



FOUNDATIONS IN VISUAL ARTS

TEACHER GUIDE

GETTING TO KNOW YOU

DIGITAL MEDIA ARTS

UNIT **1**

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the James Irvine foundation



Education Development Center, Inc.

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Unit Overview

In this unit, students learn how they can express themselves and share their perspectives through their artwork. Throughout the unit, they create representations of themselves through such activities as journaling, drawing, and creating mixed-media artworks. For their unit project, students design and draw album art for their own solo albums. They begin by creating drawings, including individual avatars for online use, and developing mixed-media projects about their family history or cultural background. Students then use these artworks as the inspiration for their album art.

Unit Length

25 50-minute sessions

Throughout the unit, students look at various forms of self-expression and self-presentation, such as painted self-portraits, commercially produced album art, and online avatars. Students also learn and use the Feldman method of art criticism (to critique professional artworks) and the Critical Response Process (to give and receive feedback on their own work). In this unit, as in the other units in the course, students create and interpret artwork and media in a variety of forms, in the process learning skills that can be applied to a wide range of arts, media, and entertainment (AME) careers.

Unit Project Description

For the unit project, students design and draw art for their own solo albums. In preparation, each student creates three pieces of art that share something about who the student is:

- A drawing of an object that is important to the student (for example, a childhood toy or a sports trophy)
- A drawing of an avatar that could be used online
- A mixed-media work (titled “My Roots”) that incorporates elements of the student’s family history and/or cultural background, such as family photographs, historical documents, or maps of where the student’s ancestors or family members came from

Finally, students learn some of the basics of graphic design, focusing on text layout, and use their three artworks as inspiration for the design of their album art.

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:

- Teamwork self-assessment (Activity 1A.4)
- Drawing an Object (Activity 2A.1)
- Drawing an Avatar (Activity 2A.2)
- Critiquing a Self-Portrait (Activity 2B.2)
- Journal entry 5 (Activity 4A.2)

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

- Drawing of an object
- Drawing of an avatar
- Mixed-media work
- Drawing of album art
- Critique of an artist's self-portrait

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



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

Understandings



- Artists often convey their experiences and cultural backgrounds through their work.
- Artists and designers use the principles of design and elements of art to express themselves in their work.
- Analysis and critique are important components of the process of making works of art and media.

Art and Design Concepts Addressed

- Introduction to the elements of art and principles of design
- Line, value, shape, and form, in the context of observational drawing
- Dominance and subordination, via the creation of a mixed-media collage
- Conventions of art criticism

Art Skills Taught and Practiced

- Observational drawing
- Gesture and contour drawing
- Mixed-media collage
- Text layout
- The Feldman method of art criticism
- The Critical Response Process
- Other skills as determined by the teacher

Where the Unit Fits In

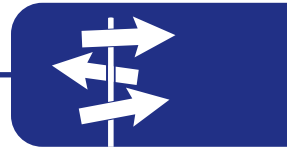
In this opening unit, students have the opportunity to share their perspective and to get to know their peers. The unit is designed to create a feeling of community in the class and to introduce students to ongoing components of the curriculum: journaling, observation, critique, research, teamwork, reflection, and the creation of works of art, media, and design. The unit introduces classroom rituals, orients students to the expectations of the course and sets a positive tone for the year.

Pacing and Sequencing

Although this unit is designed to be a nonthreatening, it is possible that students may not be comfortable sharing personal information so early in the year. If so, you may teach *Unit 2: Saying It with Symbols* before you teach Unit 1. However, you will need to spend more time teaching drawing and sketching techniques than is currently suggested in Unit 2. You will also need to introduce

the elements of art (introduced here in Activity 2A.1), the principles of design (introduced here in Activity 3.1), the portfolio process (introduced here in Activity 4B.2), and the end-of-year exhibition (introduced here in Activity 4B.3).

Career Connections



Throughout the unit, students learn basic sketching and drawing skills, which are important in many AME careers. They begin to keep a journal, an important tool that is used by many artists and designers. Students also begin to practice critiquing the works of their peers and others, thus learning a skill that is used throughout the industry. For their final projects, students integrate text and images to create album art, learning graphic design skills related to text layout.

In this unit, as in each unit of the course, students are introduced to some key careers that make use of the skills they are learning and practicing in the unit. (See Activity 4A.4 and **Handout 8: Unit 1 Career Information**.) Later in the course, students delve more deeply into learning about careers by engaging in a career research project.

Ideas for Involvement with Professionals

- Ask designers from AME fields to talk to students about how they come up with design ideas. Ask them to bring their sketchbooks and journals with them. Let the guests know ahead of time that you'd like them to explain that journaling is a common strategy for creative professionals, and to provide models for students of how to generate and document their ideas visually. Before the visit, have students prepare questions for the designer, for example: How do professionals use journals to help them develop ideas for their art, media, and design work?
- In Part 4, students develop basic graphic design skills by integrating text and images. Invite graphic designers, publishers, or movie, album, or DVD producers to the classroom, or arrange to visit them at their workplaces, to learn how these skills are used in their particular industries.
- Invite a graphic designer to work with students during Part 4 to critique their album art designs.

Key Careers

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

- Graphic designer
- Graphic design assistant
- Art director

Table of Activities

Part 1: Expressing Yourself (4 sessions)

Students begin to explore issues of self-representation in art and design by looking at examples of album art, as well as other examples of art and design that represent people, such as self-portraits and book jackets. They learn about the unit project and the practice of journaling, which they will use throughout the course, and begin to work on the “My Roots” component of the unit project. Students also consider the benefits and challenges of teamwork, and discuss the role of teamwork in the AME industry.

Activity 1A: Expressing Oneself Through Art and Design

1A.1: <i>Sharing and Drawing</i>	Students work in teams to learn about one another’s interests in AME, and create a drawing together.
1A.2: <i>Looking at Album Art</i>	Students work as a class to analyze album art, and listen to music from those albums.
1A.3: <i>Thinking About Teamwork</i>	Students think about the role of teamwork in the AME industry, discuss the benefits and challenges of teamwork, and brainstorm some strategies for successfully working in a team.
1A.4: <i>Analyzing Art and Media About Others</i>	Students work in teams to analyze a work of art or design (such as a book jacket) that expresses something about a person’s identity.
1A.5: <i>Introducing the Unit Project</i>	Students learn about the unit project and how it will be assessed.
1A.6: <i>Your Journal</i>	Students are introduced to the concept of journaling and work on their first journal assignment, a collage.

Activity 1B: Who Am I?

1B.1: <i>Exploring the Question “Who Am I?”</i>	Students discuss the different factors that influence who they are.
1B.2: <i>Looking at My Roots</i>	Students learn about the “My Roots” mixed-media project, and work on a journal entry about the project.

Part 2: Picturing Yourself (9 sessions)

Students learn basic sketching and drawing techniques, and use these techniques to create two artworks for their unit projects—a drawing of an object and an avatar—which they will later use as inspiration for their album art. Students also look at examples of other artists' self-portraiture and learn how to critique art using the Feldman method of art criticism.

Activity 2A: Drawing Objects and Avatars

2A.1: <i>Drawing an Object</i> (Studio)	Students learn different drawing and sketching techniques, and create a drawing of a significant object. They also learn about the elements of art, focusing specifically on line, value, shape, and form.
2A.2: <i>Drawing an Avatar</i> (Studio)	Students look at examples of avatars and then draw a personal avatar.
2A.3: <i>Looking at Avatars</i>	Students look at one another's avatars and describe the ways that line, value, shape, and form are used in each avatar.
2A.4: <i>"My Roots"</i> <i>Research Check-In</i>	Students share their progress on their "My Roots" research and object collection.

Activity 2B: Looking at Self-Portraiture

2B.1: <i>Modeling the</i> <i>Feldman Method</i>	Students learn about the Feldman method of art criticism and see a demonstration of how it is used.
2B.2: <i>Critiquing a Self-Portrait</i>	Students use the Feldman method to critique a self-portrait.

Part 3: “My Roots” (5 sessions)

Students learn mixed-media and collage techniques and use them to create the “My Roots” component of their unit projects, a mixed-media artwork about their family and/or their cultural background.

Activity 3: Creating the “My Roots” Artwork

3.1: <i>Dominance and Subordination</i>	Students learn about the principles of design, focusing specifically on dominance and subordination.
3.2: <i>What Is Mixed Media?</i>	Students look at examples of mixed-media works and think about how they can apply mixed-media techniques to their “My Roots” artwork.
3.3: <i>Create the Artwork (Studio)</i>	Students learn mixed-media techniques and create their “My Roots” artworks.
3.4: <i>Critiquing “My Roots” Artwork</i>	Students lay out ground rules for critiquing one another’s work, and look at one another’s “My Roots” artworks.

Part 4: You Can't Tell an Album by Its Cover . . . or Can You? (7 sessions)

Students complete their unit projects by using the other artworks they've created during the unit as the inspiration for their album art. As students design and draw their album art, they learn basic graphic design techniques, focusing on text layout. They then present their work for critique and learn the Critical Response Process for giving and receiving feedback. Students are also introduced to the process of creating portfolios and to the exhibition of their work that will be the culminating activity for the course.

Activity 4A: Creating Album Art

4A.1: <i>Looking at Graphic Design</i>	Students look at album art and explore how graphic design techniques were used in the creation of the art.
4A.2: <i>Designing the Album Art</i>	Students create designs for their album art in their journals.
4A.3: <i>Creating the Album Art (Studio)</i>	Students learn techniques related to text layout, revise their album art designs, and draw the finished art.
4A.4: <i>Talking About AME Careers</i>	Students learn about AME careers that are related to the work they are doing in Unit 1.

Activity 4B: Artist's Talk

4B.1: <i>The Critical Response Process</i>	Students learn about the Critical Response Process, see it modeled, and practice using it in teams.
4B.2: <i>Introducing Your Portfolio</i>	Students learn about the process of creating working and presentation portfolios.
4B.3: <i>Introducing the Exhibition</i>	Students learn about the exhibition of their work that will take place at the end of the course.

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 AME 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 student work. Use the information in **Assessment Checklist 1: Unit 1 Project** and **Assessment Checklist 2: Looking at Self-Portraiture** as a guide.
- Look at **Appendix A: Additional Journal Suggestions** and determine if and when you will give students additional journal assignments during the unit.

Part 1: Expressing Yourself

Students begin to explore issues of self-representation by looking at how others have used art and design to represent themselves and by thinking about how they can answer the question “Who am I?” through their artwork. They engage in a sharing activity that allows them to get to know some of their classmates, and consider the benefits and challenges of teamwork.

Students look at how other people have been represented through works of art and design (such as album art and book covers). They are introduced to the unit project and to journaling, a practice they will use throughout the course. Finally, students begin to think about how their families and/or cultural backgrounds have shaped them, and start to gather information for the “My Roots” component of their unit projects.

Length

4 50-minute sessions

Advance Preparation

- Well before Activity 1A.2, ask students to bring in music with its accompanying album art, preferably from solo albums. Make sure that students understand that the music must be appropriate for the classroom. You might double-check by listening to the music yourself or reading the lyrics. (For suggestions see *Media & Resources*.)
- If your students might have difficulty bringing in album art, you may choose to select music and album art to bring in yourself.
- Before Activity 1A.3, select a video clip showing the role of teamwork in creating an AME product (for example, a clip from a “behind the scenes” feature of a movie). (For suggestions, see *Media & Resources*.)
- Before Activity 1A.4, select for each team a different example of a form of artwork or graphic design that expresses something about the identity of a person or a group of people, such as the book jacket of an autobiography or an artist’s self-portrait. (For suggestions for book covers and self-portraits, see *Media & Resources*.)
- For each example that you’ve chosen for Activity 1A.4, provide information about the person or group, such as a book review or synopsis (if you’ve chosen a book jacket), or details about the artist (if you’ve chosen a self-portrait), such as a short biography or images of his or her best-known works.



