

*Public and Catholic District School Board Writing Partnerships*

The Arts

# Course Profile

## Media Arts

Grade 12

Open

ASM40

• *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

---

Course Profiles are professional development materials designed to help teachers implement the new Grade 12 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

Any references in this document to particular commercial resources, learning materials, equipment, or technology reflect only the opinions of the writers of this sample Course Profile, and do not reflect any official endorsement by the Ministry of Education or by the Partnership of School Boards that supported the production of the document.

© Queen's Printer for Ontario, 2002

### **Acknowledgments**

Public and Catholic District School Board Writing Teams – Media Arts

#### Project Managers

Jennifer Perkins, Catholic District School Board of Eastern Ontario  
Dorothy Stewart, Upper Canada District School Board

#### Course Developers

David Pier, Upper Canada District School Board, Lead Writer  
Nancy Bell, Algonquin Lakeshore Catholic District School Board  
David Field, Toronto District School Board  
Lynn Johnston, Limestone District School Board  
Graham Stuart, Algonquin Lakeshore Catholic District School Board

---

## Course Overview

### Media Arts, ASM40, Grade 12, Open

**Policy Document:** *The Ontario Curriculum, Grades 11 and 12, The Arts, 2000.*

**Prerequisite:** Any Grade 9 or 10 course in The Arts

## Course Description

This course emphasizes the development of the knowledge and skills required for the production of interactive media art forms (e.g., interactive art installation, interactive video, simulations, network art). Students will analyse and evaluate media art works, and will create their own works using a variety of technologies and processes (e.g., computer graphics, photo-imaging, digital video production techniques, electro-acoustics). Students will maintain a portfolio of their media art works.

## How This Course Supports the Ontario Catholic School Graduate Expectations

This course deals with the task of living a life of faith in the face of unlimited technological and creative possibilities open to our students. There is an attempt to provide all students with the skills to recognize and rejoice in the divine mysteries that are the core values of Roman Catholicism.

This course also supports the role of the student as a person who is called to live a life of faith. The Catholic Graduate Expectations are infused into assignments in order to provide a faith basis for the academic duties faced by students. The use of a Christ-centred curriculum will help our students come to realize that “The Lord has compassion on all he made” (Psalm 144:9), and that when invited to live our faith, we are all members of a community based on humanity and caring.

This course provides both students and teachers with a perspective that places the life of Jesus at the centre of all life. As loving teacher and mentor, Jesus gives us examples that we should and can follow to make our vocation as learners truly “cross-disciplinary.”

This course encourages students and teachers to view the creation of new artworks and the analysis of existing artworks from a Gospel orientation. Both students and teachers are called to develop their God-given potential and make meaningful contributions to society. Students are challenged by values that represent a wide variety of cultures, and are called as Christians to respect the diversity of other cultures, while maintaining and promoting the sacredness of Catholic traditions. These statements resonate particularly strongly in the endeavours of all artists.

“Artistic creation does not copy God’s creation, it continues it. And just as the trace and the image of God appear in His creatures, so the human stamp, sensitive and spiritual, not only that of the hands, but of the whole soul.” (Jacques Maritain)

## Course Notes

- Media arts courses focus on the development of the practical skills and theoretical knowledge needed to communicate ideas, feelings, and beliefs to specific audiences and to interact with them. These courses afford students a context for reflecting on cultural, historical, social, and economic contexts of media art. Through active participation in media arts, students can develop their imaginative abilities and their capacity for self-expression, while refining the skills needed for lifelong learning and participation in the community.
- The expectations for the courses in media arts are divided into three distinct but related strands: Theory, Creation, and Analysis. The Theory strand is focused on understanding concepts, including elements and principles, as well as techniques, technologies, and processes. The Creation strand deals with various aspects of the creation of media artworks. The Analysis strand is focused on examination of aesthetic issues and the function of media arts in society.

- As an Open course, the Grade 12 Media Arts course is designed to broaden students' knowledge and skills, and provide a solid and practical foundation for the media arts.
- Like all Open courses in the province of Ontario, the Grade 12 Media Arts course is designed to meet the needs of a variety of students. The Grade 12 Media Arts course offers a unique new discipline that both broadens student achievement and knowledge and provides a tangible link to the world of work.
- The activities in this course of study are designed to meet the ongoing challenges of an increasingly technological society. By gaining both the technological skills and the theoretical foundations, students will be empowered to communicate their ideas, feelings, and beliefs in complex and personal media art forms. Through the acquisition of knowledge and skills, students will develop an appreciation and awareness of international and Canadian artists who are involved in these emerging media.
- Although it would be possible to offer many of the activities in this course with accommodations that would compensate for a lack of hardware or software, access to computer equipment is essential in order to provide students with meaningful experiences with the tools associated with media arts.
- The teacher should be entirely familiar with the hardware as well as all software applications that they will use in the course. It will be beneficial for the teacher to go through the activities that involve creation themselves, prior to presenting them to students. This will enable the teacher to foresee potential difficulties that may occur with the equipment, hardware, or software applications.
- Teacher should review computer use protocol as established by school and board policy. This includes appropriate care and handling of the equipment, acceptable Internet use, and possession of a valid computer user agreement.
- Self-expression is a fundamental aspect of this course. Media arts is an emerging and rapidly changing experimental direction in the arts. It is essential that students and educators realize that this hybrid art form is in a constant state of flux.
- The organizational basis of this course is the concept of interactivity as outlined in the Curriculum document. The first unit introduces the concept of interactivity to the students as it is related to media arts. Successive units reinforce the conceptual relationships of cause and effect, immediacy, and environment, which will provide the framework for the delivery of the remainder of the units in the course.
- The clustering of the learning expectations reflects the logical presentation of the concept of interactivity. Those expectations that best suit the sequential presentation of the conceptual relationships of interactivity (cause and effect, immediacy, and environment) have been clustered together.
- The teacher should be mindful of any assignment that involves the students posting work on the Internet. Appropriate cautions and permissions must be used as mandated by the individual boards.

### Units: Titles and Time

* Unit 1	Introduction – Exploring Interactivity in Media Art	18 hours
Unit 2	Projection – Cultural Symbols	25 hours
* Unit 3	Internet Interactivity – Rollovers and Framesets	20 hours
Unit 4	Environmental Entropy – Thinking Big, Working Small	22 hours
Unit 5	Culmination – Putting It All Together	25 hours

\* These units are fully developed in this Course Profile.

---

## Unit Overviews

### Unit 1: Introduction – Exploring Interactivity in Media Art

**Time:** 18 hours

**Strand(s):** Creation, Theory, Analysis

#### Unit Description

This unit begins with an introductory discussion and lesson on the nature of interactivity. It may be argued that all art is interactive insofar as the viewer engages with the art piece, considers it, or in the case of sculpture in the round, moves around it. While this is an important point of departure, art which invites the viewer to animate it and encourages the breakdown of traditional barriers between viewer and art object will be considered the best examples for this course.

Students begin with an examination of the development of the idea of interactivity in visual and media arts. Emphasis is placed on modern and contemporary works that bring into question the traditional role of the viewer/participant. The connections between the viewer and the creator of artwork is considered using the following framework: cause and effect, immediacy, and environment.

Students take part in a group activity that reinforces the concepts and language of interactivity and begins the construction of a database that will serve as examples for future assignments in the course.

The students are to be made aware of copyright issues that are pertinent to the creation of interactive media arts by use of a formative test and through teacher-led discussion.

Catholic school teachers are encouraged to seek out examples of artworks that they feel have a constructive spiritual context. By this standard, then, religion gives focus to the arts, in the same way that religious imagery and icons have done for centuries, where religion provides the truest of inspirations.

In an effort to harmonize school curriculum with current Catholic doctrine, Catholic school teachers should revisit Pope John Paul II's open letter to all artists from Easter 1999 ([www.vatican.va](http://www.vatican.va)). Here, the Holy Father outlined the need for artists to "re-evangelize" our culture. Essential to the success of this course is ensuring that students are aware of the causal relationship between art and faith. Understanding the existence of this relationship allows for "new epiphanies of beauty" in the form of student-created work.

#### Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	CRV.01, CRV.03, CR1.01, CR2.01 CGE 1h, 2b, 2c, 3c, 5g	Knowledge/ Understanding Application	Text Art Generator
2	THV.01, THV.02, THV.03, ANV.01, ANV.02, ANV.03, TH2.01, TH2.02, AN1.01, AN1.02, AN2.01, AN2.02, AN3.01, AN3.02 CGE 1h, 2a, 2b, 5b, 7j	Knowledge/ Understanding Thinking/Inquiry	Interactive Media Artists database
3	THV.01, THV.02, ANV.01, ANV.02, ANV.03, TH1.01, TH1.02, TH2.01, AN1.02, AN2.01, AN2.02, AN2.03, AN3.02 CGE 1b, 2a, 2b, 2c, 2d, 2e, 3e, 4b, 4c, 4e, 4f, 4g, 5b, 5e, 5f, 5g, 7e, 7f, 7g	Communication	Oral presentation
4	ANV.03, TH3.01 CGE 1d, 2a, 2d, 3b, 3d, 5e, 7b, 7j	Knowledge/ Understanding Thinking/Inquiry	Copyright inventory

---

## Unit 2: Projection – Cultural Symbols

**Time:** 25 hours

**Strand(s):** Creation, Theory, Analysis

### Unit Description

Projection is the process of directing light through a translucent image, e.g., photocopied transparency, 35 mm slide, drawing on acetate, or a computer-generated picture, onto a screen or other viewing surface. This could be done with something as sophisticated as a data projector or as simple as a flashlight.

Viewing surfaces may include portable screens or three-dimensional fabrications.

There are four components to the delivery of this unit: a discussion of the elements of projection; a review of the concept of immediacy; an inquiry into the use of cultural symbols; and a presentation on equipment care and safety. Teacher-led discussions, demonstrations, and student participation in class projects prepare students for the final activity, where they work in small groups to create a projection-based artwork that explores the thematic use of cultural symbols.

As a form of reinforcement for the idea of interactivity introduced in Unit 1, the concept of immediacy is one of the major guiding themes of Unit 2. The physical presence of a projection lends itself well to the expression of this concept through the relationships created by the artist, the viewer, and the product. The teacher should encourage the students to plan and build the notion of immediacy into their artworks.

Students are expected to provide a cultural context for the works that they create in the final activity of this unit. This serves to direct their research and the final product. The students present this research in the form of a written report for assessment.

A discussion of safety issues provides students with the practices required to successfully complete the final activity, as well as participate in other activities in the course.

### Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	THV.01 CGE 3e	Knowledge/Understanding	Elements of projection
2	THV.01	Thinking/Inquiry	Concept of immediacy
3	AN3.01, AN3.02, AN3.03 CGE 2a, 7g	Knowledge/Understanding Communication	Cultural symbols report
4	TH3.02 CGE 3b	Application	Equipment care and safety
5	CRV.01, CRV.03, CR1.01, CR2.05, CR2.06, CR3.01 CGE 2c, 3c, 3f, 4f, 5a	Knowledge/Understanding Thinking/Inquiry Communication Application	Final product – Cultural Symbols Projection Piece

## Unit 3: Internet Interactivity – Rollovers and Framesets

**Time:** 20 hours

**Strand(s):** Creation, Theory, Analysis

### Unit Description

The Internet is one of the best vehicles available for creating interactive works of art. Part of the reason for this is what Internet specialists refer to as “push-pull.” In other words, the nature of the Internet makes it easy for the viewer to make choices that result in actions. This means a static image can become altered by the viewer’s interaction with it. This encapsulates the concept of cause and effect, which is one of the guiding ideas of this unit and one of the defining concepts of interactivity as discussed in Unit 1.

Teachers should be mindful of the Internet audience with regards to school policy, student safety, and access of information. Having established a safe precedent, students will be able to show their work to a potentially vast number of viewers.

Students learn to create two simple interactive Internet tools: rollover images and framesets. Many HTML editing software packages incorporate rollovers and framesets. The final activity for this unit is for students to individually create works that comprise a “Virtual Sculpture Gallery” that may be posted on the Internet and monitored for feedback.

#### Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	THV.01, ANV.01, ANV.02, ANV.03, TH1.01, TH1.02, AN1.01, AN1.02 CGE 1d, 2a, 2e, 3d, 7a	Thinking/Inquiry Communication	Introduction to Internet based media art
2	CR1.01, CR1.02 CGE 2b, 3c	Application	Tools and techniques
3	CRV.01, CRV.03, CR2.02, CR2.03, CR2.05, CR2.06, CR3.01 CGE 2c, 3b, 5b, 5c, 5d, 5e, 5g, 7a, 7h, 7j	Knowledge/ Understanding	Final product – the Virtual Sculpture Gallery

#### Unit 4: Environmental Entropy – Thinking Big, Working Small

**Time:** 22 hours

**Strand(s):** Creation, Theory, Analysis

##### Unit Description

Entropy may be defined as the measure or degree of disorder and/or randomness that exists in all systems, as well as the tendency of all societies and systems to become increasingly random or disordered through a natural process of decay. Contemporary “art provera,” or “earth” artists as they are also known (Smithson, Goldsworthy, Cristo, et al), work in a manner related to entropy. Entropy theory has cross-disciplinary applications that are frequently dealt with in the study of physics and mathematics through the exploration of chaos theory and Fibonacci numerical sequences. The phenomenon of entropy implicitly addresses the concept of the environment as defined in Unit 1 (i.e., space, time, point of view). Natural spaces are to be taken as a springboard for this unit.

