# FOUNDATIONS IN VISUAL ARTS

## TEACHER GUIDE

## MAKE ME A WORLD

UNIT 4

DIGITAL MEDIA ARTS

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# Education Development Center, Inc.

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UNIT 4

# Unit Overview

*Across the arts, media, and entertainment industry, professionals create landscapes and settings that immerse their audiences in imaginative worlds. In this unit, students examine how artists and designers use the elements of art and principles of design to convey the physical settings and emotional tenor of these imaginary worlds.*

*The images used to represent a particular world for a media product—from the first rough pencil sketches to detailed computer generated models—are examples of what is known in the AME industry as "concept art." Throughout the unit, students learn how artists develop concept art to envision, support, and enrich a story line. To understand the process through which artists create evocative concept art, students study the art element of color and the design principles of repetition, variety, contrast, and unity. For the unit project, students paint original concept art for a TV show, movie, or video game.*

*This unit is designed as the culmination of the first semester of* Foundations in Visual Arts. *Therefore, while working on their unit projects, students also work on presentation portfolios. In the final part of the unit, students have individual conferences with the teacher to share their presentation portfolios and reflect on their learning over the course of the semester.*

## Unit Length

**25 50-minute sessions**

## Unit Project Description

Students work in teams as concept artists and create concept art to present to the "producers" of a TV show, movie, or video game. Their assignment is to create concept art that expresses the particular look and feel of a TV show, movie, or video game based on a story of their choice. Each team member is responsible for creating his or her individual concept art painting, which will depict one of the scenes from their team's chosen story.

Though students will be creating their paintings individually, they will work as a team to share ideas and to agree upon common elements (e.g., colors, look, type of landscape) of their concept art. As preparation for painting their concept art, students create two preliminary paintings: a painting of a still life and a painting of a landscape based on a photograph. At the end of the unit, teams of students pitch their concept art to teams of "producers" made up of classmates and, ideally, AME professionals.

## Assessment

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

- Work from **Handout 2: Enter My World (Activity 1A.2)**
- Journal Entries 1–4
- Team Inspiration boards (Activity 1B.3)
- Work from **Handout 8: Looking at Landscapes and Concept Art (Activity 2A)**
- Color Charts (Activity 3B.1)

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

- A still-life painting
- A painting of a landscape based upon a photograph
- An original concept art painting
- Pitch presentation
- Presentation portfolio

The unit's Assessment Checklists list requirements that students must meet in order to successfully complete the project. The checklists also suggest a weight for each part of the assessments. You will need to determine which specific art

techniques and skills you will teach in the unit and the criteria you will use to assess students' work. If you wish to use a rubric, you can develop a tool that is consistent with your school's assessment system.

## Framing Questions

- How do artists and designers create virtual worlds for works of art and media?
- How do artists and designers communicate an idea through art and design?

## Understandings

- Artists and designers create visual worlds to express ideas, emotions, and narrative information.
- Visual designs and images created for a work of media (such as a TV show, movie, or video game) are an effective and efficient way to communicate information about tone, setting, and plot.

## Art and Design Concepts Addressed

- Introduction to color theory
- Use of color to create perspective and set the emotional tone of artworks
- Introduction to the design principles of repetition, variety, contrast, and unity

## Art Skills Taught and Practiced

- Perspective
- Still-life painting
- Landscape painting
- Other skills as determined by the teacher

## Where the Unit Fits In

In *Unit 3: Community Storytelling,* students gained an understanding of the ways that works of visual art and media are used to tell a story. In this unit, they explore this idea in more depth by learning about the processes that artists use to create whole worlds designed to serve the needs of the story being told. Students also use the drawing and design skills that they have learned in the previous three units as a foundation upon which to build as they learn painting techniques. They continue their study of the elements of art and principles of design, learning how color, repetition, variety, contrast, and unity can determine the look and feel of an artwork.

During the portfolio review process, students reflect on their learning throughout the first semester and set their own learning goals for the rest of the year.

## Connections to Integrated Academic Units

Two- to three-week units, taught by teachers in the academic disciplines, help students integrate what they are learning in *Make Me a World* with core academic classes.

***Settings from Page to Screen (ELA).*** This unit centers on how authors create settings for literary fiction, particularly short stories, and explores the relationship between sense of place in literature and in art and media.

***Lights, Color, Perception! (Biology).*** Students study how humans perceive color. They examine the physiology of the eye to explore how eye and brain interact to see color. Students learn how arts and media exploit these physiological interactions to produce a range of visual effects.

***Multi-disciplinary Teams.*** If you are teaming with the English teacher, have students base their concept art on a piece of fiction from *Settings from Page to Screen*. If your team includes the biology teacher, encourage students to try the art techniques that influence color perception that are described in *Lights, Color, Perception!* Coordinate schedules with the mathematics teacher so that students understand similarity and proportion before they begin their still life paintings in Activity 2B.

# Career Connections

In this unit, students learn painting techniques and how to work with color, both important skills for many AME careers. They will use the skills they develop to create their concept art paintings, which they will then pitch at the end of the unit. This process will give them familiarity with a practice prevalent in many areas of the AME industry.

## Ideas for Involvement with Professionals

- Ask concept artists or others who work on the initial development of media products to share examples of their work and discuss the development of visual ideas for the products they work on.
- Visit TV studios, video game design companies, or movie studios and ask to see drawings, notes, or other materials used during development. Use this opportunity to have students ask about the company's preproduction process and how concept art is used.
- Ask artists or designers to provide feedback on students' initial designs for their concept art paintings during Activity 3A.2.
- Invite AME professionals to provide feedback and guidance on the delivery of each concept art team's pitch, or to participate as members of the teams of producers critiquing students' pitches in Part 4.
- Ask AME professionals to provide guidance for students as they put together their presentation portfolios, and describe the ways in which portfolios are used during the hiring process.
- Ask representatives from post-secondary institutions to talk to students about the role that the portfolio review plays in the college application process.

## Key Careers

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

- Concept artist
- Painter
- Production Designer

# Table of Activities

## Part 1: What Is Concept Art? (4 Sessions)

Students view a clip of an animated movie or video game. Then they look at examples of the movie or game's concept art to learn about the role that concept art plays in the AME industry.

Students are introduced to the unit project: the design and creation of an original concept art painting. Students meet in their concept art teams, and each team chooses a story and conducts visual research for the design of their project. Team members then use this research to create individual and team inspiration boards.

### Activity 1A: An Introduction to Concept Art

| | |
|---|---|
| ***1A.1:*** ***Student Overview*** | Students learn about the unit activities. |
| ***1A.2:*** ***Set the Scene*** | Students view and analyze a 2–3 minute clip of an animated movie or video game, and look at concept art used in its creation. |
| ***1A.3:*** ***In the Beginning*** | By discussing examples of concept art, students learn about its role in production and how it gets created. Students also learn about careers related to the work they are doing in Unit 4. |
| ***1A.4:*** ***Transforming the Landscape*** | Students examine how artists transform a real setting to create the imagined world of a media production. |

### Activity 1B: Introducing the Unit Project

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|---|---|
| ***1B.1:*** ***Unit Project*** | Students learn more about the unit project, meet with the concept art teams they will work in throughout the unit, and select a story for their unit project. |
| ***1B.2*** ***Resolving Conflict Through Active Listening*** | Students discuss conflict resolution and decision-making in teams, and watch a role-play about active listening. |
| ***1B.3:*** ***Creating Inspiration Boards*** | Students conduct visual research on their unit project and begin to create individual and team inspiration boards that they will use as they develop their concept art. |
| ***1B.4:*** ***Creating a Presentation Portfolio*** | Students create presentation portfolios and write a letter to the teacher reflecting on their growth. |

## Part 2: Looking at Painting and Concept Art (10 sessions)

Students analyze examples of landscape paintings and concept art to see how artists express ideas, convey emotions, create an atmosphere for a story, and use color to create desired effects.

Students begin to develop the techniques they will need to paint their concept art by working on two paintings:

- A still life (to learn to paint from direct observation)
- A landscape painted from viewing a photograph (to learn perspective)

Students also work on creating their presentation portfolios.

### Activity 2A:Analyzing Landscapes and Concept Art

Students study how artists convey information visually, create an emotional tone, and use color. They also compare fine art paintings and concept art.

### Activity 2B: Painting the Still Life (Studio)

Students work on their first painting: a still life of a group of objects. Painting from direct observation, they learn about the effects of space, lighting, and composition. They also learn about mixing and working with color, skills they will use in the creation of their landscape paintings and concept art.

### Activity 2C: Landscape Painting

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|---|---|
| ***2C.1:*** ***Creating the Illusion of Depth*** | Students learn about how perspective creates the illusion of depth, and the role that color plays in creating perspective. |
| ***2C.2:*** ***Painting a Landscape (Studio)*** | Students create their landscape paintings, learning additional painting techniques as they do so. |

### Activity 2D: Portfolio Preparation

Students organize their presentation portfolios and write letters to their teacher in preparation for their portfolio conferences in Part 3.

## Part 3: Creating Concept Art (9 sessions)

Students focus on the creation of their concept art paintings. First, they analyze how the design principles of repetition, variety, contrast, and unity are used in paintings and concept art as preparation for using these principles in their own work. They use their inspiration boards to sketch design ideas and meet in concept art teams for feedback.

Students paint their concept art, using their sketches and the techniques learned in Part 2. After they complete the paintings, students participate in an artist's talk with their teammates to reflect on the process of creating the art. While the class is working on concept art paintings, students also participate in one-on-one portfolio reviews.

### Activity 3A: Preparing to Create the Work

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|---|---|
| ***3A.1:*** ***Repetition, Variety, Contrast, and Unity*** | Students learn about the design principles of repetition, variety, contrast, and unity and analyze how they are used in works of art. |
| ***3A.2:*** ***Sketching Your Piece (Studio)*** | Students create sketches of their concept art, present the sketches in their teams, and then revise the sketches. |

### Activity 3B: Creating Concept Art

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|---|---|
| ***3B.1:*** ***Color Chart (Studio)*** | Students create color charts for their concept art paintings. |
| ***3B.2:*** ***Painting the Concept Art (Studio)*** | Students paint their concept art. |
| ***3B.3:*** ***Portfolio Conferences*** | Students have a review of their presentation portfolios in individual student-teacher conferences.<br>Students participate in one-on-one conferences to review their presentation portfolios. |
| ***3B.4:*** ***Artist's Talk*** | Students present their concept art to their concept art teams for feedback. |

## Part 4: The Pitch (3 sessions)

Students work in teams to develop their pitches. In front of the class, they present their pitch to another team which is acting as producers of the TV show, movie, or video game.

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|---|---|
| ***4.1:*** ***Preparing the Pitch*** | Concept art teams prepare their pitches. |
| ***4.2:*** ***Delivering the Pitch*** | Students pitch their concept art to the producers of their TV show, movie, or video game. |

## Advance Preparation

- 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 those professionals to visit the classroom or arrange for a class visit to a related business.
- Determine which specific art techniques and skills you will teach in the unit, and the criteria you will use to assess students' work. Use the information in **Assessment Checklist 1: Unit 4 Project** as a guide.
- Schedule time at the end of the unit to have individual portfolio conferences with students. In the unit, these conferences take place during Part 3, but you may schedule them for another time during the unit, as described in **Teacher's Notes: Scheduling Portfolio Conferences** in Activity 1B.4.
- Look at **Appendix A: Additional Journal Suggestions** and determine if and when you will give students additional journal assignments during the unit.
- Create **Assessment Checklist 2: Presentation Portfolio**, referring as needed to the suggestions in Appendix B: Structuring the Presentation Portfolio.

# Part 1: What Is Concept Art?

## Length

**4 50-minute sessions**

In this part of the unit, students learn about concept art, art used to visualize ideas and designs for a TV show, movie, or video game before production. They see the role it plays in the beginning stages of the creation of a media product.

First, students analyze an animated movie or video game and discuss how the artists communicate information about the story through expressive visual backgrounds. They learn how concept art is used during the production process and analyze how concept artists transform a landscape of the natural world to serve the story's needs. In concept art teams, students plan their unit project, and work on inspiration boards for the project.

The class discusses consensus-building in teams and the process of active listening. Students learn about careers related to the work in this unit and are introduced to the portfolio review process.

## Advance Preparation


- Select a 2–3 minute clip from an animated movie or video game that depicts natural landscapes and for which you can find the associated concept art (in a special features menu on the DVD, on the Internet, or in a book of concept art).
- Choose several additional concept art pieces from video games, live-action movies, or animated movies that depict natural landscapes. Try to select concept art in various stages of development, from rough sketches to polished works. (See *Media & Resources*.)
- Find photos of actual landscapes similar to the ones featured in the concept art that you have selected. For example, if you select concept art of an animated movie that takes place under the sea, you might want to bring in photos of coral reefs or other underwater scenery.
- Determine the method you will use to have students select their stories for the unit project. (See **Teacher's Notes: Choosing a Story for the Unit Project** in Activity 1B.1 for more information.) If necessary, select book summaries and create handouts for students.
- Cut out a movie listing from a local newspaper or print a listing from the Internet, and bring the listing to class. If possible, find a listing that has a one-sentence blurb or description of each movie and that includes at least one comedy and one drama or action movie.
- Create a sample inspiration board to bring to class. (See *Media & Resources* for links to photos of sample inspiration boards.)

# Activity 1A:
# An Introduction to Concept Art

Students begin by analyzing ways that the visual background in media works can convey information about the story and set the emotional tone. Students also look at concept art and learn about related careers

## Sequence

| | |
|---|---|
| ***1A.1:*** ***Student Overview*** | Students learn about the activities they will work on during the unit. |
| ***1A.2:*** ***Set the Scene*** | Students view and analyze a 2–3 minute clip of an animated movie or video game and look at concept art used in its creation. |
| ***1A.3:*** ***In the Beginning*** | By discussing examples of concept art, students learn about its role in production and how it gets created. Students also learn about careers related to the work they are doing in Unit 4. |
| ***1A.4:*** ***Transforming the Landscape*** | Students examine how artists transform a real setting to create the imagined world of a media production. |

## Materials Needed

RESOURCES

- **Handout 1: Unit 4 Overview**
- **Handout 2: Enter My World**
- Equipment for playing movie clips or video games
- 2–3 minute clip from an animated movie or video game that can be played in class (see Advance Preparation)
- A work of concept art from the animated movie or video game that you have selected (see Advance Preparation)
- Other examples of concept art used in the development of TV shows, movies, or video games (see Advance Preparation)
- **Handout 3: Unit 4 Career Information**
- Samples of landscape-based concept art from video games, live-action movies, or animated movies (see Advance Preparation)
- Photos of real landscapes that resemble those in the concept art you have selected (see Advance Preparati**on)**

## 1A.1: Student Overview

**1. Introduce the unit.**

Explain that in this unit students will explore the role of concept art in media products such as TV shows, movies, and video games. Concept art provides the look and feel of a media product's visual background and settings, and is a key part of setting the tone for the story. Let students know that they will create their own original concept art.

**2. Distribute Handout 1: Unit 4 Overview**

Review the handout with students, doing the following:

- Describe the unit project. Let students know that they will follow the steps that artists use in visualizing, painting, and proposing concept art for a media product.
- Review "What You Will Do in This Unit." Point out that students will focus both on personal artistic development and on professional skills, such as working out design decisions with a team and making presentations to explain or pitch ideas.
- Go over the portfolio requirements. The activities in the unit build, step by step, to finished pieces suitable for a portfolio. Students will have time to learn specific drawing techniques and work out design elements for their concept art.
- Draw attention to the vocabulary list. Tell students they will be referring to this list when they encounter unfamiliar terms in the unit.

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

Some students may be a little fearful about their capacity to do the work listed in the portfolio requirements: creating paintings of still lifes and landscapes, as well as a portfolio-worthy work of concept art. You may want to emphasize that they will complete each step gradually, both individually and in their teams. Point out that they will have numerous opportunities to try out different ideas and techniques and continue to revise and improve their work as they go.

