

Handout 1: Unit 5 Overview

In many works of art, media, and entertainment (AME), believable characters play a crucial role. Think about your favorite movie. What would that movie be like with a different main character, even if the plot were the same? The movie would probably seem completely different, right?

The way that characters look and move is an important part of who they are. Think about the clothing or outfit worn by the characters in your favorite movie. Think about the look of a character's hairstyle. These visual cues can very quickly tell viewers a lot about a character. Developing believable characters—characters that look right for the parts they play—is an important skill to learn if you're thinking about a career in AME.

In this unit, you will learn about character development by creating your own animated character. You will analyze existing characters, develop drawing and sculpting skills, and create several works featuring the character that you have created. Your work in this unit will help you answer these questions:

- *What makes an animated character compelling?*
- *How can I define a character through visual elements?*
- *What are the visual challenges of converting a 2-D character to a 3-D one?*

Unit Project

For your unit project, you will create an animated character. You may invent a new character for an existing show or film or you may invent a character for a completely new TV show or film. You'll create a written description and a series of drawings of your character. You will draw *turnaround model sheets* showing your character from various angles and character studies showing different emotions and different actions.

You will also create a small sculpture of your character, called a maquette. Maquettes are often created to help the animator work out how the character looks from all angles. Finally, you'll animate your character by creating a flipbook.

What You Will Do in This Unit

Analyze animated characters. Look at animated characters in movies and TV shows to determine the visual elements that make characters believable.

Develop an idea for a character. Invent an animated character. Write a description of the character and conduct research on the character's physical characteristics.

Develop your character's look. Draw preliminary sketches of your character, revise the sketches based on feedback, and create turnaround model sheets.

Begin work on the AME Career Research project. Choose an AME career that you're interested in and begin your research.

Learn about animation forms and styles. Find out about the characteristics of three forms of animation and research the style of an animator or animation company.

Draw character studies. Create character studies that show action and expression.

Sculpt your character. Practice sculpting from a model and then sculpt a maquette of your character.

Animate your character. Create a flipbook to bring your character to life.

Portfolio Requirements

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

- A written description of your character
- A turnaround model sheet for your character
- Character studies showing your character in action
- Character studies showing your character expressing specific emotions
- A 3-D maquette of your character

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

Vocabulary Used in This Unit

Character studies: Drawings that show how a character looks when engaging in specific actions, such as walking or dancing, or when expressing specific emotions, such as happiness or sadness.

Maquette: A 3-D model that animators use to help them draw the character consistently.

Style: A set of characteristics related to the art of a culture, period, or school of art; the characteristic expression of an individual artist.

Turnaround model sheet: A sheet of paper with several drawings of a character from different views; for example, front, back, and side views of a character.

Handout 2: Character Trait Sheet

What visual qualities define an animated character? How does a character's look relate to his or her personality? Use this sheet to analyze two characters in different movies.

Clip 1

Fill out the chart below as you watch a short clip from an animated movie. Be sure to choose only one character to analyze.

Character's Name: _____

Character Trait	Description
Physical appearance (e.g., skin or fur, coloring, fat or skinny, tall or short)	
Clothing and adornments (e.g., jewelry or tattoos)	
Facial expression (e.g., Is the character sad or happy? Is the character very expressive or withdrawn?)	
Behavior (How does the character act? What activities does he or she do?)	
Movement (Does the character move quickly or slowly? Gracefully or clumsily?)	

Clip 2

Fill out the chart below as you watch the second movie clip.

Character's Name: _____

Character Trait	Description
Physical appearance (e.g., skin or fur, coloring, fat or skinny, tall or short)	
Clothing and adornments (e.g., jewelry or tattoos)	
Facial expression (e.g., Is the character sad or happy? Is the character very expressive or withdrawn?)	
Behavior (How does the character act? What activities does he or she do?)	
Movement (Does the character move quickly or slowly? Gracefully or clumsily?)	

Handout 3: Unit 5 Project Description

For your unit project, you will create an animated character for either an existing or new TV show or movie. You will create your character using the same process that animators use when they develop characters.

You will write a character description, draw initial sketches, and create a *turnaround model sheet*—a page of drawings showing your character from different angles. Then you will create two sets of character studies—drawings that show your character in a specific setting or situation. The first set will show your character in action, and the second set will show your character expressing different emotions.

Next, you will learn sculpting techniques and create a maquette—a 3-D model used by animators to draw a character consistently. As a final step, you will create a flipbook with your character and present your character for critique.

Step 1: Choose a Character

Option 1: Create a New Character for an Existing TV Show or Movie

Choose an animated TV show or movie that you are familiar with. Develop a character that belongs in that world. Write a three- or four-sentence description of an episode of the TV show that your character plays a role in or describe the role your character plays in a sequel to the movie you've chosen.

Here's a sample description: "This episode of *The Simpsons* introduces a new character: Bart and Lisa's long-lost cousin, Steve. When Bart and Lisa first meet Steve, he seems polite and reserved. Bart makes fun of Steve for being prim and proper. But Bart and Lisa soon learn that Steve is not as he appears—Steve plays a series of pranks and practical jokes, including shaving the family cat, and places the blame on Bart! Bart and Lisa eventually catch Steve in the act, and Steve is sent home in disgrace."

Option 2: Create a Character for a New TV Show or Movie

Invent a character for a new animated TV show or movie. This option is more challenging, because you'll need to create the character's look completely from scratch. Write a three- or four-sentence description of your character's role in the new TV show or movie.

Here's a sample description: "*The Incredibly Strange Adventures of Sam the Wonder-Dog* is an animated film about Sam, a border collie who performs in the circus with her beloved owner, Lou. Sam's special talent is that she balances on the high wire. Sam is accidentally left behind when the circus leaves town. The film follows Sam's adventures with the animals and people who help her find her way back to Lou and the circus."

