
AWS 3M Digital Media

Senior Course Outline

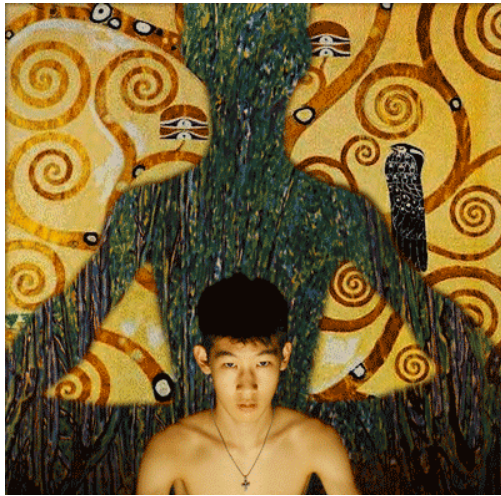
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Course Description



This course explores the theme of transformation through a variety of digital media. The role of the artist to imagine things to be otherwise to be transformed into something newer, better, is a major area of focus. The course is founded on principles of education for sustainable development. Students are taught to imagine a future where there is enough for everyone. Knowledge, beliefs and habits of mind essential to create capacity for a sustainable future, and a just society are developed.

This theme is explored through units on **Sustainable Style**, sustainable product design inspired by First Nations wisdom, **Rewriting Narrative**, traditional to digital storytelling, **Remembering Spaces**, history reconstruction through digital imaging, and **Personal Transformations**, a digital portfolio that demonstrates students' personal

transformation as digital artists.

Image by Katherine Yamashita (background detail of Gustav Klimt's "Tree of Life")

Unit 1: Sustainable Style (Approximately 30 hours)

Inspired by the teachings of First Nations peoples of North America as represented by Chief Oren Lyons and by the "Hannover Principles" or "Bill of Rights for the Planet," developed by William McDonough Architects for EXPO 2000 held in Hannover, Germany, students consider the production history of products, and the social and environmental impact of consumption. An alternate, sustainable vision for a product is considered.

Unit 2: Re-Writing Narrative (Approximately 35 hours)

In this unit, students will explore a variety of traditional as well as non-traditional forms of narrative, with the goal of seeing the potential of how digital technologies are transforming how we tell stories. Students will explore story telling techniques through the use of typography, web design and / or video.

Unit 3: Re-Membering Spaces (Approximately 20 hours)

Students will explore changes of time and place through the use of digital photography and editing. A series of three images will be montaged into a panorama illustrating a single place in the past, present and a vision of an ideal future.

Unit 3: Personal Transformations (Approximately 15 hours)

As students develop their understanding of digital media throughout their course, and their ability to create artworks within the domain of digital media they are undergoing a personal transformation as a human being, as critical thinkers and as creators. This culminating activity will assist students in documenting and presenting this growth throughout the entire course. There will be ongoing checkpoints throughout the semester so that students will participate in an on-going self / peer and teacher-assessment process of their own learning and growth. Students can choose the final form of their portfolio: they can create a book using page layout software (i.e. inDesign), a website, or a documentary video.

Unit 1: Sustainable Style (Approximately 30 hours)

Inspired by the teachings of First Nations peoples of North America as represented by Chief Oren Lyons and by the "Hannover Principles" or "Bill of Rights for the Planet," developed by William McDonough Architects for EXPO 2000 held in Hannover, Germany, students consider the production history of products, and the social and environmental impact of consumption. An alternate, sustainable vision for a product is considered.

Overall and Specific Expectations

Overall Expectations

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.

Specific Expectations:

Lesson 1 -

A1.1 use various strategies, individually and/or collaboratively, to generate, explore, and elaborate on ideas and to develop and revise detailed plans for the creation of art works that address a variety of creative challenges

A1.2 apply the appropriate stages of the creative process to produce and revise two- and three dimensional art works using a variety of traditional and contemporary media

A1.1 use various strategies, individually and/or collaboratively, to generate, explore, and elaborate on ideas and to develop and revise detailed plans for the creation of art works that address a variety of creative challenges

Lesson 3

A2.1 explore how elements and principle of design can be used to convey emotion and enhance personal expression, and use a combination of these elements and principles to create two- and three-dimensional art works that express personal feelings and communicate specific emotions to an audience

A2.2 apply elements and principles of design as well as art-making conventions to create art works that comment and/or communicate their personal

Learning Goals:

By the end of this unit students will be able to:

- Explain how the well being of the environment, society and economy are interdependent.
- Demonstrate an understanding of sustainability theory and how to apply this in their daily lives. (How do we ensure there is enough for everyone forever?)
- Demonstrate an understanding of the Teachings of the 7 Grandfathers and how these teaching can be practiced.
- Create a short film using still frame animation techniques
- Use vector drawing to create a graphic design

Lesson1:

- Describe how aboriginal ways of knowing and principles of sustainability can be used to guide ethical practice in the arts
- use revision in the creative process
- apply elements of shape and colour, and principles of emphasis and unity to the creation of a design

Lesson 2:

- Create a research portfolio using a variety of images and sketches
- Apply design principles to illustrate a fishbone diagram

Lesson 3:

- Use a storyboard to plan sequence for an animated short
- Draw a series of images to illustrate a process
- Record and upload a series of single photos to create a single frame animation using a digital camera and a tripod.

Lesson 4:

- By the end of this lesson, students will be able to edit a short animation, and add sound to their film.

perspective on issues related to social justice or the environment

B2.3 reflect on and explain how creating and analysing art works has affected their personal identity and values and/or changed their perceptions of society and social issues

Lesson 4

A3.1 explore and experiment with media, including alternative media, and current technologies, and use them to create a variety of art works

A3.3 describe appropriate standards and conventions for the presentation of different types of visual art works, and apply these standards and conventions when preparing their art works for presentation

Instructional Strategies:

Lesson 1: Sustainability then and now

- **Challenge:** Students will be creating a graphic design inspired by the seven generation teachings of First Nations peoples as declared in Chief Oren Lyons address to the United Nations in 1993 and the Hanover Principles or "Bill of Rights for the Planet," developed in 2000 and other sustainability concepts.



Crest of the Anishinabe People - by Shandris (in the public domain)

- **Inspire:** Symbol Design Basics
Show examples of how ideas and concepts are translated into visual symbols and images (e.g., the crest of the Anishinabe nation, a koi is a symbol of courage in Japanese culture, the flag of the Peguis First Nation)
- Discuss the importance of shape, colour and negative space play in creating designs that are symbols. (Review the Elements and Principles of Design as they relate to Graphic Design - see resources)
- **Inquire:** Sustainability and Sustainable Design Research

Key Questions:

- *What is sustainable development? (The interaction between society, economy and the environment which will result in enough for everyone for ever)*
- *How do the Teachings of the Seven Grandfathers help us to practise sustainable development in our personal and professional lives?*
- *How can graphic artists alter or adapt their product design to make it more sustainable? (ideas like less packaging, reuseable packaging, renewable material use, product adaptability)*
- *How can sustainable design be used as a promotional advantage for a product?*
- *What is the difference between "greenwashing" and real change towards sustainability?*

- Divide students into groups of 2-9 students depending on the topic and class size
- Using the worksheet provided (**BLM-ASW3M-1.1**), have students conduct research to share with fellow classmates on the following:
 - Chief Chief Oren Lyons' address to the United Nations (2-3 students)
 - The Hanover Principles (6-9 students)
 - The teaching of the Seven Grandfathers as expressed in the following concepts: Wisdom, Love, Respect, Bravery, Honesty, Humility and Truth.(5-7 students)
 - Cradle to Cradle Design (2-4 students)
- From the Internet, students will collect images and text that could be used to create symbols or characters that represent their topic or subtopic.
- *Imagine*: Students will generate their own symbols, drawings and text related to this teaching on paper or digitally.
- *Plan*: Graphic Design
 - Show examples of designs or symbols that use different colour harmonies (monochromatic, analogous, split analogous & complementary) to enrich meaning and to focus attention.
 - *Produce*: Students will use collage/montage and abstraction techniques to combine, alter and create images and symbols that represent their topic (Students may not use ready made symbols such as a peace sign for peace, or a heart for love)
 - Guidelines for the design process can be found in **BLM-ASW3M-1.2**
 - *Extension*: Students can scan and trace their best image using vector-based drawing software (ie: Adobe Illustrator or Corel Draw) and apply a colour scheme to their design or use colour in a symbolic way.