It should be noted that environment is the last of the defining concepts of interactivity to be explored before the culminating activities in Unit 5.

While the theory of entropy may seem daunting, a simple way for the teacher to address it is by showing examples of artists who have imposed ordered systems on natural or pre-existing vistas. The juxtaposition of the visual models (e.g., constructed vs. natural/organic/pre-existing) tends to be emphatic as evidenced by such well known works as “Spiral Jetty,” “Surrounded Islands,” and “Lambton Earthwork.”

One of the critical phases of this unit is to have the students consider how they will integrate the elements and principles of media arts with the concepts of interactivity and entropy to create a diorama or maquette of a site specific artwork. There are three components to the delivery of this unit: a working definition and exploration of entropy as a cross-disciplinary application; an inquiry into the use of art provera and earth art, and a presentation on the stages of creation of a piece of earth art. Teacher - led discussions, demonstrations, and student participation in class projects prepare students for the final activity, where they work in small groups to create a written proposal and diorama.

It should be noted that the general environment in which the work is intended to be viewed could have a tremendous impact on how the work is perceived. Environmental factors such as the space, time, and the physical point of view of the audience effect the interactive nature, and therefore the whole experience, of the work. The artist may, for example, ask the viewer to be uncomfortable, squat, move around, travel, be alert, or wait, to fully experience the work. It may not be enough to simply stand and observe. The teacher should encourage the students to experiment with some of these considerations in planning their artwork. The teacher should make a point of addressing the safe and appropriate use of natural spaces as a component of this unit.

**Unit Overview Chart**

<b>Cluster</b>	<b>Learning Expectations</b>	<b>Assessment Categories</b>	<b>Focus</b>
1	THV.01, CRV.04, CR1.03 CGE 2a, 2b	Knowledge/ Understanding Thinking/Inquiry	What is entropy?
2	ANV.01, AN1.02, ANV.03 CGE 1d, 2b, 2e, 3b, 5e	Knowledge/ Understanding	Exploring earth art
3	AN2.01, AN2.02 CGE 2c, 2d, 4f, 5b, 5f	Knowledge/ Understanding	Concept of environment
4	THV.04, CRV.01, CRV.03, CR1.01, CR1.03, CR2.05, CR2.06, CR3.01 CGE 3d, 3e, 3f, 4b, 4c, 5a, 5e, 5f, 5g	Thinking/Inquiry Communication Application	Final product

**Unit 5: Culmination – Putting It All Together**

**Time:** 25 hours

**Strand(s):** Creation, Theory, Analysis

**Unit Description**

This is an Independent Study Unit (ISU). Students may elect to take one of two paths in order to successfully complete it. Students may revisit their earlier artworks through the compilation of an “Interactive Media Portfolio.” This portfolio will demonstrate a knowledge of the key concepts of interactivity as applies to media arts, e.g., immediacy, cause/effect, environment. While the portfolio will serve as a concrete “sampling” of student achievement, it also becomes a new work of art. The portfolio will demonstrate a mastery of skills and knowledge and present earlier artworks in a new format. In keeping with the theme of the course, the portfolio must be interactive in some way, e.g., webpage, CD-ROM, installation, etc. Although the format of the portfolio is open, students must include a segment that identifies the student-artist and acknowledges other contributors where appropriate. The teacher provides the students with a template that guides the format of the final project.

Students may also choose to create a new hybrid artwork that incorporates a variety of the skills and techniques that have been previously covered in the course. If this option is chosen, the students will work collaboratively with the teacher to design a rubric for evaluation purposes.

In addition to the ISU, students must provide evidence of research into career possibilities in the media arts. This research may take the form of documented interviews with artists, curators, production managers, or designers.

The completed independent study projects are to be viewed and critiqued by the entire class.

---

### Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	THV.01, THV.02 CGE 2a, 2b, 2c, 2d, 2e, 3d, 4a	Knowledge/ Understanding	Review interactivity
2	THV.04, CRV.01, CRV.02, CRV.03, CR2.04, CR2.05, CR2.06, CR3.01, CR3.02 CGE 1g, 1h, 2c, 2e, 3b, 3c, 3d, 3e, 4b, 4f, 5b	Thinking/Inquiry Application	ISU
3	ANV.04, AN4.01, AN4.02 CGE 2c, 2d, 4f, 4g, 5c	Thinking/Inquiry	“Real World” connections
4	AN2.01, AN3.04 CGE 5e, 5g, 7f, 7g, 7j	Communication	Class critique

### Teaching/Learning Strategies

- teacher-led discussions
- instruction in use of media arts tools
- explanation and inclusion of the work of media artists
- connecting student artwork to the work of media artists
- class discussions
- viewing and listening activities
- critical analysis of student, peer, historical, and contemporary work
- individual responses (oral and written)
- group discussions
- timelines (of artists, inventions, instruments, artworks)
- independent research (development of information file and/or journal, exploration and research of Media Artists and artworks)
- application (creation of media products for specific audiences)
- presentations (oral, visual, dramatic, written, sound recordings, multimedia)
- exploration, experimentation with a variety of materials and techniques
- portfolio development (collection of student works reflecting skills, knowledge and understanding accumulated throughout the course)
- brainstorming (group generation of initial ideas expressed without criticism or analysis)
- conferencing/interviewing (student-to-student discussion and teacher-to-student conferencing to encourage confidence and motivation to success in all learners)
- viewing artwork – present slides, photographs, or video to focus discussion on subject matter, content, use of elements and principles of media arts, cultural influences, and styles use of the media arts journal for reflection, planning, and information gathering

### General time frame

- Within the 110 hours for the entire course, the amount of time spent on each unit and activity may vary. Actual time spent should consider:
  - the amount of equipment or number of computer workstations for the class;
  - the teacher’s choice of medium;
  - the experience and interest of the students and the teacher.

---

## **Choice of Media**

Since the resources and equipment available to teach Media Arts will differ in each school, this course profile focuses on content, not on specific media arts tools. Wherever possible, this profile gives options in the selection of media tools. It also suggests, however, that the media, like the content progression in this course profile, should move from simple to complex, building on the elements and principles of media arts.

## **The Media Arts Journal**

All students are required to keep a Media Arts Journal. This journal may contain written information, research, illustrations, sketches, and photographs. All units contain Media Arts Journal assignments that directly support the relevant activity. This journal should also be used to document the planning and development of class assignments and activities. In assigning tasks for the Media Arts Journal, the teacher should refer to the overall expectations for the unit currently being undertaken.

**Note:** Media Arts Journal assignments are designed to reinforce class work. Work could be done as homework as directed by the teacher.

## **Safety**

Because of the large equipment base required to teach Media Arts and the nature of the equipment, it is important to develop systems that insure the safety of students when using this equipment. The safe and careful handling of this equipment must also be stressed. Systems must also be developed to keep track of equipment and monitor its equitable use. Decisions must be made about equipment sign-out policies and about the use and storage of equipment students may wish to bring from home.

## **FOIPOP**

Release form and liabilities – Teachers should be aware of the Freedom of Information and Protection of Privacy Act (FOIPOP Act) and arrange for release forms to be signed if students are being videotaped or photographed. They should also familiarize their students with this Act.

## **Basic Equipment**

Computers with Internet access, scanner(s), digital camera(s), still camera(s), video camera(s), video-editing equipment (analog and/or digital) are suggested.

## **Final Considerations**

Media arts is a way of working and a medium for making creative artwork for both applied and purely aesthetic purposes. It is important that teachers of media arts realize that expectations for this course can be achieved through a variety of media choices and that the expertise and background of the teacher should be considered as well as available facilities in planning the content of this course.

Media Arts as a course provides a new and dynamic vehicle for teachers and their students to use traditional and emergent technologies to create expressively as artists.

## **Assessment & Evaluation of Student Achievement**

This course is developed in co-ordination with the principles outlined in the *Program Planning Assessment, 2000* document from the Ministry of Education. Given that the purpose of assessment and evaluation is the furthering of student learning, careful attention has been paid to offer a wide variety of strategies to meet that specific end result.

---

Included in this course profile are:

- strategies that address both what students learn, and how they learn;
- strategies that are varied in nature, administered over a period of time, and designed to provide multiple opportunities for students to demonstrate the full range of their learning;
- strategies that are fair to all students;
- strategies that work in cooperation with the specific needs of exceptional students as outlined in their Individual Education Plans;
- strategies that are based on a combination of acquired knowledge, and acquired skills;
- strategies that are clearly communicated to students, and parents throughout the duration of the course;
- strategies that offer students “formative” feedback to ensure student improvement.

Seventy per cent of the grade will be based on assessments and evaluations conducted throughout the course. Thirty per cent of the grade will be based on final evaluation in the form of examination, performance, essay, and/or other methods of evaluation.

### **Accommodations**

The following generic accommodations are suggested in this profile. More specific accommodations are found in the unit activities. Teachers should consult exceptional student Individual Education Plan (IEPs) for specific direction on accommodation for individuals.

#### **General Accommodations**

- classroom placement to maximize student focus
- concepts presented in a variety of formats, e.g., visually, concretely, verbally
- “chunking” of tasks into smaller subtasks
- checklists
- graphic organizers
- working with a partner and/or peer helper
- use of computers and the Internet
- oral responses for viewing activities and testing (taped if necessary)
- use of specialized tools and materials as recommended
- modifications of expectations as per IEP (Individual Education Plan)
- summary sheets of skills and concepts learned
- extensions suggested within each unit
- providing samples for student to work from
- providing a structured environment: lists, previews, repetition, direction and limits
- conferring with the student, and asking how he/she learns best
- teaching the student alternative behaviours to replace inappropriate ones

#### **Listening and Speaking**

- additional time
- encouragement to participate orally
- the use of a translator
- listening cues or prompts
- teacher modelling of appropriate responses

---

## Reading

- oral reading to student
- vocabulary pre-teaching and checking for comprehension
- peer tutor/helper to help identify and highlight essential information
- underlined or highlighted key points
- reading guide
- taped notebooks
- large typeface

## Writing

- computer (when appropriate)
- tape-recorded or videotaped classes
- peer tutor/helper
- handouts
- additional time
- note-taker/scribe
- alternatives to written assignments, e.g., video, audio recording, graph, mind map, oral presentation

## Behavioural

- highly structured environment
- monitor to stay on task
- appropriate behaviour modelled
- time-outs
- conflict resolution strategies
- appropriate alternate behaviours

## Resources

The URLs for the websites were verified by the writers prior to publication. Given the frequency with which these designations change, teachers should always verify the websites prior to assigning them for student use.

Units in this profile make reference to the use of specific texts, magazines, films, and videos. Before reproducing materials for student use from books and magazines, teachers need to ensure that their board has a Cancopy licence and that this licence covers resources they wish to use. Before screening videos for their students, teachers need to ensure that their board/school has obtained the appropriate public performance videocassette licence from an authorized distributor (e.g., Audio Cine Films Inc.). Teachers are also reminded that much of the material on the Internet is protected by copyright. The person or organization that created the work usually owns that copyright. Reproduction of any work or a substantial part of any work on the Internet is not allowed without the permission of the owner.

### General Resources

- Anderson, Neil. *Media Works*. Toronto: Oxford University Press, 1989. ISBN 0-19-540730-X
- Duncan, Barry, et al. *Mass Media and Popular Culture*, Version 2. Toronto: Harcourt Brace Canada. ISBN 0-7747-0170-6
- Negroponce, Nicholas. *Being Digital*. New York: Alfred A. Knopf, 1995. ISBN 067943919
- Spalter, Anne Morgan. *The Computer in the Visual Arts*. New York: Addison-Wesley Publishing Company, 1998. ISBN 0201386003
- Tapscott, Don. *Growing Up Digital*. New York: McGraw Hill, 1998. ISBN 0-07-063361-4

---

Noel, Waspnda and Gerald Breau. *Copyright Matters: Some key questions and answers for Teachers*. 2000. ISBN 0-88987-128-0 Available at – [www.cmec.ca](http://www.cmec.ca), – [www.ctf-fce.ca](http://www.ctf-fce.ca), – [www.cdnsba.org](http://www.cdnsba.org)  
Cancopy: Canadian Copyright Licencing Agency – <http://www.uniquename.com/cancopy/home.html>  
Harris, Lesley Ellen. *Canadian Copyright Law*, 3rd ed. ISBN 0075603691