Step 2: Create a Written Description and Conduct Research

Once you've chosen your character, write a detailed description. Be sure to include information about the character's personality (for example, his or her likes and dislikes) and backstory (for example, where he or she comes from), as well as physical characteristics, including appearance, movements, and aspects of personality that might affect an animation.

Conduct research to learn details that will make your character believable. Character-related research is an important activity for many animators as they develop characters. Animators for the film *Finding Nemo*, for example, went scuba diving at coral reefs to see what the underwater world looked like. If your character is an animal, you might research online to find videos of that animal so that you can observe how it looks and how it moves. If you are creating a character for an existing TV show or movie, you can research the other characters in that world and the style in which they are drawn.

Step 3: Draw Preliminary Sketches, Get Feedback, and Draw Turnaround Model Sheets

Using your written description and your research as guide, make preliminary sketches of your character, drawing several different versions. Share these sketches with classmates and ask for feedback on specific aspects of your sketches.

Using the feedback, finalize your character's look and create a turnaround model sheet that shows your character from several different angles. Show a front view, a three-quarter profile view, a side view, and a back view of your character.

Step 4: Draw Character Studies

Artists who work on animation projects often use character studies—drawings of characters in a variety of situations and poses—to help them create their animations. Create two sets of character studies, using your written description and turnaround model sheet as a guide. First, create at least four drawings that show your character in motion, for example, walking, dancing, or eating. Next, create another set of at least four drawings that show your character's expressions—for example, how he or she shows happiness, disappointment, anger, or confusion. Include both full-body and close-up facial drawings. Choose actions and emotions that fit with the way you have described your character and the role that he or she plays in the show or movie.

Step 5: Sculpt a Maquette

Animators sometimes use maquettes when creating their animations. These 3-D models can help them maintain a consistent look as they draw, especially if the character they are drawing is a character that the animator did not create (which is usually the case with movies and TV shows). Use your character studies and turnaround model sheets for reference as you sculpt the maquette.

Step 6: Create a Flipbook

Once you have determined what your character looks like both in 2-D and 3-D, you will set the character in motion by creating a short animation.

Develop an idea for an action that your character might do in the TV show or film. Choose a simple action and consider actions that happen in seconds rather than in minutes—animations take a long time to create! Think about how the action fits in with the character's role in your story and with the character's personality. Draft your animation using thumbnail sketches and then finalize it, using techniques that you will learn.

Step 7: Present Your Character for Critique

Describe your character, along with the TV episode or movie that your character appears in. Display all the work you have done related to the character. Focus your presentation on your process in developing the character. For example, you might talk about how you decided about your character's clothes and why your decision was right for your character's personality. Explain why your character is believable—think about the visual elements that are important in developing a believable animated character.

Here are some questions to guide your presentation:

- How did you get the idea for your character?
- What movie or TV show episode does your character star in?
- Describe a point in the process when you had to make a choice about your character's look. How did you decide? What does your decision say about your character?
- What visual features do you think make your character believable?

Step 8: Reflect on Your Work in the Unit

Reflect on your work in this unit by answering the following questions:

- What was your favorite part of developing a character? Why?
- What was most challenging? Why?
- Why do you think believable characters are such a crucial element of media and entertainment?
- What would you do differently if you were to do this project again?
- What else did you learn while doing the project?

Assessment Checklist 1: Unit 5 Project

Use this assessment checklist to plan and assess your project. Your teacher will use this checklist to help evaluate your work.

Requirements	Percentage of Total Grade	Comments	
Written Description			
		Student Comments	Teacher Comments
Description includes background information about the character, such as personality, backstory, and appearance.	50%		
Description is a detailed, believable, written portrait of the character.	50%		
Total	100%		
Turnaround Model Sheet			
		Student Comments	Teacher Comments
Turnaround model sheet includes front, three-quarter profile, side, and back views.	40%		
Drawings depict a believable character that incorporates the conventions of animation, such as exaggerated features.	30%		
Student demonstrates effort and perseverance in learning and practicing drawing techniques.	30%		
Total	100%		

Requirements	Percentage of Total Grade	Comments	
Action Character Studies			
		Student Comments	Teacher Comments
Character studies include drawings of the character in at least four different poses.	35%		
Poses make sense, given the character's traits, the specific action, and the drawing style.	35%		
Student demonstrates effort and perseverance in learning and practicing drawing techniques.	30%		
Total	100%		

Expression Character Studies			
		Student Comments	Teacher Comments
Character studies include drawings of at least four different expressions, some of which are close-ups and some of which show the full body.	35%		
Each expression clearly conveys a particular emotion that fits the character's description and role in the show or film.	35%		
Student demonstrates effort and perseverance in learning and practicing drawing techniques.	30%		
Total	100%		

Maquette			
		Student Comments	Teacher Comments
Maquette successfully translates 2-D visualizations of the character into a 3-D form.	50%		
Student demonstrates effort and perseverance in learning and practicing sculpting techniques.	50%		
Total	100%		

Requirements	Percentage of Total Grade	Comments	
Flipbook		Student Comments	Teacher Comments
The flipbook clearly depicts the character completing an action.	40%		
The action, gesture, and expression of the character make sense in the context of the character's personality and story.	40%		
The flipbook creates a smooth and believable sense of motion for the viewer.	20%		
Total	100%		

Presentation		Student Comments	Teacher Comments
Presenter describes the character, the character's personality traits, and the role the character plays in a TV episode or movie.	50%		
Presentation focuses on the character development process and includes a description of at least one decision made during the development process.	25%		
Presentation demonstrates that the character includes visual elements that make it believable.	25%		
Total	100%		

Handout 4: Your Journal Assignments

Complete the following journal assignments when you are instructed to do so by your teacher.

Journal 1

Option 1: Characters for an existing TV show or movie

Brainstorm new characters for TV shows or movies that you know. Make a list and name the show they would be part of. Choose two or three of the characters and describe them—what they look like, their personalities, and how they might move.

