
AWS 20 Digital Media

Senior Course Outline

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Resource to Support the 2010 Revised Ontario Arts Curriculum Policy Documents

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Course Description



This course explores the nomadic nature of contemporary culture. The Oxford dictionary defines culture as: The distinctive ideas, customs, social behaviour, products, or way of life of a particular society. Today's cultures are found in virtual communities as well as in geographical ones. This course provides students with the opportunity to explore culture in a variety of locations through the creative and critical lens of digital media. This course sees the students as digital nomads on a creative, technical and

conceptual journey of discovery.

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The four units in this course are, **Walkabout**, which involves a digital journey exploring the Internet, **Synthetic Existence**, which questions the nature of reality, **Creating Home**, which develops sound and video skills through cultural exploration, and **Finding Home**, which involves the creation of a culminating digital comic book.

Unit 1: Walkabout (Approximately 20 hours)

This is the first unit of the grade 10 digital media course based on the theme "Digital Nomads". Using the concept of a "walkabout" (students going on a journey as a rite of passage), students will become mature users of the Internet for social networking, advance their awareness of social justice, and develop critical thinking skills related to these media. Students will begin to explore **vector based software** for the creation of graphics and illustrations in works that reflect their attitudes and beliefs about the virtual world. A variety of visual culture explorations will provide a context for student art making, and allow students to develop an understanding of how human mark making has retained some basic characteristics that have endured from prehistoric times to today.

Unit 2 Synthetic Realities (Approximately 30 hours)

Students have developed a representation of their digital on-line identity through the first unit. In that unit, students were introduced to the concept of virtual realities. In this second unit of study, students are developing on their understanding of realities as it pertains to concepts of the real. Photographs have traditionally been considered truthful because of their highly realistic representations of our world and technological and scientific means by which the images are created. Although not all traditional photographers have been concerned with conveying 'truth' through their medium, it has become more commonly understood that photographs (both traditional and digital) are constructed and manipulated. Through this unit, students will develop their photography skills to create a synthetic reality through the manipulation of images that they create.

Unit 3: Creating Home (Approximately 35 hours)

This the third unit of the digital nomad course. The theme of *creating home* speaks to issues of displacement, loss, and thinking about another place as home. In this unit, we will explore what it means to try to re-create home in a new place (e.g. how do people settle into the virtual world), what it means to survive while away from home, and the longing that we all feel for that place which has such personal and cultural significance.

Unit 4: Finding Home (Approximately 30 hours)

This unit prepares students for their course culminating task (see lesson 4 for the project). The first three lessons prepare students for final assignment by laying the conceptual framework of home, as well as introducing students to key ideas associated with creating a graphic novel.

Unit 1: Walkabout (Approximately 20 hours)**Walkabout**

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Overall and Specific Expectations**Overall Expectations**

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

A2. The Elements and Principles of Design: apply 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/or 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;

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 personal values;

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.

Learning Goals:

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

Lesson 1

- identify and describe some of the ethical and legal issues associated with "Google Maps" and "Google Street View"
- identify and describe Internet safe practices

Lesson 2

- explain how ancient societies used imagery to leave their mark
- explain how to use simple vector tools to communicate ideas using visual conventions and the P&E of design
- explain why it is a good idea to save the process and experimentation of image development while documenting their process

Specific Expectations

Lesson 1

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

C3.2 identify legal and ethical issues associated with visual arts and demonstrate legal and ethical practices when creating, presenting, and/or promoting art works

C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works

Lesson 2

B2.2 identify and describe ways in which various art works reflect the societies in which they were created

A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media

A1.3 document their use of the creative process in a portfolio

A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience

C2.2 demonstrate an understanding of several conventions used in visual art works

Lesson 3

- explain how different modes of presentation affect how people receive artwork
- explain how they use the creative process to create an illustration
- explain how their use of the P&E of design and visual conventions help communicate their meaning

Lesson 4

- identify and explain the function of portraits in society
- identify and explain the role of CDVs in 19th C. Europe and N. America
- explain how they used the critical analysis process to better understand how and why an artist created a portrait in a particular manner
- explain how they can appropriate stylistic elements of a portrait in the creation of their own work
- explain how they use the creative process to create an a contemporary CDV for the internet (e.g. an avater)
- reflect on their use of the creative and critical process

Lesson 3

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media

A1.3 document their use of the creative process in a portfolio

A2.2 apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue

A3.1 explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works

A3.3 demonstrate an understanding of a variety of ways in which art works can be presented to reach different audiences

Lesson 4

B2.1 - identify and describe the function of various types of art works in past and present societies

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

A1.3 document their use of the creative process in a portfolio

B1.1 identify and describe their initial reactions to a variety of art works, and explain the reasons for their reactions

B1.2 identify and describe the elements and principles of design used in their own art works and the works of others, and describe their effects

B1.3 explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used, and the meanings the works convey

B1.4 use a variety of strategies to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works

B3.1 identify types of knowledge and skills acquired in visual arts, and describe how they could be

C1.1 use appropriate terminology related to elements and principles of design when creating and analysing art works

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works

C1.3 identify and describe the stages of the creative process and the critical analysis process

Key Questions:

- What is a digital nomad?
- Why do people leave marks?
- How has technology changed how people make marks, communicate and network with each other?
- How does a person's identity change when they are 'on-line' and what 'rite of passage' is there to become initiated into the digital realm?

Prior Learning:

Grade 9 visual art and a basic understanding of the critical and creative processes, composition, and the elements and principles of design. This is an open level credit, which means that students previous experience may be from elementary school.

Instructional Strategies:Lesson 1: Navigating Web 2.0

- Introduce students to **Web 2.0** technologies through a brief comparison of the characteristics of the Internet today vs. the Internet in the early 1990s (e.g. the ability for the user to interact and contribute to a site as opposed to just getting information from a site).
- Direct students to conduct a web search on the Internet to find their home using Google Street View, and discuss the issue of privacy (i.e. how do students feel about seeing their home online, privacy laws in Canada vs. the United States, blurring of faces and license plates).
Extension: to supplement class discussion, students could research people's reaction to Google Street view.
- Students are to conduct a digital online scavenger hunt using Google Street View to travel from point A to point B (e.g. have students navigate from the Art Gallery of Ontario to Queens Park using the street view) looking for particular items as they navigate the map. After students complete the virtual journey, as a class discuss potential advantages of this technology. **BLM**

AWS20-1.1

- Check for Understanding: Have students complete a t-chart of the pros and cons of these technologies.
- After students have demonstrated understanding of the advantages and disadvantages of Web 2.0 software, arrange students in groups of 4 to complete a place mat activity on how to be safe on the internet. Each student is to brainstorm things that they do on the Internet to be safe 'digital nomads'. In the center of the place mat, each group will create 3 Internet safety rules to present to the class. **BLM AWS20-1.2**
- Demonstrate how to set up an **open source** blog. (This blog is to be used only for class related activities, and you should have parental consent to interact with students using this technology.)
- Develop Success Criteria: What does a good blog look like? Use a sample match activity so that students can see the difference between a level 3 and a level one blog response. Use the student observations to co-construct the criteria by which student blog entries will be assessed and evaluated.
- Students are to complete a blog entry that provides a detailed reflection about how they use the Internet for a variety of purposes (e.g. find information, entertainment, social networking), and identify how they are safe users of this technology.

Assessment for and of Learning:

- critical analysis of a portrait.
- documenting their creative process using observation and journal / (digital) sketchbook.
- the production of and discussion surrounding their portrait / avatar
- reflection (written)
- blog entry on google street view
- visual culture quiz
- the 'illustrated' mark

Lesson 2: Exploring Visual Design

- Have students complete a Think Pair Share activity to come to a common definition of the term walkabout. Through class discussion, help students develop an understanding of how their activities on the internet are similar (e.g. forging identity).
- Visual Culture Lesson - Explore the history of prehistoric mark making through a slide presentation or video (e.g. BBC How Art Made the World series, episode *The Day Images Were Born*). Emphasize the human need to leave behind a trace to affirm our existence. Through a follow up discussion, engage students in reflecting about how they leave their mark on the digital world (i.e. blogs, social networking sites, etc.).
- Check for understanding: a quiz on the key characteristics of prehistoric art and their similarities to contemporary mark making.
- Introduce student activity Digital Mark Making BLM AWS20-1.3. This activity introduces students to **vector based software**. Students are to create a series of graphic representations about how they feel about their online activity (e.g. adventurous, confined, stealthy, etc.). Students are limited to using only 4 squares, black, white, one colour / image on either the **stroke** or **fill** of the objects they draw. Through this activity, students should become aware of and use the following:
 - how to use a sketchbook to create thumbnail drawings to plan out their ideas,
 - how to use vector software through demonstration, web cast tutorials, written instruction,
 - P&E of design (especially Contrast, Repetition, Alignment and Proximity; overlapping; scale)
 - visual conventions (white space / positive v. negative space, use of the frame, etc.)
- Develop Success Criteria: What does a good graphic look like? Use a series of student exemplars, and ask students to rank from strongest to weakness, and through discussion determine the criteria that makes the best work successful.
- Provide studio time for students to experiment with vector shapes and strokes to create graphics representing a personal reflection about their online activities.
- Upon completion, have students critique each other's work using the success criteria developed as a class.

