

Handout 1: Unit 1 Overview

There are many elements that play a role in making you a unique individual—where you live, your cultural and ethnic backgrounds, your family, your gender and age, and your own personal preferences, among other things. If you were meeting a group of people for the first time, how might you go about telling them something about yourself? What if you were being interviewed by a group of people for a job in the visual arts?

One way that you can share your perspective with others is through art and design. Many artists and designers throughout history have expressed aspects of themselves through their work, and in this unit you will have the chance to do the same. You'll make several works of art and design—including sketches, drawings, and a mixed-media artwork—that tell the world about who you are. Your final piece will be cover art for the solo album you would make of songs about your life experiences.

Note: You won't create an actual album—you'll design the cover art for the album you'd like to make.

Throughout the unit, your work will revolve around the following questions:

- *Who am I?*
- *How can I share my point of view with others through art and design?*
- *How have people expressed themselves through art and design throughout history, across cultures, and in different media?*
- *How can I talk about my work and the work of others in a constructive way?*

Unit Project

For the unit project, you will take on the role of a musician who has just recorded a solo album and needs to design the album art before the album is released. To prepare for creating your final album cover, you will produce three works of art: a drawing of an object that is important to you, a drawing of an avatar for online use, and a mixed-media work about your family or cultural background. Once you have completed these artworks, you will use them as inspiration for your album art.

What You Will Do in This Unit

Look at how identity is expressed in works of art and design. You will analyze and critique self-portraits, album art, and other works that express something about who a person is. Along the way, you will learn about the language of art and how to use it to talk about works of art and design.

Learn how to keep a journal. Keeping a journal is an important part of being an artist and designer. You'll learn how to use your journal as a place to keep sketches, ideas, and writings about your own work and the work of others.

Collect materials about your family and/or cultural background. In preparation for creating an artwork about your family or cultural heritage, you will collect materials about your family and/or cultural background (such as photographs and maps).

Practice sketching and drawing. You will learn sketching and drawing techniques, and apply them to create two works: a drawing of an object that has personal significance for you, and an avatar for online use.

Learn mixed-media techniques. You will learn how to combine two or more different forms of media to create an artwork, and use these techniques to create a work about your family and/or cultural background (the "My Roots" component of your unit project).

Design album art. You will draw on the other works you've made during the unit to design and create art for your solo album.

Practice giving and receiving feedback. Throughout this course, you will share work with your classmates and others for feedback, and give feedback on their works. You will begin to practice a process of giving and receiving feedback that is constructive and respectful.

Portfolio Requirements

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

- Drawing of an object that is important to you
- Drawing of an avatar
- "My Roots" mixed-media project
- Drawing of an album cover
- Reflections on the unit

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

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.

Collage: An artistic composition made of various materials (such as paper or cloth) that are glued or pasted to a surface.

Color: The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value, and intensity.

Contrast: The difference between two or more elements (e.g., value, color, texture) in a composition; the bringing together of dissimilar elements in a work of art; the degree of difference between the lightest and darkest parts of a picture.

Dominance: The emphasis of one aspect in relation to all other aspects of a design.

Elements of art: The components used to create works of art, including line, color, shape, form, texture, value, and space.

Emphasis: Special stress given to an element to make it stand out.

Form: A three-dimensional object (such as a sphere or cube) or the illusion of three dimensions.

Line: The path made by a point moving in space. Lines can vary in width, length, curvature, color, and direction.

Mixed media: A work of art for which more than one type of art material is used to create the finished piece.

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.

Principles of design: The organization of works of art involving the ways in which the elements of art are arranged (e.g., balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, unity, variety).

Repetition: The recurrence of elements of art at regular intervals.

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

Shape: A two-dimensional area or plane that may be open or closed, free-form or geometric.

Space: The emptiness or open area between, around, above, below, or within objects. Shapes and forms are defined by the space around and within them. Conversely, spaces are defined by the shapes and forms around and within them.

Subordination: Making an element appear to hold secondary or lesser importance within a design or work of art.

Texture: The surface quality of materials, either actual (felt/tactile) or implied (visual).