## Books

- Beardsley, John. *Earthworks and Beyond: Contemporary Art in the Landscape*. Abbeville Press, Inc., 1998. ISBN 0789202964
- Benyus, Janine M. *Biomimicry: Innovation Inspired by Nature*. William Morrow & Co; 1998. ISBN 0688160999
- Bhangal, Sham, Amanda Farr, and Patrick Rey. *Foundation Flash 5*. Friends of Ed, 2000. ISBN 1903450314.
- Bhangal, Sham. *Foundation Action Script*. Friends of Ed, 2001. ISBN 1903450322
- Bourdon, David. *Designing the Earth: The Human Impulse to Shape Nature*. Harry N. Abrams Inc., 1995. ISBN 0810932245
- Christo and Jeanne-Claude. *Wrapped Reichstag, Berlin, 1971–1995*. Bebedikt Taschen, 1995. ISBN 3822886831/-9
- Coupland, Ken, and B. Martin Pedersen, eds. *Interactive Design I*. Watson-Guption Pubns, 1999. ISBN 1888001631
- De Oliveira, Nicolas, Nicola Oxley, Michael Petry, and Michael Archer. *Installation Art*. Smithsonian Institution Press, 1996. ISBN 1560987049
- Goldsworthy, Andrew. *Andy Goldsworthy: A Collaboration With Nature*. Harry N. Abrams Inc., 1990. ISBN 0810933519
- Grusin, Richard and Jay David Bolter. *Remediation: Understanding New Media*. MIT Press, 2000. ISBN 0262522799
- Iles, Chrissie and Thomas Zummer. *Into the Light: The Projected Image in American Art, 1964–1977*. Whitney Museum of Art, 2001. ISBN 0810968304
- Kahn, Douglas. *Noise, Water, Meat: A History of Sound in the Arts*. MIT Press, 1999. ISBN 0262112434
- Kaye, Nick. *Site Specific Art: Performance, Place and Documentation*. Routledge, 2000. ISBN 0415185599
- Leitner, Bernhard. *Sound: Space*. Hatje Cantz Publishers, June 1999. ISBN 3893224440
- Packer, Randall and Ken Jordan. *Multimedia: From Wagner to Virtual Reality*. ISBN 0393049795
- Maeda, John and Nicholas Negroponte. *Maeda @ Media*. Universe Pub, 2001. ISBN 0789305259
- Reiss, Julie H. *From Margin to Center: The Spaces of Installation Art*. MIT Press, 2000. ISBN 0262181967
- Rush, Michael. *New Media in Late 20th Century Art (World of Art)*. Thames & Hudson, 1999. ISBN 0500203296
- Suderburg, Erika. *Space, Site, Intervention: Situating Installation Art*. University of Minnesota Press (Trd), 2000. ISBN 081663159X
- Weintraub, Linda, Thomas McEvelley, and Arthur Coleman Danto. *Art on the Edge and Over: Searching for Art's Meaning in Contemporary Society 1970s–1990s*. Art Insights, Inc., 1997. ISBN 0965198812
- Willis, Delta. *The Sand Dollar and the Slide Rule: Drawing Blueprints from Nature*. Addison-Wesley Pub. ISBN 0201632756
- Wilson, Stephen. *Information Arts: Intersections of Art, Science, and Technology*. MIT Press. ISBN 026223209X

---

## Journals/Magazines

*Afterimage: The Journal of Media Arts and Cultural Criticism*

*ArtByte*

*Artforum*

*Artnews*

*Parkett*

## Websites

Although World Wide Web resources are included, web addresses are constantly changing. E-mail addresses provided might not be useful in future; however, the names of associations and sites are constant and can be found by using a search engine for the World Wide Web. When possible, formal names, addresses, and conventional addresses have also been included.

**Note:** The URLs for the websites have been verified by the writer prior to publication. Given the frequency with which these designations change, teachers should always verify the websites and the appropriateness of content prior to assigning them for student use.

ArtAtlas Search Engine – <http://artatlas.com>

Artbyte Magazine - <http://www.artbyte.com>

Artchive, artist database – <http://artchive.com>

Artcyclopedia (artsits by media) – <http://www.artcyclopedia.com/media/index.html>

ArtForum – [www.artforum.com](http://www.artforum.com)

Art Gallery of Ontario – [www.ago.net](http://www.ago.net)

Art Gallery of York University – [www.yorku.ca/agy](http://www.yorku.ca/agy)

Art Dictionary – [www.Artlex.com](http://www.Artlex.com) (Note: a resource for media art related terms)

Art Metropole – <http://www.artmetropole.com/>

Artnews – [www.ARTnewsonline.com](http://www.ARTnewsonline.com)

CARFAC (Canadian Artists' Representation/le Front des artistes canadiens) – <http://www.carfac.ca/> and

CARCC – [http://www.carfac.ca/collective/eng\\_cc/eng\\_cc\\_home.html](http://www.carfac.ca/collective/eng_cc/eng_cc_home.html)

Canadian Artists on the Web – <http://www.cdnartistsonweb.com/>

Canadian Filmmakers Distribution Centre – [www.cfmfc.org](http://www.cfmfc.org) (catalogue)

– [www.interlog.com/~cfmfc](http://www.interlog.com/~cfmfc) (info)

Centre for Contemporary Canadian Art – <http://www.ccca.ca>

Galleries of Canada – <http://www.galleriescanada.com/>

Guggenheim SoHo: Mediascape exhibit – <http://artnetweb.com/guggenheim/mediascape/>

International Sculpture Centre – [www.sculpture.org](http://www.sculpture.org)

Media Arts Website – <http://www.n3xt.com/>

Media Artists – [www.artcyclopedia.com](http://www.artcyclopedia.com) and [www.the-artists.org](http://www.the-artists.org)

Mercer Union Gallery – [www.interlog.com/~mercer](http://www.interlog.com/~mercer)

Musée d'art contemporain de Montréal - Media Centre – <http://www.macm.qc.ca/>

The National Gallery of Canada (Contemporary Art) – <http://cybermuseum.gallery.ca/ng/>

National Film Board of Canada – <http://www.nfb.ca/>

Ontario College of Art and Design – [www.ocad.on.ca](http://www.ocad.on.ca)

Parkett Magazine – <http://www.parkettart.com>

Photomontage – <http://www.photomontage.com/>

The Power Plant Contemporary Art Gallery (Toronto) – [www.thepowerplant.org](http://www.thepowerplant.org)

---

San Francisco Museum of Modern Art, Media Arts Collection –  
[http://www.sfmoma.org/collections/collections\\_mediaarts.html](http://www.sfmoma.org/collections/collections_mediaarts.html)

Ten Building Blocks of Catholic Social Teaching – <http://www.americapress.org/articles/Byron.htm>

The Vatican Website – [www.vatican.va](http://www.vatican.va)

Visual Studies Workshop – [www.vsw.org](http://www.vsw.org) – [www.vtape.org](http://www.vtape.org)

Ydessa Hendeles Art Foundation,  
P.O. Box 757, Station F, Toronto,  
ON. M4Y 2N6  
(416) 413-9400,  
[ydessa@yhaf.org](mailto:ydessa@yhaf.org)

### **Video**

See – [www.vtape.org](http://www.vtape.org) in website resources.

### **Software**

*3D Studio MAX, Animator, Corel Presentation, Director, Dreamweaver, Final Cut Pro, Flash, Front Page, FutureSplash, FileMaker Pro, HyperStudio, Illustrator, iMovie, Infini-D, Paint Shop Pro, Painter, Photopaint, Photoshop, PowerPoint, Premiere, Simply 3D, TrueSpace, WebSavant*  
– <http://www.websavant.com/index.html>.

## Appendix 01

Ontario Catholic School Graduate Expectations	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
<i>A Discerning Believer Formed in the Catholic Faith</i> <i>Community who</i> CGE1a- illustrates a basic understanding of the saving story of our Christian faith;					
CGE1b – participates in the sacramental life of the church and demonstrates an understanding of the centrality of the Eucharist to our Catholic story;					
CGE1c – actively reflects on God’s Word as communicated through the Hebrew and Christian scriptures;					
CGE1d – develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good;	✓		✓	✓	
CGE1e – speaks the language of life... “recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it.” (Witnesses to Faith);					
CGE1f – seeks intimacy with God and celebrates communion with God, others and creation through prayer and worship;					
CGE1g – understands that one’s purpose or call in life comes from God and strives to discern and love out this call throughout life’s journey;					✓
CGE1h – respects the faith traditions, world religions and the life-journeys of all people of good will;					✓
CGE1i – integrates faith with life;					
CGE1j – recognizes that “sin, human weakness, conflict and forgiveness are part of the human journey” and that the cross, the ultimate sign of forgiveness is at the heart of redemption. (Witnesses to Faith).					
<i>An Effective Communicator who</i> CGE2a – listens actively and critically to understand and learn in light of gospel values;	✓	✓	✓	✓	✓
CGE2b – reads, understands and uses written materials effectively;	✓		✓	✓	✓
CGE2c – presents information and ideas clearly and honestly and with sensitivity to others;	✓	✓	✓	✓	✓
CGE2d – writes and speaks fluently one or both of Canada’s official languages;	✓			✓	✓
CGE2e – uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life.	✓		✓	✓	✓

<i>A Reflective and Creative Thinker who</i> CGE3a – recognizes there is more grace in our world than sin and that hope is essential in facing all challenges;					
CGE3b – creates, adapts, and evaluates new ideas in light of the common good;	✓	✓	✓	✓	✓
CGE3c – thinks reflectively and creatively to evaluate situations and solve problems;	✓	✓	✓		✓
CGE3d – makes decisions in light of gospel values with an informed moral conscience;			✓	✓	✓
CGE3e – adopts a holistic approach to life by integrating learning from various subject areas and experience;	✓	✓		✓	✓
CGE3f – examines, evaluates, and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society.		✓		✓	
<i>A Self-Directed, Responsible, Life Long Learner who</i> CGE 4a – demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;					✓
CGE4b – demonstrates flexibility and adaptability;	✓			✓	✓
CGE4c – takes initiative and demonstrates Christian leadership;	✓			✓	
CGE4d – responds to, manages and constructively influences change in a discerning manner;					
CGE4e – sets appropriate goals and priorities in school, work and personal life;	✓				
CGE4f – applies effective communication, decision-making, problem-solving, time and resource management skills;	✓	✓		✓	✓
CGE4g – examines and reflects on one’s personal values, abilities and aspirations influencing life’s choices and opportunities;					✓
CGE4h – participates in leisure and fitness activities for a balanced and healthy lifestyle.					
<i>A Collaborative Contributor who</i> CGE5a – works effectively as an interdependent team member;		✓		✓	
CGE5b – thinks critically about the meaning and purpose of work;	✓		✓	✓	✓
CGE5c – develops one’s God-given potential and makes a meaningful contribution to society;			✓		✓
CGE5d – finds meaning, dignity, fulfillment and vocation in work which contributes to the common good;			✓		
CGE5e – respects the rights, responsibilities and contributions of self and others;	✓		✓	✓	✓
CGE5f – exercises Christian leadership in the achievement of individual and group goals;	✓			✓	

CGE5g – achieves excellence, originality, and integrity in one’s own work and supports these qualities in the work of others;	✓		✓	✓	✓
CGE5h – applies skills for employability, self-employment and entrepreneurship relative to Christian vocation.					
<i>A Caring Family Member who</i> CGE6a – relates to family members in a loving, compassionate and respectful manner;					
CGE6b – recognizes human intimacy and sexuality as God given gifts, to be used as the creator intended;					
CGE6c – values and honours the important role of the family in society;					
CGE6d – values and nurtures opportunities for family prayer;					
CGE6e – ministers to the family, school, parish, and wider community through service.					
<i>A Responsible Citizen who</i> CGE7a – acts morally and legally as a person formed in Catholic traditions;			✓		
CGE7b – accepts accountability for one’s own actions;	✓				
CGE7c – seeks and grants forgiveness;					
CGE7d – promotes the sacredness of life;					
CGE7e – witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society;	✓				
CGE7f – respects and affirms the diversity and interdependence of the world’s peoples and cultures;	✓				✓
CGE7g – respects and understands the history, cultural heritage and pluralism of today’s contemporary society;	✓	✓			✓
CGE7h – exercises the rights and responsibilities of Canadian citizenship;			✓		
CGE7i – respects the environment and uses resources wisely;					
CGE7j – contributes to the common good.			✓		✓

---

## Coded Expectations, Media Arts, Grade 12, Open, ASM40

### Theory

#### Overall Expectations

- THV.01 · use appropriate vocabulary to discuss media art in a variety of contexts;
- THV.02 · demonstrate an understanding of the basic concepts (e.g., elements, principles) and procedures used in media arts, as well as selected emerging technologies;
- THV.03 · describe interactive media art works in terms of their historical foundations;
- THV.04 · demonstrate an understanding of conventions used in the practice of media arts.

#### Specific Expectations

##### Concepts and Terminology

- TH1.01 – describe how various concepts, procedures, and techniques of media arts are used in their art works and in those of others, using appropriate vocabulary;
- TH1.02 – describe the use of various new technologies, particularly those used in interactive media art forms (e.g., in network art).

##### History

- TH2.01 – explain the development of media art forms in terms of their origins in traditional art forms (e.g., holography in terms of sculpture; performance art in terms of drama and dance);
- TH2.02 – describe the contribution of new technologies to media arts (e.g., the effect of robotics on robosculture or of technology on artists’ collectives);
- TH2.03 – identify and describe the use of aspects or characteristics of artistic styles of different historical periods in specific works of media art (e.g., in works of video art since the 1960s, in works of copy art);
- TH2.04 – identify theories and trends related to media arts (e.g., current “techno-thought”, the cyberpunk aesthetic movement).

##### Practices

- TH3.01 – research and describe the legalities related to the production and distribution of works of media art (e.g., laws concerning digital distribution);
- TH3.02 – demonstrate an understanding of the safety standards and routines used in the practice of media arts (e.g., establishing ergonomic workstations, placing equipment safely).

### Creation

#### Overall Expectations

- CRV.01 · use media arts concepts in the production of media art works;
- CRV.02 · use both traditional and emerging technologies, procedures, and techniques to create media art works;
- CRV.03 · use and adapt the stages of the creative process in individual and collective productions;
- CRV.04 · choose concepts and procedures from other art forms and other disciplines, and apply them appropriately in their media art works.

---

## Specific Expectations

### Use of Concepts and Procedures

- CR1.01** – use media arts elements, principles, technologies, and procedures to create interactive art works (e.g., alternating interactions in an art installation);
- CR1.02** – research a variety of techniques and procedures and use them appropriately in a work of media art, demonstrating an understanding of the use of some specific elements, principles, or other concepts;
- CR1.03** – research a theory, concept, or procedure from another discipline (e.g., fractals in mathematics, chaos theory in physics), and use it to develop an interactive work.

