

MEDIA ARTS

OVERVIEW

Media arts courses at the Grade 11 and 12 level focus on refining students' use of multiple media and their skills in the use of traditional and emerging technologies and tools. Students create increasingly sophisticated media art works that communicate ideas, feelings, and beliefs to specific audiences. These courses also develop students' theoretical knowledge and analytical skills, and encourage them to explore in greater depth the cultural, historical, and social contexts of media art.

Media arts incorporates a variety of materials, techniques, tools, technologies, and skills from various arts disciplines including dance, drama, music, and visual arts. Elements are also drawn from the contributing arts: for example, line, colour, and texture from visual arts; space, time, and energy from dance; rhythm (duration), harmony (pitch), and dynamics from music; and character, place, and tension from dramatic arts. The technologies and processes used and adapted to create media art may be traditional, including, but not limited to, photography, film, photocopy art, analog and electro-acoustic sound, classical animation, and video/television. The technologies and processes may also be digital: computer software, digital imaging and graphics, digital sound recording and sonic sculpture, two- and three-dimensional animation, multimedia production, holography, and web-page design.

Four organizing principles guide the creation of media artworks: *hybridization*, *interactivity*, *duration*, and *point of view*. Hybridization involves innovative ways of combining art disciplines to create what can be called "hybrid" forms of art. Duration explores the nature of time and how its perception can be manipulated and presented. Interactivity involves viewer participation and includes artforms such as interactive installations, performance art, gaming environments, and web-based art. Point of view can be expressed both conceptually – revealing, for example, an artist's response to a social theme or issue – and physically, through perspective.

The expectations for the courses in media arts are organized into three distinct but related strands:

1. ***Creating and Presenting:*** Students apply the creative process (see pages 15–17) to construct and present media art works using traditional and emerging technology and tools in increasingly skillful ways. They create art works for multiple purposes and audiences, reflecting on the effectiveness of their use of the creative process. Students analyse how various artists use the principles of media art in the design and production of works that integrate elements from contributing arts.

2. ***Reflecting, Responding, and Analysing:*** In this strand, students use the critical analysis process (see pages 17–22) and the process of deconstruction to enhance their appreciation of media art works. Students reflect on their artistic choices to determine their effectiveness. They examine how media art works reflect personal and cultural identities, and affect personal, cultural, and community values. They assess and refine the skills needed for a range of careers and lifelong learning.
3. ***Foundations:*** In this strand, students deepen their understanding of theoretical concepts and expand their vocabulary for evaluating their own creations and those of other media artists. They analyse the roles of media artists and explore the historical and sociocultural contexts of media arts. Students demonstrate responsible practices when producing, presenting, and experiencing media art works.

Media Arts, Grade 11

University/College Preparation

ASM3M

This course focuses on the development of media arts skills through the production of art works involving traditional and emerging technologies, tools, and techniques such as new media, computer animation, and web environments. Students will explore the evolution of media arts as an extension of traditional art forms, use the creative process to produce effective media art works, and critically analyse the unique characteristics of this art form. Students will examine the role of media artists in shaping audience perceptions of identity, culture, and values.

Prerequisite: Media Arts, Grade 10, Open

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

- A1. The Creative Process:** apply the creative process to create media art works, individually and/or collaboratively;
- A2. The Principles of Media Arts:** design and produce media art works, applying the principles of media arts and using various elements from contributing arts (dance, drama, music, visual arts);
- A3. Using Technologies, Tools, and Techniques:** apply traditional and emerging technologies, tools, and techniques to produce and present media art works for a variety of audiences and purposes.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

- A1.1** use a variety of strategies (e.g., *brainstorming, concept webs, mind maps, group discussions, research using sources such as case studies*) to investigate creative challenges and generate innovative ideas, individually and/or collaboratively, for addressing them (e.g., *the challenge of creating a video art work on cyberbullying*)

Teacher prompt: “Do any of your personal experiences or those of your group members relate to the topic of the challenge? Where would you find more information on the topic? How can these experiences and this information help you generate ideas?”

- A1.2** develop plans, individually and/or collaboratively, that address a variety of creative challenges (e.g., *reflect on and filter their ideas to select a feasible one as the basis for their plan; use storyboards, thumbnail sketches, production notes, scripts, choreographic notes, and/or blocking notes to help develop their plans*), and assess and revise their plans on the basis of feedback and reflection

Teacher prompts: “What criteria might you use when filtering ideas?” “What challenges does your plan present? Would revising an aspect of the plan help you overcome those challenges?”

- A1.3** produce and refine media art works, using research, exploration, input, and reflection (e.g., *research audio/visual codes and alternative media; explore new media tools, practise a range*

of techniques, and reflect on which tools and techniques would be appropriate for their art work; reflect on feedback from their teacher, peers, and others, and modify their preliminary work as appropriate on the basis of this feedback

Teacher prompts: “What other media artists have used this technique? How can exploring techniques used by other media artists help you expand the range of techniques you use in your work?” “How do you decide when to integrate the input of others into your work? In what ways did feedback affect your final product?”

- A1.4** exhibit or perform media art works, individually and/or collaboratively, using methods that are highly appropriate for the work (e.g., *present a performance art work with sound effects or music that enhances their message; post their digital work on the Internet; play the class a DVD of their animation; present their work in an actual or virtual gallery*)

Teacher prompt: “Is your mode of presentation appropriate for your art work? Is there any aspect of your work that is not well served by the method of presentation? How might you modify your presentation plans to address this problem?”

- A1.5** use an appropriate tracking tool (e.g., *a sketchbook, a journal, storyboards, a checklist, production notes, a “making-of” video*) to produce a detailed record of their application of the creative process, and use this record to determine, through reflection, how effectively they applied this process

Teacher prompt: “After reviewing your record of the way you used the creative process, what have you learned that you might apply to the creation of your next media art work?”

A2. The Principles of Media Arts

By the end of this course, students will:

A2.1 analyse how media artists use the principle of hybridization, and apply that principle in the design and production of media art works that explore elements from contributing arts (e.g., combine still photographs and the techniques of cut paper animation to create a digital animation in the style of Allison Hrabluik)

Teacher prompts: “How has the combination of these two media enriched the final media art work?” “In what ways can sound be used to unify space in an installation?”

A2.2 analyse how media artists use the principle of interactivity, and apply that principle in the design and production of media art works that explore elements from contributing arts (e.g., use projected images and/or text to create an installation and live performance in the style of Rafael Lozano-Hemmer or of Janet Cardiff and George Bures Miller’s *The Paradise Institute*)

Teacher prompts: “What elements can you use to enhance the interactivity of your art work?” “How are the elements of dance and visual arts applied through the principle of interactivity in Camille Utterback’s *Untitled 5* from her *External Measures* series?”

A2.3 analyse how media artists use the principle of duration, and apply that principle in the design and production of media art works that explore elements from contributing arts (e.g., analyse how video artists such as Shandi Mitchell or multidisciplinary artists such as Thom Sokolowski combine elements using the principle of duration; design a multimedia performance with time-lapse effects; use digital video editing and other techniques to make time “fly”)

Teacher prompts: “What is the difference between running time, perceived time, and actual time in a media art work?” “How can you use images and effects to depict the passage of time? How can you manipulate the sense of time in media art?”

A2.4 analyse how media artists use the principle of point of view, and apply that principle in the design and production of media art works that explore elements from contributing arts (e.g., analyse the animated short *Ryan* by Chris

*Landreth and the related documentary *Alter Ego* by Laurence Green with reference to their approach to conveying physical and conceptual points of view; create an art work to express a conceptual point of view on a cultural, political, or social theme; present physical points of view by creating a series of still images that approach the same subject matter from a variety of positions [bird’s eye, worm’s eye, eye level, panoramic, internal, microscopic])*

Teacher prompt: “How does the physical point of view affect the meaning of this media art work? How might you change the point of view to alter the work’s meaning?”

A3. Using Technologies, Tools, and Techniques

By the end of this course, students will:

A3.1 explore a wide range of traditional and emerging technologies, tools, and techniques, and use them to produce effective media art works (e.g., explore advanced digital imaging, digital video, and digital audio; experiment with multimedia, performance, and installation art; create web-based art, using software from the OSAPAC database where possible)

Teacher prompt: “In what ways has your developing skill in photographic and digital imaging increased your ability to express your ideas?”

