

## Handout 1: Unit 4 Overview

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*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.

## Handout 2: Enter My World

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

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**1. Before you view—**

Read the questions below.

**2. As you view—**

Make notes on the setting of  
the game or animated movie  
in your journal.

**3. After you view—**

Write your answers on  
this sheet.

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### 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?

## Handout 3: Unit 4 Career Information

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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

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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.

## Handout 4: Unit Project Description

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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 out 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.

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**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.

**Your role:** **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.

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## 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.

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	<p><b>Head concept artist.</b> 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.</p>
<b>Your role:</b>	<p><b>Production coordinator.</b> 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.</p> <p><b>Presenter.</b> 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.</p>

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## 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	
<b>Still Life Painting</b>			
		<b>Student Comments</b>	<b>Teacher Comments</b>
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%		
<b>Total</b>	<b>100%</b>		

<b>Landscape Painting</b>			
		<b>Student Comments</b>	<b>Teacher Comments</b>
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%		
<b>Total</b>	<b>100%</b>		

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%		
<b>Total</b>	<b>100%</b>		

Requirements	Percentage of Total Grade	Comments	
<b>Pitch &amp; Teamwork</b>		<b>Student Comments</b>	<b>Teacher Comments</b>
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%		
<b>Total</b>	<b>100%</b>		

## Handout 5a: Active Listening Scenario Role A

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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

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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.

## Handout 6: Your Journal

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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

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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
<b>My Individual Teamwork Skills: As a team member, I . . .</b>	
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

## Handout 7: Creating Your Presentation Portfolio

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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

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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	
<b>Visual Presentation of Portfolio</b>			
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%		
<b>Letter and Presentation to the Teacher</b>		<b>Student Comments</b>	<b>Teacher Comments</b>
Student thoughtfully reflects on his or her learning throughout the semester	15%		
Student selects works to discuss that clearly demonstrate learning and skill development	10%		
Student has a clear rationale for the following: ___ Choice of piece to revise ___ Favorite piece ___ Favorite journal entry	15%		

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: Skill area #1: Skill area #2: Skill area #3: Skill area #4:	5% 5% 5% 5%		
Student identifies his or her strengths as well as areas that he or she needs to work on in the future	5%		
<b>Total</b>	<b>100%</b>		

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

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.)*

## Handout 9: Feedback Guidelines

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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.

## Handout 10:

# Vocabulary for Critique: Using the Elements of Art

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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*.