### Production Skills

- CR2.01** – use a variety of traditional techniques and procedures (e.g., analog recording techniques) to create a work of media art;
- CR2.02** – communicate a message using emerging technologies (e.g., sound publishing software, digital video editing);
- CR2.03** – select an interface and use it to create an interactive work (e.g., use a circuit to make an interactive light sculpture);
- CR2.04** – produce a digital portfolio of art works using analog and digital encoding procedures (e.g., CD-ROM, interactive multimedia work, Internet site);
- CR2.05** – apply appropriate skills and technology (e.g., the use of organizational charts, schedules, templates, or management software) to manage a project in media arts;
- CR2.06** – demonstrate effective leadership, interpersonal, and problem-solving skills related to the production and creation of media art works.

### Creative Process

- CR3.01** – develop and combine a variety of approaches to communicate ideas or to solve problems in the creation of media art works;
- CR3.02** – document the stages of the creative process used for an individual or group project in media arts (e.g., document the process involved in the collection of material and in design work, production, and feedback relating to the creation of a promotional CD-ROM or a network art site in cyberspace to distribute art work).

## Analysis

### Overall Expectations

- ANV.01** · evaluate an interactive work of art, demonstrating an understanding of the process of critical analysis;
- ANV.02** · analyse and evaluate the impact of works of media art on themselves and on their communities;
- ANV.03** · analyse the function of media art works in society;
- ANV.04** · investigate and report on career possibilities related to their skills in media arts.

## Specific Expectations

### Critical Analysis

- AN1.01** – evaluate interactive art works, following standard procedures in critical analysis (e.g., consider their initial reaction; describe the works using appropriate terminology; analyse and interpret the works; evaluate the effectiveness of the works);
- AN1.02** – analyse and evaluate the use of aesthetic and compositional components in media art works.

---

### **Self and Community**

**AN2.01** – anticipate and analyse the impact of their own art work on specific audiences, including themselves;

**AN2.02** – analyse and compare ways in which works of media art influence various audiences and ways in which dynamic interaction with those audiences can affect the meaning of a work.

### **Function of Media Art**

**AN3.01** – analyse the symbolic elements of a culture (e.g., the iconography of technoculture) in a selected work of media art;

**AN3.02** – analyse ways in which media arts can form and represent the viewpoints and values of different representative groups (e.g., cultural, economic, or regional groups);

**AN3.03** – analyse the socio-economic impact of media arts on the cultural sector in local and wider contexts;

**AN3.04** – demonstrate an understanding of the function and significance of exhibiting and/or performing for commercial or artistic purposes.

### **Career Preparation**

**AN4.01** – compare their skills with the qualifications required for careers related to the creation, production, distribution, and management of media arts products or processes;

**AN4.02** – identify and evaluate career possibilities connected to the production of media art works.

---

## Unit 1: Introduction – Exploring Interactivity in Media Art

**Time:** 18 hours

### Unit Description

It may be argued that all art is interactive in so far as the viewer engages with the art piece, considers it, or in the case of sculpture in the round, moves around it. While this is an important point of departure, art which invites the viewer to animate it and encourages the breakdown of traditional barriers between viewer and art object is to be considered the best example for this course.

Interactive art frequently involves, but is not limited to, the creation of interdependent or interconnected relationships between the artist, the work, and participants. Interactive art often emphasizes process, communication, and perception. Challenging established artistic paradigms, the line between artist and audience is often blurred significantly through such conceptual relationships as cause and effect (action/reaction), immediacy (response between viewer and the artwork relevant to time, place, and purpose), and environment, i.e., physical space and point of view of the audience/ participant. We may actually be involved with the art in a physical manner suggesting a different kind of viewing or participatory reaction. Consequently, the relationship between artist, art, and audience is no longer static.

An excellent starting point would be to examine the work of Cuban-born artist Felix Gonzales-Torres (1957-1991). His piece *Untitled, 1991* consists of endless identical paper copies of images of the sea placed neatly in a stack on a gallery floor. Viewers are invited to participate by “interfering” with the stack, thus embracing the notion of animating or breaking down traditional barriers. Here is a prime example of such conceptual relationships as cause and effect, immediacy, and environment at work. Since the audience is allowed to touch, rearrange, or take away paper copies, they are constantly changing the experience for themselves and fellow viewers, bringing into play cause and effect, immediacy, and environment. It is these conceptual relationships that provide the framework for the delivery of the course units.

This unit begins with an introductory discussion on the nature of interactivity within media arts. Media arts, though existing for decades, are still a relatively emergent art form. The introduction of new technologies that allow the user more direct control are helping to make interactive artwork more practical to produce and more accessible to the public. The activities in Unit 1 offer students the opportunity to create a rudimentary interactive art piece, develop a broader understanding of what interactive art can be, and discover a number of artists that use interactivity as one of their tools in creating works of media arts. Group discussions and individual responses focus on the nature of interactive media arts by asking questions such as:

- What is interactivity?
- Is this work interactive?
- Who has created interactive work in the past?
- What methods or concepts were employed?
- Who or what influenced the creation of these works?
- Is the work truly my own?

These ideas lead to a discussion of moral, ethical, and legal issues relating to the production of media arts, e.g., copyright. Reference to Canadian copyright documents is essential.

Statements made by media artists often address universal human concerns. This unit may provide an opportunity to examine such statements and to observe how variations in meaning are dependent upon the viewer's point of view. Individual experience forms mental constructs that may lead to prejudice or biased thinking. This may be an opportunity for teachers to illustrate how stereotyping contributes to many forms of prejudice that may challenge or alter the understanding of the message in media artwork. As a group, students identify a list of stereotypes and assess the messages in media artworks from a stereotypical perspective. This exercise may allow students to examine personal prejudices, expand their point of view and encourage a sensitivity to the opinions of others. This unit should encourage students to have sensitivity towards the different ideals from which the artwork is produced. Students have the opportunity to promote diversity by recognizing and understanding various points of view.

### Unit Synopsis Chart

Activity	Time	Learning Expectations	Assessment Categories	Tasks
1.1 Origami Text Art Generator	3.5 hours	CRV.01, CRV.03, CR1.01, CR2.01 CGE 1h, 2b, 2c, 3c, 5g	Knowledge/ Understanding Application	Text Art Generator
1.2 Interactive Media Artists Database	6 hours	THV.01, THV.02, THV.03, ANV.01, ANV.02, ANV.03, TH1.01, TH1.02, TH2.01, TH2.02, AN1.01, AN1.02, AN2.01, AN2.02, AN3.01, AN3.02 CGE 1h, 2a, 2b, 5b, 7j	Knowledge/ Understanding Thinking/ Inquiry	Interactive media artists database
1.3 Oral Presentation	2.5 hours	THV.01, THV.02, ANV.01, ANV.02, ANV.03, TH2.01, AN1.02, AN2.01, AN2.02, AN3.02 CGE 1b, 2a, 2b, 2c, 2d, 2e, 3e, 4b, 4c, 4e, 4f, 4g, 5b, 5e, 5f, 5g, 7e, 7f, 7g	Knowledge/ Understanding Thinking/ Inquiry	Oral presentation
1.4 Copyright Material, Ownership, Infringement, and Public Domain	6 hours	ANV.03, TH3.01 CGE 1d, 2a, 2d, 3b, 3d, 5e, 7b, 7j	Communication	Copyright inventory

---

## Activity 1.1: Origami Text Art Generator

**Time:** 3.5 hours

### Description

Students explore the nature of interactivity. Through the construction of a rudimentary interactive device, students begin to become acquainted with the basic concepts of interactivity. Students create individual Origami Text Art Generators and experiment with the interactive nature of these generators. A guided journal reflection leads students to examine the myriad of possibilities that could be generated.

Through manual manipulation based on a specific and predictable set of visual and text possibilities, students are led to a final “poem” which will be comprised of variations of words and images. The content of the poem is determined specifically by the individual student according to a specific set of guidelines as outlined by the teacher. In other words, with teacher direction, students utilize a specific set of words, and/or symbols grouped by type, e.g., four nouns, four verbs, four images, four adverbs. Individual decisions determine the final text art. In this way the Origami Text Art Generator is a tool that facilitates an interactive performance with the viewer/participant. This activity has connections to the Surrealist *le corps exquis*, whose purpose involved the tapping of the unconscious to create a work of art, and the Dada interest in chance. The teacher may decide to use these precedents to introduce the activity and give it a historical context.

This activity raises questions pertaining to such conceptual relationships as cause and effect, the immediacy of decision making, and the environment. Having completed this activity, the teacher introduces a polemic example in order to give the students another point of reference. A suggested example appears in the teaching and learning strategies.

The use of a student journal allows for reflection, and observation on diverse topics including personal and career aspirations, values, God-given talents, and the nature of life as a sacred God-given gift. Group discussions and individual responses to issues raised are approached in light of Gospel values as students react, identify, analyse, interpret, and evaluate new media artworks individually and collaboratively.

### Strand(s) & Learning Expectations

#### Ontario Catholic School Graduate Expectations

CGE1h - respects the faith traditions, world religions and the life-journeys of all people of good will;

CGE2b - reads, understands, and uses written materials effectively;

CGE2c - presents information and ideas clearly and honestly and with sensitivity to others;

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;

CGE5g - achieves excellence, originality, and integrity in one’s own work and supports these qualities in the work of others.

**Strand(s):** Creation, Theory, Analysis

#### Overall Expectations

CRV.01 - use media arts concepts in the production of media art works;

CRV.03 - use and adapt the stages of the creative process in individual and collective productions.

#### Specific Expectations

CR1.01 - use media arts elements, principles, technologies, and procedures to create interactive art works;

CR2.01 - use a variety of traditional techniques and procedures (e.g., analog recording techniques) to create a work of media art.

---

## Prior Knowledge & Skills

- Students should have knowledge of basic media-related concepts and theories.
- Some knowledge of the elements and principles of media arts would be beneficial, but not necessary.
- The emphasis in this activity is the development of a working understanding of “interactivity.” Students should be able to see clearly how individual decisions or actions will affect the final outcome in this activity. This idea is central to an understanding of interactivity.

## Planning Notes

- The teacher gathers resources that exemplify the definitions of interactivity as outlined in the Course Overview.

## Teaching/Learning Strategies

1. The teacher has examples of interactive art to show to students (see Resources).
2. The teacher illustrates how the example is interactive, and what that means.
3. The teacher guides students through the production of an Origami Text Art Generator. (Appendix A)
4. Students complete the assigned journal questions related to the activity for reflection. (Appendix B)
5. Students experiment with the Text Art Generators of classmates and explore how their individual decisions affect the final outcome.
6. Teachers provide exemplars of artists statements and lead a brief discussion as to their purpose.
7. Students write a brief artist statement (150 words). This is a required component of the peer assessment.
8. Students complete a peer evaluation on the Origami Text Art Generator. (Appendix C)
9. In order to create a point of comparison, the teacher, or peer tutor set up a simple media artwork in the classroom that uses the concept of interactivity. For example:
  - Three video cameras on tripods may be arranged beside each other at varying heights so that one is recording feet and legs, another is recording at torso level, and the last is recording head and shoulders.
  - Three monitors linked to the cameras are stacked one on top of another so that the monitor linked to the heads is on the top, the monitor linked to the torsos is in the middle, and the monitor recording the legs is on the bottom.
  - As the students walk past the cameras, a variety of combinations of heads, torsos and legs are displayed on the monitors.
10. Students file past the cameras and view the composite bodies that appear the monitors. After allowing the class to interact with the artwork, the teacher leads a discussion that compares and contrasts the physical and conceptual characteristics of the two pieces.
11. Students complete the following assignment in their media arts journal:
  - There are many simple children’s toys that use a basic level of interactivity. Sliding puzzles, hand-held games, and candy dispensers are common examples. Consider how the interactive principles in one of these toys might be used as the basis of an interactive artwork. Your first step will be to consider how a child’s toy differs from a work of art. A good starting point is that unlike a child’s toy, a work of art tends to be “important” in some way, or outside the realm of everyday experience. In order to achieve this notion of importance, contemporary artists have often used devices like scale, decoration, and the location of the artwork. Another approach is to infuse common objects with new meanings. For example, what if a bubble gum dispenser was made five times larger, or instead of dispensing bubble gum it dispensed eggs?
  - In your media arts journal, produce an annotated drawing of how you imagine this new artwork would look if it were to be constructed. Remember to give consideration to issues like cause and effect, immediacy, and environment when you are planning your artwork.

---

## Assessment & Evaluation of Student Achievement

- completion of media arts journal questions – the teacher identifies student-specific action plan for improvement
- completion of artist statement – the teacher writes a simple rubric or rating scale, deriving criteria from task (from expectations being measured)
- participation in group activity – checklist (Appendix F)
- peer evaluation (Appendix C)

## Accommodations

- additional time as required
- use of peer tutor to assist in construction of kinetic thought generator
- increased scale of template to assist students with specific motor skill challenges

## Enrichment Strategies

- Students may construct a web-based digital text generator that employs a combination of graphics, text links, and audio files.
- Students may use the Origami Text Art Generator as a springboard for an exhibition of media artwork inspired by the original combination(s) of text and images.