## Handout 1:
# Unit 4 Overview

*Think of a favorite movie or TV show—maybe it takes place in an American neighborhood, in another country, or on another planet. How do those worlds—places as different as a small town in America, the Sahara desert, or the surface of Mars—feel so real? How do artists design worlds that only exist in a book, a script, or a director's head?*

*The images used to visualize the landscapes and settings for a media product—from the first rough pencil sketches to detailed computer-generated models—are known as concept art. In this unit, you'll create original concept art for a TV show, movie, or video game. Along the way, you'll learn how artists envision and enrich a story line, and use the elements of art and principles of design to create evocative physical settings.*

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

- *How do artists and designers create virtual worlds for works of art and media?*
- *How do artists and designers communicate an idea through art and design?*

## Unit Project

Your project for this unit will be to create concept art to present to the "producers" of a TV show, movie, or video game, showing them what the world of that media product could look like. You'll create a setting that conveys the right emotional tone for your story, and consider how to make a media production feel real, whether it is set in the present, in some historical period of the past, or is completely imagined.

Working with your team, you'll choose a story (for a TV show, movie, or video game) and create concept art to express a look, feel, and setting for the story. After agreeing on common elements (such as colors and type of landscape), each team member will create a painting that depicts a different scene in the story. In preparation for creating your concept art, you will also create a still life painting and a painting of a landscape.

## What You Will Do in This Unit

***Study how background and setting communicate story.*** View examples of concept art, describe their emotional impact, and identify their use of color, repetition, variety, contrast, and unity.

***Create a personal inspiration board.*** Conduct research to collect examples of objects, artwork, colors, textures, landscapes, shapes, and visual elements related to the world that your team will design. This collection of images will provide inspiration for your work.

***Create a team inspiration board.*** Using team members' individual inspiration boards, create a team inspiration board to help your team explore visual ideas, plan work, and strengthen designs.

***Learn and practice painting techniques.*** Paint a still life from direct observation, and then paint a landscape from a photograph.

***Create a work of concept art.*** Create concept art that creates a visual world for a media production. (This is your unit project.) Sketch ideas, share feedback, refine your work, and give a brief artist's talk about your art to your team. Each team member will play a role: head concept artist, production coordinator, or presenter.

***Pitch your concept.*** With your team, pitch your concept art paintings to a group of producers to persuade them to use your art and design ideas for their production. Explain the look and feel you have tried to capture and what you want to convey.

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

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

## Portfolio Requirements

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

- A still-life painting
- A painting of a landscape based upon a photograph
- An original concept art painting
- Reflections on the unit

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

## Vocabulary Used in This Unit

***Color:*** The visual sensation resulting from the reflection or absorption of light from a given surface. The three characteristics of color are hue, value (lightness or darkness), and intensity (dullness or brightness).

***Concept art:*** The artwork that is used to visualize ideas and designs for TV shows, movies, and video games before a project goes into production.

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

***Hue:*** The attribute of colors that permits them to be classed as red, yellow, green, and so on.

***Perspective:*** A technique for representing three-dimensional objects on a two-dimensional surface in a way that imitates what the human eye sees.

***One-point perspective:*** A technique to represent three-dimensional objects and space on a two-dimensional surface. Lines appear to recede from the viewer and meet at a single point on the horizon, called the vanishing point.

***Two-point perspective***: A technique to represent three-dimensional objects and space on a two-dimensional surface using two vanishing points.

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

***Setting:*** The time, place, and circumstances in which something occurs or develops.

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

***Vanishing point***: In perspective drawing, the point at which receding lines seem to converge or meet.

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

## 1A.2: Set the Scene

RESOURCES

**1. Describe the activity.**
Distribute **Handout 2: Enter My World**. Tell students they will watch a short movie clip or a video game being played and discuss what they observe. Have them read the questions on Handout 2 in preparation for their discussion.

**2. Play the movie clip or the video game.**
Show the movie clip you have selected or have student volunteers play the segment of the video game that you have selected. Instruct students to take notes as they watch. Turn off the sound when showing the clip or playing the game to focus attention on the visual images.

**3. Have students analyze visual elements.**
Give students time to answer the questions on Handout 2. Have several students share their answers with the class. Ask students to be specific about the visual information they used to answer the questions.

> **Note:** Students' work on Handout 2 is a good opportunity for formative assessment.

**4. Play the clip or video game again.**
Replay the clip or the video game, stopping at points that illustrate the ways the artists used visual elements to convey information about the story, create a particular feel, or convey an emotion.

**5. Show concept art and compare to the clip or game.**
Show the concept art for the animated movie or video game you just presented to the class.

> **Note:** In the next activity, students will learn more about how concept art is used. For now, you can tell them that concept art, as described in Handout 1, consists of images and materials that are used to visualize ideas and designs for media products.

Ask students the following questions:

- What are the similarities between the concept art and the final product? What are the differences?
- How has the concept artist's vision been translated into the final product?

RESOURCES

## Teacher's Notes: Sample Analysis of *Kung Fu Panda* Trailer

The following is a sample analysis of the DVD trailer of *Kung Fu Panda*. (You can find a link to the trailer in *Media & Resources*.)

- **Where does the video game or animated movie take place?**

  *It takes place in a rural, mountainous region of China.*

- **When does the video game or animated movie take place?**

  *It probably takes place some time in the past. The houses are drawn in the style of traditional Chinese architecture. In each of the scenes, there are no modern amenities such as cars or electricity. The materials of all the drawn furniture are made of traditional materials such as fabric, stone, and wood.*

- **What is the basic plot? What is the animated movie or game about?**

  *The plot concerns an out-of-shape panda who trains with an elite band of animal fighters in the mountains of China to become a trained kung-fu warrior. He is chosen to fight a dangerous warrior who has escaped and threatens the students of the kung fu school.*

- **Which backgrounds were included in the clip? What kinds of landscapes did they depict?**
  - *Main building (center view / long-shot view)*
  - *Courtyard in front of the building*
  - *Inside of the building (training space)*
  - *Training field*
  - *Outside of courtyard*
  - *Chinese landscape*
  - *Side of the mountain trail*

- **What other art or media works does this clip reminds you of?**

  *This clip may remind students of pictures of China they have seen in other movies or pieces of Chinese landscape art. The clips may also remind them of martial arts or other animated features.*

- **What is the emotional tone? Is it scary, adventurous, exciting, humorous, sad, lighthearted, thrilling?**

  *The overall tone of the movie is humorous and lighthearted.*


Concept art from *Kung Fu Panda*, image courtesy of DreamWorks LLC.

## Handout 2:
# Enter My World

Your teacher will show you a video game or a clip from an animated movie.
Follow the viewing steps below.

| 1. Before you view— | 2. As you view— | 3. After you view— |
|---|---|---|
| Read the questions below. | Make notes on the setting of the game or animated movie in your journal. | Write your answers on this sheet. |

## Questions

Where does the video game or animated movie take place?

When does the video game or animated movie take place?

What is the basic plot? What is the video game or animated movie about?

Which backgrounds were included in the clip? What kinds of landscapes did they depict?

What other information did the clip give you about the video game or animated movie?

What other arts and media works does this clip remind you of?

What is the emotional tone? Is it scary, adventurous, exciting, funny, sad, lighthearted, thrilling?

## 1A.3: In the Beginning

RESOURCES

**1. Show and describe concept art.**
Post or project several images of concept art used in the development of a TV show, movies, or video game. Describe how concept art is created and used by highlighting the following ideas:

- Concept art is developed by artists in the process of deciding on the look of a TV show, movie, or video game.
- Concept art helps people working on the development of media products to make visual design choices. Concept art can have a range of forms, from rough pencil sketches to fully realized scenes.
- Concept artists usually create multiple drafts of their work until the production team agrees on a certain look.


Concept art from *Kung Fu Panda*, image courtesy of DreamWorks LLC.

**2. Brainstorm reasons for using concept art.**
Ask students to brainstorm reasons why it might be important to create concept art before going into production.

> ***Possible answers:*** *Art and sketches can be used for planning purposes; to create the look of the media production; to provide a visual reference for the many people who are working on a project (for example as a reference for designing sets or creating scenes); or to communicate ideas about the visual elements in the script.*

**3. Share and discuss a quotation about concept art.**
Read the following quotation to the class:

> I'm trying to get the emotion down, not the technique. That's what everybody responds to. That's the only thing people respond to, you know. If I try and make a pretty image, chances are the director is going to come and say "That's not at all what I had in my head," and he'll

throw it away . . . If you don't get the emotion down and the idea down, it's not worth your time.

— Ralph Eggleston, production designer
(Red Studio/MoMa, 2008)

Continue the class discussion by asking students the following questions:

- What do you think Eggleston means by "get the emotion down" versus "make a pretty image"?
- Could you point to examples of concept art where the artist "got the emotion down" instead of creating a pretty image?

Have students select specific examples from the concept art you have shown that focus on getting across an emotion rather than depicting a pretty image.

**4. Discuss AME careers and the skills concept artists need.**
Ask the class the following questions:

- What kinds of skills do you think artists need to have to create the kind of concept art used to develop video games, animated movies, or TV shows?

  ***Possible answers:*** *Drawing; painting; the ability to translate the script or idea from a verbal or written form into a digital form; the ability to use color to maximum effect.*

- What kinds of skills have you learned during this course that will help you as you work on creating concept art?

Distribute **Handout 3: Unit 4 Career Information**. Have students read over the career information and ask if they have questions about the work of concept artists.

## Handout 3:
# Unit 4 Career Information

The following list includes some of the AME careers that make use of the skills you're learning in Unit 4:

- Art director
- Assistant construction manager
- Background designer
- Background painter
- Concept/Visual development artist
- Design assistant
- Environment artist
- Interface designer
- Layout artist
- Level designer
- Matte painter
- Paint supervisor
- Paint department head
- Production designer
- Prop designer/ scenic artist
- Scenic artist
- Standby painter
- Texture artist, painter

## Key Careers

Key AME careers that make use of the skills you are learning in Unit 4 include concept artist, painter, and production designer.

### Concept Artist

Concept artists (also called visual development artists) create art to express ideas about a new project before producers commit to full development. In this early stage of development (called preproduction), concept artists interpret ideas visually, making suggestions for color schemes, backgrounds, characters, and objects. Concept artists often create the artwork used to sell ideas to investors and distributors. They may freelance or have full-time jobs at large studios or production companies.

Concept artists need excellent drawing and composition skills. They must know how to use color, light, and other visual elements to design the look and feel of their artwork. They are given direction and feedback from production designers and may work with directors or producers. They often need to create several different versions of the concept artwork before it is approved.

Concept artists often do considerable research before they begin to create their artworks. For example, concept artists working on an animated film about a family of crocodiles may research the way crocodiles look and move, what they eat, and how they communicate.

*Pathway:* Concept artists may have (but are usually not required to have) a two- or four-year degree or certificate in fine arts, graphic arts, or 3D design. This formal training helps them to gain the visual design skills they will need in their work. Their portfolios need to display a wide variety of styles and include a range of artwork, such as illustrations, graphic art, storyboards, or coloring for products such as comic books, graphic novels, or animated films. Concept artists must also demonstrate an understanding of the design tools and software commonly used in the production of concept art.

Concept artists usually freelance but may also be employed by art departments at film, animation, or game studios. At smaller studios, concept artists may continue to be involved in the production phases of media projects. Lead artists and art directors look for concept artists with experience in design and illustration. Concept artists typically work in lower-level artist or assistant jobs to break into their chosen fields. Concept artists may become lead concept artists, and they may also become art directors or production designers.

## Painters

Painters are employed in many types of jobs in the AME industry. For example:

In animation, **digital painters** clean up and add color to digitized drawings and make sure that colors match from scene to scene.

**Landscape painters** use traditional materials (such as pastels or acrylics) to paint imaginary worlds, landscapes, and backgrounds—the sets in animation.

**Set painters** for TV and movies create visual effects for sets, backgrounds, and props. For example, they might paint new objects to look like they came from a particular historical period, or make inexpensive materials look like something else (for example, painting wood to look like marble or plastic to look like gold).

**Standby painters** solve problems that come up during shooting, such as touching up damaged props, or treating a set of windows to look as if they have not been cleaned for years. They may also modify sets or props to reflect plot developments (such as altering the interior of a house that has been hit by a natural disaster).

Painters of all types need comprehensive knowledge of perspective, lighting, and color, as well as good composition and layout skills. They need an understanding of atmospheric effects, landscape art, and architecture. Painters in the TV and movie industries also need to be very good at problem-solving. They must be able to work quickly under pressure and comply with all health and safety regulations.

*Pathway:* Painters in both the animation and TV and film industries are often expected to have four-year degrees in fine arts with a focus on painting. Their portfolios need to show a range of fine arts and design work. In addition to fine art work and digital design, the portfolio of a digital painter should include fine art work modified with computer software to demonstrate both artistic skills and a mastery of digital tools.

Painters' pathways vary greatly; positions with more artistic freedom tend to require more experience. Digital painters are usually entry-level positions, and internships may help digital painters enter some companies. Painters in the TV and film industries typically start as painting assistants or runners and work up to specialized or management positions, such as standby painter, paint supervisor, or paint department head. Though painters commonly freelance, they may also be employed by large companies and studios.

## Production Designer

Production designers determine the overall artistic goals, concepts, and visual styles for productions, interpreting the ideas of directors, producers, clients, and investors. They are generally involved in the earliest stages of production. After reading a screenplay or description of a project, the production designer will begin to define the visual elements—such as the lighting, colors, and textures—that will determine the overall look and feel of a media project.

Production designers may also be involved in character development, particularly in animated films. Production designers work with specialist researchers to learn about the time, place, and inhabitants of the location where the production takes place. For example, a production designer working on an animation that takes place in 18th-century India and has several animal characters might want to know about India's history, social culture, geography, and animal life.

In the TV and film industries, production designers also develop budgets, help to design sets, determine shooting locations, and suggest when to use computer-generated (CG) special effects. They often decide whether to use studio sets or to shoot on location (in an actual place, such as on city streets).

As a production unfolds, production designers may work with art directors (in animated movies or video games) or directors of photography (in live-action TV or movies) to ensure that the projects' artistic goals are being achieved and that all the visual elements of the production have a consistent look and feel.

*Pathway:* Production designers typically have two-year certificates or four-year degrees in film, video, animation, or fine arts. They often start their careers by working as production assistants. Production designers have a high level of responsibility, so they need a wide variety of knowledge and skills, usually gained through years of experience in different creative careers, often including work as art directors. The portfolio of a production designer might include production stills, screenshots, trailers, clips, and details of past productions.

Production designers nearly always work as freelancers, and are often sought out for particular projects by producers or directors. Sometimes, projects will be competitive and a production designer may have to pitch his or her ideas and experience to win the job. To build their portfolios and reputations, production designers may work on some projects for very little pay. They may also work on small or independent productions before obtaining jobs on large-scale projects or feature films.

## 1A.4: Transforming the Landscape

RESOURCES

Students learn more about what concept artists do by examining how artists can transform a setting to suit a media production's imagined world.


Concept art from *Kung Fu Panda*, image courtesy of DreamWorks LLC.

Photo taken in Guilin, China by Bernt Rostad

**1. Display photographs of landscapes.**
Project or display photos of real landscapes that resemble any of the concept art examples you have shown the class.

**2. Discuss the transformation of landscapes in concept art.**
Ask the class the following questions:

- What are the differences between the landscapes in the photos and the concept art? How has the artist transformed the environment?

  ***Possible answers:***

  *The dimensions of the objects are flatter than they appear in real life.*

  *The artist emphasized a particular characteristic of an object or the landscape.*

  *The artist changed the color of the landscape.*

  *The artist simplified the details of the different elements in the landscape, such as branches of trees.*

  *The artist stylized the landscape (for example, making it look scarier than it appears in real life by exaggerating sharp edges and using dark colors).*

- Why do you think the artist decided to portray the environment in this way?