Prior Learning:

Students should:

- have basic video editing skills were explored in Gr. 10
- be familiar with vector based drawing

Assessment for and of Learning:

- presentation of "Teaching T's"
- illustrated fishbone(will have to explained in the glossary)
- peer, group and class critiques

Performance Tasks for Evaluation:

Design Portfolio
Film pitch
30 second short animation

- *Present*
 - Final designs can be scanned and printed onto transfer material for printing on old T-Shirts, used to create greeting cards, posters, or printed in poster form for display in the school. Work can also be shared digitally (a sustainable, material conserving option)

Lesson 2: All Consuming Obsessions: a chicken and egg dilemma

- In groups, have students do Internet research on how basic food items are sourced and prepared in different parts of the world. (e.g. how chickens are prepared for eating in factory farms in Ontario, rural areas in Africa, and Asia; How eggs are packaged for sale in the same areas)
- *Inspire*: Watch the video The Story of Stuff, or Read the Lorax by Dr. Suess. The Ramirez vs. Copper Mesa case is an interesting example of a Canadian "Lorax" story. Ask students what important messages they gather from either of these narratives of consumption.
- *Explore*: Present students with a variety of problematic products (ex: sugar, cotton shirt made in China, an advertisement for a car, a can of pineapple, plastic bottle of water, a photo of a gold chain). Students research the environmental and social impact of the product, and collect or create annotated illustrations to fill out a fishbone diagram that traces the causes and effects of producing a product in this way. For example: Pineapple - clearing rainforest for plantation; unfair labour practices; transportation; mining to extract tin for cans; forestry for paper label; natural resources for manufacturing such as water, electricity, waste, processing, shipping; etc..

Lesson 3: Single Frame Re-framed

- *Inspire*: Show students an example of stop frame animation such as Kentridge's "Mine", Larkin's Cityscape, or Tassel's "Krach"
- *Plan and Focus*: In groups of two, students will select one part of their group's fishbone to illustrate through animation. It will show the transition between one cause and effect. Each student will write a pitch for a 30

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- The fishbone is a visual organizer used to promote understanding of sequence or cause and effect.
- Sketches for Teaching T's can be created in student's sketchbooks, or digitally using a paint program such as Photoshop or Painter.

Extensions

- Teaching T's may be printed onto t-shirt transfer to re-new old clothes.

second animation and share it with their partner. The best ideas will be a revised for the final animation.

- Show students samples of storyboards, and provide them with a template to help them create a storyboard planning the specific sequence of ideas and images. An example storyboard can be found in **BLM-ASW3M-1.3**
- *Produce preliminary work:* Using a digital camera, one student will be the photographer (be sure the camera is kept in a stationary position by using a tripod or stand), the other will draw using pencil(flipbook), charcoal and eraser on frosted mylar, a white board, or a chalkboard. As the student is drawing the transformation (of rainforest to plantation, for example) s/he will stop frequently, take their hands away from their drawing as the photographer records each step of the drawing process. Make two exposures of each step, and calculate for about 12 - 18 frames per second.

NOTE: additive and subtractive transformation drawing can be a very challenging way to draw since there is no "going" back and some concepts are much harder to transform. Students should try out some simple concepts before making their final animation. Flipbooks can be easier since each frame is saved. See the reference section for an online digital flipbook students can practice on.

- The still frames can be combined into a movie using video editing software like Movie Maker on Windows, or iMovie on a Mac. This software can also be used to alter pace and speed and to add sound.
- In their groups students will re-imagine their product and create a *new* fishbone that offers an alternative and sustainable vision. For example, is the product something that is wanted or needed? If it is necessary, how could the product be substituted, or made and packaged in a more sustainable fashion? (For example: tomatos in re-usable glass jars instead of cans, or honey instead of sugar). The animation process is repeated to communicate the alternate vision.

Lesson 4: Aaaaand... CUT!

Support Materials & Resources

- Design Principles Interactive web application on Design by Andrew Mundi
- <http://www.designconsolidated.com.au/graphic-design-principles/>
- Chief Oren Lyons' Address to the U.N. http://www.ratical.com/many_worlds/6Nations/OLatUNin92.html
- "Education for Sustainable Development Toolkit" R. McKeowan, 2002. <http://esdtoolkit.org/>
- "Four Directions Teachings": a website about the teaching of 5 major First Nations in Canada www.fourdirectionsteachings.com
- "I am a kind man": a website created by aboriginal male leaders in Ontario dedicated to the teaching of the 7 Grandfathers and the elimination of violence against women. www.iamakindman.ca/IAKM/
- "Redefining Progress: Shifting public policy to achieve a sustainable economy, a healthy environment and a just society" lesson plans. http://www.rprogress.org/education/lesson_plans.htm
- Benton-Banai, Edward. (1988) Mishomis Book: *The Voice of the Ojibway*,
- ISBN 1-893487-00-8
- *The Lorax*, Dr. Suess
- *The Story of Stuff* <http://www.storyofstuff.com>
- NFB Animation Archives (www.nfb.ca) "Cityscape", Ryan Larkin; "Krach", Tom Tassel
- Steffen, A. (Ed.) World Changing: A User's Guide for the 21st Century, Abrams, NY., 2008 ISBN 978-0-8109-7085-4
- McQuiston, Liz, *Graphic Agitation: Social and Political Graphics since the Sixties*, Phaidon, London, 1995 ISBN: 0-7148-3458-0
- Flipbook Deluxe: <http://www.benettonplay.com/toys/flipbookdeluxe/guest.php>

- Students insert the new animation into the first one, showing a transformation from an unsustainable product to one that is produced using methods that are socially compliant and sustainable.
- Show a clip from Deepa Mehta's "Water" with the sound turned off. View the same clip with the sound on. What does sound add to film? If possible, work with the school's music teacher to help students create and record their own compositions using a pentatonic scale, or use students' musical and sound production abilities to help create a soundtrack or soundscape for their animation.
- *Evaluate, Revise and Refine*: Students engage in whole class critique of the "rough cuts". Allow for 2 more hours to refine and revise the video.
- *Present*: Students hold a film festival at the school and present their animated shorts. Students may also want to enter their work in festivals like Sprockets.

Refer to culminating rubric for this unit: **BLM ASW-1.4**

Glossary of Terms

Colour harmonies: relationships between colours used to create a specific effect

monochromatic: the use of variations of a single colour (ex: robin's egg blue, sky blue, midnight blue - cerulean blue, maganese blue, ultramarine blue and their tints and shades)

analogous: a primary paired with a secondary the primary is used to make (Blue and green, red and orange, yellow and green)

split analogous: a secondaries paired with both primaries used to make it (Green, yellow and blue; orange, red and yellow; violet, red and blue)

complementary: a primary paired with a secondary it is not used to make (Red and green, blue and orange, yellow and violet)

fishbone diagram: also known as an Ishikawa diagram is a fishbone shaped template used to show cause and effect of certain process and are often used in product design for quality and defect control.

stop frame animation: an animation process that represents each stage of a movement in a single frame or image. Each stage of the movement is usually recorded twice, with a total of 24 frames per second (or 24 drawings per second).

