and the length of the shot. (If you add up the length of each shot, the total time should equal the length of your scene.) Include any other important information about the shot (for example, if you want it to have a specific kind of lighting or color scheme).

Step 7: Create the Final Storyboard

Look over the thumbnails with your team members. Do they match the movie that you were imagining? Are there any scenes or shots that don't work and need to be reworked?

Redraw any thumbnails that you feel need improvement.

Once you are satisfied with your thumbnails, create the final storyboard on larger paper:

- Decide how many shots will be on each piece of paper—you can have several shots per page, or just one.
- Leave room on your pages to write descriptions of each shot.

Developing the Graphic Novel Page (Optional)

Turn one scene from the community story into a page of a graphic novel. Choose a short scene that you can draw in just a few panels. It doesn't need to be the same scene or shot sequence that you drew in the storyboard—this is a chance to think about how you might tell part of the story in a different way. You will draw your graphic novel page using the same techniques that you learned for creating comic book panels.

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Final Reflection on Your Work

For the final piece of your project, reflect on your work by answering these questions:

- What did you learn about visual storytelling as you worked on the components of the unit project?
- What role do you think that arts and media can play in telling a community's stories?
- If you have created a graphic novel page, compare that experience with the one you had telling a story using a storyboard. What are the similarities? What are the differences?
- What else did you learn while doing the unit project?
- What would you do differently if you were to do this project again? For example, how might you change the composition or style of your comic book panels or the sequencing of your storyboard?

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Assessment Checklist 1:
Unit 3 Project

Use this assessment checklist to help you plan and assess your project. Make sure you include all of the requirements for the different components of the project. Your teacher will use this checklist to help evaluate your work.

Requirements	Percentage of Total Grade	Comments	
Comic Book Panels		**Student Comments**	**Teacher Comments**
Comic book panels use visual elements to clearly tell a story based on a piece of fictional writing.	40%		
Drawings in the panels make effective use of elements of art and principles of design.	20%		
The panels successfully incorporate the conventions of comic books.	20%		
Student demonstrates effort and perseverance in learning and practicing drawing techniques.	20%		
Total	**100%**		

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Requirements	Percentage of Total Grade	Comments

Storyboard		Student Comments	Teacher Comments
Storyboard clearly and effectively tells the story of a community member or group.	40%		
Storyboard uses appropriate visual elements to communicate a story.	20%		
Storyboard includes both visual information about the movie (such as the position of characters and the camera angles) and other details, such as dialogue.	20%		
Storyboard drawings simply and accurately render characters and backgrounds.	20%		
Total	**100%**		

Graphic Novel Page (Optional)		Student Comments	Teacher Comments
Page uses visual elements to clearly tell the story of a community member or group.	40%		
Panels on the page tell the story in a different way from the storyboard.	20%		
Drawings make effective use of the elements of art and principles of design.	20%		
Student successfully makes use of the conventions of graphic novels.	20%		
Total	**100%**		

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Handout 3:
Community Storytelling Planning Guide

You and your teammates will need to coordinate efforts in order to complete all the tasks for your unit project. One way to keep track is to create a task list.

Working with your teammates, create a Community Storytelling Project Task List, listing tasks in roughly chronological order. If one task needs to be completed before another one begins, note that in the description of both tasks—"must be completed in order to plan storyboard" or "cannot start until we schedule interviews" for example.

Begin with the information in **Handout 2: Unit Project Description** and as a group think of what exactly you need to for each step of the project, particularly the smaller steps that you might not think about at first but end up being really important—like signing up in advance to use the video camera.

Here are some of the tasks that you might include on your list:

- Conduct individual research on possible stories (for example, go to a local history museum, or talk to residents at a senior center)
- Write descriptions of possible stories
- Select one story as a team
- Identify people to interview; get their contact information
- Identify locations to visit
- Collect materials (such as photographs, keepsakes, or old magazines or newspapers) related to the story
- Contact people to schedule interviews
- Write interview questions
- Find an audio recorder and get permission to use
- Conduct and record interviews
- Make an outline of the movie
- Assign team members scenes to storyboard
- Draw thumbnails of each shot in the scene
- Create the final storyboard

The task list form on the next page includes space for 15 tasks. Feel free to add lines for more tasks, otherwise modify the form, or create your own.

Everyone on the team should have a copy of the completed task list. Meet regularly with your teammates to go over the task list, see if you are on track to meet your deadlines, and make changes to the list as necessary.

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Community Storytelling Project Task List

Task Number	Description of Task	Team Member(s) Responsible	Due Date
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15			

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Handout 4:
Team-in-Crisis Role-Play

Character Descriptions

Character A: *The dominator.* Has very strong opinions. Isn't interested in other people's ideas. Doesn't ask for feedback or listen much to other people. Loud and confident. Interrupts a lot.