A3.2 create and present media art works that are appropriate for specific audiences and venues (e.g., an audience of elementary students; a venue such as a theatre stage, a gallery, an outdoor site), using various technologies, tools, and techniques (e.g., projection, broadcast, the Internet, computer monitors)

Teacher prompts: “Is your media art work appropriate for your audience?” “Based on feedback from the audience, is there anything that you would change about the techniques used in your art work? Why or why not?”

A3.3 communicate their purpose and artistic intention when creating and presenting media art works, using a variety of approaches, tools, technologies, and techniques (e.g., create a video-based installation that uses dramatic images to encourage the audience to consider social issues related to Aboriginal rights or environmental protection)

Teacher prompts: “What is your artistic intention? What type of approach might best communicate your intent to an audience?” “How did your artistic intention influence your choice of technology and use of tools?”

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

- B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by using it to monitor the creative process, and by examining, interpreting, assessing, and reflecting on media art works;
- B2. Identity and Values:** demonstrate an understanding of how media art works reflect personal and cultural identity, and affect personal, cultural, and community values and their awareness of those values;
- B3. Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills that are transferable beyond the media arts classroom.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

- B1.1** analyse, through examination and reflection, their initial response to media art works, using various strategies and modes of communication (e.g., describe their initial reaction to a classmate's media art work in an inside-outside circle or using a sticky-note parking lot; use an electronic chart to record their analysis of how specific elements of the art work affected their initial reaction)

Teacher prompt: "Does a particular technical or aesthetic aspect of this media art work strike you? How does it affect your initial reaction to the work?"

- B1.2** use the critical analysis process to deconstruct, interpret, and assess media art works created by recognized artists, and record and organize their findings using a variety of tools and formats (e.g., identify the individual components of the work and analyse how the artist combines them to communicate a message or convey meaning; assess the effectiveness of the artist's use of technology and tools as well as principles and elements from contributing art forms; analyse ways in which the artist has used his or her cultural background as inspiration; interpret the work to determine its intent; assess how effectively the artist addresses

a social issue or communicates artistic intent; analyse the use of large-scale projection in Bill Viola's work The Crossing)

Teacher prompt: "What was the artist's intent in creating this art work? How effectively does the artist communicate that intent? What specifically does he or she do to achieve that intent?"

- B1.3** analyse how each stage of the critical analysis process contributes to their comprehension of media art works, and communicate their findings (e.g., review their records [notes, blogs, video journals, digital recordings] to determine their understanding of a media art work during each stage of the critical analysis process)

Teacher prompt: "What sorts of differences can you see between your initial reaction to this work and your final assessment of it? What accounts for those differences?"

- B1.4** use the appropriate components of the critical analysis process to assess and enhance their own creative process, including their planning, production, and presentation decisions, and to interpret audience responses to their media art work (e.g., use feedback from the critical analysis process when making creative decisions about the most appropriate modes of presentation, effective technologies, the time and place for an exhibition, and/or the level of interactivity of their art work;

critically analyse the work of recognized media artists to inspire them and expand their creative potential, to help them refine their design plan, or to discover new technologies or new ways of working with familiar technologies)

Teacher prompts: “In what ways has analysing the work of this media artist informed your plans for your installation?” “Which of your creative plans or decisions did you revise after critically analysing them? Why?”

B2. Identity and Values

By the end of this course, students will:

B2.1 identify and analyse ways in which media art works express the personal identities of artists (e.g., *works by the General Idea collective; Joane Cardinal-Schubert's The Lesson; music videos by Red Power Squad or Youssou N'Dour*)

Teacher prompt: “What is the intent of this art work? What does this intent tell you about the personal identity of the artist?”

B2.2 analyse the ability of media art works to express historical or contemporary cultural identities (e.g., *Alanis Obomsawin's Kanehsatake: 270 Years of Resistance; Nina Levitt's Thin Air*), and explain how obstacles can limit that ability (e.g., *the limited representation on the Internet of media artists from some regions of the world*)

Teacher prompts: “Why are certain groups, cultures, and/or geographic areas underrepresented in media arts? What characteristics of the World Wide Web potentially increase the representation of artists from a variety of cultures and with various points of view? What factors might limit this potential?” “What is the potential of web-based works, such as Mary Flanagan's [collection], to expand the audience for artists from cultures across the globe?”

B2.3 analyse the ability of historical or contemporary media art works to influence community or societal values (e.g., *the impact of propaganda art, such as that of the Chinese Cultural Revolution; the impact of the documentary The Final Inch; the influence of contemporary advertising*)

Teacher prompt: “What is the message of this political poster? What methods does it use to try to persuade the viewer? Why do you think its creator believed it would be successful?”

B2.4 analyse, on the basis of reflection, and document how creating and presenting media art works has affected their personal values and their understanding of their culture and community (e.g., *how presenting media art works to*

a variety of local audiences has influenced their perspective on issues and broadened their understanding of their community)

Teacher prompt: “What have you learned about your community through the creation of a media art work on an issue in a local election campaign?”

B2.5 analyse how the process of critically analysing media art works has affected their perception and understanding of different communities, cultures, ideologies, and/or social groups (e.g., *how analysing media art work posted on video blogs has expanded their knowledge or changed their perception of people who are from different cultures or who advocate different ideologies*)

Teacher prompt: “In what ways has your perception of other cultures changed through your examination of video art works on the Internet?”

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 identify areas of postsecondary study that are related to media arts and that reflect their personal skills and interests, describe the requirements for each area, and create and maintain a portfolio that could be used when applying to programs in these areas (e.g., *reflect on their interests and skills to determine the most appropriate areas of study; create a portfolio that includes a formal artist statement, samples of completed works, a skill inventory, and a résumé*)

Teacher prompt: “How has the process of creating a portfolio helped you identify your personal strengths and future goals? What is the most important thing you have learned from this process?”

B3.2 analyse skills connected with design, production, distribution, or management processes in media arts (e.g., *skills needed for image manipulation, digital video editing, sound editing, multimedia authoring; skills related to leadership, innovation, teamwork*), and explain how these skills can be applied in a range of careers related to media arts (e.g., *animation, commercial photography, filmmaking, graphic design, journalism, photojournalism*)

Teacher prompt: “How has research into a number of fields related to media arts informed your awareness and understanding of future opportunities in these fields? Do you have all the skills necessary to be successful in one of these fields? If not, what other skills would you need to develop to help you achieve success?”

B3.3 describe skills and understandings acquired through the creative and critical analysis processes in the media arts (*e.g., technical, analytical, and communication skills; visual and aural discrimination skills; a more sophisticated understanding of a variety of ethno-cultural groups and of the need to respect the opinions and values of others*), and explain in detail how they can be applied in a range of areas in everyday life (*e.g., to troubleshoot an installation for a local gallery; to develop multimedia presentations for family events; to analyse magazine articles or documentaries that are used to promote a particular view point or manipulate an audience*)

Teacher prompts: “What are some of the ways in which you have used media arts tools and processes in your school and your personal life? How have these processes enhanced your ability to share ideas and express yourself?”
“What influence has the media had on your behaviour and choices? In what ways do the skills and understandings you have acquired in this course help you analyse the media and understand the sources of their influence?”

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

- C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other concepts relating to media arts;
- C2. Contexts and Influences:** demonstrate an understanding of the sociocultural and historical contexts of media arts;
- C3. Responsible Practices:** demonstrate an understanding of responsible practices associated with producing, presenting, and experiencing media art works.