Unity: The total visual effect of a composition achieved by the careful blending of the elements of art and the principles of design.

Value: The lightness or darkness of a hue or neutral color (such as gray).

Variety: A principle of design concerned with combining elements of art in different ways to create interest.

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, using specific evidence to back up my points

Respect my teammates and their opinions

Compromise, when necessary, in order to resolve any conflicts

Help and offer assistance to other team members

Do my share of the work

Criteria

Comments

Our Team's Teamwork Skills: As a team, we . . .

All understood our team's goal

Identified the tasks that we needed to accomplish

Assigned tasks to different team members

Were all clear about what each individual's role and tasks were

Communicated clearly, listened to one another, and resolved disagreements in a nonconfrontational manner.

Planned and scheduled our tasks, and set deadlines for completing them

Met our deadlines

Handout 2:

Unit 1 Project Description

For your unit project, you will take part in the following scenario:

You are a musician who has just finished recording songs for a solo album about the life experiences that have shaped who you are. Before the album is released, you need to design the album art.

Your album art should convey information about who you are—what makes you “you”—that you would like to share with a wider community.

Throughout the unit, you will explore different ways of expressing yourself through art. You will create three artworks: a drawing of an object that is important to you, an avatar that you might use online, and a mixed-media project about your family and/or cultural background. Once these works are completed, you will use them as inspiration as you design your album art.

Developing the Project

Step 1: Begin to collect objects for your “My Roots” artwork

Your “My Roots” artwork will be a mixed-media artwork about your connection to your family and/or your cultural history. Mixed-media artwork combines two or more forms of art in the same piece. For example, you could paint on a photograph or combine drawing with a collage.

Before you create this project, you will need to collect images, stories, and documents from your family’s history and/or your culture to incorporate into your artwork. You can interview family members about your family’s history or stories. Or, if you do not have access to your family’s history but you do know what part of the world your family is from, you can use imagery from that part of the world instead.

Here are some items you might collect:

- Family photos
- Pictures of family heirlooms
- Letters or journals
- Old newspaper or magazine articles
- Book covers
- Maps
- Copies of passports
- Historical documents from important events
- Pictures of regional art and crafts

Note: Make sure to get permission to bring items from home. If an item is precious to your family history, only use a scan or a copy of it. (If you have access to a copy machine or scanner at home, feel free to copy or scan the item and print the copy at home. Otherwise, you can do this at school.)

Step 2: Create a drawing of an object that's important to you

Choose an object that is important in your life—for example, a childhood toy, a favorite book, or a sports trophy. The object should be something that you believe represents you in some way. Draw that object, using the drawing techniques you learn during this unit.

Step 3: Create a drawing of an avatar

An avatar is a visual representation of yourself that can be used online (for example, you might use it to represent yourself on a social networking site). There are different kinds of avatars—for example, a 3-D representation of yourself in an online game is considered an avatar.

For this project, you are going to create the kind of small, two-dimensional avatar that is often used to represent people in online forums or instant messaging programs. The avatar should say something about who you are and how you want to represent yourself online, but should also be simple and easy to “read.”

There are several different approaches you can take to drawing your avatar. For example, your avatar might be a drawing of you, but not a detailed, exact portrait. Instead, it should be more like a *caricature*—a simplified drawing that exaggerates some aspect of your features or personality. Or your avatar might be a picture of a favorite animal, a favorite food, or another image that represents you in some way.

Step 4: Create your “My Roots” artwork

Once you have collected objects and materials about your family or background, arrange them (or copies of them) together and use the mixed-media techniques you learn during the unit to make an artwork that expresses something about your family's background, stories, history, and/or culture.

Step 5: Create your album art

Once you have created the other three artworks, use them for inspiration as you design and draw your album art. For example, you might use one of your drawings as part of the album art or use one of the maps from your “My Roots” artwork. Of course, you can incorporate other elements into your design as well—for example, you might draw a picture of yourself or a place that's important to you. You should also incorporate text into your design (such as your name or the title of your album).

Step 6: Reflect on Your Work

For the final piece of your project, reflect on your work in this unit by answering the following questions.