Then select one character for your unit project. Describe your character's role in a new episode of the show or a sequel to a movie.

Option 2: Characters for a new TV show or movie

Brainstorm characters and write one-sentence descriptions of the new shows or movies they would star in. Choose two or three characters and describe them—what they look like, their personalities, and how they move.

Then select the character for your unit project. Describe your character's role in the new TV show or movie.

Journal 2

If you are basing your character on an existing TV show or movie, watch the movie or an episode of the TV show. If you are inventing a character for a new TV show or movie, watch a TV show or movie in a similar genre. Take notes on the way the characters look. Describe their defining visual traits, noting such details as the color scheme and the way they move. Make several sketches of the characters in action poses and close-ups.

Journal 3

Write a short list of objects that your character might use in daily activities, for example, a skateboard, headphones and a music player, a briefcase, or a cell phone. Choose one object and describe how the character uses it. Explain what the object tells about the character's personality. Sketch the object.

React, Practice, Imagine: Weekly Journal Activities

In addition to the journal assignments described above, choose one of the following three 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 two questions you'd like to ask the artist about the work. Try to answer the question as you think the artist might.

Practice—Sketch something from observation or from your imagination.

Imagine—Describe an art or design project that you are interested in creating.

Handout 5: Character Description Worksheet

Part 1: Personality and Backstory

An important part of developing a believable character is thinking about the character's personality and backstory—where the character comes from, the character's goals and desires, the kind of world that the character inhabits.

1. What role does your character play in the TV series or film?
2. What is the world like that your character inhabits? What people or creatures live there?
3. How old is your character?
4. What is your character's family like?
5. What is your character's personality (e.g., happy-go-lucky, serious, anxious)?
6. What are your character's goals (e.g., to be a rock star, to find the circus, to make people laugh)?
7. What are your character's likes and dislikes?

Part 2: Physical Appearance

Use what you have described about the character's personality and backstory to describe his or her appearance. For example, a happy-go-lucky character who makes people laugh will look different from a mean-spirited character who wants to take over the world.

Physical Trait	Description
Is the character human or humanoid, an animal, a usually inanimate object, or something else?	
Physical appearance (e.g., skin or fur, coloring, fat or skinny, tall or short)	
Clothing and adornments (e.g., jewelry or tattoos)	

Physical Trait	Description
General facial expressions (e.g., Is the character sad or happy? Is the character very expressive or withdrawn?)	
Behavior (What kinds of activities does the character engage in?)	
Movement (Does the character move quickly or slowly? Gracefully or clumsily?)	
What does the environment that the character lives in look like?	

Handout 6: Unit 5 Career Information

Range of Careers Related to Unit 5

Below are some of the AME careers that make use of the skills you're learning in Unit 5:

Character artist or designer	Character modeler
Character sculptor	Effects artist
Colorist	Inbetweener
Concept artist	Modeling supervisor
Puppet fabricator	Shading/texture artist
Character animator	

Key Careers

Three key AME careers that make use of the skills you are learning in Unit 5 are character artist, character sculptor, and character modeler.

Character Artist

Character artists (also called character designers) use character studies, drawings, and paintings to show ideas about characters in animation and games. Character artists work in the pre-production stages of a project. They create sketches and artwork from the concept art, story descriptions, and color palettes created by concept artists and art directors.

Character artists look at the roles and purposes of characters so that they can convey their personalities visually. For example, character artists might need to depict characters that are nervous, characters who provide wisdom to other characters, or who provide comic relief.

Character artists conduct research or build on research done by concept artists. For example, for a character set in China in 1650, the character artist might research clothing, hairstyles, and manners typical at that time in China. For animal characters, the artist might study pictures, video, or real life to learn how the animals look and move or what they eat.

Character artists need excellent drawing skills, especially in life drawing, gesture drawing, and caricature. They must be skilled at using scale, line, and weight in order to set or match a character style. Character artists may produce traditional artwork (painting and drawing), digital artwork, or both.

In the field of animation, some character artists do both the 2-D artwork and character sculpture (see the description of *character sculptor* below). At small companies, they may be responsible for a range of tasks: creating concepts, designing characters, sculpting, and animating.

Pathway: Character artists are generally expected to have a Bachelor of Fine Arts (BFA) degree, though some may attend two-year or certification programs at community colleges or private post-secondary schools. Character artists, especially in the game industry, may also “break in” through work experience if they have polished portfolios. All character artists need portfolios that show a variety of character designs and character studies, as well as fine artwork, such as figure drawings and portraiture.

Character artists are often employed full-time by studios, production houses, or game companies. They often do freelance character design for smaller productions or work as lower-level artists or assistants in studios or production houses, in order to “break in” to their chosen fields.

Though many character artists in the animation industry stay in character design, some become lead artists or art directors after holding other positions in the industry. In the game industry, character artists may become lead artists or character modelers. In fact, some companies require that modelers spend at least two years as character artists first.

Character Sculptor

Character sculptors work from drawings made by character or concept artists to create maquettes or figures for stop-motion animation. Character sculptors must be skilled at working from others’ artwork and able to capture personality or express gesture through sculpture. They need an excellent understanding of anatomy, particularly since they often need to envision the anatomy of imaginary creatures. Character sculptors must be flexible, because they work with studios, production houses, and clients who require different styles and types of sculpture.

Character sculptors create a variety of sculpture, depending on need and specialty:

- Three-dimensional clay sketches are often used to rough out forms for animated characters. Clay sketches help to develop the character, so they are sometimes done at the same time as the 2-D character design.
- Armatures are the wire “skeletons” that provide stability to sculptures and the puppets used in some animations. Though sometimes made by specialized artists, armatures are usually made by character sculptors.
- Maquettes are very detailed clay sculptures that, like character studies, serve as visual design aids for the production team. Digital character modelers, animators, and even puppet-makers use maquettes. Maquettes are used for a range of projects, from Claymation (a type of animation that uses characters sculpted out of clay or similar materials) to computer animations and games.