Performance Tasks for Evaluation:

- critical analysis of a portrait
- documenting their creative process using observation and journal / (digital) sketchbook
- the production of and discussion surrounding their portrait / avatar
- reflection (written)

Lesson 3 Talking with Pictures

- Create an on-line poll for students to create on their texting habits to provide a context for bringing to the student's attention how meaning can be lost in translation in the new grammar and spelling of texting and instant messaging (i.e. ROFL does not literally mean to roll on floor laughing). Afterward, have a discussion about what has happened to the quality and meaning in conversation.
- Propose a hypothetical new world in which we have reverted back to an exclusively image based form of communication, only that we are sending these images via digital technology because of the depth of meaning that images have. Look at *Narmer's Palette*, and have students decode the meaning. As additional practice, have students in groups take a newspaper article and with markers and newsprint, create a visual representation of the article. Discuss how each group transformed the text into image. Introduce the assignment: students are to choose a social justice issue, and do some contextual research to ensure they understand the topic. Students are to pick a recent newspaper / magazine article about their chosen social justice issue, and create a visual representation using only **glyphs**. **BLM AWS20-1.4**
- Using exemplars, develop success criteria for their new visual language artworks that communicates a social injustice that they could experience while on their digital walk about (i.e. finding info on child labour, experiencing cyber bullying).
- Provide students with a demonstration on the following: glyphs, clipping masks, fills, strokes, shapes, gradients.
- Provide studio time for students to create their new visual language artwork.
- Upon completion, have students critique each other's work using the success criteria developed as a class.

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- using online technologies to support classroom instruction
- setting up a course website
- having a variety of tutorial formats i.e., demonstration, written, and screen captured

Extensions

Instead of students using a traditional sketchbook, they could use their blog as a digital sketchbook to post their ideas, sketches, and experiments.

Lesson 4: Portrait of a Nomad

- Begin by introducing students to the concept of style in art (i.e. expressive v. realistic). Using sample matches, have students sort images (e.g. on post cards) based on style to identify the characteristics of each style of art.
- Through a concept formation learning strategy, have students form their understanding of what a portrait is.
- Visual Culture Lesson - explore the tradition of portraiture in art, and how it has been used to convey information about power, class, status, etc. (rich v. poor, male v. female, etc.). Explain what a CDV is, and how they were used during the 20th century. Ask students what contemporary equivalent may be used in the virtual world (i.e. an **avatar**).
- Students culminating task for this unit is to create a digital CDV in a style that depicts how students see their identity as a digital nomad (socially aware and critically thinking person). Ensure that discussions about success criteria tie into the basic concepts for successful illustrations and design from the first three units are unified with the final outcome of this task.
- Provide students with studio time to complete the task using creative process. Provide demos on various aspects of the software as required to complete the task.
- Provide time for self & peer assessment of student work at a variety of stages during the process so students have descriptive feedback about their progress.
- Upon completion, have students critique each other's work using the success criteria developed as a class.
- Students are to complete a task reflection on their blog that shows that students have made connections between all the lessons in this unit, and the production of their digital CDV / avatar.

Support Materials & Resources

Lesson 1:

- newspaper / magazine websites that have articles relating to Google Street View

Lesson 2 & 3:

- Visual Literacy
ISBN-10 0823056201

Glossary of Terms

Avatar: from the Sanscrit word for "a form of self", traditionally referring to a manifestation of a god; for the digital nomad the term refers to a graphic that represents a person in the virtual world

CDV: a carte de visite is a small photograph printed on paper, and then mounted on thicker card, typically 2x3.5 inches, and was left as a token for a host

Fill: when drawing in a vector based illustration program, the fill is the area inside of a shape

Glyphs: are typographic forms, i.e. the Arial representation of "a" is a glyph; some fonts have all glyphs that are image based (i.e. symbol fonts such as wing dings)

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

Stroke: when drawing in a vector based illustration program, the stroke is the outline of a line or shape

Vector Based Software: software that creates images based on vector formals instead of pixels, resulting in images that can be scaled infinitely large without losing image quality

Web 2.0:

a phase of internet development that facilitates user-centered / interactive / collaborative use of the internet technology and is characterized by the proliferation of web-based applications, wikis, blogs, and social networking sites

Unit 2 Synthetic Realities (Approximately 30 hours)

Students have developed a representation of their digital on-line identity through the first unit. In that unit, students were introduced to the concept of virtual realities. In this second unit of study, students are developing on their understanding of realities as it pertains to concepts of the real. Photographs have traditionally been considered truthful because of their highly realistic representations of our world and technological and scientific means by which the images are created. Although not all traditional photographers have been concerned with conveying 'truth' through their medium, it has become more commonly understood that photographs (both traditional and digital) are constructed and manipulated. Through this unit, students will develop their photography skills to create a synthetic reality through the manipulation of images that they create.

Overall and Specific Expectations

Overall Expectations

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

A2. The Elements and Principles of Design: apply 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/or 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.

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 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

B2.1 identify and describe the function of various types of art works in past and present societies

B2.2 identify and describe ways in which various art works reflect the societies in which they were created

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art

Learning Goals:

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

Lesson 1:

- explain what a photograph is
- explain some aspects of what art is
- explain the difference between seeing and looking

Lesson 2

- identify key parts of a digital camera
- define: exposure, bracketing, tracking, freezing motion, depth of field, selections, layer mask, image adjustments
- explain how to create an effective composition and quality photograph
- demonstrate skill using a digital camera

Lesson 3

- explain the difference between camera angles and shots
- apply camera shots and angles to their own work

works

C3.3 demonstrate an understanding of how the production and presentation of art works can affect the environment, and apply environmentally responsible practices when creating and presenting art works

Lesson 2

A3.1 explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works

C1.1 use appropriate terminology related to elements and principles of design when creating and analysing art works

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works

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

C2.2 demonstrate an understanding of several conventions used in visual art works

C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works

C3.3 demonstrate an understanding of how the production and presentation of art works can affect the environment, and apply environmentally responsible practices when creating and presenting art works

Lesson 3

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

A1.2 use experimentation, reflection, and revision when producing a variety of art works

A1.3 document their use of the creative process in a portfolio, and refer to this portfolio to reflect on how effectively they have used the creative process

A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience

A2.2 apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue

A3.1 explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging

Lesson 4

- explain the importance of the creative and critical analyses process
- explain how appropriation helps to create meaning
- explain the significance of synthetic realism and its importance to understanding contemporary culture

technologies, tools, and techniques, and apply them to create art works

B1.2 identify and describe the elements and principles of design used in their own art works and the works of others, and describe their effects

C1.1 use appropriate terminology related to elements and principles of design when creating and analysing art works

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art

C2.2 demonstrate an understanding of several conventions used in visual art works

C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works

Lesson 4

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

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B1.1 identify and describe their initial reactions to a variety of art works, and explain the reasons for their reactions

B1.2 identify and describe the elements and principles of design used in their own art works and the works of others, and describe their effects

B1.3 explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used, and the meanings the works convey

B1.4 use a variety of strategies to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works

Key Questions:

- What is realism? Can something be realistic without being real?
- What is the difference between seeing and looking?
- What is appropriation, and how does it influence the meaning of an image / artwork?

Prior Learning:

Students have been introduced to compositional strategies and concepts in unit one. This unit assumes no prior knowledge of photography, except that of personal experience taking snapshots.