Unit 2: Re-Writing Narrative (Approximately 35 hours)

In this unit, students will explore a variety of traditional as well as non-traditional forms of narrative, with the goal of seeing the potential of how digital technologies are transforming how we tell stories. Students will explore story telling techniques through the use of typography, web design and / or video.

Overall and Specific Expectations

Overall Expectations:

- A1. The Creative Process:** apply the creative process to create a variety of artworks, individually and/or collaboratively;
- A2. The Elements and Principles of Design:** apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;
- A3. Production and Presentation:** produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.
- B2. Art, Society, and Values:** demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;
- C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;
- C2. Conventions and Techniques:** demonstrate an understanding of conventions and techniques used in the creation of visual art works;
- C3. Responsible Practices:** demonstrate an understanding of responsible practices in visual arts.

Specific Expectations:

Lesson 1:

A2.1 explore how elements and principle of design can be used to convey emotion and enhance personal expression, and use a combination of these elements and principles to create two- and three-dimensional art works that express personal feelings and communicate specific emotions to an audience

A3.1 explore and experiment with media, including alternative media, and current technologies, and use them to create a variety of art works,

B2.1 analyse the function and social impact of different kinds of art works in both past and present societies

Lesson 2:

B2.2 explain, on the basis of research, ways in which various art works are a response to and a reflection of the societies in which they were created

C2.1 demonstrate an understanding of a wide variety of techniques that artists use to achieve a range of specific

Lesson 3:

Learning Goals:

By the end of this unit students will be able to:

Lesson 1:

- identify different forms of typography (i.e. serifs, sans serifs....)
- explain why different fonts are used in particular circumstance
- explain, using examples, how the choice of type affects how we interpret the meaning of a word
- apply their understanding of typography in the creation of their own type for a word (i.e. design a typeface for 'praying mantis')
- identify skills and training of typographers

Lesson 2:

- explain what a narrative is
- identify different forms of narrative
- explain the traditional form of narrative (i.e. sequential)
- explain how writers, film-makers and media artists push the boundaries of traditional form of linear narrative
- explain how to use movie editing software (i.e. titles) to control how fast / slow a reader engages with the text (i.e. control the readers pace of reading), and how that effects how we interpret and understand the text

Lesson 3:

- explain, using examples, of how Internet artists are pushing the boundaries of what constitutes a narrative
- explain, and demonstrate, how web page development software can be used to create a visual non-linear narrative

Lesson 4:

A1.1 use various strategies, individually and/or collaboratively, to generate, explore, and elaborate on ideas and to develop and revise detailed plans for the creation of art works that address a variety of creative challenges

A1.2 apply the appropriate stages of the creative process to produce and revise two- and three dimensional art works using a variety of traditional and contemporary media

A3.2 explore a range of traditional and current materials, technologies, techniques, and tools used by visual artists

A3.4 explain how variations in where and how art works are displayed

Lesson 4:

A1.1 use various strategies, individually and/or collaboratively, to generate, explore, and elaborate on ideas and to develop and revise detailed plans for the creation of art works that address a variety of creative challenges

A1.2 apply the appropriate stages of the creative process to produce and revise two- and three dimensional art works using a variety of traditional and contemporary

A1.3 document their use of each stage of the creative process, as well as varied and extensive research, in a portfolio that includes art works created for a variety of purposes

A2.1 explore how elements and principle of design can be used to convey emotion and enhance personal expression, and use a combination of these elements and principles to create two- and three-dimensional art works that express personal feelings and communicate specific emotions to an audience

A2.2 apply elements and principles of design as well as art-making conventions to create art works that comment and/or communicate their personal perspective on issues related to social justice or the environment

A3.3 describe appropriate standards and conventions for the presentation of different types of visual art works, and apply these standards and conventions when preparing their art works for presentation

B2.1 analyse the function and social impact of different kinds of art works in both past and present societies

C1.1 demonstrate an understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing art works

C2.2 demonstrate an understanding of a variety of conventions used in visual arts

C3.2 demonstrate an understanding of health and safety issues and conscientious practices associated with the use of materials, property, techniques, tools, and technologies in visual arts

- explain how the interaction of sound, graphics / photographs, and and text affects how we respond to stories
- demonstrate, an understanding of how to create a multi-media spoken word video addressing social justice issues
- explain how the presentation (i.e. video v. web v. podCast affect who sees work)

Key Questions:

- What is a narrative?
- How have stories been told in the past?
- How are we telling them now?
- Do stories have to have a beginning, middle and end? in that order?
- How will digital technologies change how stories are shared!

Prior Learning:

Students should have been introduced to vector-based software (i.e. Adobe Illustrator or Corel Draw), web design software (i.e. Adobe Dreamweaver with embedded Flash animation), and video editing software (i.e. Adobe Premier, iMovie, Movie Maker, Final Cut Express...) in the grade 10 course, ASW200, and have a basic familiarity of these types of software to build on.

Assessment for and of Learning:

- typography task
- linear narrative with pacing task
- non-linear narrative task
- Creative Process for Video
- Final Video Product
- Post-Critique Reflection
- visual culture quizzes
- software skill quizzes

Instructional Strategies:

Lesson 1: Looking at Text

- Check for understanding: Thumbs up thumbs down... do students know the difference between a font and a typeface?
- Initiate the lesson by having students play a sorting game. Print out words in a variety of different typefaces, and have them sort them according to how they are similar. Have students identify the characteristics of each grouping.
- Provide students with the proper names for each type of font after characteristics are identified.

BLM ASW3M-2.1

- Review the 'anatomy' of a typeface & the skills needed to design type. **BLM ASW3M-2.2**
- Provide students abstract words such as modern, conservative, traditional, old fashioned, energy, spunk, boring... and have students explore the font library on the computer, and identify which fonts / typefaces should be used to express the meaning of each word (i.e. modern = Helvetica).
- Check for understanding: Blog Entry... can students explain why graphic designers and typographers choose particular fonts for certain applications?
- Demonstration and tutorial of how to use a vector based drawing program to manipulate and develop type.
- Provide students with studio time to develop their own typeface for a word of their choice (i.e. acoustic).
- Check for understanding: Reflection... can students apply their understanding of type terminology in the creation of their own unique font?

Lesson 2: What's the story?

- Check for understanding: Q&A... do students know what a narrative is?
- Start the class by telling the class a story orally, no words, pictures, etc. (i.e. the three little pigs or other common story).
- Discuss the qualities of oral storytelling (i.e. Homer) and what happened to stories when they were written down (i.e. stories develop and change, read 'The True Story of the Three Little Pigs').
- Students complete a Venn diagram of the two stories (oral v. written), looking for similarities and differences. Ensure that students understand that both stories have a linear structure.

Performance Tasks for Evaluation:

Website and / or video.

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Extensions

For lesson three, for lit circles and have students work in groups to map out a variety of different choose your own adventure type stories and then as a class, compare the results.