Activity 1A: Expressing Oneself Through Art and Design



Students get to know some other members of the class by participating in a quick drawing exercise. To explore how identity can be conveyed through art and design, students analyze works that express something about other people, first looking at album art and then at book jackets and self-portraits.

Students also consider the benefits and challenges of teamwork in the AME industry. Finally, students are introduced to the unit project and to the ongoing practice of journaling, a crucial component of their work throughout the course.

Sequence

1A.1: <i>Sharing and Drawing</i>	Students work in teams to learn about one another's interests in AME, and create a drawing together.
1A.2: <i>Looking at Album Art</i>	Students work as a class to analyze album art, and listen to music from those albums.
1A.3: <i>Thinking About Teamwork</i>	Students think about the role of teamwork in the AME industry, discuss the benefits and challenges of teamwork, and brainstorm some strategies for successfully working in a team.
1A.4: <i>Analyzing Art and Media About Others</i>	Students work in teams to analyze a work of art or design (such as a book jacket) that expresses something about a person's identity.
1A.5: <i>Introducing the Unit Project</i>	Students learn about the unit project and how it will be assessed.
1A.6: <i>Your Journal</i>	Students are introduced to the concept of journaling and work on their first journal assignment, a collage.

Materials Needed

- Chart paper
- Drawing tools, for example:
 - Colored pencils
 - Markers
- **Handout 1: Unit 1 Overview**
- Two music albums with album art (see Advance Preparation)
- Music player with speakers
- Video clip showing the role of teamwork in creating an AME product (see Advance Preparation)
- DVD player and TV or other equipment to play video clip on
- Sticky notes
- **Self-Assessment: Teamwork**
- Examples of artworks and graphic design that explore identity (one per team—see Advance Preparation)
- Information you've gathered about each example (see Advance Preparation)
- **Handout 2: Unit Project Description**
- **Assessment Checklist 1: Unit 1 Project**
- **Handout 3: Introducing Journaling**
- Student journals
- Magazines
- Scissors
- Glue
- **Handout 4: Your Journal**

1A.1: Sharing and Drawing

1. Set up teams and charts with names.

Tell students that in order to introduce themselves to one another and to have a chance to discuss their AME interests, they will work on a quick drawing exercise in teams. Divide the class into teams of four, and give each team chart paper and something to draw with, such as markers or colored pencils. Tell each team to draw a rectangle on the piece of chart paper, and have each team member write his or her name next to a different corner of the rectangle. Write three words on the board: Arts, Media, Entertainment.

2. Have students discuss AME interests.

In teams, have students discuss the following two questions:

- What interest do you have in any of these three areas?
- What activities or work have you done (or would you like to do) in these fields?



3. Ask students to find shared and individual AME interests.

Give teams a few minutes to talk about their experience with and interest in AME fields, and then have them do the following:

- Find two AME-related things that all the team members have in common (for example, they might all have taken photographs or be interested in animation).
- Find two AME-related things for each team member that he or she doesn't share with any other teammate (for example, one team member may want to make animated films while another may be interested in learning about Web design).

4. Ask students to draw shared and unique interests on chart paper.

Have students draw the two things that are unique about them outside the rectangle, in the same corner where they wrote their name. (For example, if a student wants to be a filmmaker, that student might draw a movie camera or a movie screen.)

On the inside of the rectangle, have the team members work together to draw the two things that they all have in common. Tell students that these drawings shouldn't take too much time and don't need to be perfect—the activity is intended to give them a chance to get to know one another and to experiment with drawing.

5. Have students share drawings.

Once teams have completed their drawings, have each team share its chart paper with the class, explaining what the drawings mean.

1A.2: Looking at Album Art

Students learn about the unit and examine album art to investigate how identity can be conveyed visually.



1. Describe Unit 1 work and expectations.

Give students **Handout 1: Unit 1 Overview**, and have them read over the handout. Describe the projects that students will work on during the unit.

Explain to the class that throughout the unit they will look at the ways that artists and designers throughout history have expressed themselves through their work, and they will learn how to create their own self-expressive works of art and design. To begin, they will look at album art and other works of art and design depicting a specific person.

Teacher's Notes: The "My Roots" Project and Family Background

As you describe the "My Roots" project, make sure the class is sensitive to the fact that some students may not live in families consisting of biological parents and siblings. Make it clear that *family* can be defined in a number of ways, including foster families, an extended network of relatives, grandparents who have become primary caregivers, and other configurations. If students are not comfortable making artwork about their families, the project can focus on cultural heritage.

2. Model album art analysis.

Choose two of the albums that students brought to class or that you have brought to class. If you are using students' albums, tell the students whose albums you didn't use that they will have an opportunity to show their albums later in the unit.

Show students the album art for the first album, modeling the process of analysis for them by answering the following questions out loud (asking for student input as you do so):

- What does the artwork and graphic design on this album art say about the musicians who are represented?
- How is this information conveyed visually? (For example, look at the subject's facial expression or clothing, the objects depicted, and the use of color.)
- What aspects of the album art design give you hints as to what the music will sound like?

Teacher's Notes:

Album Art Analysis for Ani DiFranco's album *Not a Pretty Girl*

- **What does the artwork and graphic design on this album art say about the musician who is represented?**

The artwork and design of the album art suggest that the musician may be rebellious or a nonconformist, and that she has a confident or brash personality. Both the title and the layout of the cover give the impression that the musician doesn't care about outward appearances.



- **How is this information conveyed visually?**

In this album cover, information about the artist's identity or persona is conveyed through the bright, messy strokes of paint placed in a seemingly haphazard way across the cover; the blocky, inconsistently sized, and bold-looking text; the posture of the woman on the cover and the clothes she is wearing (for example, ripped jeans); and the fact that the woman's face is covered with splotches of paint.

- **What aspects of the album art give you hints as to what the music will sound like?**

Some of the visual elements of the cover, such as the chaotic brushstrokes, inconsistent text, and painted-out face, give the impression that the music is in some way alternative to mainstream music, and that it might contain bold or even aggressive lyrics.

3. Analyze album art as a class.

Show students the album art for the second album you've chosen. Have students work together to analyze the art. Help students interpret what is being conveyed in the album art. Ask students to share the reasoning behind their thinking, using specific examples that support their answers.

4. Play and discuss music.

Play short excerpts of the music from each album, and ask students the following questions:

- Does the music match the expectations you formed based on the album art? Why or why not?
- Do you think the album art was successful at representing something about the musician? Why or why not?
- Do you think that certain musical genres have specific "looks"? If so, how do these looks relate to the music?



Handout 1: Unit 1 Overview

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

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

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

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

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

Unit Project

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

What You Will Do in This Unit

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





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

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

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

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

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

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

Portfolio Requirements

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

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

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



Vocabulary Used In This Unit

Balance: The arrangement of visual arts elements to create a feeling of stability or an equal distribution of visual “weight” in a work of art.

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

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

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

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

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

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

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

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

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

Movement: The principle of design dealing with the creation of action; a way of causing the eye of the viewer to travel within and across the boundary of a work of art.

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

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

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

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

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

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

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

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

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

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



1A.3: Thinking About Teamwork

To prepare for working in teams in Activity 1A.4, the class discusses teamwork, both in the AME industry and more generally. Students also look at a teamwork self-assessment, which they will use to evaluate their own teamwork skills in Activity 1A.4.



1. Discuss the importance of teamwork in the AME industry.

Play the video clip showing the role of teamwork in creating an AME product.

Ask students:

- What does this video clip tell you about the role that teamwork might have played in making this product successful?

Possible answers: *Most AME products, such as movies and games, are the work of a team of people (sometimes hundreds or more)—these works have too many components to be crafted by just one person. Each person on the team has a different role to fill. While one person, such as a director, may have a vision that he or she wants to communicate, the work of making that vision come to life is in the hands of many different people. For example, in a stop-motion animation movie, there are teams of people who craft each character, there are actors who provide the voices for those characters, there are people who move the characters into position for each frame of the movie, and there are people who are in charge of using the cameras that capture each frame. Without the effort of each team member, the product would not be a success.*

Tell students that while they will have opportunities to work on their individual art skills in this course, they will also spend a lot of time working in teams.

Explain that one reason for this is to expose them to the kinds of teamwork they will participate in if they go on to work in the AME industry.

Ask students if they can think of examples of how teamwork might be used in jobs in the AME industry, in addition to the ones shown in the clip they watched.

Possible answers: *Producers, directors, writers, designers, performers, technicians, and others might collaborate to develop a television show, video game, or other product. The production of different media products often involves the collaboration of people with distinct skills—for example, a complex video game might involve the collaboration of game artists, sound engineers, programmers, and others. Everyone involved must have an understanding of the creative vision and goals of the project, and they all need to communicate with one another and contribute their expertise and strengths in order to achieve their common goal.*

2. Discuss the benefits and challenges of teamwork.

Post two pieces of chart paper on the wall. On one, write “Benefits of Teamwork” and on the other, write “Challenges of Teamwork.”

Distribute sticky notes to students, and ask them to each write down at least one benefit and one challenge of teamwork (using a different sticky note for each one they think of). Ask them to imagine working in teams in the AME industry, and also to think about their own experiences working in teams at school—particularly in the context of an art or media project. Have students post their ideas on the appropriate piece of chart paper.

Give students some time to read what other students have posted. Highlight a few of the items or common themes that appear.

Possible answers:

Benefits:

- *More people means more ideas, more creative proposals, and more solutions to problems.*
- *A team can act as a sounding board. As one team member thinks through and develops an idea, the others can help detect any flaws or problems and can help modify the plan as needed.*
- *Different people have different strengths—teammates can build on one another’s strengths, and teammates can learn skills, ideas, approaches, etc. from one another.*
- *A project can be completed more efficiently if tasks are appropriately delegated.*
- *Many tasks and projects are too big or complex to be completed by just one person—a team can get more done.*
- *For some people, working in a team can be energizing and can bring out individuals’ creativity and energy more than working alone.*
- *Working as a team exposes each member to different points of view.*
- *Teamwork is community-building—team members often form bonds, which can raise morale and make people more invested in the work.*

Challenges:

- *Individuals may have conflicting ideas or different ideas for how to approach a task.*
- *More people often means more personality conflicts.*
- *Determining how to make decisions as a group can be difficult—e.g., determining who, if anyone, is in charge and has final say, and whether to make decisions by consensus.*
- *Making sure that everyone’s voice is heard and that the “loudest” person doesn’t dominate can be challenging.*
- *Team members may not all do their share of work.*
- *Teams can be inefficient: Some tasks can take longer to complete,*

as the team has to spend time resolving conflicts, agreeing on an approach, and making sure that everyone's on the same page.

3. Identify strategies and skills for success.

Ask students to consider what it takes to make teamwork successful. Have the class brainstorm a list of strategies, skills, and other “things that should be in place” for effective teamwork, and write these down on another piece of chart paper.

Possible answers:

- *Know the goal: Everyone on the team understands the goals of the task at hand and is committed to achieving the same goal*
- *Communication: Team members communicate well and listen to one another*
- *Respect: People listen to one another and value one another's opinions*
- *Everyone participates—no one dominates*
- *All team members are involved in decision-making*
- *Team members have clearly defined roles that play to their strengths*
- *Someone is assigned (or naturally assumes) the role of facilitator for discussions or planning time*
- *Each team member is held accountable for his or her share of the work*

4. Discuss Self-Assessment: Teamwork.

Distribute **Self-Assessment: Teamwork**, and have students read through it and compare the individual and team skills listed in the assessment to the list that they brainstormed. Ask students if there is anything they would add to the assessment, or any items that they don't agree with or have questions about. Tell students that they will explore some of the specific teamwork skills in more depth later in the course and that they will use this self-assessment to evaluate the quality of their own teamwork skills in the next activity.