Computer animators typically create digital character models, which are sometimes based on very simple physical sculptures with little detail that are copied digitally and then manipulated with computer animation software. Many companies, particularly in the game industry, prefer to build models digitally and do not need physical sculptures.

Pathway: Character sculptors are generally expected to have a BFA. However, some may break in with industry experience and an excellent fine arts portfolio. Some may have attended two-year or certification programs at community colleges or private post-secondary schools.

To break in, character sculptors often work as freelancers or assistants in studios or on productions. All character sculptors need portfolios that include (1) examples of character sculpture done from character studies, (2) some fine artwork, such as figure drawings, and (3) detailed, realistic sculpture examples.

In the animation field, some character sculptors create the 2-D character studies as well as the 3-D models. Character sculptors often freelance, but they may also work for large studios or production houses, where they are more likely to be responsible for character design as well as character sculpture.

Character sculptors may become lead artists, supervisors, or art directors. In addition to working in pre-production, they may work onsite in the production stage to alter, repair, or make additional figures for stop-motion animation.

Character Modeler

Character modelers create 3-D digital models of characters for animation and games. They need many of the same skills as character sculptors—working from other artists' designs, staying “on model” (within a certain style), and using scale, weight, form, and shading. They must have deep knowledge of human and animal anatomy.

Unlike character sculptors, character modelers work digitally instead of in clay. While they are expected to have experience in fine arts and sculpture, they also need excellent computer skills. They should know the current industry standard software (i.e., the software used most often by major companies in an industry). Character modelers must learn new software as new technologies emerge, so they need to be flexible, adaptable, and interested in learning new ways of modeling and animating.

Pathway: Education requirements for character modelers differ by industry and by company:

- Employers in animation are likely to expect four-year degrees in arts or media, as well as technical skills.
- Employers in the game industry may expect degrees in arts or media plus technical skills. They may also look for degrees in computer science or engineering in addition to strong art skills.
- Employers in animation and gaming *may* consider modelers without college degrees or who have two-year degrees, if their portfolios show both excellent artistic skills and technical abilities in using industry standard software.

Character modelers often break into animation by doing freelance work or by starting in junior or assistant positions. Some may continue to freelance, but many are employed full-time by studios, production houses, or game companies.

Some employers in the game industry expect character modelers to have held other positions—such as character artist—for a certain number of years before becoming character modelers. Character modelers often stay in modeling and may become modeling supervisors or lead artists. After holding other positions in their industry, some may even become art directors or senior technical directors.

Handout 7:

AME Career Research Project

Which AME careers might be right for you? For this project, you will have the opportunity to find out. You will learn the skills required, research where jobs exist, and speak with someone about their experiences working in the field. You will share what you've learned about the career with your classmates.

Step 1: Choose an AME Career to Research

The following are some careers that you might research. Select from these or choose another career that interests you.

- Animator
- Art director
- Background artist
- Cartoonist
- Comic book artist
- Commercial photographer
- Concept artist
- Design manager
- Film director
- Game artist
- Graphic designer
- Illustrator
- Interface designer
- Photo stylist
- Production artist
- Production manager
- Storyboard artist
- Surface/texture artist
- Video game producer

Step 2: Write a Job Description

Research what someone engaged in this career does and create a job description based on what you have learned. Be sure to include:

- Skills required to do the job
- Tasks that someone with the job might do
- Education and training required (you'll look at this in-depth in Step 3)
- Characteristics of the kind of person who might be good at the job (for example, someone who pays attention to detail or looks at a problem creatively)
- Range of starting salaries
- Career path (entry-level position as well as higher-level jobs)

Step 3: Research the Required Education and Training

Find out what education, training, and skills are required for an entry-level position and where you could get this training and education. You can:

- Search online.
- Ask questions during your informational interview (see Step 4).
- Look at job postings.

- Contact the human resources (HR) departments of companies in the field.
- Contact the admissions department or career center of schools, colleges, or training centers that prepare people for the job you are researching.

Keep in mind that education and training can take place in a number of settings: at four-year colleges, community colleges, technical schools, certification programs, workshops, or even high schools. You might also be able to learn some skills while on the job. Try to research the full range of options to present to your classmates.

Step 4: Conduct an Informational Interview

Locate someone who is actually working in the career you are researching. You might find this person at a business in your community or locate him or her online. You can ask your friends and family if they know someone working in the field or ask your teacher for help.

Conduct an informational interview with the person to get an inside perspective on the career. The interview can take place over e-mail, on the phone, or in person. Here are some suggestions of questions to ask (although you should come up with your own as well):

- What is your education and training background?
- What jobs did you have before you got to your present position?
- What do you do on a typical workday?
- What are the best and worst things about your job?
- Where do you see yourself in five years?
- What advice would you give to someone thinking about a career in your field?

Step 5: Research Job Locations

Find out where jobs in the field are located, both in your area and farther away. Try to find names of specific companies that hire people to do the work you are researching. Keep in mind that some AME jobs may be found at companies that do not specialize in entertainment or media. Many other fields also need artists and designers. For example, a local company may hire a production team to produce a TV ad.

Handout 8: Interviewing Techniques

Interviewing is a great way to meet people and to learn information you couldn't learn in another way. You may conduct your interviews in person, over the telephone, or using e-mail. Whichever method you choose, it's important to prepare in advance. Know what you plan to do during the interview and be prepared for any follow-up.

The following techniques, for use before, during, and after the interview, will help you get the most out of the experience.

Preparing for the Interview

Contact the interviewee. Get in touch with the person you'd like to interview. Describe the purpose and length of your interview. Arrange a time to meet in person or to talk on the phone. If you plan to record your interview, ask for permission to do so in advance. If you plan to conduct the interview by e-mail, let the person know your timeframe for sending questions and receiving a response.

