



FOUNDATIONS IN VISUAL ARTS

TEACHER GUIDE

SAYING IT WITH SYMBOLS

DIGITAL MEDIA ARTS

UNIT **2**

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**FOUNDATIONS IN VISUAL ARTS
UNIT 2: SAYING IT WITH SYMBOLS**

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Contents

UNIT 2

Unit Overview	1
Unit Project Description	1
Assessment	2
Framing Questions	2
Understandings	3
Art and Design Concepts Addressed	3
Art Skills Taught and Practiced	3
Where the Unit Fits In	3
Career Connections	4
Table of Activities in the Unit	5
Advance Preparation	9
Part 1: Symbolism in Our Lives	10
Activity 1A: Introduction to Symbolism	11
Activity 1B: Introducing the Unit Project	27
Part 2: Symbolism in Illustration and Painting	40
Activity 2A: Sketching It Out (Studio)	40
Activity 2B: Looking at Art	41
Activity 2C: Creating the Setup	51
Part 3: Symbols in Promotional Media	60
Activity 3A: The Logic of Logos	62
Activity 3B: Symbolism in Marketing	67
Activity 3C: Creating the Illustration	77
Part 4: Artist's Talk	79
Activity 4A: The Critical Response Process	79
Activity 4B: Complete the Portfolio	80



Appendix A: Photo Activity Extension	81
Materials Needed	86
Media & Resources	92
Additional Resources for Teachers	97
Resources from <i>The Visual Experience</i>, Third Edition	98
Standards	99
Bibliography	101

Unit Overview

From cave art to animated movies, medieval books to video games, illustration is an essential part of communication—and is increasingly important in modern, digital media. In this unit, students look at symbols in art and everyday life and then create promotional artwork for a movie, TV show, or video game—using symbols to convey important emotions or key events.

Students build their drawing skills and gain a deeper understanding of symbols as they work out how to convey particular feelings or ideas in their promotional art. Throughout the unit, students analyze contemporary examples of symbolism such as graffiti, wearable art, and advertisements, and consider how visual elements can represent ideas, beliefs, and values.

Unit Length

20 50-minute sessions

Unit Project Description

Using the visual power of symbols, students create an original work of art that they will use when they apply for a (fictitious) internship in the marketing department of a movie studio, TV studio, or game development company. As prospective interns, their assignment is to use their understanding of symbols to create artwork to promote a movie, TV show, or video game of their choice. The artwork could be for a Web site, an online advertising banner, a printed piece (such as a poster or billboard), the packaging for a game or a DVD, or the wallpaper for a personal computer or cell phone.

To limit the technical challenges of this project, the artwork is a drawing of a still life that students set up themselves.

Optional: Teachers may choose to include a photography component in the unit project as an extension. In this case, students work in teams to design and execute a photo shoot of their still-life setups, and then choose two photos for their portfolios. Full directions are provided for this optional part of the unit project in **Appendix A: Photo Activity Extension**. If you decide to have students photograph still lifes, you will need to allot additional time to complete the unit.

Assessment



Unit activities can serve as formative assessment tools. Observe students' developing techniques and use of elements of art and principles of design to gather information about student progress and to identify concepts or skills to reinforce within your instructional practice. For example, the following activities are particularly useful:

- Work from **Handout 2: Looking at Symbols (Activity 1A.4)**
- Journal Entries 1–5
- Sketches of a still-life illustration (Activity 2C.4)
- Work from **Handout 9: Creating Your Logo (Activity 3A.3)**
- Analysis of symbolism in a promotional piece (Activity 3B.1)

The project-based nature of the unit allows students to demonstrate their learning through authentic and relevant applications. For this unit, the summative assessment consists of the following items, which will be included in students' working portfolios:

- An original still-life drawing
- Optional extension: Two photos of the still life
- A personal logo
- Analysis of two symbolic artworks

The unit's Assessment Checklists list requirements that students must meet in order to successfully complete the project. The checklists also suggest a weight for each part of the assessments. You will need to determine which specific art techniques and skills you will teach in the unit and the criteria you will use to assess students' work. If you wish to use a rubric, you can develop a tool that is consistent with your school's assessment system.

Framing Questions



- Is a picture worth a thousand words?
- How are visual symbols used in works of media and visual art?
- Why are visual symbols so powerful?

Understandings



- Individuals and organizations develop and use symbols to represent ideas and emotions.
- Symbolic meaning is dependent on cultural context.
- Visual symbols are a powerful means of relaying social, personal, and commercial messages.

Art and Design Concepts Addressed

- Introduction to placement, framing, negative and positive space, and composition, through the creation of thumbnail sketches and complete renderings of still lifes
- Introduction to texture through the use of drawing techniques such as crosshatching and shading
- Form and value, in the context of learning shading techniques

Art Skills Taught and Practiced

- Drawing from observation
- Techniques such as crosshatching, shading, and stippling
- The Feldman method of art criticism
- The Critical Response Process
- Other skills as determined by the teacher

Where the Unit Fits In

Symbolism is an important means of communication in every aspect of our lives. We wear symbols on our clothes, view symbols in the media, and encounter symbols in the places where we work and play. Through the study of symbols, students gain a solid foundation in media literacy and art analysis that is reinforced in a number of subsequent units.

In this unit, students examine how symbolism functions as a language in art and media, and learn that understanding symbols is an important step in interpreting visual images. Students build on the drawing skills they began to develop in Unit 1, which they will continue to practice throughout the year.

Career Connections

Many media professionals use symbolism to market products. Ideally, in this unit students will have the opportunity to hear directly from experienced practitioners in the AME field about the process of creating images to market a product or company.



Ideas for Involvement with Professionals

- Ask professionals in the marketing departments of arts, media, or entertainment organizations to speak to students about the successes and challenges of their work.
- Offer the services of students to design or redesign a symbol, logo, or promotional piece for a local business or agency.
- Invite a video game developer or a representative from a movie or TV studio to talk to your students about his or her approach to creating promotional materials for different products. Ask the designer about the different stages in the development of a promotional strategy to market a media product.
- Ask the representative of a local media or arts organization to talk about how he or she chose a particular designer to create the organization's promotional materials.
- If inviting a guest is not possible, have students listen to podcasts of interviews, or read Web sites or blogs, to learn how contemporary designers create designs for marketing materials. (See *Media & resources*.)
- Arrange for students to visit an advertising agency, or the public relations (PR) or marketing department of an entertainment company, to observe the process of creating images for marketing a product or company.

Key Careers

Through activities in this unit, students will learn about the following careers:

- Illustrator
- Logo Designer
- Photo Stylist

Table of Activities in the Unit

Part 1: Symbolism in Our Lives (3 sessions)

Students begin their study of symbolism by looking at symbols in the world around them and by examining tattoos and graffiti as examples of everyday symbolism. They discuss how visual symbols are used as a form of communication, and then use this understanding to generate ideas for their unit project (a promotional piece for a movie, TV show, or video game). The class also analyzes a sample promotional illustration to examine how symbolism is used in marketing.

Activity 1A: Introduction to Symbolism

1A.1: <i>Student Overview</i>	Students go over the activities and expectations of the unit, and the knowledge and skills they will learn.
1A.2: <i>Symbols in Everyday Life</i>	Students discuss examples of symbols in everyday life, and participate in a timed drawing of symbols.
1A.3: <i>Looking at Symbols Round 1: First Glance</i>	Student teams analyze examples of tattoos and graffiti, in two rounds. In Round 1, teams analyze the examples and interpret their meaning.
1A.4: <i>Looking at Symbols Round 2: A Second Look</i>	Student teams participate in Round 2, in which they receive information about the symbols and use this new information to revise their interpretations.
1A.5: <i>Defining Symbol</i>	Students apply their understanding of symbolism to come up with definitions of the word <i>symbol</i> .

Activity 1B: Introducing the Unit Project

1B.1: <i>Introducing the Project</i>	Students learn about the unit project by reviewing the unit project description and analyzing a promotional piece.
1B.2: <i>Choosing a Media Product</i>	Students brainstorm and document ideas for their unit projects.
1B.3: <i>Selecting Objects</i>	Students learn about their journal assignments and select the objects for their unit projects.
1B.4: <i>Project Research</i>	As an in- or outside-class assignment, students conduct research to find examples of promotional pieces. They also learn how their unit projects will be assessed.

Part 2: Symbolism in Illustration and Painting (7 sessions)

Students analyze symbolism in art, using the Feldman method of art criticism to compare the use of symbolism in different works. Using their understanding of symbolism, students create illustrations for their unit project. They design still-life setups from which to create their illustrations, in the process learning the concepts of *framing* and *placement*, and are introduced to *space* and *texture* as elements of art. Students also learn drawing techniques and discuss the composition of their drawings.

Activity 2A: Sketching It Out (Studio)

Students practice drawing for their unit projects by doing blind contour drawings and quick sketches of the still-life objects they have chosen.

Activity 2B: Looking at Art

Students use the Feldman method of art criticism to analyze works of art and to gain an understanding of how artists use objects in symbolic art.

Activity 2C: Creating the Setup

2C.1: <i>Placement and Framing</i>	Students experiment with the placement and framing of their still lifes, and consider the art element of <i>space</i> .
2C.2: <i>Thumbnail Sketches (Studio)</i>	Students draw thumbnail sketches to plan the design of their unit projects.
2C.3: <i>Texture (Studio)</i>	Students are introduced to the art element of <i>texture</i> , and then draw the texture of one of their still-life objects.
2C.4: <i>Drawing It Out (Studio)</i>	Students draw sketches of their still-life illustrations.
2C.5: <i>Composition</i>	Students present their sketches to one another. They learn about <i>composition</i> by working in teams to identify the elements of art and principles of design in their own sketches.

Part 3: Symbols in Promotional Media (8 sessions)

Students examine the use of symbols as markers of identity, beginning with the common example of logos. They create their own logos for letterhead and business cards, which they could use to apply for a (fictitious) internship. Next, students look at different kinds of promotional pieces, and use their analysis of symbolism in the media to explore how symbols draw meaning from existing cultural values. Finally, students learn shading techniques, learn more about the art elements of *form* and *value*, and complete their unit projects.

Activity 3A: The Logic of Logos

3A.1: <i>Introduction to Logos</i>	As an introduction to logos, students identify and discuss the logos they find in the classroom.
3A.2: <i>Looking at Logos</i>	Students analyze and discuss the qualities of successful logos.
3A.3: <i>My Own Logo (Studio)</i>	Students create their own black and white logos that could be used on their own professional stationery.

Activity 3B: Symbolism in Marketing

3B.1: <i>Bringing the Message to the Surface</i>	Students analyze the symbolism in a promotional piece for a movie, TV show, or video game, and discuss how symbolism is used to convey information.
3B.2: <i>Career Connections</i>	Students discuss possible career connections between their project work and careers in the AME industry. Students also listen to an arts professional speak about his or her career, or investigate AME careers in other ways.

Activity 3C: Creating the Illustration

3C.1: <i>Form and Value (Studio)</i>	Students learn to use shading techniques and discuss the art elements of <i>form</i> and <i>value</i> .
3C.2: <i>Completing the Illustration (Studio)</i>	Students complete the full illustrations for their unit projects.

Part 4: Artist's Talk (2 sessions)

Students present their work and reflect on the unit, using the Critical Response Process they learned in Unit 1.

Activity 4A: The Critical Response Process

The class participates in the Critical Response Process to provide peer feedback on students' work.

Activity 4B: Complete the Portfolio

Students reflect on the process of creating their unit illustrations, in writing and in a class discussion.

Advance Preparation



- Look at **Materials Needed** at the end of this unit and order any needed equipment or supplies.
- Look at **Career Connections** and determine how you will engage students with arts, media, and entertainment (AME) professionals during this unit.
- For Activity 3B.2, invite an art professional to come to the classroom, or arrange alternative activities. You may wish to arrange the visit in conjunction with other classes or invite other students to attend.
- Identify and contact practitioners several weeks in advance. Artist's websites often provide links to examples of work, biographies, taped interviews, and other information. Company websites may provide information on the company's approach along with previews and other examples of products, and names and accomplishments of staff.
- Determine which specific art techniques and skills you will teach in the unit, and the criteria that you will use to assess student work. Use the information in **Assessment Checklist 1: Unit 2 Project** and **Assessment Checklist 2: Analyzing Art** as a guide.
- Look at **Appendix A: Photo Activity Extension**. Decide whether you will include the digital photography activities as an extension to the unit project. Go through the unit and plan your timing and lessons accordingly.
- Make sure that your class has enough tables and adequate room for students to work—in this unit, students create their own individual still-life setups.

Part 1: Symbolism in Our Lives

Where, when, and how do we use symbols? Why is understanding symbolism important? Students discuss examples of symbols in their own lives and look at everyday examples of contemporary symbolism in the form of tattoos and graffiti.

Length

3 50-minute sessions

Students are then introduced to the unit project: to create promotional art for a movie, TV show, or video game. Students each choose a media product to promote, and conduct preliminary research on promotional materials for this kind of product. As a class, students use a sample promotional illustration to examine how symbolism is used in marketing.

Advance Preparation

- Prepare student packets (one packet for each team of three) that include a total of four tattoo and graffiti examples—one graffiti example of your choosing, and the following three examples (see *Media & Resources*):
 - Maori tattoo
 - Yin-yang tattoo
 - Flower graffiti by Banksy
- Choose a different example of a tattoo or graffiti piece to model in Activity 1A.3.
- Choose an image of a promotional piece and prepare it for projecting in class. Ideally, this image should use objects as symbols to convey a core idea of a movie, TV show, or video game (see *Media & Resources* for examples).
- Decide how to provide objects and materials for the still-life setups that the students create. You can bring in materials yourself or have students bring objects from home (or both). Suggestions for materials:
 - Fabric items such as towels, sweaters, sheets, or rags
 - Household items such as glass jars, mugs or bowls, vases, or old books
 - Science items such as skulls, skeletons, test tubes, globes, rocks and minerals, or models of life forms, anatomy, molecules, planets, or circuits
 - Toys and models such as dolls, puzzles, cars, airplanes, spacecraft, or blocks
 - Items to build shapes and structures, such as metal cans, wood, tools, or boxes



- For ideas for other materials, view examples of promotional materials for movies, TV shows, and video games to see objects that are commonly used in these works.
- Because you will need enough material for each student to create an individual still-life setup, plan a system for storing and organizing the objects in the classroom, for example:
 - Have each student bring in a shoebox or other container labeled with the student's name and class period.
 - Ask students to keep their objects in their lockers. Remind students that they will need to bring these objects when they work on their drawings.

Activity 1A: Introduction to Symbolism

Students are introduced to symbolism by looking at how everyday visual culture provides examples of how individuals use symbols to communicate—for example, to express ideas, passions, and identities. Students first consider symbols in their own lives, and then respond to symbols in the form of graffiti and tattoos. After learning more about the meaning behind these symbols, students use this new information to re-examine their initial impressions and to revise their ideas about these forms of expression.



Sequence

1A.1: <i>Student Overview</i>	Students go over the activities and expectations of the unit, and the knowledge and skills they will learn.
1A.2: <i>Symbols in Everyday Life</i>	Students discuss examples of symbols in everyday life, and participate in a timed drawing of symbols.
1A.3: <i>Looking at Symbols</i> <i>Round 1: First Glance</i>	Student teams analyze examples of tattoos and graffiti, in two rounds. In Round 1, teams analyze the examples and interpret their meaning.
1A.4: <i>Looking at Symbols</i> <i>Round 2: A Second Look</i>	Student teams participate in Round 2, in which they receive information about the symbols and use this new information to revise their interpretations.
1A.5: <i>Defining Symbol</i>	Students apply their understanding of symbolism to come up with definitions of the word <i>symbol</i> .

Materials Needed

- **Handout 1: Unit 2 Overview**
- Pencils and paper
- Packets containing four examples of tattoos and graffiti (see Advance Preparation)
- **Handout 2: Looking at Symbols**
- Different tattoo or graffiti example for Activity 1A.3 (see Advance Preparation)
- **Handout 3: Statements About Symbols**
- Optional: **Self-Assessment 1: Teamwork** from *Unit 1: Getting to Know You*
- Index cards (one card per team of three students)



1A.1: Student Overview

1. Introduce the unit.

Explain that students will explore the many ways that artists communicate through symbols. Students will then use symbols to create promotional art for a media product of their choosing: a movie, TV show, or video game.