- Are there parts of the world depicted in the concept art that differ from the photos of the natural world?

### Teacher's Notes: Transforming the Landscape in *Finding Nemo*

In the interview below, production designer Ralph Eggleston talks about the process through which he created the look of the animated movie, *Finding Nemo*.

Question: *Finding Nemo* has incredible and beautiful production design. Did you take a lot of trips to the Caribbean or other exotic locales to create the look of the film?

Eggleston: *Key members of our crew took scuba lessons, and we went on a trip to some reefs off of Hawaii. I also went to Sydney, Australia to research the harbor, and get a better feel for the overall geography. Since most people's idea of what a reef and the undersea world look like comes from nature documentaries, we utilized that visual language a lot. And in terms of the reef itself, it was all about organizing things. The fish characters are so caricatured in reality, we actually had to caricature the world a bit more to make them fit well!*

From an interview with William Kallay,
in From Script to DVD, 2007

If you are using *Finding Nemo* as the example for this activity, you could compare and contrast the world of the animated movie with photos of the Great Barrier Reef.

# Activity 1B: Introducing the Unit Project

Students begin to work in concept art teams and start planning their unit project. They practice strategies for effective teamwork and learn about the portfolio review process.

## Sequence

| | |
|---|---|
| ***1B.1: Unit Project*** | Students learn more about the unit project, meet with the concept art teams they will work in throughout the unit, and select a story for their unit project. |
| ***1B.2: Resolving Conflict Through Active Listening*** | Students discuss conflict resolution and decision-making in teams, and watch a role-play about active listening. |
| ***1B.3: Creating Inspiration Boards*** | Students conduct visual research on their unit project and begin to create individual and team inspiration boards that they will use as they develop their concept art. |
| ***1B.4: Creating a Presentation Portfolio*** | Students learn about the process of creating presentation portfolios and write a letter to the teacher reflecting on their growth. |

## Materials Needed:

RESOURCES

- **Handout 4: Unit Project Description**
- **Assessment Checklist 1: Unit 4 Project**
- Movie listing (see Advance Preparation)
- **Handout 5a Active Listening Scenario Role A**
- **Handout 5b Active Listening Scenario Role B**
- Sample inspiration board (see Advance Preparation)
- Computers with Internet access and printers (if possible, one for each student)
- Magazines and other resources for material for inspiration boards
- Scissors
- Images that students bring to class for their inspiration boards (assigned for Journal 2)
- Poster boards or small corkboards for students' individual and team inspiration boards (1 board for each student plus 1 board per team)
- Tape and/or pushpins

- **Handout 6: Your Journal**
- **Self-Assessment: Teamwork**
- **Handout 7: Creating Your Presentation Portfolio**
- **Assessment Checklist 2: Presentation Portfolio**

**Teacher's Notes: Key Skills for Assessment Checklist 2**

Be sure to finalize **Assessment Checklist 2: Presentation Portfolio** which you will hand out in Activity 1B.4. Appendix B suggests ways to choose the areas to assess.

## 1B.1: Unit Project

**1. Introduce the unit project.**
Distribute **Handout 4: Unit Project Description**. Introduce the project by highlighting the following points about concept art:

- Concept art is successful when it creates a believable world and evokes an emotional response from the viewer.
- Concept artists in the AME industry use both digital and manual techniques. Students will be able to translate the skills they gain through creating a painting to a number of careers in the AME industry.

Review Handout 4 and the process students will use to design their concept art.

**2. Discuss Assessment Checklist 1.**
Distribute **Assessment Checklist 1: Unit 4 Project**. Tell students that they should use this checklist to plan their project. Explain the criteria you will use to assess their work.

**3. Divide the class into teams of three and have students choose roles.**
Tell students that these are the concept art teams that they will work with for the rest of the unit. Then ask students to choose roles for the unit project (Step 1 on Handout 4).

**4. Choose stories for the unit project.**
Have each team select a story to use as the basis for its concept art paintings (Step 2).

### Teacher's Notes: Choosing a Story for the Unit Project

The following are some ways to structure how students choose stories for the project:

- If you are teaming with an English teacher teaching *No Place Like Home*, ask students to select a setting from *The House on Mango Street* or another book they are reading.
- Create a handout with a list of book summaries from which students can choose a story on which to base their concept art.
- Ask students to research a book or short story that has not yet been made into a TV show, movie, or video game, that they would like to use for their concept art paintings.
- Give concept art teams the choice to develop their own story ideas.

If students plan to create photorealistic renderings of urban landscapes or cityscapes, they need knowledge and experience of perspective, something that this unit introduces but does not cover in depth. You may want to limit students to stories that take place in natural landscapes unless you plan to teach perspective in more depth.

**5. Write ideas for concept art.**
Have concept art teams work together to write ideas for their concept art (Step 3). If teams have difficulty answering any of the questions on the handout, they may want to choose a different story to work with.

## Handout 4:
# Unit Project Description

How do artists and designers design worlds that only exist in a book, a script, or the director's head? They often begin by creating concept art to convey what that world might look like. Creating concept art is a step in preproduction: the design and planning stage of making a TV show, movie, or video game.

For your unit project, you will choose a story, and then work in teams to create concept art paintings for a TV show, movie, or video game based on that story.

Your concept art should create a believable world and set the emotional tone for your story. Each team member will create an individual concept art painting, depicting a different scene. For example:

> Your team designs the concept art for a video game in which players race across the country. Each team member paints a different scene that will be used as a setting for game play.
>
> Your team designs a movie with scenes in three locations: the top of a mountain, the river at its base, and a field. Each team member paints a different scene.

Though you will create your paintings individually, as a team you will share ideas and agree upon common elements for your concept art.

At the end of the unit, you will pitch your concept art to a team of producers. Producers provide the money and other resources for media projects and decide which ones will actually be produced.

Below are the steps for developing your unit project.

## Step 1: Assign Team Roles

Below are three roles that members of your team will assume during this project. Decide as a team which role each team member will play.

***Head concept artist.*** Organizes work for the team inspiration board, and also ensures that the concept art paintings reflect the visual elements of the team's inspiration board. (For more information on inspiration boards, see Step 4.)

***Production coordinator.*** Prepares for and facilitates all the team meetings, and also ensures that each team member participates in the meetings and that each piece of the project is completed on time.

***Presenter.*** Takes notes at all team meetings and organizes the team's pitch to the producers. (For more information on delivering the pitch, see Step 8.)

## Step 2: Choose a Story

As a team, choose a story upon which to base your concept art for a TV show, movie, or video game. You can also make up an original story.

**Your role:**

***Head concept artist.*** Contribute ideas about how the world in each potential story might look.

***Production coordinator.*** Prepare for and facilitate the team meeting. Make sure all team members are in agreement on the story choice.

***Presenter.*** Record the process of choosing a story, including runners up (in case the first story choice doesn't work our for some reason).

## Step 3: Write Your Concept Art Ideas

As a team, answer the following questions about your story. Because each member will paint a different scene from the story, use your answers to these questions to decide which scene each team member will paint.

- What is the general plot of the story on which you will base your concept art?
- Why do you think this will be an interesting story for your team to work on?
- Is this a story for a TV show, movie, or a video game?
- What is the tone of the story? Is it humorous, adventurous, thrilling, sad?
- Who will the audience be for the end product? (For example, teenage boys, adult women, sports fans.)
- When does each of the scenes in the story take place? The present? The recent or distant past? The future?
- Where does each of the scenes take place?
- What is the weather like in the different scenes? Is it sunny, rainy, hot, humid, cold, snowy, clear?
- What are the main visual components of the scenes team members will paint? Will the paintings be landscapes (such as a body of water or a forest) or something else? If something else, what is it?
- Will the scenes take place in the real world or in an imaginary world?
- What are the characteristics of the environment being depicted in the scenes? Is it mysterious, peaceful, solitary, awe-inspiring, gloomy, lush, dangerous, welcoming, romantic, comical, treacherous, lively?

**Your role:**

***Head concept artist.*** Ensure that the team's design ideas communicate the tone of the story that the group has chosen to portray.

***Production coordinator.*** Facilitate the concept art team meeting and ensure that team members contribute their ideas to the proposal.

***Presenter.*** Take notes at all team meetings.

## Step 4: Create Individual and Team Inspiration Boards

Many artists and designers use inspiration boards to help them plan their work and to give others an idea of how they are visually translating the story.

### Creating Your Individual Inspiration Boards

To create your personal inspiration board, conduct online and offline research to look for material that you could use for inspiration as you create your concept art. Begin to work on your individual inspiration boards by completing Journal 1.

### Creating Your Team Inspiration Boards

Your team inspiration board can contain photographs of objects or scenes, such as a tree, building, weather condition (e.g., snow), a scene that is lit in a particular way, an interesting texture or color, or a type of landscape. Elements of your team inspiration board will appear in each team member's concept art paintings.

Begin creating the team's inspiration board by asking team members to submit at least two images from their own inspiration boards. Each team member should answer the following questions:

- Why did you select these images to include on the team inspiration board?
- How do these images relate to the team's ideas for the TV show, movie, or video game?

As you work on your unit projects throughout the unit, keep adding new material to your individual and team inspiration boards.

| | |
|---|---|
| **Your role:** | ***Head concept artist.*** Ensure that the team members understand the purpose of the inspiration board. Work with the team to create a "look and feel" that sets the right tone for the story. |
| | ***Production coordinator.*** Facilitate meetings and ensure that all team members contribute to the team inspiration board. |
| | ***Presenter.*** Take notes at meetings and present the final version of the inspiration board to the class. |

## Step 5: Paint a Still Life and a Landscape

Develop painting skills such as color mixing, painting from observation, and using perspective by creating two artworks—a still-life painting and a landscape painting— before you begin to paint your work of concept art.

Ask questions and don't be afraid to try the techniques that you learn in class. This is your opportunity to learn how to paint, so get the most out of this practice time!

## Step 6: Sketch your Concept Art Painting

Physical landscapes contain a tremendous amount of visual information. While you sketch designs for your concept art, think about how to simplify the images. For example, if part of the inspiration for your concept art is a landscape with 20 different trees and three winding roads, you can create a sketch of just one road and three trees.

Other sketching tips:

- As you sketch, think about how placement, framing, composition, perspective, and space affect the design of your painting.
- Consider how your composition conveys the world of your story and sets the right emotional tone for your team's TV show, movie, or video game.
- Think about how your art creates a world that will appeal to your target audience.
- Be sure that your sketches include the visual elements that your team agreed to use in your concept art paintings.

## Step 7: Paint the Concept Art

Once you have sketched ideas for your concept art, transfer the final sketch to your canvas. Then create a color chart of five to seven colors to be the basis of your color palette.

As you paint, apply the techniques you've learned for color mixing, painting from observation, and perspective.

Also think about the design principles of repetition, variety, contrast, and unity. Some suggestions follow on how to use these principles to create the intended look and feel of your concept art:

***Repetition.*** Repeating patterns, shapes, and textures can create the impression of a forest, a leafy tree, or a row of buildings. Oftentimes, artists do not paint all aspects of a picture in detail. For example, artists do not paint every blade of grass in a meadow—instead they choose a certain shape or brushstroke and use it repeatedly to give the illusion of a vast field of flowers or a city skyline.

***Variety.*** Balance repetition with variety. For example, if you are painting a group of clouds that all have the same shape, you might vary the color in some of the clouds to create visual interest.

***Contrast.*** You can use contrast to create variety in your work and draw attention to an important element in the work. For example, if you are painting a landscape that includes a house, you can emphasize the house by using contrasting values (making it darker than the rest of the landscape), and by using contrasting shapes (geometric shapes for the house, and organic shapes for the landscape).

***Unity.*** Step back now and again to consider the total visual effect of your composition. Ask yourself whether the painting as a whole conveys the look and feel you intend.

## Step 8: Deliver the Pitch

A *pitch* is a persuasive presentation of a project or idea. For the last step of the project, you will pitch your team's concept art paintings to "producers" from a TV studio, movie studio, or video game company. You will need to convince these people to use your design ideas as the basis for creating the artwork for their media production. If you can't convince them, it's back to the drawing board!

During the pitch, you should explain the look and feel that you have tried to capture in your artwork. Use the questions below to prepare your pitch:

- What inspiration did you use to create the concept art paintings?
- What kinds of information and emotion are you trying to convey? What kind of look and feel are you trying to achieve?
- Who is the audience for this media product and how will the art appeal to it?

The "producers" you pitch to will ask questions about the ideas that you present, so be prepared to answer their questions and defend your ideas.

| | |
|---|---|
| **Your role:** | ***Head concept artist.*** Ensure that the presentation includes information about the inspiration for the work and the visual elements that will help to create the world of the story.<br>***Production coordinator.*** Ensure that everyone brings all the sketches, journals, inspiration boards, and paintings they need for the pitch. Facilitate the pitch meeting and ensure that all members prepare for and deliver the pitch.<br>***Presenter.*** Deliver the pitch. Although other team members will talk about their own work, you are responsible for introducing the team and presenting ideas behind the concept art. Make sure that the team practices the pitch delivery at least once before the presentation. |

## Step 9: Reflect on Your Work

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

- What did you learn during this unit about the process of creating worlds through art and design?
- How was creating a piece of concept art similar to or different from Journal 4.4, where you made your own work in the form of a collage?
- What makes a pitch different from an artist's talk? Was pitching your painting more or less difficult than presenting your work in an artist's talk?
- How might learning how to deliver a pitch prepare you for a career in the AME field?
- What else did you learn while doing the unit project?
- What would you do differently if you were to do this project again? For example, how might you alter the composition of your painting, or change the colors that you used?

## Assessment Checklist 1:
# Unit 1 Project

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

| Requirements | Percentage of Total Grade | Comments |
|---|---|---|

| Still Life Painting | | Student Comments | Teacher Comments |
|---|---|---|---|
| The still life painting accurately depicts the subject matter. | 40% | | |
| The colors of the still life are rendered accurately. | 30% | | |
| Student demonstrates growth, effort, and perseverance in learning painting techniques. | 30% | | |
| **Total** | **100%** | | |

| Landscape Painting | | Student Comments | Teacher Comments |
|---|---|---|---|
| The landscape painting accurately depicts the subject matter. | 30% | | |
| The colors of the landscape are rendered accurately. | 20% | | |
| The painting creates an illusion of space through the use of perspective and/or color. | 30% | | |
| Student demonstrates growth, effort, and perseverance in learning painting techniques. | 20% | | |
| **Total** | **100%** | | |

| Requirements | Percentage of Total Grade | Comments | |
|---|---|---|---|
| **Concept Art Painting** | | **Student Comments** | **Teacher Comments** |
| Painting successfully depicts an imagined world. | 20% | | |
| Student creates an effective composition that uses the design principles of repetition, variety, contrast, and unity. | 20% | | |
| Painting convincingly illustrates the world in which the story takes place and conveys the emotional tone of the proposed TV show, movie, or video game. | 20% | | |
| Student uses color expressively in the concept art painting. | 15% | | |
| The painting creates an illusion of space through the use of perspective and/or color. | 15% | | |
| Student demonstrates growth, effort, and perseverance in learning painting techniques. | 10% | | |
| **Total** | **100%** | | |

| Requirements | Percentage of Total Grade | Comments | |
|---|---|---|---|
| **Pitch & Teamwork** | | **Student Comments** | **Teacher Comments** |
| The pitch is well organized and addresses the questions included in Step 8 on Handout 4 in a thorough and engaging way. | 30% | | |
| Student confidently talks about the reasons for the design choices in his or her concept art. | 25% | | |
| Student uses the concept art painting to illustrate the main points of the pitch. | 20% | | |
| Student works cooperatively in a team and fulfills his or her duties in the various roles taken on throughout the project. | 25% | | |
| **Total** | **100%** | | |

## 1B.2: Resolving Conflict Through Active Listening

**1. Discuss decision-making.**
Remind students that although they will work individually to create their concept art painting, they will also be working as a team to share ideas and agree upon common elements of their concept art.