C1.1 use appropriate terminology related to elements and principles of design when creating and analysing art works

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art

C1.3 identify and describe the stages of the creative process and the critical analysis process

C2.2 demonstrate an understanding of several conventions used in visual art works works

C3.1 identify legal and ethical issues associated with visual arts and demonstrate legal and ethical practices when creating, presenting, and/or promoting art works

C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works

Assessment for and of Learning:

- written response to Sally Mann's artwork
- quizzes on parts of the camera and camera readings
- conversations with students about their learning to use the camera
- critiques
- development of success criteria for assignment
- Up Down and All Around assignment
- critical analysis
- appropriation photograph

Performance Tasks for Evaluation:

- Up Down All Around assignment
- critical analysis
- appropriation photograph

Instructional Strategies:Lesson 1: What is photograph?

- Using a presentation, explain: **BLM AWS20-2.1**
 - what the term photograph means (i.e. "to write with light");
 - the key differences between traditional and digital photography, as well as how they are similar;
 - introduce them to the notion of photography as art by using a 4 corners activity; each student must strongly agree, agree, disagree or strongly disagree with the statement "This photograph is a work of art." for an image that you show the class (i.e. a family photo); provide time for students to discuss their reasoning for choosing their corner and then moderate a debate about the status of the image as art; and then
 - as a class co-construct a working definition of what an artwork is and post it in the room.
- Demonstrate the difference between seeing (passive perception) and looking (active reflection) for the class, and explain how digital photography because of its nature can promote mere seeing the world.
- Conclude by showing the class the Art:21 video on Sally Mann's *Family Photographs* (Series 1) and ask them to write a persuasive paragraph either supporting or disagreeing with the idea that Sally Mann's photographs from this series are artworks.

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- using a variety of strategies for learning software (i.e. demonstration, written instructions, and screen cast tutorials)
- carousels
- variety of individual, small group and whole class instruction and activity
- conferencing

Lesson 2: Introducing the Camera

- Introduce students to the cameras that they will be using for this unit by demonstrating how to safely hold, use (focus, view images, delete images, etc) and connect the camera to the computer. Provide students with a handout to identify key parts of the camera.
- Check for understanding: students write a small quiz identifying the parts of the camera.
- Demonstrate how to create specific photographic effects using the camera, such manual focusing, bracketing exposures, capturing motion, and depth of field. (How you teach this will differ based upon the type of cameras you have - point and shoot v. DSLR).
- Set up a series of carousel activities that will allow students to rotate through using the cameras, and at the same time help them develop other skills related to digital imaging:
 - Carousel #1: provide students with descriptive feedback on each of the following
 - practice using the camera to get proper exposure and focus and to practice bracketing
 - Photoshop tutorial for introducing the **interface** and using **selection tools**
 - reading on composition (i.e. "What is Composition?" from The Photographic Eye) **BLM AWS20-2.2**
 - Carousel #2: provide students with descriptive feedback on each of the following
 - practice using the camera to capture motion
 - Photoshop tutorial for making **basic image adjustments** using **non-destructive methods** and converting images to black and white
 - reading on what makes an effective photograph (i.e. "Developing a Critical Eye" from The Photographic Eye) **BLM AWS20-2.3**

Extensions

- have students create a series of images for the Up Down and All Around assignment instead of one
- select images from a period of history so students get an in-depth understanding of a particular culture

- Carousel #3: provide students with descriptive feedback on each of the following
 - practice using the camera to control depth of field
 - Photoshop tutorial on using layer masks
 - students watch a video on a contemporary photographer and answer questions (i.e. Framing with Carrie Mae Weems from the Behind the Scenes series) **BLM AWS20-2.4**

Support Materials & Resources

ART:21 *Sally Mann* (Season 1), PBS

ART:21 *Carrie Mae Weems* (Season 5), PBS

Behind the Scenes *Carrie May Weems*, January 4, 2000

Photographic Eye ISBN

0871922835

[Grover's Near Far on Sesame Street website](#)

Lesson 3: Up Down & All Around

- As students enter the room, play the Up Down, Near Far video starring Grover from Sesame Street (available on the Sesame Street website).
- After students have viewed the video, ask them what Grover teaches us about how to take better photographs (i.e. it is important to change our point of views so that we are not taking all photographs from the same vantage point).
- Use a Powerpoint presentation to illustrate the concepts of **camera angles** and **camera shots** and how the photographer uses these to convey meaning (i.e. the relationship between camera angles and notions of power).
- Introduce the first photography assignment: Up Down All Around. **BLM AWS20-2.5** Students are to take one photograph of an ordinary everyday object and make it extraordinary using unique camera shots and angles. Ideally their photograph will show the audience something new about the object they selected.
- Using a **ranking critique** of exemplars, have students use their knowledge of photography from their reading and exercises to develop success criteria for this assignment.
- Provide time for students to take their photographs.
- Have students make basic image adjustments and convert their work to black and white.
- Using a What's Working? sheet, have students peer assess for strengths, weaknesses, and show to improve.
- Allow students time to make adjustments / corrections to their work.
- Class critique.
- Students submit work for evaluation.

Lesson 4: Synthetic Realities

- Visual culture lesson on realism and **synthetic realism** and their relationship to photography. Use this to introduce the culminating assignment: students are to create an assembled image (i.e. multiple exposure image, composite image or panoramic image) that makes the meaning and message of an art historical piece have contemporary significance for their peers.
- Check for understanding on concepts of realism and synthetic realism, using a quiz.
- Students engage in a critical analysis process to unpack the meaning of an artwork. Students complete a package of activities and questions to guide them through the following stages. **BLM AWS20-2.6**
 - Initial Reaction - have students choose an image that they are visually interested in, and have students complete a round robin activity answering questions about the artwork as they rotate from one image to another; follow up with a discussion of the relationship between form, content and context in establishing meaning and review which questions focused on each; have students answer an additional 5 to 10 questions on their own image
 - Description - have students complete a concept formation activity by looking at an image; as students make observations, sort them into two columns on the board based on factual and opinionated observations; ask students to determine a rule for the classification and test by having them make another observation; students complete a visual dynamics chart and then write a descriptive paragraph of their image; have students complete a sample match activity prior to submitting their good copy
 - Analysis - have students apply a variety of Photoshop filters to their image so that the principles and elements of design are 'easier to see' in the artwork; have students complete a graphic organizer explaining how the principles and elements of design were used to create the focal point or to elicit a particular feeling, emotion or mood
 - Context - have students conduct secondary research on the artwork and artist so that they better understand the circumstances around the making of the artwork

- Interpretation - discuss with students how to come up with an interpretation (i.e. the difference between "The artist shows..." and "The artist is saying... about..."); provide an example of an interview with the artist activity so students can identify success criteria for the activity; provide time for students to develop their interpretation, write their mock interview and have their work peer assessed
 - Evaluation - provide a series of questions to guide students through what the artist has done to effectively communicate the message
 - Provide students with a visual culture lesson on appropriation, addressing the tradition and why artists use this as a strategy to make meaning in their own work.
 - Provide time for students to develop the message of their artwork and to develop sketches. Have students peer assess the preliminary work and have conversations with students in small groups or individually.
 - Demonstrate how to create a multiple exposure, composite and / or panoramic image.
 - Provide time to take the images and make image adjustments and assemble the final image.
 - Have students peer assess each other's work using the success criteria developed throughout the unit.
 - Allow students to make corrections and further refinements to their work before submitting their final project.
 - Conduct a critique to allow students to compare and contrast their work with the originals to see the power of appropriation.
-

Glossary of Terms

Basic Image Adjustments: these adjustments are made to a photographic image to make corrections to the overall tonal levels of the image, the colour balance and contrast.

Camera Angles: refer to the height from which the photograph is taken (i.e. birds eye, high angle, normal angle, low angle, worms eye).

Camera Shots: refers to the perceived distance between the object being photographed and the photographer (i.e. extreme closeup, long shot, medium shot, close up, extreme closeup).

Interface: the software interface is the way the workspace of a software application is visually designed to allow a user to use and manipulate the software to create particular effects.

Non-Destructive Methods: while manipulating and correcting images, this method allows you to make changes to the appearance of the image by adding adjustment layers, without actually changing any of the digital information associated with the original image file so that you can always return the image to its original state.

Ranking Critique: this critique involves dividing the class into groups, and giving each group a sampling of images associated from the assignment they are about to receive. Ask students to rank the samples from the strongest examples to the weakest. Ensure that students are able to explain why they have ranked the images as they have (i.e. this image has a better use of contrast). Have the groups present to the class. As the groups present, have a student record key concepts on the board. Organize these concepts to develop success criteria for the project the students are about to begin.