2. Distribute Handout 1: Unit 2 Overview.

Review the handout with students:

- Provide context by explaining that most artists create art for others as well as for themselves. Therefore, in this unit students will work on two important areas: (1) their own development as artists (improving their art skills and techniques) and (2) their professional skills (using sketches for planning, designing a logo and stationery, and making art to promote a product).
- Conclude with the idea that all the activities in the unit build step by step to finished portfolio pieces, as students develop artistic knowledge and skills. Students will have plenty of time to experiment with symbols and techniques as they work to complete their unit projects.

Teacher's Notes: Building to a Finished Work of Art

Some students may be a little fearful about their capacity to do the work listed in the student handout—creating a portfolio-worthy illustration. You may want to emphasize that they will gradually learn each step as they go along, with opportunities to try out different ideas or techniques and to revise their thinking and work in the process.

3. Draw attention to the vocabulary list on the handout.

Tell students they should refer to this list when they encounter unfamiliar terms in the unit.



Handout 1: Unit 2 Overview

It's the chance you've been waiting for—a TV, movie, or game company wants to hire an intern to help with promotional art. But you need to create some artwork to interest the company. How can you showcase your art and your capabilities?

In this unit you'll create an original illustration. Choosing symbols that you think convey an important idea for a movie, TV show, or video game, you'll design a still life and then use it as the basis for your illustration. To complete the piece, you'll employ different art techniques as you refine your design and artwork.

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

- *Is a picture worth a thousand words?*
- *How are visual symbols used in works of media and visual art?*
- *Why are visual symbols so powerful?*

Unit Project

Your starting point is the scenario described above: imagine that the marketing division of a game development company or a TV or movie studio is accepting applications for interns, and you need an original illustration to use for your application. With this in mind, for your unit project you will create a promotional illustration for a media product (a video game, movie, or TV show). To create your illustration you will first choose a product that interests you, then select and arrange objects that you think symbolize an important aspect of the product, and finally, draw a still life using the objects. You will also design a logo for stationery that you could use in your internship application.

What You Will Do in This Unit

Explore symbols in everyday life. Explore symbols in artwork, advertisements, traffic signals, buildings, movies—even graffiti and tattooing. What do these symbols convey? How are they used in different times and cultures? How do symbols communicate social values and ideas in the context of marketing?

Set up a still life. Choose objects—anything from lamps to sneakers, rocks to food—as symbols to convey an idea in a movie, TV show, or video game of your choice. Thumbnail sketches will serve as memory and planning tools as you experiment with framing, space, and texture to create a final still-life design.

Create an illustration for your portfolio. Using your still-life setup, you will create a drawing to promote a media product (a movie, game, or TV show). You'll choose the media product, come up with initial ideas, do research, and experiment with artistic techniques to create your original art.



Design a logo and stationery. You'll design your own personal logo and stationery, which you could use to apply for your fictitious internship. Think about the image you want to project and how to symbolize it.

Use the Feldman method of art criticism to analyze symbolism in works of art and media. Practice your art analysis skills by discussing and writing about symbolic still lifes.

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

Portfolio Requirements

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

- An illustration that could be part of a promotional piece for marketing a media product (a film, game, or TV show).
- Your own personal logo
- 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

Composition: The organization of elements in a work of art.

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

Internship: A temporary, supervised position, usually in a professional setting, in which a student or graduate is exposed to a workplace environment and receives on-the-job training. An internship may be a paid or an unpaid position.

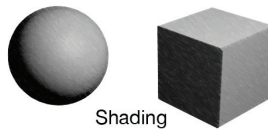
Logo: A symbol used to identify an organization. Logos are designed to be easily recognized, and are used on such materials as letterhead, advertisements, and products.



Negative space: Area that is unoccupied by objects (in 3-D work) or that represents an area unoccupied by objects (in 2-D work).

Positive space: Area that is occupied by solid objects (in 3-D work) or area that represents solid objects (in 2-D work).

Shading: The practice of using lighter and darker values to suggest three dimensions, shadow, or degrees of light and dark in a picture or drawing.



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.



Photo © Cody Orrell.

The softness of the negative space in this photo contrasts with the sharp lines of the rock and the squirrel's fur.

Still life: An arrangement, in a work of art, of a collection of inanimate objects.

Symbol: An object, picture, or other concrete representation of an idea, concept, or other abstraction.

Synopsis: A condensed summary or outline.

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

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

1A.2: Symbols in Everyday Life

In this introductory activity, students become more aware of symbols in everyday life and begin to see their richness, variety, and ubiquity.

1. Discuss symbols in everyday life.

Conduct a class discussion, using the following questions:

- Where do you see symbols in your everyday life?

Possible answers: Flags, peace sign, AIDS ribbon, breast cancer ribbon

- Have you seen symbolism in the work of other artists? In advertising? Can you give some specific examples?
- Have you ever used symbols in your own work?

2. Draw symbols.

Tell students that they are going to “dive in” and do some quick drawing. Give them pencils and paper and ask them to draw as many symbols as they can in 10 minutes—both symbols they see around them right now and ones they must draw from memory.

Emphasize that they are not producing polished pieces—the idea is to sharpen their awareness and begin stimulating their creativity.

Note: This activity increases students’ awareness of symbols and fosters creative connections—linking students’ eyes, imagination, and hands as they practice drawing.

3. Discuss the drawing activity.

Ask the class to share some of the symbols they drew during the 10 minutes. If there’s time, you may also want to ask the following:

- Do you have ideas for symbols that you would like to create?
- Are there ideas or events that you think would be fun to convey through some sort of symbol?

1A.3: Looking at Symbols Round 1: First Glance

This activity helps students recognize the rich symbolism in their everyday lives by looking at examples of tattoos and graffiti—symbols that are sometimes controversial. Students study the examples, interpret their meanings, and then reinterpret them after receiving more information.



Note: This activity and Activity 1A.4 provide a good opportunity for formative assessment.

1. Introduce the activity and divide the class into teams.

Explain to students that they will now look at some symbols in tattoos and graffiti, and interpret their meanings—what the creator or wearer wants to convey. Divide the group into teams of three.

2. Distribute packets and Handout 2: Looking at Symbols.

Have students decide who will be the *recorder*, *facilitator*, and *presenter* for their teams. (Descriptions of these roles are included on the handout.)

3. Demonstrate the activity and discuss good teamwork.

Ask for three volunteers to demonstrate the activity. With them, model how to answer the questions posed in Round 1, using the sample tattoo or graffiti that you brought in, and how to carry out the roles of *recorder*, *facilitator*, and *presenter*.

Ask the class to reflect on how the volunteers modeled good teamwork. You may want to ask students what other ideas they have for good teamwork, or what they would do in challenging scenarios such as a team disagreement or nonparticipation by one or more team members. (For more information on how to teach teamwork skills, refer to the teamwork activities in Units 1, 3, and 4.)

4. Complete Round 1: First Glance.

Instruct teams to look at the examples of tattoos and graffiti in their packets and complete the column labeled “Round 1” on Handout 2.

Give teams 10–15 minutes to complete Round 1. Circulate among the teams, and encourage students to examine the images closely and to really think about what the symbols mean.

Teacher's Notes: Discussing Tattoos and Graffiti

During this activity, students may offer common generalizations about tattoos and graffiti, for example, that graffiti symbolizes gang affiliation or tattoos symbolize a rebellious attitude. If this happens, reiterate the goal of the exercise, which is to find visual symbols that communicate specific information to the viewer, and ask students to point to the visual evidence that has led them to this conclusion.

The questions in this activity are designed not only to get students thinking about their own responses to symbols, but also to think about what idea, belief, etc. the person who got the tattoo or created the graffiti was intending to express.

5. Discuss Round 1: First Glance.

Reconvene the class and ask each group's presenter to share the group's interpretations of the graffiti and tattoos, based on the group's answers in Round 1.

As presenters are sharing, ask them to describe the visual evidence that shaped their interpretations. Write their responses on the board. When each group has presented, discuss the similarities and differences in the students' interpretations.

1A.4: Looking at Symbols Round 2: A Second Look

In this activity, students may find that their interpretations change as they understand more about what the symbols mean to the people who created or chose the art.

1. Introduce Round 2 and distribute Handout 3.

Explain that in Round 2 teams will be given some information about the examples of tattoos and graffiti they looked at in Round 1. Give students **Handout 3: Statements About Symbols**.

Ask teams to use the information in the handout to reinterpret the tattoos and graffiti that they analyzed in Round 1. If their interpretations change, students can note the changes in the *Round 2* column on Handout 2.

Note: The quotes in Handout 3 provide divergent viewpoints. Some quotes are specific to the examples, and some are general statements about tattoos and graffiti.

2. Complete Round 2 of the activity and discuss tattoos and graffiti.

Give students 10 minutes to complete Round 2.



Reconvene the class, and discuss the following questions:

- Why do people choose to put artwork on their bodies or on buildings?

Possible answers: To convey affiliation to a social group, for cultural or personal expression, to mark an important rite of passage or event, to rebel against social norms, to communicate a message, or to decorate a space or a body part.

- When might graffiti or tattoos be harmful?

Possible answers: When artists employ unsafe practices such as using unsterilized needles; when individuals put themselves or others at personal risk; when individuals do not consider how their actions affect others; or when individuals do not think about future consequences—e.g., tattoo removal surgery, public funds used for graffiti removal instead of needed social services, or racist or sexist tattoos that demean and stereotype people.

- Did some of the opinions expressed in class about the symbols challenge your ideas about graffiti and tattoos? Why or why not?

- What are other ways that people use symbols to express themselves?

Possible answers: Individuals participate in religious and cultural rituals that are filled with symbolism; choreographers regularly use movement to symbolize various ideas or emotions; writers use metaphors to convey feelings and ideas.

- How can such simplified images convey complex ideas?

Possible answers: Simplified images are more recognizable and memorable; symbols, once their meaning is known, can quickly communicate big ideas such as national identity, gender, or danger—e.g., flags, bathroom signs, or hazardous waste warnings.

- Why are visual symbols powerful?

Possible answers: They can be rapidly “read” and understood without conscious thought by the viewer; many symbols are understood across different cultures and language groups; they can be associated with social or political causes or institutions (for example, the breast cancer pink ribbon, the AIDS ribbon, the Republican elephant and Democratic donkey, the white surrender flag, the United Nations flag); they can have religious meanings (for example, a cross, a crescent moon, a Star of David).

3. Optional: Assess teamwork skills.

You can have students assess their teamwork skills by using **Self-Assessment 1: Teamwork** from *Unit 1: Getting to Know You*.



Handout 2: Looking at Symbols

How do individuals use symbols to express their beliefs, ideas, and personal histories?
In this activity you're going to examine examples of graffiti and tattoos.

Round 1: First Glance

1. Decide who will be the recorder, the facilitator, and the presenter for your team.
 - *Recorder:* Writes down the important points brought up in the discussion.
 - *Facilitator:* Makes sure that everyone understands the directions, gets a chance to speak, and stays on topic.
 - *Presenter:* Summarizes important points of the group's discussion for the class.
2. Discuss the symbols in your packet. Make sure that each team member plays his or her assigned role. Record your team's ideas in the table on the following page.
 - In the left-hand column, list the name or label of each example you were given.
 - In the middle column, write down all the possible meanings of the symbols you see in each example.



**Name/Label
of Example**

Round 1

Why do you think this person chose
to tattoo him- or herself or create
this piece of graffiti?

Round 2

Did any of the statements affect
your understanding of this example?
If so, how?

1.		
2.		
3.		
4.		
5.		

Round 2: A Second Look

1. Read **Handout 3: Statements About Symbols**, which contains opinions about tattoos and graffiti. Some of these statements are general, while some are specific to the examples you looked at.
2. Discuss whether or how these statements changed your interpretation of the examples. Write your team's observations in the right-hand column.



Handout 3

Statements About Symbols

Maori Moko

The Maori, a Polynesian people who are the first known inhabitants of the country that is now New Zealand, used Maori *moko* tattooing to mark different social classes within their society. A person's *moko* marked his or her tribal or regional affiliation. It gave the person wearing the *moko* great prestige, because it showed others that this person had endured and survived the grueling tattooing process (*mokos* were done with chisels!). In the 1850s, European missionaries attacked the practice of the *moko*, and its prevalence eventually faded. Recently, however, the practice has re-emerged among the Maori to symbolize their connection to their past in the face of the dominance of European culture in New Zealand.

"The design of my particular *moko kaiwai* is significant to my genealogy, my *whaka papa*. And incorporated in that *whaka papa* is a shark that's swimming from the Pacific to Aotearoa, which symbolizes my mother coming to New Zealand, meeting my father, and then I'm the result. And the rest of it talks about where I was born, which means two rivers. And so it's significant that there's a lot of water flowing. The particular *hapu* or sub-tribe that I belong to is *Teorewai*, which means 'to gently swivel the water so that it ripples and splashes just a little.' And then of course, I live on the edge of a lake . . . And so water figures a whole lot in this particular design. And it's a design that links me with my roots of origin and it keeps me in line."

—Manu Neho, Aotearoa (from *Skin Stories*, 2003)

Western Tattoo

"[People] ask, 'Well, why did you get a tattoo?'" and then we'll give reasons. I think reasons tend to be the more superficial explanation, after the fact. There's something deeper going on. There's something far more profound and primal, and deeper to the motivation, to have one's skin, one's body [become] an artistic canvas, so to speak. And I think that that's very present, even for the young Navy personnel who might be getting that rite of passage tattoo of the little anchor, or the Marine who gets the little bulldog."

—Mary Lynn Price (from *Skin Stories*, 2003)

Yin-Yang Symbol

The yin-yang symbol, a very popular image in tattooing, comes from Chinese philosophy. It represents the opposing yet complementary aspects of the world we live in. For example, opposites such as ignorance and knowledge complement one another: One cannot become knowledgeable without first being ignorant.





Graffiti

Interview with Graffiti Artist Banksy

Banksy is a graffiti artist from England, who has shown internationally and has been termed one of the most famous graffiti artists in the world.

How long are you going to remain anonymous, working through the medium itself and through your agent as a voice for you?

B: I have no interest in ever coming out. . . . I'm just trying to make the pictures look good; I'm not into trying to make myself look good. I'm not into fashion. The pictures generally look better than I do when we're out on the street together. Plus, I obviously have issues with the cops.

What's your definition of the word graffiti?

B: I love graffiti. I love the word. Some people get hung up over it, but I think they're fighting a losing battle. Graffiti equals amazing to me. Every other type of art compared to graffiti is a step down—no two ways about it. If you operate outside of graffiti, you operate at a lower level. Other art has less to offer people, it means less, and it's weaker. I make normal paintings if I have ideas that are too complex or offensive to go out on the street, but if I ever stopped being a graffiti writer I would be gutted.

From a 2008 interview with Banksy by Shepard Fairey in *Swindle Magazine*

Interview with Graffiti Artist Barry McGee

Barry McGee is a California artist who does conventional art (drawings, paintings, and mixed-media installations inspired by contemporary urban culture). Since the 1980s McGee has also created graffiti on city streets, where he is known by the tag name "Twist."

What is the difference for you in working at a gallery, in a museum, or on the street?

BM: I think the method is the most interesting thing to me. I think in traditional art making, you come up with a good idea and you hide it and it's like, "Oh, this is a good idea, I got to really work on this." Really push this and you're like, "Oh, this is going to be good," and you prepare carefully for a gallery space, which is a pretty neutral setting. But with a lot of people that do street work, if you have a good idea, you're just like, "Oh, this is a great idea, I'm putting it out on the street tonight!" And you try to get out there as fast as you can and you know immediately the next day if it was a good idea or not.

From Barry McGee interview and videos,
Art:21—Art in the Twenty-First Century. (n.d.) Art21, Inc.

Comment from Graffiti Artist Lee Quiñones

LQ: Subways are corporate America's way of getting its people to work. And the trains were clones themselves, they were all supposed to be silver and blue, a form of imperialism and control. And we took that and completely changed it.

From *Books: American Graffiti*, by Jeff Chang in *The Village Voice*, September 2002.





Perspectives from New York City Mayors

"Look, there is a fine line here between freedom of expression and going out and encouraging people to hurt this city . . . Defacing subway cars is hardly a joke; encouraging people, kids in particular, to do that after all the money we've spent, all the time we've spent removing graffiti."

—Mayor Michael Bloomberg in response
to a block party where graffiti artists were
invited to tag a model of a subway street car

From *Graffiti vs. the City (again)* by Corina Zappia
in *The Village Voice*, August 2005.

"Even those who once possessed mild amusement about graffiti are becoming increasingly indignant at the damage being done . . . I know the problem is complex, but we have to roll up our sleeves and solve it. The assault on our senses and on our pocketbooks as we pay the clean-up costs must be stopped."