Conduct research. Do your homework! Look for information about the interviewee's company and the kind of work he or she does. Background information helps you focus and ask questions you might not have thought of.

Think about topics. Decide what information you want to get out of the interview. Remember, an interview is a chance to get information that you may not be able to find anywhere else. Make a list of the important points.

List your questions. Write a list of questions to ask, and ask your teacher or someone else to review them. Ask open-ended questions, rather than ones that can be answered with yes or no. For example, instead of "Do you like your job?" ask, "What parts of your job do you like most?"

Order your questions. Ask your questions in a logical sequence, from basic questions (for example, "Can you tell me about your experiences with 2-D animation?") to more specific questions (for example, "What do you think are the benefits of this new animation software?").

During the Interview

Dress appropriately. If you're interviewing someone in person, dress for the situation. Always be clean and neat, and avoid clothes with logos, graphics, or sayings. To interview a business person, wear a nice pair of pants or a skirt and a button-down shirt or blouse. If your interviewee is someone in the community, dress neatly but less formally.

Arrive (or call) on time. Don't keep your interviewee waiting. If you are using e-mail, be sure to send the questions on the day you arranged.

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. Always begin by thanking the person for his or her time. If your interview is in person or on the phone, spend a few minutes to get acquainted before you ask your questions. (For example, you might ask whether the person has been interviewed about his or her career before or explain briefly this research project.) 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 take notes, rather than moving straight to the next question. You should also practice active listening—make eye contact and show your interest by nodding your head and making appropriate comments, such as "Uh-huh" and "I see."

Take notes. If you're not recording the interview, take detailed notes on your interviewee's responses, writing down key information. Be sure to note important or interesting phrases that you may want to quote. The notes are for you to remember the interview later; you do not need to use full sentences or write every word. You may want to practice taking notes before your interview.

Ask follow-up questions. If an answer makes you think of another question, go ahead and ask it. Don't be afraid to ask questions to clarify your interviewee's answers or to get more information, such as "Can you give me an example?" or "Does that mean that ____?" For e-mail interviews, you may send a second message with follow-up questions based on the interviewee's responses.

Wrap up. At the end of the interview, thank the interviewee again. Ask if it would be OK to call or e-mail if you have any further questions. Offer to send a copy of your final report or product—and be sure to follow through!

After the Interview

Thank your interviewee. Send e-mail or a card thanking the person for the information he or she shared.

Review your notes. As soon as possible after the interview, read your notes and add any information you remember from the interview but 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 any additional questions that you have.

If necessary, follow up. If your interviewee has agreed, ask follow-up questions in a phone call or an e-mail. 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.

Handout 9: Forms of Animation

2-D hand-drawn animation, 3-D computer-generated animation, and stop-motion animation are created using different methods and have different visual styles. In all forms of animation, though, some steps are the same. For example, storyboards are drawn and voices are recorded before the animation is made.

2-D Hand-Drawn Animation

In this form of animation (seen, for example, in Disney movies such as *Sleeping Beauty* and *The Princess and the Frog*), each frame of the animation is drawn by hand. Historically, the final drawings were painted on clear sheets of celluloid (a kind of plastic), called “cels”, and then photographed. (This form of animation was called “cel animation”.) Each cel was painted with a different element of the image such as a background or character. Then the cels were layered over each other to create one animation frame.

This process is no longer used for feature films—instead, artists’ drawings are scanned into a computer or artists draw directly onto the computer screen or on digital tablets. The drawings are “painted” digitally and then output to digital media. Computers can also be used to create the frames that are in between the “key” or most important frames of the animation (a process called “tweening”)—work that may also be done by animation assistants called inbetweeners.

3-D Computer-Generated Animation

3-D computer-generated animation is now used for most (but not all) animated movies. Artists model the characters in computer programs—either creating 3-D scans of real-world models or modeling directly on the computer. Each character’s body is broken down into a series of parts. Animators control how these parts move by changing a set of variables (for example, they might change one or more variables to shift the position of a character’s finger).

In a process called *keyframe animation*, artists animate the characters by designing the key frames of a sequence; as an example, there may be four key frames for a character going from sitting in a chair to standing up. Computer software creates the in-between frames.

Next, characters are *shaded*—given color and texture—and lighting is added. All the digital information is then *rendered*, a process through which information about the character’s position and shading, the background, and scene lighting is turned into an image to create each frame of the film.

Stop-Motion Animation

Unlike the other forms, stop-motion animation takes place in three dimensions in the real world. Artists create small sculptures or puppets, using materials such as plasticine or foam latex. The characters are carefully placed into position and photographed. Each character is then moved slightly, including changing facial expressions, and photographed again. When the frames are played, just as in other forms of animation, the illusion of motion is created.

Stop-motion animation requires meticulous attention to detail—any accidental motion or stray piece of hair can ruin the shot. Some animators may deliberately leave in visual reminders that stop-motion animation is handmade. For example, Nick Park, the creator of *Wallace and Gromit*, deliberately left fingerprints on his characters in some shots.

Handout 10: Researching Animation Styles

Find two or more images from different works created by the animator or animation company that you have been assigned. Use them to answer the following questions.

Titles of Works	Description
What common visual elements do you notice across the works (for example, line weight, use of color, or placement of facial features)?	
What differences do you notice across the works?	
What adjectives would you use to describe the style of the animator or animation company? (For example, playful, simple, realistic, futuristic)	
What visual characteristics of the works lead you to describe the animator's style in this way?	
How is this animator or animation company's style similar to or different from the work of other animators that you've seen?	

Handout 11: Analyzing Sculpture

Analyze the sculpture in your packet by answering the questions below.

Description	
What is the title of this sculpture? Who made it?	
What material does the sculpture appear to be made from?	
Describe any figure that is incorporated into the sculpture. What does each figure look like?	
Analysis	
How do the materials and sculpting techniques used (e.g., roughly shaped or smoothly polished, finely detailed or expressionistic) affect how each figure looks?	
How does this sculpture make use of the elements of art or principles of design? Choose at least one element or principle.	