Selection Tools: tools in an image editing software program that allow you to choose or 'select' pixels that you want to manipulate.

Synthetic Realism: a form of realism that is typically computer generated so that it looks authentic and blurs the boundary between realities (i.e. everyday life and the virtual world; Jurassic Park is an example of a movie that uses synthetic realism).

Unit 3: Creating Home (Approximately 35 hours)

This is the third unit of the digital nomad course. The theme of *creating home* speaks to issues of displacement, loss, and thinking about another place as home. In this unit, we will explore what it means to try to re-create home in a new place (e.g. how do people settle into the virtual world), what it means to survive while away from home, and the longing that we all feel for that place which has such personal and cultural significance.

Overall and Specific Expectations**Overall Expectations**

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

A2. The Elements and Principles of Design: apply 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/or 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 personal values;

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 personal values;

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;C1

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 ExpectationsLesson 1

B2.1 identify and describe the function of various types of art works in past and present societies

B2.2 identify and describe ways in which various art works reflect the societies in which they were created

B2.3 identify and describe ways in which creating and/or analysing art works has affected their personal identity and values

Lesson 2**Learning Goals:**

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

Lesson 1

- identify and explain the functions of a variety of traditional art forms
- explain how traditional and digital art forms reflect the societies in which were created
- compare and contrast the role of visual images from their place of origin (i.e. the real world) with visual images in the world in which they are settling (i.e. the digital world)

Lesson 2:

- identify the types of visual skills required to survive as a digital nomad in a foreign place
- identify where to go to get these skills
- explain how they can use these skills in a variety of on-line community initiatives

B3.1 identify types of knowledge and skills acquired in visual arts, and describe how they could be applied in a variety of careers and in various areas of study

B3.2 identify, on the basis of research, a variety of secondary and postsecondary pathways and careers related to visual arts and the education required for these careers

B3.3 describe, on the basis of exploration, a variety of personal opportunities in their community in cultural or other fields related to visual arts

Lesson 3

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media

A1.3 document their use of the creative process in a portfolio , and refer to this portfolio to reflect on how effectively they have used the creative process

A2.2 apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue

A3.1 explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works

A3.2 demonstrate appropriate ways to prepare their art works for presentation

A3.3 demonstrate an understanding of a variety of ways in which art works can be presented to reach different audiences

B2.3 identify and describe ways in which creating and/or analysing art works has affected their personal identity and values

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

C2.2 demonstrate an understanding of several conventions used in visual art works

Lesson 4

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas

Lesson 3

- identify and explain the types of stories that people hold on to remind them of home
- identify and explain how people use social networking strategies to keep connected with home
- explain how to create an interactive web page with sound to create a digital 'whispering room'
- explain how to use the principles of sound and associated conventions to aid in the communication of your stories

Lesson 4

- identify and explain the misconceptions that people have about immigrants (i.e. values, customs, etc.)
- identify and explain how stereotypes and misconceptions are perpetuated
- explain the role of bias in documentary films
- identify the conventions of a documentary film (i.e. the interview, voice over, stock footage....)
- apply the conventions of a documentary film to create fake-umentary to point out the inaccuracy of stereotypes (i.e. skaters, emo, jock, the nerd...) in the school

A1.3 document their use of the creative process in a portfolio, and refer to this portfolio to reflect on how effectively they have used the creative process

A2.2 apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue

A3.2 demonstrate appropriate ways to prepare their art works for presentation

B2.1 identify and describe the function of various types of art works in past and present societies

B2.2 identify and describe ways in which various art works reflect the societies in which they were created

B3.1 identify types of knowledge and skills acquired in visual arts, and describe how they could be applied in a variety of careers and in various areas of study

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works

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

C2.2 demonstrate an understanding of several conventions used in visual art works

C3.1 1 identify legal and ethical issues associated with visual arts, and demonstrate legal and ethical practices when creating, presenting, and/or promoting art works

C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works

Key Questions:

- Why do people move? (look at historical examples such as Jewish people in 1930s and 1940s Germany, Russians during the Communist era, as well as more recent examples, Indians moving to Britain and North America, people from the Middle East moving to France and North America, Japanese Canadians being moved to Internment Camps during WWII) How are they treated once they arrive?
- How do visual artifacts allow us to have a connection with the place that we consider 'home'? (aesthetics)
- How do people cope and adjust to this displacement? How do people find the means to survive in new and 'strange' places?
- How do we know what we learn about 'others' is in fact accurate and true?

Instructional Strategies:Lesson 1: What is Art?

- Have students participate in a 4 corner activity (variation is to have more than four corners). Find a variety of traditional craft art forms, souvenirs, etc. and have students investigate them, and identify which one of them is art (there should not be simple answers for this). Students then choose a corner, and as a group come up with three reasons as to why the chosen object is art. Students present their reasoning to the class, and promote debate.
- Probing questions - What makes something art? Once students have generated a reasonable list of criteria, ask if these same criteria are transferable to works of digital art? How do traditional art works and digital art works reflect the societies in which they were created?
- Check for understanding: have students write a blog entry defining what art is, in their own words.
- Demonstrate for students how to use scanners, and basic image editing filters to manipulate an image in the creation of a **scanogram**. **BLM AWS20-3.1**
- Visual Culture: The art of collage. Is it art? Look at ideas of collage as they applied to Picasso and Braques, and then later to the juxtaposition of images in the work of surrealists like Magritte. How Jerry Uelsmann used the combination of images in the traditional darkroom which leads us to the wide range of photomanipulation that happens today - for commercial purposes and for artistic ones. Then look at how dominant the digitalized, manipulated image is in our visual culture and how it has impacted on the art world - work from the MOCCA can be very helpful here! (They have an excellent collection of past exhibition descriptions and images - some have a bit of 'adult content' though.)
- Studio time - Students create a digital collage of objects, and people that they feel that they would need to remember from the real world as they settle into their new digital environment. Reflection question: can a digital collage be considered a work of art.

Prior Learning:

Students need to apply their understanding of photographic composition (i.e. camera angles and shots) to be able to transfer these skills to video.

Students need some basic understanding of illustration and photography skills for website design, and page layout to transition to web design effectively.

Students need to be made explicitly aware of the creative and critical analysis process, as time based media (web and video) require extensive forethought.

Assessment for and of Learning:

- blog entry defining art
- scanogram
- visual culture quiz
- digital collage
- students research a career
- students create a web page for the researched career

Lesson 2: Career Quest

- Check for understanding: What skills do you need in life to be successful? What specific skills do you require for your dream career?
- As an overview for students, provide students with a detailed outline of the pathways for the digital arts as career options, and specifically, what courses offered in the school would help them arrive at a potential career.
- Graffiti activity: after identifying a variety of different arts related careers, list each one on a piece of newsprint. Divide the class into groups of three or four, give each group a coloured marker (to identify which group made which comments) and have students list skills that each career would require. Students can cross out or add onto ideas listed by other groups.
- Students can either select or have a career assigned to them. Students need to research this career for appropriate skills, job description, education and training, possible employers, salary, etc.
- Develop success criteria for effective web page design by looking at some effectively constructed and poorly constructed sites.
- As a class students create an on-line website outlining arts careers. For this website, students are learning about design strategies and how to technically construct the site. Students will follow a pre-established format and step by step instructions to familiarize students with the process. Provide students with basic source files (i.e. logos, banners, favicons, some basic code if required, etc.). Provide time for students to complete tutorials and complete their site. **BLM AWS20-3.2**

Performance Tasks for Evaluation:

- digital collage
- digital whispering room
- fakumentary video
- video autopsy (critical analysis)

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- using online technologies to support classroom instruction
- setting up a course website
- having a variety of tutorial formats i.e., demonstration, written, and screen captured
- group work and individual work

Extensions

For lesson 1, the objects can be put in a new environment that speaks to the kind of displacement that happens when a group of people move to a new place/culture/ environment that is not home.