Ask students what they think might be challenging about making decisions as a team.

> ***Possible answers:*** *As artists, they have different styles, different ideas and approaches. This may cause conflict when trying to come to a team decision.*

Ask students to think about an example of a time they had to make a group or team decision about something—small or big—and it was difficult to come to an agreement. Ask a few students to share their examples of what decision they had to make and how they made the decision.

Ask students to use their examples to brainstorm a list of ways to make decisions.

> ***Possible answers:*** *Unilateral decisions, where one person, such as the leader of a group, makes the decision for everybody; voting, where the majority makes the decision; consensus, where everyone who has a stake in the issue has to come to a common agreement.*

**2. Discuss conflict resolution.**
Tell students that for this project, they should try to make team decisions by consensus. Ask them to brainstorm the benefits of consensus decision-making, as well as its challenges or drawbacks.

> ***Possible answers:***
>
> ***Benefits:*** *Everyone's ideas and opinions are valued; in the end, if everyone has to come to an agreement, they will be more invested in the project*
>
> ***Challenges:*** *Can take a lot of time to resolve disagreements and conflicts; teams can get stuck if teammates are not willing to compromise*

Ask students what they think are some things they can do in their team to help make decision-making go more smoothly. Brainstorm a list of do's and don'ts, and write them down on a piece of chart paper.

> ***Possible answers:*** *Do listen to other people's ideas without just focusing on what you want to say. Keep the overall goal in mind, and think of ways to compromise if people disagree. Don't take things personally. If you feel very strongly about an idea, don't give up on your conviction just to avoid conflict. On the other hand, be open to compromising to reach a consensus decision.*

**3. Discuss active listening.**
Tell students that listening is one of the skills that will help them make good decisions with their team. Ask students the following questions:

- Are you familiar with the term active listening? If so, what does it mean and what are ways to listen actively?

  ***Possible answers:*** *Active listening is listening for understanding, i.e., focusing on understanding other people's positions and ideas before thinking about counterarguments. Ways to listen actively include asking clarifying questions to help the other person express his or her point and restating or paraphrasing the other person's point to show that you understand it.*

- How might active listening help a team resolve conflicts and make decisions?

  ***Possible answers:*** *Once people have a good understanding of each team member's point of view, they can work to find common ground and make compromises.*

**4. Conduct a role-play about active listening.**
Ask for two volunteers to role-play a scenario in which they will use active listening skills to resolve a conflict.

Give the first volunteer **Handout 5a: Active Listening Scenario Role A**, and give the second volunteer **Handout 5b: Active Listening Scenario Role B**. Don't let the volunteers to see each other's handouts.

After the volunteers read the scenarios, give them the movie listing you brought to class. Tell them that they have five minutes to decide on a movie to see together, based on their character's needs and interests. Encourage them to use active listening skills to fully understand the other person's point of view. They should then try to find common ground and compromise if possible to make a decision together.

Have the other students observe the role-play and identify the active listening skills used by each student.

### Teacher's Notes: Active Listening

The two volunteers should ask questions that clarify the other person's point of view, and also restate or paraphrase that person's point to make sure they understand it. For example, their conversation might include some of the following questions and statements:

*"So I understand that you want to see a movie that will make you forget about your stress. Does the whole movie have to be funny? Or would a drama that has funny parts also be OK with you?"*

*"If I understand you correctly, you want to see a movie that is fast-paced and will hold your attention. Is that right?"*

After clarifying each other's needs, they might find that there's a fast-paced comedy without romance or an action movie without violence that meets both of their interests.

**4. Point out examples of active listening in the role play.**
After the role-play, have the students who observed share the examples of active listening that they noticed. Tell students that as they work on their unit project, they should try to practice active listening with one another in their teams.

## Handout 5a:
# Active Listening Scenario Role A

You and your friend have made plans to go to the movies tonight. You haven't looked at the movie listings yet, but you would really like to see an action movie. You are very tired from a stressful week at school and you really need to see a movie that will hold your attention. Your parents are in the middle of a divorce, which is very upsetting to you, so you don't want to see any movie about romance or relationships. Romantic comedies are totally out.

## Handout 5b:
# Active Listening Scenario Role B

You and your friend have made plans to go to the movies tonight. You haven't looked at the movie listings yet, but you would really like to see a comedy. You have had a stressful week at school and want to see a light movie that will make you laugh and forget about your stress. Violent movies upset you a lot, so you will absolutely not see any movie that has graphic violence or shows people getting hurt.

## 1B.3: Creating Inspiration Boards



**1. Show a sample inspiration board.**
To give students the necessary background to create their inspiration boards, show a sample inspiration board to the class and discuss some of its features.

**2. Describe how inspiration boards are used.**
Explain to the class that artists and designers use inspiration boards to help them plan their work and to give others an idea of how they are visually translating ideas that have been expressed in words. Inspiration boards may include images, sketches, color swatches, photographs, and other material that the artist or designer could use as a source of inspiration for the project.

Tell students that the inspiration boards will help them to identify potential challenges they may have, strengthen the designs for their projects, and explore unfamiliar visual ideas.

**3. Have students complete Journal 1 to create individual inspiration boards.**
Distribute **Handout 6: Your Journal** and review the unit journal assignments. Assign Journal 1 to do in class and answer any questions students may have. Make sure that students understand the assignment by asking student volunteers to come up with ideas for the types of pictures that they might want to look for as they do their research.

> **Journal 1**
> For this journal assignment, you will begin creating an inspiration board for your unit project. Artists and designers use inspiration boards to give them visual ideas for their finished project and to communicate these ideas to their clients, colleagues, or other people interested in their work.
>
> Begin creating your individual inspiration board by conducting online and offline research to collect images of objects, colors, textures, landscapes, or artwork that is related in some way to the world you will design. This will allow your team to get an idea of how you're thinking about the project. You will also create a team inspiration board with some of these images, so be prepared to discuss with your team why you chose your images.

Have students find images for their inspiration boards, working online to locate and print images, and offline with the magazines, scissors, and other resources you have provided. Once they find images, have them use tape or pushpins to place them on the poster board or corkboards that you provide.

> **Note:** Students' inspiration boards and Journal assignments 1 and 2 are good opportunities for formative assessment.

**4. Describe team inspiration boards.**
After students have completed their individual inspiration boards, have them meet in their concept art teams to create team inspiration boards. Explain that the team inspiration board should contain visual ideas that will be incorporated in the team's unit project. Then distribute poster board or corkboards to teams to use as their inspiration boards, along with more tape and pushpins if necessary.

**5. Create team inspiration boards.**
Ask students to begin to design their team inspiration boards by following the directions on Handout 6. Each team member should contribute at least two images from his or her individual inspiration board to the team board, answering the following questions from Handout 4, Step 4:

- Why did you select these images to include on the team inspiration board?
- How do these images relate to the team's ideas for the TV show, movie, or video game?

**6. Present concept art ideas.**
Reconvene the class and ask each team's presenter to share the team's concept art ideas with the class using the team's inspiration board. After each team presents, ask the class to provide suggestions and to pose questions.

Encourage students to keep adding material to both their individual and team inspiration boards throughout the unit.

**7. Assess teamwork and listening skills.**
Distribute **Self-Assessment: Teamwork**, which students have also used in Units 1 and 3. Have them assess their teamwork skills as they reflect on how they created their team inspiration board.

Then have students complete Journal 2.

> **Journal 2**
> Reflect on your experience working in your team as you created your team inspiration board, and answer the following questions:
>
> - What were the ways that you practiced active listening during this activity? List specific examples.
> - How have your teamwork skills improved throughout this course?
> - What teamwork skills do you still need to work on? Why?

# Handout 6:
# Your Journal

Complete the following journal assignments.

## Journal 1

For this journal assignment, you will begin creating an inspiration board for your unit project. Artists and designers use inspiration boards to give them visual ideas for their finished project and to communicate these ideas to their clients, colleagues, or other people interested in their work.

Begin creating your individual inspiration board by conducting online and offline research to collect images of objects, colors, textures, landscapes, or artwork that is related in some way to the world you will design. This will allow your team to get an idea of how you're thinking about the project. You will also create a team inspiration board with some of these images, so be prepared to discuss with your team why you chose your images.

## Journal 2

Reflect on your experience working in your team as you created your team inspiration board, and answer the following questions:

- What were the ways that you practiced active listening during this activity? List specific examples.
- How have your teamwork skills improved throughout this course?
- What teamwork skills do you still need to work on? Why?

## Journal 3

After you have completed your landscape painting, reflect on your experience by answering the following questions:

- Which parts of the painting did you enjoy doing the most?
- What were the challenges you had while creating this painting, and how did you approach them?
- What lessons did you learn about painting a landscape that you will bring to your concept art painting?
- Based on your painting, have your ideas about the concept art changed? If so, how?

## Journal 4

Many artists and designers have been inspired by landscapes and favorite places. For this assignment, you will design a collage that expresses your ideas about a particular place.

Choose a place that is special or interesting to you (and close enough to visit). Visit this place over several days and record your thoughts and ideas in at least two different ways (for example through drawing, photography, painting, or writing). Then use what you have created to make a collage.

# React, Practice, Imagine: Weekly Journal Activities

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

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

## Self-Assessment:
# Teamwork

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

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

| Criteria | Comments |
|---|---|
| **Our Team's Teamwork Skills: As a team, we . . .** | |
| All understood our team's goal | |
| Identified the tasks that we needed to accomplish | |
| Assigned tasks to different team members | |
| Were all clear about what each individual's role and tasks were | |
| Communicated clearly, listened to one another, and resolved disagreements in a nonconfrontational manner | |
| Planned and scheduled our tasks, and set deadlines for completing them | |
| Met our deadlines | |

## 1B.4: Creating a Presentation Portfolio

**1. Discuss how to create presentation portfolios to showcase work.**
Artists create presentation portfolios to showcase their work to others. In creating a presentation portfolio, the artist decides which pieces to include depending on the purpose of the portfolio—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.

As artists select pieces for portfolios, they have an opportunity to organize their work, reflect on their learning, and clarify artistic goals.

Tell students that the presentation portfolio for this part of the coures consists of four parts:

- Letter to the teacher
- Visual presentation of the portfolio
- Oral presentation of the portfolio in one-on-one teacher-student conferences
- Teacher and student assessment of the presentation portfolio.

Distribute **Handout 7: Creating Your Presentation Portfolio** and **Assessment Checklist 2: Presentation Portfolio** to each student. Review the process of creating presentation portfolios with students and answer their questions.

**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.

Help students learn how to demonstrate learning in a key skill area: First, ask volunteers to show a piece they might present at the presentation portfolio conference. Then ask each volunteer to explain what he or she has learned in a key skill area, and how, specifically, that piece helped the student 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.

### Teacher's Notes: Scheduling Portfolio Conferences

In this unit, conferences are scheduled during Part 3, but you can schedule conferences at another point if preferred. 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 7:
# 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 develop two portfolios: a *working portfolio* and a *presentation portfolio*. Together these help you organize your work, reflect on learning, clarify 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

To prepare your presentation portfolio, 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 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. 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. 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?

- **Step 5**: Identify one or two key skill areas that you need to work on and explain how you plan to work on them in the upcoming units.

  For example, if you need to work on critiquing the artwork of your peers, you may want to say that you need to practice asking neutral questions during peer critiques. If you want to work on your drawing skills, you may say that you need to choose the drawing option for journal entries more often.

## Assessment Checklist 2:
# Presentation Portfolio

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

| Requirements | Percentage of Total Grade | Comments | |
|---|---|---|---|
| **Visual Presentation of Portfolio** | | | |
| 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:<br>___ Choice of piece to revise<br>___ Favorite piece<br>___ Favorite journal entry | **15%** | | |

| Requirements | Percentage of Total Grade | Comments | |
|---|---|---|---|
| **Letter and Presentation to the Teacher** | | **Student Comments** | **Teacher Comments** |
| Student clearly explains how his or her work samples reflect learning in each of the four key skill areas:<br>Skill area #1:<br>Skill area #2:<br>Skill area #3:<br>Skill area #4: | <br>**5%**<br>**5%**<br>**5%**<br>**5%** | | |
| Student identifies his or her strengths as well as areas that he or she needs to work on in the future | **5%** | | |
| **Total** | **100%** | | |

# Part 2:
# Looking at Painting and Concept Art

Students analyze examples of landscape paintings and concept art to see how artists express ideas, convey emotions, and create a particular atmosphere for a story. They look at how artists use color to create desired effects in landscapes and concept art.

Students begin to develop the techniques they will need to paint their concept art by working on two paintings:

- A still life (to learn to paint from direct observation)
- A landscape from a photograph (to learn perspective)

Depending on the time you spend with painting techniques and having students create their work, you may not have time for students to paint both a still life and a landscape. If so, have them paint landscapes, which will more directly prepare them for creating their concept art.

Students also work on preparing their presentation portfolios for review.

## Length

**10 50-minute sessions**

## Advance Preparation


- Create two packets for each team, one containing 4–5 examples of landscape paintings and the other containing 4–5 examples of concept art. Each team should get copies of the same two packets. (For suggestions and links to examples of landscape paintings and concept art, see *Media & Resources*.)
- For Activity 2A choose an example of landscape or concept art that is not included in the packets to use as a model.
- In Activity 2B, students paint a still life of objects that you provide. If possible, choose objects that might be found in the landscape that students will paint in Activity 2C. For example, if you choose a desert for their landscapes, have them paint a still life of cacti.
- In Activity 2C, students paint a landscape from a photograph. Find a suitable photograph that meets the needs and experience level of the students, or have students choose photos that fit the theme of the team's concept art.
- Draw perspective lines on another copy of the photograph of a landscape that you have chosen to use to teach painting techniques. (See *Media & Resources* for sample photographs.)
- Optional: Choose photos or artworks to show students examples of two-point and three-point perspective.

# Activity 2A:
# Analyzing Landscapes and Concept Art

Students study how artists convey information visually, create an emotional tone, and use color. They also consider differences and similarities between fine art paintings and concept art.

## Materials needed:

RESOURCES

- **Handout 8: Looking at Landscapes and Concept Art**
- Example of a landscape illustration from a Dr. Seuss book
- Packets of 4–5 examples of landscape paintings (one for each concept art team—see Advance Preparation)
- Packets of 4–5 examples of concept art (one for each concept art team—see Advance Preparation)
- One example of a landscape or of concept art that is not included in any of the packets of artwork that you have distributed to the class (see Advance Preparation)

**1. Display and discuss a landscape from a Dr. Seuss book.**
Distribute **Handout 8: Looking at Landscapes and Concept Art**. Show the class an example of a landscape from a Dr. Seuss book. Then ask volunteers to answer the questions on Handout 8, using the Dr. Seuss example.

After the volunteers have shared their thoughts, read the following Dr. Seuss quotation:

> Nonsense wakes up the brain cells. And it helps develop a sense of humor, which is awfully important in this day and age. Humor has a tremendous place in this sordid world. It's more than just a matter of laughing. If you can see things out of whack, then you can see how things can be in whack.
>
> Philip Nel, from Dr. Seuss: American icon, 2004

Discuss the following questions:

- How are the ideas expressed by Dr. Seuss reflected in the landscape?
- What specific aspects of the artwork communicate the artist's intent?

  ***Possible answers:*** *The bright colors used in the landscape; the cartoonish elements of the work; the exaggeration of features for comical effect.*

**2. Describe the activity and model the process of analysis.**
Have the students meet with their concept art teams. Distribute the packets of landscape paintings and concept art to each team.

Tell teams that they will choose three pieces to analyze, using the questions on Handout 8. Choices should include at least one landscape and one concept art work. Alert teams to pay special attention to the element of color, as this activity will prepare them to use color imaginatively in their own work.

Use a sample landscape or piece of concept art not included in their packets to demonstrate how to complete the activity.