- Divide the class into small groups, and have them investigate modern authors who push the boundaries of linear storytelling conventions (i.e. James Joyce, Albert Camus, the online collaborative sentence). Have each group present to the class what conventions of story telling the author(s) have manipulated in order to make their writing unique.
- Check for understanding: Exit Slip... can students identify the key qualities of traditional, linear, and non-traditional narrative forms? **BLM ASW3M 2.3**
- Provide studio time for students to explore how the pacing of text can affect interpretation and meaning as they create their own paced narrative video. Ensure to provide sufficient tutorials on how to use the title features of video editing software to allow students to do this effectively.
- Check for understanding: Reflection.... can students explain how the pace of reading can affect how we interpret a text?

Lesson 3: Interactive storylines

- To start this lesson read an old 'choose your own adventure' to the class and discuss how the story structure is different than traditional narrative by creating a mind map of how the story unfolds. You will need to re-read the story for students to fully map this out.
- Investigate digital on-line non-traditional narratives (i.e. basic web pages, and online artworks such as "My Boyfriend Came back from the War")
- Demonstration of how to use software (Dreamweaver and or Flash) to create a non-traditional narrative.
- Provide students a starting point to work through the creative process by having students create a mind map of their own story.
- Studio time for students to create their own non-linear narrative (i.e. create images, set up web site, etc.
- Up load student work to a shared server for a critique.

Lesson 3 and 4 are extensive lessons that require significant time to complete. It is suggested that students complete one or the other for this unit.

Lesson 4: Word Up!

- Check for understanding: can students explain what spoken word is?

Support Materials & Resources

Lesson 1:

- video: "Helvetica"
- book: "Digital Calligraphy" ISBN

Lesson 2:

- "True Story of the Three Little Pigs" by Jon Scieszka
- passage by James Joyce Albert Camus ("The Stranger), etc.
- online collaborative sentence: [Internet Art](http://ca80.lehman.cuny.edu/davis/Sentence/sentence1.html) by Rachel Green p. 30 ISBN 0-500-20376-8 & <http://ca80.lehman.cuny.edu/davis/Sentence/sentence1.html>

Lesson 3:

- choose your own adventure books (used book stores / online book stores)
- Smart Ideas or Mindnode to create mindmaps
- on-line non-linear narrative: My Boyfriend Came Back from the War 1996 by Olia Lialina: <http://www.teleportacia.org/war/wara.htm>
- JK Rowling's website for visual reference

Lesson 4:

- Boona Mohammed -
- <http://www.americanonlinetv.com/shows/video/DJozMMLSfVg/Boonaa-Mohammed-Oh-Canada.html>
- anyone from CBC's Poetry face off,
- poetry slams

- View exemplars of spoken word videos and then make connections to previous lessons:
 - address how the appearance of words creates feeling = how words are said creates meaning (from lesson 1)
 - stories are made up of the space inbetween words as well (from lesson 2)
 - how to engage viewers (discussion based on lesson 3)
- Explain what spoken word is, its history, etc & its place in the transformation of narrative. Discuss with students how spoken word reflects the societies and subcultures that use this form of expression.
- Check for understanding: Exit Slip... can students explain how spoken word fits within the transformation of narrative?
- Co-construct success criteria of effective spoken word videos (esp. the use of sound, graphics / photos / text, etc.).
- Check for understanding: Sample Match.... can students identify an effective spoken word video based on success criteria?
- Provide demonstrations and tutorials on how to use various tools to create particular effects.
- Provide students with sufficient studio time to write their poetry, plan their video, shoot and edit their video.
- Have a screening of the spoken word videos in class, and critique them using the success criteria! **BLM ASW3M-2.4**
- Check for understanding: Reflection... can students self-assess their own work, identifying strengths, weaknesses and next steps using success criteria as a guide?

Glossary of Terms

Font: traditionally font referred to all type of a particular style at a give size (i.e. Arial 9pt is a different font than Arial 10pt), with the emergence of the computer, the definition has broadened to refer to a single style, no matter the size (i.e. Arial).

Spoken Word: poetry that is performed (typically not published) and is often in the form of a confession

Type / Typeface: refers to a family of fonts that share common features (i.e. serif, sans serif, script, display, faux, blackletter, symbol).

Typographers: a person who designs type / fonts

Unit 3: Re-membering spaces. (Approximately 20 hours)

Students will explore changes of time and place through the use of digital photography and editing. A series of three images will be montaged into a panorama illustrating a single place in the past, present and a vision of an ideal future.

Overall and Specific Expectations

- **A1. The Creative Process:** apply the creative process to create a variety of artworks, individually and/or collaboratively;
- **A2. The Elements and Principles of Design:** apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;
B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;
B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;
C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

Specific Expectations:

Lesson 1:

- B1.1** analyse their initial response to art works
- B1.2** deconstruct the visual content and the use of elements and principles of design in their own art work and the work of others
- B2.3** reflect on and explain how creating and analysing art works has affected their personal identity and values and/or changed their perceptions of society and social issues
- C1.1** demonstrate an understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing art works

Lesson 2:

- A1.3** document their use of each stage of the creative process, as well as varied and extensive research, in a portfolio that includes art works created for a variety of purposes
- A3.1** explore and experiment with media, including alternative media, and current technologies, and use them to create a variety of art works
- C3.1** demonstrate an understanding of legal and ethical issues related to the appropriation of images, materials, or ideas, or to the display of art works

Lesson 3:

Learning Goals:

By the end of this unit students will be able to:

Lesson 1

- explain how and why Burtynsky uses proportion, composition and repetition to document the environmental and social impact of consumption
- identify extraction, manufacturing, transportation, and disposal as areas of consumption that currently have a detrimental social and environmental effect
- discuss how the film *Manufactured Landscapes* has affected their knowledge, attitudes and/or behaviors

Lesson 2

- Create a portfolio documenting their creative process
- Use research skills to access photographic archives, digitally or in hard copy
- Use conservation practices (such as wearing cotton gloves) when handling heritage works
- Select, scan and save hard copy images, and store working images in an organized virtual portfolio
- Describe how their neighbourhood looked in the past and the changes that have taken place since then.
- Demonstrate an awareness of copyright law and respectful practice when using the works of others

Lesson 3

- move safely while looking through their viewfinder or LCD screen
- position their body to find the best angle

C1.2 explain terminology related to a variety of techniques, materials, and tools

C1.3 using appropriate terminology, explain the creative process and describe in detail the critical analysis process, with particular reference to the role of deconstruction in the latter process

Lesson 4:

A3.4 explain how variations in where and how art works are displayed

Instructional Strategies:

Lesson 1:

PRE-VIEWING:

- Think/pair/share: "What changes have you seen in the landscape of your community or other places you have visited? What changes have you heard members of your family or community discuss?"
- *Inspire*: Show students the Ed Burtynsky film "Manufactured Landscapes". Ask students why Burtynsky has chosen to introduce the film in such a repetitive, monotonous way (creating the feel of assembly line work).
- Create a **PMI chart** listing the positive, negative and interesting aspects of the film
- Divide students into small groups. Have them create a **placemat** (a central shape surrounded by a number of boxes equal to the number of students in each group.) In different colours of marker students will create sketches and point form notes illustrating how the film has affected them. After discussing their ideas with the group, common points will be sketched in the central shape.

Lesson 2:

- *Reflect*: Four Corners: Post a different statement in each corner of the room and ask students to stand by the statement they agree with most.
 1. "Copyright is needed to protect the rights of artists."
 2. If an image is over 100 years old, it doesn't need to be protected by copyright because the artist is probably dead.
 3. Images of the community belong to the community. It doesn't matter who took the photo.
 4. All art should belong to the cultural commons to be used by everyone without limitations.

Use Four Corners to initiate debate about copyright.