Lesson 3: Leaving Home

- Students read the journals and memoirs of peoples who have 'left their homeland' (see MHSO as a reference for this).
- In groups (e.g. lit circles), students debrief the literature, looking for overarching themes, moods, values, etc. for shared experience of people who have been displaced or have voluntarily moved.
- Conduct a class discussion of how people in the past would have stayed connected and how that has changed in the digital age (i.e. letters, telegraph... vs. email, phones, twitter, facebook...)
- Visual culture lesson on how a variety of artists use memory as a source of inspiration for their work. Specifically look at how Janet Cardiff's work's evoke memory (i.e. Whispering Room)
- Provide students with demonstrations and tutorials on web page development software allowing them to create interactive sites, and how to record and embed sound so that students can create their own digital online whispering room based on the theme of memory).
- Provide studio time for students to work through the creative process and have opportunities for descriptive feedback from teachers and peers. **BLM AWS20-3.3**
- Upload student digital artworks to a server and allow the class to critique each other's work. Afterwards have students write a reflection on how their work reaches a different audience than Janet Cardiff's.

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.

Support Materials & Resources

Lesson 1:

- For the teacher, "Art and the Age of Mechanical Reproduction" by Walter Benjamin, consider what this would look like in the age of digital reproduction
- Looking at Hannah's suitcase
- Multicultural Historical Society of Ontario - they have a great set of oral and video histories and an excellent image archive. (<http://www.mhso.ca>)
- Archives of Ontario
- Museums in cultural centres

Lesson 2:

- post-secondary websites
- ontario skills passport
- contacting artists in the field from the community
- talking to those who have come from other places and have 'made' it in their new 'home'

Lesson 4: Unpacking Culture through Narrative

- Divide the class into groups of three or four. Have students write their own version of the three little pigs.
- Read the 'True Story of the Three little Pigs' (from the Wolf's perspective) and discuss point of view and how there are multiple perspectives from which to think about a story or event.
- Discussion of POV and biases and how they are applied to people to create stereotypes (look at the history of immigration in Ontario and in Canada and prevailing attitudes of the time towards newcomers as they come here).
- Encourage students to make connections about common misconceptions about particular groups of people in their own school (i.e. the skaters, the preppies, the hip hop crowd, etc.)
- As a class, watch Spaghetti Story produced by the NFB and have students identify the filming and editing conventions that make this film believable or real.
- Check for understanding: quiz on the conventions of documentary film making.
- As a class watch Dark Side of the Moon, and conduct a video autopsy (critical analysis) of how the conventions of film and video were used to make the 'documentary' believable. For homework, students (individually or in pairs) are to watch a documentary film of their choosing (preferably from a list of documentaries watched by the teacher) and conduct a critical analysis. **BLM**

AWS20-3.4

- Through tutorials and demonstrations about filming and editing techniques required to create a believable **documentary**.
- Provide students with studio time to create their own **fakumentary** investigating the artifacts that a person / group has, plans for the future, memories of how they have been treated, etc to point out how damaging stereotypes can be (using the principle of exaggeration)
- Students are to complete a reflection on how using the conventions of a documentary point out some of the absurdities of the beliefs that we have as they perpetuate negative stereotypes.
- Screening Critique: pop some popcorn and have a video screening, critiquing each groups work.

Lesson 3:

- Bruce Nauman "Raw Materials "(2004) - it was on the Tate Modern website a few years back and was essentially a digital whispering room
- Janet Cardiff "Whispering Room"
- Great archive of video work at V/Tape <http://www.vtape.org>
- they also have the video art in Canada website - staff there are very helpful - lots of video examples online
- MHSO - www.mhso.org

Lesson 4:

- "Spaghetti Story" NFB
- Dark Side of the Moon - http://www.cbc.ca/passionateeyesunday/feature_161103.html
- True Story of the Three Little Pigs by Jon Scieszka

Glossary of Terms

Scanogram: images that are photographic in nature, but are created by scanning 3D objects on a scanner bed instead of using a traditional digital camera

Logo: a graphic used to create public recognition

Banner: a portion of a website, typically near the top, that is graphic in nature that is a strong visual that sets the visual theme for the site, and is often incorporated into the navigation bar for the site

Favicon: is a small graphic that appears to the left of the URL in a web browser

Documentary: works that attempt to realistically document reality

Fakumentary: works that attempt to make people believe that something is real, even though it is not, using the visual conventions of a documentary

Unit 4 Finding Home (Approximately 30 hours)

This unit prepares students for their course culminating task (see lesson 4 for the project). The first three lessons prepare ideas associated with creating a graphic novel.

Overall and Specific Expectations**Overall Expectations**

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

A2. The Elements and Principles of Design: apply 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/or 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.

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 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.

Specific ExpectationsLesson 1

A3.1 explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works

B2.1 identify and describe the function of various types of art works

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works

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

Learning Goals:

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

Lesson 1:

- explain the effects of mixing modalities (i.e. text with image) in art
- explain what a truism is
- explain how adding a truism to an image can change the meaning of the truism and the image

Lesson 2:

- interpret a graphic image using established visual conventions
- explain how the formal organization and design of the panels of a graphic story help shape the meaning and flow of the story (i.e. the use of strong diagonals in manga)

Lesson 2

B1.3 explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used, and the meanings the works convey

B2.1 identify and describe the function of various types of art works in past and present societies

B2.2 identify and describe ways in which various art works reflect the societies in which they were created

Lesson 3:

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media

A1.3 document their use of the creative process in a portfolio, and refer to this portfolio to reflect on how effectively they have used the creative process

A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience

A2.2 apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue

A3.1 explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works

A3.2 demonstrate appropriate ways to prepare their art works for presentation

A3.3 demonstrate an understanding of a variety of ways in which art works can be presented to reach different audiences

B2.1 identify and describe the function of various types of art works in past and present societies

B2.2 identify and describe ways in which various art works reflect the societies in which they were created

C1.1 use appropriate terminology related to elements and principles of design when creating and analysing art works

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works

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

Lesson 3:

- identify key aspects of architecture
- explain the difference between a house and a home

Lesson 4:

- explain why having interconnections are so important in helping you find home
- explain how understanding key concepts of the course (i.e. journey, virtual reality, identity, etc.) have informed your understanding of your 'home'

Lesson 4:

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media

A1.3 document their use of the creative process in a portfolio, and refer to this portfolio to reflect on how effectively they have used the creative process

A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience

A2.2 apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue

A3.1 explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works

B2.1 identify and describe the function of various types of art works in past and present societies

B2.2 identify and describe ways in which various art works reflect the societies in which they were created

C1.1 use appropriate terminology related to elements and principles of design when creating and analysing art works

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works

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

Key Questions:

- What and where is "home"?
- Why does the English language have a different word for "house" and "home"?
- How important are our personal histories to our sense of belonging?

Prior Learning:

Students should have a thorough understanding of creative and critical analysis for the purpose of establishing the context of the final assignment, and for working through the process of developing their solution. Students will be using a variety of new media image making strategies learned throughout the course to complete their graphic novel.

Instructional Strategies:Lesson 1: Image-Text Disruptions

- Print a large image that is difficult to interpret (i.e. a close up of an eyeball or of a tool) and provide a copy of the image to each pre-divided group. Ask students to interpret the image (i.e. What is this image supposed to mean?) and then present the interpretations to the class. (This is a good opportunity to reinforce for students the importance of context, as the interpretations are likely to be quite different given that the students do not know the circumstances surrounding the creation of the image.)
- Distribute a second second image to each group. This time, pre-print a different word on or next to the image for each group (consider where you place the text in relationship to the image). Again, ask students to interpret the image, and then present the interpretations to the class. Again the interpretations should be varied as a result of having different words associated with the text.
- Define for the class the concept of **modality**, and check for understanding by having students provide other examples of modality that they see in popular culture (i.e. newspapers, music video, etc.).
- Show students work of artists who use text as a fundamental part of their work (i.e. Barbara Kruger, Jenny Holzer) and discuss with the class how text is such an integral part of their work.
- Introduce students to the concept of an **image text-disruption**. With this learning task, students are to find images from magazine and disrupt the original meaning of the image using a **truism**. **BLM AWS20-4.1**
- Provide students to explore how using multi-modality (text + image) helps to shape meaning by creating their own image text disruption. Students should print their selected truism using an appropriate font, and then glue it to the image. A possible extension involves using a page layout program for students to digitally add the truism to the image. Demonstration of various features of the software would be required.
- Upon completion of the student image text disruptions, students should post their work for a post-activity critique to discuss their learning.