## Materials

- a black or white board
- medium weight paper, scissors, writing/drawing tools
- also useful but not necessary – used magazines, x-acto knives, rulers, cutting mats, glue, glue sticks
- a computer lab where each student has access to graphics software and hardware
- three video cameras, three tripods, three video monitors, gaffer tape (duct tape), sandbags, if available
- Rudimentary interactive toys; candy dispensers, puzzle cube, sliding-image puzzles, Magic Eight Ball, non-electronic hand-held games, etc.

## Resources

Dictionary, Thesaurus, sketchbook/journal.

## Software

If producing the Origami piece electronically the following software may be useful;

*Apple Works, Flash, Illustrator, Paint Shop Pro, Painter, Photopaint, Photoshop, QuarkXpress.*

## CD

A CD of Clip Art may be useful if activity is done electronically.

## Activity 1.2: Interactive Media Artists Database

**Time:** 6 hours

## Description

This activity begins with a teacher-led exercise introducing students to a series of media artists which addresses a chronological development of the movement. Students then conduct research on media artists that incorporate some level of “interactivity” in their work. Students take part in a “jigsaw” activity that continues to explore the relationships between the viewer and the artwork. Emphasis is placed on the areas of immediacy, cause and effect, and environment.

---

Ultimately, students compile a database of pertinent media artists. Students utilize this resource to broaden their understanding of interactive media artworks and artists, as well as the relevant history of technology and media arts. The intent of this database is to provide students with an introductory reference tool that they can use in discussions related to other activities in the course. This database is not intended to be comprehensive resource, as it is a work in progress. Included in this information should be a brief biography of the artist and a description of noteworthy works.

Catholic school teachers may wish to introduce the following argument. The canon of artists discovered here, while broad, appears to overlook the most important of artists. If the creative process can be described as the culmination of making real the imagined, this clearly points to God as the most significant of all artists. Catholic teachers may include the Creation Account in Genesis as a part of a class discussion of these ideas. In addition, if all gifts come from God, then God is the source of the creativity of all individuals.

The use of a student journal allows for reflection and observations on such diverse topics as personal and career aspirations, values and God-given talents, and the nature of life as a sacred God-given gift. Group discussions and individual responses to issues raised are approached in light of Gospel values as students react, identify, analyse, interpret, and evaluate interactive media artworks individually and collaboratively.

## **Strand(s) & Learning Expectations**

### **Ontario Catholic School Graduate Expectations**

CGE1h - respects the faith traditions, world religions and the life-journeys of all people of good will;

CGE2a - listens actively and critically to understand and learn in light of gospel values;

CGE2b - reads, understands, and uses written materials effectively;

CGE5b - thinks critically about the meaning and purpose of work;

CGE7j - contributes to the common good.

**Strand(s):** Theory, Analysis

### **Overall Expectations**

THV.01 - use appropriate vocabulary to discuss media art in a variety of contexts;

THV.02 - demonstrate an understanding of the basic concepts and procedures used in media arts, as well as selected emerging technologies;

THV.03 - describe interactive media art works in terms of their historical foundations;

ANV.01 - evaluate an interactive work of art, demonstrating an understanding of the process of critical analysis;

ANV.02 - analyse and evaluate the impact of works of media art on themselves and on their communities;

ANV.03 - analyse the function of media art works in society.

### **Specific Expectations**

TH1.01 - describe how various concepts, procedures, and techniques of media arts are used in their art works and in those of others, using appropriate vocabulary;

TH1.02 - describe the use of various new technologies, particularly those used in interactive media art forms;

TH2.01 - explain the development of media art forms in terms of their origins in traditional art forms;

TH2.02 - describe the contribution of new technologies to media arts;

AN1.01 - evaluate interactive art works, following standard procedures in critical analysis;

AN1.02 - analyse and evaluate the use of aesthetic and compositional components in media art works;

AN2.01 - anticipate and analyse the impact of their own art work on specific audiences, including themselves;

---

AN2.02 - analyse and compare ways in which works of media art influence various audiences and ways in which dynamic interaction with those audiences can affect the meaning of a work;  
AN3.01 - analyse the symbolic elements of a culture in a selected work of media art;  
AN3.02 - analyse ways in which media arts can form and represent the viewpoints and values of different representative groups.

### **Planning Notes**

- The teacher needs to have examples of interactive media artists to “model” the exercise for the students.
- The teacher provides students with a framework for the “Internet Artist Database” activity (Appendix F and G) to ensure that the artists fit a specific “interactive” criteria.
- The teacher arranges for time for research in computer lab, and/or library/resource centre.
- The teacher provides opportunities for student reflection in the media arts journal.
- The teacher provides reflective questions which link media arts to Catholic values such as the gift of life, faith in self and God, leadership roles and respect for others.

### **Teaching/Learning Strategies**

1. The teacher leads discussion on conceptual relationships of interactivity (cause/effect, immediacy, and environment) and outlines steps for group activity Interactive Media Artists Database.
2. The teacher divides students into three groups. Each group is responsible for finding artists from one of the three conceptual relationships of interactivity. Although it may be argued that in any piece of artwork there may be a number of conceptual relationships, students look for examples that display a predominant application of their assigned subject.
3. The teacher provides each group with a worksheet to assist the students in finding the best examples from their subject matter (Appendix E and F). The teacher sets timeframe.
4. Students research using the Internet, guided by the worksheets and list of media artists (Appendix D). Books may also be used to find the necessary information for this activity.
5. Students save their work to a shared location. The school server is an ideal place for this. However, if a server is not available the teacher may create a folder on a computer to which students have equal access. If this is not possible, the teacher may have the students print hardcopies of their research and catalogue them in a binder.

### **Assessment & Evaluation of Student Achievement**

- Participation in group activity – Checklist (Appendix G)
- Completion of worksheet – Teacher/Student Conference

### **Accommodations**

- Use of peer tutor to assist with subject specific research
- Additional time for research where needed
- Access to hardware/software accommodations, e.g., Bliss Board, screen reader, speech synthesizer software
- Provide alternate opportunities for assessment
- Use of interpreter as required

### **Materials**

- Journal/sketchbooks
- Computer lab and/or library
- Internet and/or conventional information resources

---

## Resources

### Books/Print

Beardsley, John. *Earthworks and Beyond: Contemporary Art in the Landscape*. Abbeville Press, Inc., 1998. ISBN 0789202964

*Catholic Bible*, New Revised Standard Edition

De Oliveira, Nicolas, Nicola Oxley, Michael Petry, and Michael Archer. *Installation Art*. Smithsonian Institution Press, 1996. ISBN 1560987049

Goldsworthy, Andrew. *Andy Goldsworthy: A Collaboration With Nature*. Harry N. Abrams Inc., 1990. ISBN 0810933519

Grusin, Richard and Jay David Bolter. *Remediation: Understanding New Media*. MIT Press, 2000. ISBN 0262522799

Leitner, Bernhard. *Sound: Space*. Hatje Cantz Publishers, June 1999. ISBN 3893224440

Packer, Randall and Ken Jordan. *Multimedia: From Wagner to Virtual Reality*. ISBN 0393049795

Maeda, John and Nicholas Negroponte. *Maeda @ Media*. Universe Pub, 2001. ISBN 0789305259

Rush, Michael. *New Media in Late 20 th Century Art (World of Art)*. Thames & Hudson, 1999. ISBN 0500203296

Weintraub, Linda, Thomas McEvelley, and Arthur Coleman Danto. *Art on the Edge and Over: Searching for Art's Meaning in Contemporary Society 1970s–1990s*. Art Insights, Inc., 1997. ISBN 0965198812

### Websites

ArtAtlas Search Engine – <http://artatlas.com>

Artbyte Magazine – <http://www.artbyte.com>

Artchive, artist database – <http://artchive.com> (featuring toys)

–<http://www.artengine.ca/> (A superior Canadian resource)

Artcyclopedia (artists by media) – <http://www.artcyclopedia.com/media/index.html>

ArtForum – [www.artforum.com](http://www.artforum.com)

Art Gallery of Ontario – [www.ago.net](http://www.ago.net)

Art Dictionary – [www.Artlex.com](http://www.Artlex.com) (Note: a resource for media art related terms)

Art Metropole – [www.artmetropole.org](http://www.artmetropole.org)

Canadian Artists on the Web – <http://www.cdnartistsonweb.com/>

Centre for Contemporary Canadian Art – <http://www.ccca.ca>

Galleries of Canada – <http://www.galleriescanada.com/>

Guggenheim SoHo: Mediascape exhibit – <http://artnetweb.com/guggenheim/mediascape/>

International Sculpture Centre – [www.sculpture.org](http://www.sculpture.org)

Media Arts Website – <http://www.n3xt.com/>

Media Artists – [www.artcyclopedia.com](http://www.artcyclopedia.com) and [www.the-artists.org](http://www.the-artists.org)

The National Gallery of Canada (Contemporary Art) – <http://cybermuseum.gallery.ca/ng/>

The Power Plant Contemporary Art Gallery (Toronto) – [www.thepowerplant.org](http://www.thepowerplant.org)

San Francisco Museum of Modern Art, Media Arts Collection

– [http://www.sfmoma.org/collections/collections\\_mediaarts.html](http://www.sfmoma.org/collections/collections_mediaarts.html)

---

## **Journals/Magazines**

*Afterimage: The Journal of Media Arts and Cultural Criticism*

*Artbyte*

*Artforum*

*Artnews*

*Parkett*

## **Software**

*FileMaker Pro* (This could be used if the database is produced electronically)

## **Appendices**

Appendix D, E, F, and G

## **Activity 1.3: Oral Presentation**

**Time:** 2.5 hours

### **Description**

Utilizing the information they gathered for the Interactive Media Database, students present their research to the class according to the framework and questions provided in Activity 3. Students provide the artist's name, country and date of birth, an example of an interactive work they have researched, and their evaluation of the work. Given the artistic and creative nature of this course, this may serve as an opportunity for interactive presentations where time and resources permit.

The detailed examination of an artist's life and work gives the students opportunities to develop attitudes and values founded on Catholic social teaching, as well as to act to protect social responsibility, human solidarity, and the common good. It is essential that students respect the rights, responsibilities, and contributions of self and others, in researching their topic, in viewing the presentations, and in offering critical analysis in the assigned group activity.

### **Strand(s) & Learning Expectations**

#### **Ontario Catholic School Graduate Expectations**

CGE1d - develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity, and the common good;

CGE2a - listens actively and critically to understand and learn in light of gospel values;

CGE2b - reads, understands, and uses written materials effectively;

CGE2c - presents information and ideas clearly and honestly and with sensitivity to others;

CGE2d - writes and speaks fluently one or both of Canada's official languages;

CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life;

CGE3e - adopts a holistic approach to life by integrating learning from various subject areas and experience;

CGE4b - demonstrates flexibility and adaptability;

CGE4c - takes initiative and demonstrates Christian leadership;

CGE4e - sets appropriate goals and priorities in school, work and personal life;

CGE4f - applies effective communication, decision-making, problem-solving, time and resource management skills;

CGE4g - examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities;

CGE5b - thinks critically about the meaning and purpose of work;

---

CGE5e - respects the rights, responsibilities and contributions of self and others;  
CGE5f - exercises Christian leadership in the achievement of individual and group goals;  
CGE5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;  
CGE7e - witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society;  
CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures;  
CGE7g - respects and understands the history, cultural heritage and pluralism of today's contemporary society.

**Strand(s):** Theory, Analysis

### **Overall Expectations**

THV.01 - use appropriate vocabulary to discuss media art in a variety of contexts;  
THV.02 - demonstrate an understanding of the basic concepts (e.g., elements, principles) and procedures used in media arts, as well as selected emerging technologies;  
ANV.01 - evaluate an interactive work of art, demonstrating an understanding of the process of critical analysis;  
ANV.02 - analyse and evaluate the impact of works of media art on themselves and on their communities;  
ANV.03 - analyse the function of media art works in society.

### **Specific Expectations**

TH2.01 - explain the development of media art forms in terms of their origins in traditional art forms (e.g., holography in terms of sculpture; performance art in terms of drama and dance);  
AN1.02 - analyse and evaluate the use of aesthetic and compositional components in media art works.  
AN2.01 - anticipate and analyse the impact of their own art work on specific audiences, including themselves;  
AN2.02 - analyse and compare ways in which works of media art influence various audiences and ways in which dynamic interaction with those audiences can affect the meaning of a work.  
AN3.02 - analyse ways in which media arts can form and represent the viewpoints and values of different representative groups (e.g., cultural, economic, or regional groups).

### **Prior Knowledge & Skills**

- Students should be familiar with the research they gathered in Activity 1.3.
- Students should be familiar with the format of the oral presentation.

### **Planning Notes**

- Students will need some teacher direction outlining essential data to be included in the oral presentation.
- The teacher could provide exemplars to students for assistance with their work, and outcome expectations.

### **Teaching/Learning Strategies**

1. In the introduction of the activity the teacher outlines that the group-researched material will now be presented to the whole class.
2. The teacher may model the first presentation to give students a direction regarding specific expectations.
3. Students may be given a rubric outlining the manner in which the oral presentation will be marked.
4. Students should have opportunities to ask questions regarding the interactive artists.
5. Students should have opportunities to reflect in their media arts journals on the artists they have studied.