- What does your album cover communicate to others about who you are?
- What did you learn while doing this project?
- What would you do differently if you were to do this project again?

Assessment Checklist 1: Unit 1 Project

Use this assessment checklist to help you plan and assess your project. Make sure that you include all 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	
Object Drawing		Student Comments	Teacher Comments
Drawing successfully represents an object of importance to the artist.	40%		
Drawing makes effective use of line, value, shape, and form.	30%		
Student demonstrates effort and perseverance in learning and practicing drawing techniques.	30%		
Total	100%		

Avatar		Student Comments	Teacher Comments
Avatar is a simple, clear representation of some aspect of the artist's personality.	40%		
Avatar is drawn in a style appropriate to the medium.	30%		
Avatar makes effective use of line, value, shape, and form.	30%		
Total	100%		

Requirements	Percentage of Total Grade	Comments	
"My Roots"			
Mixed-Media Artwork			
		Student Comments	Teacher Comments
Artwork incorporates objects and information of significance to the artist's family and/or cultural background.	30%		
Content of the artwork presents a recognizable theme related to the artist's family or cultural background.	30%		
Artwork makes effective use of one or more mixed-media techniques.	20%		
Artwork uses the principles of dominance and subordination to emphasize one aspect of the artwork while making other aspects of the work secondary.	20%		
Total	100%		

Requirements	Percentage of Total Grade	Comments	
Album Art		Student Comments	Teacher Comments
Album art clearly conveys information about who the artist is.	30%		
Drawn elements of the album cover make effective use of line, value, shape, and form.	30%		
Cover design successfully incorporates text.	20%		
Student demonstrates growth, effort, and perseverance in learning and practicing graphic design and drawing skills.	20%		
Total	100%		

Handout 3: Introducing Journaling

Throughout the year, you'll use your journal to collect ideas, sketch designs for projects, practice drawing, and write about the projects you are working on. Journaling is an important skill for many AME careers. As you develop the habit of using your journal, you'll see it as a useful tool for capturing ideas for art projects, and even for other areas in your life. You'll use your journal to:

- Document your learning and thinking
- Brainstorm ideas
- Plan designs
- Practice sketching and drawing
- Work out problems, revisions, and solutions as you create art and design

You will have a number of journal assignments for each unit, plus a weekly journal activity.

Make It Yours

The first thing to do is to give it a design that reflects who you are. Design the outside and inside covers (draw, create a collage—whatever you like!). Be sure to include our name, and your telephone number or e-mail address (in case your journal gets lost).

Journal Entries

In each unit, you'll be asked to talk and write about your art, so journaling can help you with these assignments and jog your memory when needed. Be sure to date your entries. Your journal entries can take many forms. For instance, you might:

- Write
- Sketch and draw
- Attach newspaper or magazine clippings
- Make collages
- Copy quotations from artists and designers
- Make lists
- Take photos

React, Practice, Imagine: Weekly Journal Activities

To help you develop and reinforce what you're learning in class, do one of the following three activities each week 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.

Handout 4:

Your Journal Assignments

Journal 1

Answer the question “Who am I?” in your journal by creating a collage—an assembly of images, materials, and words, such as those cut out from magazines—that you could use as a way to tell people more about you.

The only limitations are that the collage cannot include two things:

- Your name
- A picture of your face

After you create your collage, write a short paragraph answering the following questions:

- Why did you choose the images and words that you used in your collage?
- What would someone who did not know you guess about your personality and interests from your collage?

Journal 2

Brainstorm a list of objects that are important to you—for example, a toy from your childhood, a favorite book, or a sports trophy. Choose one object from the list and bring it to class with you.

Journal 3

Brainstorm answers to the following questions, coming up with as many ideas as possible. Don't worry too much about grammar or spelling—the goal of brainstorming is to quickly capture your ideas and thoughts.

- How have the different members of your family shaped who you are?
- What is your cultural heritage? How does that heritage shape who you are? Are there any activities, rituals, or traditions from that heritage that are significant in your life?
- What images or memories stand out for you when thinking about your family's history? Do you think of a place where you lived? A particular story? A type of food? A certain landscape? A family ritual? An event?
- Which aspects of your family history or cultural heritage do you think you might want to focus on in your artwork? What materials would you like to collect?