Assessment for and of Learning:

- image text disruption
- in-class interpretation of the Bayeaux Tapestry
- "What is home?" illustrations

Performance Tasks for Evaluation:

- "Finding home' comic book and reflection

Lesson 2: Reading Images

- Show students a page from a graphic novel with the text whited out. Ask students to fill in the missing blanks with their own words. Students are using their critical analysis skills to determine what words would make sense given the visual information that they have been provided with. Have students share their interpretations with the remainder of the class. Share with the class the original text from the graphic novel.
- Divide the groups into pairs or groups of three, and give each group an image of a segment of the Bayeaux Tapestry. Model the interpretation of the first segment, by helping to identify some of the key figures / characters, features of the tapestry, etc, highlighting common visual conventions.
- Provide time for each of the groups to interpret the tapestry segment.
- Once the students have had sufficient time to quickly determine who is in the image and what they think is happening, have them present their segment to the class. As the groups are presenting, each group should be building and making slight modifications to their interpretation as required to make sense within the continuum.
- After all groups have presented, review the true story with the students. Have them note where there is a difference between the 'official interpretation' and the student interpretations, so that a discussion can follow regarding what caused the mis-interpretation.
- Lead the class through a discussion how it is possible to have a respectable interpretation of an image, even if the entire context is not known, based on careful observation.
- Review other formats of visual storytelling (i.e. Trajan's column, comic strips, comic books, manga), and how different visual conventions in how the panels are organized and designed help to create emphasis in the story.

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- students who have difficulty with figure drawing may choose to work with a collage of photos
- variety of individual, paired and small group activity
- students choose a format for creating their graphic novel
- students have access to a variety of digital technique resources (i.e. teacher, on-line tutorials)

Lesson 3: What is home?

- Provide students with a selection of images of various nomadic structures (teepees, yurts, bedouin tents), and permanent homes (Ndebele houses, Artscape Wychwood Barns, ancient city of Petra), as well objects related to homeplaces such as carpets, furniture by Karim Rasheed, fabrics by artists like Amy Butler, as well as examples of dinnerware from a variety of cultures.
- Ask students how these objects and images are related to each other in order to create a foundation for everything that is required to have a house function effectively. Ask students to consider items that are missing. Have them use this information in small groups to design their ideal house. In groups, students can create a floor plan, a rendering of the exterior of the home, and a rendering of the inside of the home.
- Review key concepts related to architecture (see David Sommers [Real Spaces](#)) **BLM AWS20-4.2** and how they impact our understanding of the spaces that we use and design. Be sure to use specific examples to illustrate these concepts, and use the illustrations to aid in the development of success criteria for how the concepts should 'appear' in their own work.
- Provide students with exemplars (either professional or student) to refine the development of success criteria for aspects of the project such as technical execution, presentation, etc.
- Demonstrate how to use the software required to create these images (i.e. **CAD**, vector based illustration software, **tablets**, etc).
- Allow time for students to use the creative process to plan and develop their work in small groups.
- Provide time for students to give each other feedback, and make necessary revisions to their work.

Extensions

- Students might choose to create a digital comic about "Finding Home" that could be used by Settlement.org, or their local, school or elementary school library that could be used by students newly arrived to their community
- Allow students to engage in the classic comic illustration process for their final work. Students first draw their ten panels in pencil. After the revisions have been made, the work is traced in marker. This is then scanned, and coloured using programs such as Painter or Photoshop, where colours can be easily blended. Do ensure that students are not magnifying their image too much, or they may spend hours on a few pixels!

- Organize the classes work for the critique. If students have included visuals that depict the human interactions within the space, separate them from the rest. Review all of the students work.
- At the end of the critique, ask students why two works were separated from the rest. Raise the question of the nature of a house, and what characteristics differentiate it from a home. Ask students to investigate or reflect on why the English language has two words for the 'same thing'. What are the key characteristics of designing a home? How is it possible that a house can function properly and efficiently, but may not be considered a home?

Support Materials & Resources

ART:21 - Jenny Holzer

ART:21 - Barbara Kruger

History of Manga

David Sommers [Real Spaces](#)
ISBN

Stories about 'finding home':

- [Diary of Anne Frank](#)

Children's Books:

- Jeremy Tankard
[Grumpy Bird](#)

Lesson 4: Finding Home

- Introduce the course culminating assignment, a graphic novel that depicts how after engaging on a digital journey through this course, they have found their home (i.e. cultural, geographical, 'real', virtual, economic, etc.) as a result of their creative exploration, and emphasizing human inter-connectivity and interaction as the foundation for the concept of 'home'. Their story can be fictional or based on a real life experience (with artistic license). **BLM AWS20-4.3**
- Divide the class into small groups, and provide each group with a children's story relating to the concept of finding home. Review the basic structure of a story (introduction, rising action, climax, resolution, conclusion), and have students collectively complete a plot summary graphic organizer to see how the story develops from a planning point of view. As groups work on this task, circulate and question how they are identifying key features of the story (i.e. how do they know that event C is the climax and not event D).
- Provide students with time to brainstorm possible stories / themes for their graphic novel, and to begin the process of completing a plot summary organizer for their assignment. The plot summary will be due in a couple of classes, allowing students to further think about and develop their ideas for the project.
- Use this opportunity to introduce students to figure drawing skills and portraiture (proportion, movement, etc.) by using movement thought drawing techniques. Spend one class developing drawing skills through a series of quicker drawings, emphasizing observation and careful looking to acquire the impression of the figure with appropriate proportion. The second class spend time developing the figures in more detail through prolonged poses. Seek students who are comfortable modelling for the class to pose.
- Extrapolate on the students drawing skills, to create caricatures / cartoon features (i.e. look to karaks from graffiti culture, or sources such as children's books by Jeremy Tankard). Give students a hand-out of conventions for drawing emotion (for example, raised eyebrows for surprise, spiral pupils for confusion, etc.) and ask them to identify the emotions symbolized by the convention. Ask students to revise and refine their representation of their character, and practice drawing a variety of emotions on portraits of their character.

- Review vector drawing skills by having students "trace" photographs of full body and face, in preparation for creating a character to for their comic.
 - Provide time for students to peer assess their plot summaries that were completed for homework while the class was working on developing drawing skills.
 - Allow time for students to conduct visual research to develop their style. Students should be gluing images into their sketchbook as a source of inspiration as they develop their characters and settings in their panels.
 - Provide time for students to peer assess their character design and style of the backgrounds.
 - Students spend several classes developing their imagery for their graphic novel. They may use traditional comic techniques, such as drawing, inking and shading, adding colour to their image using Photoshop (an increased transparency is useful here), or they can use a collage approach (used by A.M. Fleming) in hard copy or through Photoshop.
 - Students digitize hard copy images with a scanner or high resolution digital camera, and import them into a comic software program (such as ComicLife Ministry licensed) to re-structure composition and add text.
 - Students then decide how to display their work (through a digital comic blog, photocopied zines, or matted and framed).
-

Glossary of Terms

CAD: Computer Aided Design software is used to create technical drawings, and is capable of creating 3D virtual models of the design.

Image Text Disruption: a form of art making that uses the principle of juxtaposition between text and image to create meaning

Modality: the form of an artwork (i.e. text, image, sound, video, etc.)

Tablet: a technical device that allows the user to 'draw' onto the computer

Truism: claim that is so obvious or self-evident as to be hardly worth mentioning, except as a reminder or as a rhetorical or literary device

On Walkabout!

DIGITAL NOMADS

What is a digital walkabout?

Traditionally, a walkabout refers to the nomadic excursions into the bush made by Australian Aborigine. This excursion is a rite of passage where adolescent males live in the wilderness for approximately six months, tracing the spiritual heritage of their people, in order to become a man.

A 'digital walkabout' is also a rite of passage, but is engaged in by the modern urban / suburban citizen. Like the Aborigine, the digital person is searching for their identity, through their interaction in the virtual world of the Internet, by socially networking with such applications as Facebook, MySpace, Flickr, Twitter, Blogspot, Wordpress... Identity is formed by whom you follow, what you write, and who follows you. Ultimately, as individuals become more engaged in their digital world, the loose sense of the real, tangible, physical world in which they actually live. The question then arises... "Who are you?"

Blurring the Boundaries of Reality

As the human species move towards its next evolutionary leap, *homo digitus*, we become more reliant on the technologies that we create to experience the world. Two such simple internet applications that blur the boundaries of reality are Google Earth and Google Street View. They are simple to use, and easily accessible.

As we blur the boundaries of our real and digital world, there are a multitude of implications, ranging from questions of identity (who are you on line versus in face to face conversation with people), ethics (what is permissible in the digital world in contrast to the real world), legal (private versus public space), moral (what is appropriate use of the internet where people thrive on anonymity), social (what does it mean to have a friend), justice (how we can create a world in which human atrocities no longer occur)...