---

## Assessment & Evaluation of Student Achievement

- Oral presentation – a teacher-developed rubric may be provided. If this is the case, the criteria should be reviewed with students.
- Class participation – observation (learning skill only)

## Accommodations

- encouragement of students to participate in oral discussions
- model of appropriate oral responses
- additional time as required
- use of interpreter as required

## Materials

- Journal/sketchbooks
- A space appropriate for presentation and discussion (found or created)
- Database produced in Activity 1.2
- Access to Internet and applicable websites may be useful (**Note:** websites may also be archived prior to presentation therefore eliminating several potential problems)
- Television, VCR, data projector, overhead, devices for playing audio

## Resources

### Software

Presentation software such as *PowerPoint* or *Corel Presentation*

## Activity 1. 4: Copyright Material, Ownership, Infringement, and Public Domain

**Time:** 6 hours

### Description

This activity is designed to address the nature of copyright and its legal implications for media arts. Students study examples of artwork that exist in the public domain that have been altered for financial or artistic gain, thus changing the original intent of the artwork. A discussion of public domain issues helps to formulate an understanding of some of the legal aspects of copyright. A formative quiz is completed in class to assess prior knowledge and as a guide for discussion to build upon copyright knowledge. In teacher-led discussions, the analysis of Canadian copyright documents and information drawn from other examples provides a basis for knowledge for the issues of ownership and infringement. Students explore the meaning of copyright ownership from both a legal and moral aspect. Evaluation is based upon a demonstrated understanding of copyright and the ability to support answers in a written reflection paper. By addressing the moral obligations of copyright, students develop attitudes and values founded on Catholic social teaching and act to protect social responsibility, human solidarity, and the common good. Students should understand that to ignore or break copyright regulations is tantamount to stealing. This activity also provides an excellent opportunity for students to consider their capacity to respect the rights, responsibilities, and contributions of self and others.

### Strand(s) & Learning Expectations

#### Ontario Catholic School Graduate Expectations

CGE1d - develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity, and the common good;

CGE2a - listens actively and critically to understand and learn in light of gospel values;

---

CGE2d - writes and speaks fluently one or both of Canada's official languages;  
CGE3b - creates, adapts, and evaluates new ideas in light of the common good;  
CGE3d - makes decisions in light of gospel values with an informed moral conscience;  
CGE5e - respects the rights, responsibilities, and contributions of self and others;  
CGE7b - accepts accountability for one's own actions;  
CGE7j - contributes to the common good.

**Strand(s):** Theory, Analysis

**Overall Expectations**

ANV.03 - analyse the function of media art works in society.

**Specific Expectations**

TH3.01 - research and describe the legalities related to the production and distribution of works of media art.

**Prior Knowledge & Skills**

- Students should have some familiarity with proper format for citation.
- Students may find a review of trademarks and branding to be of assistance.

**Teaching/Learning Strategies**

1. Students complete a formative assessment quiz on copyright issues (Appendix H).
2. Students correct and discuss quiz, addressing issues where the copyright is unclear.
3. The teacher discusses the concept of copyright.
  - Lead the class in a discussion on common copyright infringements.
  - Provide students with a variety of examples that help to define copyright (see Resources).
  - Speak to the specific topics of (Appendix H) from the teacher guided answers and points for discussion.
  - Provide students with source material that further helps to define copyright (Copyright Matters source material).
  - Provide students with an example of a copyright infringement, either hypothetical or based upon an actual case study.
  - Provide students with questions that guide students to look at the legal and moral issues surrounding copyright infringement.
4. Students answer questions and apply the concepts to a reflection paper in a media arts journal. The response addresses the legal and moral issues involved in a case of copyright infringement. Opinions are supported with both information from this activity and personal beliefs on the social implications.

**Assessment & Evaluation of Student Achievement**

- Participation in class discussions for an understanding of copyright infringement issues, copyright ownership, and the legal use of copyright.
- Summative evaluation of true/false quiz – this may also help determine student knowledge and to further direct teaching strategies (a diagnostic tool).
- Media arts journal entries - anecdotal comments.

**Accommodations**

- oral testing where applicable
- modification of length of tests as required
- use of peer tutor as required
- access to hardware/software for assistance to visually impaired students

---

## **Materials**

- A black or white board
- Journal/sketchbooks
- Examples of artwork seen in popular culture
- Example of artwork to demonstrate copyright infringement

## **Resources**

### **Books/Print**

Harris, Lesley Ellen. *Canadian Copyright Law*, 3rd ed. ISBN 0075603691

Noel, Wanda and Gerald Breau. *Copyright Matters: Some key questions and answers for Teachers*. 2000 ISBN 0-88987-128-0. Available at – [www.cmec.ca](http://www.cmec.ca), – [www.ctf-fce.ca](http://www.ctf-fce.ca), –[www.cdnsba.org](http://www.cdnsba.org)

### **Websites**

Cancopy: Canadian Copyright Licensing Agency – <http://www.cancopy.com/>

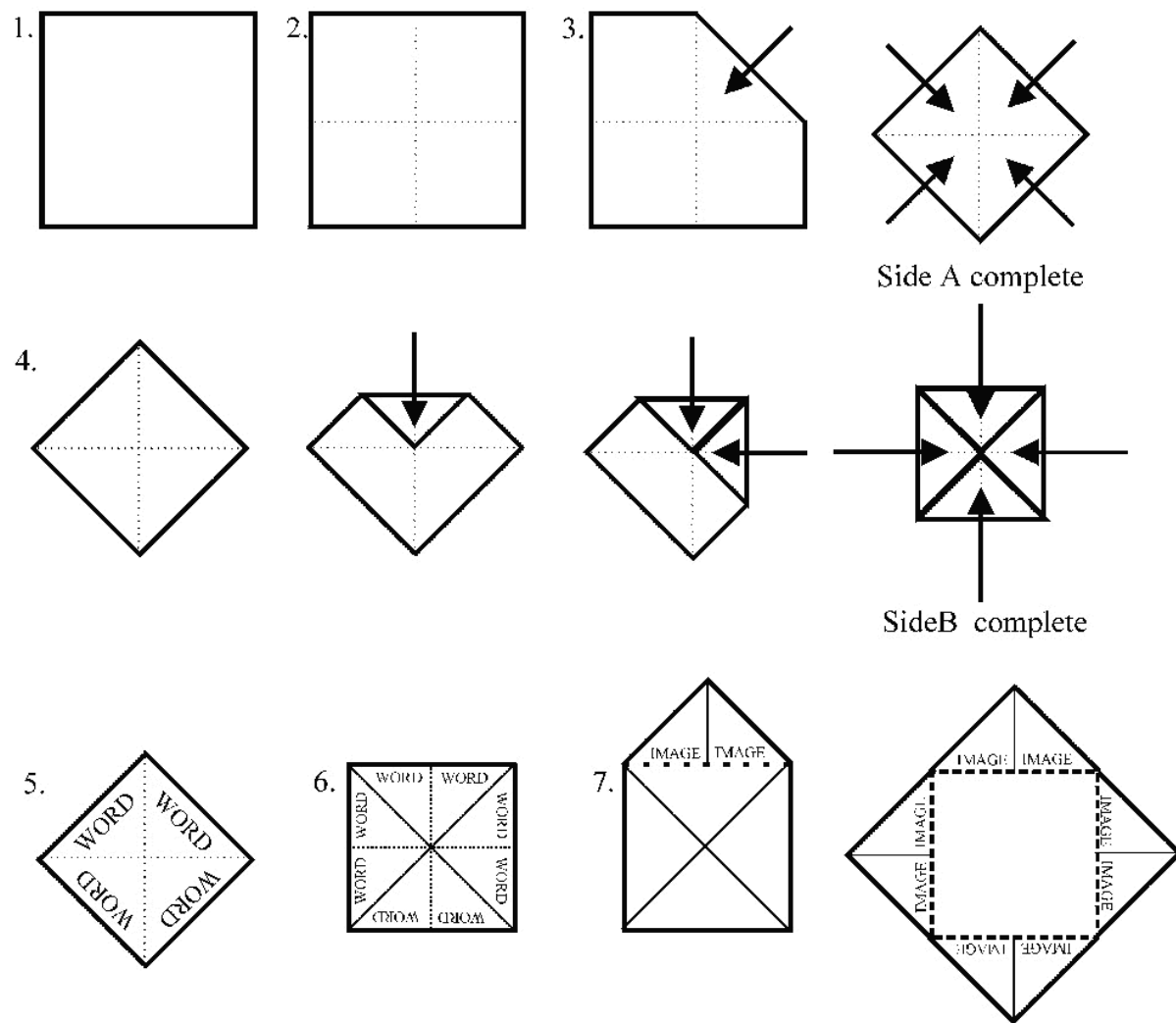
## **Appendices**

Appendix H

---

## Appendix A

### Origami Text Art Generator Instruction Sheet



### Instructions

1. Begin with a square piece of paper at least 21 cm by 21 cm.
2. Fold paper in two and in two again. When unfolded, four squares will be shown.
3. Fold each of the four points towards the centre.
4. Turn over so that side B will be facing upwards and fold each point to the centre.
5. On side A, write on each of 4 sections.
6. On side B, write on each of 8 sections.
7. On side B, flip over section and draw on underside of each of 8 sections.

---

## Appendix B

### Sample Reflection Questions

The following questions may be used for teacher-directed student reflection. These questions may be used following the completion of a student work or as a summative activity after the viewing of an artwork created by someone else. These questions are designed for individual student self-assessment, but may be adapted by the teacher to be used for the purpose of a formal critique:

- What themes, trends, or concepts were employed in the production of this artwork?
- What is familiar/unfamiliar about this specific piece of media art?
- Are there identifiable aspects and/or characteristics of different historical periods in this work of art?
- How can this artwork be seen as an extension of traditional artworks?
- What religious ideas or concepts may have been employed in the creation of this artwork?
- How does this artwork relate to the “natural” world?
- Given the statement “Imagination is evidence of the Divine in all of us,” how can this artwork be viewed as evidence of God’s hand in the lives of humans?
- Is the evidence of God’s hand in the lives of humans stated explicitly or implicitly, in the piece examined?
- How is the call of the artist similar to the call of the disciples?

---

## Appendix C

### Peer Assessment – Origami Text Art Generators

**Name:**

**Evaluator:**

Artist Statement (provide a 150-word statement as to your artistic intent)

#### Creativity

##### **Words/Symbols/Images**

- |   |   |   |
|---|---|---|
| • Minimum of 16 altered surfaces  | Y | N |
| • Indicates reasons for their choice of words/symbols/images (artist statement)   | Y | N |
| • Accessible connection between words/symbols/images (concept, ideas and visuals) | Y | N |

Comment on strengths and weaknesses. If you choose weaknesses you must also include appropriate suggestions for improvement.

#### Technical Ability

##### **Construction and Design**

- |  |   |   |
|--|---|---|
| • Folds are accurate and precise                     | Y | N |
| • Anything that is glued on is seamless              | Y | N |
| • Uses elements and principles of design effectively | Y | N |

Comment on strengths and weaknesses. If you choose weaknesses you must also include appropriate suggestions for improvement.

---

## Appendix D

### Media Artists List

#### Environmental/Site-Specific Artists

Name	Nationality	Name	Nationality
Christo	Bulgarian/American	Long, Richard	British
Goldsworthy, Andy	British	Nash, David	British
Jeanne-Claude	French/American	Smithson, Robert	American

#### Installation Artists

Name	Nationality	Name	Nationality
Acconci, Vito	American	Kabakov, Ilya	Russian
Aono, Kristine Yuki	American	Kapoor, Anish	Indian/British
Bedia, José	Cuban	Kienholz, Edward	American
Boltansky, Christian	French	Lewitt, Sol	American
Bures Miller, George	Canadian	Lexier, Micah	Canadian
Cardiff, Janet	Canadian	Nam Jun Paik	Japanese/American
Chicago, Judy	American	Nauman, Bruce	American
Cragg, Tony	British	Neshat, Shurin	Japanese
Fisher, Vernon	American	Osorio, Pepón	American
Flavin, Dan	American	Piper, Keith	British
Gormley, Antony	British	Raetz, Markus	Swiss
Graham, Dan	American	Rosenthal, Ann Tevy	American
Hammons, David	African-American	Skoglund, Sandy	American
Heavyshield, Faye	Native Canadian	Smithson, Robert	American
Heizer, Michael	American	Snow, Michael	Canadian
Hill, Gary	American	Soto, Jesús-Rafael	Venezuelan
Hirst, Damien	British	Turrell, James	American
Horn, Rebecca	German	Vautier, Ben	Swiss
Hull, Lynne	American	Viola, Bill	American
Idemitsu, Mako	Japanese	Wall, Jeff	Canadian
Irwin, Robert	American	Whiteread, Rachel	British
Joo, Michael	American		

#### Performance Artists

Name	Nationality
Burden, Chris	American
STELARC	Greek/Australian

---

## Appendix E

### Student Research Questions

#### Activity 1.2

Use the following to guide you in your specific research on an interactive artist:

- Research, using the Internet and/or conventional sources, a new media artist whose work can be described as “interactive.” Pay special attention to the definition of interactivity given earlier in the unit.
- Explain how this work is, or is not, an extension of traditional artworks and foundations.
- Can this artwork be created utilizing only traditional art tools and techniques? Why or why not?
- Identify any theories or trends related to this work.
- Are there any artists that produce similar work?
- Identify and describe the use of aspects and characteristics of different historical periods in this specific work of media art, if they appear.
- Describe the level of interactivity in the artwork and its relationship to the audience.
- What formal components (line, shape, colour, texture, value, space, balance, unity, contrast, emphasis, pattern, movement) can you find in this artwork?
- What is the purpose or message in this art work?