Journal 4

Conduct an online search to find examples of avatars that you like. The kind of avatars you are looking for are the small ones used to represent people on online forums or in instant messaging programs. Look for avatars that are line drawings, rather than photographs or animations. Choose three (making sure that they're appropriate to share in class), print them, paste them in your journal, and write a sentence explaining why you like each one.

Journal 5

Fold a page in your journal in half. On one half of the page, write and answer the question, *Who am I?* On the other half of the page, write and answer the question, *What aspects of myself do I want to share with others?*

Journal 5 Date:	
Who am I?	What aspects of myself do I want to share with others?

On another journal page, use your answers to these questions to help you begin to design your album cover. Sketch a design, using as inspiration the artworks you've created throughout this unit. Your cover design should include any text you will use, such as your name and the name of the album.

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 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.

Handout 5:

Vocabulary for Critique: Using the Elements of Art

When critiquing a work of art, it can be hard to describe a piece without making a “value judgment.” The following is a list of straightforward words you might use to describe different elements in artwork.

Line

- Descriptive (a line that depicts something in a drawing, helping viewers to understand what is shown in the drawing)
- Expressive (a line that expresses a feeling)
- Implied (a line that is suggested but not explicitly drawn, such as the line created when one color ends and another begins)
- Curved, jagged, or straight
- Closed or open

You might also use descriptions of the way a line looks, such as *soft*, *hard*, or *smooth*.

Shape (2-D)

- Positive (figure) or negative (ground)
- Geometric (perfectly straight or round) or organic (irregular; not perfectly straight or round)
- Closed or open
- You might also use descriptions of the way a shape looks, such as *large*, *small*, *wide*, *narrow*, *long*, or *short*.

Form (3-D)

- Geometric
- Organic
- Closed or open

You might also use descriptions of the way a form looks, such as *large*, *small*, *wide*, *narrow*, *high*, *deep*, or *shallow*.

Value

- Tint (the lighter range of a color, such as the color mixed with white or lightened with water)
- Shade (the darker range of a color, such as the color mixed with black or dark gray)

Handout 6: Reacting to Art

How does art make you feel? What is your first impression of a work of art? If something in a work of art made you feel confused, you might say that part of the work puzzled you, and you might explain what you did not understand in the work.

You may also think about whether the work is expressing something, or if it makes you feel a certain way—or both! For example, a piece of art may be about a subject that makes you feel bitter or angry when you think about it, such as world hunger.

The following is a list of open-ended statements you might consider when talking and writing about your reactions to a work of art.

Surprise

In this work, I am amazed by . . .
In this work, I am astonished by . . .
This work of art seems unusual because . . .

Humor

In this work, I find it amusing that . . .
This work seems witty because . . .
This work seems to be a farce because . . .

Sadness

This work seems mournful because . . .
I feel melancholy when I look at this work because . . .
The mood of this work seems gloomy because . . .

Happiness and Enjoyment

This work seems joyful because . . .
I feel optimistic when I look at this work because . . .
In this work, I am enchanted by . . .

Anger

This work seems turbulent because . . .
This work seems to express anger because . . .
In this work, I feel provoked by . . .

Yearning

This work seems to express longing because . . .
I feel wistful when I look at this work because . . .
This work seems wishful because . . .

Curiosity

This work seems puzzling because . . .
In this work, I am curious to know more about . . .
This work seems mysterious because . . .

Solitude

There is a sense of aloneness and isolation in this work because . . .
I feel lonely when I look at this work because . . .

Memory

I feel nostalgic when I look at this work because . . .
This work seems to be about remembrance because . . .
This work seems like a memorial because . . .

Tranquility

I feel calm when I look at this work because . . .
This work seems peaceful because . . .
I feel restful when I look at this work because . . .

Activity

This work seems dynamic because . . .
In this work I feel excited by . . .
This work seems lively because . . .

Danger or Fear

This work feels scary to me because . . .
This work seems menacing because . . .
In this work I feel alarmed by . . .