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

- C1.1** describe the stages of the creative and critical analysis process with reference to media art works, and explain and use correctly and appropriately a broad range of terms related to the conventions, concepts, principles, and elements of media arts when creating or analysing media art works (*e.g., create a media art work to illustrate stereotypes, symbols, styles, icons, structures, and recipes used in media arts*)
- C1.2** describe, on the basis of research, a variety of elements from contributing arts that can be used in media art works, and explain how these elements can be applied through the principles of media arts (*e.g., how elements from drama and visual arts can be organized using the principle of point of view in a multimedia art work*)
- C1.3** explain terminology associated with the technologies, tools, and techniques used in the production and presentation of media art works, and use this terminology correctly and appropriately when producing, presenting, and analysing media art works (*e.g., explain to an audience of their peers the technologies and tools they used to produce their art work*)

C2. Contexts and Influences

By the end of this course, students will:

- C2.1** analyse the connections between a contemporary media art work and related historical art works (*e.g., how the multimedia work of Shilpa Gupta relates to William Hogarth's Rake's Progress*)
- C2.2** explain, on the basis of research, the history and development of various media technologies and/or items that are dependent on these technologies (*e.g., the influence of Japanese "pillow books" on the development of weblogs; the origins of web pages, interactive CD-ROMs, interactive games, digital imaging, digital audio, digital video, multimedia installation, interactive media*)
- C2.3** describe, with reference to individual artists and their works, culturally specific methods used by contemporary media artists to engage their audiences (*e.g., using familiar symbols or stereotypes in new and unexpected ways; integrating everyday objects into their work, as in Ruth Kedar's Playing Cards*)
Teacher prompts: "How does Ian Carr-Harris use symbols, stereotypes, and icons to convey his views of Canadian identity?" "In what ways are specific contemporary media artists pushing technical and creative boundaries to create an emotional response in their audience?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 describe and apply healthy, safe, and conscientious work practices when producing, presenting, or promoting media art works (*e.g., develop studio safety checklists and conduct studio safety tests; apply appropriate practices, including using personal protective equipment, when working with sound, chemicals, hazardous equipment*)

Teacher prompt: “What practices or processes have you developed to ensure that you use equipment safely and effectively in a video studio? A sound studio?”

C3.2 explain ethical and legal issues associated with media arts, particularly with respect to social justice and equity issues (*e.g., issues of access, inclusion, cultural appropriation*), and use ethical and legal practices when creating, presenting, or promoting media art works

Teacher prompt: “What factors should you consider when representing or documenting individuals or social/cultural groups or when exploring sensitive issues?”

C3.3 identify and apply responsible environmental practices associated with the media arts workplace (*e.g., dispose of chemicals, batteries, and obsolete hardware in environmentally safe ways; use energy conservation practices; use recycled or recyclable material where possible*)

Teacher prompt: “What practices should media artists put in place to ensure that they are working in environmentally friendly ways? Have you applied these practices in your recent projects?”

C3.4 identify a range of positive character traits associated with media arts production, and exhibit these traits in both their independent work and their interactions with others (*e.g., show respect for their own work and the work of others and for their tools and work spaces; demonstrate sensitivity towards their subjects; show responsibility by completing tasks and meeting deadlines; demonstrate encouragement and support for team members*)

Teacher prompt: “How have your actions and attitudes promoted a positive and creative working environment in your group?”

C3.5 demonstrate an understanding of and apply conventions associated with the presenting and experiencing of media art works, and challenge these conventions in creative ways to extend the audience’s experiencing of art works (*e.g., exhibit appropriate behaviour in galleries and other locations; challenge audience etiquette or adapt viewing/listening conventions as part of their media art work*)

Media Arts, Grade 11

Open

ASM30

This course enables students to create media art works using available and emerging technologies such as computer animation, digital imaging, and video, and a variety of media. Students will explore the elements and principles of media arts, the connections between contemporary media art works and traditional art forms, and the importance of using responsible practices when engaged in the creative process. Students will develop the skills necessary to create and interpret media art works.

Prerequisite: None

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

- A1. The Creative Process:** apply the creative process to create media art works, individually and/or collaboratively;
- A2. The Principles of Media Arts:** design and produce media art works, applying principles of media arts and using various elements from contributing arts (dance, drama, music, visual arts);
- A3. Using Technologies, Tools, and Techniques:** apply traditional and emerging technologies, tools, and techniques to produce and present media art works for a variety of audiences and purposes.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of strategies (e.g., a placemat or jigsaw exercise; brainstorming; sketches; a checklist; a concept web or mind map; research) to generate and explore ideas, individually and collaboratively, for solutions to creative challenges (e.g., creating a media art work on the signs of or issues relating to climate change in their community or on a cultural theme)

Teacher prompts: “How can you use the collaborative process to develop and enrich your team’s ideas? What collaborative processes do artists’ collectives in your community use? Does an understanding of these processes widen the range of ideas that your team can explore?” “In what ways did your idea-generation process change when working in a group as opposed to by yourself?”

A1.2 develop plans, individually and/or collaboratively, that address a range of creative challenges (e.g., use outlines, scripts, diagrams, rough copies, templates, thumbnail sketches, storyboards, and/or production notes to help develop their plans; outline the steps in the creative process that they plan to apply), and revise their plans on the basis of self-assessment and the input of others

Teacher prompt: “Does your plan clearly identify the steps you will follow and how they will allow you to address your challenge? When

you review your outline, can you see how you will move from one step to the next when you begin to produce your art work?”

A1.3 produce and refine media art works, using experimentation, input, and reflection (e.g., use their plan and outline to guide experimentation; use rating charts, self-assessment rubrics, simulations, journals, class critiques, and/or discussion boards to gather feedback and reflect on their preliminary work; refine their art work on the basis of peer input and self-assessment)

Teacher prompts: “Have your experiments with new techniques been successful? How can you incorporate the results into your art work?” “What type of refinements did you make to your preliminary work as a result of constructive criticism? How did these refinements contribute to the successful completion of your art work?”

A1.4 exhibit or perform media art works, individually and/or collaboratively, using a variety of methods that are appropriate for their work (e.g., a classroom exhibition showcasing a variety of works on a social issue; an outdoor installation based on an environmental theme; a podcast on the significance of storytelling in First Nation, Métis, and/or Inuit cultures)

Teacher prompts: “Did your presentation method affect the intended outcome of your media art work? Would another presentation method have been more effective?” “How did the site you selected for your installation influence the meaning of the work?”

A1.5 use a variety of tracking tools (e.g., sketchbooks, process journals, digital collections of images and sounds) to document in a detailed way their use of the creative process, and use this record as a basis for reflection on the effectiveness of their procedures

Teacher prompts: “Does your sketchbook allow you to reflect on how you approached each stage of the creative process in the production of your art work?” “Which specific steps did you follow in the creation of this work? Did the exploration stage result in changes to your initial idea or plans?”

A2. The Principles of Media Arts

By the end of this course, students will:

A2.1 communicate an understanding of the four principles of media arts, and apply one of them to reinterpret an existing art work (e.g., reinterpret South African photographer Santu Mofokeng’s Concert at Sevenfontein using the principle of duration)

Teacher prompt: “How can applying the principle of duration to transform a still photograph change the meaning and impact of the original work?”

A2.2 design and produce original media art works by combining two or more of the principles of media arts to organize a variety of elements from the contributing arts (e.g., use the principles of interactivity and duration to design and produce an environment that integrates a variety of elements in the style of Janet Cardiff’s Whispering Room)

Teacher prompt: “Which principles of media arts can you combine in your work to most effectively engage the audience?”

A3. Using Technologies, Tools, and Techniques

By the end of this course, students will:

A3.1 explore a variety of traditional and emerging technologies, tools, and techniques, and use them to produce effective media art works (e.g.,

use digital still or video cameras and image- or video-editing software; use available OSAPAC software; use 3D animation software to construct a virtual zoetrope or create a digital media art work; edit an existing sound file using MP3 sound-encoding software; use a digital recording device to store sounds for a soundscape based on an environmental theme)

Teacher prompts: “Does the virtual zoetrope provide insight into how you might create an optical illusion in your media art work?” “How does the inclusion of a soundscape enhance viewers’ experience of your landscape photographs?”

A3.2 use appropriate technology, tools, and techniques to create and present media art works that are appropriate for specific audiences (e.g., use techniques from manga art in making an animation for Grade 9 students; create an installation within the school that uses a variety of techniques to convey the meaning of a holiday connected to their cultural heritage)

Teacher prompt: “What revisions would you make to your animation if the audience changed from Grade 9 boys to Grade 12 girls?”