Self-Assessment: TEAMWORK

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

Criteria

Comments

My Individual Teamwork Skills: As a team member, I . . .

Listen to my teammates' ideas	
Ask questions of my teammates, in order to help them clarify their ideas	
Actively participate in team discussions	
Contribute my own ideas, and/or piggy-back or build on my teammates' ideas	
Help my team evaluate information, and propose creative solutions	
Communicate my ideas clearly and defend my ideas and opinions, using specific evidence to back up my points	
Respect my teammates and their opinions	
Compromise, when necessary, in order to resolve any conflicts	
Help and offer assistance to other team members	
Do my share of the work	





Criteria

Comments

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

All understood our team's goal

Identified the tasks that we needed to accomplish

Assigned tasks to different team members

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

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

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

Met our deadlines



1A.4: Analyzing Art and Media About Others

Students broaden their analysis of art and identity by analyzing an artwork other than album art. In the process they also reflect on teamwork.

1. Distribute art and design examples that express identity.

Have students return to their teams from the drawing exercise. Give each team a different example of another form of artwork or graphic design that expresses something about the identity of a person or a group of people. Explain that these examples show some ways that people can be represented in media other than album art.

2. Have students analyze the art and design works.

Have teams analyze the work you've given them by answering the following questions:

- What does the artwork or graphic design say about the subject who is represented?
- How is this information conveyed?

3. Have teams consider new information about the works.

Once teams have completed their analyses, give them the information you collected about the subject of the example they analyzed. Give teams a few minutes to read over the information, and then ask each team to respond to the following question:

- Now that you have learned more about the subject of the work you were given, do you think that this work accurately represents its subject? Why or why not?

4. Ask teams to share interpretations.

Ask each team to share with the class its initial interpretation of the work and whether this interpretation is reflected in the information they were given.

5. Have students assess teamwork skills.

Tell students to use their copies of **Self-Assessment: Teamwork** to assess their work during Activity 1A.4. Tell students that not all of the skills listed on the assessment will apply to this particular activity, and that they should only assess the skills that are actually applicable.

Teacher's Notes: Identifying Teamwork Skills to Assess

Students may need help identifying which skills are relevant and which are not. For example, students do not need to consider the last two criteria on the assessment for this activity ("Planned and scheduled our tasks, and set deadlines for them" and "Met our deadlines").



6. Reflect on teamwork experience.

Have students return to their teams and reflect on their experience working in a team by discussing the following questions:

- What aspect of teamwork did you enjoy in this activity? What were your specific contributions to the task?
- When/if you work in the AME industry one day, what aspect of working in teams do you most look forward to?
- What aspects of teamwork did you find difficult or challenging?
- What teamwork skills do you think you need to work on the most?

1A.5: Introducing the Unit Project

1. Introduce the Unit 1 project.

Give students **Handout 2: Unit Project Description** and discuss the unit project with the class. Explain that throughout the unit they will explore different ways to express who they are, using drawing and mixed media. They will then use all of their artworks as inspiration as they design and draw album art for an album of their own music.



Examples of student-created album art.

2. Hand out Assessment Checklist 1.

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

3. Discuss framing questions.

Divide the class into pairs. Ask students the following framing questions for this unit:

- Who am I?
- How can I share information about myself with others through my art?

Give students a few minutes to talk about these questions with their partners. Tell them that they will have a chance to explore the first question more fully in the next part of the activity.



Handout 2: Unit 1 Project Description

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

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

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

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

Developing the Project

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

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

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

Here are some items you might collect:

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

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





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

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

Step 3: Create a drawing of an avatar

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

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

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

Step 4: Create your “My Roots” artwork

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

Step 5: Create your album art

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

Step 6: Reflect on Your Work

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

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



Assessment Checklist 1: Unit 1 Project

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

Requirements	Percentage of Total Grade	Comments	
Object Drawing		Student Comments	Teacher Comments
Drawing successfully represents an object of importance to the artist.	40%		
Drawing makes effective use of line, value, shape, and form.	30%		
Student demonstrates effort and perseverance in learning and practicing drawing techniques.	30%		
Total	100%		

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





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



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

1A.6: Your Journal



1. Describe the journaling process.

Give students **Handout 3: Introducing Journaling**, and use the handout to introduce journaling and the ways that students will use journals throughout the course as a tool to capture their ideas and to document their own changes in thinking.

2. Have students complete Journal 1.

Give each student a journal, as well as drawing tools, magazines, scissors, and glue, and have them personalize their journals by drawing or creating collages on the covers. Distribute **Handout 4: Your Journal**, which lists all the journal assignments for Unit 1. Tell students that you will let them know when to complete each assignment during the unit. Have them complete Journal 1.1.

Journal 1

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

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

- Your name
- A picture of your face

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

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

3. Have students share journals.

Divide the class into teams of three or four, and have students share their journal entries with their teammates.



Handout 3: Introducing Journaling

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

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

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

Make It Yours

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

Journal Entries

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

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

React, Practice, Imagine: Weekly Journal Activities

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

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





Handout 4:

Your Journal Assignments

Journal 1

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

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

- Your name
- A picture of your face

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

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

Journal 2

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

Journal 3

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

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

Journal 4

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





Journal 5

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

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

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

React, Practice, Imagine: Weekly Journal Activities

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

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

Activity 1B: Who Am I?



As preparation for making artwork that expresses something about themselves, students explore the question “Who am I?” by discussing the different factors that help to shape them. They also begin to look closely at one factor influencing who they are—their families—as they start collecting information for the “My Roots” component of their unit projects.

Sequence

1B.1: <i>Exploring the Question “Who Am I?”</i>	Students discuss the different factors that influence who they are.
1B.2: <i>Looking at My Roots</i>	Students learn about the “My Roots” mixed-media project, and work on a journal entry about the project.

Materials Needed:

- Students’ copies of **Handout 1: Unit 1 Overview**

1B.1: Exploring the Question “Who Am I?”

1. List factors influencing identity.

To help students begin thinking about who they are and how they might express something about themselves through their work, ask them the following question:

- What are the different factors that help to make you who you are?

List all the factors that students name. If students have difficulty answering this question, you can suggest possible answers, such as personality, family, community, friends, school, culture, hobbies, sports, personal tastes, interests, values, and religious and political beliefs.

2. Have students journal about the factors and share a few answers.

Have students think about the factors that have been listed, and how they might express themselves through artwork, by answering the following questions in their journals:

- Which of these factors are self-chosen, and which come from external sources?
- If someone didn’t know you very well, which parts of you would that person fail to see?



- How do you think you might express the important aspects of who you are through a piece of art?
- What parts of yourself might you want to keep private or hidden?

Ask for a few volunteers to share their answers to the first three questions.

3. Have students complete Journal 2.

Have students complete Journal 2 in class or outside of class before Activity 2A.1.

Journal 2

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

Teacher's Notes: Bringing in Personal Objects

Ideally, your students will all be able to bring in personal objects that are important to them. Because students will use these objects to create their first drawings, you may want to encourage them to choose objects that are not too complex to draw.

It may be challenging for students to bring in their own objects. If this is the case, an alternative option is to select and bring in some items for students to draw. Try to choose a range of things, so students have a better chance of finding an object that has some personal meaning for them.

1B.2: Looking at My Roots

1. Describe the “My Roots” project.

Tell students that for the artwork they’ll create for the “My Roots” component of their unit projects, they will look more specifically at one or two factors influencing who they are—their family and/or their cultural heritage. Although they won’t create the artwork until later in the unit, they need to start collecting the materials they plan to use.

Describe this part of the project, using the description in Handout 1. Ask students to brainstorm the kinds of materials and stories they would like to gather.



Teacher's Notes:

Checking in on “My Roots” Research

This project requires students to collect stories and materials, which may take a couple of weeks. A check-in is scheduled during Activity 2A.4, but you may want to check in with students at least once a week about their progress. If necessary, help them troubleshoot any difficulties they have in finding appropriate materials.

Alternative—Using Digital Video or Photography for “My Roots”

If you are using technology with your students, have them collect digital video footage or photographs and assemble them into a video or photo collage, using a program such as Final Cut Pro, iMovie, or Photoshop.

If you take this approach with students, you will need additional time to teach them techniques related to using digital video or still cameras, editing footage, or manipulating digital photos. You may also need to arrange for students to use equipment off-campus.



2. Have students complete Journal 3.

Have students complete Journal 3 in class or outside of class.

Journal 3

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

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

Part 2: Picturing Yourself

Students begin to learn the fundamental skills of drawing and sketching. As they practice drawing and sketching techniques, students create two components of their unit projects: a drawing of an object that is important to them, and an avatar that could be used online. As part of this process, they are introduced to the elements of art, focusing specifically on line, value, shape, and form.

Students also examine different ways that artists depict themselves by looking at contemporary and historic examples of self-portraits. Finally, they learn the Feldman method of art criticism, which they use to analyze and critique the self-portraits.

Advance Preparation

- Before Activity 2A.1, decide whether to provide additional objects for students to draw (both basic geometric forms and more complex forms).
- Make sure that students are able to bring in personal objects before Activity 2A.1. (See Journal 3 for more information.) If some of your students are unable to bring in objects, select an array of objects for them to sketch. Try to choose a diverse selection, so that students will be able to find an object that has personal meaning for them. As these objects will be the first items that students draw, they should not be too complex to draw.
- Before Activity 2B, choose two self-portraits from artists with diverse cultural backgrounds. (For suggestions for self-portraits, see *Media & Resources*.)
- Optional: Choose one of these self-portraits and make a copy for each student, leaving room in the margins for students to take notes.

Length

9 50-minute sessions



Activity 2A: Drawing Objects and Avatars

Sketching and drawing are the fundamental building blocks on which students will build their artistic development throughout the course. In this activity, students learn basic drawing and sketching techniques and create two drawings for their unit projects: a drawing of an object that is important to them and a drawing of an avatar.

Drawing an object of personal importance is a way for students to learn the basics of drawing while still crafting work that says something about who they are. By creating an avatar, students practice drawing in a very contemporary form of self-expression. Students are also introduced to the elements of art and learn how the manipulation of line, value, shape, and form creates different visual effects.



Sequence

2A.1: <i>Drawing an Object</i> <i>(Studio)</i>	Students learn different drawing and sketching techniques, and create a drawing of a significant object. They also learn about the elements of art, focusing specifically on line, value, shape, and form.
2A.2: <i>Drawing an Avatar</i> <i>(Studio)</i>	Students look at examples of avatars and then draw a personal avatar.
2A.3: <i>Looking at Avatars</i>	Students look at one another's avatars and describe the ways that line, value, shape, and form are used in each avatar.
2A.4: <i>"My Roots"</i> <i>Research Check-In</i>	Students share their progress on their "My Roots" research and object collection.

Materials Needed

- Optional: Additional objects for students to draw (both basic geometric forms and more complex forms—see Advance Preparation)
- Heavy drawing paper
- Drawing media and materials, for example:
 - Graphite pencils
 - Carbon pencils
 - Conte crayons
 - Charcoal
 - Colored pencils (for avatar drawing)
 - Markers (for avatar drawing)
 - Blending tools such as stumps, tortillions, or pieces of felt
 - Erasers
- Personal objects that students selected during Journal 3 (or that you have brought in, if students were not able to do this—see Advance Preparation)
- Students' copies of Handout 1
- **Handout 5: Vocabulary for Critique: Using the Elements of Art**
- **Handout 6: Reacting to Art**

2A.1: Drawing an Object (Studio)

Students practice observational drawing and learn about the elements of art.