Discuss the impact of copyright on those who can't afford to pay for art or information. How does one negotiate the right for people to be paid for their creative work with the fact that universities in poor countries, for example, might only have access to 20 journals, but Canadian

- create a panorama by aligning their viewfinder/LCD to markers, not moving from their spot, allow room for overlap, and keeping distance and settings constant, and repeat the process
- compose a panorama with digital editing software, using cropping, layers, and copy and paste
- critically reflect on the impact of development in their neighbourhood and if it is sustainable

Lesson 4

- imagine the past, and imagine things to be otherwise
- create a montage through digital editing software through selection, cropping, and working with layers
- create a panoramic montage that includes the same space from the past, the present and an ideal future
- demonstrate an understanding of problems associated with development and communicate an alternate vision through montage
- use colour and repetition to create a sense of balance and harmony (integration) or contrast in their panorama
- select an appropriate space for the display of their panoramas (ex: library, museum, shop windows, mall, forest, field, etc)
-

Key Questions:

- What did your local environment look like 3, 50, 100 or 1,000,000 years ago?
- What is 7 generations thinking?
- What changes need to take place in your community to ensure it is sustainable (there is enough for everyone forever)?
- Why are copyright laws important? When, if ever, should images belong to a community? What are ways of ensuring legal and respectful use

universities have databases containing thousands. Discuss the Creative Commons movement and review copyright law and standards of respectful artistic practice.

- *Inspire*: Show students examples of panoramic photographs or paintings of landscapes.
- *Challenge*: Inform students that they will be creating a panorama of a place in their neighbourhood (or other selected landmarks that can be visited) incorporating the past, present and future.
- *Explore* : Demonstrate search strategies in archive databases and in library catalogues. The teacher may choose to use classroom computers, the school/local library, or a local museum for this session. (see resources). Encourage students to look for members of the school and surrounding community who might be able to supply references.
- *Focus*: How much change has this neighbourhood seen? Ask students to consider if it will be more interesting to look back 10, 50, or 100 years? Students download or scan images to create a digital archive.

Lesson 3: Through the Looking Glass

- View sample panoramas and discuss how the feeling they create is different from other photos.
- Model moving while looking through viewfinder - shuffling slowly & safely
- Create a short & safe obstacle course outside or in classroom that requires students to move through a variety of levels while looking through the lens
- When outside, guide students through a variety of levels and angles, and remind them to keep looking through the viewfinder/LCD
- Practice taking a series of photographs to create a montaged panorama. Students must not move from their spot or change their angle. Cameras must remain at a constant level. Students look for a landmark to indicate the start of their next image, which should include about an eighth of the previous photo to ensure consistency when montaged.
- *Produce preliminary work*: INDEPENDENT WORK: Students will go to the site of their selected archival photo with a copy of the photo, apply the panoramic process to that location, upload and email their photos to themselves. Students will keep track of their photos and research using the Panorama Worksheet **BLM-ASM3M-3.1**.
- Demonstrate to students how to create a panoramic canvas (for example 10x40cm) on

of images that have been produced by someone else?

Prior Learning:

Students should have been introduced to photo editing software (such as Photoshop) in the grade 10 course, ASW200, and have a working knowledge of cropping, selecting, and working with layers.

Assessment for and of Learning:

- Research portfolio
- Peer critiques
- Teacher feedback during research, shooting and editing

Performance Tasks for Evaluation:

- Montage panorama
- Installation and artist's statement

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Research:

- students may find historical photos using a number of methods (see resources)

Artist's statement;

- Students may choose to record their statement as an MP3 that can be played on the blog
- Students may film a community member's response to the panorama and upload to their blog

Extensions

- Create a an internet archive for the local library of scanned images. This may be accompanied by video or mp3s of elders speaking about changes.
- Students may wish to extend their panorama using the same process to other sites of home (ancestral country or region of origin for example).
- Panorama's may be turned into postcards to be sent as a thank-you card to those helping the community, or a demand for socially compliant action to executives of companies who are

digital editing software (such as Photoshop) and how to copy and paste their images together

Lesson Four: Alternate Visions: Imaging Possibility Piece by Piece

- *Imagine*: Think/Pair/Share Brainstorm (students have 2 minutes to write their response to the following question, then 2 minutes to pair with a partner and exchange ideas, then share their ideas with as another student lists the ideas on the board): Ask students what are some problems with their community (ex: pollution, loss of wildlife, forest, unemployment, etc). Students are asked to close their eyes and imagine what they would like to see their community look like in the future. Students might imagine an urban space that would have people swimming and fishing in a clean river, rooftop prairies, and deer in the parks.
- Write down what images they will need to include in their future neighbourhood, create or source these images, remind students of copyright laws, and photo blogs such as "flickr". Review with students how to determine if an image is in the public domain, or is presented with a creative commons license that allows image alteration. These images should be saved and cited on their worksheet.
- *Explore*: Students view their collection of images and create a reflection of the changes they would like to see in the neighbourhood through sketches, doodles, mindmaps and/or point form notes.
- Students use digital editing software to create a montage through selection, cropping, and working with layers
- Students create a digital panorama for their final image which will include the photo of the past, present and future, overlapping the three photos to create a seamless image.
- *Revise and Refine*: Students use colour to harmonize or create contrast in their montage (for example, they might want to use a filter to change the colour to sepia, or black and white, or use a magic wand to change the colour of specific images.
- Students write an artist's statement describing their research and the reason for their artistic choices.
- Present and Evaluate: Peer critique and further editing of panorama and statement. See artist statement and unit "look fors" sheet, **BLM ASW-3.2**

acting in a selfish, socially or environmentally destructive way

Support Materials & Resources

- **Ontario Archives Digital Image Bank. If the students post the images on the internet they will need to submit a Request for Permission to Publish, Exhibit or Broadcast form. This form is accessible on the website. <http://www.archives.gov.on.ca/english/archival-records/request-form.html> If permission is granted to publish, please note that in instances where the image is manipulated, a statement should indicate how the photograph has been altered.**
- Local libraries
- Town hall archives
- Local museums
- Family photo albums if available
- Parents, guardians, community Elders
- If it is difficult getting students to community resources, consider asking cultural and historic workers to visit the school with resources. Students can contribute to their community by creating a digital archive of hard copy images.

• John Scully panoramas
The Death and Life of Great American Cities, Jane Jacobs
Film clips of wildlife in the city such as I Am Legend,

- When images are completed they can be printed on large format (or roll) paper, printed at a copyshop, printed 4x6 sections and pasted together, posted on a class blog, or projected with an LCD projector.
- Discuss where these works should be displayed (ex: library, coffee shop, forest, construction site or storefront windows), and how they might be presented to the community.

Glossary of Terms

PMI chart: A chart with three columns and the following headings: pluses, minuses, interesting facts. It is used as a tool to support analysis.

Placemat: A strategy used to promote and focus student discussion with individual accountability, this is also useful for developing consensus building skills in students. Students are given a piece of paper and are asked to draw a large shape (like a rectangle in the center). Several smaller shapes, equal to the amount of students in the group are drawn around the large shape. Using different coloured pens, students silently write their ideas in their personal shapes. Students then take turns sharing their ideas with the group. The ideas that are agreed upon are written in the central shape. Students are reminded that differences of opinion are welcomed in an academic environment, hence opposing ideas remain in the student's individual shapes.

Unit 4: Personal Transformations (Approximately 15 hours)

As students develop their understanding of digital media throughout their course, and their ability to create artworks within the domain of digital media they are undergoing a personal transformation as a human being, as critical thinkers and as creators. This culminating activity will assist students in documenting and presenting this growth throughout the entire course. There will be ongoing checkpoints throughout the semester so that students will participate in an on-going self / peer and teacher-assessment process of their own learning and growth. Students can choose the final form of their portfolio: they can create a book using page layout software (i.e. inDesign), a website, or a documentary video.