A3.3 communicate a personal message or an opinion on an issue of personal concern by creating and presenting media art works using a variety of techniques, tools, and/or technologies (e.g., an animated short to express their personal point of view on issues related to smoking; a series of ads for public spaces on reducing the size of our ecological footprint, using techniques similar to those of Adbusters)

Teacher prompts: “Which technologies do you find most useful in helping you communicate your personal ideas?” “Can you think of another technique that would enhance your ability to convey your opinion on this issue?”

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

- B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, assessing, and reflecting on media art works;
- B2. Identity and Values:** demonstrate an understanding of how media art works reflect personal and cultural identity, and affect personal, cultural, and community values and their awareness of those values;
- B3. Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in media arts and how they can be used outside the media arts classroom.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

- B1.1** identify and explain their initial responses to media art works (*e.g., Sara Diamond's web-based work CodeZebra*), using various strategies and modes of communication (*e.g., a small-group or class discussion, a think-pair-share or jigsaw strategy, a blog, a journal, a sketchbook*)
Teacher prompt: "How would you describe your first response to this art work? In what ways has this response been influenced by your personal experiences?"
- B1.2** identify, on the basis of investigation, the aesthetic and technical features of a contemporary media art work, and explain how and why the artist has combined these features in creating his or her work (*e.g., identify the tools, techniques, technologies, and materials used by an artist, and explain how they have been used to create the art work; identify the individual elements, principles, and other aesthetic features of the art work, and explain, using jot notes, a digital recorder, comparison charts, a graphic organizer, or a web application, how and why the artist uses these features; explore the technical and aesthetic features of James Turrell's work Light Reign*)
Teacher prompts: "How has the artist used and manipulated chat rooms, discussion boards, and video streaming in this art work?" "What musical elements has the artist used to create sounds? What effect does the use of sound have on the audience?"
- B1.3** use the critical analysis process to evaluate the effectiveness of media art works (*e.g., determine the intended effect of the work and assess whether that intent has been realized*), and explain how their evaluation has evolved throughout the critical analysis process
Teacher prompts: "How effectively has the artist communicated a theme or position in this media art work? Is the artist successful in creating a desired effect? In generating debate?" "In what ways has your evaluation of this artist's work changed as you have analysed it more thoroughly?"
- B1.4** explain how applying the critical analysis process affects their use of the creative process when they are creating media art works (*e.g., how the critical analysis process has informed their decision to use a particular technique, medium, element, or principle*) and how it contributes to their understanding of the creative process in the work of other artists
Teacher prompts: "How did you use the critical analysis process to help you make artistic choices at different stages of the creative process?" "How can you use critical analysis to identify key features of the creative process in other media artists' work?"

B2. Identity and Values

By the end of this course, students will:

- B2.1** identify and explain ways in which media art works reflect artists' personal identities (e.g., artists' values, beliefs, sexual orientation, learning challenges, socio-economic status)
- Teacher prompt:* "How do your artistic choices with respect to images, sounds, or topics reflect your identity? How can you use this understanding to analyse a media art work for clues as to the artist's personal identity?"
- B2.2** explain ways in which media art works reflect cultural identity (e.g., works in the *ImagiNATIVE Film and Media Arts Festival*; the work of Jenny Fraser)
- Teacher prompt:* "In what ways does a work such as Nam June Paik's *TV Buddha* reflect the artist's cultural identity?"
- B2.3** identify and explain ways in which media art works can influence community or societal values (e.g., explore a range of advertisements on television, in public spaces, and in print media, and explain how they influence the immediate community and society at large; explore the effects of community-based broadcasting on the maintaining of cultural identity in Aboriginal communities)
- Teacher prompt:* "What methods do advertisements for advocacy groups such as Mothers Against Drunk Driving (MADD) use to try to change people's attitudes and practices?"
- B2.4** explain, using a variety of formats (e.g., a digital collage with voice-over, an audio recording, a reflection journal), how creating and presenting media art works has affected their personal values and their understanding of their culture and community (e.g., how creating a documentary that expressed their impressions of their school culture has increased their understanding of the diversity of the student population)
- Teacher prompt:* "How did creating your interactive collage on climate change affect your own approach to the environment and your understanding of the values of your community?"
- B2.5** explain how the process of critically analysing media art works has affected their understanding of the values of other cultures

and communities (e.g., how analysing the approach and message of, and tools used in, a work by a media artist from outside their own community/culture has expanded their understanding of another culture)

Teacher prompt: "In what ways has your analysis of Zacharias Kunuk's film *Atanarjuat / The Fast Runner* informed your understanding of the traditional values of Inuit culture?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

- B3.1** identify and describe, on the basis of research, areas for continued study in media arts and related fields, and describe their requirements (e.g., requirements for and content of media arts and contributing arts courses; opportunities for experiential learning)
- B3.2** identify skills associated with media arts (e.g., planning and organizational skills; skills in using web-creation software or 2D and 3D animation software; skills related to digital imaging, digital sound recording, video editing), and explain how these skills can be applied in a range of careers related to media arts (e.g., e-learning designer, graphic artist, storyboard artist)
- Teacher prompt:* "What skills do you need to become a successful web designer or sound engineer? Explain why these skills are important in this career."
- B3.3** identify and describe skills and understandings acquired through the creative and critical analysis processes in the media arts (e.g., organizational, planning, decision-making, interpersonal, and interpretation skills; more sophisticated understanding of social and environmental issues and anti-discriminatory practices), and explain how they can be applied in everyday life (e.g., to mediate a conflict; to analyse a music video or an advertisement and to assess its effect on their behaviour or purchasing decisions)
- Teacher prompts:* "How can you use your organizational skills to contribute to your community?" "What skills have you developed through your participation in collaborative processes in this course? How can you apply those skills in your relationships with your family or friends?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

- C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other concepts relating to media arts;
- C2. Contexts and Influences:** demonstrate an understanding of the sociocultural and historical contexts of media arts;
- C3. Responsible Practices:** demonstrate an understanding of responsible practices associated with producing, presenting, and experiencing media art works.

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

- C1.1** describe the stages of the creative and critical analysis processes with reference to media art works, and explain and correctly use terminology related to the conventions and concepts of media arts when creating or analysing media art works (*e.g., use a graphic organizer to explain some of the stereotypes, symbols, styles, icons, structures, and/or recipes used in modern media*)
- C1.2** identify and describe a variety of elements from contributing arts that are used in media art works (*e.g., line and texture from visual arts, pitch and timbre from music, space and energy from dance, tension and relationship from drama*), and describe how these elements can be organized using one of the principles of media arts (*e.g., how elements from music and visual art can be organized using the principle of hybridization*)
- C1.3** explain terminology associated with the technologies, tools, and techniques used in the production and presentation of media art works (*e.g., audio mixing, camera angles, choreography, layering, light board, microphone, sound board, sound effects, transitions, zoom*), and use this terminology correctly when producing and presenting media art works

C2. Contexts and Influences

By the end of this course, students will:

- C2.1** identify, through exploration, and explain (*e.g., in written critiques or presentations; using comparison charts, illustrations, or diagrams*) connections between a contemporary media art work and related historical art works (*e.g., the large-scale digital photographs of Chris Jordan and traditional still life paintings*)
Teacher prompt: “What are the similarities and differences between contemporary 3D animation films and Norman McLaren’s animations?”
- C2.2** demonstrate an understanding of the history and development of a media arts tool, medium, or technology (*e.g., create a video tracing the technological development of 2D animation from Eadweard Muybridge to the present; create a diagram tracing the history of audio technology; research and report on the history of performance media art*)
- C2.3** explain how sociocultural trends have contributed to the development of media arts (*e.g., how the widespread use of technologies such as cellphones, MP3 players, or LED lights have led to new ways of creating and presenting media art works; how human rights movements have influenced the message, media, or modes of presentation in media arts*)

Teacher prompts: “In what ways has the widespread use of electronic surveillance devices recontextualized public spaces? How does Michael Naimark’s concept of camera zapping recontextualize the surveillance camera?” “In what context can electronic kiosks be considered art works?”