Teacher's Notes: Drawing In Journals

During this activity you may want to give journal assignments in which students practice certain drawing techniques outside of class. Though students will do more drawing in Unit 2, practicing in their journals will prepare them to do more in-depth drawing studies. With practice, students will become more comfortable and familiar with techniques and with the medium of drawing. In addition, you should continue to stress that students should make sketching and drawing a regular part of their journaling practice—it will improve their skills, focus their attention, and help them to think visually.

1. Optional: Have students practice observational drawing.

Depending on the skill and ability of students in your class, you may want to have students practice observational drawing before they begin working on drawings of their own objects. Give students drawing paper and pencils or charcoal. Have them observe and draw basic geometric forms, such as boxes or balls, and then progress to more complex forms. This step is also an opportunity to introduce students to the different drawing media that they may use to create their drawings.

Note: Since this activity is the first time that students draw during the course, it is a good place to observe and assess student's knowledge of and skill in using art techniques. Use this information to plan which techniques and concepts to teach throughout the course.

2. Teach drawing techniques as students sketch.

Have students set their selected objects in front of them. (Alternately, lay out the objects that you have brought in for students to draw.) Give students drawing paper and media, if they don't have them already. Have students begin sketching the objects as you teach basic drawing techniques, for example:

- Sketching
- Contour drawing
- Gesture drawing
- Banana drawing (using an object that can be taken apart or altered in some way, and drawing it in different stages)
- Drawing in a grid
- Shading

3. Introduce elements of art.

As students work, introduce them to the term *elements of art*, which refers to the components used to create works of art: *line, color, shape, form, texture, value, and space*. Have students look at the definitions of these elements of art listed on Handout 1.

Teacher's Notes: Introducing the Language of Art

Students may or may not be familiar with the elements of art and principles of design (which are introduced later in the unit), and may need help understanding the definitions on Handout 1. Rather than spend too much time going over the written definitions, you can help students understand these terms by being conscious of your own use of the language of art and pointing out when and how you are using these terms. In addition, encourage students to incorporate these terms into their own discussions and analyses during class. The more that they practice using the language of art, the better they will understand what these terms mean.

4. Focus on *line, value, shape, and form*.

As students sketch, have them focus on four specific elements of art that are related to sketching and drawing: line, value, shape, and form.

Teacher's Notes: Ideas for Introducing *Line, Value, Shape, and Form*

Rather than try to teach all these terms at once, introduce each concept by using it in the appropriate context. Here are some ideas for how to do this as you teach students drawing techniques. In addition, you can show students artworks and help them see how each element was used in the creation of the work.

Line

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

- Show students ways they can create different line qualities with their pencils and by using different drawing techniques. Use various types of drawing materials to get different qualities: pencils of different hardness, felt-tipped pens, charcoal, pastels (charcoal and pastels are especially good for exploring a variety of widths). Have students experiment with the movement of lines (for example, jagged vs. curvy).

Value

Value refers to the lightness or darkness of a hue or neutral color (such as gray). Value is an important quality in creating visual effects in drawing; for example, shading is basically using value in the work.

- Have students use pencil or charcoal to create a value scale with at least 10 values. (A value scale shows the range of values from black to white.)
- You can also show students a composition with a strong value range, and have them reproduce the different values in the composition as accurately as they can.

Shape

Shape refers to a two-dimensional area or plane that may be open or closed, free-form or geometric. Shape is a basic element used in creating two-dimensional representations.

- As students create their sketches, point out the different shapes that they are drawing during the process.

Form

Form, in this context, refers to a three-dimensional object or the illusion of three dimensions. It is related to shape. Form is a basic element used in creating three-dimensional representations in two dimensions (such as in drawing and painting). It is also a basic element of actual three-dimensional works (such as sculpture).

- As students create their sketches, point out the different forms that they are drawing during the process.

Tell students that these terms will give them a common vocabulary for discussing one another's work and for discussing the works of art and media that they will look at throughout the unit.

Teacher's Notes: Using *The Visual Experience*

If you are using *The Visual Experience* as a textbook in your classroom, you may want to have students read or refer to the chapters containing information on *line*, *value*, *shape*, and *form* to deepen their understanding of these terms.

5. Have students complete their drawings.

Have students work on finalizing their drawings until they have a completed drawing of their object that they are happy with.

Teacher's Notes: Alternatives—Using Technology to Create Images of Objects

Instead of drawing the objects with pencil and paper, you can have your students draw them using a computer program, such as Illustrator. Focus on the same elements of art: line, value, shape, and form.



6. Ask students to complete Journal 4.

Have students complete Journal 4, either in class or outside of class, before Activity 2A.2.

Journal 4

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

2A.2: Drawing an Avatar (Studio)

1. Ask student volunteers to share avatars from Journal 4.

Have several students share the avatars they chose for Journal 4. Ask the class the following questions:

- What are the qualities of a good avatar?

Possible answers: A good avatar is relatively simple, it is easy to recognize, it conveys something about the person it represents, and it may be fun or funny.

- What would you like your own avatar to say about you?

2. Have students draw avatars.

Have students create their own avatars, using the drawing techniques they have learned. Teach them new techniques as necessary.

You can take several approaches to having students draw avatars. For example, you can have students create simple contour drawings of an object or an animal that they believe represents them. You can also have students design an initial avatar using paper cut into geometric shapes and then create a drawing based on the paper mock-up.



Teacher's Notes: Alternatives: Digital Avatars

Option 1

After students have drawn their avatars on paper, you can have them create the images digitally, either by scanning them or by drawing them in a program such as Illustrator.

Option 2

Instead of having students draw their avatars on paper, you can have them draw them in a program, such as Photoshop or Illustrator. You can also have students take digital photographs of themselves or objects that represent them and then alter them in a program, such as Photoshop.



Note: This activity is a good opportunity for formative assessment of drawing skills.

2A.3: Looking at Avatars

1. Look at students' avatars.

Have students post their completed avatars around the room. Give students a few minutes to walk around and look at the drawings.

2. Discuss avatars.

Give students **Handout 5: Vocabulary for Critique: Using the Elements of Art** and **Handout 6: Reacting to Art**.

Note: In later units, students will get revised copies of Handout 5 with additional elements of art.

Explain to students that they can use the vocabulary on Handout 5 to help them talk about how the elements of art are used in the avatars, and that Handout 6 can help guide their reactions to the work.

Choose several students' avatars to focus on, and ask the class the following questions about each avatar:

- What do you think the avatar says about the person it represents?
- Choosing one of the art elements you've learned about (line, value, shape, or form), can you describe how that element was used in the creation of the avatar?

Teacher's Notes: Analyzing the Use of Elements of Art in Avatars

Because this is the first time that students are analyzing the use of elements of art in an image, you may need to support them by modeling how to talk about the way the elements of art are used in one of the avatars.

(See *Media & Resources* for a link to a site where such avatars can be created.)



Line: In the avatar, line is used to outline the character and define her features. The line used is very clean, smoothly drawn, and of an even width throughout the drawing.

Value: The value of the colors in the avatar darkens slightly to suggest form.

Shape: The avatar is composed of a series of shapes enclosed by lines. Many of the shapes are curved, but some have straight lines for at least one side of the shape. One could say that the cut-off oval of her head and her triangular torso are her most prominent features.

Form: The avatar is a two-dimensional artwork that appears somewhat three-dimensional because of the changes in value that suggest form. Nonetheless, the avatar appears somewhat "flat."



Handout 5: Vocabulary for Critique: Using the Elements of Art

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

Line

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

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

Shape (2-D)

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

Form (3-D)

- Geometric
- Organic
- Closed or open

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

Value

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





Handout 6: Reacting to Art

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

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

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

Surprise

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

Humor

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

Sadness

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

Happiness and Enjoyment

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

Anger

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

Yearning

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

Curiosity

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

Solitude

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

Memory

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

Tranquility

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

Activity

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

Danger or Fear

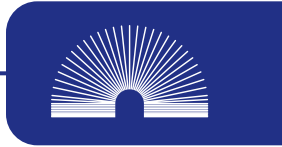
This work feels scary to me because . . .
This work seems menacing because . . .
In this work I feel alarmed by . . .



2A.4: “My Roots” Research Check-In

Have individual check-in meetings with students about their progress on conducting research and collecting materials to use for the “My Roots” component of their unit project. Help them troubleshoot any issues they are having or problems they are trying to solve, enlisting the help of the class when appropriate.

Activity 2B: Looking at Self-Portraiture



Throughout the course, students engage in analysis and critique of art and media works, including their own work, their classmates’ work, and the work of other artists and designers. One of the primary tools students use to help them structure their analyses is the Feldman method of art criticism: description, analysis, interpretation, and judgment.

In this activity, students learn about and practice the Feldman method by looking at and analyzing examples of self-portraiture. Not only does this activity give students an opportunity to practice art analysis and critique, it also gives them some experience with the different ways that artists have presented themselves in their works, which will help students think about how they want to present themselves in their own album art.

Sequence

2B.1: <i>Modeling the Feldman Method</i>	Students learn about the Feldman method of art criticism and see a demonstration of how it is used.
2B.2: <i>Critiquing a Self-Portrait</i>	Students use the Feldman method to critique a self-portrait.

Materials Needed:

- Optional: PowerPoint slide describing the Feldman method of art criticism (available in *Media & Resources*)
- Digital projector or slide projector
- Reproductions of two painted or drawn self-portraits (see Advance Preparation)
- Optional: Copies of one of the above self-portraits with room in the margins for students to take notes (see Advance Preparation)
- **Handout 7: Looking at Self-Portraiture**
- **Assessment Checklist 2: Looking at Self-Portraiture**
- Students’ copies of Handout 5 and Handout 6

2B.1: Modeling the Feldman Method

1. Explain the importance of critique.

Explain to students that looking at and critiquing other artworks is an essential component of artistic practice—it will give them the opportunity to experience other people’s visions, articulate their own beliefs and understandings about art and design, learn about ways that the elements of art are used to create artworks, and apply what they’ve learned and seen to their own practice.

2. Outline the Feldman method.

Describe the four steps of the Feldman method of art criticism (optionally, you can project the PowerPoint slide of the steps as you do so):

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

3. Model the Feldman method.

Project a reproduction of a drawn or painted self-portrait. Conduct a think-aloud to model the Feldman method for students, asking them to help you analyze the self-portrait as you do so.

Teacher’s Notes: Using a Think-Aloud to Model the Feldman Method

A *think-aloud*, as demonstrated below, is a modeling strategy that lets students see how a skilled interpreter of art thinks about an artwork. The example used here is Frida Kahlo’s *The Two Fridas* (1939), but many other artworks would serve equally well. (See *Media & Resources* for a link to this image.)

Sample Think-Aloud: Frida Kahlo’s *The Two Fridas* (1939)

Description: “Let’s see . . . when I look at the painting, I see two images of the same woman, seated side by side on a bench. One woman, on the left, is wearing a white dress that incorporates lace and images of red flowers, while the other, on the right, is wearing a bright blue top and a brown skirt. The women are holding hands.

An image of a heart, including arteries, is superimposed over the chest of each woman. The heart of the woman on the left seems damaged in some way, while the other woman’s heart is intact. Arteries leading from the hearts connect the two women. I can also see that an artery

travels from the heart of the woman on the left to some kind of scissors or medical instrument in her hand, and blood is dripping from the artery onto the white dress. An artery also travels from the heart of the woman on the right and seems to be connected to a small oval painting of a person in her hand. The sky behind the women is dark blue/grey, and contains many clouds.

Analysis: “Well, the painting has a formal, almost symmetrical balance—the two halves of the painting on the right and left are very similar in their composition and content.

There are strong lines that create movement—in particular, the lines created by the arteries and the clasped hands. Kahlo’s uses of shading and other techniques to create the illusion of three-dimensional form in the painting, particularly in the folds of the women’s clothing.