Overall and Specific Expectations

Overall Expectations:

A1. The Creative Process: apply the creative process to create a variety of artworks, individually and/or collaboratively;

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;

B3. Connections Beyond the Classroom: describe opportunities and requirements for continued engagement in visual arts.

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

Specific Expectations:

Lesson 1:

A1.3 document their use of each stage of the creative process, as well as varied and extensive research, in a portfolio that includes art works created for a variety of purposes

A3.3 describe appropriate standards and conventions for the presentation of different types of visual art works, and apply these standards and conventions when preparing their art works for presentation

A3.4 explain how variations in where and how art works are displayed

Lesson 2:

B3.1 identify a variety of careers in fields related to visual arts

B3.2 describe, on the basis of research and investigation, a variety of personal opportunities in their community in cultural or other fields related to visual arts

Lesson 3:

C2.1 demonstrate an understanding of a wide variety of techniques that artists use to achieve a range of specific

C2.2 demonstrate an understanding of a variety of conventions used in visual arts

C3.3 demonstrate an understanding of how the production and presentation of art works can affect the environment

Lesson 4:

Learning Goals:

By the end of this unit students will be able to:

Lesson 1:

- explain what a portfolio is
- explain why artists and professionals develop portfolios
- explain how you choose to present your portfolio affects how people 'read' it
- identify success criteria of exemplar portfolios

Lesson 2:

- identify the skills required by the student's professional destination (i.e. architect, entrepreneur, designer...)
- identify the skills required by artists of digital media
- explain how the skills developed in ASW will assist in students reaching their learning and professional goals

Lesson 3:

- identify key components of portfolios in different formats (i.e. web, book, documentary film)
- explain their choice of format based on professional goals and effectiveness of media
- explain the structure and organization of their portfolio (i.e. introduction,

B1.1 analyse their initial response to art works

B1.2 deconstruct the visual content and the use of elements and principles of design in their own art work and the work of others

B1.3 explain, with reference to particular works, both historical and contemporary

B1.4 describe and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works, using a variety of criteria

Lesson 5:

B1.4 describe and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works, using a variety of criteria

B2.3 reflect on and explain how creating and analysing art works has affected their personal identity and values and/or changed their perceptions of society and social issues

B3.3 describe, on the basis of investigation, a variety of local, national, and global arts-based organizations, and identify ways they could become involved with one or more of these organizations

exemplary work, their creative process, artist statement about personal transformation)

- explain the environmental impact of your portfolio choice

Lesson 4:

- use success criteria for individual works to determine overall effectiveness
- assess their own work to determine the appropriateness in the portfolio (art & writing) using the critical analysis process
- identify next steps for reaching their course learning goal

Lesson 5:

- use co-constructed success criteria to peer and self-assess their own portfolio and the portfolios of others
- identify and explain what a successful portfolio interview looks like
- identify and explain the overall effectiveness of their portfolios (design and content)
- identify and explain key learning's throughout the course and their personal growth

Key Questions:

- Where has your artistic and creative journey started? What is your source of artistic inspiration?
- What skills and knowledge do the arts provide you that

Instructional Strategies:

Lesson 1: What is a Portfolio?

- Introduce the unit by conducting a survey using open source software to gain insight into student attitudes towards creating a portfolio. An alternative to using polling software is to use a four corners activity using the titles of movies (i.e. Titanic, Alice in Wonderland, etc.).
- As a class, discuss why people have portfolios and why people choose different formats of portfolio. Students can brainstorm different ways that professionals may present their work.
- Check for understanding: Exit Slip... can students explain why they should have a portfolio?
- Divide the class into groups of four. Using a place-mat activity, have each student identify what contents a portfolio should have using post secondary college and university portfolio requirements that are posted on line for various institutions. Each student should have their own institution that they are reviewing. Once all students have finished their section, students present their findings to the group. In the middle of place-mat, students write down the big ideas / commonalities to start to focus what they should include in their portfolio. **BLM ASW3M-4.1**
- In small groups, students are to look at artists portfolios and develop success criteria for what makes an effective portfolio.
- Check for understanding: Exit Slip... can students identify the qualities of a successful portfolio?

Lesson 2: Career Pathways

- Check for understanding: Class discussion... Can students identify key skills of a 'creative' person?
- Students individually brainstorm and research their proposed career choice. Have students use career cruising to identify what career paths they would be good at, and use Ontario Skills Passport (OSP) to identify specific skill sets required to be successful in those fields.
- The teacher can provide students can provide a list of career paths from visual digital media courses and use OSP to identify skill sets in these specific arts related careers.
- Students are to complete a Venn diagram: to identify what skill sets are required for individual career choices v. an arts career choice, and for both career choices **BLM ASW3M-4.2**
- Check for understanding: Exit Slip.. Can students identify and compare the skills of professions inside and outside of the arts?
- At the end of the lesson have students identify 3 skills that they want to develop throughout the course and a explain strategy for developing those skills.

Lesson 3: What should be included?

supports your personal and professional goals?

- Why is it important for someone to have a portfolio to document their work and achievements?
- How will Digital Media transform you and help you meet your personal and professional goals?

Prior Learning:

Students should have experienced each of the optional portfolio formats over the course of the year, and from ASW200. It is recommended that students choose a portfolio format that they are familiar with (i.e. web design software, video editing software, desktop publishing software).

Assessment for and of Learning:

- exit slip for what a portfolio is and basic requirements
- ability to compare and contrast portfolios based on success criteria
- exit slip / reflection of skill sets required for career choice
- sample match of what makes a good portfolio submission
- peer and teacher feedback

Performance Tasks for Evaluation:

- Mid Term Evaluation (recommended 10% of final grade)
- End of Semester Evaluation (recommended 15% of final grade)
- Final Portfolio Interview (recommended 5% of final grade)

- Check for understanding: Thumbs up thumbs down... show students potential items that could go into a portfolio (even items that would not go in) and have them identify which items to include.
- Students complete a carousel activity investigating the qualities and requirements of different forms of portfolios using professional exemplars (i.e. websites, documentary videos, books). Provide students with a worksheet for them to record important information.
- Class Discussion: develop success criteria as to what a portfolio should look like. These criteria should be transferable between different formats.
- In small groups, based on what students choose for their portfolio format, have them develop the overall requirements for the class and have each group develop a check list for each section of the portfolio.
- Exit Slip: students are to formally choose a media and explain the following:
 - why it is best suited to communicate your skill development and personal transformation
 - environmental impact

Lesson 4: Artwork Selection

- Check for understanding: Green, Yellow, Red Light.... Do students know how to determine which works they have made should be included in their portfolio?
- Sample Match: using exemplars of what should be included (in terms of quality of execution and content) develop criteria to determine what should be included (think pair share to whole class activity). Students should be applying the critical analysis process to their own work in order to determine its quality.
- After students have analysed their work and have chosen which works to include in their portfolio, have them complete a reflection explaining how this work reflects their personal learning and career goals developed in lesson 2.
- Provide studio time for students to develop the portfolio format. It is important to provide on-going time throughout the course so that students can update their portfolio in a timely manner.
- Check for understanding: Reflection... can students make explicit connections between the works they select for the portfolio, and how these works demonstrate steps towards reaching their learning goal?