Character B: *The slacker.* Doesn't participate or care much about the project. Doesn't look at or pay much attention to the rest of the team. Distracted. Uses cell phone to text or play games throughout the meeting. Occasionally falls asleep.

Character C: *The shy one.* Nervous, quiet, uncomfortable. Has good ideas, but is afraid to share them. Wants to get the team to follow the instructions, but doesn't know how to get the team to listen. Speaks very quietly and looks down when speaking.

Character D: *The off-topic idea person.* Curious, creative, and has lots of ideas, but they often have nothing to do with the topic being discussed.

Character E: *The frustrated one.* Gets upset that the team is off track, but doesn't know how to get the team to focus. Has emotional outbursts.

The Scene:

Five chairs arranged in a circle. Characters C, D, and E are seated in the circle. Character A is standing. Character B is lying on the floor with a cell phone or a hand-held video game.

Character A: *(passionate and loud, talks quickly, but deliberately and confidently)* I have this cousin who started a band—at first, they were just playing in their parents' basement, and now it's a year and a half later, they've released two albums and are going on tour—it'll be *such* a great movie—I have video clips from when they were first starting to play together and rehearse and now we can show how they've totally made it. It'll be great. . . *(ad lib—goes on and on about the band, the team, how good a story it will make)*

Character D: *(excited, speaks very quickly, rambling)* I love music documentaries. I was watching this movie about the roots of hip-hop and it talked about how rap and hip hop started when people used to have these block parties—they were really big in places like the Bronx in New York City. And they had music at these parties and the DJs at the parties began pulling out the drum parts from the song—see when all the other instruments stopped that was called a "drum break"—and they would play that over and over again on two different records because people liked dancing to it, which is why it was called "break dancing" and guys like DJ Kool Herc had already seen it in Jamaica so when they brought it to the Bronx it combined with break dancing and graffiti and became this whole culture and in the movie, they had this whole thing about scratching—they called it turntable-ism in the movie—do you guys know what that is? My parents have an old record player and they let me try scratching with their old records . . . *(continue talking, ad-lib about hip-hop, scratching, record players, documentaries, etc.)*

Character C: *(quietly, looking down):* Um, yeah, that is really cool but, I think on here it says we're supposed to start brainstorming the different communities that we belong to *(starts reading out loud, but very quietly from Handout 2: Unit Project Description, Step 1: Getting Started)*. It says "Make a list of all the communities that you are part of. Next, think about the people within those communities who might have stories to share. . ." *(continue to read from handout)*

Character B: *(starts dozing off; makes snoring noises; then wakes up; sounds cranky)* Ugh, this floor is so cold. What time is it? *(Takes out cell phone and starts texting or playing games on it.)*

Character E: *(frustrated, impatient)* You guys have NO focus. Listen, we really don't have a lot of time and we have to brainstorm a list of story ideas. Does anyone else have ideas?

Character A: I'm telling you, my cousin's band will be the best. It's done. I have like four hours of footage already. I can interview him today.

Character E: But we have to get a whole list of ideas. You guys are all just babbling about these different things and . . .

Character A: *(interrupting Character E)* Everyone likes movies about music, let's just do this.

Character E: *(screaming)* Stop interrupting me!!

Character C: *(timidly— starts off louder than before, but voice fades before finishing)* Umm . . . if we want to brainstorm other ideas, there's a family who lives on my block who came here in the 90's to escape civil war in Afghanistan, when the Taliban was taking over and maybe the family might make . . . a . . . good story . . . I don't know, maybe that's dumb.

Character D: Oh! I knew this kid at my summer camp whose family escaped a civil war. They moved here from Somalia or somewhere. And his brother was really sick, he had this blood disease, it was so sad . . . that was the year at camp when they closed down the lake for a week because all these kids got lake rash . . . It was totally gross . . . kids' legs were totally turning pink and stuff *(continue talking, ad-lib about Somalia, immigration, diseases, camp, lake rash, etc.)*.

Character A: OK, I'll start making the storyboard about my cousin's band.

Character E: *(screaming)* Why isn't anyone listening?!!!!

Character B: I am so hungry.

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Self-Assessment: Teamwork

Use this assessment to help you assess and improve your teamwork skills.