What is Google Earth?

"Google Earth lets you fly anywhere on Earth to view satellite imagery, maps, terrain, 3D buildings, from galaxies in outer space to the canyons of the ocean. You can explore rich geographical content, save your toured places, and share with others."

- earth.google.com (Dec 5, 2009)

What is Google Street View?

"Google Street View is a feature of Google Maps and Google Earth that provides 360° horizontal and 290° vertical panoramic views from a row of positions along the street (one every approximately 10 or 20 metres) for many streets in the world, from a height of about 2.5 meters."

- en.wikipedia.org/wiki/Google_Street_View (Dec 5, 2009)

BLM AWS20-1.1

Find your house!

Use Google Maps to locate your house. Enter into Goggle Street View. Make a t-chart list of how your house looks the same in Google Street View as it does right now, and how your house looks different in Google Street View than it does right now (how has your house changed?).

What does this tell us about Google Street View?

Walkabout in TO!

Use Google Street View to travel from the AGO to Queens Park. Travel east on Dundas Street until you get to University Avenue, and go north until you reach the provincial parliament.

Find these features along the way!

- 1) How many yellow cars and trucks do you see?
- 2) What does the front of the AGO look like?
- 3) What is the colour of the building of the southeast corner of McCaul and Dundas?
- 4) What art store is located next to the OCAD student gallery on the right side of the street?
- 5) What is the route number of the next streetcar you pass, and where is it going?
- 6) What is the building at 255 Dundas Street (the one with the large side walk in front)?
- 7) Why is there a traffic back up in front of the building you identified in #4?
- 8) As you approach Queens Park, count how many gates (entries) there are for the Alexandria + Mars construction project. How many are there?
- 9) Is the street light green, yellow or red, as you travel north on University, and pass through the College Street intersection? ... make sure you are on the northbound side of the street!
- 10) When you pass College Street, what does the street name you are on change to?

After what you learned about Google Street View from looking at your own house, and going on this short walkabout in Toronto, make a list of advantages and disadvantages of using this Internet application.

Blog-It

Read a news article on Google Street View that investigates the legalities of this Internet application in Canada (i.e. CBC News, Toronto Star, Toronto Sun, Globe & Mail, National Post). Write a blog entry about your experience and your opinion about Google Street View and how it blurs the boundary of reality!

Brainstorm internet safety precautions that your parents would recommend you take while interacting on line.

Brainstorm internet safety precautions that a police officer or teacher would recommend you take while interacting on line.

After reflecting and reviewing what you believe yourself and others see as important internet safety precautions, write a top 5 list of things to do to ensure that you are a safe internet user!

- 1.
- 2.
- 3.
- 4.
- 5.

Brainstorm internet safety precautions that you currently take while interacting on line.

Brainstorm internet safety precautions that you would like to see a younger brother or sister take while interacting on line.

Creating a Mark

For this assignment task, you are creating a digital mark to represent how you feel about having both a 'real' and digital identity. You are to select a word from the list in order to guide each of your illustrations. For this task you must meet the following criteria:

- you are to create 6 images
- each image is composed of 4 squares
- you can only use black, white and one colour on one square
- each image dimension is set to 10 inches by 10 inches
- each image is exported as a jpg

Design Strategies

As you think through how to use the space effectively, make sure that you consider the following strategies used by graphic designers as they think about page layout and design:

- colour
- use of space (positive + negative)
- scale / size
- contrast
- repetition
- alignment
- proximity
- overlapping
- rotation
- using the frame

Think About It...

What will make an effective composition for this assignment, especially when you have such strict conditions on your creativity?

If you were to be assessing this work, what criteria would you be using to determine if your design was effective in communicating your ideas?



Real & Virtual Identity

private

safe

open

cautious

playful

limited

adventure

stealth

fearful

split

alone

connected

a word of your choice

New Visual Language

In this lesson we are investigating methods of communication as they have been changed and evolved as a result of technology. Specifically we are looking at how texting is an efficient way of communicating but at the same time, allows the communicator to hide behind a veil of illusion.

Consider the common texting short form LOL “Laugh Out Loud” or ROFL “Rolling On Floor Laughing”. What does this really mean when you text? Do you literally get down on the floor and roll around with laughter? After all, consider all the different forms of laughter such as chortling, giggling, snickering, te-he-ing.... Watch the [Mary Poppins](#) video on the course website and consider if the text LOL really communicates what it means to ‘Laugh Out Loud’!

In order to remedy the ‘loss of translation’ as a result of texting, you as a new digital nomad have to visually communicate your experiences, specifically about the social injustices that you have witnessed while on your walkabout. This new hypothetical visual language must communicate clearly and succinctly with full visual impact your experience. A well designed image, using glyphs, shapes, and a unified colour scheme is to ‘replace’ text in favour of a language that is ‘universally’ accessible, and could potentially be used on a variety of platforms, including cell phones, instant messaging, e-mail, etc.



Your Task

Set up a 10 inch by 10 inch document in Adobe Illustrator. Using only glyphs, create an image that depicts your thinking about a current event related to social justice (i.e. racism, sexism, heterosexism, classism, age-ism, able-ism, faith-as-an-ism, environmental issues, etc.). *You must have a magazine or newspaper article as a source of inspiration for your design!* Be sure to think about the following design strategies to help you organize the visual space! These design strategies include...

colour – use of space (positive & negative) – scale / size – contrast – repetition
alignment – proximity – overlapping – rotation – using the frame – flipping

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

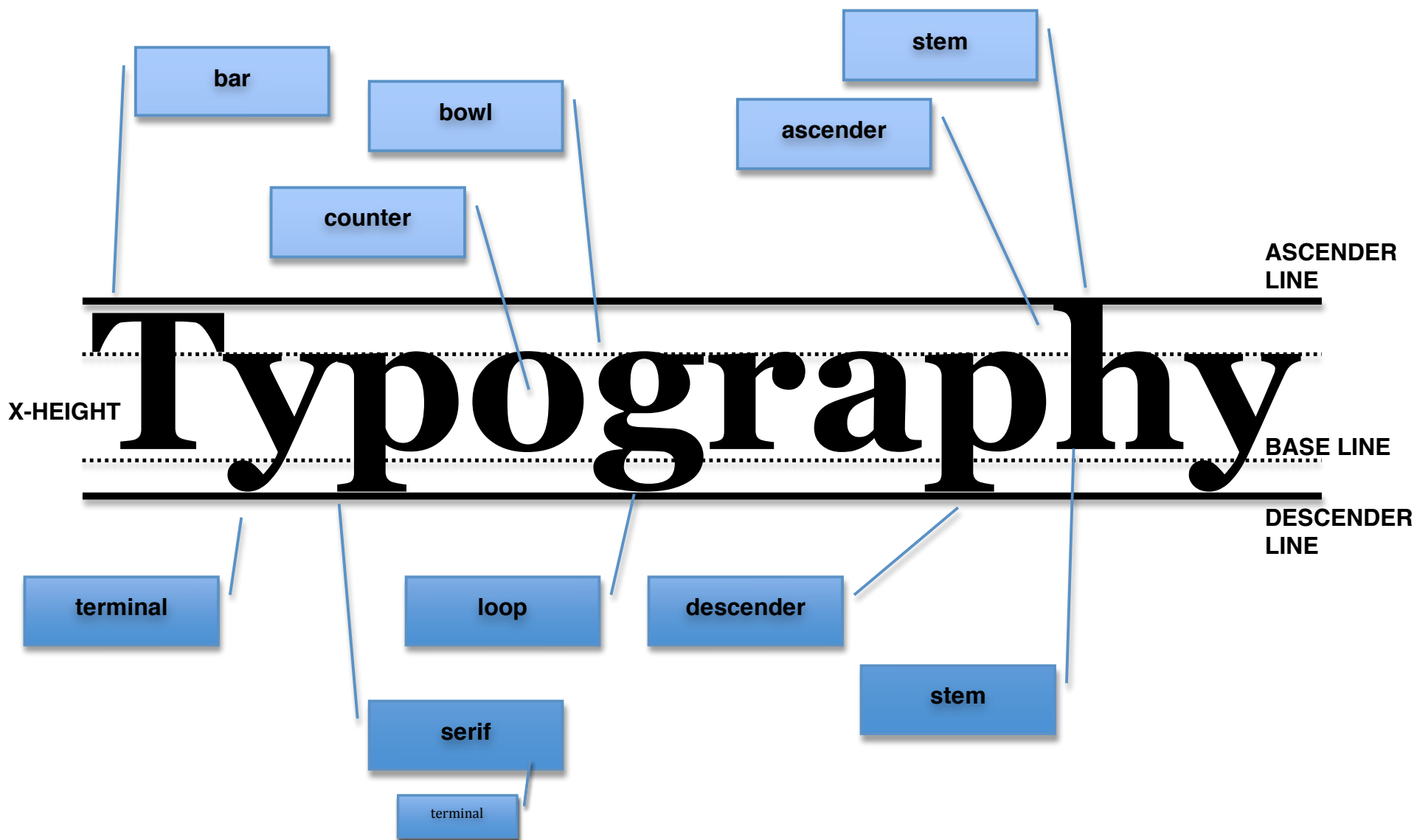
Script
t

Display

Faux

Blacklett
er

Anatomy of a Word



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)