C3. Responsible Practices

By the end of this course, students will:

C3.1 identify and apply healthy, safe, and conscientious work practices when performing tasks related to media arts production (*e.g., use safe practices when setting up for a video shoot, using and storing chemicals, packing up equipment, or setting up microphones; apply ergonomic principles in their studio environment; back up electronic files using a reliable system*)

Teacher prompts: “What steps should you take to ensure safety on a film set?” “What are the most stable ways of archiving video?”

C3.2 explain key ethical and legal practices associated with media arts, particularly with respect to copyright laws, and apply these practices when creating media art works (*e.g., obtain permission to sample photographs; use authorized sources when appropriating streaming video; show respect for cultural differences*)

Teacher prompt: “What is the difference between being inspired by another artist’s work and appropriating components of that work?”

C3.3 identify and apply responsible environmental practices associated with the media arts workplace (*e.g., reuse and recycle materials when possible; dispose of chemicals and batteries in environmentally safe ways; use energy conservation practices*)

Teacher prompts: “In what ways can an individual media artist contribute to the environment?” “What environmentally friendly practices can you adopt when you are creating a media art work?”

C3.4 identify positive character traits associated with media arts production (*e.g., use a think-pair-share strategy to develop a storyboard for an animation based on positive traits; develop and maintain a work journal focusing on traits that contributed to successful interactions with others*), and exhibit these traits in both their independent work and their interactions with others

Teacher prompt: “What traits do you find most helpful in group members when you are involved in the collaborative process? When you are having difficulty with this process, why might a shift in the roles of group members be useful?”

C3.5 identify and appropriately apply conventions associated with the experiencing of media art works (*e.g., follow the policies of the presentation space with respect to noise, interaction with the works, and access to and movement within the space; respond in an appropriate way [silently, vocally, with clapping throughout or just at the end of a presentation], depending on the type of presentation; offer constructive criticism and meaningful praise*)

Media Arts, Grade 12

University/College Preparation

ASM4M

This course emphasizes the refinement of media arts skills through the creation of a thematic body of work by applying traditional and emerging technologies, tools, and techniques such as multimedia, computer animation, installation art, and performance art. Students will develop works that express their views on contemporary issues and will create portfolios suitable for use in either career or postsecondary education applications. Students will critically analyse the role of media artists in shaping audience perceptions of identity, culture, and community values.

Prerequisite: Media Arts, Grade 11, University/College Preparation

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

- A1. The Creative Process:** apply the creative process to create media art works, individually and/or collaboratively;
- A2. The Principles of Media Arts:** design and produce media art works, applying the principles of media arts and using various elements from contributing arts (dance, drama, music, visual arts);
- A3. Using Technologies, Tools, and Techniques:** apply traditional and emerging technologies, tools, and techniques to produce and present media art works for a variety of audiences and purposes.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of strategies (*e.g., brainstorming, concept webs, mind maps, advisory/production team discussions, research using a variety of sources*) to investigate increasingly complex creative challenges and to generate and organize innovative ideas, individually and/or collaboratively, for addressing these challenges (*e.g., the challenge of developing a virtual gallery*)

Teacher prompts: “What mix of individuals or teams might you bring together to generate a wider range of ideas?” “How did discussions between the advisory and production teams help to generate diverse ideas for addressing the creative challenge?”

A1.2 develop detailed plans, individually and/or collaboratively, that address a variety of creative challenges, including increasingly complex challenges (*e.g., reflect on and filter their ideas to select a feasible one as the basis for their plan; use storyboards, thumbnail sketches, production notes, scripts, choreographic notes, and/or blocking notes to help develop their plans; with a partner, plan a media work using alter egos or, in the digital world, avatars*), and assess and refine their plans on the basis of feedback and reflection

Teacher prompt: “Does your plan cover all aspects of the design, production, and presentation of your art work? Have you reflected on problems that arose when producing earlier works to help you refine your current plan?”

A1.3 produce and refine media art works, including increasingly complex art works, using research, exploration, input, and reflection (*e.g., research audio/visual codes and alternative media; extend their skills by experimenting with new tools and practising unfamiliar techniques; reflect on feedback from their teacher, peers, and others, and modify their preliminary work as appropriate on the basis of this feedback*)

Teacher prompts: “What sources might you explore to discover new techniques or innovative approaches that might be adapted for your own work?” “In what ways has your research and experimentation informed the initial development and final outcome of your art work?”

A1.4 exhibit or perform media art works, including increasingly complex works, independently and/or collaboratively, using the most appropriate methods for the work (*e.g., present a performance-based installation with a soundscape in a space with effective lighting, sightlines, and acoustics; exhibit their digital works in a virtual gallery; present their animation at a school-wide film festival*)

Teacher prompt: “What mode of presentation is most appropriate for your art work? Why? How would changing the mode enhance or detract from your work?”

A1.5 create a detailed record of their use of the creative process in the production and presentation of a media art work, using a tracking tool compatible with the medium/media used in that work (*e.g., a sketchbook showing modifications*)

to the design of their installation; a video of the development of a performance art piece), and use this record to determine, through reflection, how effectively they applied the creative process

Teacher prompts: “What sort of tool would be most effective for tracking the progress of your installation? Why?” “How has reviewing the creative process enriched your experience of producing this art work? What impact do you think this process might have on works you create in the future?”

A2. The Principles of Media Arts

By the end of this course, students will:

A2.1 investigate and analyse how media artists use the principle of hybridization, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts (e.g., use video, performance art, and audio and the principles of hybridization and interactivity to create a multidimensional installation in the style of artists such as Tony Oursler or Angela Bulloch)

Teacher prompt: “In the hybrid media art works you have analysed, what other principles did the artists use? How does the combination of principles affect the impact of the work? How could you use similar principles to enrich and extend the impact of your media art work?”

A2.2 investigate and analyse how media artists use the principle of interactivity, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts (e.g., develop a multimedia arts “intervention” that uses the principles of interactivity and point of view in the style of artists such as Yoko Ono or Margot Lovejoy)

Teacher prompt: “How has the artist used the principles of interactivity and point of view to organize the different elements in her media art work? Do you think she was successful? How might you adapt this approach for your own art work?”

A2.3 investigate and analyse how media artists use the principle of duration, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts (e.g., using the work of Ron Haselden as inspiration, apply the principles of duration and point of view

to create a multimedia, site-specific group performance piece that is to be presented in a particular area of the school or the school grounds and that challenges or changes the space’s purpose or meaning; explore Juan Geuer’s Hellot Glasses as a possible source of inspiration for a media art work that combines the principles of duration and interactivity)

Teacher prompt: “Compare atemporal still images from your video with the time-based imagery. What impact does the combination of the principles of duration and point of view have on the viewer?”

A2.4 investigate and analyse how media artists use the principle of point of view, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts (e.g., analyse a work such as Bruce Nauman’s World Peace, which displays many perspectives in multiple screen projections and uses hybridization and interactivity; produce, with other class members, a series of video or animation shorts that depict the same event or concept from different point of view and that integrate the principle of duration)

Teacher prompt: “How can the principle of interactivity be used to change the point of view of a media art work? How can combining these principles transform the way an art work is explored, experienced, and/or interpreted?”

A3. Using Technologies, Tools, and Techniques

By the end of this course, students will:

A3.1 explore a wide range of increasingly complex traditional and emerging technologies, tools, and techniques, and use them to produce highly effective media art works (e.g., extend skills by exploring complex tasks involving digital imaging, digital video, digital audio, multimedia, installations, and performance art; develop complex layers in digital imaging; use key frames and tweening in video editing or animation; design and block a performance in real space and time as well as virtual space and time; create web-based art, using software from the OSAPAC database where possible)

Teacher prompts: “Have you used this technology to produce other media art works? How might you extend your technological capabilities in this particular work?” “In what ways have your heightened skills contributed to your ability to choose and work with the most appropriate media for the task?”

A3.2 create and present media art works that are highly appropriate for a variety of specific audiences and venues (*e.g., an audience of students and their parents; a fringe festival audience; a venue such as a virtual gallery, a studio, or an outdoor site that is relevant to the particular art work*), using a range of technologies, tools, and techniques (*e.g., projection, broadcast, the Internet, computer monitors*)

Teacher prompts: “Why might your awareness of your audience and venue influence your design choices and presentation media?” “Did the technology you used to present your art work maximize the audience’s ability to experience the work? What might you change about the presentation to enhance the audience’s experience?”