I think that Kahlo also makes dramatic use of color—there is a striking contrast between the white dress of the woman on the left and the colorful clothing of the woman on the right. There is also a strong contrast between the white clouds and the dark sky in the background.”

Interpretation: “I know that this painting is a self-portrait because of the title (*The Two Fridas*). To me, Kahlo seems to be expressing something about two parts of her personality. The woman on the left seems to be, literally, heartbroken, and her dress looks like a wedding dress, so I can infer that she has perhaps been hurt in a romantic relationship. The woman on the right, on the other hand, is undamaged and strong. I would guess that the person in the small picture in her lap is someone important to her.

The dress of the woman on the left is in a more European style, while the woman on the right is wearing more traditional Mexican clothing, so Kahlo may also be commenting on some duality in the cultures that she is a part of. The stormy sky also creates a feeling of emotional turbulence or disturbance.”

Judgment: “I think that this work of art is successful—it incorporates very compelling imagery that encourages the viewer to spend some time with the work. As a self-portrait, it communicates something significant about the personality of the artist. It is also a well-made painting that makes effective use of the elements of art.”

2B.2: Critiquing a Self-Portrait



1. Have students critique a self-portrait.

Project a reproduction of a second self-portrait for students. If you created a copy of the self-portrait for the students, give it to them. Distribute **Handout 7: Looking at Self-Portraiture** and **Assessment Checklist 2: Looking at Self-Portraiture**.

Have students spend a few minutes analyzing the second self-portrait, using the Feldman method of art criticism, and filling out Handout 7. Encourage students to use the language in Handout 5 and Handout 6 if they are having difficulty with their analysis of the work.

2. Lead students to share their critiques.

Ask several students to share their critiques of the self-portrait with the class. Make sure that students understand that it is acceptable for different people to have different interpretations of or make different judgments about a work of art, since not everyone sees things in the same way. The quality of their interpretations and the validity of their judgments, however, will depend on the evidence they can cite to support their views.

3. Complete Assessment Checklist 2.

Have students fill out the comments section on Assessment Checklist 2 to assess the work they did on Handout 7.



Handout 7: Looking at Self-Portraiture

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

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

Description	
Analysis	
Interpretation	
Judgment	



Assessment Checklist 2: Looking at Self-Portraiture

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

Requirements	Percentage of Total Grade	Student Comments	Teacher Comments
Student uses the Feldman method to describe one self-portrait, focusing on the visual characteristics of the work.	25%		
Student uses the Feldman method to analyze one self-portrait, focusing on the ways that elements of art are used in the work, and points to visual evidence in the image that supports this analysis.	25%		
Student uses the Feldman method to interpret one self-portrait, focusing on what the work communicates, and points to visual evidence in the image that supports this interpretation.	25%		
Student uses the Feldman method to judge one self-portrait, focusing on whether the work is successful, and why or why not, and points to visual evidence in the image that supports this judgment.	25%		
Total	100%		

Part 3: “My Roots”

Students learn mixed-media and collage techniques and use them to create an artwork about an important element that shapes who they are: their family and/or their cultural background. Students also learn about the principles of design, focusing in particular on *dominance* and *subordination*, and incorporating these two principles into their “My Roots” artworks.

Length

5 50-minute sessions

Advance Preparation

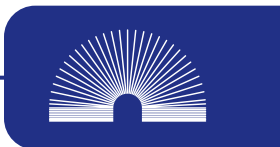
- Before Activity 3.1, create reproductions of two or three of the works of art and design that students looked at in Parts 1 and 2 for projecting or posting around the room.
- Before Activity 3.2, select several mixed-media self-portraits and create reproductions for projecting or distribution. (For suggestions for mixed-media self-portraits, see *Media & Resources*.)
- Have students bring in their “My Roots” materials a few days before they begin work on their mixed-media projects in Activity 3.3, so you can make sure that everyone has material to work with. If students are having difficulty, you can also have them look online to locate materials related to their family backgrounds, such as maps of places where their ancestors came from.



Activity 3: Creating the “My Roots” Artwork

Students use what they have learned about their families or their cultural backgrounds during their research throughout the unit to create the “My Roots” component of their unit projects: a mixed-media artwork.

This activity gives students a chance to create a completed artwork that requires less emphasis on technical drawing skills, stretch themselves creatively, and continue to prepare for the creation of their album cover. Students build on what they have learned about the elements of art, while adding the principles of design to their vocabulary.



Sequence

3.1:
Dominance and Subordination Students learn about the principles of design, focusing specifically on *dominance* and *subordination*.

3.2:
What Is Mixed Media? Students look at examples of mixed-media works and think about how they can apply mixed-media techniques to their “My Roots” artwork.

3.3:
Create the Artwork (Studio) Students learn mixed-media techniques and create their “My Roots” artworks.

3.4:
Critiquing “My Roots” Artwork Students lay out ground rules for critiquing one another’s work, and look at one another’s “My Roots” artworks.

Materials Needed:

- Students’ copies of Handout 1
- Reproductions of two or three artworks that students looked at in Parts 1 and 2, for projecting or posting (see Media & Resources)
- Optional: Digital projector or slide projector
- Reproductions of several mixed-media self-portraits for projecting or distributing (see *Media & Resources*)
- Materials that students brought in for their “My Roots” artworks (photographs, documents, etc.)
- Materials for mixed-media artworks, for example:
 - Heavy paper
 - Easels
 - Magazines
 - Scissors
 - Glue/paste/medium
 - Gesso
 - Paint
 - Brushes
 - Flat plastic knives or scrapers (for decollage)
 - Pencils, markers, and/or pastels
 - Bits of material, such as fabric, string, ribbon, sequins, or colored wire
- Chart paper and markers



3.1: Dominance and Subordination

1. Explain the principles of design.

Explain to students that artists and designers use the principles of design to organize the elements of art within a work to create an effective composition. Have students look at the definitions of the principles of design on Handout 1:

- Balance
- Contrast
- Dominance
- Emphasis
- Movement
- Repetition
- Rhythm
- Subordination
- Unity
- Variety

Tell students that throughout the course they will learn about and practice the use of all of these principles of design, but for now they will focus on just two: dominance and subordination.

2. Ask students to analyze dominance and subordination in self-portraits.

Project or post reproductions of two or three of the works that students looked at in Parts 1 and 2, and ask the following questions:

- What techniques did each artist use to make certain aspects of the work stand out—to make them dominant?
- What do you think the terms dominance and subordination might mean in relation to an artwork?

Teacher's Notes: Dominance and Subordination

In the language of art, *dominance* refers to the emphasis of one aspect in relation to all other aspects of a design. *Subordination* refers to the strategy of making an element appear to hold secondary or lesser importance within a design or work of art. Another way to think about dominance and subordination is to think about the main idea and the supporting details in a work of art. You may need to model how these terms can be used about works of art and design.

The following is an analysis of *dominance* and *subordination* in Rembrandt van Rijn's *Self Portrait*, 1659. (A link to this painting is in *Media & Resources*.)

In this self-portrait, Rembrandt is emphasizing (giving dominance to) his face—the look of concern or worry on it, his piercing eyes, and his somewhat wizened features. Rembrandt emphasizes his facial features in several ways. He has the lines throughout the painting lead to the face, and he has painted his facial features in more detail than any of the other elements of the painting.

Rembrandt also uses *value* to create emphasis. Most of the painting uses darker values, and his face is the brightest element in the work, drawing the viewer's eye. The painting subordinates Rembrandt's torso and hand—they are painted with much less detail and broader brushstrokes than his face, and they are much darker in value.

3. Discuss ideas for emphasis in “My Roots” artworks.

Ask students to think about an idea, object, or theme they want to emphasize in their “My Roots” artwork, for example:

- Events that led a student's family to immigrate to the United States
- Family heirlooms
- Grandparents or great-grandparents
- Family traditions
- Cultural celebrations
- Recipes from a student's family, culture, or country of origin
- Personal memories

Ask students to articulate what, specifically, they want to emphasize in their artworks. For example, if students want to focus on their roots in another country, ask them to specify what aspect of that connection to another country they want to highlight.

3.2: What Is Mixed Media?

1. Look at mixed-media self-portraits.

Project or distribute several images of mixed-media self-portraits.

2. Discuss mixed-media works.

Ask students the following questions:

- What do you think each artist is trying to say about her- or himself in the self-portrait?
- In mixed-media artworks, artists use two or more forms of art in the same work. Why are these self-portraits examples of mixed media, and what techniques do you think the artists used to create them?
- What other kinds of mixed-media works or collages have you seen?



Possible answers: Students may mention—or you can bring up—*mashups, which are collages of video, music, or other digital information taken from two or more sources.*

- How do you think you might apply some of these techniques to your “My Roots” project?

3.3: Create the Artwork (Studio)

1. Prepare and lay out materials.

Have students photocopy (or scan and print) any pictures, maps, or other printed materials they brought in for this project. Ask students to spread out their items in front of them and begin planning their 2-D mixed-media work.

2. Teach mixed-media techniques.

As students think about possible configurations, teach them some mixed-media and collage techniques they can use in their artworks, for example:

- Assemblage
- Decollage (a subtractive technique)
- Mosaic
- Image transfer
- Stamping
- Layering
- Glazing

Teacher’s Notes: Alternatives—Digital Techniques

You can have students scan their materials and then teach them digital techniques, using a program such as Photoshop, which can be used to create effects similar to those listed above. (Many of the program’s tools have fine arts names and are easy to understand and try out for those who are new to digital media.) Another option is to have students create scanner art—a collage of items placed on a scanner bed and scanned.

If you have had students collect digital video footage or digital photographs, teach them how to import their footage or photographs and edit or manipulate them.

Whichever technique you use, be sure that students are focusing on the design principles of dominance and subordination.



3. Have students create their “My Roots” artworks.

Have students use one or more of the techniques you have taught them to create their “My Roots” artworks. Provide a variety of materials that students might need to create their mixed-media works. Remind students to use the principles of *dominance* and *subordination* to emphasize an idea, object, or theme in their work. Ask them to think about how they can use the elements of art they have learned about to create emphasis—for example, varying the thickness of a line, or using darker or lighter values in specific areas of the work.

Teacher’s Notes: Discussing Design Ideas

As students begin their work, talk with each of them about their design ideas. This discussion will give you and the students an opportunity to troubleshoot any design or technique issues, and it will give you the chance to see what they’re thinking about and planning for their projects.

3.4: Critiquing “My Roots” Artworks

Students critique one another’s work, taking note of each work’s use of the elements of art and the principles of dominance and subordination.

1. Discuss ground rules for critique.

Before students look at one another’s work, spend a few minutes talking about some ground rules for creating a safe space in which to have discussions about the artworks. Ask students the following questions:

- What ground rules do you think we should have for discussing one another’s works?
- How would you like to have your own work spoken about?

Possible answers: Students may suggest the following: Be respectful; talk about the work, not the person who made it; don’t engage in personal attacks; no one person should dominate the conversation.

Write down the ground rules on a piece of chart paper and keep them posted in the classroom throughout the course. Tell students that they can add to or alter these rules as necessary.

2. Look at artworks.

Have students post their “My Roots” artworks around the room, and have them take notes on their impressions of some of the works. Make sure that students take notes on the elements of art they have learned about (line, value, shape, and form), as well as how each work makes use of *dominance* and *subordination*.

3. Discuss artworks.

Choose several artworks, and have the class answer the following questions about them:

- What did you first notice about this work?
- How would you describe this work to someone who has not seen it?
- What do you think this work is about? Why do you think that?
- What are the aspects of family or cultural heritage that the artist has chosen to portray in the work?
- How are *line*, *value*, *shape*, and *form* used in this work?
- How has the artist used the principles of *dominance* and *subordination* in the work?