Handout 7: Looking at Self-Portraiture

Use the Feldman method to critique a self-portrait, filling in the table below. Be sure to point to visual evidence from the self-portrait. The four steps of the Feldman method are as follows:

- **Description:** Avoid value judgments. Identify what you see, even the most obvious elements.
- **Formal analysis:** How is the work organized? Describe how the elements of art are used.
- **Interpretation:** Describe what the artwork communicates to you. Can you give it an alternative title that sums up your reactions to it?
- **Judgment:** Do you think this work of art is successful? Describe why or why not.

Description	
Analysis	
Interpretation	
Judgment	

Assessment Checklist 2: Looking at Self-Portraiture

Use this assessment checklist to help you plan and assess your work. Make sure that you include all 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	Student Comments	Teacher Comments
Student uses the Feldman method to describe one self-portrait, focusing on the visual characteristics of the work.	25%		
Student uses the Feldman method to analyze one self-portrait, focusing on the ways that elements of art are used in the work, and points to visual evidence in the image that supports this analysis.	25%		
Student uses the Feldman method to interpret one self-portrait, focusing on what the work communicates, and points to visual evidence in the image that supports this interpretation.	25%		
Student uses the Feldman method to judge one self-portrait, focusing on whether the work is successful, and why or why not, and points to visual evidence in the image that supports this judgment.	25%		
Total	100%		

Handout 8:

Unit 1 Career Information

Below are some of the AME careers that make use of the skills you're learning in Unit 1:

- Art director
- Assistant graphic designer
- Design manager
- Graphic designer
- Illustrator
- Mixed-media artist
- Production artist
- Production manager
- Typographer

Key Careers

Key AME careers that make use of the skills you are learning in Unit 1 include *graphic designer*, *graphic design assistant*, and *art director*.

Graphic designers

Graphic designers visually express information using layout, text, and graphics. They are responsible for creating artwork in a style that is envisioned by others, usually clients, directors, or producers. As they develop their work, graphic designers usually create sketches and charts to explain design ideas and gain feedback—so they must be very good at interpreting verbal and written communication, and have excellent presentation and listening skills.

Graphic designers fill a wide variety of roles in different organizations. They may design for online media, such as Web sites. They may create art and promotional material for TV shows, movies, video games, or music albums. They may create branding and identity graphics, such as signs or logos for companies. In industries such as publishing (magazines, newspapers, etc.), graphic designers create digital and print material.

In addition to graphic design for promotional media, TV and film industries may also use highly specialized set graphic designers to create props for TV shows and movies. These designers may work with art directors, set decorators, or the researchers in the visual special effects department. The props they create include everyday items, such as menus, business signs, or posters, or, for science fiction or fantasy/adventure stories, more unusual items, such as manuscripts, hidden treasure maps, or props with special effects (an animated painting, for example).

Technology note: Because media and technology change constantly, graphic designers (and other AME professionals) need to keep up with current trends. They don't need to learn every new type of software that is released, but they should be willing to learn new technologies as needed for their areas of interest. For example, a graphic designer working on a Web site for a TV station needs a good grasp of Web-based video and animation, as well as Web design and publishing software.

Pathway: A graphic designer is generally expected to have either a two-year design certificate or a four-year degree in communication design or fine arts with a design focus. Most companies look for graphic designers with experience. Having internship or work experience in an art department, or assisting a freelance graphic designer, can help new designers "break in" to the field (see "Graphic design assistant", below). Graphic designers' portfolios should include a wide variety of design samples that showcase artistic skill, technique, and flexibility. Graphic designers may be employed by design studios or large organizations, but more commonly work as freelancers. A freelance designer contracts to do independent jobs (also called *gigs* or *services*) for different employers, without a long-term commitment to one employer. An artist who sells her or his artwork may also be called a *freelance artist* or a *self-employed artist*.

Graphic designers may freelance for many years, adding experience and prestige to their portfolios. Alternatively, a graphic designer may become a senior designer, design manager, or art director—particularly if she or he is employed by an organization such as a design studio.