### Teacher's Notes: Sample Analysis of Selected Works

RESOURCES

Below are sample analyses of a landscape painting and a work of concept art.

| | | |
|---|---|---|
| ***Name of Artwork:*** | *El Valle de México Tomado Desde el Cerro de Santa Isabel* (The Valley of Mexico Viewed from the Saint Elizabeth Hill), by José María Velasco | *The Incredibles* Scene 9: Nomanisan, (on *The Incredibles* DVD) |
| ***What adjectives would you use to describe this work?*** | Vast, arid, magnificent, grand, majestic | Mysterious, lush, dangerous, ominous |
| ***What emotions does it call to mind?*** | Awe, amazement, wonder, appreciation, pride | Fear, foreboding, curiosity, danger |
| ***What type of TV show, movie, or video game might this artwork suit (e.g., mystery, drama, science fiction, comedy)?*** | Western, drama, historical fiction | Action/adventure, science fiction |

| | | |
|---|---|---|
| ***What visual information did you use to answer these questions?***<br>***(Provide at least one example, paying special attention to the use of color.)*** | The artist's use of perspective and color creates a feeling of vastness. The viewpoint, looking up and over the landscape, makes the viewer seem small in contrast to the sky and plain. The plain's horizon appears to recede continually, making it seem to go on without end.<br><br>Orange and brown canyons contrast starkly with a clear blue sky. The warm orange of the land brings the landscape to the foreground while the cool blue sky recedes into the background. This contrast magnifies the feeling of vast space. | The combination of dark green jungle vegetation and the shadows created by the plants give the jungle a mysterious atmosphere. Leaves and branches are close and large in the field of view, giving a sense of being in the jungle yet unable to see far into it.<br><br>The use of one color palette with many greens and dark shadings makes the jungle appear ominous and wild. The combination of plants and trees of different heights and shapes gives the jungle an untamed look. |

**3. Analyze landscapes and concept art in teams.**
Have students work together in their concept art teams to analyze three examples from their packets, and answer the questions on Handout 8 for each examples.

> **Note:** Students' work on Handout 8 is a good opportunity for formative assessment.

**4. Share analyses and discuss works.**
Reconvene the class and ask each team to share its answers to the questions for at least one work of art. Then conduct a class discussion using the following questions:

- What are the differences between the landscape painting and the concept art?

  ***Possible answers:*** *The concept art looks like it was done on a computer while the landscape looks like it was done by hand. Concept art helps tell a specific story for a media product; landscape artists paint without thinking about how the landscape fits with a story or media product. Concept art is usually created for a wide audience and is highly influenced by visual conventions used in the mass media; landscape art is not as tied to these conventions.*

- Why do you think different artists create such different types of landscapes?

  ***Possible answers:*** *Landscapes are painted for different purposes: for example, some are painted to celebrate the land's beauty, while others may be created to express an emotion such as loneliness or isolation. Concept art is created to serve the plot or convey the atmosphere or tone of a story, while landscape art is created to express the artist's ideas about the landscape. Artists also use different styles. Genre plays a big role in concept art. For example, concept art created for a science fiction movie might be created in one visual style, while concept art for a Western might be drawn in a very different style, according to the conventions of the genre.*

- How did the artist's use of color influence your perception of the work? Find examples of how color was used to express emotions or create an atmosphere.

  ***Possible answers:*** *Saturated primary colors might be used to draw the viewer's attention to certain areas of the painting, while darker colors might cause the viewer to avert his or her eyes. Bright colors usually convey a happy or cheerful mood; darker colors may convey unsettled emotions such as fear or loneliness.*

## Teacher's Notes: Analysis of Color in Finding Nemo

RESOURCES

Below is a summary of how Ralph Eggleston used color to express emotion in *Finding Nemo*. An online interview at MoMa's Red Studio provides a more in-depth discussion of how Eggleston chose the colors in *Finding Nemo* and how color can affect the emotions of the audience. (See *Media & Resources* for a link to the interview.)

> In *Finding Nemo*, production designer Ralph Eggleston and a team of artists used color to set the movie's emotional tone. In the opening scenes, they depict a safe, cheerful underwater home by repeatedly using a clear, bright blue for the water and bright colors for the corals and fish.
>
> As the story progresses and the characters move away from their home, the color palette changes. The water gradually becomes darker and bluer, with a narrower range of colors, conveying the danger and unpredictability of the open ocean. Specific color palettes are used for different locations to create a sense of place (for instance, in Sydney harbor the water is always green and murky). Variations in color often convey a sense of movement or changing emotions.

**Color in Different Cultural Contexts**

The meaning that a color conveys often depends on cultural context. In Chinese culture, for example, red symbolizes good luck and is used at weddings and New Year celebrations. In other cultures, it often symbolizes anger or danger. In the United States, white is often worn at weddings and symbolizes purity and peace, whereas in Japanese and Chinese cultures, white is worn at funerals to convey mourning. In the old Roman Empire and parts of present day Europe, purple indicates authority and royalty, whereas in many Latin American countries purple is associated with death.

You may want the class to look for other examples by asking students how their own color associations might be influenced by the culture(s) in which they were raised.

## Handout 8:
# Looking at Landscapes and Concept Art

Your team has been given a packet of landscape paintings and a packet of concept art. As a team, choose three pieces of art (with at least one piece from each packet). Answer the following questions about each work in the spaces below.

| **Name of artwork:** | **1.** | **2.** |
|---|---|---|
| *What adjectives would you use to describe this work?* | | |
| *What emotions does it call to mind?* | | |
| *What type of TV show, movie, or video game might this artwork suit (e.g., mystery, drama, science fiction, comedy)?* | | |
| *What visual information did you use to answer these questions? (Provide at least one example, paying special attention to the use of color.)* | | |

| Name of artwork: | 3. |
|---|---|
| *What adjectives would you use to describe this work?* | |
| *What emotions does it call to mind?* | |
| *What type of TV show, movie, or video game might this artwork suit (e.g., mystery, drama, science fiction, comedy)?* | |
| *What visual information did you use to answer these questions? (Provide at least one example, paying special attention to the use of color.)* | |

# Activity 2B: Painting the Still Life (*Studio*)

Students work on their first painting: a still life. Painting from direct observation will help them learn about the effects of space, lighting, and composition on a work of art. Students also learn about mixing and working with color, skills they will use in creating their landscape paintings and concept art.

## Materials Needed:

- Objects you have chosen for the still-life setup (see Advance Preparation)
- Viewfinders
- Optional: Color wheel
- Painting media and supplies such as:
  Acrylic paint
  Watercolor paint
  Tempera paint
  Gel medium
  Easels
  Palettes
  Palette knives/scrapers
  Brushes
  Prepared canvases
  Watercolor paper
  Water
- Optional: Images from magazines or newspapers

**1. Set up a still life.**
Before class begins, design and set up a still life. If possible, use objects that might be found in the landscape that students will paint for Activity 2C. In this way, the still life can serve as a study that prepares students for their landscape paintings.

**2. Establish good practices for working with paint.**
Establish rules and routines for how to set up, use materials, and clean up afterward. These routines will help the class to run smoothly throughout the unit.

**3. Frame and sketch still lifes.**
As students prepare to paint their still lifes, remind them of the importance of framing, as it will affect their composition. Have students use viewfinders to frame and sketch what they will paint.

> **Note:** For a more complete explanation of the use of viewfinders, see Part 2 of *Unit 2: Saying It with Symbols*.

**4. Teach techniques for working with color.**
Introduce students to basic color theory and techniques for using color. As much as possible, teach students about color in the context of their work on their still lifes rather than as a demonstration before they begin painting. For example, if they are painting plants, show how to experiment with mixing colors to produce a wide range of green shades. Encourage experimentation and active learning.

Possible topics to touch on include:

- Primary and secondary colors
- Complementary and neutral colors
- Using the color wheel to envision colors
- Techniques for lightening and darkening colors
- Color relationships and the expressive qualities of color
- Color and perspective (lighter areas tend to look larger while darker areas look smaller; intense colors are perceived as part of the foreground, while dull or muted colors recede into the background)
- The seven color contrasts (as described by Johannes Itten), particularly the light/dark contrast and the cool/warm contrast
- A review of what students have learned about value and shading

**Note:** You may also want to post a color wheel in the classroom and leave it up for the remainder of the course.

**Teacher's Notes: Suggestions for Using Color in Still Life Painting**

Students should be encouraged to use trial and error while mixing their colors. Here are some suggestions that may enhance their learning:

- Limit students' choices of color (e.g. three primary colors and black).
- Have students use a set of complementary colors or a set of neutral colors for their paintings.

Some additional ideas for painting activities focusing on color include:

- Create a painting without using either black or white paint. Suggest that students experiment by using mixes of yellow, red, and blue to create dark shades, or adding water to create light tints.
- Create a monochromatic painting: Use acrylic or tempera to paint different values of a single color, creating shadow and light.

**5. Teach other painting techniques.**
As students continue to work on their paintings, teach them other painting techniques, such as how to apply paint.

### Teacher's Notes: Paint Application Techniques

- *Wet-in-wet brush:* Dampen paper with a sponge, and paint in color with a wet (paint blended with water) brush. This technique is good for soft edges and blended shapes.
- *Flat wash:* Paint on dry paper with a wet, saturated brush. This technique is good for solid color and crisp lines.
- *Graded wash:* Like the flat wash, begin with a wet brush and dry paper. In the graded wash, however, you will follow with lighter tints or plain water in your brush strokes. This blends and pulls the pigment, giving your painting a bright-to-light appearance. This technique works well for glazing and creating landscape backgrounds.
- *Dry brush:* Begin with undiluted paint, or add a small amount of water to dry paint so that it can be worked with a clean, dry brush. Dip or rub the brush in the paint (the brush fibers may look separated or clumpy). Apply the paint to dry paper. This technique works well for painting rough or scratchy textures, such as rocks or clumps of grass. It also works well with heavy-bodied acrylic paint.
- *Wet glazing:* Apply a wet layer of color. While the first layer is still wet, apply a second layer of another wet color, well tinted so that the first color below shows through with a soft blended edge. Wet glazing works best with watercolor paint.
- *Dry glazing:* Apply a layer of color. After the first layer has dried, apply a layer of another wet color, well tinted so that the first color below shows through, but with a harder edge. Dry glazing works well for both acrylic and watercolor paint.
- *Watercolor special effects:* Experiment with additives, such as salt or rubbing alcohol laid on wet paint. Experiment with texture by temporarily applying materials such as plastic wrap or sand to wet paint. Experiment with lifting color from wet paintings with a dry, clean brush or with materials such towels or sponges. For further information on creating different effects in watercolor painting, see *Media & Resources*.
- *Experiment with primary and secondary colors:* Draw three panels on a piece of paper. In one panel, paint a flat wash with a secondary color (green, for example) that has already been mixed on a palette. In the second, create a similar color by using the wet glaze technique with yellow and blue. In the third, use a wet-in-wet brush technique and load the brush by dipping it first in yellow, then dipping the tip of the brush in blue. Examine the effect of these three different painting styles.

**6. Have students complete their still lifes.**
As students work on their paintings, walk around to answer questions and advise them on their work.

**7. Discuss the process of creating still lifes.**
After students complete their paintings, reconvene the class. Lead a brief discussion on the following questions:

- What challenges did you encounter and how did you approach them?
- What did you find most surprising about working with color as you painted?
- How has painting your still life influenced your ideas for your unit project?

# Activity 2C: Landscape Painting

In this activity, students continue to develop their skills by painting an entire landscape based on a photograph.

## Sequence

| | |
|---|---|
| ***2C.1: Creating the Illusion of Depth*** | Students learn about how perspective creates the illusion of depth, and the role that color plays in creating perspective. |
| ***2C.2: Painting a Landscape (Studio)*** | Students create their landscape paintings, learning additional painting techniques as they do so. |

## Materials needed:

RESOURCES

- Projection or copy (one per student) of a photograph of a landscape or building (see Advance Preparation)
- Projection or copy (one per student) of the same photograph with perspective lines drawn (see Advance Preparation)
- Optional: Examples of photos or artwork that employ two-point and three-point perspective (See *Media & Resources* for sample photographs.)
- Optional: Examples of art that shows the evolution of perspective (such as Byzantine art and art from the Renaissance)
- Painting media and supplies such as:
  Acrylic paint
  Watercolor paint
  Gel medium
  Easels
  Palettes
  Palette knives/scrapers
  Brushes
  Prepared canvases or paper
- Optional: Photographs of landscapes that students bring in

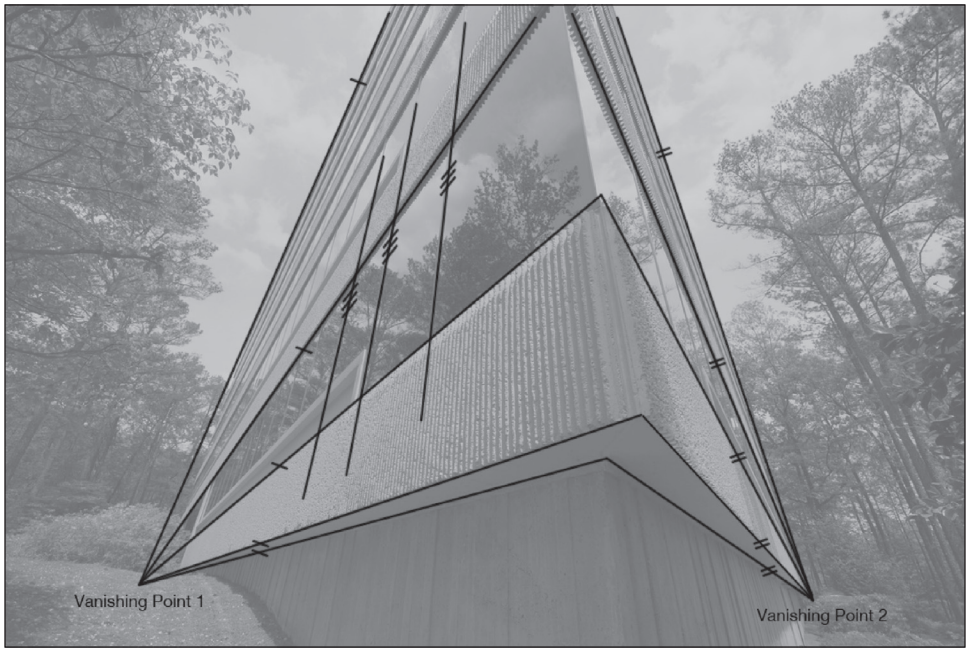
## 2C.1: Creating the Illusion of Depth

RESOURCES

**1. Display the photograph students will paint and discuss perspective.**
If students are painting from photographs of their own choosing, show them a photograph of a sample landscape. Then show the same photograph, this time with perspective lines drawn in to their vanishing point. Use this image to illustrate the following points about perspective:

- The lines that have been drawn in the image are called *convergence lines*, or parallel lines on a receding plane. They are also referred to as rays. These lines all meet at a single point, called the *vanishing point*.
- This system, called *one-point perspective*, is a way of representing 3D objects on a 2D plane, such as a canvas.


Example of 1 point perspective: In this image there is only 1 vanishing point. The convergence lines have been marked. Photo by Randy Son of Robert.




Example of 2 point perspective: The two vanishing points as well as the convergence lines have been marked. In reality the convergent lines are parallel, however when projected in two dimensions they intersect at the vanishing points. Photo by Randy Son of Robert.

**Note:** Optionally, you can also display examples of photos or artwork that employ two-point and three-point perspectives.

Explain that understanding perspective is important if students want to create photorealistic scenes. Demonstrate how students can use perspective in their landscapes.