Teacher's Notes: Continuing to Use the Language of Art

As students discuss the mixed-media works, encourage them to continue to practice using the language of art, even though they may not be comfortable yet with the terms and may find it challenging to use them. Encourage students to use Handout 5 for guidance in talking about the elements of art.

Part 4: You Can't Tell an Album By Its Cover . . . Or Can You?

To complete their unit projects, students design and draw album art for their own solo albums, drawing on the other artworks they have created throughout the unit for inspiration. In the process, they learn about graphic design and analyze how graphic design has been used in other album art. Students learn about careers related to the work they are doing in Unit 1. They learn the Critical Response Process, a method for giving and receiving feedback, and use it to give feedback on one another's album art. Finally, students are introduced to the culminating project of the course—an exhibition of student work—and to the process of creating working and presentation portfolios.

Length

7 50-minute sessions

Advance Preparation

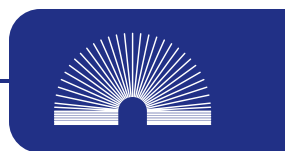
- If possible, for Activity 4A, invite a graphic designer to work with students and provide feedback or advice as they create their album art.
- If your students may have difficulty bringing in album art, you can select album art to bring in yourself.
- Before Activity 4B, determine what organizational system students will use to maintain their working portfolios throughout the year. For example, you may use a digital system in which students take pictures of their work and keep the files online or on a hard drive, or you may have them keep all of the physical work, and designate a space in the classroom for students to store it. Note that even if students are recording their work digitally, they need to keep their final original artworks from each unit so the works are available for the exhibition they will create at the end of the year.



Activity 4A: Creating Album Art

This activity is a culmination of the work that students have completed and the skills they have learned throughout Unit 1. Students use the drawing skills they have developed, and apply what they have learned about the elements of art and principles of design, as they create their own album art. To do so, they draw on the artwork they've created throughout this unit, as well as their journal assignments.

As part of this process, students are introduced to the idea of *graphic design*, focusing on text layout, and they look at the techniques that other artists and designers have used to create album art. At the end of the activity, students learn about careers related to the work they are doing in Unit 1, and discuss their own career interests



Sequence

4A.1:
Looking at Graphic Design Students look at album art and explore how graphic design techniques were used in the creation of the art.

4A.2:
Designing the Album Art Students create designs for their album art in their journals.

4A.3:
Creating the Album Art (Studio) Students learn techniques related to text layout, revise their album art designs, and draw the finished art.

4A.4:
Talking About AME Careers Students learn about AME careers that are related to the work they are doing in Unit 1.

Materials Needed:

- Album art that students brought to class in Part 1
- Optional: Album art that you bring in (see Advance Preparation)
- Student artwork from other projects during the unit
- Heavy paper
- Drawing media and materials, for example:
 - Graphite pencils
 - Carbon pencils
 - Conte crayons
 - Charcoal
 - Colored pencils
 - Blending tools such as stumps, tortillions, or pieces of felt
 - Erasers
- **Handout 8: Unit 1 Career Information**

4A.1: Looking at Graphic Design

1. Look at and discuss album art.

Have students display their album art around the room (or display the album art that you brought to class). Have students walk around and look at these examples of design. Ask students the following questions:

- What do you notice first about the art? (Encourage them to use their new terminology for the elements of art and principles of design: line, value, shape, form, dominance, and subordination.)
- What are the different components of each album's design (for example, text, images, or drawn elements)?

2. Describe graphic design.

Explain to students that *graphic design*, according to AIGA, the professional association for design, is “a creative process that combines art and technology to communicate ideas.” Tell them that graphic designers employ a variety of materials and methods, creating and using text, images, and graphic elements to convey a message. Graphic designers often use the skills that students have learned in this unit, such as sketching and drawing (both on paper and digitally), along with many other skills.

3. Explain how graphic design is used in album art.

Choose one or two album covers and explain to students how the basic principles of graphic design, such as considering the audience and creating effective layouts, might have been used to create the art.

Teacher's Notes: Sample Analysis of Album Art

The following is a sample analysis of the way graphic design is used in the album art for *Carnival, Vol. II: Memoirs of an Immigrant*, by Wyclef Jean (see *Media & Resources* for a link to this album).

The album has a striking, high-contrast album design that draws the viewer's eye. The design consists of two primary elements: a photograph of a bright red and yellow carnival mask, and a faded yellow and sepia box containing the name of the artist and the album, which is bounded by a brown scalloped line containing a faint pattern. The background is black.

The two main elements of the design are well-balanced—the mask takes up about two-thirds of the space, which balances the heavier “weight” of the text in the box on top. There is a contrast between the geometric lines in the text box and the organic shapes of the mask. However, the two elements are visually connected by the yellow hues that are similar in both.

The text of the artist's name is the most prominent element in the box. The text itself, especially the text of the artist's name, is old-fashioned, and looks similar to text that might be found on a poster for a circus or a carnival in the first half of the 20th century. This feeling is reinforced by the faded colors of the box, and the fact that the text and the box look worn, with breaks in the text in spots that seem to be worn away.

The font of the artist's name is very intricate, two-toned and with internal detailing. The complexity of this font is balanced by the relative simplicity of the font used for the title of the album.



Overall, the design seems to reflect a combination of references to the past with glamorous and somewhat mysterious present. The design can be said to be successful because it is eye-catching and well-balanced, and it emphasizes the name of the artist and the album title, which are the most important pieces of information that the album art needs to convey.

4. Discuss students' album art.

Ask students the following questions:

- How can you draw on the artworks you created in this unit to design your album cover?
- What other elements (such as a self-portrait) might you want to include in your design?
- What other components besides your artwork will you need to consider?

***Possible answers:** Students will need to consider what text they want to include on the cover, what fonts to use, what colors to incorporate into the design, and whether to include other design elements, such as lines.*

4A.2: Designing the Album Art

Have students complete Journal 5 in class.

Journal 5

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

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



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

Note: Journal 5 exercise is an opportunity for formative assessment before students learn more about text selection and layout. They will have an opportunity to revise their designs in Activity 4A.3. You may also want students to come up with more than one version of their cover and then choose one to share with the class.

4A.3: Creating the Album Art (Studio)

1. Teach text selection and layout techniques.

To help students determine what their album titles will look like and how and where the title should be placed, teach them basic graphic design techniques related to text, such as the following:

- Font selection
- Typography basics
- Text layout



Teacher's Notes: Teaching Text Layout

As you teach students about text layout, you may want to connect the work they are doing with text with what they have learned about the art element of *line*. Encourage students to think about giving their text a visual “voice” through the kind of line that they are using (thick or thin, smooth or ragged)—ask them to think about the feeling or mood they want to evoke through their album art, and to then create text that represents that feeling or mood. Explain to students that the placement and size of text connects to art elements of emphasis (for example, are they emphasizing their name by making it larger than the album title?) and *dominance* and *subordination*.

If possible, as you teach students techniques, use students' album art designs from Journal 5 as examples.

2. Model procedure for album cover design feedback.

Ask one or two students to share their album art design sketches from Journal 5 with the class. As they present their sketches, have the volunteers explain what they are trying to express with the cover design, and identify one or two questions or issues that they would like to receive feedback on. (One option is to have students focus just on their use of text and the text layout.)

Have the class provide feedback, suggesting ideas for addressing the issues that the presenters have raised. Have presenters then respond to the class feedback, sharing which feedback they found useful and their plans for revising their album art designs.

3. Have students provide album art feedback in teams.

Divide the class into teams. Have teams provide feedback on each team member's album art sketch, using the procedure that you modeled with the whole class.

4. Have students revise album cover designs.

Have students use what they've learned about text layout, as well as their classmates' feedback, to revise the design of their album art and create new sketches.

5. Allow students time to complete their album art.

Once students have completed their revised sketches of their designs, have them create a finished drawing of the cover. Provide heavy paper and a variety of materials that students might need to create their album cover designs.

Teacher's Notes:

Alternatives—Creating Digital Album Art

Instead of or in addition to having students draw their album art, you can have them create the art on the computer in a program such as Illustrator or Photoshop. This will require additional time as you teach students the skills they'll need to use the program.

Optional Extension—Creating Song Titles

As part of the process of having students design their album art, you can have them create the titles of the songs that would be on their albums. To extend this idea further, have students design the back cover art for their albums as well as the front, incorporating the song titles into the design.



4A.4: Talking About AME Careers

1. Look at Handout 8.

Give students **Handout 8: Unit 1 Career Information** and explain that the kinds of work they will undertake throughout this course corresponds to activities engaged in by people working in AME careers. For example, there are graphic designers and artists who create album art for musicians, just as they themselves are creating art for their own solo albums. During each unit, students will learn about careers related to the work they are doing in that unit; later in the course, they will engage in a career research project to learn more about the specifics of a particular career.

Give students a few minutes to read over Handout 8.

2. Discuss AME career interests.

Ask students the following questions:

- How is the work that you have engaged in during Unit 1 similar to work done in the careers mentioned in Handout 8?
- What AME careers are you particularly interested in finding out more about, and why?

Teacher's Notes: Having AME Professionals Discuss Their Work

Activity 4A would be a good place to have AME professionals (such as those working in graphic design in the AME industry) discuss their work with students (and, if possible, critique students' work). Alternately, you may want to have students look at interviews with AME professionals that are available online. (See *Media & Resources* for links to such interviews.)





Handout 8:

Unit 1 Career Information

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

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

Key Careers

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

Graphic Designers

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

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

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



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

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

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

Graphic Design Assistant

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

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

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



Art Directors

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

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

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

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

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

Activity 4B: Artist's Talk



In this unit, this is the first opportunity that students have to give a more formal presentation of their work. As part of the activity, students are introduced to the Critical Response Process, a feedback tool that students will use throughout the course to discuss their artwork. As this is their first time using it, they will first watch the process modeled with a few students' artworks. Students will then work in teams to complete the process for the remaining artworks. Students are also introduced to the exhibition that will take place at the end of the course, and to the process of creating their portfolios.

Sequence

4B.1: <i>The Critical Response Process</i>	Students learn about the Critical Response Process, see it modeled, and practice using it in teams.
4B.2: <i>Introducing Your Portfolio</i>	Students learn about the process of creating working and presentation portfolios.
4B.3: <i>Introducing the Exhibition</i>	Students learn about the exhibition of their work that will take place at the end of the course.

Materials Needed:

- **Handout 9: The Critical Response Process**
- Optional: Slide presentation for introducing the Critical Response Process
- Students' copies of Handout 2
- Students' copies of Assessment Checklist 1
- **Handout 10: Using a Portfolio**
- **Handout 11: Your Exhibition**

4B.1: The Critical Response Process



1. Have students read and discuss quotations about feedback.

Give students **Handout 9: The Critical Response Process**. Ask for student volunteers to read aloud the quotations from artists and writers about giving and receiving feedback.

Discuss the quotations with students, asking them the following questions about each quotation:

- What does this artist or writer have to say about the process of giving and receiving feedback?
- Do you agree with this point of view? Why or why not?

Ask students why feedback and critique are important components of the artistic process.

2. Describe the Critical Response Process.

Tell students that throughout the course they will use a method for giving and receiving feedback called the *Critical Response Process*. This feedback process was developed by Liz Lerman, a choreographer, writer, performer, and educator. It has been used in a variety of contexts as a way for artists to receive feedback in a supportive environment.

Describe the process, having students read along on Handout 9. You may also use the slide presentation to introduce the process.

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

3. Model the Critical Response Process.

Once students understand the basic steps of the process, choose three or four students to present their album art to the whole class. Model the process with the first student you've chosen.

Teacher's Notes: Your Role in the Critical Response Process

Your role as a teacher is to (1) help the artist frame questions for Step 2 of the process, and (2) ensure that the class adheres to the protocol of the Critical Response Process.