Graphic design assistant

As many companies and clients expect to hire graphic designers with work experience, starting out as a graphic design assistant can be a great way to break into the graphic design field. Graphic design assistants may be employed by (or freelance for) design studios or large organizations (such as TV stations or magazines), or they may work for freelance graphic designers.

Graphic design assistants perform diverse work. They are often hired to do work that the main designer(s) don't have time for—buying art supplies, printing and preparing documents for meetings, tracking invoices and expenses, updating designs using style sheets (descriptions of color mixes and fonts), or creating sample sheets of prototypes (for example, taking a designer's image and presenting it in multiple color schemes). Graphic design assistants can also be hired for specialized skills, such as taking and manipulating digital photographs, creating simple animations, creating or maintaining Web sites, or creating digital presentations for clients.

Pathway: An assistant graphic designer is often expected to have either a two-year design certificate, or a four-year degree in communication design or in fine arts with a design focus. Many organizations or designers will offer internships or part-time positions to assistant graphic designers who are working toward an art or design degree. Assistant graphic designers need to demonstrate their artistic skills through a variety of portfolio work, which may include fine arts examples and samples of commercial design work. They are also expected to know the main types of software currently used by designers in their field. Assistant graphic designers usually become graphic designers, often by deciding to start their own freelance businesses or by seeking design careers within organizations.

Art directors

Art directors are responsible for the overall look and style of media products, such as video games, magazines, promotional art and advertising, Web sites, movies, or TV shows. Art directors—even those working on TV and film productions—need to express themselves visually, and should be very good at both sketching ideas and doing technical drawing. They also need excellent attention to detail in their own and others' work.

An art director oversees the entire art department (whether it has 2 or 20 people), keeps track of schedules and budgets, communicates with other departments, and decides which team members will be responsible for different parts of a project. Art directors must be very good at giving constructive feedback to members of their teams, communicating with directors of other departments, and accepting feedback from producers and clients. Art directors direct and coordinate the different visual media parts, such as layout design, artwork, and interface design. They need to have up-to-date knowledge of current trends in media and vehicles for communication (such as mobile communication). Art directors combine creative talent and financial responsibility, and are expected to solve problems and create visually compelling media on a tight budget.

In the TV, movie, and film industries, an art director will work closely with the production designer to make the creative vision of the production come to life. (On smaller productions, one person may be both art director and production designer.) Art directors review scripts to see what props need to be made, bought, or found; they also oversee set construction and take-down. Art directors often need to coordinate computer-generated or specially created effects with other departments working on the film.

Pathway: An art director is generally expected to have a four-year degree in art or design. Some art directors will also have a master's degree with a focus in their chosen field (such as film, animation, or Web design). Art directors often freelance, but design studios and larger organizations may keep art directors permanently on staff. Art directors are expected to have several years' experience within their chosen industries. They need solid knowledge of art and design, and expertise in other roles on their teams, as they must bring together different aspects of the work—such as typography, drafting, illustration, graphic design, media arts, Web design, and 2D or 3D animation.

In the TV and film industries, art directors need experience in architecture and interior design for set construction. They have often worked as assistants to other art directors to gain on-the-job experience. They usually freelance, and they must be willing to travel, spend long periods of time away from home, and work long hours while films are being made. Because they may work with crews in other countries, art directors need to be sensitive to cultural differences when they travel. In the TV and film industries, art directors may become production designers.

Handout 9: The Critical Response Process

There are many different ways of giving and receiving feedback. One method that artists and performers sometimes use is the *Critical Response Process*, which creates a safe and supportive environment in which to receive feedback on completed work or work in progress. You will use this process throughout the course with your classmates.