**Teacher's Notes:**
**Optional Extension—Look at the Use of Perspective in Art**

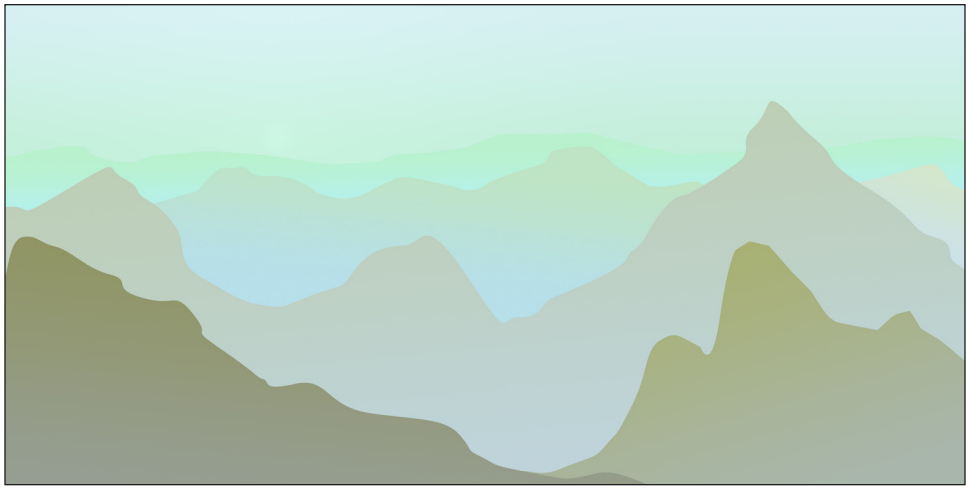
Another way to teach students about the use of perspective in art is to show them additional examples of artworks that show the evolution of perspective. For example, you might first show students Byzantine art, and then art from the Renaissance (such as the work of Leonardo da Vinci).

**2. Discuss the use of color in creating perspective.**
Ask students the following question:

- How do you think color can be used to create perspective?

  ***Possible answers:*** *The farther away objects are from the viewer the smaller and more indistinct they become. Therefore, artists can use color and shape to create the illusion of depth in their paintings. For example, objects seem to recede into the background if the artist uses less distinct lines and cooler colors. Artists can use warmer colors and more detailed lines to bring objects to the foreground of the painting.*

Make sure that students have a good understanding of how color is used in the creation of perspective before they begin painting their landscapes.



Artists often use color to create the illusion of depth in their paintings.

## 2C.2: Painting a Landscape (Studio)



**1. Teach painting techniques as students paint their landscapes.**
Have students begin their landscapes. As they work, demonstrate the techniques they will need to learn to create landscape paintings.

The following is a list of acrylic techniques that you may want to model for your students:

- Layering (applying layers of transparent colors)
- Grattage (scraping layers of wet paint to expose other layers underneath)
- Masking (using tape or a masking fluid to create well defined shapes and boundaries)
- Scumbling (painting thin layers of opaque light color over dark colors)
- Combining techniques

Here are some techniques students can use to help them create visual interest in their compositions:

- Applying different textures or patterns
- Varying the thickness and quality of lines
- Variations of line, color, and texture to break up the background
- Using different brushes to create a range of effects

**2. Complete Journal 3 and reflect on the painting process.**
After students have completed their landscape paintings, have them answer the questions for Journal 3.

> **Journal 3**
> After you have completed your landscape painting, reflect on your experience by answering the following questions:
>
> - Which parts of the painting did you enjoy doing the most?
> - What were the challenges you had while creating this painting, and how did you approach them?
> - What lessons did you learn about painting a landscape that you will bring to your concept art painting?
> - Based on your painting, have your ideas about the concept art changed? If so, how?

**Note:** Journal assignment 3 is a good opportunity for formative assessment.

Divide the class into their concept art teams and ask students to discuss their answers to the questions in Journal 3.

# Activity 2D: Portfolio Preparation

Students organize their presentation portfolios and write letters to their teacher about their portfolios, in preparation for their portfolio conferences in Part 3.

## Materials needed:

- Students' working portfolios
- Optional: Digital camera
- Optional: Color printer
- Students' copies of Handout 7

**1. Select work for presentation portfolios.**
Provide students with class time to choose selected pieces of 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 Works in the Portfolio**

If students want to include larger works (such as large paintings or posters) that are cumbersome to transport and display, you might allow them to use photographs in their portfolios in lieu of the actual work.

**2. 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. Write letters.**
Have students write their letters to the teacher, using the guidelines in Handout 7.

**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 may also want to have students actually revise that piece of work and bring it to the portfolio conference.

# Part 3: Creating Concept Art

Students focus on the creation of their concept art paintings. First, they analyze how the design principles of *repetition*, *variety*, *contrast,* and *unity* are used in paintings and concept art, as preparation for using these principles in their own work. They use their inspiration boards to sketch design ideas and meet in concept art teams for feedback.

Students paint concept art, using their sketches and the techniques learned in Part 2. After they complete the paintings, they participate in an artist's talk with their teammates to reflect on the process of creating the art. While the class is working on concept art paintings, students also participate in one-on-one portfolio reviews.

## Length

**9 50-minute sessions**

## Advance Preparation

- Select one landscape painting or work of concept art that students looked at in Activity 2A, and use it to model analysis of repetition, variety, contrast, and unity.
- Design an inspiration board to use as you model the process of sketching concept art for the class. Try to include components from some of the teams' inspiration boards so teams are more easily able to translate these drawing techniques to their own designs.
- Develop a schedule for students' portfolio presentations.

# Activity 3A: Preparing to Create the Work

Students learn about the design principles of repetition, variety, contrast, and unity. Students sketch ideas for their concept art, review drawing techniques, and learn how to edit visual information to create original compositions.

## Sequence

| | |
|---|---|
| ***3A.1: Repetition, Variety, Contrast, and Unity*** | Students learn about the design principles of repetition, variety, contrast, and unity, and analyze how they are used in works of art. |
| ***3A.2: Sketching Your Piece (Studio)*** | Students create sketches of their concept art, present the sketches in their teams, and then revise the sketches. |

## Materials needed:

- Example of landscape painting or concept art from Activity 2A (see Advance Preparation)
- Packets of landscape paintings and concept art from Activity 2A
- Individual and concept art team inspiration boards
- Teacher-designed inspiration board for sketching demonstration (see
- Advance Preparation)
- Photograph of a landscape to use in a sketching demonstration
- Art supplies for sketching:
  Paper
  Erasers
  Pencils
  Charcoal sticks
  Prepared canvases or paper
- **Handout 9: Feedback Guidelines**

## 3A.1: Repetition, Variety, Contrast, and Unity

**1. Model analysis of four design principles in an artwork.**
Display an example of a landscape or concept art painting. Model how to identify *repetition*, *variety, contrast,* and *unity* asking students for their participation as you do so.

**Teacher's Notes:**
**Sample Analysis Using Repetition, Variety, Contrast, and Unity**

Two sample analyses follow of repetition, variety, contrast, and unity in a work of art. One sample uses a landscape painting and one a work of concept art. (See *Media & Resources* for links to both images.)

***Weymouth Bay from the Downs above Osmington Mills* (1816), by John Constable**

Constable uses repetition of similar rounded shapes to create the clouds. At the same time, he creates a sense of movement by varying their color and shading to draw the eye across the painting. On the left, the clouds are a blue-gray, changing to a bright white and then to a slightly pinkish color as the eye moves to the right.

This lighting is echoed in the color scheme of the shoreline and the water: On the left, land and water are painted in darker colors. As the line of vision moves to the right, the colors become lighter, and the land turns from a dark brownish green to a paler green to an almost light brown. By repeating this pattern of color shading across sky, water, and land, Constable creates unity in the work.

RESOURCES

Constable creates visual interest and movement in the work by using contrasting colors and values for the darker green landscape and the lighter blue sea and sky. He also uses contrast to draw the viewer's eye to the darker figure in the foreground of the painting.

**Leaf Bridge concept art from *A Bug's Life*, by Bill Cone**

Cone uses repetition and variety in depicting the ants. They have the same shape, are of the same height, and hold the same objects above their heads in the same way. At the same time, the artist creates visual interest through his use of variety. Although the ants are drawn in the same way, in the viewer can see only the tops of some ants' heads, while other ants are completely hidden by the leaf. Cone uses contrasting value and shape to draw the viewer's attention to the ants and the leaves that they carry. He also uses contrast to make the lighter bridge stand out against the dark green background.

*Unity* is created by the symmetrical shape of the leaf bridge. The rounded shape of the bridge links the individual ants with one another, and the viewer's line of vision is drawn from the right side of the picture to the left. This creates a sense of unity, since the direction of the line of vision is the same as the direction in which the ants are facing.

**2. Have teams analyze principles of design in other artwork.**
Instruct each team to re-examine the landscapes and concept art that they analyzed in Activity 2A.1 and choose one example to analyze for its use repetition, variety, contrast, and unity.

Ask volunteers to share with the class how the four design principles of repetition, variety, contrast, and unity can be seen in work of art they have chosen to analyze.

## 3A.2: Sketching Your Piece (Studio)

**1. Model the sketching process.**
Sketch an example of concept art, showing students how inspiration board photos can help them create sketches for their concept art paintings. For example, if you sketch a mountain scene with a tree in the foreground, you could show students how to combine parts of two different photos in the same sketch. Or you could demonstrate how to add a new element, such as a tree or rock, to an already developed sketch of a canyon.

The following are some points you may want to cover during the demonstration:

- Real landscapes have a tremendous amount of visual information. Showing students how to rearrange and eliminate components in a photograph can help them create a manageable composition. For example, you can edit the visual information contained in a photograph of 10 trees and five roads by creating a sketch with only one road and three trees.
- As you sketch, review aspects of drawing techniques such as placement, framing, composition, perspective, and space that students should consider as they sketch out their ideas.
- Demonstrate how to use a point of interest as a starting point in a composition.

**2. Create sketches.**
As students sketch, walk around the classroom answering questions and providing feedback. Remind students of the following questions as they work:

- How can I make effective use of repetition, variety, contrast, and unity?
- How does the composition convey the world of the story and set the emotional tone?
- How will the concept art appeal to the audience?

**3. Present completed sketches in concept art teams.**
Give students **Handout 9: Feedback Guidelines**. Have team members present their sketches to their concept art teams, using the process outlined in Handout 9.

**Teacher's Notes: Getting Feedback from AME Professionals**

This is a good time to ask AME professionals to give feedback on student work, either in person or online. Prepare the professionals by describing the project and giving them a brief idea of the goals of the class and the level of the students' painting experience.

**4. Revise sketches.**
Have students use the feedback they receive to revise their sketches.

**5. Assign Journal 4.**
Assign students Journal 4 to complete outside of class. (This assignment may require several days to complete.)

**Teacher's Notes: Journal 4**

Journal 4 is a good opportunity for formative assessment.

Students have worked on creating concept art that tells the particular story chosen by their concept art teams. In Journal 4, students will apply skills learned throughout to unit to create a personal work inspired by a landscape of their choice. Through this activity, students continue exploring the similarities and differences between working on commercial and personal art, which they will discuss in Part 4.

**Journal 4**

Many artists and designers have been inspired by landscapes and favorite places. For this assignment, you will design a collage that expresses your ideas about a particular place.

Choose a place that is special or interesting to you (and close enough to visit). Visit this place over several days and record your thoughts and ideas in at least two different ways (for example through drawing, photography, painting, or writing). Then use the materials you have created to make a collage.

## Handout 9:
# Feedback Guidelines

Use the following process to give and receive feedback on the concept art sketches.

## Roles and Responsibilities

During the feedback session the *head artist* should ensure that the sketches reflect the design elements included on the team inspiration board; the *production coordinator* should facilitate the feedback process; and the *presenter* should take notes at the meeting.

## Process

- Have each team member introduce his or her sketch by explaining how it illustrates the world of the story and the emotional tone of the TV show, movie, or video game.
- Each artist should come up with one question that he or she wants feedback on from the team. (The question should be open ended and neutral.)
- Each team member should come up with one question she or he has about the artist's sketch. (These questions should also be open ended and neutral.)
- Team members should provide concrete feedback to help each artist refine and revise his or her sketch.

# Activity 3B: Creating Concept Art

Students work on their individual concept art paintings. As a first step, they plan how they will use color by developing color charts. They then paint their works of concept art. Finally, students present their work to their concept art teams by participating in an artist's talk.

## Materials Needed:

- Painting media and supplies such as:
  Acrylic paint
  Watercolor paint
  Gel medium
  Easels
  Palettes
  Palette knives/scrapers
  Brushes
  Prepared canvases
  Watercolor paper
  Water
- Student's copies of **Handout 4: Unit 4 Project Description**
- Student presentation portfolios including the student letter to the teacher
- **Assessment Checklist 2: Presentation Portfolio**
- **Handout 10: Vocabulary for Critique: Using the Elements of Art**

## Sequence

| | |
|---|---|
| ***3B.1:*** ***Color Chart (Studio)*** | Students create color charts for their concept art paintings. |
| ***3B.2:*** ***Painting the Concept Art (Studio)*** | Students paint their concept art. |
| ***3B.3:*** ***Portfolio Conferences*** | Students have a review of their presentation portfolios in individual student-teacher conferences. |
| ***3B.4:*** ***Concept Art Team Artist's Talk*** | Students present their concept art to their concept art teams for feedback. |

## 3B.1: Color Chart (Studio)

Artists use color to communicate meaning and convey emotion. Before students begin to paint, they create a color chart to help them decide how they will use color in their concept art paintings.

**1. Have students create color charts.**
Ask students to mix at least five to seven colors that they might want to use as the basic colors in their paintings. As they work on their charts, have students consider what they want their colors to express.

**2. Ask teams to compare color charts.**
Comparing color charts among teammates ensures that team members use similar colors so their concept art has a unified look.

Next, reconvene the class and ask volunteers to share how they plan to use the colors they chose to convey meaning and emotion in their paintings.

> **Note:** This activity is a good opportunity to assess students' understanding of the uses of color.

## 3B.2: Painting the Concept Art (Studio)

**1. Help students structure their paintings as they work.**
Have students begin painting. Work one-on-one with students as needed. Emphasize that thinking about repetition, variety, contrast, and unity can help them solve design problems. (Step 7 of Handout 4 lists ideas for employing these design principles.) Below are suggestions to help students structure their paintings:

- Create both light and dark areas in the painting.
- If you use a bright color in one area, repeat it in another, smaller area to create balance.
- Don't be afraid to experiment—you can always paint over a section.
- Use color to call attention to or to minimize the importance of a specific area of the painting.

**2. Review painting techniques as necessary.**
While working one-on-one with students, note painting techniques that need review. Begin class periods by demonstrating relevant painting techniques to help students complete the work on their projects.

**Teacher's Notes: Alternative—Using Technology to Create Concept Art**

If you use computers in class, you can have students create their art using a software program such as Illustrator or Photoshop. You will need to allot additional time to teach students the skills they need to create art digitally. Be sure to emphasize that students should still focus on incorporating repetition, variety, contrast, and unity into their concept art.

## 3B.3: Portfolio Conferences

**1. Meet with students individually to discuss their presentation portfolios.**
Hold the meetings in a quiet place in the classroom, and let the class know that the portfolio conferences should not be disturbed. The day after the portfolio conference, ask the student to fill out 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 (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 them on a range of criteria, and it will be difficult to gauge students' progress without one-on-one meetings.

## 3B.4: Artist's Talk

**1. Have students present concept art in teams.**
Have students present their work to teammates using the Critical Response Process. (For instructions on the Critical Response Process see *Unit 1: Getting to Know You*.) Give students the following guidelines:

- Roles and responsibilities: During the feedback session, the *production coordinator* facilitates the feedback process, and the *presenter* takes notes.
- Each artist should prepare two questions that ask for specific feedback. They should be neutral, open-ended, and specific. (For example, ask "What words come to mind when you look at the painting?" or "What qualities of the painting make you think of those words?" not "Do you like the painting?")

**2. Have students give and receive feedback on paintings.**
Give students **Handout 10: Vocabulary for Critique: Using the Elements of Art**.

> **Note:** Students received a version of this handout in Unit 1. This new version additionally includes the elements of color, space, and texture.