4. Use the process with the class.

Have the class use the process with the other two or three students you've chosen. Make sure that each student participates in part of the process (giving or receiving feedback), so that you can check for understanding and give feedback on the student's participation, as needed. Encourage students to start their feedback with such phrases as these:

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

5. Have students use the Critical Response Process in teams.

Divide the class into teams, and have teams use the Critical Response Process for each team member whose album cover was not critiqued by the whole class.

6. Have students write reflections on the unit.

For the final element of their project portfolios, have students write a reflection on the unit project by answering the following questions from Handout 2:

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

7. Discuss reflections on the unit and complete self-assessment.

As a closing exercise, conduct a group reflection on the unit using the above questions.

Tell students to fill out the comments section of Assessment Checklist 1, either in or outside of class. Let students know when you expect them to hand in the assessment.



Handout 9: The Critical Response Process

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

Quotations About Feedback

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

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

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

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

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

Steps in the Critical Response Process

The following are the steps in the Critical Response Process:

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

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

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



4B.2: Introducing Portfolios

Give students **Handout 10: Using a Portfolio**. Ask students the following questions:

- Have you ever looked back at a piece of art or another creative work (such as a poem) that you have made?
- If so, what did you learn about yourself by looking at your past work?

Explain to students that throughout the course they will keep two kinds of portfolios: their *working portfolios*, which will include all the work they produce during the course, and a *presentation portfolio*, which will include the work that they believe best represents what they have learned throughout the course. (At the end of the year, students will also use works from their presentation portfolio to create a digital portfolio.) Students can use their working portfolios to help them reflect on what they have learned and how they have grown and developed skills throughout the course, while their presentation portfolios are the “public face” of their work as artists and designers.

Explain to students the organizational system they will use to keep their portfolios throughout the course (for example, whether they will take digital pictures of their work or keep all of the physical work). Stress that students need to keep their final works from each unit, as they may be used in the exhibition that takes place at the end of the course.

Have students read over the handout. Answer any questions students have about the process of keeping a portfolio.



Handout 10: Using a Portfolio

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

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

Your Working Portfolio

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

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

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

Your Presentation Portfolio

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

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

Working vs. Presentation Portfolios

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

4B.3: Introducing the Exhibition

Give students **Handout 11: Your Exhibition**. Give them a few minutes to look over the handout, and then ask them the following questions:

- Have you ever had your work in an exhibition or show before? If so, what was your experience like?
- Did you notice any themes (besides the theme of the assigned medium and topic) that connected some of the artworks that you looked at during this unit?
- Do you have any questions about the exhibition?

Answer any questions students may have about the exhibition, and tell them they will get more detailed information about the exhibition later in the course.



Handout 11: Your Exhibition

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

Keep Your Work

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

Think About Themes

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

Keep Notes

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



Appendix A:

Additional Journal Suggestions

You may want to assign additional journal entries to help students continue to develop their skills in sketching, drawing, and other art techniques. Here are some additional journal suggestions:

- Have students create observational drawings and sketches. The subject matter can be closely related to the content students are working on in the unit (for example, students could draw an object of significance to them that they were unable to bring to school), or it can be unrelated to the unit content.
- Have students practice mark-making and creating expressive lines. For example, have students brainstorm a list of emotions, give them a variety of media to work with, and have them create lines that match the emotions on their list. Another option is to have students listen to music and create lines that reflect what they hear expressed in the music.
- Have students create doodles that draw from their imagination or from specific memories.
- Have students create different handwriting styles or fonts that can be used on different occasions (for example, to use as the title font for a blog, or to use in a note to a friend).

Materials Needed

More information about resources referenced in this section, along with links to other resources, can be found online in *Media & Resources*.



Throughout Unit

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

Part 1: Expressing Yourself

Art Supplies and Other Equipment

- Drawing tools, for example:
 - Colored pencils
 - Markers
- Music player with speakers
- DVD player and TV or other equipment to play video clip on
- Sticky notes
- Student journals
- Magazines
- Scissors
- Glue

Handouts

- Handout 1: Unit 1 Overview
- Self-Assessment: Teamwork
- Handout 2: Unit 1 Project Description
- Assessment Checklist 1: Unit 1 Project
- Handout 3: Introducing Journaling
- Handout 4: Your Journal Assignments

Examples of Media Resources

- Two music albums with album art (see *Items Students Need to Bring*)
- Optional: Album art that you bring in (see *Advance Preparation*)
- Video clip showing the role of teamwork in creating an AME product (see *Media & Resources*)
- Examples of artworks and graphic design that explore identity (one for each team—see *Advance Preparation*)
- Information about each example (see *Advance Preparation*)

Items Students Need to Bring

- Music albums with album art

Advance Preparation

- Well before Activity 1A.2, ask students to bring in music with its accompanying album art, preferably from solo albums rather than albums by bands. Make sure that students understand that the music will be played in class and must therefore be appropriate for the classroom. (You might double-check the appropriateness of the music by listening to it yourself or reading the lyrics.)
- If your students might have difficulty bringing in album art, you may choose to select music and album art to bring in yourself.
- Before Activity 1A.3, select a video clip showing the role of teamwork in creating an AME product (for example, a clip from a “behind the scenes” feature of a movie). (For suggestions, see *Media & Resources*.)
- Before Activity 1A.4, select for each team a different example of a form of artwork or graphic design that expresses something about the identity of a person or a group of people, such as the book jacket of an autobiography or an artist’s self-portrait. (For suggestions for book covers and self-portraits, see *Media & Resources*.)
- For each example that you’ve chosen for Activity 1A.4, provide information about the person or group, such as a book review or synopsis (if you’ve chosen a book jacket), or details about the artist (if you’ve chosen a self-portrait), such as a short biography or images of his or her best-known works.

Part 2: Picturing Yourself

Art Supplies and Other Equipment

- Optional: Additional objects for students to draw (see Advance Preparation)
- Heavy drawing paper
- Drawing media and materials, for example:
 - Graphite pencils
 - Carbon pencils
 - Conte crayons
 - Charcoal
 - Colored pencils (for avatar drawing)
 - Markers (for avatar drawing)
 - Blending tools such as stumps, tortillions, or pieces of felt
 - Erasers
- Optional: “Personal” objects that you brought in, if students were not able to do this (see Advance Preparation)
- Optional: PowerPoint slide describing the Feldman method of art criticism (available in *Media & Resources*)

Handouts

- Handout 5: Vocabulary for Critique: Using the Elements of Art
- Handout 6: Reacting to Art
- Handout 7: Looking at Self-Portraiture
- Assessment Checklist 2: Looking at Self-Portraiture

Examples of Media Resources

- Reproductions of two painted or drawn self-portraits (see Advance Preparation)
- Optional: Copies of one of the above self-portraits with room in the margins for students to take notes (see Advance Preparation)

Items Students Need to Bring

- Personal objects that students selected during Journal 3

Advance Preparation

- Before Activity 2A.1, decide whether to provide additional objects for students to draw (both basic geometric forms and more complex forms).
- Make sure that students are able to bring in personal objects before Activity 2A.1. (See Journal 3 for more information.) If some of your students are unable to bring in objects, select an array of objects for them to sketch. Try to choose a diverse selection, so that students will be able to find an object that has personal meaning for them. As these objects will be the first items that students draw, they should not be too complex to draw.
- Before Activity 2B, choose two self-portraits (painting or drawing) and create reproductions to project or post in class. Try to choose self-portraits from artists with diverse cultural backgrounds. (For suggestions for self-portraits, see *Media & Resources*.)
- Optional: Choose one of the self-portraits and make a copy for each student, leaving room in the margins for students to take notes.

Part 3: “My Roots”

Art Supplies and Other Equipment

- Materials for students’ mixed-media artworks, for example:
 - Heavy paper
 - Easels
 - Magazines
 - Scissors
 - Glue/paste/medium
 - Gesso
 - Paint
 - Brushes
 - Flat plastic knives or scrapers (for decollage)
 - Pencils, markers, and/or pastels
 - Bits of material, such as fabric, string, ribbon, sequins, or colored wire

Examples of Media Resources

- Reproductions of artworks that students looked at in Parts 1 and 2 for projecting or posting (see Advance Preparation)
- Reproductions of several mixed-media self-portraits for projecting or distributing (see Advance Preparation)

Items Students Need to Bring

- Materials for their “My Roots” artworks (photographs, documents, etc.)

Advance Preparation

- Before Activity 3.1, create reproductions of two or three of the works of art and design that students looked at in Parts 1 and 2 for projecting or posting around the room.
- Before Activity 3.2, select several mixed-media self-portraits and create reproductions for projecting or distributing. (For suggestions for mixed-media self-portraits, see *Media & Resources*.)
- Have students bring in their “My Roots” materials a few days before they begin work on their mixed-media projects in Activity 3.3, so you can make sure that everyone has material to work with. If students are having difficulty locating materials at home, or forget to bring in their materials, you can also have them look online to locate materials related to their family backgrounds, such as maps of places where their ancestors came from.

Part 4: You Can't Tell an Album By Its Cover . . . Or Can You?

Art Supplies and Other Equipment

- Heavy paper
- Drawing media and materials, for example:
 - Graphite pencils
 - Carbon pencils
 - Conte crayons
 - Charcoal
 - Colored pencils
 - Blending tools such as stumps, tortillions, or pieces of felt
 - Erasers

Handouts

- Handout 8: Unit 1 Career Information
- Handout 9: The Critical Response Process
- Optional: Slide presentation for introducing the Critical Response Process
- Handout 10: Using a Portfolio
- Handout 11: Your Exhibition

Examples of Media Resources

- Optional: Album art that you bring in (see Advance Preparation)

Items Students Need to Bring

- Album art they brought in for Part 1
- Artwork from other projects during the unit
- Copies of Assessment Checklist 1

Advance Preparation

- If possible, for Activity 4A, invite a graphic designer to work with students and provide feedback or advice as they create their album art.
- If your students may have difficulty bringing in album art, you can select album art to bring in yourself.
- Before Activity 4B, determine what organizational system students will use to maintain their working portfolios throughout the year. For example, you may use a digital system in which students take pictures of their work and keep the files online or on a hard drive, or you may have them keep all of the physical work, and designate a space in the classroom for students to store it. Note that even if students decide to record their work digitally, they need to keep their final original artworks from each unit so the works are available for the exhibition they will create at the end of the year.

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: Expressing Yourself

Activity 1A.2: Looking at Album Art

Album Art Analysis

Not a Pretty Girl (analyzed in the unit), Ani DiFranco
www.amazon.com/Not-Pretty-Girl-Ani-DiFranco/dp/B0000058MQ

Activity 1A.3: Thinking About Teamwork

Teamwork Video Clips

Crafting the World of Coraline

This clip shows that the production of a stop-motion animation movie such as *Coraline* involves a large team of people working on aspects such as set design and puppet making. Go to "Videos", select "Watch Videos", and select "Crafting the World of Coraline"

www.filminfocus.com/focusfeatures/film/coraline/

Darjeeling Limited, Production Day 20: Dining Car Night Shoot

This clip shows how the crew of the movie *Darjeeling Limited* worked together to shoot a scene from the outside looking in to a train.