Criteria	Comments
My Individual Teamwork Skills: As a team member, I . . .	
Listen to my teammates' ideas	
Ask questions of my teammates, in order to help them clarify their ideas	
Actively participate in team discussions	
Contribute my own ideas and/or piggy-back or build on my teammates' ideas	
Help my team evaluate information and propose creative solutions	
Communicate my ideas clearly and defend my ideas and opinions with specific evidence	
Respect my teammates and their opinions	
Compromise when necessary	
Help and offer assistance to other team members	
Do my share of the work	

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Criteria	Comments
Our Team's Teamwork Skills: As a team, we . . .	
Understand our team's goal	
Identify the tasks that we needed to accomplish	
Assign tasks to different team members	
Know each individual's role and tasks	
Communicate clearly, listen, and resolve disagreements without attacking or blaming	
Plan tasks and set deadlines	
Meet deadlines	

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Handout 5:
Interviewing Techniques

Whenever you research a topic, whether for school, career, a newsletter, or any project of personal interest, you may need to interview someone. The purpose of your research will shape what you ask in the interview, but there are tips and techniques for how you conduct an interview that help you get the information you want.

Whether you conduct your interviews in person, over the telephone, or using e-mail, it's important to prepare. Know what you plan to do during the interview and be prepared for any follow-up.

Preparing for the Interview

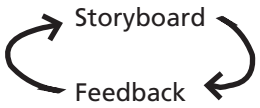
- **Contact the interviewee.** Get in touch with the person you'd like to interview and ask them if they are interested. Describe the purpose of your interview, how long it will take, and how you will use the information.

  Arrange a time for the interview. If you plan to record your interview, ask for permission to do so in advance. For e-mail interviews, let the person know when you will send your questions and when you would like the answers.
- **Conduct research.** An interview is to find out information that is NOT available on the Web or in other sources. If you're interviewing an AME professional, look online for information about the kind of work he or she does or the company where he or she works. This background information will help you focus your questions and may prompt you to ask questions you hadn't thought of before.
- **Think about topics.** Decide what information you want to get out of the interview and list the important points or topics you want to cover.
- **Prepare your questions.** Write the questions ahead of time and ask your teacher to review them. Ask open-ended rather than yes-or-no questions. For example, instead of asking "Do you like your job?" you could ask, "What aspects of your job do you like the most?"
- **Order your questions.** Begin with basic, introductory questions (for example, "Can you tell me about your experiences in the civil rights movement?") and move to more specific questions (for example, "What was it like to participate in the March on Washington?").

During the Interview

- **Dress appropriately.** If you're interviewing someone in business, wear business-like attire (such as a nice pair of pants or slacks and a button-down shirt or blouse). If your interviewee is someone in the community, you can be less formal, but you should still dress neatly.
- **Arrive or call on time.** Don't keep your interviewee waiting. If you are using e-mail, send the questions on the day you said you would.
- **Have the right gear.** Be prepared with a notebook and a pen or a pencil. If you are using a tape recorder or video camera, learn how all the controls work before you arrive, and give yourself a few extra minutes to set up the equipment.

- **Warm up.** For phone or in-person interviews, spend a few minutes making casual conversation to break the ice and get acquainted before you launch into your questions. For example, you might start by thanking the person for the interview, asking "How are you?", asking whether the person has been interviewed by a high school student before, and so on. However, in an e-mail, after thanking the person for his or her time, it's best to get right to the point.
- **Let the interviewee do the talking.** Don't interrupt, and be sure to give the person time to answer each question. Use pauses as a chance to write notes, rather than moving straight to the next question. Be an active listener—make eye contact and show that you are interested by nodding your head and making appropriate comments, such as "Uh-huh" and "I see."
- **Ask follow-up questions.** If an answer makes you think of another question, go ahead and ask it. You may also ask questions to clarify an answer or to get more information, such as "Can you give me an example?" or "Could you tell me more about that?" If you conduct your interview through e-mail, you may send a second e-mail message with follow-up questions based on the interviewee's responses.
- **Record the interview, or take good notes.** Record interviews whenever you can, even if it means bringing someone else to operate the equipment while you ask questions. If you're not recording, take detailed notes. You won't be able to write every word, but you can write phrases, use abbreviations, or even arrows, stars or other symbols to help you remember the ideas.



Be sure to write down important or interesting phrases that you may want to quote. It's a good idea to practice taking notes quickly before you conduct your interview.

- **Wrap up.** At the end of the interview, thank the interviewee again for his or her time. Ask if it would be OK to call or e-mail if you have any further questions, and tell the interviewee that you will provide him or her with a copy of your final product (for example, a copy of your AME Career Research project or a photograph of the completed artwork).