Interpretation	
Describe the personality of each figure and explain why you think it has these characteristics. For example, what about the figure's expression tells you how it is feeling? What do its gestures or posture tell you?	
What is your interpretation of the sculpture? What do you think the sculptor wants the audience to feel or think? Point to evidence from the work.	
Judgment	
Do you think the sculpture is a successful work of art? Why or why not?	

Handout 12:

Art Show! Project Description

Works of art and media are meant to be shared, and one way to share is through an art show. The final project of this course is to design and install an art show, or exhibition. Think of it as an opportunity to share your interests, your talents, and the stories you want to tell. The exhibition will have an opening reception that you design.

Although the art exhibition takes place at the end of the school year, there's much to do before then. You will work as a member of two different teams:

- A curation team responsible for curating one section of the exhibition
- An exhibition preparation team responsible for one aspect of the exhibition: space acquisition and preparation, public relations, promotional materials design, or money management

You will have time over the course of the semester to work on these tasks. You will complete your preparations and put on the exhibition at the end of the school year. As an alternative to a physical exhibition, you may consider creating an online exhibition for the school website or a school-affiliated website.

Curating the Exhibition

You and your team members will act as *curators* for one section of the art exhibition. Curators work in museums and other places, selecting work for exhibition. They often choose works that represent some aspect of a theme.

Your team will decide on a theme and select artwork that fits the theme. You will design the exhibition space and decide how to present the works. Finally, you will install the works and open your exhibition.

Curating the art exhibition, from start to finish, involves the following steps.

Step 1: Look at Everyone's Artwork

To begin selecting a theme, look at the work that you and your classmates have created. (You can look at either the actual work or images of the work—your teacher will let you know.)

As you look at artwork, think about these questions:

- What story do you want to tell about your experiences during the year? For example, you might have become involved with a person or group of people when you told their story during Unit 5, or maybe several of you discovered that you were interested in careers in animation.
- What ideas do you want to share with members of the audience? Looking at the works themselves, what ideas or themes do you see running through them?
- Is there an issue you want to involve the audience with? For example, perhaps you worked on art related to a local environmental issue and you'd like to bring that issue to the attention of others and motivate them to act.
- What works are you most interested in including in your section of the exhibition?

Step 2: Choose a Theme

There are different approaches to choosing a theme—you might base the theme around a subject (for example, imaginary landscapes or people), an idea or concept (such as “community stories” or “personal symbols”), or a career, such as gaming or animation.

As a team, come up with several different ideas for a theme. Think about your theme as a way to share your experience during the course with a wider audience. Ask yourselves: What did we learn this year? What work are we most proud of? How can we create a unified theme using these experiences and ideas?

Choose one theme that most interests the team and will be most engaging for the audience.

Step 3: Select Work Based on Your Theme

Once you have chosen a theme, make preliminary selections of work. Keep in mind:

- The entire exhibition needs to include at least one work from each class member.
- Your selection may include work by everyone on the team, but you do not need to.
- You can include work made by classmates on other teams.
- You can negotiate if another team want to use the same works in their sections of the exhibition.

Teams will have time to share ideas and plans for their sections of the exhibition during the semester. You will be able compare ideas and make sure the sections fit together to make an interesting show.

Step 4: Revise and Finalize Your Selections

During the rest of the semester, your team will meet to talk about which new works to include and whether any works you had planned to include are no longer a good fit. You may even decide on a completely new theme, based on the new works that your classmates are making, what you are learning, and what your interests are. You will finalize your choices toward the end of the semester.

Step 5: Design an Opening Reception

Your opening reception is a chance to grab your audience and build excitement about your work. Think about how you want your audience to experience your work. Then develop ideas for an opening reception. Consider having an interactive event.

Ideas for Interactive Events

- Give the audience an opportunity to respond directly to the work by setting aside space near each section for written comments or creating an “I’d like to say...” box for people to leave messages for the student-artists.
- Have the audience take part in a group art project based on an exhibition theme. If your theme is people, for example, you could provide a large sheet of butcher paper on which audience members draw their own characters.
- If you are including works that tell community members’ stories, invite those members and ask them to talk with the audience.
- If your theme addresses an issue, such as a local environmental issue, invite teachers, students, or community experts to talk about the issue.
- Hold the opening reception as a fundraiser or a benefit for an issue that teams addressed. Consider an auction of the works.
- Invite someone to play live music during the reception.
- If your school or community has dance or drama groups, invite them to give a brief performance that is related to work in the exhibition. For example, if you include work that tells the story of a cultural community, have musicians or dancers perform traditional dances and music from that community.
- If another class has worked on poetry, have students read their poetry. As an option, you could have an open mic or a poetry slam competition.

Once you have a plan for the reception, assign responsibility for different tasks. For example, some people might invite performers and make sure they have everything they need while others take responsibility for gathering art supplies, such as butcher paper and colored pencils.

Step 6: Design Your Exhibition

Finalize the works to include before you design your section of the exhibition. Decide how you will showcase the works on display. You might display 2-D works salon style (mixed together on a wall) or as a museum or gallery would (lined up horizontally and spaced evenly on the wall). If your works are 3-D, you might place each work on its own pedestal or arrange the works together on a flat surface.

Your class will look at ways works are displayed in museums, galleries, and online. You will also look at the exhibition space and decide how to arrange the themed sections.

Here are questions to keep in mind as you design the exhibition:

- Are the works 2-D, 3-D, or a mix? Do any need to be displayed on a computer?
- What works look good together? What works need space apart from others?
- How do you order the works so they tell a story or engage people in an issue?
- How much space do you have available for your display?
- What materials do you need? For example, do you need tables for 3-D work, hanging equipment for 2-D work, or monitors and/or a projector for digital work? Talk to your teacher—your design may be limited by the available materials.
- How will you light your works? (You may be limited by materials and space.)