Encourage students to use the language from Handout 10 as they give feedback. If you want to structure additional feedback beyond the artist's own questions, have students respond to one or more of the following questions:

- Do you think the painting effectively depicts the world of your team's chosen story? Does it convey the right emotional tone? Why or why not?
- How does the painting make effective use of color? How does the painting make use of the other elements of art?
- How does the painting incorporate the design principles of repetition, variety, contrast, and unity?
- What two or three adjectives would you use to describe the painting? (Be descriptive, not judgmental.)
- How will the images in the concept art appeal to the target audience for the media product?

**3. Optional: Revise or rework paintings.**
If time allows, have students rework their paintings based on their teammates' feedback.

## Handout 10:
# Vocabulary for Critique: Using the Elements of Art

It can be hard to describe a work of art without making a value judgment. The following is a list of straightforward words you can use to describe different elements.

## Line

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

You might also use descriptions such as *soft*, *hard*, or *smooth*.

### Shape (2D)

- Positive (figure) or negative (ground)
- Geometric (perfectly straight or round) or organic (irregular; not perfectly straight or round)
- Closed or open

You might also use descriptions such as *large*, *small*, *wide*, *narrow*, *long*, or *short*.

### Form (3D)

- Geometric
- Organic
- Closed or open

You might also use descriptions such as *large*, *small*, *wide*, *narrow*, *high*, *deep*, or *shallow*.

### Color

- *Intensity:* Low (dull) or high (bright)
- *Value:* Tint (the lighter range of a color, such as the color mixed with white or lightened with water); and shade (the darker range, such as the color mixed with black or dark gray)
- *Expression:* Warm (such as yellow, orange, and red); cool (such as blue, green, and violet); or neutral (such as gray, brown, and black)
- *Hue:* Primary (yellow, red, and blue); secondary (orange, green, and violet); or intermediate (between primary and secondary, such as yellow-orange and blue-green)
- *Arrangements:* Complementary (contrasting colors, those that are opposites on the color wheel); analogous (colors that are close together); or monochromatic (different values of the same color)

## Space

- Positive or negative
- Perspective in 2D art: One-point, two-point, or three-point
- Placement in space to create depth in 2D art: Low, high, or overlapping

## Texture

- Real or simulated
- Glossy or matte

You might also use descriptions such as *coarse*, *smooth*, *sharp*, *shiny*, *bumpy*, or *fuzzy*.

# Part 4: The Pitch

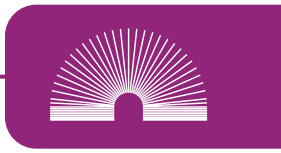
Knowing how to communicate ideas about works of art and media is essential for artists in the AME industry. Students practice pitching their concept art paintings, in front of the class, to another concept art team that is playing the role of TV, movie, or video game producers. Ideally, the team of producers will include one or more AME professionals.

Length
**3 50-minute sessions**

## Advance Preparation

- If possible, invite AME professionals to take part in the pitch session.
- Pair concept art teams with one another for Activity 4.2.

## Activity 4: The Pitch



Students pitch their concept art and reflect on the process of creating their paintings.

## Sequence

| | |
|---|---|
| ***4.1:*** ***Preparing the Pitch*** | Concept art teams prepare their pitches. |
| ***4.2:*** ***Delivering the Pitch*** | Students pitch their concept art to the producers of their TV show, movie, or video game. |

## Materials needed:

- Student-created concept art paintings
- Students' copies of **Handout 4**
- Students' copies of **Assessment Checklist 1: Unit 4 Project**

## 4.1: Preparing the Pitch

**1. Describe the pitch and conduct a discussion.**

Tell students that they will prepare to make a presentation, or pitch, of the design approach represented in their concept art paintings. They will pitch their idea in front of the class, to a team of "producers" played by members of another concept art team. Explain that a pitch is a persuasive presentation of a project or idea, and ask students the following questions:

- Why do people pitch their art and design work?

  ***Possible answers:*** *To get client or staff feedback on their work; to acquire new business; to clarify ideas about a creative project; to communicate ideas about a project.*

- What do you think are the qualities of a good pitch?

  ***Possible answers:*** *Presenters speak with confidence; they make a convincing argument for the work; they clearly connect the visuals with the story line for the TV show, movie, or video game.*

- How will your concept art help to create a distinct identity for the TV show, movie, or video game?

  ***Possible answers:*** *Clean lines and colors give the show a modern look; the inclusion of muted, pale colors gives the video game a serious look that distinguishes it from many video games now in release; bright colors and cartoon-like features give the movie a friendly, inviting feel.*

- Who is the audience for the TV show, movie, or video game? How would the art appeal to this audience?

  ***Possible answers:*** *Teenagers, elementary school children, preteen girls/boys, families. If, for example, the targeted audience is elementary school children, the art might appeal to that audience because of the simplified, cartoonlike shapes, bright colors, and cheerful tone.*

**2. Answer questions about concept art in journals.**

Ask students to read Step 8: Deliver the Pitch on Handout 4, making sure they understand their roles. Then instruct students to answer the questions posed in Step 8 in their journals:

- What inspiration did you use to create the concept art paintings?
- What kinds of information and emotion are you trying to convey with your concept art? What kind of look and feel are you trying to achieve?
- Who is the audience for the TV show, movie, or video game? How would the art appeal to this audience?

**3. Prepare the pitch.**
Have students meet in their concept art teams. Ask the teams to share their answers to the Step 8 questions, and use these answers to prepare a convincing pitch for the producers of their media product.

## 4.2: Delivering the Pitch

**1. Describe the pitch format.**
Explain that each team will be paired with another concept art team. The other team will act as the producers of their TV show, movie, or video game (the team of producers may also include AME professionals). Explain that while one team delivers its pitch in front of the class, the producers should ask questions about the concept art and about the information delivered in the pitch. Possible questions include:

- What scenes from the story or aspects of the world are depicted in each painting?
- How does this concept art convey the world of the story?
- Why do you think that the images in the concept art will appeal to the target audience for our media product?

**2. Present pitches.**
Announce the team pairings and assign the order of presentations. Have each team pitch their concept art to their team of producers in front of the rest of the class.

**3. Reflect on the unit.**
After all team members have delivered their pitches, have students answer the following questions from Handout 4 in their journals:

- What did you learn during this unit about the process of creating worlds through art and design?
- How was creating a piece of concept art similar to or different from Journal 4, where you made your own work in the form of a collage?
- What makes a pitch different from an artist's talk? Was pitching your painting more or less difficult than presenting your work in an artist's talk?
- How might learning to deliver a pitch prepare you for a career in the AME field?
- What else did you learn while doing the unit project?
- What would you change if you could do this project again? For example, how might you alter the composition of your painting, or the colors you used?

Ask students to fill out the student comments section of Assessment Checklist 1, and let students know when you expect these materials to be handed in.

# Appendix A:
# Additional Journal Suggestions

In addition to the journal assignments given in the unit, you may want to assign students additional journal entries to help them continue to develop skills in sketching, drawing, and other art techniques. Here are some suggestions for additional journal entries:

- Have students create observational drawings of an interior or exterior space that they imagine as a part of a video game or scene from a movie or TV show.
- Have students create multiple sketches of an environment that show how it is lit at different times of day.
- Have students create an observational drawing of an interior or exterior space, and then make a new drawing in which the space is transformed. For example, they might change the details to show a different time period, or change the flora and fauna in a landscape drawing.
- Have students practice one-point and two-point perspective drawing skills by drawing simple objects, and then moving on to more complex objects.
- Have students use a perspective grid to draw a cityscape or an interior environment.

# Appendix B:
# Structuring the Portfolio Presentation

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 and painting:* Student clearly explains how the process by which he or she developed the artwork shows growth, effort, and perseverance in drawing and painting.
3. *Critique of own work and the work of peers:* Student shows how he or she 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 he or she 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** (available in editable form in *Media & Resources*.) Suggestions follow for how to choose the areas:

- Decide which four key skill areas are most appropriate for your class and most important to assess. Copy and paste these four 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 to students the core checklist 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 own checklist.

Consider patterns in your class—for example, should some students focus on critique, but others on drawing? Identify 2–3 common trends. Choose key skill areas to address them, and create 2–3 differentiated checklists accordingly.

- If it fits your class, assess students on all seven key skill areas.

# Materials Needed

## Materials Needed Throughout the Unit

- Digital projector or slide projector for projecting examples of artwork
- Chart paper and markers

## Part 1: What Is Concept Art?

*Art Supplies and Other Equipment*

- Equipment for playing movie clips or video games
- Computers with Internet access and printers (if possible, one for each student)
- Magazines and other resources for material for inspiration boards
- Scissors
- Poster boards or small corkboards for students' individual and team inspiration boards (1 board for each student plus 1 board per team)
- Tape and/or pushpins

*Handouts*

- Handout 1: Unit 4 Overview
- Handout 2: Enter My World
- Handout 3: Unit 4 Career Information
- Handout 4: Unit 4 Project Description
- Assessment Checklist 4.1: Unit 4 Project
- Handout 5a: Active Listening Scenario Role A
- Handout 5b: Active Listening Scenario Role B
- Handout 6: Your Journal
- Self-Assessment: Teamwork
- Handout 7: Creating Your Presentation Portfolio
- Assessment Checklist 2: Presentation Portfolio

*Examples of Arts, Media, and Entertainment*

- 2–3 minute clip from an animated movie or a video game that can be played in class (see Advance Preparation)
- A work of concept art from the animated movie or video game that you have selected (see Advance Preparation)
- Other examples of concept art used in the development of TV shows, movies, or video games (see Advance Preparation)
- Samples of landscape-based concept art from video games, live-action movies, or animated movies (see Advance Preparation)
- Photos of real landscapes that resemble those featured in the concept art you have selected (see Advance Preparation)
- Movie listings (see Advance Preparation)
- Sample inspiration board (see Advance Preparation)

*Items Students Need to Bring*

- Images that students bring to class for their inspiration boards (assigned for Journal 2)

*Advance Preparation*

- Select a 2–3 minute clip from an animated movie or a segment of a video game that depicts natural landscapes. Choose a video game or movie for which you can find the associated concept art (in a special features menu on the DVD, on the Internet, or in a publication such as a book of concept art). Choose one piece of concept art to show the class. (See *Media & Resources* for examples of concept art.)
- Choose several additional concept art pieces from video games, live-action movies, or animated movies that depict natural landscapes (see *Media & Resources* for links to landscape-based concept art). Try to select concept art in various stages of development, from rough sketches to polished works.
- Find photos of actual landscapes similar to the ones featured in the concept art that you have selected. For example, if you select concept art of an animated movie that takes place under the sea, you might want to bring in photos of coral reefs or other underwater scenery.
- Determine the method you will use to have students select their stories for the unit project. (See **Teacher's Notes: Choosing a Story for the Unit Project** in Activity 1B.1 for more information.) If necessary, select book summaries and create handouts for students.
- Cut out a movie listing from a local newspaper or print a listing from the Internet, and bring the listing to class. If possible, find a listing that has a one-sentence blurb or description about each movie and that includes at least one comedy and one drama or action movie.
- Create a sample inspiration board to bring to class. (See *Media & Resources* for links to photos of sample inspiration boards.)

## Part 2: Looking at Painting and Concept Art

*Art Supplies and Other Equipment*

- Objects you have chosen for the still life set up (see Advance Preparation)
- Viewfinders
- Optional: Color wheel
- Painting media and supplies such as:
  Acrylic paint
  Watercolor paint
  Tempera paint
  Gel medium
  Easels
  Palettes
  Palette knives/scrapers
  Brushes
  Prepared canvases or paper
  Watercolor paper
  Water
- Optional: Digital camera
- Optional: Color printer

*Handouts*

- Handout 8: Looking at Landscapes and Concept Art

*Examples of Arts, Media, and Entertainment*

- Example of an illustration of a landscape from a Dr. Seuss book
- Packets of 4–5 examples of landscape paintings (one for each concept art team—see Advance Preparation)
- Packets of 4–5 examples of concept art (one for each concept art team—see Advance Preparation)
- One example of a landscape or of concept art that is not included in any of the packets of artwork that you have distributed to the class (see Advance Preparation)
- Optional: Images from magazines or newspapers
- Projection or copy (one per student) of a photograph of a landscape (see Advance Preparation)
- Projection or copy (one per student) of the same landscape photograph with perspective lines drawn (see Advance Preparation)
- Optional: Examples of photos or artwork that employ two-point and three-point perspective
- Optional: Examples of art that shows the evolution of perspective (such as Byzantine art and art from the Renaissance)

*Items Students Need to Bring*

- Optional: photographs of landscapes that students bring in
- Students' working portfolios

*Advance Preparation*

- Create two packets for each team, one containing 4–5 examples of landscape paintings and the other containing 4–5 examples of concept art. Each team should get copies of the same two packets. (For suggestions and links to examples of landscapes and concept art, see *Media & Resources*.)
- Choose an additional example of landscape or concept art (i.e., one that is not included in the packets) to use as a model for analysis in Activity 2A.
- In Activity 2B, students paint a still life of objects that you provide. If possible, choose objects that might be found in the landscape that students will paint in Activity 2C. For example, if you choose a desert for their landscapes, have them paint a still life of cacti.
- In Activity 2C, students paint a landscape from a photograph. Find a suitable photograph that meets the needs and experience level of the student, or have students choose photos that fit the theme of the team's concept art.
- Draw perspective lines on another copy of the photograph of a landscape that you have chosen to use to teach painting techniques.
- Optional: Choose photos or artworks to show students examples of two-point and three-point perspective.

## Part 3: Creating Concept Art

*Art Supplies and Other Equipment*

- Example of landscape painting or concept art from Activity 2A (see Advance Preparation)
- Packets of landscape paintings and concept art from Activity 2A
- Teacher-designed inspiration board for sketching demonstration (see Advance Preparation)
- Photograph of a landscape to use in a sketching demonstration
- Art supplies for sketching:
  Paper
  Erasers
  Pencils
  Charcoal sticks
  Prepared canvases or paper
- Painting media and supplies such as:
  Acrylic paint
  Watercolor paint
  Gel medium
  Easels
  Palettes
  Palette knives/scrapers
  Brushes
  Prepared canvases
  Watercolor paper
  Water

*Handouts*

- Handout 9: Feedback Guidelines
- Handout 10: Vocabulary for Critique: Using the Elements of Art

*Items Students Need to Bring*

- Individual and concept art team inspiration boards
- Handout 4: Unit 4 Project Description
- Student presentation portfolios including the student letter to the teacher
- Assessment Checklist 2: Presentation Portfolio

*Advance Preparation*

- Select one landscape painting or work of concept art that students looked at in Activity 2A, and use it to model analysis of repetition, variety, contrast, and unity.
- Design an inspiration board to use as you model the process of sketching concept art for the class. Try to include components from some of the teams' inspiration boards so teams are more easily able to translate these drawing techniques to their own designs.
- Develop a schedule for students' portfolio presentations.

## Part 4: The Pitch

*Items Students Need to Bring*

- Student-created concept art paintings
- Handout 4: Unit Project Description
- Assessment Checklist 1: Unit 4 Project

*Advance Preparation*

- If possible, invite AME professionals to take part in the pitch session.
- Pair concept art teams with one another for Activity 4.2.