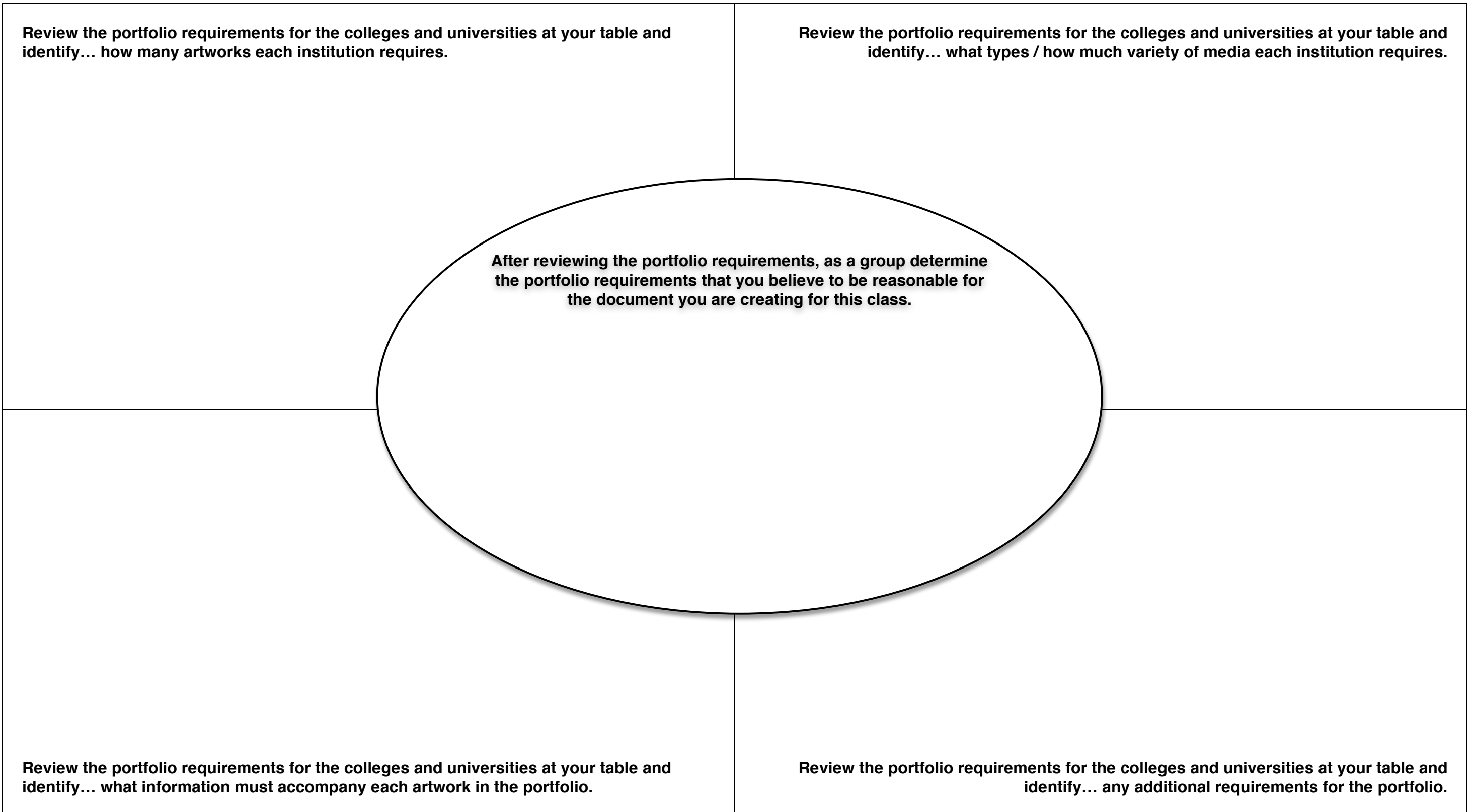
Quality of Syncing and Pacing

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.



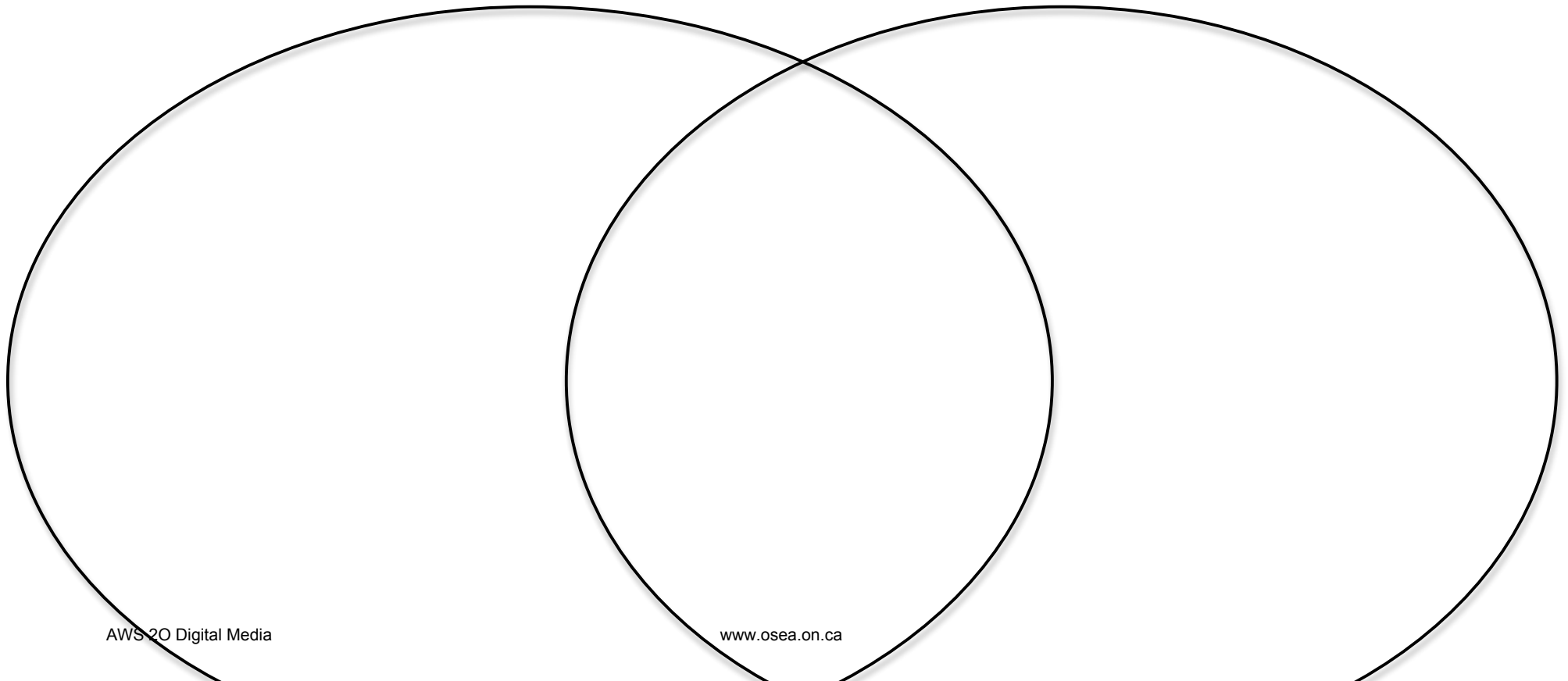
Why are the skills learned in a Digital Art classroom important for helping you meet your career goals?

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.