---

## Appendix F

### Interactive Media Artists Database Worksheet

**Names of Group Members:**

**Due Date:**

Each group will be responsible for finding artists from one of the three conceptual relationships of interactivity (cause/effect, immediacy, and environment). Although it may be argued that in any piece of artwork there may be a number of conceptual relationships being used, you will be looking for examples that show an emphasis on your assigned subject.

*Cause/effect*   

*Immediacy*   

*Environment*   

**Definition:**

**Artist 1**

Name:

Country of residence:

Museum/gallery affiliation:

Title:

Media:

Brief description of work:

Internet Citation:

**Artist 2**

Name:

Country of residence:

Museum/gallery affiliation:

Title:

Media:

Brief description of work:

Internet Citation:

**Artist 3**

Name:

Country of residence:

Museum/gallery affiliation:

Title:

Media:

Brief description of work:

Internet Citation:



---

## Appendix H

### Formative Test for Copyright Issues

#### Indicate which of the following statements are examples of copyright infringement

1. A photograph is scanned from a magazine to be used for private reference, not to be published.
2. A digital image is copied off an image library Internet site that offers royalty-free images.
3. Artwork is copied off an Internet site where blanket permission applies.
4. A photograph by a well-known photographer is scanned and altered beyond the point of recognition, without permission.
5. A photograph by an amateur photographer is scanned and altered beyond recognition without permission.
6. Artwork created by an artist from a distant country is incorporated into a new piece that will never be seen by the owner.
7. Permission to use a photograph, which has been previously used in a corporate advertisement campaign, is granted by the photographer.
8. An image is copied from an image library that contains a digital watermark.

#### Answers and areas for discussion

1. *Yes.* Copyright is designed to protect the creator of artwork. The copyright owner has legal control over the use of their work, and the right to claim financial compensation and to be credited for their work. If the photographer has not given express permission for its use, a copyright infringement applies.
2. *Yes.* To avoid copyright infringement, permission must be granted from the image provider for the use of its images. Any company that specializes in providing copyright licensing will expect any users to compensate it for their use. It is very likely that copyright infringement will be pursued through civil action.
3. *No.* Any material labelled with a general license or waiver that states the work may be used without permission or payment does not violate copyright when used.
4. *Yes.* Even if it is altered beyond recognition, it still infringes on the owner's right to the use of their work. Even though it's unlikely that copyright infringement will be legally pursued, a moral and ethical obligation remains towards the artist and their efforts.
5. *Yes.* Even though the photographer is unknown, the conditions in Answer 4 still apply.
6. *Yes.* The original artist might never legally pursue the copyright infringement. However, infringement has still occurred. Morally and ethically the artist is affected, since they lost any control over the context in which their work is presented, as well as any financial remuneration that would apply.
7. *Only if the original photographer still owns the legal right to the work.* Some companies may negotiate a period of exclusivity where they own the work for a specified period of time, or have negotiated a restriction and paid extra for it. It is important that when permission is granted, it is received in writing with a statement that indicates the legal rights belong to the person who is granting permission.
8. *Yes.* This digital watermark serves as an identifier to the owner of the work. The imbedded information, which is contained in the watermark, provides information to identify illegal copies. It serves more as a deterrent than a legal guarantee for proof of copyright infringement.

---

## Unit 3: Internet Interactivity – Rollovers and Framesets

**Time:** 20 hours

### Unit Description

The Internet is an inexpensive and remarkably vibrant forum for the creation of media arts. Although much of the art related production on the Internet falls under the category of design, there is a burgeoning number of sites that exist in and of themselves as artistic creations.

This unit is designed to provide students with experience in using the Internet as a forum for interactive media arts work. Students look at and respond to existing Internet sites that are considered to be examples of media arts analysis. Students then learn the pertinent HTML editing techniques that are employed in the final activity, specifically the use of rollover buttons and framesets. Finally, students create their own interactive media art piece designed for the Internet.

The aim of this unit is threefold. Firstly, to give students an appreciation of the Internet as a growing venue for the creation of media art. Secondly to acquaint students with enough of the basic principles of HTML editing to allow them to participate as internet savvy media artists, and finally to allow them the experience of creating a media artwork designed for the Internet.

Artists are becoming increasingly aware of the power and availability of the Internet as a tool for creating media artwork outside of the strictly commercial aspects of webpage design. Many postsecondary institutions have incorporated the study of computer based imaging as a part of the traditional BFA program. This unit prepares students to partake in what is emerging as an exciting new direction in contemporary art.

One of the unique advantages of the Internet is the ability to access a wide range of information instantly. An obvious concern is that individuals have the opportunity to “post” information that they may not even fully understand. One unique selling point of the Internet is that it can serve as a springboard for individuals who otherwise would have an extremely small audience for their work. In addition, the Internet may also be seen by some individuals as an amoral “alternative” to other more mainstream sources of information. Therefore, students should not assume that the absence of religious art on the Internet implies that religion-based art is outmoded or no longer produced.

The accessibility to the Internet as a forum to exhibit artwork has lifted the barriers to the public viewing of art that once affected all artists. Restrictions that were once imposed by the established authority are under transition. Students should be encouraged to examine the positive and negative effects associated with this freedom to exhibit work in the public domain. Students should be able to give examples of how the Internet can be used as a liberating tool and how it limits freedom. It may be helpful at this point for the teacher to link examples of human rights violations to the destructive use of the Internet.

Examples of this destructive use of the Internet are the use of the Internet to promote pornography, anti-Semitism and hate crimes, and advertising to enlist followers. **Note:** Teachers should review safe practices for Internet use to avoid the potential for destructive results.

Students should reach an understanding of the appropriate use of the Internet that will serve and promote the dignity and value of all individuals. Students have the opportunity to gain the knowledge that will help them to identify the negative characteristics of the Internet that do not promote the community or common good of society.

## Unit Synopsis Chart

Activity	Time	Learning Expectations	Assessment Categories	Tasks
3.1 Introduction to Web-Based Interactive Media Art	3.5 hours	ANV.01, ANV.03, AN1.01, AN1.02, AN2.02, AN3.04 CGE 1d, 2a, 2e, 3d, 7a	Thinking/ Inquiry Communication	Analyse art-based websites
3.2 Tools and Techniques	6 hours	THV.01, THV.02, THV.04, TH1.01, TH2.02, TH2.04 CGE 2b, 3c	Application	Learn to use rollovers and framesets
3.3 The Virtual Sculpture Gallery	10.5 hours	CRV.01, CRV.02, CRV.03, CR1.01, CR2.02, CR2.06, CR3.01, CR3.02 CGE 2c, 3b, 5b, 5c, 5d, 5e, 5g, 7a, 7h, 7j	Knowledge/ Understanding	Create final product

### Assessment & Evaluation of Student Achievement

Artwork created or proposed in this unit is evaluated for evidence of experimentation, creativity, and the students' ability to convey a particular idea or message. Students are also assessed on their ability to work and communicate with others, on their participation in the creative and critical process, and on their ability to use the various tools. The Media Arts Journal is also an important assessment tool for this unit and for the course. It should be introduced at the beginning of the course and should take the form of a sketchbook, notebook, file folder, etc. The journal is used throughout the course as a place for reflection and preparatory work for the media artworks created.

### Activity 3.1: Introduction to Interactive Internet Art

**Time:** 3.5 hours

#### Description

Although most students have had experience navigating on the Internet, they may not have taken the time to consciously conduct a critical analysis of Internet content as it pertains to visual art. This lesson gives students the aesthetic background that they need to participate in the other activities in this unit. Students are asked to question the relationship between art, commercial design, and the Internet. By using examples and class discussion the teacher sets broad categories that webpages may fall into in terms of their artistic content. Students then participate in an activity that allows them to make critical decisions in order to discern the difference between webpages that are created as works of art and those that are more commercial or design oriented. Students also become aware of the importance of the Internet as a form for visual arts via class discussions and reflections in their media arts journal.

#### Strand(s) & Learning Expectations

##### Ontario Catholic School Graduate Expectations

CGE1d - develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity, and the common good;

CGE2a - listens actively and critically to understand and learn in light of gospel values;

---

CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life;

CGE3d - makes decisions in light of gospel values with an informed moral conscience;

CGE7a - acts morally and legally as a person formed in Catholic traditions.

**Strand(s):** Theory and Analysis

**Overall Expectations**

ANV.01 - evaluate an interactive work of art, demonstrating an understanding of the process of critical analysis;

ANV.03 - analyse the function of media art works in society.

**Specific Expectations**

AN1.01 - evaluate interactive art works, following standard procedures in critical analysis (e.g., consider their initial reaction; describe the works using appropriate terminology; analyse and interpret the works; evaluate the effectiveness of the works);

AN1.02 - analyse and evaluate the use of aesthetic and compositional components in media art works;

AN2.02 - analyse and compare ways in which works of media art influence various audiences and ways in which dynamic interaction with those audiences can affect the meaning of a work;

AN3.04 - demonstrate an understanding of the function and significance of exhibiting and/or performing for commercial or artistic purposes.

**Prior Knowledge & Skills**

- Basic knowledge of elements and principles of media arts and digital imaging would be beneficial.
- Students should have some experience searching and navigating on the Internet.

**Teaching/Learning Strategies**

1. The teacher uses a data projector to display a webpage that has been created as a work of art. The Superbad site from Resources is an example. The teacher asks the students to consider how this page is similar to and different from webpages they may have seen before. The teacher follows some of the links, giving the students time to make short lists in their media arts journals.
2. The teacher leads a discussion aimed at identifying the traits of webpages that are works of art, and make a list on the board. In order to facilitate discussion, the teacher may also display a webpage that has been designed for a specific purpose other than as a work of art.
3. Students divide into small groups. The teacher asks each group to divide websites into three or four broad categories, such as Art, Commercial, Informative, or Personal. Once the groups have decided on categories, they should list four or five characteristics of websites that fall into each of these categories.
4. The teacher then has the groups report and make a chart on the board that reflects the group answers. The information on the chart is discussed, clarified, and negotiated in order to arrive at a working list of headings and characteristics that broadly describe the nature of webpages on the Internet.
5. Students record the chart in their media arts journal.
6. Students search the Internet individually to find examples of websites that represent “best” examples of media art websites (those that exactly meet the criteria outlined in the introductory activity). “good” examples of media art websites (those that closely meet the criteria, but may have characteristics that pertain to one of the other headings) will also be considered. Each student should attempt to find three unique websites. Students should record the URLs and brief explanations of why they chose the sites they did in their media arts journal.
7. The teacher leads a discussion based on the students’ findings. The class looks at and discusses them with an emphasis on the suitability of each site as an example of media art.

---

## Assessment & Evaluation of Student Achievement

- Media arts journal entries - anecdotal comments
- Contribution and participation in group work and class-discussion checklist and observation

## Accommodations

- Use of peer tutor as required
- Additional time as required
- Hard copy of discussion topics and definitions
- Access to hardware/software accommodations, e.g., Bliss Board, screen reader, speech synthesizer software
- Use of interpreter where required

## Materials

- Ideally this lesson will be offered in a computer lab where each student has an Internet capable workstation.
- A black or white board, is required.
- A data projector would be helpful, but is not essential, for the introductory activity.

## Resources

### Books

Murray, Ian. *Media Arts: selected listings from the Media Arts Database/ researched and edited by Ian Murray*. Toronto: Media Arts Database with Assistance from Ontario Arts Council, 1989.  
(Call # 700.25713 M489)

### Websites

Resources on human rights issues and areas of human justice:

Amnesty International – [www.amnesty.org](http://www.amnesty.org)

National Action Committee on the Status of Women – [www.nac-cca.ca](http://www.nac-cca.ca)

Assembly of First Nations – [www.afn.ca/assembly\\_of\\_first\\_nations.html](http://www.afn.ca/assembly_of_first_nations.html)

American Civil Liberties Union – [www.aclu.org](http://www.aclu.org)

### Media Art Resources

<http://www.mediachannel.org/originals/whatmedia.shtml>

(has a list of media artists and video makers)

<http://online.anu.edu.au/ITA/ACAT/catalogue.html>

(a celebration of fractal geometry, feedback and chaos: visual art, science and music event)

<http://filament.illumin.co.uk/svank>

(visual and tactile art - Jan Svankmajer)

[www.probotproductions.com](http://www.probotproductions.com)

(quality toy cinema - non-profit entertainment group producing experimental animated short films featuring toys)

[www.artengine.ca](http://www.artengine.ca)

A superior Canadian resource

[www.ccca.ca](http://www.ccca.ca)

Yet another valuable Canadian resource. 15000 images and over 300 links to 250 contemporary Canadian artists

[www.stevekahn.com/photocollages2.html](http://www.stevekahn.com/photocollages2.html)

[www.khstudios.com/photocollage.htm](http://www.khstudios.com/photocollage.htm)

<http://downs-mclaughlin.hupermart.net/collage.htm>

---

<http://www.stormviz.com>  
<http://www.jhathaway.com/Pages/phot.html>  
<http://www.superbad.com>  
(this is an excellent example of current interactive media art on the Internet)

## **Activity 3.2: Tools and Techniques**

**Time:** 6 hours

### **Description**

This lesson is designed to give students experience with the software needed to complete the culminating activity for the unit as outlined in Activity 3.3. Emphasis is placed on the use of framesets and rollover buttons. Students also learn about design considerations and the mechanical characteristics of webpages.

A rollover is an image that changes when the pointer moves across it. A rollover actually consists of two images: the primary image (the image displayed when the page first loads) and the rollover image (the image that appears when the pointer moves over the primary image).