A3.3 communicate their purpose and artistic intention when creating and presenting media art works, using a variety of approaches, tools, technologies, and techniques in an increasingly skilful and personalized way (*e.g., produce a non-narrative video that uses sound effects and images to challenge ethnic stereotyping in their school and larger community; produce a short documentary to raise awareness of a current Aboriginal issue, using an approach similar to that in Alanis Obomsawin’s works*)

Teacher prompts: “What technique could you use to help convey your message effectively to the audience? How could you modify this technique to put a more personal stamp on your art work?” “Explain how your creative decisions have helped you to effectively communicate your artistic intention.”

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

- B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by using it to monitor the creative process, and by examining, interpreting, assessing, and reflecting on media art works;
- B2. Identity and Values:** demonstrate an understanding of how media art works reflect personal and cultural identity, and affect personal, cultural, and community values and their awareness of those values;
- B3. Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in media arts and how they can be used outside the media arts classroom.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

- B1.1** interpret and assess the media art works of their peers, organize and communicate their findings in appropriate ways (*e.g., use a graphic organizer, an electronic feedback form, or a questionnaire to record their initial response to the work, their analysis of the work's technical and aesthetic components, their interpretation of its message, and their assessment of the work's effectiveness*), and reflect on how their feedback could be applied to their own media art works

Teacher prompt: “What is a useful way of recording your response to the art works created by your peers? What are some constructive ways of communicating your assessment to your peers? How can the processes of organizing and communicating your assessment help you in your own use of the creative process?”

- B1.2** use the critical analysis process to deconstruct, analyse, and evaluate different types of media art works (*e.g., interactive installations, animations, music videos, performance art, websites, digitally manipulated photographs, documentaries*) by contemporary media artists (*e.g., determine their initial reaction to an art work; identify the individual elements and principles of the work and analyse how the artist has combined them*

for a particular purpose; reflect on the work's technical and aesthetic features to determine its effectiveness in communicating a message, emotion, or concern and to assess its impact; analyse how Mona Hatoum uses projected video to communicate a sense of self in Corps étranger; assess the effectiveness of Don Kelly's A Fish Out of Water in providing insight into contemporary Aboriginal identities)

Teacher prompts: “How does the artist's selection of media and techniques contribute to the effectiveness of the art work? In what ways has your analysis of this media art work affected your opinion of the artist or his or her art work?” “Why might the aesthetic choices of an artist have different effects on different people?”

- B1.3** analyse how their interpretation and evaluation of a media art work evolved through each stage of the critical analysis process, and communicate their findings in a creative way (*e.g., in a presentation, a video journal, an annotated sketchbook, a blog, a digital recording*)

Teacher prompts: “How and why does increased understanding of an artist's intent affect your opinion or appreciation of an art work?” “What observations might you include in a one-minute short that communicates your new learning and understandings about an art work studied in class?”

B1.4 use the appropriate components of the critical analysis process throughout the creative process to assess the effectiveness of their decisions, to determine their next steps, and to analyse audience responses to their media art work (e.g., *analyse their approach to and decisions about planning, producing, and presenting their art work; incorporate into their creative practices knowledge and skills gained by critically analysing the art work of others*), and create a record (e.g., *a blog, a journal, a video documentary*) of how the critical analysis process has affected their creative decisions

Teacher prompt: “What insights did you gain by reflecting on the physical or virtual space and the mode of presentation for your art work? What did you learn from analysing the audience’s response to your work?”

B2. Identity and Values

By the end of this course, students will:

B2.1 analyse, on the basis of investigation, how media art works can express the evolution of artists’ personal identities over time (e.g., *investigate the Untitled Film Stills series of Cindy Sherman for insights they provide into her identity, and compare them to her later works*)

Teacher prompt: “What can a media art work reveal about the artist’s identity? How and why might media artists create an identity through their work that may not represent who they really are?”

B2.2 analyse, on the basis of investigation, the ability of media art works to express and promote cultural identities (e.g., *a media art work on the spirit or resilience of an Aboriginal culture*), and analyse how obstacles can limit that ability (e.g., *how galleries or the Internet might limit the representation of different cultures; how appropriation of ideas can affect the expression of identity*)

Teacher prompts: “What effect does ‘cyber-imperialism’ or ‘cyber-colonialism’ have on the types of media arts represented on the Internet?” “What are some of the ways in which Aboriginal media artists have portrayed their cultures? In what ways are these portrayals different from outsiders’ portrayals of these cultures? What accounts for these differences?”

B2.3 analyse, on the basis of investigation, how media art works can serve as a catalyst for changing community or societal values (e.g., *the use of filmmaker Leni Riefenstahl by the propaganda arm of the Nazi government in Germany*

in the 1930s; the advocacy role of documentaries such as Not a Love Story or If You Love This Planet)

Teacher prompt: “What methods do documentary filmmakers or photographers use to increase public awareness of their subjects and affect people’s beliefs and behaviour? Which methods do you think are most effective? Why?”

B2.4 assess, on the basis of reflection, and communicate (e.g., *in a formal artist’s statement*) the impact that creating and presenting media art works has had on the evolution of their personal values and their understanding of their culture and community

Teacher prompt: “In what ways have you developed as a media artist? What impact has this growth had on your own values? On your awareness of the values of your culture?”

B2.5 analyse how the process of critically analysing media art works has affected their perception and understanding of different communities, cultures, ideologies, and/or social groups, and assess the impact of these perceptions and understandings on their own media art work (e.g., *reflect on how their increased understanding of others’ points of view has affected the content or approach of their own art works*)

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 analyse, on the basis of investigation, the requirements for postsecondary studies that are related to media arts and that suit their personal skills, and create and maintain a personal portfolio that could be used when applying to programs in these areas (e.g., *assemble a digital portfolio that highlights their skills that would be relevant to a postsecondary program and that contains appropriate samples of their media art works; complete a self-assessment of their skills and competencies in one or more of the following areas: technical skills [in image manipulation, digital video editing, sound editing, multimedia authoring], management skills, innovation skills, interpersonal skills related to leadership and collaboration*)

B3.2 analyse and assess their personal skills and interests in relation to careers connected with design, production, distribution, or management processes in media art (e.g., *strong technological skills and interest in evolving technologies and media, incisive analytical skills, the ability to respond in a timely fashion to fast-changing*

demands, leadership and interpersonal skills, communication skills; the relationship between these skills and careers such as animator, artistic director, educator, entrepreneur, media critic, producer)

B3.3 analyse skills and understandings acquired through the creative and critical analysis processes in media arts (*e.g., creative, technical, analytical, collaborative, and communication skills; increased understanding of issues related to differently abled people and inclusion*), and analyse in detail how they can be applied in a wide range of areas in everyday life (*e.g., to*

analyse and help resolve a contentious issue in their school or local community; to write a review of a installation at a gallery and post it on a website; when volunteering for a social justice organization)

Teacher prompt: “How can you use the skills and knowledge learned in media arts to promote, and change people’s perspectives on, an issue of local, national, or global importance? What tools could you use to attract people’s attention and influence their perspective?”

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

- C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other concepts relating to media arts;
- C2. Contexts and Influences:** demonstrate an understanding of the sociocultural and historical contexts of media arts;
- C3. Responsible Practices:** demonstrate an understanding of responsible practices associated with producing, presenting, and experiencing media art works.