# 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: What Is Concept Art?

### Activity 1A.2: Set the Scene

#### Books That Include Concept Art

You may consider using a database to find out if a local library has these books.
Suggested database: www.worldcat.org/

*The Art of* series, such as:

*The Art of WALL.E*, Tim Hauser

*The Art of Kung Fu Panda*, Tracey Miller-Zarneke

*The Art of Bee Movie*, Jerry Beck

*The Art of Spirited Away*, Hayao Miyazaki

*Dream Worlds: Production Design for Animation*, Hans Bacher

#### DVDs that Include Segments with Concept Art

*Shrek* (Creating a Fairy Tale World: Making of 'Shrek')

*The Incredibles* (Making of 'The Incredibles') (also analyzed in Activity 2A.1)

*Finding Nemo* (Making 'Nemo')

*The Triplets of Bellville* (segment at the end of the film)

#### Animation Trailers

*Kung Fu Panda* (2008)
Note: this is the Web site of the animated film, *Kung Fu Panda*. The Web site includes the trailer that is analyzed in the unit.
www.kungfupanda.com/

*The Theater* (Pixar Animation Studios)

Features trailers from several Pixar animated movies
www.pixar.com/theater/index.html

UGO: Lifestyle for Gamers
Animated movie trailers from several studios
www.ugo.com/facelift/html/index/?id=83&categoryId=14

Yahoo! Video
Movie trailers for both mainstream and independent animated movies
http://video.yahoo.com/network/100000087/4238565

### Free Computer Games

*Note:* As computer game Web sites change often and may have objectionable content, it is recommended that teachers first review sites and then choose game links that will be suitable for their students. Check also that students can access the games through the school's firewall.

FOG: freeonlinegames.com
www.freeonlinegames.com/

Gamelab
www.gamelab.com/

Kongregate
www.kongregate.com/

## Activity 1A.3: In the Beginning

### Concept Art and Landscape Art in Production Design

*A Blade of Grass* (2003), Ron Barbagallo
Animation Art Conservation
A history of landscape painting at the Disney Studio, with examples
www.animationartconservation.com/blade_of_grass.html

*Design with a Purpose* (2009), Ron Barbagallo
Animation Art Conservation
An interview with Ralph Eggleston about production design on Pixar's WALL-E; includes sketches, color scripts, concept and landscape art, texture studies, and screenshots
www.animationartconservation.com/wall_e_design_with_a_purpose.html

How *Cars* Works, Vicki Arkoff
How Stuff Works
Information about the 2006 production of the animated film, including information on the production design and an article about the story behind the film
http://entertainment.howstuffworks.com/how-cars-works2.htm

How We Make a Movie: The Pixar Animation Process
Pixar Animation Studios
Slideshow of each stage of the Pixar animation process
www.pixar.com/howwedoit/index.html#

Putting it Together—How Animation Gets Made
Skillset Animation
Information about every stage in animation production in different types of animation such as 2D, 3D, and stop motion animation
www.skillset.org/animation/careers/article_3768_1.asp

**Career Resources and Interviews with AME Professionals**

Becoming a Game Concept Artist, Brenda Brathwaite
www.gamecareerguide.com/features/455/becoming_a_game_concept_.php

Ralph Eggleston: An Interview with the Eggman by William Kallay
Script to DVD, The Backlot
www.fromscripttodvd.com/ralph_eggleston.htm

Behind the Scenes: Teens Interview Pixar's Ralph Eggleston (interview transcript)
http://redstudio.moma.org/interviews/behind/content/eggleston/assets/transcripts.php

Interview with Ludovic Iochem
3D Total Artist Interviews
www.3dtotal.com/pages/interviews/Ludovic_Iochem/Ludovic_Iochem_01.php

The Production Designer in His Own Words: John Iacovelli
PBS Hollywood Presents *The Old Settler*
www.pbs.org/hollywoodpresents/theoldsettler/indepth/id_pd_intro.html

Warren Alan Young: Production Design Portfolio
www.warrenalanyoung.com/clients/youngw/nav/splash.shtml

## Activity 1A.4: Transforming the Landscape

**Landscape Photography**
**(may also be used in Activity 2C.1: Creating the Illusion of Depth)**

National Geographic Photo Galleries: Landscapes
This set of galleries includes interesting landscape photo sections, such as desert landscapes, grassland landscapes, and underwater landscapes, as well as photos of naturally occurring patterns in landscapes.
http://photography.nationalgeographic.com/photography/photogalleries/landscapes

## Activity 1B.3: Creating Inspiration Boards

**Resources for Designing with Inspiration Boards**

Flickr: Inspiration Boards Group Pool
Pages of sample inspiration boards, as well as a link to Inspiration Boards blog
www.flickr.com/groups/inspirationboards/pool/

Design Skills: Design Resources and Training
Mood and Sample Boards
Describes the use of mood and sample boards in design projects and includes photos of different boards (inspiration boards are also known as mood boards)
www.design-skills.org/mood_boards.html

# Part 2: Looking at Painting and Concept Art

## Activity 2A: Analyzing Landscape and Concept Art

### Landscapes in Book Illustrations

You may consider using a database to find out if a local library has these books.
Suggested database: www.worldcat.org/

*The Lorax*, Dr. Seuss

*Oh, The Places You'll Go!*, Dr. Seuss

*Cloudy with a Chance of Meatballs*, written by Judi Barrett, illustrated by Ron Barrett

*One Grain of Rice: A Mathematical Folktale*, Demi

*Soul Looks Back in Wonder*, edited and illustrated by Tom Feelings

*Tar Beach*, Faith Ringgold

*Zomo the Rabbit*, Gerald McDermott

*Flotsam*, David Wiesner

### Landscape Paintings

*Emily Carr*

*A Rushing Sea of Undergrowth* (1932-35)
www.arthistoryarchive.com/arthistory/canadian/images/EmilyCarr-A-Rushing-Sea-of-Undergrowth-1932-35.jpg

*Scorned as Timber, Beloved of the Sky* (1935)
www.arthistoryarchive.com/arthistory/canadian/images/EmilyCarr-Scorned-as-Timber-Beloved-of-the-Sky-1935.jpg

*Old Tree at Dusk* (1936)
Emily Carr was a Canadian painter who traveled alone through First Nations villages of British Columbia. She fought against deforestation and aimed to record and remember the cultures of First Nations People, whose ways of living were under siege. She is best known for her landscape and totem paintings.
www.arthistoryarchive.com/arthistory/canadian/images/EmilyCarr-Old-Tree-at-Dusk-c1936.jpg

*Gao Cen*

*Landscapes After Ancient Masters* (1677), from Qing dynasty (1644–1911)
Gao Cen is known to have made art from 1643 until after 1682 and was one of the Eight Masters of Nanjing. Gao Cen made very small paintings—the pages of

the album Landscapes After Ancient Masters are just over 8 inches tall. In these landscapes of Nanjing, Gao Cen drew upon antique styles of Chinese painting.

www.metmuseum.org/toah/hd/qing_1/ho_2007.50.htm

*John Constable*

*Salisbury Cathedral from the Bishop's Grounds* (1825)

www.metmuseum.org/toah/hd/jcns/ho_50.145.8.htm

*Weymouth Bay from the Downs Above Osmington Mills* (1816)
John Constable was an English farmer and merchant's son who wrote, "I should paint my own places best." Instead of painting the idealized landscapes, which were popular at the time (landscapes that express an ideal without depicting a realistic natural environment), he favored naturalism in countryside and domestic scenes. His depiction of the countryside where he grew up led to its nickname, "Constable Country."

www.mfa.org/collections/search_art.asp?recview=true&id=32397&coll_keywords=&coll_accession=&coll_name=&coll_artist=John+Constable&coll_place=&coll_medium=&coll_culture=&coll_classification=Paintings&coll_credit=&coll_provenance=&coll_location=&coll_has_images=1&coll_on_view=&coll_sort=0&coll_sort_order=0&coll_view=0&coll_package=0&coll_start=1

*Salvador Dalí*

*The Persistence of Memory* (1931)

Salvador Dali was a Spanish painter from Catalan who was fascinated with the use of illusions, symbolism, and psychology in the making of art. He was a major contributor to the Surrealist movement. Though his paintings are quite fantastic, elements of his landscapes—such as the cliffs in the background of *The Persistence of Memory*—are influenced by the real landscapes of his native Catalonia.

www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A1364&page_number=5&template_id=1&sort_order=1

*Maynard Dixon*

Maynard Dixon began painting in the late 1800s in America. At a time when many of his fellow artists were heading to Europe, he preferred to depict the landscape of the American West and celebrate the open spaces he found there. He was married to the famous photographer Dorothea Lange.

*The Cloud* (c.1940, Coachella Valley, California)

www.maynarddixonpaintings.com/

*Horseshoe Meadow* (Toulumne Meadows) (1921)

www.digitalcrocker.org/DCG/v/AmCal20thCentury/2004_11_8_001.jpg/en

*José María Velasco*

José María Velasco believed in studying disciplines not related to art, such as biology and geology, to strengthen his skills as an observational painter and to express the beauty of Mexican landscapes. His work helped define nineteenth-century landscape painting in Mexico. He was also a teacher of the famous Mexican artist Diego Rivera.

*El Valle de México Tomado desde el Cerro de Santa Isabel* (The Valley of Mexico Viewed from the Saint Elizabeth Hill) (1877) (analyzed in the unit)
www.virtualmuseum.ca/Exhibitions/Landscapes/popup.php3?language=1&image=img23mcm

*Cardón, Estado de Oaxaca* (Giant Cactus, State of Oaxaca) (1887)
www.virtualmuseum.ca/Exhibitions/Landscapes/popup.php3?language=1&image=img04mam

*El Valle de México desde el Tepeyac* (1905)
www.epdlp.com/cuadro.php?id=1278

*Lu Zhi*

Lu Zhi was a Chinese artist born in 1496, who spent his retirement years in the mountains west of Suzhou. *Planting Chrysanthemums* includes a poem he wrote to his friend and neighbor, Tao Qian, celebrating their secluded mountain homes and complimenting his friend's garden.

*Planting Chrysanthemums* (Ming dynasty)
www.metmuseum.org/toah/hd/ming/ho_1986.266.3.htm

**Concept Art**

*Note:* As concept artists' galleries change often and some may have objectionable content, it is recommended that teachers review Web sites and choose image links that will be suitable for their students.

*Pixar* (Red Studio)

Color analysis in *Finding Nemo* (2003) (analyzed in the unit)
Once you are on the site, click on "Ralph Eggleston speaks about Pixar and animation" > "*For the Birds, Toy Story, Finding Nemo*" > "Making Nemo's World?"
http://redstudio.moma.org/interviews/behind/flash.html

Bill Cone. *Leaf Bridge concept art for A Bug's Life* (analyzed in Activity 2A.2 of the unit)
Once you are on the site, click on "Ralph Eggleston Speaks About Pixar and animation" > "Pixar's Process" > "Artistry or Storytelling?" > "What is a Production Designer?"
http://redstudio.moma.org/interviews/behind/flash.html

*Daniel Dociu*

Galleries contain many landscapes and cityscapes. For example, the piece at the last link shows his color palettes.

www.tinfoilgames.com/
www.conceptart.org/?artist=Tinfoil
www.tinfoilgames.com/gallery.php?catid=4&itemid=204

*Patrick Jensen*

This Web site shows step-by-step visual composites that illustrate how the artist created his award-winning digital concept art. Of special note is the Dubrovnik matte painting.

www.metavisuals.com/Matte/Dubrovnik.html

*Peter Konig*

Contains a good selection of environments for animation and video games.

www.peterkonigart.typepad.com/

*Ed Li*

Contains a range of sketches, paintings, and completed works for landscape and structure concept art.

www.edliportfolio.com/

*Stephan Martinere*

Includes all styles of concept art, from book covers to character sketches to computer games. Work primarily focuses on science fiction and classic fiction.

www.martiniere.com/home.htm

*Bill Perkins*

High St. Studio
Provides a great collection of stills from well-known movies, along with sketches and storyboards. Click on "Continuity Guides" for samples of industry documents.

www.highstreetstudio.com/

*Toho Kingdom*

Bathhouse concept art, from *Spirited Away* (2001)

www.tohokingdom.com/concept_art/spirited_away/bathhouse_01.html

*Howard Van Lyon*

Galleries contain several good landscapes and a few pieces showcasing the design process.

www.howardlyon.com/main.htm

*Mathias Verhasselt*

Provides examples of a wide range of concept pieces, including landscapes. Click on small images to see larger versions.

http://mv.cgcommunity.com/

*Feng Zhu*

Includes detailed environment and technology pieces, including game and movie set designs.

www.fengzhudesign.com/gallery.html

# Part 3: Creating Concept Art

## Activity 3A.1: Repetition, Variety, Contrast, and Unity

### Analysis of Landscape and Concept Art

*Pixar* (Red Studio)

Bill Cone. *Leaf Bridge concept art for A Bug's Life* (analyzed in the unit)
Once you are on the site, click on "Ralph Eggleston Speaks About Pixar and animation" > "Pixar's Process" > "Artistry or Storytelling?" > "What is a Production Designer?"

http://redstudio.moma.org/interviews/behind/flash.html

*John Constable*

*Weymouth Bay from the Downs Above Osmington Mills* (1816) (analyzed in the unit)

www.mfa.org/collections/search_art.asp?recview=true&id=32397&coll_keywords=&coll_accession=&coll_name=&coll_artist=John+Constable&coll_place=&coll_medium=&coll_culture=&coll_classification=Paintings&coll_credit=&coll_provenance=&coll_location=&coll_has_images=1&coll_on_view=&coll_sort=0&coll_sort_order=0&coll_view=0&coll_package=0&coll_start=1

# Additional Resources for Teachers

## Related Curriculum and Writing

*The Natural World: Lesson 2—Landscape & Place*, from Art:21
Lesson 2 of Art:21's online lesson library looks at the relationship between human beings and environment, and how places and landscapes are expressed in the visual arts. This resource looks at and includes links to artists from the Hudson River Group, contemporary artists featured in the Art21 series, and artists from the Dusseldorf Academy.

www.pbs.org/art21/education/naturalworld/lesson2.html

*Landscape Painting: Artists Who Love the Land*, from Smithsonian Education
This resource offers lesson plans and provides examples of the works of American landscape artists George Catlin, Thomas Moran, Albert Bierstadt, and Winslow Homer. The lesson plans demonstrate how these artists used techniques and tips to create the illusion of space in landscape artwork.

www.smithsonianeducation.org/educators/lesson_plans/landscape_painting/index.html

# Resources from *The Visual Experience*, Third Edition

Blue Hole, Flood Waters, Little Miami River, 1851

Robert S. Duncanson

Fireworks, Ryogoku Bridge, 1800s

Utagawa Hiroshige

Haboku (Flung Ink) Landscape, c. 1510

Tokan Shugetsu

*Landscape*, c.1700–1800, late Choson period

Sim Sajong

Landscape from Villa of Agrippa Postumo at Boscotrecase (artist, date unknown)

Student Work

Eric Bennett

The Poplars at Saint-Remy, 1889

Vincent van Gogh

The Weaning of Furniture-Nutrition, 1934

Salvador Dali

# Standards

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

- Identify and use the principles of design to discuss, analyze, and write about visual aspects in the environment and in works of art, including their own. [VPA 1.1, CTE A1.1 (1.1)]
- Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design. [VPA 1.4, CTE A1.1 (1.4)]
- Solve a visual arts problem that involves the effective use of the elements of art and the principles of design. [VPA 2.1, CTE A1.2 (2.1)]
- Prepare a portfolio of original two- and three-dimensional works of art that reflects refined craftsmanship and technical skills. [VPA 2.2, CTE A1.2 (2.2)]
- Articulate the process and rationale for refining and reworking one of their own works of art. [VPA 4.4, CTE A1.4 (4.4)]

## CTE AME Industry Sector Foundation Standards

**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.
**5.2** Understand the systematic problem-solving models that incorporate input, process, outcome, and feedback components.
**5.3** Use critical thinking skills to make informed decisions and solve problems.
**5.4** Use the elements of the particular art form to observe, perceive, and respond.

**7.0 Responsibility and Flexibility**

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

**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.
**9.4** Know multiple approaches to conflict resolution and their appropriateness for a variety of situations in the workplace.
**9.7** Cultivate consensus, continuous improvement, respect for the opinions of others, cooperation, adaptability, and conflict resolution.

**10.0 Technical Knowledge and Skills**

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

**10.6** Know the appropriate skills and vocabulary of the art form.
**10.7** Understand and analyze the elements of the art form.

**11.0 Demonstration and Application**

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

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