You may want to create a scale diagram of the space (or your team's area) on graph paper to be sure that your design will fit.

Step 7: Install the Work

Install the work in the exhibition space. You may have some preparation to do first, such as painting or bringing in pedestals and tables. If your works are 2-D, hang them on the wall; if they're 3-D, set them on pedestals or tables.

Step back and take a look. Does this arrangement showcase the work? If not, change the design. Work with other teams to be sure that the exhibition looks good as a whole.

Place labels with the artist's name and the work's title next to each piece. Put your curatorial and artists' statements either on the wall or in a binder that visitors can look at.

Step 8: Open Your Exhibition

You will have set an opening date for the exhibition. If community members are invited, the Public Relations team will have sent media announcements and invitations ahead of time.

At the reception, each team should present its section of the exhibition. Be creative—you might give a performance, present your theme or issue and have audience members share their experiences with that issue, create an activity in which the audience makes an artwork, have the audience ask questions, or even ask the audience to respond to questions! It's up to you—but keep your presentation engaging and related to your theme.

Vocabulary

Curator: Someone who selects work for exhibitions in a museum, gallery, or other setting.

Handout 13: Exhibition Task List

You are a member of two teams: a curation and an exhibition preparation team. You should have two completed lists, one for each team. Give your teacher a copy so you can make extra copies if needed. Meet with your teammates regularly to review the list, make changes as necessary, and be sure you are on track to meet your deadlines.

_____ Team Task List

Task Number	Description of Task	Team Member(s) Responsible	Due Date
1.			
2.			
3.			
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5.			
6.			
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11.			
12.			
13.			
14.			
15.			

Handout 14: Space Preparation Team

Exhibition preparation teams are responsible for the same tasks as professional artists who put on an art show. Here are tasks the Space Preparation team may need to complete:

- **Discuss space with your teacher.** Talk to your teacher first, as he or she may have a space in mind already. If not, brainstorm a list of places where you might be able to have an art exhibition. The space could be at school or somewhere in the community, for example, a local business or community center.
- **Investigate locations.** If you are looking off-campus, start by calling people to see whether they have space available. If the exhibition will be at school, think of likely places—cafeteria, classrooms, hallways, or the library. Go look at the places if possible and take pictures if you can.
- **Pick a space.** If you have options to choose from, pick the space that works the best. Consider factors such as size of the space (floor space and wall space), lighting, how long the space is available, ease of hanging 2-D works, availability of tables for 3-D works, location, and accessibility for people with disabilities.
- **Measure.** Figure out how much wall and floor space you have available. Use a tape measure to measure every wall in the room, making note of these measurements as you go.
- **Make a model.** Use your measurements to make a scale-drawing of the room on a piece of grid paper. Draw a birds-eye view of the room (as seen from above). Make copies and give the diagram to your classmates, who can use it to help them lay out their exhibitions.
- **Allocate space.** Figure out approximately how much space each team will get. Note: Some teams may need more space than others, depending on the number of works, whether they are 2-D or 3-D works, and their size. Keep each team's needs in mind when you allocate space.
- **Talk to teams about display materials.** Talk to each team about whether it needs pedestals or tables for displaying works. Make a list and work with your teacher to figure out what equipment is available. Let teams know if certain equipment isn't available, so that they can make other plans.
- **Figure out any additional space or equipment needs for the reception.** For example, if you are having speakers, you may want to use a microphone. If you are inviting performers, think about what space they need and whether there are outlets and extension cords available for their equipment. Talk with each curation team about any space requirements or equipment needs.
- **Figure out whether any preparation needs to be done to the space.** You may need to move or help move furniture, and you should be prepared to clean before and after the reception. The whole class will work on any necessary preparation.
- **Consider lighting.** Look at the lighting in the room to see whether the works can be easily viewed. Check with your teacher about rearranging or getting additional lighting if necessary. (Warning: Only an adult should get on a ladder and move the lights!)
- **Plan for clean-up.** Be prepared for cleaning the space after the exhibition is taken down and putting everything back as it was before the show. The whole class should take part in the clean-up.

Handout 15: Promotional Materials Team

Exhibition preparation teams are responsible for the same tasks as professional artists who put on an art show. The Promotional Materials team is responsible for creating invitations and any posters or flyers. Here are some tasks you may need to complete:

- **Conduct research and decide what type of material you'll create.** Research what art exhibition posters, advertisements, or invitations look like. If possible, visit places that have advertisements for various events (coffee shops, community centers, etc.). Note how the materials combine text and images. Decide the type of promotional materials you will create—posters, flyers, invitations, or something else!
- **Find out dates for completing the materials.** Talk to the Public Relations team to find out when they need to have the materials, whether printed or in digital form for e-mailing. (Invitations should be mailed 2–3 weeks before the event.)
- **Find out about money.** If there is a budget for the exhibition, ask the Money Management team whether there is money available to have the materials printed professionally. If so, compare prices at local copy shops and online.
- **Decide on the text.** Be sure you include the “what, when, where,” and mention any speakers, performers, or special plans for the opening reception. With the entire class, decide on a title. A title can be descriptive—Washington Academy Art and Media Exhibition—or refer to the kind of work in the exhibition—Telling Our Stories.
- **Select images.** Images should excite people about coming to the exhibition and give them an idea about what they will see. You may want to ask each curation team to contribute an image for consideration.
- **Create the materials.** Use graphic design software to pull your text and images together into appealing invitations, posters, or flyers. The text must be clearly legible, which may affect the font you choose and the placement of the text. If you plan to make postcards, you can also create a design that has the image on the front and the text on the back. Be sure you have versions appropriate for e-mailing, posting, and/or printing, depending on your team's plans.
- **Print and distribute your materials.** Give the Public Relations team the digital file of the invitation for e-mailing. If you are having printed materials, determine how many you need. If they are being printed professionally, send the file to the printer and follow up with *proofs* (copies of the final product for any corrections) before you have the materials printed.