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

- C1.1** explain the stages of the creative and critical analysis process with reference to media art works, and explain and use correctly and appropriately a broad range of terms related to the conventions, concepts, principles, and elements of media arts when creating or analysing media art works (*e.g., create a media presentation to explain a range of genres, stereotypes, symbols, styles, icons, structures, and recipes used in media arts; use proper terminology when describing the conventions used in The Paradise Institute by Janet Cardiff and George Bures Miller*)
- C1.2** analyse, on the basis of research, how elements from contributing arts are applied through the principles of media arts (*e.g., how line from visual arts and space from dance can be applied using the principle of point of view; how the principle of hybridization can be used to integrate timbre from music and tension from drama*), and communicate their findings
- C1.3** explain in detail terminology associated with the application of technologies, tools, and techniques in the production and presentation of media art works (*e.g., produce an instructional manual that explains the terminology associated with the technologies, tools, and techniques they used to create a media art work*), and use this terminology correctly and appropriately when creating, presenting, or analysing media art works

C2. Contexts and Influences

By the end of this course, students will:

- C2.1** analyse in detail the connections between a contemporary media art work and related historical art works (*e.g., compare and contrast the use of text in media art works with its use in European or Arab illuminated manuscripts, Chinese or Japanese paintings that include kanji calligraphy, Egyptian tomb paintings that integrate hieroglyphics, or Aboriginal rock paintings that include pictographs; analyse how media artists use dynamic text or otherwise integrate the written word into their works; compare contemporary First Nation, Métis, and/or Inuit portrait photography, such as that in the Aboriginal youth magazine SAY, with the historical photographs of Edward Curtis*)
- C2.2** investigate and explain in detail the history and development of a range of media arts technologies (*e.g., the development of interactive media from early mechanical games such as pinball, through early digital games such as Pong, up to more recent interactive web pages and gaming media*)
Teacher prompt: “In what ways have gaming media changed over the past three decades? Describe the ways in which online role playing in gaming has affected actual communities and social/personal interactions.”
- C2.3** analyse, with reference to specific artists and their works (*e.g., Rob Thompson’s work in which he cages people*), the types of roles played by media artists in various societies,

and explain how their roles may vary depending on the sociocultural context in which they work (e.g., *how, in a society characterized by war or social conflict, the artist might promote the cause of one side in the conflict or might be an advocate for peace; in a totalitarian society, the artist might challenge restrictions on free expression; in a multicultural society, the artist might represent the cultural accomplishments of a minority group*)

Teaching prompt: “Why did Annie Leonard create the video *The Story of Stuff*? What role did she adopt in making this video? Why?”

C3. Responsible Practices

By the end of this course, students will:

- C3.1** assess and apply health and safety procedures when producing, presenting, or promoting media art works (e.g., *use studio safety checklists, modifying them as necessary to suit the type of studio work they are doing; apply safe practices when developing lighting and electrical plans; use appropriate stretching techniques before presentations that require movement; use appropriate vocal care practices; assess their work space and integrate ergonomic considerations into its design; use construction equipment and materials safely*)
- C3.2** demonstrate an understanding of ethical and legal issues in media arts, including issues related to intellectual property, social conflict, and discrimination (e.g., *freedom of expression and censorship of artists who challenge government policies; public access to work by artists from various sociocultural groups and representing a variety of perspectives*), and use ethical practices when creating, presenting, or promoting media art works
- C3.3** identify and apply responsible environmental practices associated with the media arts workplace (e.g., *dispose of chemicals, batteries, and obsolete hardware in environmentally safe ways; use energy conservation practices; use recycled or recyclable materials where possible; substitute more environmentally friendly materials for hazardous ones*)
- C3.4** identify a broad range of positive character traits associated with media arts production, and exhibit these traits consistently in both their independent work and their interactions with others (e.g., *show initiative at the outset of creative production processes; demonstrate cooperation and responsible leadership in a team environment; show respect for their tools and work environment and for the opinions of others*)
- C3.5** analyse conventions associated with the presenting and experiencing of media art works, and adapt these conventions to extend the ways they present and experience art works (e.g., *analyse the purpose and/or validity of traditional audience conventions; adapt these conventions as part of a media art work; challenge conventions for viewing or listening to traditional art forms*)

Media Arts, Grade 12

Workplace Preparation

ASM4E

This course focuses on a practical approach to a variety of media arts challenges related to the interests of the student and provides students with opportunities to examine media arts in relation to the world of work. Students will develop works that express their views on contemporary issues and will create portfolios suitable for use in post-secondary work experiences. Students will critically analyse the role of media artists in shaping audience perceptions of identity, culture, and community values, particularly within the context of the workplace.

Prerequisite: Media Arts, Grade 11, Open

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

- A1. The Creative Process:** apply the creative process to create media art works, individually and/or collaboratively;
- A2. The Principles of Media Arts:** design and produce media art works, applying principles of media arts and using various elements from contributing arts (dance, drama, music, visual arts);
- A3. Using Technologies, Tools, and Techniques:** apply traditional and emerging technologies, tools, and techniques to produce and present media art works for a variety of audiences and purposes.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of strategies (*e.g., brainstorming, concept webs, mind maps, group discussions, research*) to generate and organize ideas, individually and/or collaboratively, for addressing creative challenges (*e.g., the creation of a mixed-media installation that raises awareness of workplace safety issues in Ontario*)

Teacher prompts: “How can you use the diverse experiences of your team members to help generate a range of ideas?” “How do you decide whether an idea is worth pursuing?” “What impact did the collaborative process have on how your ideas were generated and developed?”

A1.2 develop production plans, individually and/or collaboratively, that address a variety of creative challenges (*e.g., use thumbnail sketches, storyboards, and/or production notes to help them formulate plans for a sound and image presentation for the workplace*), and modify their plans on the basis of feedback from their teacher, their peers, and others

Teacher prompt: “When you reflect on your plan, do all its aspects seem practical? Is there a particular area that presents difficulties? What process might your group use to solve these difficulties?”

A1.3 use experimentation, input, and reflection to produce a media art work based on their production plan and to refine their art work

(*e.g., experiment with media tools and techniques; before producing their final product, reflect on feedback from their teacher, peers, and others, and use it to refine their preliminary work*)

Teacher prompts: “Has your experiment with this technique been successful? Why or why not? What might you do differently to achieve a more positive outcome?” “How did experimentation and feedback affect your final product?”

A1.4 present media art works, individually and/or collaboratively, using methods that are appropriate for the work (*e.g., project digital images with a soundtrack that enhances the theme of the images; create an interactive web page with clear instructions; present their site-based installation in a space that complements the installation; present their video or animation during a classroom film festival*)

Teacher prompt: “What factors should you take into consideration when presenting your installation in this space?”

A1.5 use an appropriate tracking tool (*e.g., a sketchbook, a process journal, a checklist, production notes*) to create a record of their application of the creative process, and use this record to determine, through reflection, how effectively they applied this process

Teacher prompt: “What did you learn from reviewing your record of the creative process? Are there other uses for such a record? How might documenting the creative process benefit the relationship between client and media artist?”

A2. The Principles of Media Arts

By the end of this course, students will:

A2.1 demonstrate an understanding of the four principles of media arts, and apply one or more of them to transform an existing art work into a media product that is appropriate for a workplace (e.g., a hospital, a school, a retail outlet, or a professional office such as a law, dental, or accountant's office)

Teacher prompts: "What type of image or message would be appropriate for this workplace? How could you transform an art work using the principle of point of view to convey this image or message?" "What are some examples of existing art works that have been transformed to create a new image or product brand? How can examining these works help you create your media product?"

A2.2 design and produce original media art works by applying two or more of the principles of media arts with increasing skill to organize elements from the contributing arts (e.g., extend their skill in applying principles of media arts by creating an interactive environment that considers the points of view of various stakeholders in the workplace [employer, manager, employee] and reflects the style of the work of Jenny Holzer)

Teacher prompt: "What elements might you use to enrich the communicative aspects of your work? How might you use the principles of duration and interactivity to heighten the effectiveness of these elements?"

A3. Using Technologies, Tools, and Techniques

By the end of this course, students will:

A3.1 explore and refine their use of a variety of traditional and emerging technologies, tools, and techniques, and apply them to produce effective media art works (e.g., experiment with still and video cameras and image-editing software; explore available OSAPAC software; manipulate found sounds to create an ambient soundtrack for a slide show; use 2D animation software to create an animation on workplace safety)

Teacher prompts: "Have you used this tool in other contexts? How could you modify your use of this tool to increase the impact of your art work?" "How does refining your skills with media arts tools and techniques increase your ability to design and manage projects?"

A3.2 create and present media art works that effectively communicate specific messages to specific audiences (e.g., an audience of new employees, occupational health and safety representatives, senior high school students), using a variety of technologies, tools, and techniques (e.g., projection, broadcast, interactive web pages, site-based installations) and venues (e.g., a boardroom, a theatre, a gallery)

Teacher prompt: "What type of audience are you targeting? Given what you know about your audience and the message you are trying to communicate, what techniques or technologies would be most appropriate?"