Lesson 5: Peer and Teacher Review

- Have students go into pairs and use the co-constructed success criteria to self & peer assess portfolios using a descriptive feedback form such as Met, Not Yet Met, I Noticed. **BLMASW4.3**
- Provide studio time for students to make any corrections required to their finished portfolio.
- Have students develop success criteria for their interview. Give each student 5 Post-Its to identify criteria for how to conduct oneself in a portfolio interview (i.e. look at the interviewer, articulate words, etc.). Have students get into groups, and sort their Post-its into categories. Have each

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This unit is very open ended in overall structure, allowing for students to utilize their strengths to demonstrate their best learning. However, some students may struggle with the open-endedness, and may require more structure to assist them with being successful. As throughout the course, all tutorials can be presented in a variety of formats providing accessibility to the knowledge required. A balance of group and individual work will prepare students for completing and presenting their portfolio in the interview.

Extensions

Students can propose an alternative format for the summation of their learning in the course, so long as it is a portfolio in nature and demonstrates artistic and personal growth.

Support Materials & Resources

Lesson 1:

- polling software (i.e. polldaddy.com)
- post-secondary websites for portfolio requirements
- artist portfolios on-line, catalogues, videos (i.e. Art:21)

Lesson 2:

- Ontario Skills Passport (online)
- Career Cruising (online)

Lesson 3:

- Web Portfolio exemplars
- Documentary exemplars (i.e. Art:21 or other artist documentary)
- Solo Exhibition Catalogues

group present their category to the class in order to make a interview checklist. The teacher should add any criteria the students may have missed.

- Post newsprint in a variety of locations around the room each with the title of a section of the portfolio. Have students go around the room and write questions that the teacher should ask regarding this section of the portfolio. Students can add, question, remove questions written by their peers. Once each group has visited each list, as a class select the top 3 questions for each section to create the master interview question list.
- Review and make any adjustments to final rubric so it is clear for students before they submit their final version and have their interview. Upon revision, post on line so students have access to it.
- Conduct individual interviews.

Lesson 4:

- descriptive feedback forms (i.e. What's Working? What's Not? What's Next?, More of Less Of..., N.B. Pay Attention) by Anne Davies

Lesson 5:

- Rubric
- post it notes
- chart paper and markers
- interview questions

Glossary of Terms

Open Source Software: software that is free for re-distribution and can be altered without penalty

It's all font & games!

What is the difference between a typeface and a font? A typeface is a collection of fonts that share common features. For example, within the typeface family serif, you can have a variety of different fonts, such as Times New Roman, Palatino, Georgia, etc. Each font can have a variety of variations, such as regular, bold, italic, narrow, wide, etc.

Serif

Fonts within the serif family are characterized by the 'wings' or added strokes that appear on the terminals of each letter.

Sans Serif

This term comes from French; sans meaning without. These fonts have strict terminals ending with straight clean lines.

Script

Typefaces in this family are characterized by their ability to appear as if written by hand, in the traditional cursive format where it appears that letters are or can be joined together.

Display

These fonts take on a particular appearance and are often theme related (i.e. the wild west, horror, etc.).

Faux

"Hey that kinda looks like..." is the mantra of a faux font. The aim of these fonts is to look like a writing format other than what is used (i.e. Arabic calligraphy, graffiti, etc.).

Blackletter

These fonts mimic the design of letters from the old printing presses of the Middle Ages.

Symbols

Exactly as the name implies, these fonts do not create 'text' but rather use images in their design.

Typefaces

Serif

Sans
Serif

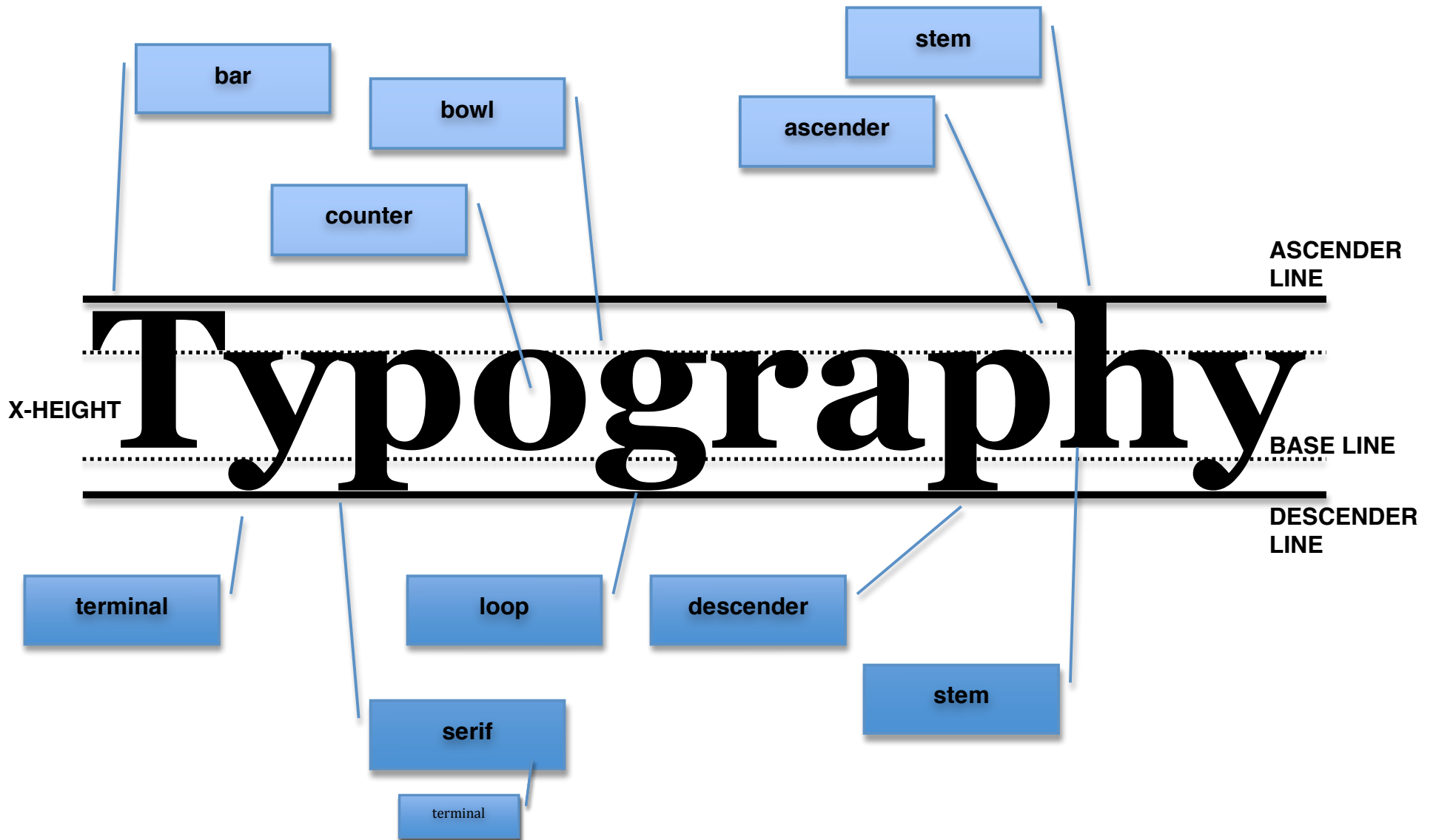
Script
t

Display

Faux

Blacklett
er

Anatomy of a Word



BLM AWS2O-2.3

EXIT SLIP – THINGS LEARNED! – *What is Narrative?*

Name: _____

Date: _____

Identify and explain 2 concepts that you learned today about what makes something a narrative.

What concept do you need more time to understand / develop?