Handout 16: Public Relations Team

Exhibition preparation teams are responsible for the same tasks as professional artists who put on an art show. The Public Relations team is responsible for making sure that the school, family and community members, and local media know about the show. This team works very closely with the Promotional Materials Team. Here are tasks you may need to complete:

- **List the media organizations that you want to send a press release to.** Press releases are a formal way to announce events to the media. Plan to send your release to the school newspaper or website. Your list may also include local or community newspapers, radio and community cable stations, and websites with calendars of events. Find out who handles event announcements, any submission policies, and the address.
- **Create an address list for invitations.** This list might include faculty members, family members, friends, and other people or groups within your community. With the Promotional Materials team, decide whether you will send invitations by e-mail, physical mail, or both.
- **Decide where to distribute posters and flyers.** Think about places in the school where everyone will see your posters. You can also make a list of places in the community, such as coffee shops and community centers, where you can leave or post materials.
- **Designate a point person for performers.** If the class has decided to have speakers, musicians, or another interactive event at the reception, assign a point person for each performer or speaker—one person from the team who keeps in contact with the performers and provides information such as when the performances will take place and how long they should last. Coordinate with the Space Preparation team about equipment or supplies.
- **Talk with curation teams.** Talk with the different teams during class about the work they plan to use in the exhibition and what their themes are. You will need this information for your press release.
- **Get digital images from teams.** If you plan to send image files with your press release (check first to see whether each organization accepts image submissions), get one or more digital images from each team. Images should show the work the team is including in the exhibition.
- **Write and send out your press release.** You may be working in another class to write a press release—if you're not sure, talk to your teacher about it. Check with the media organizations about deadlines. Include all the important details in the press release: exhibition title, location dates, and times and the date and time of the reception. Provide information about the artists and the types of work, and if there will be performances or interactive events, mention them as well.
- **Send out invitations.** Once you have the image files from the Promotional Materials team (ideally, two to three weeks before the event), e-mail and/or mail your invitations. (If you are sending e-mails to a large list, be sure to bcc the recipients so that they don't see everyone else's e-mail addresses.)
- **Distribute printed materials.** Address and send any printed invitations. Have classmates help you place posters and flyers at locations you listed.

Handout 17:

Money Management Team

Exhibition preparation teams are responsible for the same tasks as professional artists who put on an art show. The Money Management team is responsible for identifying all the expenses related to the art exhibition and figuring out how to pay for them. Here are tasks you may need to complete:

- **Talk with your teacher about money.** Ask your teacher whether any money for the exhibition is available. If not, you might hold a fundraiser or try to find donations in order to pay for any expenses.
- **Make a budget for the exhibition.** List all the items you'll need to pay for and what you estimate they will cost. If possible, make your list in a spreadsheet that you can use to keep track of costs and expenditures during the project. Some expenses you might plan for include:
 - Printing costs if you want to have promotional materials printed and distributed (Check with the Promotional Materials team and work together to compare prices between local and online businesses.)
 - Stamps for mailing postcards
 - Any extra materials that the Space Preparation team determines you need, such as light bulbs or supplies for hanging artwork
 - Materials for the interactive parts of the reception, such as paper or art supplies
- **Subtract your estimated costs from the available money.** If you have enough money, great! If not, you will need to find a way to cover your costs.
- **Ask for donations.** You may decide to ask local businesses for donations of materials for the exhibition. For example, you might ask a local copy shop to make copies of your invitations or flyers for free or at a reduced rate.
- **Raise money.** You may decide to have a fundraiser—for example, a car wash, a bake sale, or even a sale of some artwork. Work with the other exhibition preparation teams to figure out when you need to have raised the money for each expense.
- **Communicate with the Promotional Materials team.** You will need to communicate about the money or donations that are available for getting promotional materials printed.

Handout 18: Exhibition Timeline

Task	Description of Task	Team(s) Responsible	Due Date
1.	Determine the dates of the exhibition and the date and time of the opening reception.		
2.	Locate and secure an exhibition space.		
3.	Create initial ideas about themes for each section of the exhibition (curatorial teams).		
4.	Decide on an initial selection of work for the exhibition.		
5.	Create a title for the exhibition.		
6.	Determine whether money is available for the exhibition.		
7.	Create a budget.		
8.	Design an interactive opening reception.		
9.	Invite people to perform at the opening.		
10.	Take digital photographs of work for invitations and press releases.		
11.	Create a list of media organizations to send press releases to.		
12.	Write a press release.		
13.	Mail the press release.		
14.	Have a fundraiser and/or solicit donations.		
15.	Determine whether invitations will be digital, photocopied, or professionally printed.		
16.	Create lists of addresses for the invitations.		
17.	Create text and images for the invitation.		
18.	Design the invitation.		
19.	Make copies of the invitation or send the invitation file to the printer.		

Task	Description of Task	Team(s) Responsible	Due Date
20.	Make final decisions about themes and works selected for the exhibition.		
21.	Record measurements of the space and make a model.		
22.	Allocate space for each team.		
23.	Create flyers or posters.		
24.	Create an exhibition design (curation teams).		
25.	Determine display and equipment needs.		
26.	Mail and distribute invitations and any other promotional material.		
27.	Clean and prepare the space.		
28.	Gather display needs and other equipment needed for installation.		
29.	Create labels for the work.		
30.	Create artist statements for the work.		
31.	Install works in the space.		
32.	Arrange lighting in the space.		
33.	Design artist or curator presentations for the opening.		
34.	Schedule presentations and performances for the opening.		
35.	Coordinate with performers about logistics for the opening reception.		
36.	Gather equipment and supplies needed for opening.		
37.	Prepare the exhibition for the opening (set out binders with artist statements, make sure performance equipment is set up, etc.).		
38.	Have the opening reception.		
39.	De-install work.		
40.	Clean the space.		