—Mayor John Lindsay

From *That's the Joint!: The Hip-Hop Studies Reader* (1st ed.)
by Mark A. Neal and Murray Forman. New York: Routledge

Art vs. Eyesore

"Joey Monsoon, former graffiti writer turned illustrator and graphic artist . . . said graffiti writers should not paint on someone's home or business without permission, but sees nothing wrong with displaying street art on public property or signs. 'We live in an environment that is saturated with commercial advertisements on signs, billboards and buildings . . . [If] corporations and other commercial interests have the right to invade my visual space, then so do graffiti artists.'

" . . . Ian MacConnell, community and public relations committee chair of [Ohio State University's] University Area Commission, said that in a capitalistic society, businesses are allowed to advertise because they pay to do so. . . . MacConnell said graffiti . . . deters other businesses from setting up shop in heavily hit areas and it invites criminals by giving them the idea that residents do not care about their neighborhood.

"MacConnell works with the University Area Enrichment Association to do three graffiti clean-ups in the summer. Each tag cost \$500 in labor and supplies to remove and would not be possible without the association's sponsorship."

From *Graffiti: A Beautiful Crime* by Ishmael Ali Elias in *The Lantern*, March 2006



1A.5: Defining *Symbol*



1. Introduce the activity.

Tell students that they are going to try to figure out the exact meaning of the word *symbol*—what does it really mean? Divide the class into teams of three (or keep the teams from the previous activity).

2. Discuss the meaning of *symbol*.

Give each team an index card. Ask teams to draw from the class discussion of tattoos and graffiti to create a definition of the word *symbol*. Encourage teams to list all the ideas they come up with on a piece of paper.

3. Have each team create a single definition.

After teams have spent a few minutes brainstorming, ask them to narrow down their ideas and to come up with a single definition of the word *symbol*. Have each team write its definition on an index card.

4. Teams read and discuss one another's definitions.

Collect the index card definitions and then randomly redistribute them. Ask one person from each team to read the card to the rest of the team. (If a team accidentally gets its own definition, have the team trade with another team.)

Have teams discuss their responses to the definition and identify anything they might want to add or modify.

Ask for a volunteer from each team to present the definition the team was given and a summary of the team's discussion.

Teacher's Notes: Definition of *Symbol*

The words *symbol* and *symbolism* are used in a variety of contexts and have many definitions. This unit uses the following definition of *symbol*:

Symbol: Object, picture, or other concrete representation of an idea, concept, or other abstraction.

From *Key Concepts in Communication and Cultural Studies*
(p. 367) by Tim O'Sullivan, John Hartley, Danny Saunders, Martin Montgomery, and John Fiske. New York: Routledge

Activity 1B: Introducing the Unit Project



As an introduction to the unit project, students analyze the symbolism used in a promotional piece for a TV show, movie, or video game. Students then choose the movie, show, or video game on which they will base their unit project, write a synopsis of their planned promotional piece, and use the Internet to conduct research for their projects.

Sequence

1B.1: <i>Introducing the Project</i>	Students learn about the unit project by reviewing the unit project description and analyzing a promotional piece.
1B.2 <i>Choosing a Media Product</i>	Students brainstorm and document ideas for their unit projects.
Activity 1B.3: <i>Selecting Objects</i>	Students learn about their journal assignments and select the objects for their unit projects.
1B.4: <i>Project Research</i>	As an in- or outside-class assignment, students conduct research to find examples of promotional pieces. They also learn how their unit projects will be assessed.

Materials Needed

- **Handout 4: Unit 2 Project Description**
- Image of promotional piece (for projecting—see Advance Preparation)
- Projector
- Objects you brought in for students' still-life drawings
- **Handout 5: Your Journal Assignments**
- Optional: Materials for researching promotional pieces, such as magazines and computers with Internet access
- **Assessment Checklist 1: Unit 2 Project**



1B.1: Introducing the Project

1. Introduce the unit project.

Distribute **Handout 4: Unit 2 Project Description**. Introduce the unit project: a still-life drawing created for a piece to promote a media product. Explain to students that they will only be expected to create the artwork for the promotional piece, not the accompanying text that identifies the name of the TV show, movie, or video game they will be promoting, or the slogan that frequently accompanies these pieces.

Teacher's Notes:

Having Students Bring in Still-Life Objects

If you are planning to have students to bring in objects from home for their unit projects, ask them to do so now. Remind students to choose appropriate media products and subject matter for their unit projects.

Optional Photography Component

If your class will include the photography component, introduce that part of the unit project: student photo shoots of the still-life setups, with students choosing two of their photographs for their portfolios.

2. Analyze a promotional piece from a TV show, movie, or video game.

Project the image of the promotional piece you chose for this exercise. Conduct a class discussion, using the following questions:

- What symbols can you identify in this image?
- What do the symbols tell you about the media product?
- What techniques do the artists use to persuade potential customers to watch, buy, or play this media product?
- Do you think this piece is successful? Why or why not?

Teacher's Notes: Analysis of a Poster for the ABC TV Series *Lost*

The following is a sample analysis of a promotional poster for the TV show *Lost*, an American serial drama that first aired on ABC in September 2004. (See *Media & Resources* for a link to this poster.) The show follows the lives of survivors on an uncharted tropical island, after a commercial passenger airplane crashes somewhere in the South Pacific on a flight from Australia to the United States.

- **What symbols can you identify in this image?**
Message in a bottle, storm-cloud filled sky, turbulent water.
- **What do the symbols tell you about the media product?**
The message in a bottle is a popular symbol used in many narratives of people lost at sea or shipwrecked with no means of connecting to the outside world. This symbol communicates the basic storyline: the quest of a group of stranded individuals to return to their former lives. The turbulent sea and the sky filled with storm clouds have a symbolic meaning as well: They suggest a dramatic plot change for the upcoming season.
- **What techniques do the artists use to persuade potential customers to watch, buy, or play this media product?**
By depicting a stormy sky and rough waters, the artist conveys foreboding and suspense, arousing curiosity about what might happen in the next season, and helping to lure casual and regular viewers into watching the show. The message in the bottle hints that the *Lost* survivors may be saved.
- **Do you think this piece is successful? Why or why not?**
One might say this is a successful ad because it creates a memorable image and conveys the main premise of the show: a group of people shipwrecked on an island. Alternatively, one might argue that the ad is unsuccessful because the symbol used in the poster is an overused image that might not capture the audience's interest nor reflect the distinctive qualities of the show.

1B.2 Choosing a Media Product



1. Display still-life objects and conduct a brainstorming session.

Display, in the center of the room, the objects you have brought in for students' still-life drawings. Ask students to brainstorm ideas for a promotional piece for a movie, TV show, or video game—a still life that uses some of the objects displayed.

Note: If you are giving students the option of bringing in their own objects to draw for their still lifes, you may want to let them know at this point that they will have the chance to do so later.

Make sure that students understand the following points about the unit project:

- Their projects are promotional pieces that should depict original still lifes but should not include any characters.
- Their illustrations should be original interpretations of the media product. Their unit projects should not be copied from or based on already existing images.
- It's best if they choose a media product they are already familiar with, to make the project more interesting and meaningful to them.
- They should choose objects that vary in shape and size, which will add visual interest to their depictions.

2. Present unit project ideas.

Ask student volunteers to describe the movie, TV show, or video game on which they want to base their unit projects. Conduct a whole-class discussion about how they might use symbolism to communicate the main idea of their chosen media products, using the following framing question for the unit:

- Is a picture worth a thousand words?

3. Have students document project ideas.

Ask students to write the answers to the questions from Step 1 of Handout 4 in their journals to help them clarify and hone project ideas.

After they have answered the questions, ask students to come up with initial ideas for their unit projects.

Teacher's Notes: Optional Extension: Additional Still-Life Assignment

Depending on students' levels of drawing ability and the time you allot to this unit, you may want to have students draw a practice still life before they begin to work on their unit projects.



Handout 4: Unit 2 Project Description

As you analyze contemporary examples of symbolism (such as graffiti, wearable art, and advertisements), you are seeing how visual elements can represent ideas, beliefs, and values.

For the unit project, you will draw artwork for a promotional piece for a movie, TV show, or video game, and use both artistic and visual analysis skills as you find ways to symbolize the main ideas of your chosen media product.

Scenario

How do beginning artists and designers gain on-the-job experience? One way is through *internships* (work that is often unpaid), where an individual gains supervised practical experience. Imagine the following scenario:

The marketing division of a video game developer, movie studio, or TV studio is looking for interns. It's a great chance to gain experience—and you want to apply!

The application requirements include a drawn sample for a promotional piece for a media product—a video game, movie, or TV show. You will produce a sample that you can show as part of your portfolio. For the artwork, please note the following requirements:

- You will choose the product to promote (a video game, movie, or TV show).
- Your artwork must be original.
- You may only draw still lifes.
- Your work may not include any depiction of characters.
- You can create the artwork for any type of promotional piece—a Web site, an online advertising banner, a printed piece (such as a poster or billboard), the packaging for a game or a DVD, or the wallpaper for a personal computer or cell phone.

In addition to the drawing, you will design a logo for stationery you could use to apply for the internship.

Developing the Product

Step 1: Choose a media product for your still life.

Decide on the media product—the movie, TV show, or game—you want to promote, then use the questions below to identify its main ideas. Your answers will help you choose objects for your still life and design your illustration.

- What is the movie, TV show, or video game about? Write a one-paragraph synopsis (summary) of the media product you chose.





- What are one or two key events—such as a turning point or an especially dramatic scene or event—that occur? List the event or events.
- Who are the main characters, and what relationship do they have to one another? Write a brief line or two describing their relationships. (You will not draw the characters, but clearly understanding their situations might help you choose and arrange symbols for your illustration.)
- In what era is the product set?
- What particular emotion or emotions do you associate with the product? List one or two emotions that seem to especially represent this piece.

Step 2: Choose a concept and still-life objects for your illustration.

Consider the following to help you work out your ideas:

- What am I illustrating? What concept, feeling, or idea do I want to convey?
- What do I want to communicate about the media product I've chosen to promote?
- What objects will help me communicate this? How will these objects symbolize something about the movie, TV show or video game?

Step 3: Arrange your still life.

Part of illustrating an expressive still life is creating the setup. Begin by experimenting with the placement and framing of your objects. What happens when the objects are close together? Far apart? Neatly placed?

Arrange your objects at least three different ways, choosing the placement that best conveys the symbolism that you want to convey through the drawing. For example, if one of your objects is a glass of water, what different ideas or feelings could you convey by having it full, half full, or tipped over and spilled?

Step 4: Frame and compose your still life.

Use your viewfinder to experiment with different framings of your still life. *Framing* is the physical act of placing borders around your subject matter—it is part of the whole composition. (*Composition* is the way that all the elements of art and principles of design are arranged in a work; it also includes such aspects as placement of subject matter.)

- How does the visual impact of the still life change when the subject matter is tightly framed or loosely framed?
- What happens when your main subject is to the right or left of center?



Step 5: Draw your still life.

Your teacher will guide you through several steps in order to help build the drawing and observation skills you will need to complete your still life. You will do exercises where you explore the art elements of *texture*, *form*, and *value* and learn drawing techniques that will help you communicate your intended ideas for your unit project. You will then complete a draft of your illustration, receive feedback from your peers, and use this feedback to complete your illustration.

Step 6: Reflect on your work in the unit.

For the final piece of your project, you'll reflect on your work in this unit by answering the following questions:

- What were you trying to express through your promotional piece?
- How did you use symbolism to illustrate or highlight these ideas?
- How did your project help you understand symbolism in art and media?
- What else did you learn while doing this project?
- What would you do differently if you were to do this project again?
- Why would you be a good candidate for an internship at the marketing department of a game development company or a movie or TV studio?

1B.3: Selecting Objects

1. Review unit journal assignments and have students complete Journal 1.

Distribute **Handout 5: Your Journal Assignments**. Review the journal assignments for the unit and the weekly journal expectations. Have students read the first assignment. Answer any questions they have.

Note: Journals offer a good opportunity for formative assessment.

Journal 1

Watch the movie or an episode of the TV show, or play the video game, that you have chosen to promote for your unit project. Revisit your answers to the questions in Step 1 on Handout 4, and then answer the following questions:

- How well do the objects that you selected convey the central theme or idea of the movie, TV show, or video game?
- Are there any other objects that would convey the theme or idea more effectively?

Note: If you are giving students the option of bringing their own objects for their still-life setups, tell students that they will need to do so before Activity 2A. Be sure to specify any size restrictions on the still-life setups.

2. Have students choose final objects to draw.

Have students make their final choice of objects they will use to create their unit projects. Have them answer the following questions in their journals:

- What are you illustrating? What concept, feeling, or idea do you want to convey?
- What do you want to communicate about the media product you've chosen to promote? How will the objects that you've chosen communicate this to viewers?
- How will these objects symbolize something about the movie, TV, show or video game?





Handout 5: Your Journal Assignments

Journal 1

Watch the movie or an episode of the TV show, or play the video game, that you have chosen to promote for your unit project. Revisit your answers to the questions in Step 1 on Handout 4, and then answer the following questions:

- How well do the objects that you selected convey the central theme or idea of the movie, TV show, or video game?
- Are there any other objects that would convey the theme or idea more effectively?

Journal 2

Here's another way to practice drawing the details of an object's texture. First, find a physical object with an interesting texture that you'd like to draw. As you draw, don't worry about creating a realistic drawing of the object; instead, focus on capturing the details of its texture. Is the object smooth, wrinkled, soft, jagged? How can you capture its texture in your drawing?

Journal 3

Before you begin drawing your still life, you'll want to practice observational drawing skills. Choose a small number of objects that you would like to draw—ones with interesting shapes and textures. Try some of the drawing techniques you learned in class. This will help you when it's time to draw your still life.

Journal 4

Reflect on the process of creating your logo by answering the questions below:

- What do you want your logo to communicate about your style of graphic design?
- How did you use the elements of art (e.g., line, texture, value, shape, space) to convey an image?

Journal 5

Choose a magazine advertisement that uses symbolism. Analyze it by answering the following questions:

- What symbols do you see in this advertisement, and what do you think they mean?
- Why do you think the marketers used these symbols to communicate their message?
- What ideas or values are being sold to us in this piece?
- Do you think this piece is successful? Why or why not?
- What techniques do the marketers use to persuade potential customers?



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.

1B.4: Project Research



1. Describe the activity.

Explain to students that in the next activity they will conduct design research to find different kinds of marketing materials created to promote movies, TV shows, and video games. Tell students that they should look for examples that were created solely for promotional purposes and not as part of the movie, TV show, or video game (e.g., not a trailer or an excerpt from a show used in a TV spot).

2. Have students conduct research to find examples of promotional pieces.

As an in- or outside-class assignment, have students look online or in magazines to find four or five examples of different types of promotional pieces that they think are effective. Before they begin their research, you might want to ask volunteers to give the class some ideas of the different materials they can find. Encourage students to look for a variety of promotional materials—not just magazines, but social networking sites, cell phone content, billboards, etc.

Note: If access to a computer lab is not possible, assign this activity as a journal assignment for students to complete outside of class.

3. Discuss what makes the promotional pieces effective.

Reconvene the class and reflect on the activity, using the following questions:

- What kinds of promotional pieces did you find?
- Were any pieces particularly effective? Why do you think they were so effective?
- How do the effective pieces use the elements of art and principles of design that you learned about in Unit 1?

As students discuss why they thought pieces were effective, write their reasons on the board.

4. Present Assessment Checklist 1.

Give students **Assessment Checklist 1: Unit 2 Project**. Tell them that they can use the checklist to plan their project. Explain to students the criteria you will use to assess their work.

5. Have students assess one promotional piece as an example.

Divide the class into pairs, and have each pair choose one promotional piece (from their research) to assess, using the first three requirements in the “Illustration” section of Assessment Checklist 1.

Ask for student volunteers to share their assessments of the promotional pieces, and discuss their assessments as a class. During the discussion, clarify any questions students may have about the assessment checklist.



Assessment Checklist 1: Unit 2 Project

Use this checklist to help you plan your project, making sure that you address all the criteria for the different components of the project.

Requirements	Percentage of Total Grade	Student Comments	Teacher Comments
Logo			
The logo successfully conveys the professional identity that the artist wants to communicate.	30%		
The logo makes effective use of line, space, and shape.	25%		
The logo has a clearly defined shape.	15%		
The lines used to create the logo are clean and distinctive.	15%		
The logo has a balanced ratio of negative and positive space.	15%		
Total	100%		



Requirements	Percentage of Total Grade	Student Comments	Teacher Comments
Illustration			
The illustration uses symbols to successfully convey an idea about a movie, TV show, or video game.	20%		
The artist creates an effective composition that takes into consideration the elements of art as well as the placement, framing, and depiction of the objects.	20%		
The illustration makes effective use of texture and space.	20%		
The illustration accurately depicts the subject matter.	20%		
The student demonstrates growth, effort, and perseverance in learning observational drawing skills.	20%		
Total	100%		

Part 2: Symbolism in Illustration and Painting

As a precursor to working on their illustrations, students practice drawing techniques by doing a series of quick sketches of the objects they have chosen to use for their still lifes. They analyze still-life artwork, using the Feldman method of art criticism, to gain an understanding of how symbols convey social, personal, and commercial messages. While working to frame and place their still-life setups, students learn about the art element of *space*. As they work on their illustrations, students learn and review observational drawing techniques, and gain understanding of the art element of *texture*.

Length

7 50-minute sessions

Advance Preparation

- Before Activity 2B, create student packets (one for each team of three students) of the three symbolic still lifes featured in this unit (see *Media & Resources* for links to these):
 - *100 Cans*, Andy Warhol (1962)
 - *Vanitas Still Life*, Jacques de Gheyn the Elder (1603)
 - *Dragon Pine*, Wu Boli (Ming Dynasty, circa 1400)
- If you decide to use different examples of still-life artworks for this activity, create a handout for students that provides information about the symbolism of the examples you have chosen.
- Before Activity 2C, make a viewfinder for each student. (For instructions on how to do this, see *Media & Resources*.) Alternately, you can have students make viewfinders in class.



Activity 2A: Sketching It Out (Studio)

In this activity, students practice drawing for their unit projects by doing blind contour drawings and quick sketches of the still-life objects they have chosen. These exercises help students identify and remember important features of the objects, and foster hand-eye coordination.



Materials Needed

- Drawing media, for example:
 - Graphite pencils
 - Carbon pencils
 - Charcoal
 - Conte crayons

- Paper
- Objects for still lifes (which you, your students, or both bring to class)
- Optional: Drawing boards

1. Have students do blind contour drawings of objects.

Blind contour drawing can improve hand-eye communication and encourages students to carefully observe their objects. Give them drawing media and paper (and, optionally, drawing boards), and then ask students to choose one object from the objects they have chosen to draw for their still lifes. Explain the activity as follows:

- They will draw this object without lifting their pencil from the paper.
- The goal of the exercise is to observe the *object*. Students should not look down at their drawing.
- They should follow the line of the object, going very slowly and steadily. They should try to make their pencil follow every slight curve and bump, concentrating on every detail.

Note: It may be necessary to have students draw under the table. If they are drawing on loose paper, they may need to tape it to a surface (such as a drawing board).

2. Have students quickly sketch several objects, using different angles.

Have students create a series of quick, rough sketches of an object from different angles. (The object can be the same one that they used for their blind contour drawings, or a different object from their still life.) They should note visual properties, such as the object's shape or surface, that they may want to highlight or minimize in their illustration for the unit project.

If time permits, have students indicate simple background elements in their drawings. This will help to prepare them for the discussion of composition later in this unit.

Activity 2B: Looking at Art

In this activity, students use the Feldman method of art criticism (which they learned in Unit 1) to analyze works of art and to gain an understanding of how artists use objects in symbolic art. This analysis prepares students to work on their own illustrations in the next activity.



Materials Needed

- Packets containing copies of the symbolic artwork used in this activity: *100 Cans*, Andy Warhol (1962); *Vanitas Still Life*, Jacques de Gheyn the Elder (1603); and *Dragon Pine*, Wu Boli (Ming Dynasty, circa 1400). (see *Media & Resources*.)



- **Handout 6: Analyzing Art**
- **Handout 7: Artwork Information**
- **Assessment Checklist 2: Analyzing Art**

1. Introduce the activity.

Explain that students will use the Feldman method of art criticism to see how artists use symbols in their work, in preparation for working on their own illustrations.

Distribute **Handout 6: Analyzing Art** and the packets of symbolic artworks. Using Handout 6, review the Feldman method of art criticism with the class.

Teacher's Notes: Still-Life Paintings

Still-life painting gained popularity in the 17th century in Europe. Still lifes were commissioned by patrons to display their owners' wealth and good taste, which accounts for some of the paintings' qualities—they highlight the sensual aspects of the objects. Viewers feel they can almost hold, taste, or smell the objects represented, because the purpose of the painting is to remind the owner of the real objects. Art critic John Berger, in *Ways of Seeing*, argues that advertisements often draw from this still-life tradition to sell their featured goods.

2. Analyze two works of art.

Divide the class into pairs. Have each pair choose two examples (from among the three works of art in their packets) to discuss. Ask them to identify the meaning of the symbols in the artworks, using the steps of the Feldman method of art criticism. Each student should fill in the handout as the works are discussed.

3. Use new information to take a second look at the art.

When pairs have finished discussing the two artworks, distribute **Handout 7: Artwork Information**. Ask students to read the handout and, based on this new information, to write additional notes or observations they have about the artwork in the spaces provided on Handout 7.

Teacher's Notes: Analysis of *100 Cans*, *Vanitas Still Life*, and *Dragon Pine*

100 Cans by Andy Warhol (1962)

Description

Stacks of evenly silk-screened rows of 100 cans of Campbell's soup.



Analysis

The painting uses repetition of one image. There is very little negative space, as the cans fill the canvas. The use of color is simple, and the lines are bold.

Interpretation

Each viewer will have his or her own interpretation, but one might say that the piece makes a statement about the impact of mass production on our modern world, or about the prevalence of marketing and commercialism in our environment. The Campbell's soup can may symbolize the prevalence of marketing in popular culture, or the idea of impersonality—the can and the food within it are made in mass quantities by machines. The piece demonstrates how even common, everyday, mass-produced items are worthy subjects of art.

Judgment

One could argue that the work is not successful because it is too repetitive. One could also argue that the work is successful because it challenges us to think about the boundaries of what constitutes a work of art.

Note: Judgment will vary by viewer, so it's important for viewers to back up their reasoning with specific examples from the picture.

Vanitas Still Life by Jacques de Gheyn the Elder (Dutch, 1603)

Description

In a niche in the wall lies a skull. Floating on top of the skull is a bubble. To the right and left of the skull are vases: The left vase holds a flower, while the right vase is empty. Coins lie at the base of the niche, and statues flank the top of the niche.

Analysis

The skull is dominant in the work. It is the focal point because the dark brown background heightens the contrast with the white of the skull and the unfilled space around the skull. The painting style is realistic; objects are portrayed to create the effect of depth.

Interpretation

One could say that the artist uses objects—the bubble and the skull—to communicate mortality. The human skull is a symbol of death, the coins symbolize riches, and the bubble may symbolize the fragility of life. This idea is reinforced by the symbols of fame and wealth—the statues and coins—reflected in the delicately rendered bubble that could burst at any moment. One could say that the picture is melancholy or sad, or that it expresses a sense of seriousness.

Judgment

One could argue that the painting is successful for several reasons: It is well-balanced; the artist shows technical skill in the use of brush technique to realistically depict the reflections off the bubble; and the artist uses dramatic and readily recognizable symbols of mortality, such as the skull, flower, and bubble. One could argue that the painting is not successful because it expresses a simplistic view of our attitudes toward mortality by using such obvious symbols as coins and a skull.

Dragon Pine by Wu Boli (Ming Dynasty; circa 1400)

Description

The image is a pine tree located in front of two rocks. The scene is bare except for a few more rocks and some trees pictured in the distance. At the top of the painting are Chinese letters and three red stamps. The only color used is the color of the red stamps.

Analysis

The artist uses delicate lines to create a very detailed, three-dimensional image of the pine tree. The focal point is the tree; the eye is drawn up the scroll because the slender and spare trunk contrasts with the variety of lines created by the pine needles and the winding branches.

Interpretation

The tree looks as if it is flourishing and strong, despite appearing to grow out of hard, rocky soil. This depiction of the tree growing upward toward the sky may symbolize how people who persevere, like the tree, are able to flourish in the face of adversity. The writing and stamps on the scroll may identify the painting's owner, the artist who made the scroll, and perhaps the occasion for which the scroll was made. The tree and its careful depiction may symbolize the importance of nature. The detail in the painting shows a profound respect and appreciation of the subject matter—the tree.

Judgment

One might argue that the work is successful because it shows strong technical brush technique in the depiction of the tree and is a powerful portrayal of its subject. One might also argue that the work is not successful because it does not portray the whole tree—the branches run off the scroll and are cut off from the viewer. By cutting off the view of the whole tree, the artist does not allow the audience to appreciate its scale or grandeur.

4. Share interpretations and reflect on the activity.

Reconvene the class. Have students share their interpretations of the artworks. As they do so, check for their understanding of each step of the Feldman method of art criticism.

Conduct a discussion, using the following questions:

- How might the use of symbols in the artwork make the artists' pieces more meaningful or interesting to the viewer?

***Possible answers:** In Vanitas, the artist created a grim depiction of the inevitability of death by using a strong and obvious symbol of a skull. In 100 Cans, Warhol's choice of an actual commercial brand that is known and available to many Americans makes the artwork both familiar and strange to the viewer. The artwork is familiar because viewers recognize the object. Yet because the object is so familiar, the viewer may question its value as a subject of art—that is, a subject whose popular definition is of something special and unique.*

- How did the information provided about each work of art help you interpret and judge each painting?
- How does knowing about the cultural and historical context of a work of art or media help you interpret it?

***Possible answers:** Knowing the cultural and historical context of an artwork provides viewers with an understanding of the artist's motives for creating a work of art or media; it enables viewers to see the work of art or media as a person who lived in that time and place might have seen it, and it may help viewers more accurately interpret the symbolism and content of the painting.*

5. Complete Assessment Checklist 2.

Distribute **Assessment Checklist 2: Analyzing Art** and have students fill out the Student Comments section.



Handout 6: Analyzing Art

In this activity, you will look closely at two still lifes. This will reinforce your understanding of the elements of art and give you a chance to practice art analysis.

- With your partner, choose two still lifes to analyze.
- Use the Feldman method of art criticism and complete the table. Focus on symbolism as you interpret the artwork. (Guiding questions for the Feldman method are listed below each step in the left column.)

1. Name of the work _____

Description

What do I see?

Analysis

How is the work organized?
(How are the elements of art—such as texture, value, space, and form—used in the picture?)

Interpretation

What message does this artwork communicate?
What symbols can you identify in this artwork, and what do you think they mean?

Judgment

Is this a successful work of art?



2. Name of the work _____

Description

What do I see?

Analysis

How is the work organized?
(How are the elements of art—such as texture, value, space, and form—used in the picture?)

Interpretation

What message does this artwork communicate?
What symbols can you identify in this artwork, and what do you think they mean?

Judgment

Is this a successful work of art?



Handout 7: Artwork Information

The passages below describe some of the historical context of the paintings you analyzed.

For each painting you analyzed, read the passage, reread your initial analysis of that work of art, and then write down any new observations or ways of looking at the work based on this new information.

100 Cans by Andy Warhol (1962)

Andy Warhol is one of the best-known pop artists of the 20th century. *100 Cans* is one of his famous series of Campbell's soup can artworks. Pop artists like Warhol created art that featured objects of popular culture—objects that had not previously been thought of as worthy subject matter for art. The 1962 Campbell's soup can exhibition took the art world by storm. Warhol's Campbell soup can images offended critics who objected to calling a painting of a manufactured and mass-produced household item a work of art. When asked why he chose Campbell's soup cans for his paintings, Warhol said, "I used to drink it. I used to have the same lunch every day, for 20 years, I guess, the same thing over and over again." Pop artists like Warhol celebrated popular culture and used commercial techniques, such as repetition and automation, in their art.

(The Museum of Modern Art, 1962)

How does this information change or affect your analysis of the work of art?

Vanitas Still Life by Jacques de Gheyn the Elder (Dutch, 1565–1629)

The word *vanitas* is Latin, meaning "emptiness" or "meaninglessness." *Vanitas Still Life* is an example of the *vanitas* paintings that emerged in Flanders and the Netherlands in the 1600s, as a growing middle class began to patronize the arts and, at the same time, the Dutch Reformed Protestant Church banned religious iconography. (The word *iconography* refers to religious pictures and visual symbols.)

Vanitas paintings became popular because they featured rich arrangements of objects and other symbols of wealth, accompanied by reminders of mortality, such as skulls, ripe or spoiling fruit, and wilting flowers. Dutch *vanitas* paintings told a morality tale: They featured the owner's wealth and bounty, while communicating reminders of the fleeting nature of earthly pleasures and the importance of attending to the eternal afterlife.

(The Metropolitan Museum of Art, n.d.)





How does this information change or affect your analysis of the work of art?

***Dragon Pine* by Wu Boli (Ming Dynasty, ca. 1400)**

Wu Boli, a Taoist Monk, painted *Dragon Pine* for the leader of his Taoist sect. Many Taoists believe that nature illustrates the Tao, or the flow of the universe, and subjects from nature are common in artwork done in the Taoist tradition. *Dragon Pine* is rich in symbols—the pine tree symbolizes the moral character of a virtuous man, and also the Taoist sage or “perfected being.” According to Taoist beliefs, vital energies collect at the base of a mountain slope along the edge of a stream—precisely the location of the pine in Wu Boli’s painting. In addition, in Chinese tradition the pine tree is a symbol of longevity and of constancy in the face of adversity.

The pictographic nature of Chinese writing has had a large impact on the visual arts in China. The Chinese written language is composed of symbols—unique characters that correspond to a word. This may be why *Dragon Pine*, like other examples of Chinese painting, features Chinese calligraphy as part of the painting.

(The Metropolitan Museum of Art, n.d.)

How does this information change or affect your analysis of the work of art?



Assessment Checklist 2: Analyzing Art

Use this assessment to help you plan and assess your work. Make sure that you address all the criteria. Your teacher will use this assessment to help evaluate your work.

Requirements	Percentage of Total Grade	Student Comments	Teacher Comments
Student successfully works with partner to complete the assignment.	15%		
Student pair uses the Feldman method to:			
<i>Describe</i> two symbolic artworks, focusing on visual characteristics of the works.	15%		
<i>Analyze</i> two symbolic artworks, focusing on how elements of art are used in the works.	15%		
<i>Interpret</i> two symbolic artworks, focusing on what the works communicate.	15%		
<i>Judge</i> two symbolic artworks, focusing on whether or not the works are successful, and why you think so.	15%		
Student pair uses the information provided to inform the interpretation of the symbolism in the two works of art.	25%		
Total	100%		

Activity 2C: Creating the Setup



In this activity, students work on the composition and design of their still lifes. They experiment with placement and framing, and observe the relationship of negative and positive space in the composition of their still-life setups.

Sequence

2C.1: <i>Placement and Framing</i>	Students experiment with the placement and framing of their still lifes, and consider the art element of <i>space</i> .
2C.2: <i>Thumbnail Sketches (Studio)</i>	Students draw thumbnail sketches to plan the design of their unit projects.
2C.3: <i>Texture (Studio)</i>	Students are introduced to the art element of <i>texture</i> and then draw the texture of one of their still-life objects.
2C.4: <i>Drawing It Out (Studio)</i>	Students draw sketches of their still-life illustrations.
2C.5: <i>Composition</i>	Students present their sketches to one another. They learn about <i>composition</i> by working in teams to identify the elements of art and principles of design in their own sketches.

Materials Needed

- Objects students are using for their unit projects
- Viewfinders (see Advance Preparation)
- Examples of still lifes that students have looked at earlier in the unit
- Paper
- Drawing media, for example:
 - Graphite pencils
 - Carbon pencils
 - Charcoal
 - Conte crayons
 - Erasers
 - Blending tools, such as stumps, tortillions, or pieces of felt

- **Handout 8: Drawing Texture**
- Paper bags, or some other way for students to conceal their objects (one per student)
- Optional: Example of a still-life sketch, either one that you create or one created by another artist

2C.1: Placement and Framing

In this activity, students learn about *framing*, *space*, *placement*, and *composition* as they design their still life setups. Through problem-solving and discovery, they learn the effects of these concepts on a work of art.

As students participate in this activity, point out their distinctive observations and invite them to share what they are learning.

1. Provide an overview of the activity.

Explain to students that as the first step in drawing their still lifes, they will each design a still-life setup. Ask students to consider how their setups will use symbolism to convey a main idea from the movie, TV show, or video game they have chosen.

2. Have students experiment with placement.

Have students experiment with the placement of the objects in their still-life setups. Prompt students with the following questions:

- How does the message being conveyed in the still life change when the objects are close together? Far apart? Neatly placed? Strewn about?

Ask students to place their still-life objects in at least three different arrangements, ultimately choosing the one that best suits the purpose of their promotional piece.

3. Have students experiment with different framing.

Have students use viewfinders to experiment with different types of framing.

As they work, use the following questions to prompt students' thinking about the design of their still-life setups:

- How does the visual impact of the still life change when you position the viewfinder tightly around the objects?
- How does the visual impact of the still life change when you position the viewfinder loosely around the objects?
- What does shifting the viewfinder left or right, up or down, do?

4. Discuss the various framings and the relationship between *framing* and *space*.

Ask students to describe the effects of the different ways they framed their still-life setups. During the discussion, point out that one way to describe the different effects is by thinking about the art element of *space*. Point out that a tightly framed setup has more positive space than negative space, and a sketch that is loosely framed has more negative space than positive space.

Ask students to think about the different ways that they framed their still lifes using the viewfinders, and identify framings that have the most positive space and the most negative space.

Teacher's Notes:

Space

Space is a difficult element of art for students to grasp. To help reinforce this concept, you may want to use works of art that students have looked at in previous activities in order to illustrate the artists' use of space in their works.



Perspective

Perspective is an important concept to consider when designing a setup. Though this unit does not include a study of perspective, you may want to introduce the concept by asking students to think about how the location and angle from which they draw will affect their illustration. For more information about teaching perspective, see *Unit 4: Make Me a World*.

2C.2: Thumbnail Sketches (Studio)

Now that students have experimented with different placements and framings, they continue to work on their still-life designs by drawing thumbnail sketches.



1. Describe thumbnail sketches.

Tell the class they will now experiment with framing by making *thumbnail sketches*. Tell them the following things about these sketches:

- Thumbnail sketches are quick drawings, usually done with no corrections, and are very small—just an inch or two high.

- Many artists and designers use thumbnail sketches as memory and planning tools to help them remember an object's important features or to plan large artworks by experimenting with layout and composition options.
- Thumbnail sketches can serve as a crucial part of the brainstorming aspect of the design process.

2. Have students draw 5–10 thumbnails.

Give students paper and drawing media, and ask them to draw 5–10 thumbnail sketches of different framings of their still lifes, using viewfinders to isolate their chosen framing from the rest of the room.

After students complete their thumbnails, ask them to look over their thumbnail sketches and choose a framing to use for their final illustration.

The thumbnails sketches that follow show examples of various framings.



2C.3: Texture (Studio)

Students continue to refine and practice their drawing techniques, focusing on the art element of *texture*. Drawing texture often presents a challenge because of its detailed nature. To develop this skill, students focus only on texture, without the additional challenges of drawing other aspects of the object.

1. Provide an overview of the activity.

Explain to students that they will choose one object from their still-life illustration to draw in detail, focusing on drawing its texture. This is practice for the illustration they will eventually create for their portfolios.



2. Divide the class into teams and choose objects.

Divide the class into groups of three. Distribute **Handout 8: Drawing Texture** and give each student a paper bag (or set up some other way for students to keep their objects concealed).

Have each student choose one object from his or her still life and put it in a paper bag. Students should not show or describe their chosen objects to their teammates.

3. Draw the texture of the hidden object.

Explain to the class that students will take turns drawing the texture of the object their teammate is holding below the table. They won't draw the object itself—in fact they won't even see it or know what it is. Their task is to draw the *texture* of the object from its description. Have students use Handout 2.8 to guide them in this activity.

Have one team member from each team describe the texture—and *only* the texture, not the form or name—of his or her chosen object (for example, a student holding a whistle might describe the texture as smooth and hard). The rest of team should draw the texture being described.

Have the second and third team members do the same, until each team member has had a chance to describe the texture of his or her object.

Have team members reveal their objects. Allow a minute for students to see each object whose texture they were trying to capture.

4. Reflect on the activity.

Reconvene the class and discuss the activity, using the following questions:

- What drawing techniques did you use to draw the different textures?
- Which kinds of textures did you have difficulty drawing? Which ones were easiest for you?

5. Discuss the definition of *texture*.

Ask students to come up with a definition of *texture*.

After several volunteers have discussed their ideas with the class, provide a sample definition of texture, for example, “the surface quality of materials, either actual (tactile or felt) or implied (visual or seen, or heard).”

Ask students to point out examples of texture in the classroom. Model for students how to identify texture in artwork, looking at works of art that students have seen earlier in the unit.

Note: You may want to mention how well-known artists have used texture in their work. For example, Vincent van Gogh is known for using the texture of the paint itself as part of his artwork. In his painting *The Sunflowers*, he created a rough, textured surface with paint, which makes the painting look brighter because of the way the ridges catch and reflect the light.

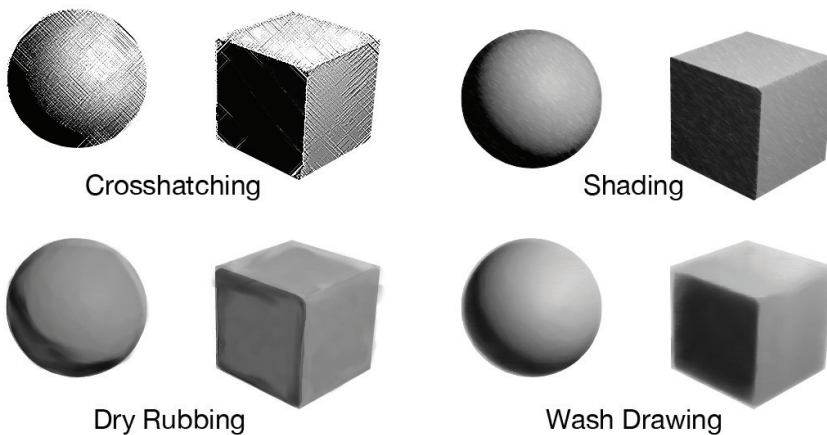
6. Teach various techniques to draw textures.

Introduce different techniques that may help students draw the different textures of objects such as:

- Dry rubbing
- Crosshatching
- Shading
- Erasure drawing
- Using blending tools
- Wash drawing (drawing done with a brush and a single color of paint)

Give students a chance to practice these techniques. As students work on their drawings, walk around the classroom to give feedback on their progress and to answer questions.

The images that follow show examples of various textures.



7. Assign Journal 2.

Have students complete Journal 2 either in class or as a homework assignment.

Journal 2

Here's another way to practice drawing the details of an object's texture. First, find a physical object with an interesting texture that you'd like to draw. As you draw, don't worry about creating a realistic drawing of the object; instead, focus on capturing the details of its texture. Is the object smooth, wrinkled, soft, jagged? How can you capture its texture in your drawing?



Handout 8: Drawing Texture

In this activity, you and your teammates will explore the texture of several objects, following the steps outlined below.

1. Choose an object from your still-life setup for your teammates to draw. Be sure to keep this object hidden from your team members (using the paper bag or other concealment method provided by your teacher).
2. When it is your turn, describe the texture of your chosen object. (For example, if you are holding a whistle you might describe the texture as *smooth* and *hard*.) Be as specific as possible in your description of the texture, without saying anything else about the object. Your teammates will try to draw the texture of your object without seeing it or knowing what it is.
3. Your team members will also have a turn describing the texture of their chosen objects for the rest of the team to draw.
4. After each team member has had a turn, reveal your objects to one another.

2C.4: Drawing It Out (Studio)

Ask students to draw a very loose sketch of the composition they have set up. Let students know that they will create their final illustrations later in the unit.

As their sketches progress, troubleshoot difficulties students encounter while drawing and offer encouragement and advice on their technique.

- Encourage students to make changes in their setups if they think this is necessary to achieve the desired effect.
- Ask students which aspect(s) of their chosen movie, TV show, or video game they want their still lifes to illustrate.

Note: This activity offers a good opportunity for formative assessment.



2C.5: Composition

The goal of this activity is to foster visual awareness and thinking and to strengthen students' understanding of the elements of art. Students learn about composition as they discuss how they created their sketches. They also discuss art elements and principles that they discover in one another's work (and in their own), and expand their thinking about how art elements and design principles are defined.



1. Discuss composition.

As an introduction, ask students to briefly reflect on the process that went into creating their first sketches (e.g., still-life setup, framing, placement, lines of the drawings, use of space, texture, and the shapes of the objects). Ask them to list the steps of the process, the challenges that they faced, and how they met these challenges.

Explain that *composition* encompasses all of these aspects of making art.

2. Have teams discuss their sketches.

Divide the class into teams of three or four. Let students know that they will discuss each teammate's work for three or four minutes.

Tell team members that as they discuss one another's work, they should talk about the elements of art in their sketches and the ways in which they arranged these elements (i.e., the principles of design). In addition, tell students that one major consideration in planning a composition is how they use the relationships between *size* and *shape*. Ask students to discuss size and shape in one another's compositions.

Note: Before teams discuss their works, you may want to model how to analyze a still-life sketch (either one that you create or one by another artist), focusing on how the elements of art are used.

Teacher's Notes: Fostering Visual Awareness

As they look at one another's work, encourage students to identify the visual elements that they see for themselves and *not* use the list of the elements of art and principles of design given to them in Unit 1. Discovering the elements through their own observation will help students remember them and become more able to identify how these elements and principles work together in the composition of a piece.

For example, if students point out that they have created a still life using a group of similar objects, they will probably identify the principle of *sameness* or *repetition*. Even if they do not use conventional vocabulary, they will be recognizing (and remembering) the elements of art and principles of design.

3. Create lists of art elements and design principles.

Ask each team to list, on a piece of paper, all the elements of art and principles of design that team members came up with when discussing their images.

Conduct a whole-class discussion, using the following questions:

- Knowing what you do about designing an illustration, what are the different things that artists and designers should consider when they are planning a work of art?
Possible answers: Placement, framing, choice of subject matter, the elements of art (e.g., use of line, space, shape, and color), and principles of design (e.g., balance, emphasis, and movement)
- Based on your discussions so far, how would you define composition? (Remind students that composition encompasses all the elements of making art.)

Note: A working definition of *composition* is “the way that all the elements of art and principles of design are organized in a work”; it also includes placement of subject matter and other factors such as proportion.

4. Assign Journal 3.

Have students work on Journal 3 in class or as a homework assignment.

Journal 3

Before you begin drawing your still life, you'll want to practice observational drawing skills. Choose a small number of objects that you would like to draw—ones with interesting shapes and textures. Try some of the drawing techniques you learned in class. This will help you when it's time to draw your still life.

Part 3: Symbols in Promotional Media

Publicity for a product is designed to create a desire for that particular product or service and, at the same time, to create a specific identity (often called *branding*) for the company that provides the product or service. A company's identity is a set of characteristics that customers associate with the company. Because symbolism works by imbuing objects with meaning, promotional pieces frequently rely on symbols to communicate messages about a company's identity to potential consumers.

Length

8 50-minute sessions

In Part 3 of the unit, students do the following to learn more about how symbols are used to create identity:

- Examine logos, one of the primary vehicles through which companies communicate their identity
- Create their own logos for stationery that they could use when they apply for an internship
- Analyze symbolism in the media to see how the symbols both reflect and shape the culture within which they were created

Students also learn shading techniques, learn more about the art elements of *form* and *value*, and complete their unit projects.

Advance Preparation

Teacher's Notes: Timing in Part 3

Depending on the amount of experience your students have with observational drawing, you may need more or less studio time. If you find you need more time for students to complete their illustrations, you may skip **Activity 3A: The Logic of Logos** without affecting the rest of the unit activities.

- For Activity 3A, collect business cards and brochures from companies or cut and paste logos from the Internet to create a logo handout (or projection). Choose logos that are likely to be unfamiliar to students (ideally, from the arts, media, or entertainment field). Try to choose firms whose names do not immediately reveal their type of business—the goal of the exercise is to look at how the elements of art in a logo's design may communicate something about the firm's identity.
 - Scan the logos, put them in one document, and then create a slide, overhead, or handout.



- Consider coming to class wearing an outfit with as many logos as possible—this could be a good way to begin to talk about logos!
- For Activity 3B, choose at least four different promotional pieces for movies, TV shows, or video games that use objects in a symbolic manner. Make enough copies so that you can distribute one example to each pair of students. (It's fine if some pairs work with the same example, as long as each pair has its own copy to annotate.) Also make a slide or overhead of each example so that you can project it for a class discussion. (For specific examples, see *Media & Resources*.)
- Before Activity 3B.2, if you've invited an arts professional to visit your class to talk about his or her career pathway:
 - Confirm the date that the person is coming, and that he or she knows what to expect and understands what the students are learning.
 - Make any arrangements needed with other classes or students in other disciplines who will also attend.
 - Create a handout about this person's career, or type of career. You may want to print and copy the person's biography (bio) from the person's Web site.
 - Let students know ahead of time that a professional will be visiting their classroom, and that they will have a chance to think about questions they would like to ask.
- If a visit is not possible, prepare alternatives, for example:
 - Schedule time and computer access for students to view interviews with AME professionals (see *Media & Resources*).
 - Schedule time and provide materials or computers for students to research (on- or offline) articles on relevant AME careers.
- If you choose to conduct the photo shoot activity, you may need to reserve additional space outside your classroom for the photo shoot. (See **Appendix A: Photo Activity Extension** for a full description of this activity.)

Activity 3A: The Logic of Logos



In this activity, students examine why companies use logos and analyze the characteristics of a memorable logo. Each student then creates a logo for stationery that the student could use to apply for the fictitious internship.

Sequence

3A.1: <i>Introduction to Logos</i>	As an introduction to logos, students identify and discuss the logos they find in the classroom.
3A.2: <i>Looking at Logos</i>	Students analyze and discuss the qualities of successful logos.
3A.3: <i>My Own Logo (Studio)</i>	Students create their own black and white logos that could be used on their own professional stationery.

Materials Needed

- Handout or projection of logos of businesses and organizations (one handout for each pair of students—see Advance Preparation)
- Optional: Projector
- **Handout 9: Creating Your Logo**

3A.1: Introduction to Logos

Ask students to look for any symbols they are wearing (e.g., logos on clothes or shoes, necklaces, rings, T-shirts, sports team logos, or tattoos) or see in the classroom. Point out logos on your own and students' clothing. Conduct a class discussion, using the following questions:

- Why do companies put their logos on the clothing they make?
Possible answers: To use their products as marketing tools, to decorate the product, to tell customers that the product is imbued with a quality associated with the company
- Why do people buy clothes that have company logos on them?
Possible answers: For the decorative element, as a sign that the clothes are of high quality, as a status symbol, as a sign of belonging to a group—for example, wearing a sports team logo shows you are a fan of that team; wearing a school logo could mean that you went to or know somebody from that school

3A.2: Looking at Logos

Now that they have discussed some logos and possible meanings, students analyze logos to make connections between a logo's design and the image it conveys.

1. Ask students to work in pairs to match logos with businesses.

Project or distribute a handout of the logos that you have chosen for this activity. List on the board the types of businesses that the logos represent. Divide the class into pairs. Ask pairs to match each logo with the type of business it represents.

2. Discuss logos.

Reconvene the class and discuss the following questions:

- Did you pair any logos with a type of business because the logo includes a picture that symbolizes that type of business?
- Which elements of art—line, value, form, shape, texture, or space—made you pair a logo with a particular type of business?
- What message do you think each company is trying to convey with its logo?

Possible answers: Cool, modern, futuristic, classic, efficient, fashion-forward, historical, fun, reliable, serious

- Looking at these logos, can you see any common characteristics that make them memorable or recognizable?

Teacher's Notes: Sample Analysis of MTV2 Logo

Logos are visual images created to symbolize a corporate identity or brand. They create rapid, even instant, recognition among prospective purchasers, and generate trust by creating an association between particular qualities and a company and its products. Logos also differentiate one company's products from another's.

The MTV2 cable station provides an interesting example of logo choice (this example also appears on **Handout 9: Creating Your Logo**). In 2006, the cable station MTV2 wanted to change the perception that it was an extension of the popular cable music station MTV. In order to redefine its image to appeal to its target audience, the network chose another logo that was radically different from that of its parent company, MTV. An executive at MTV2 described the company's logo as follows (you may want to read this quotation to students to show them what media professionals consider when designing a logo):

"Freaky and outrageous, this feral creature defines the untamed nature of MTV2. The two-headed dog boldly tells everyone what to expect from us: a new mindset and style; the real and the ridiculous; a bold, unapologetic and funny new offering. Unexpected, sometimes shocking, unpredictable and unruly define the new MTV2."

From *MTV2 Logo*, AIGA Design Archives. 2006.

The MTV2 logo is a simplified stencil of a dog with two heads. Each head looks in a different direction, one slightly to the right of the viewer and one slightly to the left. The name of the station is written inside the silhouette of the dog. The letters "MTV" are written in one size, while the number "2" is written in twice that size—conveying that even though this is still an MTV station, it is distinct from its MTV parent.

The choice of a two-headed, imaginary dog, looking away from the viewer but at attention and ready to play, imparts a sense that the station is "freaky and outrageous" but also unexpected and funny. (See a link to the logo and this quotation in *Media & Resources*.)

3A.3: My Own Logo (Studio)

Students apply their understanding of symbolism to design their own logos for stationery they could use to apply to their fictitious internship—or even to a real-world internship.

Note: This activity offers a good opportunity for formative assessment.

1. Have students plan logos.

Distribute **Handout 9: Creating Your Logo**. Have students write the answers to the questions on the handout in their journals.

Teacher's Notes: Drawing Logos

Students may need help deciding what kind of image they will want to project with their logos. If this is the case, provide the following suggestions to students who want additional guidance: sleek, modern, efficient, cool, hip, edgy, family-friendly, environmentally conscious, traditional, globally conscious, hip-hop, rocker, punk, socially conscious, serious, wild, care-free, sporty, intellectual.



2. Have students draw logos.

Tell students that for this activity they will draw black-and-white logos so that they can concentrate on their logo's shape and line. Point out that a benefit of black-and-white logos is the ability to create cost-effective business cards and stationery—an important consideration for beginning designers.

After students finish their logos, ask them to display their logos and then walk around the classroom to look at their classmates' work.

Teacher's Notes: Optional Extension—Digitizing Logos

Have students digitize their logos by scanning them or redrawing them in a graphics program.



3. Assign Journal 4.

Have students complete Journal 4 in class or as a homework assignment.

Journal 2.4

Reflect on the process of creating your logo by answering the questions below:

- What do you want your logo to communicate about your style of graphic design?
- How did you use the elements of art (e.g., line, texture, value, shape, space) to convey an image?



Handout 9: Creating Your Logo

When designers apply for professional positions, such as internships, they often create personal logos for their business cards, Web sites, and stationery, to demonstrate their ability as designers. In this activity, you will design your own logo that you could use to apply to an internship. Follow the three steps below: plan, draw, and reflect.

Plan

Answer the following questions to help you think about design ideas for your logo:

- What image do you want to project with your logo?
- How could your logo symbolize the image you want to project (e.g., lettering, choice of image)?
- How might design considerations for a logo be different from the design considerations for the tattoos and graffiti you looked at in the beginning of the unit?

Draw

Create your logo. Feel free to experiment, and don't be discouraged if your first efforts aren't exactly as you envisioned—just keep working until you have a design that you are satisfied with.

Reflect

Answer the questions posed in Journal 4 to reflect on the creation of your logo.

More About Logo Design: Behind the MTV2 Logo

As you work on your logo, you might be interested in the thinking behind the creation of the MTV2 logo.

- In 2006, the cable station MTV2 wanted to change the perception that it was an extension of the popular cable music station MTV. In order to redefine its image to appeal to its target audience, the network chose another logo that was radically different from that of its parent company, MTV.
- An executive at MTV2, described the company's logo as follows:
"Freaky and outrageous, this feral creature defines the untamed nature of MTV2. The two-headed dog boldly tells everyone what to expect from us: a new mindset and style; the real and the ridiculous; a bold, unapologetic and funny new offering. Unexpected, sometimes shocking, unpredictable and unruly define the new MTV2."

From *MTV2 Logo*, AIGA Design Archives. 2006.

Activity 3B: Symbolism in Marketing



Because media pieces are constructed by a person (or group), they reflect that person or group's values, attitudes, and beliefs. In this activity, students take an in-depth look at different promotional pieces to understand how symbols draw their meaning from existing cultural values and ideas. Students analyze the values and ideas expressed in the work and discuss how their own understanding of the symbols might change their interpretations. Students then discuss a theme that runs throughout the entire course: how symbols, and the visual arts and media works in which they appear, both shape and reflect the culture within which they are created.

Sequence

3B.1: *Bringing the Message to the Surface*

Students analyze the symbolism in a promotional piece for a movie, TV show, or video game, and discuss how symbolism is used to convey information.

3B.2: *Career Connections*

Students discuss possible career connections between their project work and careers in the AME industry. Students also listen to an arts professional speak about his or her career, or investigate AME careers in other ways.

Materials Needed

- Copies of examples of promotional materials for movies, TV shows, and video games (one example per pair—see Advance Preparation)
- Sticky notes (4–5 per pair)
- Optional: Blank overhead and marker
- Slide or projection of one of the promotional materials
- Projector
- **Handout 10: Unit 2 Career Information**
- A handout that you create about the career, or type of career, of the AME professional who will visit the class and talk to your students, or materials for alternatives if you will not have a professional visit your class (see Advance Preparation)



3B.1: Bringing the Message to the Surface

It is important that students learn that all publicity pieces have embedded values and communicate messages about who and what is important. This activity helps students identify the values that the images in media products reflect and promote.



Note: This activity offers a good opportunity for formative assessment.

1. Introduce the activity.

Explain to the class that in this activity they will study symbolism in the media and analyze how symbolism communicates social values and ideas in marketing. This analysis will help them understand and be aware of how symbols are used in the media, and can help them as they think about creating their own promotional works.

2. Ask students to analyze the symbolism in a promotional piece.

Divide the class into pairs. Distribute to each pair:

- A copy of a promotional piece for a movie, TV show, or video game
- Sticky notes (4–5 per pair)

Ask pairs to analyze their examples and identify any symbols used. Have them write brief descriptions on sticky notes of what they think the symbols mean. Students can then place the notes on the promotional piece itself.

Ask pairs to discuss and note their answers to the following questions:

- Why do you think the marketers used these symbols to communicate the message that you interpreted?
- What ideas or values are being sold to us in this piece?
- Do you think this piece is successful? Why or why not?
- What techniques do the marketers use to persuade potential customers to view or play the movie, TV show, or video game?

Note: Watch for opportunities to help students understand that publicity pieces often use symbolism to elicit an immediate emotional reaction to a product (or company). This association is designed to happen instantaneously, so that the viewer remains unaware of how the message is being created.

Teacher's Notes:

Sample Analysis of a Promotional Poster for the Movie *27 Dresses*

(See *Media & Resources* for a link to this poster.)

The symbol featured in this ad is a white dress, a popular symbol of marriage.

- **Why do you think the marketers used these symbols to communicate the message you interpreted?**
The dress is a recognizable, positive, and lighthearted symbol of marriage.
- **What ideas or values are being sold to us in this piece?**
The piece conjures up the myth that every woman's ultimate goal is to find a man to marry. The title, *27 Dresses*, plays on this myth by alluding to the cornerstone of the story: a woman deeply devoted to the idea of marriage, who has been a bridesmaid 27 times. This use of symbolism is an example of how the media plays a role in creating and perpetuating popular social values. The white dress has historically symbolized the ideal woman, virtuous and pure.
- **Do you think this piece is successful? Why or why not?**
Some may think this piece is successful because the dress is an effective symbol that communicates the narrative elements of the main plot of the movie. Others may think the image is not successful because it is too simple in design and lacks pictures of other characters or the setting that might draw viewers to the movie.
- **What techniques do the marketers use to persuade potential customers to view or play the movie, TV show, or video game?**
The marketers use the image to associate the excitement and joy of weddings with the experience of the movie.

3. Discuss a specific promotional piece and reflect on the activity.

Reconvene the class, and project one of the promotional pieces that the pairs analyzed. Ask for volunteers to share their observations and analyses with the class.

Use the following questions to reflect on the activity:

- When you're thinking about the representation of various groups of people in popular entertainment, what factors do you need to consider?

***Possible answers:** Whether the ways people are represented challenge or enforce stereotypes; how positive and negative roles are distributed among people of different races, classes, sexual orientations, and genders*

- Based on your analysis and the class discussion, to what extent do you think you and other artists and designers have a responsibility to challenge stereotypes and to shape cultural values in different ways in your work?

Teacher's Notes: Two Powerful Promotional Messages

You may want to mention or share visually with students one or both of the following examples of particularly powerful promotions:

- The poster of the movie *Blood Diamond* juxtaposes the image of a diamond, a symbol of luxury and wealth, with an image of dripping blood, a symbol of conflict and suffering. This symbolic image communicates the political context of the movie—brutal military regimes that use the sale of diamonds to wealthy nations to fund their activities.
- A highly controversial use of symbolism was in a billboard display for the movie *Get Rich or Die Tryin'*. It featured a shirtless image of the popular rap artist 50 Cent—in one hand he holds a handgun and in the other a microphone. Community activists in Los Angeles protested the presence of the billboard in their neighborhood, arguing that the image glamorized gun violence. You may want to discuss with your students what responsibility companies have to the public in creating images for their publicity campaigns. (See *Media & Resources* for a link to a news article about this controversy.)



4. Assign Journal 5.

Have students complete Journal 5 in class or as a homework assignment.

Journal 5

Choose a magazine advertisement that uses symbolism. Analyze it by answering the following questions:

- What symbols do you see in this advertisement, and what do you think they mean?
- Why do you think the marketers used these symbols to communicate their message?
- What ideas or values are being sold to us in this piece?
- Do you think this piece is successful? Why or why not?
- What techniques do the marketers use to persuade potential customers?

3B.2: Career Connections

Students make connections between their work and the work of professionals in the AME industries. Depending on your arrangements, students can listen to and ask questions of an art professional who visits the class, watch interviews with art professionals, find articles about a profession or career (online or in print), or do a combination of these.



1. Discuss career connections and review key careers.

Ask students to look at a promotional illustration and think of all the possible people who worked on creating and distributing it. Compile the list of suggestions on the board or an overhead.

Distribute **Handout 10: Unit 2 Career Information**. Ask students to look at the handout, and see if they can add to their list of people who might have worked on the promotional piece. Give them a few minutes to read the handout.

Add any additional careers that students name to the list on the board or overhead.

Next, follow either Steps **2a – 2b** or Step **3**, depending on what you have arranged.

2a. If an arts professional will visit your class, prepare for the visit.

Give students a handout describing the visitor's career or type of career, and allow a minute or two to read it. Have students think of questions they would like to ask the person.

- Students can do this in small groups and then share their questions with the class, or you can have a whole-class discussion.
- Guide students to develop questions that encourage the visitor to speak about work process, career preparation and choices, inspiration, or sources of material rather than questions that can be answered “yes” or “no.”

Prepare students for what to expect during the visit. Remind them to be respectful and to be sure to thank the visitor at the end of the visit.

2b. Conduct the visit.

Welcome and introduce your visitor. You may also want to mention what your class is working on, and the different students and classes in attendance.

- Encourage students to take a few notes in their journals during the visit. Remind them that this is their opportunity to get information from an experienced practitioner.
- Tell students they will have an opportunity to ask questions during a question and answer (Q & A) period.

Note: You may wish to start off the Q & A with a question of your own, focused on student work.

At the end of the talk, thank the visitor. You may wish to ask if he or she is willing to be contacted later on to answer any follow-up questions. If so, arrange how to proceed.

After your visitor leaves, discuss with students what they gained from the experience. Ask them to offer some examples of things they learned, and make a list on the board. If students wish that the speaker had been more informative, encourage them to convey in a respectful manner what more they would have liked to find out.

3. If an arts professional will not visit your class, provide alternatives.

Even without a visit from an arts professional, there are many ways to engage students in learning about AME careers. Feel free to use any or all of the following ideas for your classroom.

- Provide information you have gathered about arts careers or a particular professional.
- Have students choose a career that interests them. Organize the class in groups by career of interest, and have students think of questions they would like to ask a professional about that career. Have volunteers share their questions with the class.

- Have students view online interviews with practitioners of interest. See *Media & Resources* for some available interviews. Web sites and blogs are also good places to learn about how contemporary designers present themselves.
- Have the student groups do research—online or offline—to answer two or three of their career questions.
- Have individuals or student interest groups share what they learned about specific careers with the class.
- Arrange for students to visit an advertising agency, or the public relations (PR) or marketing department of an entertainment company, to observe the process of creating images for marketing a product or company. (You can use some of the activities from **2a** – **2b** to prepare students for the visit.)



Handout 10: Unit 2 Career Information

Below are some of the AME careers that make use of the skills you're learning in Unit 2:

- Design assistant
- Design manager
- Graphic designer
- Icon designer
- Illustrator
- Interface designer
- Logo designer
- Photo editor
- Photo stylist
- Production artist
- Production assistant

Key Careers

Illustrator

Illustrators interpret and communicate ideas and texts using visual images. They need to be very good at drawing in a variety of media (such as pencil, watercolor, or acrylic). Often, illustrators will do a series of sketches to show their ideas to clients. They also conduct research into the subject(s) of their artwork. Illustrators should have a good understanding of the audiences for their media, and know how to create images that can be used to convey information or incite emotion. For example, an illustrator might be hired to create the artwork for a movie poster: The illustrator first researches information about the plot and main characters, and then creates images designed to convey ideas that will interest the intended audience for the movie.

As media trends and needs change, illustrators are finding opportunities in digital media. Illustrators may use software to create art for Web banners or animations as well as artwork for posters or TV advertisements. Illustrators also create illustrations for media, such as magazine or newspaper stories, books or book jackets, clothing prints, brochures, and business presentations and proposals.

The work of an illustrator may seem similar to that of a graphic designer, and, in fact, many companies look for designers who can do both graphic design *and* illustration. The main difference between illustration and graphic design is that while graphic designers communicate information using layout, text, and graphics, illustrators are responsible for creating visual images, such as pictures or drawings.

Pathway: An illustrator is generally expected to have either a two-year illustration certificate or a four-year degree in fine arts with an illustration or design focus. Employers and clients look for illustrators with outstanding portfolios that show artistic skill and excellent visual communication. Many employers and clients also look for illustrators with experience in a variety of media, or illustrators who know





specific types of software. Freelance illustrators may promote their own art, or they may work with artists' representatives ("reps") or agencies to promote their work.

Illustrators may be employed by large organizations or studios (such as advertising agencies or design studios), but they most commonly work as freelancers. (A *freelancer* is a person who contracts to do independent jobs—also called *gigs* or *services*—for different employers, without a long-term commitment with one employer.) Though some illustrators explore other types of design careers, most freelance for years, adding experience and prestige to their portfolios.

Logo Designer

Logo designers create logos for clients. A logo designer must get a sense of the style desired by the client, and, through logo graphics and typography design, visually convey the feeling that the client wishes to express. Logo designers may use such resources as existing logos, guides that show color schemes already in use, and verbal and written ideas provided by clients. They may also conduct research into client organizations and products.

Some clients want specialized versions of their logos—such as animated logos for Web sites as well as logos for their company stationery—so logo designers may need some animation skills along with traditional and digital drawing and design skills. Logo designers may also create other types of graphics, such as icons. (An *icon* is a small image or symbol that functions as an informative label—for example, a picture of a folder that indicates where files are kept on a computer hard drive, or a picture of a TV on a Web site that lets a user open a video.)

Pathway: As in many other types of design work, a two-year design certificate or a four-year degree with a design focus will help logo designers build portfolios and gain experience. The portfolios of logo designers must show a variety of polished logo designs, as designers are expected to show samples of previous work to compete with other designers or design firms for work. Logo designers usually freelance, but may also work in-house for companies that specialize in logo design.

Logo design is considered a type of graphic design. Logo and icon design are not done just by logo design specialists, but often by graphic designers, Web designers, and interface designers. (*Interface designers* create the visual features that people interact with on Web sites and video games, such as buttons and menus to aid navigation.) For more information about graphic design pathways, see the career profile of **graphic designers** in Unit 1.



Photo Stylist

Photo stylists prepare sets and compose materials for photo shoots. They create the “look” of commercial photographs—they plan the elements that give photos visual impact. Photo stylists interpret concepts from clients or directors and present ways that ideas and moods can be realized through set design and composition. They work closely with photo studio coordinators, photographers, and art directors. They need a strong understanding of design, composition, color, photography, and lighting. They also need to have up-to-date knowledge of social trends. Many stylists specialize in such areas as editorial, lifestyle, fashion, or food photography.

The work of a photo stylist can be physically demanding: They may have to build sets or set additions, arrange fabrics, paint or obtain background pictures and props, and find and coordinate transportation for objects or set requirements. Photo stylists have to watch budgets carefully, and will often borrow or rent materials. They also must know how to imitate the look of objects or materials on a set in order to provide a particular look without high costs. For example, a photo stylist might create a faux gold finish for plastic props rather than obtaining actual gold objects. In addition, a photo stylist may assist with lighting design and may help cast models.

Pathway: Photo stylists are often expected to have a two-year or four-year fine arts or design degree. They need a good understanding of photography and lighting. They may also be required to have experience in sculpture, sewing, painting, set construction, or merchandising. Photo stylists may gain experience through internships with art departments or photo studios, or through making props and painting sets for theater or movie productions. Photo stylists need to have strong portfolios, showing a range of work in specialty areas.

Most clients expect photo stylists to have experience, which many photo stylists obtain by assisting other stylists on sets and by doing *test work* (free work for a new organization that may not be able to afford a professional stylist but will cover the costs of materials). Photo stylists may freelance or may be employed by photo studios or large organizations. Photo stylists may go on to become creative directors or style directors.

Activity 3C: Creating the Illustration



In the context of working on their unit projects, students practice the drawing techniques they have learned. In addition, they learn shading techniques to create the illusion of *form* and discuss how these techniques use the art element of *value*.

Sequence

3C.1: <i>Form and Value (Studio)</i>	Students learn to use shading techniques and the art elements of form and value.
3C.2: <i>Completing the Illustration (Studio)</i>	Students complete the full illustrations for their unit projects.

Materials Needed

- Objects that students are using for their still lifes
- Optional: Students' early sketches and thumbnail sketches of their still lifes
- Optional: A simple shape for students to draw, such as a ball
- Paper
- Drawing media and tools, for example:
 - Graphite pencils
 - Carbon pencils
 - Charcoal
 - Conte crayons
 - Blending tools, such as stumps, tortillions, or pieces of felt
 - Erasers

3C.1: Form and Value (Studio)

Students learn techniques for shading and depicting the art elements of *form* and *value*. For example, shading techniques can make a drawing look three-dimensional (*form*), while *value* (the lightness or darkness of a color) is needed to express volume.



1. Ask students to set up their still lifes.

If the still-life arrangements are not set up in the classroom, ask students to recreate the still-life setups they designed in Activity 2C. They may need to refer to their sketches or thumbnail sketches.

2. Explain *shading* and *form*.

Explain the relationship between *shading* and *form*. One way to do this is to have the class draw a simple shape, such as a ball, with and without shading. Tell the class that shading is a technique they can use to make their two-dimensional drawings look three-dimensional, or to have their shapes look like they have form.

3. Teach techniques of shading.

Give students paper and drawing media and tools. Have students draw an outline of their still lifes and begin to use shading techniques in their drawings. When teaching shading techniques, emphasize that it is important to pay attention to specific visual information, such as the light source and the patterns of light.

4. Demonstrate and describe the relationship between *shading* and *value*.

One way to demonstrate this relationship is to conduct a think-aloud while shading an object. In this think-aloud, model how a skilled illustrator identifies the visual information to look for while drawing, such as the light source, and translates this visual information onto paper by using the art element of *value*.

Teacher's Notes: Optional Extension: Doing More Work with Value

If time permits, conduct mini-lessons with the class about the art element of value, for example:

- Have students create a black-and-white drawing based on a color photograph, to translate color into value
- Have students represent light, shadow, and reflection with value in their drawings

3C.2: Completing the Illustration (Studio)

Ask students to continue to work on and complete their final illustrations. You can expect the illustrations to require several class sessions to complete. You may therefore want to break up the studio time with discussions about what students are observing and discovering as they draw. You may want to encourage students to use the art terminology they have learned when they are explaining their ideas and observations.



Note: The optional Photo Activity Extension fits in to the unit at this point, before Part 4: Artist's Talk, if you choose to use it.

Part 4: Artist's Talk

In the final part of the unit, teams present the illustrations they created. Students will use the Critical Response Process they learned in *Unit 1: Getting to Know You* to provide feedback on one another's work. As a class, they reflect on the project in writing and in a whole-class discussion.

Length

2 50-minute sessions

Advance Preparation

No advance preparation is needed for this part of the unit.

Activity 4A: The Critical Response Process

In this activity, the class participates in the Critical Response Process to provide peer feedback.



Materials Needed

- Description of the Critical Response Process (from Unit 1) for posting
- Illustrations that students created
- Copies of Handout 4: Unit Project Description
- Copies of Assessment Checklist 1: Unit 2 Project

1. Review the Critical Response Process.

Post the description of the Critical Response Process and review the steps with the class.

2. Have students participate in the Critical Response Process.

Divide the class into teams of three or four. Have them use the Critical Response Process to give one another feedback on their illustrations.

Note: You may want students to respond in their journals first so they have time to reflect on their own work and prepare for the team feedback session.

Activity 4B: Complete the Portfolio



Students reflect on the process of creating their unit illustrations, in writing and in a class discussion.

Materials Needed

- Copies of **Handout 4**
- Copies of **Assessment Checklist 1**

1. Ask students to reflect on the project in writing.

For the final element of their project portfolios, have students write a reflection on the unit project by answering the following six questions from Step 6 on Handout 4:

- What were you trying to express through your promotional piece?
- How did you use symbolism to illustrate or highlight these ideas?
- How did your project help you understand symbolism in art and media?
- What else did you learn while doing this project?
- What would you do differently if you were to do this project again?
- Why would you be a good candidate for an internship at the marketing department of a game development company, movie, or TV studio?

2. Conduct a group reflection.

Conduct a whole-class discussion on the unit, using the same six questions from Handout 4.

3. Complete Assessment Checklist 1.

Tell students to fill out the Student Comments section of Assessment Checklist 1, either in or outside of class, to hand in with their illustrations. Let students know when you expect the assessment to be completed.

4. Have students organize working portfolios.

Give students some time in class to organize and arrange their working portfolios. Students will need to collect and organize all the work they have completed during the unit, including their artwork, sketches, and writing.

You might want to have students take digital photos of their physical works of art in this step of the activity, so they have a record of their work that they can easily store and refer to in the classroom.

Appendix A:

Photo Activity Extension

This optional extension fits into the unit immediately after Activity 3C.

Activity 3D: The Still-Life Photo Shoot



As an extension to the Unit 2 project, students design still lifes for a photo shoot and work in teams to photograph them. (The photos will promote the same movies, TV shows, or video games that students chose for their unit project illustrations.) Students choose two of their photos for their project portfolios.

As students work, they learn basic photography techniques, such as *composition* and *angle*, and learn about three AME careers: stylist, photographer, and studio coordinator.

Sequence

3D.1: <i>Planning the Shoot</i>	Students work in teams to share ideas for their still-life photo shoot.
3D.2: <i>Photography Techniques (Studio)</i>	Students learn basic photography techniques, focusing on <i>angle</i> , <i>composition</i> , and <i>the rule of thirds</i> .
3D.3: <i>Rotating Roles in the Photo Shoot (Studio)</i>	Students work together to complete the photo shoot, rotating the roles of stylist, photographer, and studio coordinator.
3D.4: <i>Selecting the Photo</i>	Students view the photos they took and choose their favorite photos to include in their portfolios.

Advance Preparation

Choose three still-life photographs, ideally ones that exemplify composition (for links to still-life photographs, see *Media & Resources*):

- Copy the first photograph, draw lines that divide it into thirds both horizontally and vertically, and make one copy of the gridded photograph for each student.



- Make copies of the second photograph for each student.
- Prepare the third photograph for projecting or posting.

Materials Needed

- Objects for students' still-life setups
- A still-life photograph that has been gridded into thirds (one per student—see Advance Preparation)
- A still-life photograph, ungridded (one per student—see Advance Preparation)
- A still-life photograph for projecting or posting (see Advance Preparation)
- Optional: Projector
- Digital cameras (one per team)
- Computers with photo-editing software (one per team)
- Inkjet printer
- Photo paper for inkjet printer

3D.1: Planning the Shoot

Students work in teams of three to plan and design their still-life photo shoots. This first step helps students think about the relationship between the design of the photo shoot and the information about the movie, TV show, or game they are promoting.



1. Form teams and explain activity.

Divide the class into teams of three. Tell students that they will participate in a photo shoot, playing the roles of stylist, studio coordinator, and photographer. Students will have a chance to try out each role and to shoot each team member's still life.

Use the descriptions below to explain the roles for the photo shoot:

- **Stylist:** This person is responsible for the preparation and arrangement of the objects in the photograph. During the shoot, the stylist rearranges the objects in response to the photographer's direction. In the workplace, there are different types of stylists: The most common are hair and makeup stylists, fashion stylists, and food stylists.
- **Photographer:** This person takes photographs during the shoot. The photographer is responsible for deciding the angle and the composition of the photograph and works closely with the photo editor and the stylist to ensure that the photographs achieve the concept for the advertisement.
- **Studio coordinator:** This person supports the photographer by coordinating all aspects of the shoot on the set. A studio coordinator helps find additional objects and backdrops needed for the photo

shoot, and makes sure that the objects are cleared and put away after the photo shoot. In the workplace, the studio coordinator produces the shoot and scouts locations; coordinates billing; finds and negotiates with models, photographers, and stylists; and administers a number of administrative tasks that enable the photo shoot to run smoothly.

2. Have teams share ideas.

Have team members share their concepts for their pieces with one another by answering the following questions. Instruct students to take notes on their teammates' responses:

- What do you want to convey in your photograph?
- How will you use symbolism to convey this idea?
- Look at the objects that you will use in the photographs, paying close attention to each object's size, texture, and surface material. Do you need to capture small details or look at the bigger picture?
- What other items, such as related products or props, should be in the photo?
- What kind of background should the photo use?

3D.2: Photography Techniques (Studio)



1. Teach or review some photography basics.

Depending on your students' familiarity with photography, you may need to go over some basics, for example:

- How to hold the camera
- How to use the camera's light meter
- Resolution settings
- ISO settings
- Aperture settings and shutter speeds
- Using a timer
- Automatic vs. manual settings
- How to download images to a computer
- How to print photographs

2. Discuss angle and composition.

Introduce students to the concepts of *angle* and *composition* in photography. The following are some ideas for teaching these concepts.

Angle: High and Low

Have students photograph their objects from a high angle and then from a low angle. Have them compare the photos. Ask the following questions:

- How does the angle of the shot influence the look of the photograph?
- Which angles do you think would be best for your photograph? Why?

Composition: Rule of Thirds

As in other forms of art, in photography the word *composition* is used to describe the organization of elements within an artwork. Give each student copies of two still-life photos—one that is gridded into thirds and one that isn't.

Have students look at the gridded photograph. Ask them to observe what they see along the lines and at the points where the lines meet. Then have students draw lines on the non-gridded photograph to divide the picture into thirds, both vertically and horizontally, and ask them to again observe what they see along the lines they've drawn and at the points where the lines meet.

Explain that *the rule of thirds* is one way to think about the composition of a photo. Project or post the third still-life photo, and demonstrate how composition works in photography. After the demonstration, ask students to work in pairs, using the two photos you've given them, to discuss the following questions:

- Which elements of art—line, value, texture, shape, and space—affect the composition of the photo?
- How does the placement and framing affect the photo's composition?

Note: Some digital cameras include a function that overlays a grid on the image. If this is the case, have students use this feature as they compose their shots.

3D.3: Rotating Roles in the Photo Shoot (Studio)

Have teams set up and conduct their photo shoots, with each team setting up and taking pictures of three different still lifes.

Encourage students to experiment with angle, composition, and the rule of thirds as they take turns shooting their still lifes. Ask them to consider how angle and composition affect the way the object is viewed, and how using the rule of thirds affects the composition of the photo.

Note: A suggested rotation schedule follows. You can use the schedule to review students' roles.



Shoot #	Student 1	Student 2	Student 3
1	Stylist	Photographer	Studio coordinator <i>(During the shoot, set up for shoot #2.)</i>
2	Photographer	Studio coordinator <i>(During the shoot, set up for shoot #3.)</i>	Stylist
3	Studio coordinator <i>(During the shoot, begin to put away all the still-life set-up materials.)</i>	Stylist	Photographer

3D.4: Selecting the Photo

1. Have students upload and view photos.

Instruct students to upload the digital photos from the photo shoot to a computer, using photo-editing software. In their teams, have them look at all the images they took during the shoot.

2. Have students choose two portfolio photos.

Ask each student to choose two photos, from the shoot for which the student played the role of photographer, for inclusion in his or her project portfolio. Have students print their chosen photos.

Note: Because this activity focuses on in-camera techniques, students should not substantially alter their images with the photo-editing software.



Materials Needed

Part 1: Symbolism in Our Lives

Art Supplies and Other Equipment

- Pencils and paper
- Index cards (one card per team of three students)
- Projector
- Objects you brought in for students' still-life drawings (see Advance Preparation)
- Optional: Materials for researching promotional pieces, such as magazines and computers with Internet access

Handouts

- Handout 1: Unit Overview
- Handout 2: Looking at Symbols
- Handout 3: Statements About Symbols
- Optional: Self-Assessment 1: Teamwork from *Unit 1: Getting to Know You*
- Handout 4: Unit 2 Project Description
- Handout 5: Your Journal Assignments
- Assessment Checklist 1: Unit 2 Project

Examples of Arts, Media, and Entertainment

- Packets containing four examples of tattoos and graffiti (one per team of three students—see Advance Preparation)
- Tattoo or graffiti example for Activity 1A.3 (different from the examples in the packets—see Advance preparation)
- Image of promotional piece (for projecting—see Advance Preparation)

Advance Preparation

- Prepare student packets (one packet for each team of three) that include a total of four tattoo and graffiti examples—one graffiti example of your choosing, and the following three examples (see *Media & Resources* for links to these):
 - Maori tattoo
 - Yin-yang tattoo
 - Flower graffiti by Banksy
- Choose an example of a tattoo or graffiti piece to model in Activity 1A.3 (your example should be different from the examples included in the student packets).

- Choose an image of a promotional piece and prepare it for projecting in class. Ideally, this image should use objects as symbols to convey a core idea of a movie, TV show, or video game. (See *Media & Resources* for examples of promotional pieces that use a still life.)
- Decide how to provide objects and materials for the still-life setups that the students create. You can bring in materials yourself or have students bring objects from home (or both). Suggestions for materials:
 - Fabric items such as towels, sweaters, sheets, or rags
 - Household items such as glass jars, mugs or bowls, vases, or old books
 - Science items such as skulls, skeletons, test tubes, globes, rocks and minerals, or models of life forms, anatomy, molecules, planets, or circuits
 - Toys and models such as dolls, puzzles, cars, airplanes, spacecraft, or blocks
 - Items to build shapes and structures, such as metal cans, wood, tools, or boxes
- For ideas for other materials, view examples of promotional materials for movies, TV shows, and video games to see objects that are commonly used in these works.
- Because you will need enough material for each student to create an individual still-life setup, plan a system for storing and organizing the objects in the classroom, for example:
 - Have each student bring in a shoebox or other container labeled with the student's name and class period. Have students use their boxes to keep and store their objects in the classroom or a storeroom.
 - Ask students to keep their objects in their lockers. Remind students that they will need to bring these objects when they work on their drawings.

Part 2: Symbolism in Illustration and Painting

Art Supplies and Other Equipment

- Drawing media, for example:
 - Graphite pencils
 - Carbon pencils
 - Charcoal
 - Conte crayons
 - Erasers
 - Blending tools such as stumps, tortillions, or pieces of felt
- Paper
- Objects for still lifes (which you, your students, or both bring to class)
- Optional: Drawing boards
- Objects students are using for their unit projects
- Viewfinders
- Paper bags, or some other way for students to conceal their objects (one per student)

Handouts

- Handout 6: Analyzing Art
- Handout 7: Artwork Information
- Assessment Checklist 2: Analyzing Art
- Handout 8: Drawing Texture

Examples of Arts, Media, and Entertainment

- Packets containing copies of the symbolic artwork used in this activity: *100 Cans*, Andy Warhol (1962); *Vanitas Still Life*, Jacques de Gheyn the Elder (1603); and *Dragon Pine*, Wu Boli (Ming Dynasty; circa 1400) (see Advance Preparation)
- Optional: Example of a still-life sketch, either one that you create or one created by another artist

Advance Preparation

- Before Activity 2B, create student packets (one for each team of three students) of the three symbolic still lifes featured in this unit (see *Media & Resources* for links to these):
 - *100 Cans*, Andy Warhol (1962)
 - *Vanitas Still Life*, Jacques de Gheyn the Elder (1603)
 - *Dragon Pine*, Wu Boli (Ming Dynasty, circa 1400)
- If you decide to use different examples of still-life artwork for this activity, create a handout for students that provides information about the symbolism of the examples you have chosen.
- Before Activity 2C, make a viewfinder for each student. (For instructions on how to do this, see the *Media & Resources*.) Alternately, you can have students make viewfinders in class.

Part 3: Symbols in Promotional Media

Art Supplies and Other Equipment

- Projector
- Sticky notes (4–5 per pair)
- Optional: Blank overhead and marker
- Objects that students are using for their still lifes
- Optional: A simple shape for students to draw, such as a ball
- Paper
- Drawing media and tools, for example:
 - Graphite pencils
 - Carbon pencils
 - Charcoal
 - Conte crayons
 - Blending tools, such as stumps, tortillions, or pieces of felt
 - Erasers

Handouts

- Handout 9: Creating Your Logo
- Handout 10: Unit 2 Career Information
- A handout that you create about the career, or type of career, of the AME professional who will visit the class and talk to your students, or materials for alternatives if you will not have a professional visit your class (see Advance Preparation)

Examples of Arts, Media, and Entertainment

- Handout or projection of logos of businesses and organizations (one handout per pair of students—see Advance Preparation)
- Copies of examples of promotional materials for movies, TV shows, and video games (one example per pair—see Advance Preparation)
- Slide or projection of one of the promotional materials

Items Students Need to Bring

- Optional: Students' early sketches and thumbnail sketches of their still lifes

Advance Preparation

- For Activity 3A, collect business cards and brochures from companies or cut and paste logos from the Internet to create a logo handout (or projection). Choose logos that are likely to be unfamiliar to students (ideally from the arts, media, or entertainment field). Try to choose firms whose names do not immediately reveal their type of business—the goal of the exercise is to look at how the elements of art in a logo's design may communicate something about the firm's identity.

- Scan the logos, put them in one document, and then create a slide, overhead, or handout.
- Consider coming to class wearing an outfit with as many logos as possible—this could be a good way to begin to talk about logos!
- For Activity 3B, choose at least four different promotional pieces for movies, TV shows, or video games that use objects in a symbolic manner. Make enough copies so that you can distribute one example to each pair of students (it's fine if some pairs work with the same example, as long as each pair has its own copy to annotate). Also make a slide or overhead of each example so that you can project it for a class discussion. (For specific examples, see *Media & Resources*.)
- Before Activity 3B.2, if you've invited an arts professional to visit your class and talk about his or her career pathway:
 - Confirm the date that the person is coming.
 - Create a handout about this person's career, or type of career.
- If a visit is not possible, prepare alternatives, for example:
 - Schedule time and computer access for students to view interviews with AME professionals (see *Media & Resources*).
 - Schedule time and provide materials or computers for students to research (on- or offline) articles on relevant AME careers.
- If you choose to conduct the photo shoot activity, you may need to reserve additional space outside your classroom (if necessary) for the photo shoot. (See **Appendix A: Photo Activity Extension** for a full description of this activity.)

Photo Activity Extension: Activity 3D: The Still-Life Photo Shoot

Art Supplies and Other Equipment

- Objects for students' still-life setups
- Optional: Projector
- Digital cameras (one per team)
- Computers with photo-editing software (one per team)
- Inkjet printer
- Photo paper for inkjet printer

Examples of Arts, Media, and Entertainment

- A still life photograph that has been gridded into thirds (one per student—see Advance Preparation)
- A still-life photograph, ungridded (one per student—see Advance Preparation)
- A still-life photograph for projecting or posting (see Advance Preparation)

Advance Preparation

Choose three still-life photographs, ideally ones that exemplify composition (for links to still-life photographs, see *Media & Resources*):

- Copy the first photograph, draw lines that divide it into thirds both horizontally and vertically, and make one copy of the gridded photograph for each student.
- Make copies of the second photograph for each student.
- Prepare the third photograph for projecting or posting.

Part 4: Artist's Talk

Art Supplies and Other Equipment

- Description of the Critical Response Process (from Unit 1) for posting

Items that Students Need to Bring

- Illustrations that students created
- Copies of Handout 4: Unit Project Description
- Copies of Assessment Checklist 1: Unit 2 Project

Media & Resources

These recommended Web sites have been checked for availability and for advertising and other inappropriate content. However, because Web site policies and content change frequently, we suggest that you preview the sites shortly before using them.

Media & Resources are also available at <http://dma.edc.org> and at <http://dmamediaandresources.pbworks.com>, a Wiki that allows users to add and edit content.

Part 1: Symbolism in Our Lives

Activity 1A.3 and Activity 1A.4: Looking at Symbols, Round 1 and Round 2

Graffiti

Flower, Attributed to Banksy, from the post *Banksy unmasked? Photos of the elusive artist surface*

www.grooveeffect.com/post/103107-banksy-unmasked-photos-of-the-elusive-artist-sur.php

Banksy

The graffiti writer Banksy's Web site.

www.banksy.co.uk/

Art Crimes: The Writing on the Wall

This Web site displays graffiti art and style writing around the world, including an aerosol art archive and links to other graffiti sites.

www.graffiti.org/

The Wooster Collective: A Celebration of Street Art

This Web site documents street art around the world.

<http://woostercollective.com/>

Graffiti Interviews and Videos

Barry McGee Interview and Videos, Art: 21

www.pbs.org/art21/artists/mcgee/clip1.html

Graffiti in the Inner City, Youth Producer Antonio Rodriguez, Listen Up!

www.listenup.org/screeningroom/index.php?view=e514c6233fa81b97e0963f5fae623d37#

Tattoos

Body Politics, Maori Tattoo Today, Peabody Essex Museum

This exhibit features moko, the contemporary photographs of the Maori art of

facial or body tattooing.

www.pem.org/exhibitions/exhibition.php?id=69

Tattoo Stories. *Skin Stories: The Art and Culture of Polynesian Tattoo*

Pacific Islanders in Communications

A documentary about traditional tattoo cultures of Hawaii, Polynesia, and New Zealand.

www.pbs.org/skinstories/stories/

Yin Yang Tattoo image (analyzed in the unit)

Love to Know

http://tattoos.lovetoknow.com/Image:250_Yin_Yang.jpg

Activity 1B.1: Introducing the Project

Promotional Materials that Feature Still Lives

Lost poster (analyzed in the unit)

www.moviegoods.com/movie_product_static.asp?cmio=&sku=296665&master%5Fmovie%5Fid=27609

Meet the Browns poster

www.impawards.com/2008/meet_the_browns.html

Poseidon poster

www.impawards.com/2006/poseidon.html

Part 2: Symbolism in Illustration and Painting

Activity 2B: Looking at Art

Symbolism in Art

Vanitas Still Life, 1603 (analyzed in the unit)

Jacques de Gheyn the Elder (Dutch, 1565–1629)

www.metmuseum.org/Works_of_Art/viewOne.asp?dep=22&viewmode=0&item=1974.1

100 Cans, 1962 mAndy Warhol (analyzed in the unit)

<http://artscenecal.com/ArtistsFiles/WarholA/WarholAFile/WarholAPics/AWarhol7.html>

Dragon Pine, Wu Boli, ca. 1400 (Ming Dynasty) (analyzed in the unit)

www.metmuseum.org/toah/ho/08/eac/ho_1984.475.3.htm

Interactive Media that Describe Symbolism in Art

Adinkra Symbols of West Africa

This site contains a Symbol Index of Adinkra Symbols. African symbols known as adinkra are ubiquitous in Ghana. These symbols are used frequently, and can be found on cloth and walls, in pottery and logos.

www.adinkra.org/

Carpet Hunt, Metropolitan Museum of Art, Look and Learn
Game about Carpet with pictorial design, Northern India, Lahore, late 16th or early 17th century.

www.metmuseum.org/explore/flowers/flowers/index.htm

Funerary Arts (Symbolism and the Funerary Art of Nes-mut-aat-neru)
Explore Ancient Egypt: Mummies, from the Museum of Fine Arts, Boston

www.mfa.org/egypt/explore_ancient_egypt/mummies_fun.html

Look for the Symbolism in the Sculpture, Metropolitan Museum of Art, Look and Learn

Analysis of *Fudô Myô-ô*, 12th century Japanese; late Heian period

www.metmuseum.org/explore/symbols/html/el_symbols_index.htm

Writing as Art

Explore Ancient Egypt: Hieroglyphs, from the Museum of Fine Arts

www.mfa.org/egypt/explore_ancient_egypt/hiero_writing1.html

Further Examples of Symbolism in Art

Allegory of Fortitude, Luca Giordano, early 1680s

www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=l888

The Annunciation Triptych, Robert Campin and Assistant, 1425

www.metmuseum.org/toah/ho/08/euwl/ho_56.70.htm

Portrait of a Lady, 1533, Agnolo Bronzino

www.nga.gov/exhibitions/2001/virtuebeauty/length.shtm

Shazia Sikander: "Gods, Griffins, and Cowboy Boots"

The Red Studio at the MoMA offers an interview with the artist by teens at the Red Studio, as well as samples of Shazia Sikander's work.

<http://redstudio.moma.org/interviews/shahzia/shahzia.html>

Kehinde Wiley

An introduction to his work

www.brooklynmuseum.org/exhibitions/kehinde_wiley/index.php
www.kehindewiley.com/main.html

Artwork to compare:

Passing/Posing (Assumption), 2003, Kehinde Wiley

www.brooklynmuseum.org/exhibitions/kehinde_wiley/assumption.php

Christ Blessing, 1524, Andrea Solario

www.metmuseum.org/toah/hd/lomb/ho_22.16.12.htm

Artwork to compare:

3 Graces, 2005, Kehinde Wiley

www.npr.org/templates/gallery/index.php?gallery=5262572&slide=2

The Three Graces, 1501–1505, Raphael

[http://en.wikipedia.org/wiki/Three_Graces_\(Raphael\)](http://en.wikipedia.org/wiki/Three_Graces_(Raphael))

“Young, Gifted and Black,” by Roy Hurst

An article and podcast about Kehinde Wiley from National Public Radio

www.npr.org/templates/story/story.php?storyId=4674694

Activity 2C.1: Placement and Framing

Making a Viewfinder

About.com: Instructions on how to make a viewfinder

<http://painting.about.com/od/composition/ss/MakeViewFinder.htm>

Part 3: Symbols in Promotional Media

Activity 3A.2: Looking at Logos

Logo Analysis

MTV 2 Logo (discussed in the unit), American Institute of Graphic Arts (AIGA) Design Archives

http://designarchives.aiga.org/entry.cfm/eid_2677

Further examples of logo design at the AIGA archives:

<http://designarchives.aiga.org/>

Activity 3B.1: Bringing the Message to the Surface

Promotional Materials for Films, Television Shows, and Video Games

27 Dresses poster, Internet Movie Poster Awards Gallery (analyzed in the unit)

www.impawards.com/2008/twenty_seven_dresses.html

“Does 50 Cent billboard promote violence?”

(Note: Use discretion when discussing this image with students.)

www.msnbc.msn.com/id/9827567/

Blood Diamond poster, Internet Movie Poster Awards Gallery

www.impawards.com/2006/blood_diamond.html

Web Sites that Display Promotional Materials

Crew Creative

A design agency for marketing materials—print, audio and visual, and Web

www.crewcreative.com/

The Hollywood Reporter: The 37th Annual Movie Marketing Key Art Awards

<http://royal.reliaserve.com/keyart/inline/>

Video Game Ads

<http://gameads.gamepressure.com/>

Video Game Promotions:

www.nintendo.com/games/releasecalendar
www.xbox.com/en-US/games/calendar/default.htm
www.us.playstation.com/Games

Internet Movie Poster Awards

www.impawards.com

Turner Classic Movies: Photos from classic films

www.tcm.com/multimedia/featuredphotos/

Activity 3B.2: Career Connections

Interviews with AME Professionals

The “O” in Obama, by Steven Heller

Interview with Sol Sender, designer of the Obama ‘08 campaign logo

<http://campaignstops.blogs.nytimes.com/2008/11/20/the-o-in-obama/>

Jillian Tamaki, Artist, by Illustration Friday

www.illustrationfriday.com/interviews/jilliantamaki.php

Marcos Chin, Artist, by Illustration Friday

<http://illustrationfriday.com/blog/2008/04/24/if-interview-marcos-chin/>

Jack Pittman, Artist, by Illustration Friday

www.illustrationfriday.com/interviews/jackpittman.php

Shadow Chen, Illustrator, by aloa for abduzeedo

<http://abduzeedo.com/interview-illustrator-shadow-chen>

Rebecca Thuss, Photo-stylist, from JuBella

<http://jubella.com/2008/weddings/rebecca-thuss-photo-stylist.html>

Optional Extension: Activity 3D.2: Photography Techniques

Photography: The Rule of Thirds

Digital Photography School

<http://digital-photography-school.com/blog/rule-of-thirds/>

Photo Composition Articles

http://photoinf.com/Golden_Mean/John_Longenecker/Rule_of_Thirds.htm

The Rule of Thirds, by Photocritic

Still-life example: *Prairie Spiderwort*

<http://photocritic.org/the-rule-of-thirds/>

Still-Life Photography

Shoe, Louisiana, Debbie Fleming Caffery, 1996

www.mfa.org/collections/search_art.asp?coll_keywords=debbie+caffery

John Watson: Photography 101, Still-Life Photography

<http://photodoto.com/still-life-photography>



Additional Resources for Teachers

Activity 3B.1: Bringing the Message to the Surface

Media Literacy

The Center for Media Literacy: Links to lesson plans and resources

www.medialit.org/focus/adv_home.html

Rethinking Schools Online: A collection of media literacy links

www.rethinkingschools.org/archive/14_02/eweb142.shtml

Stay Free!: Examples of media literacy lessons

www.stayfreemagazine.org/ml/

Related Curriculum and Writing

Botanical Imagery in European Painting, Jennifer Meagher, Metropolitan Museum of Art

http://www.metmuseum.org/toah/hd/bota/hd_bota.htm

Exploring Themes in American art: Still-life Art by American Artists, National Gallery of Art Teaching Resource

<http://www.nga.gov/education/american/still.shtm>

Resources from *The Visual Experience*, Third Edition

Works that Include Symbolism

Detroit Industry, North Wall, 1932–33

Diego Rivera

Four seals from Mohenjo Dario (Indus Valley Culture) with a bull, a rhinoceros, an elephant, and a horned tiger

Ghost Dance Shirt, 1890

Central Plains States, North America

Hat (Botolo), early 20th century

Ekonda Peoples, Democratic Republic of the Congo

The Old Guitarist, 1903

Pablo Picasso

Totem Pole, before 1850

Haida Peoples, Northwest Coast of North America

Still Lives

Old Toy 1

Jean-Charles Kerninon

Oysters, 1862

Edouard Manet

Panama Hat, 1972

David Hockney

Still Life, Fluted Bowl, 1820

Collata Holcomb

Still Life with Apples and Peaches, 1905

Paul Cezanne

Still Life with Chair Caning, 1911

Pablo Picasso

Still Life with Peppermint Bottle, 1894

Paul Cezanne

Standards

California Visual and Performing Arts Content Standards CTE AME Industry Sector Media and Design Arts Pathway Content Standards

- Review and refine observational drawing skills. [VPA 2.4, AME A1.2 (2.4)]
3.3 Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influence are reflected in selected works of art. [VPA 3.3, AME A1.3 (3.3)]
3.4 Discuss the purposes of art in selected contemporary cultures. [VPA 3.4]
- Employ the conventions of art criticism in writing and speaking about works of art. [VPA 4.5, AME A1.4 (4.5)]
- Design an advertising campaign for a theatre or dance production held at a school, creating images that represent characters and major events in the production. [VPA 5.1]

CTE AME Industry Sector Foundation Standards

2.0 Communications

Students understand the principles of effective oral, written, and multimedia communication in a variety of formats and contexts.

2.1 Reading

Specific applications of Reading Comprehension standards (grades nine and ten):

- (2.5) Extend ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration.

5.0 Problem-Solving and Critical Thinking

Students understand how to create alternative solutions by using critical and creative thinking skills, such as logical reasoning, analytical thinking, and problem-solving techniques.

5.1 Apply appropriate problem-solving strategies and critical-thinking skills to work-related issues and tasks.

5.3 Use critical-thinking skills to make informed decisions and solve problems.

5.4 Use the elements of the particular art form to observe, perceive, and respond.

10.0 Technical Knowledge and Skills

Students understand the essential knowledge and skills common to all pathways in the Arts, Media, and Entertainment sector.

10.6 Know the appropriate skills and vocabulary of the art form.



10.7 Understand and analyze the elements of the art form.

11.0 Demonstration and Application

Students demonstrate and apply the concepts contained in the foundation and pathway standards.

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