After the Interview

- **Thank your interviewee.** Send an e-mail or card thanking the person for the time and information he or she shared with you.
- **Review your notes.** As soon as possible after the interview, read your notes and add any additional information that you remember from the interview that you didn't write down at the time. (The sooner you do this the better, as your memory of the conversation will help you make sense of your notes.) You may want to type them and organize them. Write down any additional questions that you have after looking over your notes.
- **If necessary, follow up.** If your interviewee has agreed that it's OK, ask any follow-up questions that you have, in either a phone call or an e-mail message. Be sure to thank the interviewee for this additional time.
- **Evaluate the interview.** Reflect on the interview process. What went well? What didn't go well? What will you change the next time you conduct an interview? Write down your reflections in your journal.

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Handout 6:
Your Journal Assignments

Journal 1

Choose a piece of fiction that you would like to turn into visual art—for example, a short story, a chapter from a novel, or a scene from a play. Choose one scene that you would like to make into five or six panels of a comic book. Sketch some ideas for your panels, including dialogue. As you sketch, think about the following questions:

- What action or events are you portraying? (Be careful not to take on too much action for only five or six panels.)
- What characters will you draw? What do they look like?
- What will appear in the background of each panel?
- What will the characters say or think?

Journal 2

Choose one of the community stories you learned about during your research—the one that you find the most interesting and would like to storyboard. Write a paragraph that describes this story for your teammates. Describe what the story is about, who the people involved are, where it takes place, and what happens during the story. Draw one or two sketches depicting some aspect of the story.

Journal 3

Imagine that you, your friends, and family members are part of a unique culture with its own traditions, based on your shared experiences as a group. What craft objects would you make? What purpose would they serve? What would they be made of? What stories might they tell? Sketch one example. Describe it in a few sentences or with labels.

Journal 4

To prepare for your storyboards, sketch one of the characters in your community story. Sketch the character from several different viewpoints and with a variety of expressions. As you sketch, think about how you can simplify the character's appearance and still make him or her easily recognizable.

React, Practice, Imagine: Weekly Journal Activities

In addition, choose one of these activities each week to do in your journal:

- **React**—Respond to a piece of art or media shown in class by writing about it. Then write down two questions you'd like to ask the artist about the work, and try to guess the answer to one of the questions. Write the answer in your journal.
- **Practice**—Sketch something from observation or from your imagination.
- **Imagine**—Think of an art or design project that you are interested in creating, and describe it in your journal.

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Handout 7:
Unit 3 Career Information

Range of Careers Related to Unit 3

Below are some of the arts, media, and entertainment careers that make use of the skills you're learning in Unit 3:

- Animation assistant
- Animator
- Assistant editor
- Comic book inker
- Comic book penciller
- Editor (film, TV, or animation)
- Flash designer
- Graphic artist
- Graphic novelist
- Manga letterer
- Multimedia producer
- Storyboard artist
- Storyboard assistant

Key Careers

Key AME careers that make use of the skills that you are learning in Unit 2 include comic book penciller, storyboard artist, and editor.

Comic Book Penciller

Comic book pencillers receive written stories from comic book writers and translate them into visual stories. Pencillers create the original artwork for comic books. They may suggest additions or cuts in the stories, interpret and create characters and places in the stories, and determine the number and size of the panels.

Pencillers should be good illustrators, with excellent composition, perspective, and life drawing skills. They must be able to clearly depict facial expressions, actions, and body language, and must be able to draw characters and places consistently, so that they are immediately recognizable. Though pencillers may have individual styles, they are often asked to work in specific styles (for example, a style similar to that of another artist in the company) for different comic books.

Pathway: Although a college degree is rarely a requirement to become a comic book penciller, many pencillers gain drawing skills, experience, and contacts by studying illustration in a two-year or four-year program. Pencillers must have a portfolio of work that shows clean, detailed drawings, an ability to draw in diverse styles, and excellent visual storytelling skills. Pencillers' portfolios represent the work they are

trying to obtain, so the portfolio focus is usually a series of pencil drawings rather than finished (inked and colored) artwork.

Art directors and story writers need to be able to trust pencillers to create the artwork they want, and they usually expect pencillers to have experience in the comic book industry (as well as portfolio work that interests them). Pencillers may gain experience as studio assistants, manga letterers, retouch artists, or colorists. Pencillers are usually freelance artists, paid per page, but some major comic book publishers hire permanent pencillers.

Storyboard Artist

Storyboard Artists turn written scripts into visual stories. Because storyboard artists express action through drawing, they should be very good at life and gesture drawing, as well as composition. They also need to be able to sketch ideas clearly and quickly. Most of all, storyboard artists need to be good at telling stories through drawings.