A3.3 demonstrate a personal style when using a variety of tools and techniques to create and present media art works (e.g., use animation software to create a personal avatar for a video game; use sound and images in a personally meaningful way when creating an interactive website on an issue of interest to them)

Teacher prompts: "How can you modify your use of this technique to make it more original?" "Why does having an original style increase your employability in the media arts industry?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

- B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by using it to monitor the creative process, and by examining, interpreting, assessing, and reflecting on media art works;
- B2. Identity and Values:** demonstrate an understanding of how media art works reflect personal and cultural identity, and affect personal, cultural, and community values and their awareness of those values;
- B3. Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in media arts and how they can be used outside the media arts classroom.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

- B1.1** use the critical analysis process to examine, interpret, and reflect on media art works created by peers (*e.g., view media art works at various stages of production and record their initial reactions to them, examine the technical aspects of the works, interpret their message or purpose, and reflect on the effectiveness of the works in communicating this message or achieving this purpose*)

Teacher prompt: “How could changes to the technical or aesthetic aspects of this work heighten its impact on the consumer?”

- B1.2** use the critical analysis process to examine, interpret, and assess media art works created by recognized media artists and intended for or used in workplace applications (*e.g., examine a media art work used in theatre, film, promotion, or music industry applications; document their initial reaction to the art work and their analysis of its elements and principles; determine the purpose or intent of the media art work in the workplace context; analyse the work holistically, technically, and aesthetically to assess how well it meets the requirements of the workplace/client*)

Teacher prompt: “How well does this media art work meet the criteria specified by the client or purchaser? What features of the work contribute

to its success or lack of success in meeting that objective?”

- B1.3** demonstrate an understanding of how each stage of the critical analysis process contributes to their comprehension of media art works, including works intended for commercial applications (*e.g., reflect on how their interpretation and assessment of a work has changed over the course of the critical analysis process, and use a presentation, a journal, an online discussion, an annotated sketchbook, or a weblog to communicate their reflections*)

Teacher prompts: “How does your increased understanding of the artist’s approach change the way you perceive the art work?” “What aspects of this media art work make it appropriate for a commercial application?”

- B1.4** use the appropriate components of the critical analysis process to guide the individual and/or collaborative use of the creative process when creating and presenting a media art work for a particular client or consumer and to draw out and interpret responses to the work (*e.g., use the critical analysis process to assess planning, production, and presentation decisions; involve the client or consumer in the critical analysis process throughout the creative process to ensure that the end product achieves its purpose*)

Teacher prompts: “What makes an effective commercial media art work?” “What artistic and technical concepts should the commercial artist be mindful of when creating a presentation for a particular client or audience?” “Why is it important to encourage clients to be specific when communicating their response to a work?”

B2. Identity and Values

By the end of this course, students will:

- B2.1** analyse the function of the artist’s identity in a media art work used in commercial applications (*e.g., how the identity of an artist is affected when his or her work is recontextualized for the purpose of selling a product*)
- B2.2** analyse how media art works express cultural identity (*e.g., tourism advertisements; documentaries such as The Invisible Nation; Speak It! From the Heart of Black Nova Scotia; Crossroads*)
- B2.3** analyse how media art works influence community or societal values (*e.g., advertisements for advocacy groups; music videos; documentaries such as Carls of Darkness, I’ll Find a Way, Wapos Bay, An Inconvenient Truth, Bowling for Columbine*)
- B2.4** analyse how creating and presenting media art works has affected their personal values and their understanding of the values of their culture and community, with particular reference to the values of corporate and commercial enterprises (*e.g., how creating a multimedia advertisement for a corporate client and reflecting on the client’s response to that advertisement contributed to their understanding of the values of the corporation*)
- B2.5** explain how the process of critically analysing media art works (*e.g., television advertisements from countries outside North America*) has affected their perception and understanding of different communities, cultures, ideologies, and/or social groups

B3. Connections Beyond the Classroom

By the end of this course, students will:

- B3.1** identify and describe, on the basis of research, areas for continued study in media arts and related fields (*e.g., the requirements for and course content of postsecondary programs in media arts and the contributing arts; learning opportunities in the workplace*), and create and maintain a portfolio that could be used to apply to programs or for jobs in these fields
Teacher prompt: “What sorts of jobs or workplaces provide continuing learning opportunities related to media arts?”
- B3.2** identify their personal skills and interests as they relate to jobs associated with media arts (*e.g., conduct an inventory of their skills and interests as they relate to jobs such as producer, web designer, media critic, video game designer, interactive television producer, on-line journalist, DJ; perform a gap analysis to determine the skills they need to acquire or improve on in order to achieve their employment goals*), and describe the educational requirements for those jobs
- B3.3** explain how media arts skills and processes can facilitate tasks in the workplace (*e.g., explain how the critical analysis process could be applied to assess the artistic merits of an advertising campaign, how presentation skills developed during the creative process could be applied in a business presentation, or how collaborative skills could be used in working with other people; compare media arts skills to the skills listed in the Ontario Skills Passport*)
- B3.4** explain how media arts skills and understandings (*e.g., the ability to meet deadlines, to communicate with team members, to analyse media; research skills; understanding of issues related to gender, race, sexuality, and cultural differences*) can be applied in everyday life

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

- C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other concepts relating to media arts;
- C2. Contextual Study:** demonstrate an understanding of the history and function of media arts in the workplace;
- C3. Responsible Practices:** demonstrate an understanding of responsible practices associated with producing, presenting, and experiencing media art works.

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

- C1.1** describe the stages of the creative and critical analysis processes with respect to media art works, and explain and use correctly and appropriately a range of terms related to the conventions, concepts, and principles of media arts when creating or analysing media art works (*e.g., when analysing the conventions used in an advertisement to draw the viewer's attention*)
- C1.2** describe, on the basis of research, a range of elements from contributing arts that can be used in media art works, and explain how these elements can be applied through the principles of media arts (*e.g., how elements from drama, music, and visual art can be applied using the principle of hybridization in a media art installation*)
- C1.3** explain terminology associated with the technologies, tools, and techniques used in the production and presentation of media art works (*e.g., produce a glossary that defines terms associated with the technologies, tools, and techniques used in their art work; explain terms such as cropping, burning, dodging, layers, key frames, transition, image framing, setup shot, close-up, zoom, microphone, key light, fill light, spot meter*), and use this terminology correctly and appropriately when producing and presenting their work

C2. Contextual Study

By the end of this course, students will:

- C2.1** identify and explain the function of media art works in the workplace (*e.g., the use of videos to promote corporate identity, to train new workers, or to present motivational messages; the use of websites to sell products or to promote cultural events*)
- C2.2** analyse, on the basis of research, the history of media art works developed for the workplace (*e.g., the development of advertising in the twentieth century; the use of training or information films; the approach and content of posters used to recruit workers*)

C3. Responsible Practices

By the end of this course, students will:

- C3.1** identify and apply conscientious practices and accepted workplace health and safety procedures when producing, presenting, promoting, or distributing media art works (*e.g., demonstrate safe practices when setting up, taking down, and packing up lighting or sound equipment; use the proper personal protective equipment when working with chemicals or sharp tools; regularly update computer virus programs; stretch properly before presenting an art work that involves movement; lift objects properly; use ladders or platforms safely*)

C3.2 explain and apply ethical and legal practices related to the media arts workplace (*e.g., role-play a scenario on copyright violations; explain the importance of intellectual property; create a mixed-media presentation on a workplace issue such as discrimination, harassment, or accessibility; use authorized sources when downloading music, photos, or videos; show respect when using cultural representations*)

C3.3 identify and apply responsible environmental practices associated with the media arts workplace (*e.g., dispose of chemicals and batteries in*

environmentally appropriate ways; use energy conservation practices; reuse and recycle materials when possible; substitute a less harmful substance for a hazardous one)

C3.4 demonstrate an understanding of and apply conventions associated with the presenting and experiencing of media art works in workplace settings (*e.g., protocols for presentations; respectful interactions with clients, customers, and consumers*)