Quotations About Feedback

Before you learn about the Critical Response Process, think about the following questions: Why is feedback important? What good does it do? The following are some quotations from artists and writers with different opinions about feedback:

Any artist that asks for advice is interested in doing more, being more, going further. Ultimately there should be a target in mind, and understanding this target is an important part of giving advice. (David Oleski)

Criticism should not be . . . all knife and root-puller, but guiding, instructive, inspiring. (Ralph Waldo Emerson)

I hear all comments and criticisms around me. I chew on them. I'm nourished by the ones that I decide work for me and spit out the others. (Kelly Borsheim)

We artists stick ourselves out. This in itself deserves respect. (Robert Genn)

Steps in the Critical Response Process

The following are the steps in the Critical Response Process:

1. The audience comments on something interesting they notice in the work. These comments should not judge or criticize the work. (For example, what was stimulating, surprising, memorable, touching, or meaningful for you?)
2. The artist(s) asks the audience open-ended questions about something specific in the work. (For example, an artist wouldn't ask, "Do you like the use of blue in my painting?" but would ask instead, "What did you think about the use of blue in my painting?")
3. The audience asks neutral (i.e., judgment-free) questions of the artist. (For example, the audience doesn't ask, "Why is your painting so dark?" but rather, "What were you trying to achieve with the use of color in your painting?")

As you provide feedback, try to start sentences with phrases such as the following:

- I notice . . .
- I'm curious about . . .
- I'm interested in . . .
- I wonder. . .

Handout 10: Using a Portfolio

A *portfolio* is a collection of an individual's work. Artists and designers use portfolios to show off their best work to potential employers, clients, and college admissions offices.

You will create two portfolios in this course: a *working portfolio* and a *presentation portfolio*. You will use them to organize your work, reflect on your learning, clarify your artistic goals, and create a strong collection of work to show.

Your Working Portfolio

You will use your working portfolio to collect and organize all your coursework. It will contain your sketches, journals, class work, assignments, and writing—everything you use to develop your work. It should also include your unit projects and your self- and teacher-assessments. You will need to keep it organized and updated, as your teacher will use it to check your progress throughout the course of the year.

You will use your working portfolio to plan your end-of-the-year exhibition (see **Handout 11: Your Exhibition** for a full description of this event). You will also choose pieces from your working portfolio to include in your presentation portfolio.

The requirements for your working portfolio are listed in the Unit Overview for each unit. Be sure to save all of the work that is listed. Your instructor will give you directions on how to store your pieces.

Your Presentation Portfolio

At the end of the semester, you will prepare a presentation portfolio containing the journals, sketches, and unit projects that you think best exemplify your learning during the semester. You will also include a letter that explains why you chose these particular pieces for your portfolio.

Your presentation portfolio should be well-organized, with each piece of work clearly labeled. It is your showcase—the public face of your work. At the end of the course, you will also use work from your presentation portfolio to create a digital portfolio, which can let your friends, family members, mentors, and even potential employers see your work more easily.

Working vs. Presentation Portfolios

	Working Portfolio	Presentation Portfolio
When do I work on this portfolio?	Throughout every unit	At the end of the semester
What's included?	Everything listed under "Portfolio Requirements" in the Unit Overview	Pieces that you choose from your working portfolio

Handout 11: Your Exhibition

Throughout this course, you will make works of art, media, and design in a variety of forms and styles, with a variety of subjects. Wouldn't it be nice to share some of this work with others outside of your classroom? You will have the opportunity to do this at several different points during the course, including the culminating project of the course—an exhibition that you will design, curate, and install as a class. You will learn more about the exhibition later in the unit, but here are some things that you can do now to get ready for your exhibition.

Keep Your Work

You're already keeping your work from the course in a portfolio—so your teacher can assess it, and so you have a body of work that you can take with you and share with others (such as colleges or employers). The exhibition is one more reason to hold on to your work. You should keep it someplace where it won't be damaged, and keep it well-organized so that it's easy for you to find what you're looking for.

Think About Themes

As you create your own works of art and design, and look at the work of your classmates, think about possible themes (such as subject matter) that link the work. When you create your exhibition, you will group your and your classmates' work into different themes, based on what you've observed about the works they've produced throughout the year. While there will be some obvious themes based on the subject matter you explore in each unit, try to think creatively about other ways you might link material from different artists—for example, there may be a grouping of works that take inspiration from the world of gaming, or address a particular social issue.

Keep Notes

As you think about different ideas for the exhibition throughout the year, take notes and keep them in a special area in your journal, so you can easily flip to them when you and your classmates start planning the exhibition.