In the TV and film industries, storyboard artists are responsible for visualizing screenplays. They help directors imagine what productions will look like and help plan the needs of the shoot (such as locations, props, and special effects). These artists need to understand how films and TV are shot, because storyboards include character cues and descriptions of camera shots and angles.

In animation and video games, storyboard artists need to be able to follow styles and designs that others have created, to draw the events and characters in a way that is consistent with the original design ideas. They use model artwork, or concept artwork, to guide their illustrations. In smaller productions, the storyboard artist may also contribute to the *concept art* (concept art is used to illustrate an idea, design, or look of a film, animation, or video game before it is made).

Pathway: As formal art training will help storyboard artists gain necessary drawing skills, the artists are usually expected to have a two-year or four-year degree or certificate with a focus on animation, film, or illustration. They are hired based on the quality of their portfolios, which need to show excellent drawing skills in a variety of styles. Portfolios typically include a number of sample storyboards and may also include a "show reel" (a video of the artist's work).

Aspiring storyboard artists often start their careers as storyboard assistants, filling in details and cleaning up drawings, before becoming full-fledged storyboard artists. They may have prior experience with illustration, graphic art, graphic novels, layout, or animation. Storyboard artists often work as freelancers but they may also be employed by art departments, especially in large film or animation studios. In the animation industry, storyboard artists may become animators, and vice versa.

NAME DATE

Editor (film, TV, or animation)

Editors assemble and sequence visual material to tell stories in movies, TV, and animation. They communicate with a director to understand the director's vision of how the story should be told and how the final production should look.

Movies and videos are usually not shot in the sequence they will ultimately be shown. For example, even though the action moves back and forth between a house and a beach, all the scenes in the house may be shot on one day, and all the scenes at the beach the next. This saves travel time and reduces expenses. Editors must go through all the footage and arrange the shots (segments of footage) so that the story is told in the correct sequence. Editors decide the order of the shots, which ones to use or omit, and how long each shot stays on screen.

Editors need to understand timing, the impact of images and sound, and how to tell a story visually. They also must be very organized and able to interpret and communicate others' ideas.
Editors often work with other specialists—such as sound editors, title designers, and special effects artists—to create and add elements such as additional voices, graphics, title animations, credits, sound effects and music, and special effects. On smaller projects, a single editor may handle all aspects of editing, often with the help of production assistants.

Pathway: Editors often gain the necessary technical skills by attending two- or four-year programs with a focus on film, video, or animation. They need up-to-date knowledge of the editing systems (and, in some cases, graphic programs) used by their employers. Editors are often hired because of their experience on other productions, so they generally break in by interning or apprenticing to other editors. They often work as assistant editors and, sometimes, production assistants before gaining work as editors.

Editors may become involved in directing or producing—for example, some become directors of photography in film and video—but they also may stay in post-production. *(Post-production is the phase when footage is put together after it has been shot.)* Editors may work as freelancers, or have full-time jobs at large companies such as production houses or TV stations.

NAME DATE

Handout 8:
Researching Traditional Crafts

Many traditional craft objects, such as quilts, totem poles, and pottery, have tell the stories of the people who created them. In this activity you will learn more about one traditional craft form by researching and analyzing an object from within that tradition.

Step 1

Research a traditional craft form and answer the following questions:

- What role do (or did) these objects play in the culture of the people who make (or made) them?

- How do these objects tell stories or transmit information? What symbols or imagery do they use?

Step 2

Choose one object from the tradition you are researching. Print a picture of the object to share with others and label it with the title, name of artist if known, and the culture the object comes from.

Step 3

Based on what you learned from your research, what story or history does this object depict?

Step 4

Explain how your object incorporates at least *one* of the following design principles: balance, movement, or rhythm. If you do not think the object has successfully incorporated any of these principles, explain why not.

NAME DATE

Assessment Checklist 2:
Craft Research

Use this assessment checklist to help you plan and assess your research. Make sure you include all of the requirements for the different components of the research. Your teacher will use this checklist to help evaluate your work.

Requirements	Percentage of Total Grade	Comments	
		Student Comments	Teacher Comments
Student identifies the role that the craft form plays (or played) in the culture in which it originated.	25%		
Student analyzes the way that the craft form tells (or told) stories in the culture, and describes the symbols and imagery used in the form.	25%		
Student interprets the information or story told by one object from the craft tradition.	25%		
Student analyzes the way that one object from the craft tradition incorporates balance, movement, or rhythm.	25%		
Total	**100%**		

NAME DATE

Handout 9:
Storyboard It!

Title: **Page:** **of**

Created by:

#	What's happening in the story?	What does it look like?	Additional information:

Team notes:

#	What's happening in the story?	What does it look like?	Additional information:

Team notes: