FOUNDATIONS IN VISUAL ARTS
TEACHER GUIDE

ART SHOW!

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Unit Overview

An important part of the experience of being an artist or designer is the process of sharing work with members of the public. In this final unit, students learn through direct experience about the different ways that art and media can be selected for and presented to the public, and explore the ways that presentation can affect an audience's perceptions of the work. By putting together an exhibition of their work, students have an opportunity to share their interests, talents, and stories with a wider community.

Earlier in the course, students formed teams to curate sections of an exhibition of their art and media works. These teams now finalize a theme for their sections, and design their exhibition spaces. Teams continue their work on different tasks related to the exhibition, such as public relations and space preparation.

This unit is designed as the culmination of the year-long course in Foundations in Visual Arts. *Therefore, while working on their unit projects, students complete their work on two other culminating projects: the AME Career Research project and their presentation portfolios. Students present the career research they have worked on during the past two units in a Career Fair. Students also complete their individual presentation portfolios and reflect on their artistic growth throughout the course.*

Unit Length
18 50-minute sessions

Unit Project Description

Students work together to design, prepare, and host an exhibition of their work. Students continue to work in their curation teams, finalizing the theme of their section of the exhibition and creating a design for it. They also work in their exhibition preparation teams to complete their tasks related to space preparation, promotional material design, public relations, and, optionally, money management. Students complete individual presentation portfolios of their work and attend portfolio conferences. Students present the results of their career research at a Career Fair.

At the end of the unit, the class prepares the artwork for exhibition, readies the exhibition space, and hangs the work. Students host an opening reception in which the audience is invited to engage with the work on display. Ideally, students will have an opportunity to meet with people who work in the arts, media, and entertainment (AME) industry, who review students' portfolios and/or provide an on-site critique of the art exhibition.

Assessment

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

- **Handout 4: Exhibition Observation Form** (Activity 1B.1)
- Journal 2 (Activity 1B.1)
- Creation of exhibition designs (Activity 1B.2)
- Creation of presentations for the opening reception (Activity 2B.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:

- Exhibition curation and design
- Fulfillment of responsibilities related to the exhibition
- Opening reception presentation
- Presentation portfolio
- Letter to the teacher reflecting on artistic growth
- Career Fair visual and oral presentation

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 item to be assessed. 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. For **Assessment Checklist 2: Presentation Portfolio**, you will select four key skill areas to assess. See **Appendix A: Assessing the Presentation Portfolio** for more information.

If you wish to use a rubric, you can develop a tool that is consistent with your school's assessment system.

Framing Questions

- How do the selection and presentation of works of art and media influence their effect on an audience?
- How can I interest the public in seeing my works of art and media?
- What have I learned throughout the course? How have I grown as an artist and designer?

Understandings

- Thoughtful curation, promotion, and presentation influence how an audience views works of art and media.
- Self-reflection and portfolio reviews help artists understand who they are as artists and how they are growing professionally.

Art and Design Concepts Addressed

- Use of the design principles of *rhythm*, *balance*, *contrast*, and *unity*
- Use of negative and positive space

Art Skills Taught and Practiced

- Exhibition design
- Preparation of work for display
- Installation of work

Where the Unit Fits In

This culminating unit is a time for students to reflect on the course and on their own growth as artists while learning the new skills of curation and exhibition design. This unit creates a public, collaborative environment for students' final self-, peer, teacher, and (if possible) professional assessments.

During the portfolio review process, students reflect on their learning throughout the year. Students also learn about a variety of AME careers at the Career Fair, the culmination of their semester-long Career Research projects.

Connection to Integrated Academic Units

Two- to three-week units, taught by teachers in the academic disciplines, help students integrate what they are learning in *Art Show!* with core academic classes.

Going Public: Writing to Present and Promote Your Work (ELA): In this unit, students explore ways of communicating about their artwork in order to build an audience for their work. Students develop press releases for distribution to print or Web media, and then reflect on the artistic vision behind their work as they write artist statements.

Linear Programming: Optimizing Media Reach (Algebra I or II): In this unit, students apply mathematics to determine how best to use promotional materials to reach an audience. They learn how to use linear programming to determine which media will most effectively promote a fictional youth media festival.

Multi-disciplinary Teams: If you are teaming with the English and math teachers, discuss the activities of the year-end exhibition and content and timing of these integrated units. If students will send press releases about the exhibition, the first part of the English unit *Going Public* should be taught enough in advance that students can send their press releases two to four weeks before the exhibition (four weeks is ideal, particularly for print media). The second part of the unit should be taught before the opening of the exhibition, so students can display their artist statements at the opening. If you are working with a math teacher, the math unit *Optimizing Media Reach* should also be taught in advance of the exhibition (particularly if students are working with a budget for promotional materials).

Other Opportunities for Integration

- Students in English classes can write curatorial statements describing the theme of their section of the exhibition and how the work they've chosen fits in with that theme. As part of this activity, students could also read curatorial statements written by art professionals.
- Students in English classes can write a review of the exhibition they visit in Activity 1B.1.
- Students in world languages classes can translate press releases, artist statements, invitations, artwork labels, and any other exhibition signage that the class has created.

Career Connections

Learning to design visual displays of work is an important skill used in a variety of careers. In this unit, students get hands-on experience with curation and exhibition design. The event planning and public relations skills fostered in this unit are also used in a wide range of positions in the AME industries.

RESOURCES

Ideas for Involvement with Professionals

- Invite AME industry professionals to review students' presentation portfolios or to critique the exhibition.
- Invite art curators, gallery owners, and display designers to the final exhibition and/or to a feedback session before the exhibition opens.
- Invite museum staff to speak to students about their jobs as curators, exhibition designers, preparators, or museum directors.
- Ask public relations or marketing firms for ideas and feedback on students' marketing materials related to the exhibition (such as the press release and invitation).
- Have students read or watch online interviews with curators or professionals in related AME careers (see *Media & Resources* for examples)

Key Careers

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

- Production assistant
- Curator
- Interactive media producer

Table of Activities

Part 1: Designing the Exhibition (8 50-minute sessions)

Students design their class exhibition. Curation teams finalize the themes for their sections of the art exhibition, and exhibition preparation teams discuss their progress. Students visit their exhibition space and divide the space among the teams. Students visit an exhibition in a gallery or museum, observe how works are displayed, and use their observations as they design their sections of the exhibition. Finally, students begin to prepare their presentation portfolios and are introduced to the Career Fair.

Activity 1A: Where We Are Now

1A.1: *Unit Overview*	Students go over the activities and expectations of the unit, discuss themes and works selected for the year-end exhibition, and brainstorm exhibition titles.
1A.2: *Exhibition Preparation Team Updates*	Exhibition preparation teams give updates and discuss preparations for the opening reception.
1A.3: *Visiting the Space*	Students visit the exhibition space and make final space allocations for each team's section.
1A.4: *Introducing the Presentation Portfolio Process*	Students learn about the process of creating presentation portfolios and write a letter to the teacher reflecting on their artistic growth.

Activity 1B: Exhibition Design

1B.1: *Exhibition Visit*	Students visit a museum or gallery exhibition, observe how works are displayed, and share their observations about exhibition design.
1B.2: *Designing Exhibition Sections*	Students work in curation teams to design their exhibitions, and use peer feedback to revise their designs.

Activity 1C: Portfolio Preparation

To prepare for their portfolio conferences in Part 2, students organize their presentation portfolios and write a letter to their teacher reflecting on their artistic growth.

Activity 1D: Introducing the Career Fair

Students are introduced to the AME Career Fair and begin preparing their visual presentations.

Part 2: Preparing for the Exhibition (8 50-minute sessions)

Students learn how to prepare work for exhibition and make labels for their work. Teams prepare the exhibition space and install the works they have selected, learning how to hang 2-D work and arrange 3-D work. Students participate in individual reviews of their presentation portfolios.

Activity 2A: Getting the Work Ready

2A.1: **Checking In**	Exhibition preparation team members give updates, and teams work together to complete tasks for the upcoming exhibition.
2A.2: **Artwork Preparation (Studio)**	Students learn techniques for preparing artwork for presentation, work in curation teams to prepare their selected works, and create labels and binders for the exhibition.
2A.3: **Portfolio Conferences**	While teams prepare work for the exhibition, students participate in one-on-one conferences to review their presentation portfolios.

Activity 2B: Space Preparation and Installation

2B.1: **Preparing for the Opening**	Students work in curation teams to create presentations for the opening reception.
2B.2: **Preparing the Space and Installing Work**	Students visit the exhibition space and work in teams to get the space ready for the opening. They learn artwork installation techniques and install their works.
2B.3: **Getting Ready for the Opening**	Students review logistics for the opening reception and take responsibility for their assigned tasks.

Activity 2C: Career Fair!

During the Career Fair, students present their research from the semester-long AME Career Research project.

Part 3: Opening Reception (2 50-minute sessions)

Students participate in the culminating course activity—the opening of their exhibition. Curation teams give brief presentations about their work and create an interactive environment for the audience. Students reflect on what they have learned in this unit and over the course of the year.

Activity 3A: The Opening

Students participate in the opening reception for their exhibition.

Activity 3B: Final Reflections

Students reflect on the work they have done throughout the unit and their artistic growth throughout the course.

Advance Preparation

Note: Internet resources, listed in *Media & Resources*, are recommended throughout the unit for student or in-class use. These Web sites have been checked for their availability and for advertising and other inappropriate content. However, because the policies and content of Web sites change frequently, we suggest that you preview any sites you plan to visit shortly before using them.

- Look at **Materials Needed** at the end of the unit and order any needed equipment or supplies.
- Read **Career Connections**, determine how you will engage students with AME professionals during this unit, and either invite AME professionals to visit the classroom or arrange for a class visit to a related business.
- Complete the skill area section of **Assessment Checklist 2: Presentation Portfolio**, referring to the suggestions in **Appendix A: Assessing the Presentation Portfolio**.
- Determine which specific art techniques and skills you will teach in the unit and the criteria you will use to assess student work. Use the information in **Assessment Checklist 1: Unit 7 Project**, **Assessment Checklist 2: Presentation Portfolio**, and **Assessment Checklist 3: AME Career Research Project** as a guide.
- In Activity 1B.1, students visit a gallery or museum exhibition. Plan to contact potential sites, set a date, arrange transportation, and make arrangements with parents, other faculty, and chaperones. (If your class is unable to travel to an art exhibition, select examples of digital or online galleries and podcasts for a "virtual" visit. See *Media & Resources* for suggestions.)
- In Activity 1B.2, students create a design of their exhibition space. Decide in advance whether you will have students use 3-D modeling software to do this. Note that teaching students how to use the software will add additional time to the unit.
- Schedule time to have individual portfolio conferences with students. In the unit, these conferences take place during Part 2, but you may schedule them for another time during the unit, as described in Teacher's Notes: Scheduling Portfolio Conferences in Activity 1A.4.
- You can have students create digital portfolios and/or an online display of work in addition to their presentation portfolios and physical exhibitions. If so, determine how students will create these. See the Teacher's Notes in Activities 1A.4 and 1B.2 for more information. Note that these activities will add additional time to the unit.
- Optional: Determine whether to have AME professionals critique students' presentation portfolios in Activity 2A.3 and/or visit the class exhibition. Plan to schedule these visits before beginning the unit.

Part 1: Designing the Exhibition

The selection and presentation of work are crucial skills for anyone entering the AME industry. Whether the work is shown to employers during a job interview or to the public as part of an exhibition, the way that the work is selected and presented influences the way the viewer sees it. In this part of the unit, students work on two types of presentation: the class exhibition and their presentation portfolios.

Curation teams finalize the themes for their sections of the exhibition, and exhibition preparation teams share their progress. Students visit their exhibition space and divide the space among the teams. Students visit an exhibition in a gallery or museum, observe how works are displayed, and use their observations as they design their sections of the exhibition. Finally, students begin to prepare their presentation portfolios and are introduced to the Career Fair.

Advance Preparation

- Before Activity 1A.3, finalize arrangements for visiting the exhibition space if students will hold their exhibition at an off-campus site.
- Before Activity 1A.3, make copies of the scale-drawing diagram of the exhibition space that the Space Preparation team has created.
- Develop a schedule for students' portfolio conferences (see Teacher's Notes: Scheduling Portfolio Conferences in Activity 1A.4).
- Before Activity 1B.1, make arrangements for the exhibition visit.
- Optional: Before Activity 1B.2, if you are having students use 3-D modeling software to create their exhibition designs, decide which software program you will use. (See *Media & Resources* for suggestions.)

Length
8 50-minute sessions

RESOURCES

Activity 1A: Where We Are Now

Student teams update one another on their progress on activities related to the exhibition, visit the exhibition space, and divide the space according to the needs of the different teams. Students are also introduced to the presentation portfolios they will prepare.

Sequence

1A.1: *Unit Overview*	Students go over the activities and expectations of the unit, discuss themes and works selected for the year-end exhibition, and brainstorm exhibition titles.
1A.2: *Exhibition Preparation Team Updates*	Exhibition preparation team members give updates and discuss preparations for the opening reception.
1A.3: *Visiting the Space*	Students visit the exhibition space and make final space allocations for each team's section.
1A.4: *Introducing the Presentation Portfolio Process*	Students learn about the process of creating presentation portfolios and write a letter to the teacher reflecting on their artistic growth.

Materials Needed

- **Handout 1: Unit 7 Overview**
- Optional: Students' copies of **Handout 12: Art Show! Project Description** (from Unit 5)
- **Assessment Checklist 1: Unit 7 Project**
- Students' working copies of **Handout 13: Task List** (from Unit 5) for both their curation and their exhibition preparation teams
- Teacher's copy of **Handout 18: Exhibition Timeline** (from Unit 5)— throughout the unit you will also need a computer and printer to modify Handout 18 as necessary, and you will need to make copies of the modified handout for students
- Scale-drawing diagram of the exhibition space (1 copy for each student—see Advance Preparation)
- **Handout 2: Your Journal**
- **Handout 3: Creating Your Presentation Portfolio**
- **Assessment Checklist 2: Presentation Portfolio**

1A.1: Unit Overview

1. Describe Unit 7 and the unit project.

Distribute **Handout 1: Unit 7 Overview** and give students a few minutes to read it. Tell students that they will work with their team members to complete the curation and exhibition preparation tasks they began working on in Unit 5. In this unit, they will finalize their preparations and present their year-end exhibition.

If students need a reminder, review **Handout 12: Art Show! Project Description** from Unit 5 with students. Distribute **Assessment Checklist 1: Unit 7 Project** so students can see how their work on the exhibition will be assessed. Answer any questions students may have.

Tell students that they will also present their research for the AME Career Research project at a Career Fair. In addition, they will complete their presentation portfolios.

2. Discuss exhibition themes.

Have the class listen as you ask each curation team the following questions:

- What theme have you chosen for your section of the exhibition?
- Why have you chosen this theme?
- What works are you planning to include?
- During the last unit, did you change your theme or select any new works? If so, why?

3. Have students give feedback on the themes and works selected.

Have students use the Critical Response Process to solicit and offer feedback on each team's theme and selected works.

> **Note:** See Unit 1 for details about the Critical Response Process.

Suggest that students ask the following questions for additional feedback:

- How does the theme tell an interesting story or share an important idea from the course?
- Do you have any suggestions for changing the focus of the theme (for example, making it more specific or more broad)?
- Do all the works the team has selected fit the theme? Why or why not?
- Are there any other works that students made during the course that you think would fit with this theme?

4. Have curation teams discuss feedback.
Have teams meet to discuss the feedback they received and to make their final selections of work for the exhibition. Give teams an opportunity to share any changes they have made.

5. List exhibition works.
Have students make a list of all the works they are including in the exhibition. Make sure that each student has at least one work represented.

6. Have curation teams look at their task lists.
Have teams look at their copies of **Handout 13: Task List** from Unit 5 (for their curation teams) and update or revise the task lists as necessary.

7. Brainstorm exhibition titles.
If the class has not yet chosen a title for the exhibition, have students brainstorm a list of ideas for titles. The title can be purely descriptive (such as "Washington Academy Art and Media Exhibition"), or it can refer to the kind of work in the exhibition (such as "Telling Our Stories"). Once students have brainstormed a list, take a vote or come to a consensus on the title in some other way.

Handout 1:
Unit 7 Overview

You've spent the year making works of art and media—now's your chance to share your creations with an audience! In this unit, you'll put together the exhibition that you've been working on with your classmates. You'll learn more about exhibition design, learn how to prepare your work for display, and design and install your exhibition. At the end of the unit, you'll host an opening reception where friends, family, community members, and possibly AME professionals can see and appreciate your work.

During the unit, you'll also prepare your presentation portfolio and have a portfolio conference with your teacher, and share the work you've done on the Career Research project with your classmates during a Career Fair.

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

- *How do the selection and presentation of works of art and media influence their effect on an audience?*
- *How can I interest the public in seeing my works of art and media?*
- *What have I learned throughout the course? How have I grown as an artist and designer?*

Unit Project

For your unit project, you'll complete preparations on the exhibition that you've been working on. With your curation team, you'll finalize the theme for your section of the exhibition. You'll design your section, prepare the works in your section for display, help your classmates get the exhibition space ready, and install your exhibition. During this process, you'll also work with your exhibition preparation team on your responsibilities related to the exhibition. Finally, you'll host an opening reception, where your curation team will give a presentation about your section of the exhibition.

What You Will Do in This Unit

Finalize your theme for the exhibition. Share your ideas for your section of the exhibition with your classmates, and incorporate their feedback as you finalize the theme and the work you will include.

Work with your exhibition preparation team. Work with your team members to complete your responsibilities related to the exhibition.

Visit an exhibition. Visit an exhibition (or look at one online) and analyze its design.

Design your exhibition section. Work with your curation team to determine the placement and sequencing of works in your section of the exhibition.

Create and review your presentation portfolio. Create a presentation portfolio of the work that you think represents your growth and best work, write a letter to your teacher about it, and share your portfolio in a one-on-one meeting with your teacher.

Prepare your Career Fair presentations. Create a visual and an oral presentation to share what you've learned about an AME career with your classmates.

Prepare works for display. Work with your curation team to prepare the works you've selected for display in your section of the exhibition.

Install the exhibition. Help get the space ready for the exhibition, and install the works in your section.

Participate in the Career Fair. Give your presentation about an AME career to your classmates, listen to their presentations, and offer feedback.

Host an opening reception. Take part in the opening reception for your exhibition, and give a brief interactive presentation about your work.

Portfolio Requirements

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

- Documents related to your exhibition design (such as drawings of the design or a list of works you're including)
- Visual presentation for the Career Fair

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

Assessment Checklist 1:
Unit 7 Project

Use this checklist to help you plan and assess your project. Make sure that you include all the required components. Your teacher will use this checklist to help evaluate your work.

Requirements	Percentage of Total Grade	Comments	
Exhibition Curation		Student Comments	Teacher Comments
Team's section of the exhibition has a clear and cohesive theme that tells a compelling story, shares an experience, or presents an idea.	50%		
Works selected for the exhibition clearly relate to the theme and work well together as a group.	50%		
Total	100%		
Exhibition Design		Student Comments	Teacher Comments
Works in the exhibition are grouped in a logical and visually pleasing sequence.	50%		
Works are hung or displayed neatly and professionally.	50%		
Total	100%		

Requirements	Percentage of Total Grade	Comments

Exhibition Responsibilities

		Student Comments	Teacher Comments
Team successfully completed all necessary tasks in its area of responsibility and did so on time.	**50%**		
Student took responsibility for specific tasks and completed them on time and in a professional manner.	**50%**		
Total	**100%**		

Opening Reception Presentation

		Student Comments	Teacher Comments
Presentation clearly conveyed the theme of the team's exhibition section.	**50%**		
Presentation was engaging for the audience.	**50%**		
Total	**100%**		

1A.2: Exhibition Preparation Team Updates

1. Share updates.

Ask exhibition preparation teams to give the class updates on the progress they have made on their assigned tasks. Have team members refer to and update their working copies of **Handout 13: Task List** from Unit 5 (for their exhibition preparation teams) as they report on their progress. Have teams share with the class the tasks they still need to complete and their timeline for completion of those tasks.

Review with the class the list of tasks on **Handout 18: Exhibition Timeline** from Unit 5, particularly those that still need to be completed for the opening reception, such as finalizing performer commitments or collecting equipment and supplies. Make sure that each remaining task is assigned to a specific team (and that one person within the team takes responsibility for the task).

When time is available, make any adjustments necessary to the master timeline you created on Handout 18 and give the updated handout to students.

2. Optional: Present pieces for review/critique.

You may want to have teams share specific pieces with the class—for example, the Promotional Materials team can present its invitation design for critique, and the Public Relations team can read its press release (if it hasn't been sent out yet). If teams present pieces for critique, here are some questions you can ask to guide student feedback:

- Does the piece accurately reflect the themes and content of the exhibition?
- Does the piece include all the necessary information?
- Do you have any suggestions for how the team might change the piece?

3. Have exhibition preparation teams meet.

Give exhibition preparation teams time to meet to go over their task lists, coordinate activities, and share information with other teams as needed.

Teacher's Notes: Progress on Exhibition-Related Tasks

Teams should be fairly far along on their task lists at this point in the semester. Here are some tasks that teams should be working on or have completed:

- The Space Preparation team should have an exhibition space picked out and have updated its task list with any additional preparations that are needed. The team should also have visited the space and created a scale-drawing diagram for other teams to use.
- The Promotional Materials team should be finished or nearly so with the invitation design and the design of any flyers or posters to announce the exhibition. If the team is having postcards professionally printed, these should be at the printer, so that there's time to mail them before the exhibition.
- The Public Relations team should have the press release ready to send or have sent it already. The team should have an address list for invitations and a list of venues to place postcards or flyers, if the class has made them. (The invitations should be sent two to three weeks before the opening reception.)
- If you have included a Money Management team, this team should have a final budget for the exhibition. Any fundraising should be completed, and the team should be finishing any work it is doing to solicit donations.

Exhibiting Digital Works
If there are digital artworks in the exhibition, work with students and the Space Preparation team to determine how to show these works. One option is to set up a computer and a monitor (or a laptop) and show the works in a slideshow (for photographs or other static works) or in a loop (for videos or animations). Another option is to set up a digital projector and show the works on a screen or a wall.

If you do use computers and/or digital projectors in the space, make sure that the space is secure at night and monitored when it is open, and (if the space is not at your school) find out whether the gallery is insured for theft. Other options include having the exhibition take place for one day only and removing the equipment at the end, or removing the equipment at the end of each day and placing it in a secure location.

1A.3: Visiting the Space

1. Look at the space.
Make arrangements to visit the exhibition space with your class. Give students a few minutes to walk around and look at the space.

2. Share the scale-drawing diagram and discuss initial ideas for dividing space.
Give students copies of the scale-drawing diagram the Space Preparation team created, and use it to explain how much wall and floor space is available. Have the team share its initial ideas for dividing the space among the different teams.

> **Teacher's Notes: Creating Scale Models of the Space**
>
> In addition to having teams use scale-drawing diagrams to divide and design their sections of the exhibit, you can also have them create foam core scale models of the space and make miniature copies of their artwork to "hang" in the model. This requires more work and materials, but it also gives students a chance to see in three dimensions how their section of the exhibition will work, which can help them avoid problems later on.

3. Finalize space allocations.
Give teams a chance to respond to the Space Preparation team's ideas. Ask teams to think about how much wall and floor space they will need, based on the size of the work they are including in their section of the exhibition. As a class, decide on a fair allocation of space. Have teams mark their section of the exhibition on their copies of the diagram.

> **Teacher's Notes: Limiting the Number of Works in the Exhibition**
>
> Depending on the size of the exhibition space, there may not be enough room for students to include all the work they've chosen for the exhibition. If this is the case, you can limit students to a specific number of works in their section. However, remind teams that they still need to make sure that each student has at least one work in the exhibition.

4. Have students complete Journal 1.

Distribute **Handout 2: Your Journal** and have students complete Journal 1 in class or as a homework assignment.

> ### Journal 1
>
> Based on your visit to the exhibition space, how do you think your section of the exhibition should look? Create a sketch that shows how you would arrange the works that your team has chosen, and write a short paragraph explaining why you've arranged them that way.

> #### Teacher's Notes: Journal 1
>
> Journal 1 is an opportunity for students to brainstorm ideas for their section of the exhibition, before they've looked at an actual exhibition and learned more about exhibition design (which they do in Activity 1B). They will revisit their ideas in Journal 2.

Handout 2:
Your Journal Assignments

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

Journal 1

Based on your visit to the exhibition space, how do you think your section of the exhibition should look? Create a sketch that shows how you would arrange the works that your team has chosen, and write a short paragraph explaining why you've arranged them that way.

Journal 2

Now that you have observed an exhibition space, take another look at the sketch you made of your section of the exhibition for Journal 1. Based on what you've learned about exhibition design, what might you change about your original design—the spacing of the works, the order they're displayed in, something else? How are you making use of positive and negative space? Create a new and improved sketch of your exhibition design and be prepared to share it with your teammates.

Journal 3

At the opening reception, you and your curation teammates will give a short presentation about your section of the exhibition. Your presentation will depend on your theme and how you want to engage your audience.

Try to make your presentation as engaging and interactive as possible. There are many different approaches you can take. For example, you might give some kind of performance as a team; provide information about an issue and then have audience members share their experiences with that issue; create a short, structured activity in which the audience makes an artwork; have the audience ask you questions; or even ask the audience to respond to your questions!

It's up to you—your presentation should simply be engaging and related to your theme in some way. Brainstorm ideas for your presentation to share with your teammates.

Journal 4

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

- What was your favorite part of creating the exhibition? Why?
- What was the most challenging part of creating the exhibition? Why?
- What would you do differently if you were to do this project again?
- What is the most important thing that you learned in this course?
- What was your favorite project this year, and why?
- Which of your new skills are you most proud of?
- Based on what you've learned, what AME careers are you most interested in, and why?

React, Practice, Imagine: Weekly Journal Activities

In addition to the journal assignments described above, choose one of the following three activities each week to do in your journal:

- *React*—Respond to a piece of art or media shown in class by writing about it. Then write two questions you'd like to ask the artist about the work. Try to answer the question as you think the artist might.
- *Practice*—Sketch something from observation or from your imagination.
- *Imagine*—Describe an art or design project that you are interested in creating.

1A.4: Introducing the Presentation Portfolio Process

1. Discuss how to create presentation portfolios to showcase work.
Tell students that artists create portfolios to showcase their work to others. A portfolio can serve a number of purposes—for example, to apply for a job, to apply to college or art school, to demonstrate learning in a course, or to show work in a particular medium or with a particular theme. The decision of which pieces to include in a portfolio will depend on what the portfolio's being used for.

Tell students that their presentation portfolios for the end of the course will consist of four parts:

- A letter to their teacher
- A visual presentation of their portfolio
- An oral presentation of their portfolio in a one-on-one teacher conference
- The teacher's assessment of their portfolio and their own self-assessment

Distribute **Handout 3: Creating Your Presentation Portfolio** and **Assessment Checklist 2: Presentation Portfolio** to each student.

Review the process of creating presentation portfolios with students and answer any questions they may have.

Teacher's Notes: Portfolios

Including Work from the First Semester
If you want students to focus mainly on work they produced during this semester, decide how much work (if any) from the first semester that students may include in their presentation portfolios, and let students know your decision. Alternatively, you can let students make their own decisions about which work to include from throughout the year.

Digital Portfolios
You can also have students create and post digital portfolios of their work, using a Web site designed for students to share media work (such as a school's Web site), a social networking site, a photo-sharing site, a blog, or another site.

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2. Model how to demonstrate learning in a key skill area.
Inform students that they will need to address four key skill areas in their letter
to the teacher and during their portfolio conference. Explain that the four areas
are listed on Assessment Checklist 2.

Model for students how they can demonstrate learning in a key skill area:

- Ask volunteers to show a piece they might present at the presentation
  portfolio conference.
- Ask them to explain what they have learned in a key skill area, and
  how, specifically, the piece they are presenting helped them learn or
  strengthen that skill.

3. Discuss the portfolio conference schedule.
Let students know the schedule for their individual conferences, so they know
when their portfolios must be completed. Create a portfolio conference schedule
and post it in a visible place in the classroom.

Teacher's Notes: Scheduling Portfolio Conferences

In this unit, conferences are scheduled during Part 2, but you can
schedule them at another point. Ideally, schedule conferences during
times when other students are able to work fairly independently.

Scheduling portfolio conferences requires planning and time. Teacher-
student dialogue about student work is a central component of the
portfolio process and should not be overlooked. This process can be
an effective method for assessing student learning in key skill areas,
gauging a student's understanding of the big ideas of the course, and
helping students develop critical skills.

Handout 3:
Creating Your Presentation Portfolio

A *portfolio* is a collection of examples of an individual's work. Artists and designers use portfolios to show their best work to potential clients and employers, or to include with their applications to colleges and art schools.

In this course, you will develop two portfolios: a *working portfolio* and a *presentation portfolio*. Together, these can help you organize your work, reflect on what you are learning, clarify your artistic goals, and showcase your best work.

Your working portfolio contains everything you've created during the course—sketches, journals, class work, assignments, and writing. It should also contain your unit projects and self- and teacher assessments. From it you will create a presentation portfolio—the public face of your work.

Your Presentation Portfolio

Prepare a presentation portfolio just as you did at the end of the last semester. Choose the sketches, journal entries, and unit projects that you think represent your best work and show how much you have learned. Your portfolio should be well-organized, with each piece of work clearly labeled.

Letter to Your Teacher

Your presentation portfolio will include a letter to your teacher. In your letter, reflect on your learning by completing the following steps:

- **Step 1:** Choose a piece in your portfolio that you think could benefit from revision (different from the piece you chose last semester). Explain why you chose that piece and how you would revise it.
- **Step 2:** Look at the key skill areas listed in Assessment Checklist 2. Comment on what you've learned in each area.
- **Step 3:** Choose examples from your portfolio that best demonstrate what you have learned in each of these key skill areas (different examples from the ones you chose last semester). For example, you may choose an artwork, a completed handout, or a journal entry that demonstrates your ability to analyze a piece of art. You can choose a different example for each key skill area, or use one work that demonstrates your learning in several skill areas.
- **Step 4:** Answer the following questions:

  - What is your favorite piece in your portfolio? What did you learn while working on it?
  - What is your favorite journal entry? Why is it your favorite?
  - Which skill areas did you identify as needing improvement in your last portfolio review, and how did you work to improve these skills this semester?
  - What are your goals for continuing to develop your skills and to make art and media works after completing this course?
  - Based on what you've learned during this course, what AME career(s) are you most interested in pursuing or learning more about?

Assessment Checklist 2:
Presentation Portfolio

Use this assessment checklist to help you plan your portfolio. Be sure to include all the required components. Bring the completed assessment to your portfolio conference.

Requirements	Percentage of Total Grade	Comments	
Visual Presentation of Presentation Portfolio		Student Comments	Teacher Comments
Portfolio includes pieces that represent student's best efforts and showcase student's skills and growth.	**25%**		
Portfolio is organized and clearly labeled and includes all the required components.	**10%**		
Letter and Presentation to the Teacher		Student Comments	Teacher Comments
Student thoughtfully reflects on his or her learning throughout the semester.	**15%**		
Student selects works to discuss that clearly demonstrate learning and skill development.	**10%**		
Student has a clear rationale for the following: ___ Choice of piece to revise ___ Favorite piece ___ Favorite journal entry	**15%**		
Student clearly explains how his or her work examples reflect learning in each of the four key skill areas: Skill area #1:	**5%**		
Skill area #2:	**5%**		
Skill area #3:	**5%**		
Skill area #4:	**5%**		
Student identifies his or her strengths, as well as plans for future skill development.	**5%**		
Total	**100%**		

Activity 1B: Exhibition Design

Students visit a venue that is exhibiting works of art and/or media and apply what they have learned as they design their sections of the exhibition.

Sequence

1B.1: **Exhibition Visit**	Students visit a museum or gallery exhibition, observe how works are displayed, and share their observations about exhibition design.
1B.2: **Designing Exhibition Sections**	Students work in curation teams to design their exhibitions, and use peer feedback to revise their designs.

Materials Needed

- **Handout 4: Exhibition Observation Form**
- Students' diagrams of the exhibition space (or foam core scale models, if they made them in Activity 1A.3)
- Optional: 3-D modeling software, such as Google SketchUp
- Optional: Computers (one for each team)

1B.1: Exhibition Visit

1. Visit an exhibition.
Visit a gallery, museum, historical society, community center, or other venue that has an exhibition of works of art and/or media.

> **Note:** If your class is unable to travel to an art exhibition, select examples of digital or online galleries and podcasts for a "virtual" visit. (See *Media & Resources* for suggestions.)

2. Have students complete the observation form at the exhibit.
Distribute **Handout 4: Exhibition Observation Form**. Have students spend several minutes quietly walking around the exhibition space, observing the works and how they are displayed. Have students complete their handouts.

> **Note:** Handout 4 provides a good opportunity for formative assessment.

3. Share observations.
When you have returned to the classroom (or, if there is space, at the venue you're visiting), have several students share insights from their observation forms.

4. Discuss exhibition design.
Discuss what students observed during this visit, as well as any other exhibitions they may have visited, using the following questions to prompt discussion:

- How do you think exhibition design influences the way you see a group of works?
- What impact does the spacing of works (whether 2-D works on a wall or 3-D works on the floor) have on the exhibition?
- What are some different strategies for sequencing works that you have observed? What do curators need to take into consideration when they sequence works?
- Based on what you've seen this semester, what are some different approaches to exhibition design? Which one(s) are you most drawn to, and why?

Teacher's Notes: Different Approaches to Exhibition Design

There are several different approaches to exhibition design that you can discuss with your students.

One of the most traditional approaches (which is sometimes challenged in contemporary art galleries and "alternative" spaces) is the "white cube" approach, where the work is hung in a pristine, empty space with white walls, the works are hung in a straight line on the walls, and usually there is some "breathing room" around each work.

Another approach is to hang work salon-style, with works hung in close proximity to one another at different levels on the walls.

With 3-D work, a traditional approach to exhibition design is to give each piece its own pedestal. Another approach is to place several pieces on one platform.

All of these approaches will have a different effect on the ways that viewers see the work—for example, viewers may pay more attention to each individual piece in a white cube setting, but may think more about the relationships among the works if they are hung salon-style.

You can also talk with students about different approaches to sequencing work. One approach (which probably won't work for this exhibition) is to hang works chronologically. Another approach is to hang similar-looking works (or works that address similar subjects) next to one another, or, conversely, to hang contrasting works together to highlight the differences among them.

These are all things your students should take into consideration as they begin to work on their exhibition design.

5. Discuss the principles of design.
Ask students the following question:

- How might you apply what you have learned throughout the course about the principles of design to your exhibition design?

Teacher's Notes: Applying the Principles of Design

There are numerous ways that students can apply what they have learned about the principles of design as they sequence their works and design the exhibition. For example:

- Students can apply the principle of *rhythm*—how can they set up a pleasing rhythm for the viewer?
- Students can apply the principle of *balance*—how can they create a balanced "composition" with the pieces they have chosen?
- Students can think about the principle of *contrast*—does it make sense to place contrasting works next to one another? How does that affect the way the works are viewed?
- Students can apply the principle of *unity*—how can they create a harmonious arrangement of all the pieces in the space?

Talking About Negative and Positive Space
Talk to students about how they can effectively use negative and positive space in their exhibition design—they may want to strive for a balance of negative and positive space and use the negative space around works to give each work "breathing room." (However, if they are hanging their works salon-style, they may make less use of negative space.)

6. Assign Journal 2.
Have students complete Journal 2 as a homework or in-class assignment.

Note: Journal 2 provides a good opportunity for formative assessment.

Journal 2
Now that you have observed an exhibition space, take another look at the sketch you made of your section of the exhibition for Journal 1. Based on what you've learned about exhibition design, what might you change about your original design—the spacing of the works, the order they're displayed in, something else? How are you making use of positive and negative space? Create a new and improved sketch of your exhibition design and be prepared to share it with your teammates.

Handout 4:
Exhibition Observation Form

As you look at the exhibition of art and/or media works, complete this observation form.

Location of exhibition space	
Title of exhibition	
What kinds of works are in this exhibition (for example, paintings, photographs, sculptures, video)?	
What is the theme of the exhibition? How do you know this?	
What does the space itself look like? (For example, what color are the walls? How big is the space?)	
How are the works arranged in the space? (For example, "The works are arranged in a line on the wall, with equal amounts of space between each work.")	

How much space is there between the different works? What impact does the space between works have on how you see the individual works?	
What do you notice about the sequencing of the works (that is, the order in which they are arranged on the wall or in the space)? (For example, are similar-looking works grouped together, or is there a contrast between works that are next to one another?)	
How does the sequencing of the work change or influence how you see the individual works?	
How do you think the exhibition design influences your overall experience with the works?	
If you could improve one thing about this exhibition, what would you change, and why?	

1B.2: Designing Exhibition Sections

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

1. Have students meet in curation teams to design the exhibition.
In their curation teams, have students share their exhibition design sketches from Journal 2 with their teammates and, as a team, come up with an exhibition design that includes the following:

- Placement of the works in the space (approximately where on the wall they will hang or where on the floor they will be placed)
- Sequencing of the works (the order in which they will be displayed)

Have students use their diagram of the exhibition space (or the foam core scale model, if they made one) to help them arrange their works.

Teacher's Notes: 3-D Modeling Software

If you are having curation teams use 3-D modeling software, show them how to use the software, and then have them use it to create their exhibition designs.

2. Have teams share exhibition designs.
Have each team share its design with the class, explaining why the works are arranged in this particular order.

3. Give the class an opportunity to provide feedback.
Offer students the following prompts to help structure their feedback on each team's exhibition design:

- Does the spacing of works make sense to you? Why or why not?
- Does the sequencing of works make sense to you? Why or why not?
- What suggestions do you have for changes the team might make to its exhibition design, and why?

4. Have teams revise exhibition designs.
Have teams revise their exhibition designs based on the feedback they received. Remind them to be sure that their final design is sketched clearly and in detail.

Teacher's Notes: Online Exhibition

You may want to have students design an online exhibition in addition to their physical exhibition. An online display of work allows students to reach a broader audience and to further develop their skills in using and creating digital media. As with digital portfolios, you can use a number of different options to create an online exhibition, such as photo-sharing sites, social networking sites, blogs, or wikis.

If students have Web design skills, or you have the time and equipment to teach them these skills, you can also create a class Web site and have each team create its own exhibition page within the Web site. Alternatively, you might arrange for students in a separate Web design class to create a Web site for your class to use.

Activity 1C: Portfolio Preparation

To prepare for their portfolio conferences in Part 2, students organize their presentation portfolios and write a letter to their teacher reflecting on their artistic growth.

Materials Needed

- Students' working portfolios
- Optional: Digital cameras
- Optional: Color printer
- Students' copies of Handout 3: Creating Your Presentation Portfolio

1. Have students select work for presentation portfolios.
Provide students with class time to select pieces from their working portfolios to include in their presentation portfolios. Tell students that looking at past projects and assignments can serve as visual reminders of what they have learned during the course.

> **Teacher's Notes: Including Large or 3-D Works in the Portfolio**
>
> If students want to include larger works (such as large paintings or posters) or 3-D works that are cumbersome to transport and display, you might allow them to use digital cameras and color printers to create photographs they can use in their portfolios in lieu of the actual work.

2. Ask volunteers to share portfolio ideas.
Reconvene the class and ask student volunteers to share their ideas about which pieces they are considering for their presentation portfolios, and why.

3. Have students write their letters.
Have students write their letters to the teacher, using the guidelines in Handout 3.

> **Teacher's Notes: Optional Extension: Revising Work**
>
> In the letter to the teacher, students write about one piece of work they would like to revise and explain how they would revise it. If time is available, you might also want to have students actually revise that piece of work and bring it to the portfolio conference.

Activity 1D: Introducing the Career Fair

The Career Fair is the culminating event for the semester-long AME Career Research project. In this activity, students begin preparing the materials they will use to share their research findings with the class. They also discuss careers related to the work they are doing in Unit 7.

Materials Needed

- Students' copies of **Handout 7: AME Career Research Project** (from Unit 5)
- **Assessment Checklist 3: AME Career Research Project**
- Students' completed components of their Career Research projects
- Posterboard or other display board (1 per student)
- Materials for creating visual presentations, such as scissors, tape, glue, and markers
- Optional: Computers with Internet access
- **Handout 5: Unit 7 Career Information**

1. Describe the Career Fair.
To remind students of the Career Research project requirements, go over **Handout 7: AME Career Research Project** from Unit 5. Distribute **Assessment Checklist 3: AME Career Research Project**, and go over the assessment.

Tell students that at the Career Fair they will present the information they collected during the AME Career Research project in two ways:

- A short (three- to five-minute) oral presentation of what they learned during the project, including what they learned during their informational interview
- A visual presentation that highlights the information they found during their research

Students' visual presentations should include what they think is the most important information about their chosen AME career, including a written job description. Below are some ideas for visuals they can include:

- Copies of actual job postings
- A photograph of the person they interviewed
- Important information they learned from their informational interviews
- Brochures from various colleges or professional workshops that describe training requirements for their chosen AME career
- Maps showing locations of jobs in their chosen AME career
- Charts showing the career path of their chosen AME career
- Photographs of real work environments
- Logos and names of famous companies that employ people in their chosen AME career

- Examples of both finished art and media productions or works in progress that illustrate the work of their chosen AME career

Give students a chance to ask any questions they may have about the Career Fair.

2. Have students begin work on their Career Fair visual presentations.
Provide posterboard and other materials so that students can begin to assemble their visual presentations for the fair. Additionally, you may give students the option of creating a blog or a Web site for the Career Fair project. If you decide to give students this option, make sure to account for any logistical considerations needed (e.g., reserving computers) to allow students to present their Web site or blog on the day of the Career Fair.

Teacher's Notes:
Teaching Students About Visual Materials for Presentations

Depending on your students' skills and experience, you may want to set aside additional time to teach students skills related to creating visuals for the career fair, such as:

- Placement of visuals for clarity and readability
- Integrating visuals and text
- Working with typography
- Creating a unified look for visual presentations

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3. Discuss AME careers related to Unit 7.
Distribute **Handout 5: Unit 7 Career Information**, and have students read it. Discuss each career described in the handout. Ask students the following questions:

- What similarities do you see between the work you have been doing to prepare for the exhibition and the careers described on the handout?
- Which of these careers most interests you, and why?
- How might you apply what you have learned about exhibition design to other AME careers?

    Possible answer: In many AME careers, artists and designers need to think about designing a space, either in the real world or the virtual world. For example, set designers and video game designers both need to think about how a space is designed and how objects are arranged within that space.

Assessment Checklist 3:
AME Career Research Project

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

Requirements	Percentage of Total Grade	Comments	
Job Description		**Student Comments**	**Teacher Comments**
Student's presentation includes a written job description for the chosen AME career.	**50%**		
Student's presentation describes a career path that includes both an entry-level position and more senior positions.	**50%**		
Total	**100%**		
Informational Interview		**Student Comments**	**Teacher Comments**
Student summarizes the key points from the informational interview.	**50%**		
Student includes visuals to highlight important information learned during the informational interview.	**50%**		
Total	**100%**		

Requirements	Percentage of Total Grade	Comments	
Education and Training Research		Student Comments	Teacher Comments
Student's presentation includes information about a range of training options, such as colleges, technical schools, certification programs, and professional association workshops.	**50%**		
Student's presentation demonstrates understanding of the knowledge and skills needed in order to succeed in the chosen AME career.	**50%**		
Total	**100%**		

Career Fair Presentation		Student Comments	Teacher Comments
Student's presentation is clear and to the point, and demonstrates knowledge of the intended audience.	**50%**		
Student's display of materials at the Career Fair is visually appealing; the choice of illustrations and/or graphics is appropriate and clearly relates to the student's research.	**50%**		
Total	**100%**		

Handout 5:
Unit 7 Career Information

Range of Careers Related to Unit 7

Below are some of the AME careers that make use of the skills you're learning in Unit 7:

- Assistant project manager
- Curator
- Exhibition designer
- Interactive media producer
- Marketing manager
- Museum/gallery director
- Preparator (one who prepares exhibition displays and handles and prepares works for exhibition or storage

- Producer
- Production assistant
- Production coordinator
- Project manager
- Public relations manager
- Visitor services

Key Careers

Three key AME careers that make use of the skills you are learning in Unit 7 are production assistant, curator, and interactive media producer.

Production Assistant

Production assistants (PAs) assist with every part of the production process. Their work can be tedious and their hours can be long, but getting a job as a PA is one of the best ways to break into many AME industries.

The tasks performed by PAs vary by industry:

- *Television and film:* PAs in television and film need to be organized, enthusiastic, detail-oriented, and good at communicating and record-keeping. PAs also need to work well under pressure, because they report to many different people (nearly everyone on set can give a PA an order) and their hours are often long and irregular.

  The tasks of a PA are greatly varied. For example, on a single production, a PA might get coffee and meals, arrange transportation for actors and production staff, take notes, ensure that actors receive their *call sheets* (daily schedule details of the shoot), manage "extras," and keep track of paperwork (such as permission forms and schedules). However, PAs are able to meet a number of people in the film industry and to gain valuable insight into the way that television and films are produced.

- *Multimedia and design:* PAs help other members of the production, development, and design teams create media, such as Web sites, podcasts, and interactive kiosks. A PA's tasks might include preparing graphics and text content for different platforms, editing sound files, uploading content to Web pages, testing media before release, keeping track of schedules, and processing paperwork, such as permission and licensing forms. Though positions vary by company, PAs in media and design are much more likely to work regular weekday hours than PAs in other AME industries.

- *Animation:* PAs on small animation productions usually help the whole production team, while PAs on large productions often assist a single department, such as layout, lighting, or computer graphics. Their tasks may include keeping track of facilities and equipment, maintaining digital files (such as artwork and sound files), organizing schedules and meetings, communicating updates to different teams and team members, and checking work done by freelancers or by partner studios.

- *Games:* PAs in game production help coordinate schedules and communication among different departments, handle work done by freelancers or other companies, and assist with casting when real people are used as models or actors in games. PAs are often responsible for maintaining the game assets (a game's files, such as artwork and data). PAs check the whole game to make sure that it is ready to be tested and often work with quality assurance teams to track the status of problems found in the game. PAs also handle press packets, interviews, and game demos.

Pathway: Though PAs are not required to have postsecondary degrees, having a two- or four-year college degree or internship experience will often give them an extra resume "boost." PAs also need to show portfolios from their internships, independent productions, or freelance work, or even media they created while in school, such as student films, Web sites, or games. While PAs usually freelance in the television and film industries, they are generally hired as full- or part-time staff in the animation, game, and multimedia and design industries. Since new types of media emerge regularly, PAs in multimedia, games, and animation should have knowledge of current software and an interest in learning about new technology.

This position is considered entry-level in every industry except the games industry, where PAs are expected to have two to three years of experience in the industry (for example, in quality assurance) or experience in production roles in other industries, such as animation or multimedia.

Because this position is considered a career stepping-stone, there are many careers that PAs may move into. They may stay in production or management, or move toward careers in design, development, or direction.

Curator

Curators research artwork, organize exhibitions, produce publications, and decide how to present information to the public. Curators have traditionally organized physical exhibits for museums, galleries, and other organizations, but today curators may also create digital or online exhibits. Some curators specialize in working with digital media. Whether creating physical or virtual exhibits, curators decide how audiences will view the works. For example, a curator may arrange works of art by year, artist, material, or theme; show online artwork in a specific order or let the audience choose; and present additional information alongside the artwork or on a separate page.

Curators decide what information to include with a work—such as information about the artist's time and place in history, personal life, and methods of making art. Curators also make choices about additional media presented to the public, such as audio recordings or podcasts, video, and photo documentation. Curators need to understand different types of media, as well as copyright issues and laws. They are involved in fundraising, promotion, and creating press materials.

Film curators plan, coordinate, and promote film programs. They research and choose films, and are responsible for ordering and returning films from outside sources. Film curators may also book guest artists and work with community groups to organize local film festivals. Film curators are usually in charge of budgets; they create expense reports and income projections. They also need to write or oversee the writing of materials, such as promotional and educational publications.

In museums, film curators often work with other curators to integrate programs with other media and arts exhibits. For example, a film curator who is showcasing the work of local teen filmmakers might co-coordinate a community open house with another curator who is arranging an exhibit of sculpture made by local artists.

Pathway: Curators need a bachelor's degree to apply for positions in small organizations; many large museums and galleries require master's degrees in specialized areas of art and media, as well as internship or work experience. For example, film curators are usually expected to have a master's degree in film history, or in art with a film history focus.

Aspiring curators generally gain experience by assisting curators, researchers, exhibit designers, and restorers in museums and galleries. A curator must often demonstrate curatorial abilities by working as an assistant curator before being promoted to the position of curator. A curator may become a head curator or a director (at many museums and organizations, the director is also the head curator).

While curators are traditionally employed full-time by museums and galleries, they may also freelance—especially if they prefer to present exhibits in new and digital media or in less traditional spaces. Curators may also freelance for film or animation studios, showcasing work done at the studio.

Interactive Media Producer

Interactive media producers conceive, plan, and oversee the design of interactive media products. Keeping clearly in mind a product's purpose, and who will use it and where, interactive media producers imagine what the final product will look like and how people are meant to interact with it. They develop a creative vision, work goals, and planning and technical documents. Interactive media producers are responsible for both creative and business ideas and for making sure that their teams keep to those objectives until the product is finished.

The definition of *interactive media* and the types of work that interactive media producers do changes constantly with new innovations, so interactive producers need to be flexible and interested in learning more about media all the time. Here are some examples of their work:

- As an employee at a museum, work with curators to design media, such as podcasts or kiosks, that enhance and support the ways in which people experience art, and to create Web sites or virtual environments that communicate information about the museum and its exhibits.
- As an employee at a television or radio station, create Web sites and interactive online content (such as games and Web-based audio or video) to enhance and promote broadcast programming.
- As a freelancer, work with studios that specialize in producing media—digital audio and video, Web sites, CD-ROMs, or interactive environments—for other organizations, including art and history museums, galleries, commercial studios, large companies, and television and radio stations.

Pathway: Interactive media producers have both business and creative responsibilities, and most organizations look for producers who have a bachelor's degree in either digital arts/media or business/marketing. Some organizations look for producers who have master's degrees as well, and may seek people with a combination of degrees and experience in *both* business/marketing and digital arts/media.

Most importantly, organizations want people who can show examples of media they have already produced and who have experience using software for digital design, audio, and video production. Interactive media producers are not expected to know every type of software available, but they should display a good general understanding of how emerging tools and technologies are used.

It's not uncommon to have held two or more media-related positions—such as Web designer, production assistant, Web developer, production coordinator, or associate producer—before becoming an interactive media producer. An interactive media producer might become an executive producer or might start his or her own media production company.

Part 2: Preparing for the Exhibition

Students move on to the final stages of exhibition preparation. They learn how to prepare work for hanging, either mounting, matting, or framing it, and they make labels for their work. Teams prepare the exhibition space and install the works, in the process learning how to hang 2-D work and arrange 3-D work. Students also participate in individual conferences about their presentation portfolios.

Advance Preparation

- Optional: If you have invited AME professionals to attend the exhibition, confirm the date, time, and location of the exhibition with them.
- Before Activity 2C:
  - Determine when to hold the Career Fair. It is designed to take place in one or two class sessions, but you may decide to have the presentations take place over the course of several days, placing them either at the beginning or at the end of class.
  - Decide whether to create the participant assignments for the Career Fair ahead of time.
  - Make sure that there is adequate surface area to display students' visual presentations during the Career Fair. There should be enough room for a third of the students to display their presentations at one time. Plan an arrangement of the tables that allows students to freely walk around the classroom during the Career Fair.
  - Make sure that students bring to class the photographs and other materials that they will use in their Career Fair visual presentations.

Length
8 50-minute sessions

Activity 2A: Getting the Work Ready

Students learn how to prepare materials for presentation in an exhibition, and, in their teams, prepare the works they have selected.

Sequence

2A.1: *Checking In*	Exhibition preparation team members give updates, and teams work together to complete tasks for the upcoming exhibition.
2A.2: *Artwork Preparation (Studio)*	Students learn techniques for preparing artwork for presentation, work in curation teams to prepare their selected works, and create labels and binders for the exhibition.
2A.3: *Portfolio Conferences*	While teams prepare work for the exhibition, students participate in one-on-one conferences to review their presentation portfolios.

Materials

- Students' copies of **Handout 13: Task List** (from Unit 5) for their exhibition preparation teams
- Teacher's copy of **Handout 18: Exhibition Timeline** (from Unit 5)
- Materials and supplies for preparing works for presentation, such as:
    - Mat board
    - Mounting board
    - Spray mount adhesive
    - Mounting tissue and a mounting press
    - Archival tape
    - Paper cutter or mat cutter
    - Frames
    - Hanging wire
- Student works of art and media
- Label-making materials (for either hand-written or computer-generated labels)
- Binders for artist statements
- Students' presentation portfolios
- Students' copies of **Assessment Checklist 2: Presentation Portfolio**

2A.1: Checking In

1. Have teams give updates on exhibition preparation.
Ask each exhibition preparation team to share its progress on its assigned tasks. Have team members refer to and update their working copies of **Handout 13: Task List** from Unit 5. Have teams share the tasks that they still need to complete and the timeline for their completion.

When time is available, make any adjustments necessary to the master timeline you created on **Handout 18: Exhibition Timeline** (from Unit 5), and distribute an updated version to students.

> **Teacher's Notes: Exhibition Preparation Team Progress**
>
> At this point, teams should be nearing completion on most of their tasks. For example:
>
> • The Promotional Materials team should have completed work on the invitation and any flyers or posters announcing the exhibition.
> • The Public Relations team should have sent press releases and either have sent invitations or plan to send them shortly.
> • The Space Preparation team should be aware of the tasks on its list that still need to be completed in order to prepare the space.
> • If you've included a Money Management team, this team should have an updated budget accounting for any expenditures or new revenue received.

2. Have exhibition preparation teams complete remaining tasks.
Give exhibition preparation teams time to go over their task lists, work together on any tasks they still need to complete, and share information with other teams as needed.

2A.2: Artwork Preparation (Studio)

1. Demonstrate artwork preparation techniques.

Distribute materials that students need to prepare their works for presentation, and demonstrate various framing, matting, and mounting techniques that students can use. For example:

- Using spray adhesive to mount paper-based work on mounting board or mat board
- Using mounting tissue and a mounting press to mount photographs or paper-based works
- Cutting mats
- Creating hinges to attach work to mats
- Assembling or building frames
- Attaching hanging wire to the back of frames or paintings
- Preparing digital slideshows or video loops (if students are showing digital works)

> **Teacher's Notes: Using Student Work in the Demonstrations**
>
> Ideally, you will use actual student works for your demonstrations and have student volunteers assist you in preparing these works for presentation.

2. Have curation teams prepare artworks.

Have students work in their curation teams to prepare the works for their sections of the exhibition.

Students preparing artwork, photo taken at Digital Media Design High School

3. Demonstrate label and binder creation.

Show students how to create individual labels (hand-written or computer-generated) for each artwork and how to create the binders that will hold the artist statements for each curation team's section.

4. Have curation teams create labels and binders.

Have students work in their curation teams to create labels and binders for the exhibition.

5. Assign Journal 3.

Have students complete Journal 3 either in class or as a homework assignment.

> **Journal 3**
>
> At the opening reception, you and your curation teammates will give a short presentation about your section of the exhibition. Your presentation will depend on your theme and how you want to engage your audience.
>
> Try to make your presentation as engaging and interactive as possible. There are many different approaches you can take. For example, you might give some kind of performance as a team; provide information about an issue and then have audience members share their experiences with that issue; create a short, structured activity in which the audience makes an artwork; have the audience ask you questions; or even ask the audience to respond to your questions!
>
> It's up to you—your presentation should simply be engaging and related to your theme in some way. Brainstorm ideas for your presentation to share with your teammates.

6. Check in with students about their work on Career Fair presentations.
Remind students that they should be preparing their research and visuals for the Career Fair. Answer any questions that students may have.

2A.3: Portfolio Conferences

1. Meet with students individually to discuss their presentation portfolios.
While curation teams are preparing works for the exhibition, hold meetings with students in a quiet place in the classroom and let the class know that the portfolio conferences should not be disturbed. After their portfolio conferences, ask students to complete the Student Comments section of Assessment Checklist 2.

> **Teacher's Notes: Meeting with AME Industry Professionals**
>
> You can have students meet with AME industry professionals at some point during the unit (either one-on-one or in groups) for reviews of their presentation portfolios. You could also conduct a field trip to a business or studio involved in AME and arrange to have portfolio reviews there. However, these portfolio reviews are not a substitute for your individual meetings with students. You will assess students on a range of criteria, and it will be difficult to gauge their progress without one-on-one meetings.

> **Teacher's Notes: Additional Portfolio Conferences**
>
> If there is not enough time to meet with each student while teams are preparing works for exhibition, you can also schedule portfolio review meetings during Activity 2B, when students are preparing the space for the exhibition and installing works.

Activity 2B: Space Preparation and Installation

Students work as a class to prepare for the opening reception of their exhibition. Curation teams prepare a short presentation about their section of the exhibition, prepare their exhibition space, and install the works they have selected.

Sequence

2B.1: *Preparing for the Opening*	Students work in curation teams to create presentations for the opening reception.
2B.2: *Preparing the Space and Installing work*	Students visit the exhibition space and work in teams to get the space ready for the opening. They learn artwork installation techniques and install their works.
2B.3: *Getting Ready for the Opening*	Students review logistics for the opening reception and take responsibility for their assigned tasks.

Materials

- Equipment for preparing the space, such as:
  - Paint (same color as the paint on the walls)
  - Paintbrushes or rollers
  - Smocks or old T-shirts for students to wear if they are painting the space
  - Brooms
  - Vacuums
  - Multi-purpose cleaning pads (such as Magic Erasers), sponges, or rags for cleaning smudges on walls
  - Water or cleaning spray
- Student works of art and media
- Equipment for installing and displaying work, such as:
  - Tape measure
  - Calculator
  - Pencils
  - Nails
  - Eye hooks
  - Museum putty or other adhesive
  - Push pins
  - Hammers

- • Pedestals or tables (for 3-D work, or to lay out materials such as binders during the opening)
  - • Ladder (if the space has gallery lighting)
  - • Level
  - • Computer
  - • Computer monitor
  - • LCD projector
  - • Extension cords
- • Teacher's latest version of **Handout 18: Exhibition Timeline** (from Unit 5)

2B.1: Preparing for the Opening

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

1. Have curation teams prepare presentations.
Have students meet in their curation teams and share their presentation ideas from Journal 3. Have teams prepare a short (three- to five-minute) presentation of their work for the opening reception. As described in the journal assignment, the form of the presentation will vary, depending on each team's theme.

> **Teacher's Notes: Encouraging Interactive Presentations**
>
> Encourage students to make their presentations participatory or interactive, rather than just speaking about their work. For example, as described in Journal 3, students might have the audience create artworks of their own or ask them to share their experience with an issue, or students might give a brief performance related to the work they've selected. Presentations should be related to the theme of the exhibition and should also be engaging and creative.

2. Practice and critique presentations.
When teams are ready, have them practice their presentations in front of the class or with another team. Give students the opportunity to ask questions and provide teams with feedback and suggestions. Have them use the Critical Response Process (see Unit 1 for details, if needed).

Suggest that students ask the following questions:

- Is the presentation interactive and engaging for the audience?
- Does the presentation address the team's theme?
- Do you have any suggestions for changes the team might make to its presentation?

3. Have teams revise presentations.
Have teams use the feedback they receive to revise their presentations.

> **Teacher's Notes: Opening Reception Program**
>
> Depending on the kinds of events at your opening reception, you may want to work with students to design and create a written program for the reception.

2B.2: Preparing the Space and Installing Work

1. Explain preparation tasks.
Arrange for the class to spend one or more sessions visiting the exhibition space. Have the Space Preparation team explain to the class what needs to be done to prepare the space before works can be installed. The tasks may range from simply cleaning the floor and wiping smudges off walls to painting over marks on the wall.

2. Have students complete preparation tasks.
Divide the class into work teams, and assign each team a different task.

3. Demonstrate installation techniques.
Once the space is clean and ready, demonstrate the techniques that students will use to install their work. Depending on the work, you may show them how to do the following:

- Find the appropriate eye-level height (usually 57 to 60 inches) and take measurements so that 2-D works are hung with their center lines at that height.
- Measure the correct distance between works, and mark light pencil lines to show where works should be hung.
- Place nails or eye hooks so that works will hang at the ideal height.
- Use adhesive material to attach light paper-based work to the wall.
- Use push pins to attach works on mounting board or mat board to the wall.
- Place 3-D works on pedestals or arrange them on tables.
- Install a computer or digital projector in the space.
- Place labels next to each work.

4. Have curation teams install the work.
Have curation teams install the works they have selected.

Student installing artwork, photo taken at Digital Media Design High School

5. Conduct a class critique of the installation.

Once all teams have completed their installations, have the class look carefully at each section of the exhibition and make suggestions for improvement (for example, changing the sequencing of artwork or the height at which a work is hung).
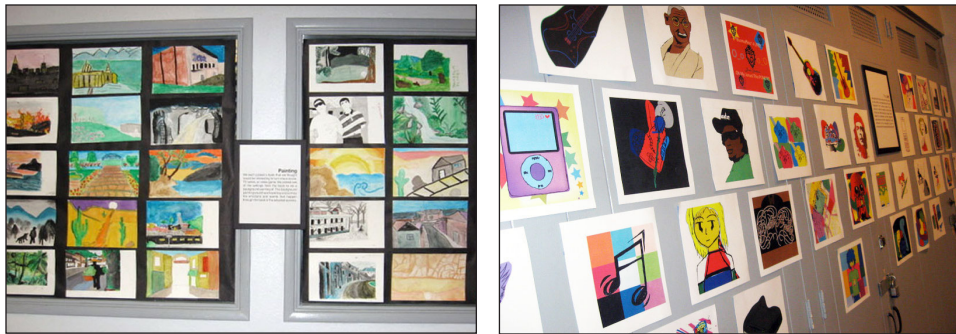
Sample installations, photos taken at Digital Media Design High School

6. Have teams rearrange their sections as needed.

Give teams the opportunity to make changes to their sections of the exhibition, based on the feedback they receive.

7. Optional: Arrange lighting.

If the space has gallery lighting, help the class determine how the lights should be arranged to best showcase the work.

8. Conduct a final sweep.

Once the lighting is set, have students conduct a final sweep of the space to make sure that everything is in place for the reception.

2B.3: Getting Ready for the Opening

1. Discuss opening reception logistics.

Meet with the class to discuss the logistics for the opening reception. Refer to the master timeline you created on **Handout 18: Exhibition Timeline** from Unit 5.

You may wish to create a more detailed list on chart paper to display. In that case, have students brainstorm a detailed list of tasks, for example:

- Gather any equipment to be used at the opening reception, such as microphones, power cords, and art supplies
- Confirm performance times with any performers
- Meet performers and help them set up equipment
- Bring binders with artist statements
- Make sure that the space remains clean and that no artworks are out of place
- Turn on lights and any electronic equipment
- Lay out art-making materials
- Make sure that any digital displays of work are operating correctly

> **Note:** You may want to create a detailed timeline of specific requirements for both the day before and the day of the opening reception (e.g., be there at 5:30—doors open at 6 p.m.).

2. Assign tasks.

Have students volunteer to be responsible for specific tasks (or assign students tasks). Make sure that students know what time they need to arrive at the reception.

3. Assign Journal 4.

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

> **Journal 4**
>
> Reflect on your work in this unit and over the year by answering the following questions:
> - What was your favorite part of creating the exhibition? Why?
> - What was the most challenging part of creating the exhibition? Why?
> - What would you do differently if you were to do this project again?
> - What is the most important thing that you learned in this course?
> - What was your favorite project this year, and why?
> - Which of your new skills are you most proud of?
> - Based on what you have learned, what AME careers are you most interested in, and why?

Activity 2C: Career Fair!

During the Career Fair, students present their research from the semester-long AME Career Research project.

Materials

- **Handout 6: Career Fair**
- Photographs and other visual materials that students bring to class for their Career Fair visual presentations
- Students' copies of **Assessment Checklist 3: AME Research Project**

1. Describe the Career Fair process.

Divide the class into three groups. Explain to students that during the Career Fair, there will be three rounds of presentations. Students will give their presentations during one round, and attend their classmates' presentations on different AME careers during the other two rounds. Assign the order in which students will present during the Career Fair.

> **Note:** The Career Fair may take two sessions. To save time and to ensure that each student gets an opportunity to present his or her research, you may want to make these assignments ahead of time.

Teacher's Notes: Career Fair Organization

The following chart describes the roles of students in each of the three rounds.

	First Group	**Second Group**	**Third Group**
Round 1:	Presents	Attends a presentation	Attends a presentation
Round 2:	Attends a presentation	Presents	Attends a presentation
Round 3:	Attends a presentation	Attends a presentation	Presents

Depending on the time you have available for the Career Fair, you may have students give their presentations more than once during each round and have students in the other two groups switch to attend a new presentation. This will expose students to more AME careers.

Distribute **Handout 6: Career Fair** to students and review it with them. Explain that they will use the handout to assess the presenters in a fair and accurate way.

2. Have the first group present.
Have the first group of students set up for and then deliver their presentations.
Assign students in the other two groups different presentations to watch.

> **Note:** You might have students select the presentations they want
> to attend based on their career interests, as long as each student's
> presentation is attended by at least one student.

3. Have the second group present.
Use the same process to have the second group of students present.

4. Have the third group present.
Use the same process to have the third group of students present.

5. Reflect on the Career Fair.
Reconvene the class after all students have participated in the Career Fair. As a
class, discuss the AME Career Research project, using the following questions:

- Did you find out anything surprising, either in your own Career Research
  project or from other students' presentations? If so, what was it?
- Based on your research, how can you apply the knowledge and skills you
  are learning in class to the AME industry? Can you give specific examples
  of connections you've made between the career you researched and
  something you learned in this course?
- In what ways do you feel like this project has changed some of your
  previous ideas about careers in the AME industry?
- Did you find that certain skills or types of knowledge are common to
  many different AME careers? If so, which ones?

After the discussion, have students complete the Student Comments portion
of **Assessment Checklist 3: AME Career Research Project**. Tell students when
you expect them to hand in the checklist. Collect students' completed copies of
Handout 6. You can use these handouts to inform your own assessment.

Handout 6:
Career Fair

As a culminating event for your AME Career Research project, you'll present your research at a Career Fair. During the Career Fair, you'll also learn about other AME careers from your classmates.

Career fairs offer information about the kinds of jobs in a particular field, as well as the work environments that potential employees can expect to encounter on the job.

Use the instructions below to guide you as a participant and a presenter at the Career Fair.

The Day of the Fair

Role of the presenter:

As a presenter, you are expected to present the research you have collected in an inviting manner. You will present your research both orally and in a visual presentation. You will also answer questions about the AME career you have chosen.

Role of the participant:

As a participant, you will be assigned by your teacher to attend two presentations by your peers of their AME Career Research projects. During each presentation, use the chart below to:

- write the name of the presenter and the AME career
- write one or two questions about the career research, which you will ask the presenter
- score the Career Fair presentation, based on the scoring guide given in the chart

Above all, take this opportunity to learn about the different kinds of careers that are available in the AME Industry!

	First Presentation	Second Presentation
Presenter's name		
AME career presented		
One or two questions for the presenter	Question 1: Question 2:	Question 1: Question 2:

	First Presentation	Second Presentation
Scoring the presentation	**1 = low score** **5 = high score**	**1 = low score** **5 = high score**
1. Quality of information The information is clear and detailed.	Quality of information _____ Notes:	Quality of information _____ Notes:
2. Visual presentation • Every part of the presentation is clearly labeled. • All aspects are neat and professionally presented. • The presentation is visually appealing and uses illustrations and graphics appropriately.	Visual presentation _____ Notes:	Visual presentation _____ Notes:
3. Oral presentation • Presenter answers questions in a professional and friendly manner. • Presenter shows a thorough understanding of the AME career.	Oral presentation _____ Notes:	Oral presentation _____ Notes:

Part 3: Opening Reception

Students participate in the culminating course activity—the opening of their exhibition. Each curation team gives a brief presentation about its work. In addition, there may be performances and opportunities for the audience to interact with students or the work. Finally, students reflect on what they have learned in this unit and over the course of the year.

Length
2 50-minute sessions

Activity 3A: The Opening

Students participate in the opening reception for their exhibition.

Materials Needed

- Equipment to be used for the opening reception, such as microphones, power cords, and art supplies
- Student-created binders with artist statements

1. Have students complete their final tasks.
Once students arrive in the exhibition space, have them complete the tasks that need to be done before the start of the exhibition, such as laying out binders with artist statements, rehearsing their presentations, and coordinating with performers.

Refer to the detailed timeline of specific requirements for the opening reception (e.g., doors open at 6 p.m.), if you have prepared one.

2. Have students thank guests, give presentations, and introduce performers.
Once the opening reception has begun, have students thank guests for attending and have curation teams share their presentations. If there are performances at the opening reception, have students introduce the performers and explain the relationship between the performances and the themes of the exhibition.

> **Teacher's Notes: Feedback from AME Professionals**
>
> If you have arranged for AME professionals to attend the opening reception, you may want to ask them ahead of time to be prepared to ask students questions or provide feedback about the students' work.

Activity 3B: Final Reflections

Students reflect on the work they have done throughout the unit and on their artistic growth throughout the course.

Materials Needed

- Students' copies of **Assessment Checklist 1: Unit 7 Project**

1. Discuss questions from Journal 4.

As a closing exercise for the course, conduct an in-class discussion based on students' answers to the questions in Journal 4:

- What was your favorite part of creating the exhibition? Why?
- What was the most challenging part of creating the exhibition? Why?
- What would you do differently if you were to do this project again?
- What is the most important thing that you learned in this course?
- What was your favorite project this year, and why?
- Which of your new skills are you most proud of?
- Based on what you have learned, what AME careers are you most interested in, and why?

2. Complete Assessment Checklist 1.

Have students complete the Student Comments portion of **Assessment Checklist 1: Unit 7 Project**. Collect the assessments.

Appendix A:
Assessing the Presentation Portfolio

Student reflection plays a central role in portfolio creation. To reflect on their growth through the semester, students are asked to discuss their learning in four of seven key skill areas:

1. *Art and media analysis:* Student explains how she or he employs methods of art criticism to describe a work of art or media, using visual characteristics of the art or media example as part of the analysis.
2. *Drawing, painting, and sculpture:* Student clearly explains how the process by which he or she developed the artwork shows growth, effort, and perseverance in drawing, painting, and sculpture.
3. *Critique of own and peers' work:* Student shows how she or he used the Critical Response Process and other methods in a supportive manner while giving and receiving feedback on personal work and the work of peers.
4. *Knowledge of the AME industry:* Student makes a clear connection between class activities or projects and the AME industry.
5. *Communication of ideas:* Student demonstrates how his or her work uses an element of art or a principle of design to communicate a specific idea.
6. *Teamwork:* Student demonstrates how she or he worked cooperatively in a team to accomplish a project or a task.
7. *Developing and refining work:* Student explains how he or she prepared for the creation of an art or media work by making sketches and preparatory drawings, and incorporated feedback to refine a work in process.

Decide which four key skill areas to assess, and then cut and paste them into the appropriate section of **Assessment Checklist 2: Presentation Portfolio**. There are a number of ways that you might make this decision:

- Decide which four key skill areas are most appropriate for your class and most important to assess. Copy and paste these into Assessment Checklist 2.
- Have students individually choose their own four key skill areas. Allow time at the start of the unit for students to make their choices, and make an individual version of Assessment Checklist 2 for each student.
- Decide which three key skill areas are your priorities for the class, and copy and paste these into Assessment Checklist 2. This is the core checklist. Then use one of the following approaches to individualize assessment:
  - Hand out the core checklists and go over the three key skill areas. Then ask each student to choose a fourth key skill area to focus on, and add it to his or her checklist.
  - Consider patterns in your class—for example, should some students focus on critique but others on drawing? Identify two or three common trends. Choose key skill areas to address these issues, and create two or three differentiated checklists accordingly.
- If it fits your class, assess students on all seven key skill areas.

Materials Needed

Throughout the Unit

- Chart paper and markers
- Teacher's working copy of **Handout 18: Exhibition Timeline** (from Unit 5)
- Computer and printer for revising and reprinting Handout 18 as necessary

Part 1: Designing the Exhibition

Art Supplies and Other Equipment

- Optional: 3-D modeling software, such as Google SketchUp
- Optional: Computers with Internet access
- Optional: Digital cameras
- Optional: Color printer
- Posterboard or other display board (1 per student)
- Materials for creating visual presentations, such as scissors, tape, glue, and markers

Handouts

- **Handout 1: Unit 7 Overview**
- **Assessment Checklist 1: Unit 7 Project**
- Scale-drawing diagram of the exhibition space (1 copy for each student—see Advance Preparation)
- **Handout 2: Your Journal**
- **Handout 3: Creating Your Presentation Portfolio**
- **Assessment Checklist 2: Presentation Portfolio**
- **Handout 4: Exhibition Observation Form**
- **Assessment Checklist 3: AME Career Research Project**
- **Handout 5: Unit 7 Career Information**

Items Students Need to Bring

- Optional: **Handout 12: Art Show! Project Description** (from Unit 5)
- Working copies of **Handout 13: Task List** (from Unit 5) for both their curation and their exhibition preparation teams
- Foam core scale models (if students made them in Activity 1A.3)
- Working portfolios
- **Handout 7: AME Career Research Project** (from Unit 5)
- Completed components of the AME Career Research project

- Before Activity 1A.3, finalize arrangements for visiting the exhibition space if students will hold their exhibition at an off-campus site.
- Before Activity 1A.3, make copies of the scale-drawing diagram of the exhibition space that the Space Preparation team has created.
- Develop a schedule for students' portfolio conferences (see Teacher's Notes: Scheduling Portfolio Conferences in Activity 1A.4).
- Before Activity 1B.1, make arrangements for the exhibition visit.
- Optional: Before Activity 1B.2, if you are having students use 3-D modeling software to create their exhibition designs, decide which software program you will use. (See *Media & Resources* for suggestions.)

Part 2: Preparing for the Exhibition

Art Supplies and Other Equipment

- Materials and supplies for preparing works for presentation, such as:
  - Mat board
  - Mounting board
  - Spray mount adhesive
  - Mounting tissue and a mounting press
  - Archival tape
  - Paper cutter or mat cutter
  - Frames
  - Hanging wire
- Label-making materials (for either hand-written or computer-generated labels)
- Binders for artist statements
- Equipment for preparing the space, such as:
  - Paint (same color as the paint on the walls)
  - Paintbrushes or rollers
  - Smocks or old T-shirts for students to wear if they are painting the space
  - Brooms
  - Vacuums
  - Multi-purpose cleaning pads (such as Magic Erasers), sponges, or rags for cleaning smudges on walls
  - Water or cleaning spray
- Equipment for installing and displaying work, such as:
  - Tape measure
  - Calculator
  - Pencils
  - Nails
  - Eye hooks
  - Museum putty or other adhesive
  - Push pins

- Hammers
- Pedestals or tables (for 3-D work, or to lay out materials such as binders during the opening)
- Ladder (if the space has gallery lighting)
- Computer
- Computer monitor
- LCD projector
- Extension cords

Handouts

- **Handout 6: Career Fair**

Items Students Need to Bring

- Students' copies of **Handout 13: Task List** (from Unit 5) for their exhibition preparation teams
- Works of art and media chosen for the exhibition
- Presentation portfolios
- Copies of **Assessment Checklist 2: Presentation Portfolio**
- Photographs and other visual materials that students bring to class for their Career Fair visual presentations
- Copies of **Assessment Checklist 3: AME Research Project**

Advance Preparation

- Optional: If you have invited AME professionals to attend the exhibition, confirm the date, time, and location of the exhibition with them.
- Before Activity 2C:
  - Determine when to hold the Career Fair. It is designed to take place in one or two class sessions, but you may decide to have the presentations take place over the course of several days, placing them either at the beginning or at the end of class.
  - Decide whether to create the participant assignments for the Career Fair ahead of time.
  - Make sure that there is adequate surface area to display students' visual presentations during the Career Fair. There should be enough room for one-third of the students to display their presentations at one time. Plan an arrangement of the tables that allows students to freely walk around the classroom during the Career Fair.
  - Make sure that students bring to class the photographs and other materials that they will use in their Career Fair visual presentations.

Part 3: Opening Reception

Art Supplies and Other Equipment

- Equipment to be used for the opening reception, such as microphones, power cords, and art supplies

Items Students Need to Bring

- Binders with artist statements
- Copies of **Assessment Checklist 1: Unit 7 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: Designing the Exhibition

Activity 1B.1: Exhibition Visit

Art and Media Galleries Displayed Online

The exhibitions featured in the following museum Web sites include curatorial statements, podcasts, and/or online tours.

Los Angeles County Museum of Art: Exhibitions
> www.lacma.org/art/ExhibCurrent.aspx

Metropolitan Museum of Art: Special Exhibitions
> www.metmuseum.org/special/index.asp?HomePageLink=special_l

Museum of Fine Arts, Boston: Exhibitions on View
> www.mfa.org/exhibitions/index.asp?key=894

San Francisco Museum of Modern Art: Exhibitions
> www.sfmoma.org/pages/exhib_events

Digital Galleries and Exhibitions for Museums

The following exhibits were created especially for the Internet.

¡del Corazón! Latino Voices in American Art
Smithsonian American Art Museum
> http://americanart.si.edu/education/corazon/

DSL Cyber MOCA
Virtual museum design by Lily X. Yang and Honglei Li, music composition by Philip Zhai
> http://dslcybermoca.net/

Picturing the People
Autry National Center of the American West
> www.autrynationalcenter.org/ptp/index.html

Voices and Images of California Art
San Francisco Museum of Modern Art Interactive Features
> www.sfmoma.org/multimedia/interactive_features/4

Women of Renown: Female Heroes and Villains in the Prints of Utagawa Kuniyoshi (1797–1861)
Museum of Fine Arts, Boston, Interactive Tours
    Access from MFA Exhibitions:
        www.mfa.org/collections/index.asp?key=37#Exhibitions

Word / Poem / Picture: Words on One's Sleeves
Los Angeles County Museum of Art Online Collections
        http://collectionsonline.lacma.org/mwebcgi/mweb.exe?request=epage;id=501598;type=803

Artists' Digital Galleries and Exhibitions

Damon Bard Sculpture Studio
Web design by Velvet Blues Web Design
        www.bardsculpturestudio.com/

Ed Li Portfolio
        www.edliportfolio.com/

Ester Hernandez Gallery
Web design by Arya Cayton
        www.esterhernandez.com/eh-gallery.html

Natomas High School Design Department, San Francisco, California
        www.nhsdesigns.com/gallery/gallery2/main.php
        (look under Galleries by Student)

Martha Jane Bradford Portfolio
        www.marthavista.com/

Michael Nicoll Yahgulanaas Portfolio
        http://mny.ca/

My Grandmothers
Miwa Yanagi
        www.yanagimiwa.net/My/e/

Tinfoil Games
Daniel Dociu
        http://tinfoilgames.com/gallery.php

3-D Modeling Software

Autocad
        http://students.autodesk.com/

Blender
        www.blender.org/

SketchUp
        http://sketchup.google.com/

Photo-Sharing Web Sites

Flickr

www.flickr.com/

Photobucket

http://photobucket.com/

Picasa

http://picasa.google.com/

Smug Mug

www.smugmug.com/

Part 2: Preparing for the Exhibition

Handout 5: Unit 7 Career Information

Career Interviews

How I Got That First Job in Television, from the blog of Devon DeLapp

www.devondelapp.com/weblog/?entry=236358

A Production Assistant Writes . . . (from Skillset)

www.skillset.org/interactive/careers/article_4033_1.asp

Stir-Fry: A Video Curator's Dispatches from China, Barbara London, Associate Curator, Department of Film and Video, The Museum of Modern Art, New York

http://adaweb.walkerart.org/context/stir-fry/

Rob Warren on *Pixar: 20 Years of Animation*—Interview to the Exhibition Curator, from *CG Explorer*

www.cgexplorer.com/2006/02/17/rob-warren-pixar-interview/

An Interview with Peace River Studios, by Michelle Bienias for *VRMAG*

www.vrmag.org/vartist/community/AN_INTERVIEW_WITH_PEACE_RIVER_STUDIOS.html

Standards

This unit was developed to meet the following standards.

VPA Visual Arts Content Standards and CTE AME Industry Sector Media, and Design Arts Pathway Content Standards

- Prepare a portfolio of original two- and three-dimensional works of art that reflects refined craftsmanship and technical skills. [VPA 2.2, AME A1.2 (2.2)]
- Demonstrate an understanding of the various skills of an artist, art critic, art historian, art collector, art gallery owner, and philosopher of art (aesthetician). [VPA 5.4, AME A1.5 (5.4)]
- Articulate the process and rationale for refining and reworking one of their own works of art. [VPA 4.4, AME 1.4 (4.4)]

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.

(The standards listed below retain in parentheses the numbering as specified in the English–language arts content standards adopted by the State Board of Education.)

2.4 Listening and Speaking
Specific applications of Speaking Applications standards (grades 9 & 10):
(2.3) Apply appropriate interviewing techniques:
a. Prepare and ask relevant questions.
b. Make notes of responses.
c. Use language that conveys maturity, sensitivity, and respect.
d. Respond correctly and effectively to questions.
e. Demonstrate knowledge of the subject or organization.
f. Compile and report responses.

3.0 Career Planning and Management

Students understand how to make effective decisions, use career information, and manage personal career plans:

3.1 Know the personal qualifications, interests, aptitudes, knowledge, and skills necessary to succeed in careers.
3.2 Understand the scope of career opportunities and know the requirements for education, training, and licensure.

3.6 Know important strategies for self-promotion in the hiring process, such as job applications, résumé writing, interviewing skills, and preparation of a portfolio.

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.

5.5 Understand the application of research and analysis skills to the creation of content.

7.0 Responsibility and Flexibility

Students know the behaviors associated with the demonstration of responsibility and flexibility in personal, workplace, and community settings:

7.1 Understand the qualities and behaviors that constitute a positive and professional work demeanor.

7.2 Understand the importance of accountability and responsibility in fulfilling personal, community, and workplace roles.

7.3 Understand the need to adapt to varied roles and responsibilities.

7.7 Develop a personal commitment to and apply high-quality craftsmanship to a product or presentation and continually refine and perfect it.

9.0 Leadership and Teamwork

Students understand effective leadership styles, key concepts of group dynamics, team and individual decision-making, the benefits of workforce diversity, and conflict resolution:

9.3 Understand how to organize and structure work individually and in teams for effective performance and the attainment of goals.

9.5 Understand how to interact with others in ways that demonstrate respect for individual and cultural differences and for the attitudes and feelings of others.

9.7 Cultivate consensus, continuous improvement, respect for the opinions of others, cooperation, adaptability, and conflict resolution.

11.0 Demonstration and Application

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

Bibliography

Handout 5: Unit 7 Career Information

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Skillset Careers: Job Profiles. (2007–2008). Retrieved January 28, 2008, from www.skillset.org/careers/jobs/job_profiles/.

Taylor, T. A., & Parish, J. R. (2007). *Career Opportunities in the Internet, Video Games, and Multimedia*. New York: Checkmark Books.