EXIT SLIP – THINGS LEARNED! – *What is Narrative?*

Name: _____

Date: _____

Identify and explain 2 concepts that you learned today about what makes something a narrative.

What concept do you need more time to understand / develop?

BLM AWS2O-2.3

EXIT SLIP – THINGS LEARNED! – *What is Narrative?*

Name: _____

Date: _____

Identify and explain 2 concepts that you learned today about what makes something a narrative.

What concept do you need more time to understand / develop?

EXIT SLIP – THINGS LEARNED! – *What is Narrative?*

Name: _____

Date: _____

Identify and explain 2 concepts that you learned today about what makes something a narrative.

What concept do you need more time to understand / develop?

BLM ASW3M-2.4

SAMPLE MATCH – Spoken Word

Date Received

Student Name:

Conference Requested

Questions & Comments

Assessed by

teacher

self

partner

other

Criteria

**My work mostly matches the level _____
exemplar because....**

Quality of Spoken Word Poetry

Quality of Projection and Annunciation

Quality of Cinematography
(i.e. camera angles & shots, lighting)

Quality of Editing
(i.e. use of transitions and effects)

Quality of Syncing and Pacing

Overall Impact

Reflecting on Feedback

List what you are going to do with this feedback to improve your work before the teacher evaluates it?

Explain how the changes you will make as a result of the feedback you received made your work better. Use at least one specific example.

BLM ASW3M-4.3

MET, NOT MET, I NOTICED – Senior Portfolio Requirements

Date Received

Student Name:

Conference Requested

Questions & Comments

Assessed by

teacher

self

partner

other

Criteria	Met	Not Met	I Noticed
Portfolio Requirements Included <ul style="list-style-type: none"> cover with title & name table of Contents introduction artist Statement artworks other postsecondary requirements as needed 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Artist Statement <ul style="list-style-type: none"> theme is evident why theme is important to you why theme is important to others descriptive engaging 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Artworks <ul style="list-style-type: none"> best possible image quality well cropped titled media identified year created rationale for artworks 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Communication Skills <ul style="list-style-type: none"> spelling grammar punctuation organization flow tone 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	

Reflecting on Feedback

Explain how the changes you have made as a result of the feedback during the creative process made your work better. Use at least one specific example.

Review the portfolio requirements for the colleges and universities at your table and identify... how many artworks each institution requires.

Review the portfolio requirements for the colleges and universities at your table and identify... what types / how much variety of media each institution requires.

After reviewing the portfolio requirements, as a group determine the portfolio requirements that you believe to be reasonable for the document you are creating for this class.

Review the portfolio requirements for the colleges and universities at your table and identify... what information must accompany each artwork in the portfolio.

Review the portfolio requirements for the colleges and universities at your table and identify... any additional requirements for the portfolio.

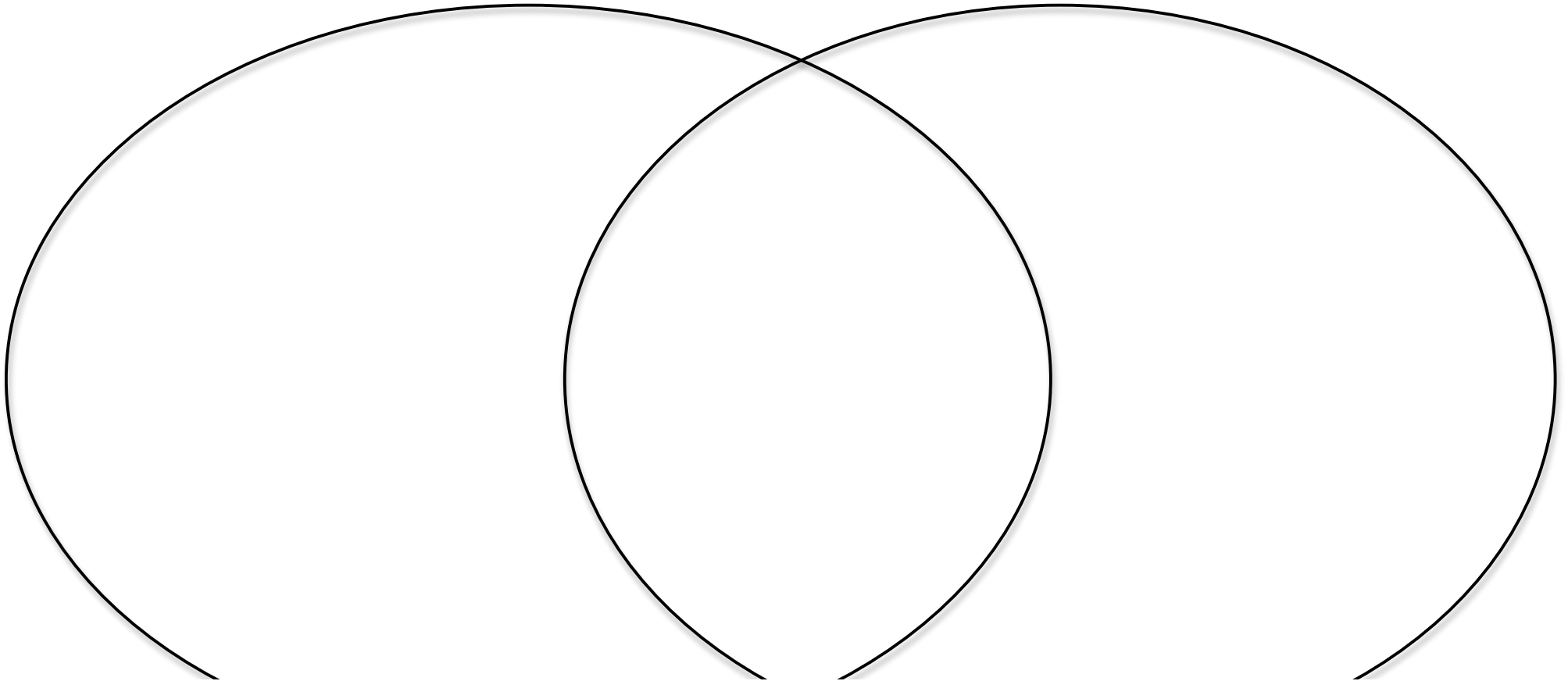
Why are the skills learned in a Digital Art classroom important for helping you meet your career goals?

No matter what career path you end up taking, whether it be in the arts or not, the skills you learn in this classroom will be transferable! Identify your career goal, and list all of the qualities and skills required for you to be successful in that career. Next, identify an art career (or a different art career), and list all of the qualities and skills required for you to be successful. Complete this activity by organizing all of the career skills and qualities that a potential employer would be looking for into the venn diagram below.

**Your Career Goal
Skills and Qualities**

**Shared Career
Skills and Qualities**

**An Arts Career
Skills and Qualities**



BLM AWS3M-4.3

MET, NOT MET, I NOTICED – Senior Portfolio Requirements

Date Received

Student Name:

Conference Requested

Questions & Comments

Assessed by

teacher

self

partner

other

Criteria	Met	Not Met	I Noticed
Portfolio Requirements Included <ul style="list-style-type: none"> cover with title & name table of Contents introduction artist Statement artworks other postsecondary requirements as needed 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Artist Statement <ul style="list-style-type: none"> theme is evident why theme is important to you why theme is important to others descriptive engaging 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Artworks <ul style="list-style-type: none"> best possible image quality well cropped titled media identified year created rationale for artworks 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Communication Skills <ul style="list-style-type: none"> spelling grammar punctuation organization flow tone 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	

Reflecting on Feedback

Explain how the changes you have made as a result of the feedback during the creative process made your work better. Use at least one specific example.