<http://content.foxsearchlight.com/videos/node/2240>

Additional "Behind the Scenes" video clips that provide a glimpse into movie production:

<http://content.foxsearchlight.com/taxonomy/term/119>

Activity 1A.4: Analyzing Art and Media about Others

Book Covers (Autobiographies)

The Autobiography of an Ex-Colored Man, James Weldon Johnson
<http://us.macmillan.com/theautobiographyofanexcoloredman>

Funny in Farsi: A Memoir of Growing Up Iranian in America, Firoozeh Dumas
www.amazon.com/Funny-Farsi-Growing-Iranian-America/dp/1400060400

I Know Why the Caged Bird Sings, Maya Angelou
www.fantasticfiction.co.uk/a/maya-angelou/i-know-why-caged-bird-sings.htm

My Life into Art: An Autobiography, Judith Weinshall Liberman
www.amazon.com/MY-LIFE-INTO-ART-Autobiography/dp/0971902712

Sounds of the River: A Memoir, Da Chen
www.amazon.com/Sounds-River-Memoir-Da-Chen/dp/0060199253

Self-Portraiture

Albrecht Durer, *Self-Portrait*, 1500
[http://en.wikipedia.org/wiki/Self-Portrait_\(D%C3%BCrer\)](http://en.wikipedia.org/wiki/Self-Portrait_(D%C3%BCrer))

M.C. Escher, *Hand with Reflecting Sphere*, 1935
www.nga.gov/collection/gallery/ggescher/ggescher-47949.html

Paul Gauguin

The two faces of Paul Gauguin:

Self-Portrait, 1889

Self-Portrait Dedicated to Carrière, 1888 or 1889

www.nga.gov/education/classroom/self_portraits/act_gauguin_faces.shtm

William H. Johnson

Self-Portrait, 1929

www.artlex.com/ArtLex/h/images/harlem_whjohnson_selfpor_lg.jpg

A Journey through Art with W. H. Johnson

<http://americanart.si.edu/education/johnson/>

Frida Kahlo

Self-Portrait on the Borderline Between Mexico and the United States, 1932

www.pbs.org/weta/fridakahlo/worksofart/borderline.html

The Accident, 1926

www.pbs.org/weta/fridakahlo/worksofart/accident.html

Self-Portrait, 1929

www.fbuch.com/fridaby.htm

Self-Portrait with Thorn Necklace and Hummingbird, 1940

http://en.wikipedia.org/wiki/Image:Frida_Kahlo_%28self_portrait%29.jpg

Kathe Kollwitz

Self-Portrait, 1924

<http://faculty.evansville.edu/rl29/art105/sum04/art105-5.html>

Self-Portrait, 1921

www.nmwa.org/collection/detail.asp?WorkID=1479

Self-Portrait, 1924 (woodcut)

<http://www.gseart.com/artworks/artshow.asp?SType=INVT&ArtistID=67&cur=6>

Self-Portrait, 1948

www.rogallery.com/Kollwitz/Kollwit-20.htm

Jacob Lawrence, *Self-Portrait*, 1977

www.whitney.org/jacoblawrence/art/self_portrait.html

Yolanda Lopez, *Portrait of the Artist as the Virgin of Guadalupe*, 1978

http://mati.eas.asu.edu:8421/ChicanArte/html_pages/lopez11.html

Nina Matsumoto, *Self-Portrait* (n.d.)

<http://manga.about.com/od/booksmagazinesgalleries/ig/Nina-Matsumoto-Gallery/Nina-Matsumoto.htm>

Lee Miller, *Self-Portrait in Headband*, 1932

www.telegraph.co.uk/core/Slideshow/slideshowContentFrameFragXL.jhtml?xml=/arts/slideshows/miller/pixmiller.xml&site=

Rembrandt van Rijn

Self-Portrait, Wide Eyed, 1630

In addition to this and several more self-portraits, this Web page has information about the scope of Rembrandt's self-portraiture:

www.rembrandtpainting.net/rembrandt_self_portraits.htm

Marjane Satrapi

"The Veil" from *Persepolis*, 2003

www.randomhouse.com/pantheon/graphicnovels/persepspread1.html

Untitled (vacation) from *Persepolis*, 2003

www.randomhouse.com/pantheon/graphicnovels/persepspread7.html

On Writing *Persepolis*

www.randomhouse.com/pantheon/graphicnovels/satrapi2.html

Part 2: Picturing Yourself

Activity 2A.3: Looking at Avatars

Create Your Own Simpsons Avatar

DoppelMe

A free dynamic avatar maker that allows users to create copyright-free images that can be shared or published in print or online

www.doppelme.com

The Simpsons Movie

Click on "Create Your Simpsons Avatar" at the top of the page.

www.simpsonsmovie.com/main.html

Activity 2B.1: Modeling the Feldman Method

Slide Presentation: The Feldman Method (Optional)

You may wish to use this slide presentation, developed in PowerPoint, to introduce the Feldman Method of Art Criticism that students will use during the year to analyze artwork.

Self-Portrait Example for Think-Aloud

The Two Fridas, 1939, Frida Kahlo

<http://www.frida-kahlo-foundation.org/The-Two-Fridas.html>

Activity 2B.2: Critiquing a Self-Portrait

Self-Portraiture

Albrecht Durer, *Self-Portrait*, 1500

[http://en.wikipedia.org/wiki/Self-Portrait_\(D%C3%BCrer\)](http://en.wikipedia.org/wiki/Self-Portrait_(D%C3%BCrer))

M.C. Escher, *Hand with Reflecting Sphere*, 1935

www.nga.gov/collection/gallery/ggescher/ggescher-47949.html

Paul Gauguin

Self-Portrait, 1889

Self-Portrait Dedicated to Carrière, 1888 or 1889

www.nga.gov/education/classroom/self_portraits/act_gauguin_faces.shtm

William H. Johnson

Self-Portrait, 1929

www.artlex.com/ArtLex/h/images/harlem_whjohnson_selfpor_lg.jpg

A Journey through Art with W. H. Johnson

<http://americanart.si.edu/education/johnson/>

Frida Kahlo

Self-Portrait on the Borderline Between Mexico and the United States, 1932

www.pbs.org/weta/fridakahlo/worksofart/borderline.html

The Accident, 1926

www.pbs.org/weta/fridakahlo/worksofart/accident.html

Self-Portrait, 1929

www.fbuch.com/fridaby.htm



Self-Portrait with Thorn Necklace and Hummingbird, 1940

http://en.wikipedia.org/wiki/Image:Frida_Kahlo_%28self_portrait%29.jpg

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Self-Portrait, 1924

<http://faculty.evansville.edu/rl29/art105/sum04/art105-5.html>

Self-Portrait, 1921

www.nmwa.org/collection/detail.asp?WorkID=1479

Self-Portrait, 1924 (woodcut)

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Self-Portrait, 1948

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www.whitney.org/jacoblawrence/art/self_portrait.html

Yolanda Lopez, *Portrait of the Artist as the Virgin of Guadalupe*, 1978

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Nina Matsumoto, *Self-Portrait* (n.d.)

<http://manga.about.com/od/booksmagazinesgalleries/ig/Nina-Matsumoto-Gallery/Nina-Matsumoto.htm>

Lee Miller, *Self-Portrait in Headband*, 1932

www.telegraph.co.uk/core/Slideshow/slideshowContentFrameFragXL.jhtml?xml=/arts/slideshows/miller/pixmiller.xml&site=

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Untitled (vacation) from *Persepolis*, 2003

www.randomhouse.com/pantheon/graphicnovels/persepspread7.html

On Writing *Persepolis*

www.randomhouse.com/pantheon/graphicnovels/satrapi2.html

Part 3: “My Roots”

Activity 3.1: Dominance and Subordination

Analysis of Dominance and Subordination

Rembrandt van Rijn, *Self-Portrait*, 1659 (analyzed in the unit)

www.nga.gov/cgi-bin/pinfo?Object=82+0+none

www.rembrandtpainting.net/slf_prtrts/turnedup_collar.htm

Activity 3.2: What is Mixed Media?

Mixed-Media Self-Portraiture

Lorraine Adrienne Agri, *Self-Portrait* (n.d.)

www.zhibit.org/lorraineagri/about

Salvador Dalí, *Self-Portrait with “L’Humanité”*, 1923

www.salvador-dali.org/dali/coleccio/en_50obres.html?ID=W0000017

Suzanne Gauthier, *Cage from Series 6: Self-Portraits* (Selections from 1993–1995)

www.suzannegauthier.ca/SGG/indiview.aspx?v=22

Kathryn Kendrick, *Self-Portrait* (n.d.)

www.katiekendrick.com/large-single-view/Faces%20Series/32471-8-1101/Mixed%20Media.html

Carlos Villa, *Tat2*, 1969

Click on thumbnail image labeled “Tat2” for a larger image.

www.stmarys-ca.edu/arts/hearst-art-gallery/past-exhibits/2006-2007/carlos-villa.html

Mixed-Media Self-Portraiture by Teens

Self-Portrait (n.d.), Jessica Remington

http://blog.washingtonpost.com/goldkey/2007/02/jessica_remington_mixed_media.html

Self-portrait collages made by students at the Natomas High School Design Department (2009)

www.nhsdesigns.com/gallery/gallery2/main.php?g2_itemId=17810

Self-portraits made by teens for Self-Portrait UK 14–19 (2006)

www.channel4.com/culture/microsites/S/selfportraituk14to19/index.html

Peter

www.channel4.com/learning/microsites/S/selfportraituk14to19/popups/entry007.html

Najma

www.channel4.com/learning/microsites/S/selfportraituk14to19/popups/entry017.html

Rebecca

www.channel4.com/learning/microsites/S/selfportraituk14to19/popups/entry058.html

Gabriela

www.channel4.com/learning/microsites/S/selfportraituk14to19/popups/entry061.html

Maninder

www.channel4.com/learning/microsites/S/selfportraituk14to19/popups/entry070.html

Part 4: You Can't Tell an Album By Its Cover... Or Can You?

4A.1: Looking at Graphic Design

Album Art Analysis

Carnival II: Memoirs of an Immigrant, Wyclef Jean (analyzed in the unit)

www.amazon.com/Carnival-II-Immigrant-Wyclef-Jean/dp/B000V9KDMK

4A.4: Talking About AME Careers

Interviews with AME Professionals

Rocky Nunez, Art Director, from Llumina Press

www.llumina.com/art_director.htm

Charmian Adams, Art Director, from Skillset Film Job Profiles

www.skillset.org/film/jobs/productiondesign/article_3431_1.asp

James White, Designer, by Abduzeedo

<http://abduzeedo.com/james-white-interview>

Rosie Rappaport, Art Director, by Shawn Schuster

www.massively.com/2009/02/16/visualizing-free-realms-an-interview-with-art-director-rosie-ra/

4B.1: The Critical Response Process

Slide Presentation: The Critical Response Process

You may wish to use this slide presentation, developed in PowerPoint, to introduce the Critical Response Process that students will use during the year to give and receive feedback on their work.

Additional Resources for Teachers

Activity 1A.4

The Life and Times of Frida Kahlo, an excellent source of information about the artist and her work:

www.pbs.org/weta/fridakahlo/guides/teachers_artistic.html

Related Curriculum and Writing

Self Portrait UK: Ideas to get teens started on self-portraits

www.channel4.com/learning/microsites/S/selfportraituk14to19/making.html

Resources from *The Visual Experience*, Third Edition

Self-Portrait in the Bathtub, serigraph print 1973

Clayton Pond

Self-Portrait, 1630

Judith Leyster

Young Woman Drawing, 1801

Marie-Denise Villers

Self-Portrait, 1924

Kathe Kollwitz

Self-Portrait in Profile Facing Right, 1938

Kathe Kollwitz

Standards

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

- Describe the principles of design as used in works of art, focusing on dominance and subordination. [VPA 1.2]
- Review and refine observational drawing skills. [VPA 2.4, AME 1.2 (2.4)]
- Create an expressive composition, focusing on dominance and subordination. [VPA 2.5]
- Employ the conventions of art criticism in writing and speaking about works of art. [VPA 4.5, AME 1.4 (4.5)]

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.

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

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:

9.1 Understand the characteristics and benefits of teamwork, leadership, and citizenship in the school, community, and workplace settings.

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.

10.12 Use a variety of strategies (e.g., personal experience, discussion, research) to comprehend, interpret, evaluate, and appreciate source and technical documents and materials.

11.0 Demonstration and Application

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

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