Frames are made up of two major components – a frameset and individual frames. A frameset is an HTML page that defines the structure of a set of frames within a document. The frameset definition includes information about the number of frames displayed on a page, the size of the frames, the source of the page loaded into a frame, and other definable properties. A frameset HTML page isn't displayed in a browser; it simply stores information about how the frames on a page will display.

Webpage design and rudimentary HTML coding are taught in many classes in both elementary and secondary school. The aim of this lesson is to give students an understanding of two of the more dynamic tools available in HTML editing software that allows them to make interactive webpages, specifically rollover buttons and framesets. Limiting the lesson to the understanding of the use of these two tools gives the student a manageable amount of technical information, which in turn allows them to explore a wide range of creative possibilities.

### **Strand(s) & Learning Expectations**

#### **Ontario Catholic School Graduate Expectations**

CGE2b - reads, understands, and uses written materials effectively;

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;

**Strand(s):** Theory

#### **Overall Expectations**

THV.01 - use appropriate vocabulary to discuss media art in a variety of contexts;

THV.02 - demonstrate an understanding of the basic concepts and procedures used in media arts, as well as selected emerging technologies;

THV.04 - demonstrate an understanding of conventions used in the practice of media arts.

#### **Specific Expectations**

TH1.01 - describe how various concepts, procedures, and techniques of media arts are used in their art works and in those of others, using appropriate vocabulary; describe the use of various new technologies, particularly those used in interactive media art forms;

TH2.02 - describe the contribution of new technologies to media arts;

TH2.04 - identify theories and trends related to media arts.

---

## Prior Knowledge & Skills

- Basic knowledge of elements and principles of media arts, photography, and digital imaging would be beneficial.
- Students should understand the nature of bitmaps and have some experience with bitmap editing software (*Adobe Photoshop, Corel Photopaint*). Experience with the use of a scanner and digital camera is also an asset.

## Teaching/Learning Strategies

1. The teacher asks the students to make a list of their favourite food, animal, and place. Students should be given a short amount of time (~3 minutes) to accomplish this.
2. The teacher projects a sample prepared webpage titled Things I Like. This webpage has rollover buttons that describe the things (animal, food, place). These buttons link to framesets that display bitmap graphics that represent the things (dog, spaghetti, etc.) If a data projector is not available, the students may view the webpage individually or in small groups at their workstations. The URL of the page will then be the school's server. If a server is not available, the teacher may have to copy the necessary files to individual workstations prior to the lesson. The teacher discusses the different features of the page using appropriate terminology.
3. Students learn that in order to successfully complete this unit, they must make a page that is similar to the one that they have just seen, based on the list that they made regarding their likes. They will follow a step-by-step process in order to do this.
4. The first step is to make the requisite pieces of the webpage using bitmap-editing software. The teacher should display the bitmaps that they used to construct their webpage.
5. Students are given a standard size for their rollover buttons (3 cm × 5 cm) and reminded of the appropriate resolution for images that appear on the Internet (72 dpi). Using a computer that is connected to a data projector, the students follow along with the teacher as they make the bitmaps that will be used to construct a simple rollover button. If a data projector is not available, the teacher may describe the steps and locations of the software tools and menus as the students work through the activity.
6. Students create the remaining rollover button bitmaps for their webpage and save them.
7. Students gather images that represent their favourite things from the assigned categories. This may be done in the school library/resource centre or assigned as homework. Students should be reminded of the copyright issues discussed in Unit 1.
8. The teacher demonstrates the use of the scanner. This may be done with a data projector or by providing the students with a handout and discussing each step if a data projector is not available. The use of a peer tutor or mentor may be helpful for this activity depending on the level of experience the class has with the use of the scanner. Emphasis should be placed on the fact that these images are being created for the Internet, so the resolution and file extensions are especially important factors for the students to consider when scanning (only .jpeg or .gif are useable).
9. The students scan the remaining bitmaps for use in their webpage and save them.
10. Now that the bitmaps have been created, the teacher demonstrates the techniques used to create frames for a webpage. These techniques vary depending on the software available. The teacher may use a data projector or describe the process as the students work through it.
11. The teacher asks the students questions regarding the basic design principles for webpages. For example, if the background colour of a webpage is black, what colours could the text be to make it legible? Other questions may include: what are the biggest considerations in webpage design (Load time and legibility) and: How can these problems be surmounted? Answers to the questions should be recorded in the media arts journal.
12. The students set page preferences (background colour, etc.) based on the previous discussion. The teacher may use a data projector or describe the process as the students work through it.

- 
13. The teacher discusses the technique for creating rollover buttons depending on available software.
  14. Students complete the assembly of their webpage based on the class demonstrations and discussions, and test them in a browser.
  15. Students display their webpages. This may be done as a class if a data projector is available or individually in the browser window at their workstations. The teacher creates a checklist in order to track student progress (Appendix J).

### **Accommodations**

- Additional time as required
- Use of template exemplars
- Access to peer tutor
- Access to hardware/software accommodations, e.g., Bliss Board, screen reader, speech synthesizer software

### **Enrichment Activities**

- Students may include audio files that correspond to the rollover buttons;
- Students may expand on the headings that apply to the rollover buttons;
- The students may use the techniques learned in this activity to generate webpages based on other topics, for example: Modern or Contemporary Art, Social Issues, etc.

### **Assessment & Evaluation of Student Achievement**

- Media arts journal entries
- Contribution and participation in group work and/or class discussion, assessed as a learning skill
- Demonstration of a working webpage that employs the techniques covered in the lesson and conforms to the guidelines as set by the teacher
- Action plan for improvement-student specific
- Observation and verbal feedback
- Checklist (Appendix J)

### **Materials**

- This lesson should be taught in a computer lab where each student has access to the Internet. The computers in this lab should have either *Adobe Photoshop* or *Corel PhotoPaint* or any other industrial standard bitmap editing software. The computers should also have *Macromedia Dreamweaver*, *Microsoft Front Page*, or another WYSIWYG (What You See Is What You Get, in other words a software package that automates the creation of HTML code) HTML editing software.
- Access to a scanner is also required.
- Access to a data projector would be helpful, but is not essential.

### **Resources**

[www.webdiner.com](http://www.webdiner.com) – tutorials for all aspects of webpage construction

[www.tutorialhound.com](http://www.tutorialhound.com) – excellent resource for media arts software tutorials

[www.safesurf.com](http://www.safesurf.com) – contains links to approved content tutorials and visual arts websites.

---

## **Activity 3.3: The Virtual Sculpture Gallery**

**Time:** 10.5 hours

### **Description**

Students create a piece of interactive media art for the Internet. This is the culminating activity of the unit and requires the students to have an understanding of all of the concepts and techniques detailed in the previous two lessons.

The title of the lesson refers to the fact that the pieces made by the students are based on photographic examples of sculpture. The webpages created in this assignment would work well as a stand alone website or attached to the school's webpage.

The students have the opportunity to experiment with the concepts and techniques that they have learned so far, and in so doing create an original piece of interactive Internet art.

The point of departure for this assignment is the use of existing sculpture as source material. There are two reasons for this. Firstly, it narrows the focus of the students sufficiently that they can get started fairly rapidly on the assignment without impinging too much on their individual creativity. Secondly, it creates a common thread for the final projects so that they can be displayed as a group.

### **Strand(s) & Learning Expectations**

#### **Ontario Catholic School Graduate Expectations**

CGE2c - presents information and ideas clearly and honestly and with sensitivity to others;

CGE3b - creates, adapts, and evaluates new ideas in light of the common good;

CGE5b - thinks critically about the meaning and purpose of work;

CGE5c - develops one's God-given potential and makes a meaningful contribution to society;

CGE5d - finds meaning, dignity, fulfillment, and vocation in work which contributes to the common good;

CGE5e - respects the rights, responsibilities, and contributions of self and others;

CGE5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;

CGE7a - acts morally and legally as a person formed in Catholic traditions;

CGE7h - exercises the rights and responsibilities of Canadian citizenship;

CGE7j - contributes to the common good.

**Strand(s):** Creation

#### **Overall Expectations**

CRV.01 - use media arts concepts in the production of media art works;

CRV.02 - use both traditional and emerging technologies, procedures, and techniques to create media art works;

CRV.03 - use and adapt the stages of the creative process in individual and collective productions.

#### **Specific Expectations**

CR1.01 - use media arts elements, principles, technologies, and procedures to create interactive art works;

CR2.02 - communicate a message using emerging technologies; select an interface and use it to create an interactive work;

CR2.06 - demonstrate effective leadership, interpersonal, and problem-solving skills related to the production and creation of media art works;

CR3.01 - develop and combine a variety of approaches to communicate ideas or to solve problems in the creation of media art works;

CR3.02 - document the stages of the creative process used for an individual or group project in media arts.

---

### **Prior Knowledge & Skills**

- Basic knowledge of elements and principles of media arts: photography, video, sound production, and digital imaging, would be beneficial.
- Students must have completed Activity 3.2.

### **Teaching/Learning Strategies**

1. The teacher gives the students a handout that outlines the final project for the unit (Appendix K) and discusses the project. Emphasis should be placed on the mandatory and optional components.
2. If available, the teacher may show examples of completed assignments.
3. The teacher and students negotiate a rubric for evaluation of the final product. Categories for technical ability and creativity should be included.
4. Students spend time in the library/resource centre to plan and gather source material for the project.
5. Students follow the steps as outlined in the project under teacher supervision.
6. Students save their projects to a common location on the school's server so that they may be evaluated and displayed by the teacher.
7. Students take part in a class critique of their final projects.

### **Assessment & Evaluation of Student Achievement**

- Media Arts Journal entries. Assessment by the teacher at the end of the unit. A rating scale could be used.
- Contribution to and participation in class critique.
- Submission of a working webpage that employs the techniques covered in the previous lessons and conforms to the guidelines as set by the teacher. See Rubric (Appendix L).

### **Accommodations**

- additional time as required
- use of template exemplars
- access to peer tutor
- access to hardware/software accommodations, e.g., Bliss Board, screen reader, speech synthesizer software

### **Enrichment Activities**

- Instead of using images of pre-existing sculpture, the teacher may have students use photographic images of famous people or celebrities that connect with the modern world. The students may research the individual's historical importance in order to arrive at a suitable conceptual basis.
- Other ideas that could be explored here:
  - The monitor as an ongoing mirror;
  - Representations of the body in media arts;
  - Including audio files that correspond to the rollover buttons.

### **Exemplars**

Exemplars for this assignment are available on the Internet – <http://www.ucdsb.on.ca/links/educators.htm>  
Follow the link for Grade 12 Media Arts Exemplars.

### **Materials and Resources**

- This lesson should be taught in a computer lab where each student has access to the Internet. The computers should have *Adobe Photoshop* or *Corel PhotoPaint* or any other industrial standard bitmap editing software. They should also have *Macromedia Dreamweaver*, *Microsoft Front Page*, or another WYSIWYG HTML editing software.
- Access to a scanner is also required.
- Access to a data projector would be helpful, but is not essential.

---

## Appendix J

### Student Checklist for Things I Like Webpage

Student Name: \_\_\_\_\_

Webpage contains three functional rollover buttons	YES	NO
Webpage contains three functional framesets	YES	NO
Webpage is legible	YES	NO
Webpage loads quickly	YES	NO

Student Name: \_\_\_\_\_

Webpage contains three functional rollover buttons	YES	NO
Webpage contains three functional framesets	YES	NO
Webpage is legible	YES	NO
Webpage loads quickly	YES	NO

Student Name: \_\_\_\_\_

Webpage contains three functional rollover buttons	YES	NO
Webpage contains three functional framesets	YES	NO
Webpage is legible	YES	NO
Webpage loads quickly	YES	NO

Student Name: \_\_\_\_\_

Webpage contains three functional rollover buttons	YES	NO
Webpage contains three functional framesets	YES	NO
Webpage is legible	YES	NO
Webpage loads quickly	YES	NO

---

## Appendix K

### Interactive Internet Art - Manipulating Images - The Virtual Sculpture Gallery

#### The Project

The Internet is one of the best vehicles available for creating interactive works of art. Part of the reason for this is what Internet gurus refer to as the “push-pull.” In other words, the nature of the Internet makes it easy for the viewer to make choices that result in actions. This means a static image can become altered by the viewer’s interaction with it. Another consideration is the potential audience of the Internet; you will be able to show your work to more people than ever before. For this project you will design a one-page interactive visual using *Corel PhotoPaint* and *Macromedia Dreamweaver* software.

#### Technical Considerations

You should use a minimum of three roll-over links in order to create interactive transformations for your piece. You may also use framesets to add visual possibilities. Additional features, such as sound and *Javascript*, are possible, but check with your instructor first. The final size in memory of your file should be no greater than 150K including the rollover images. You must scan all of the images yourself. All images should be of appropriate resolution for viewing on the Internet. The images should be seamless. You should use colour and greyscale images. You should use at least one effects filter.

#### Creativity

The ancient Greeks and Romans are known for their sculptures of the human figure. Use these sculptures as a common departure point. Find a sculpture that appeals to you and research its purpose. Is it a scene from a myth or is it a portrait of someone famous? Record your research in your Media Arts Journal. Now the challenging part – you have to make this static image interactive. Given what you know about the sculpture already, you may decide to change the myth, reveal the subject’s true character, make the sculpture surreal, or use it to point out a contemporary issue. That part is up to you, but it should have a clear, creative message. Use at least three completely different sources in order to generate images for your final piece. Record three thumbnail roughs (a very small rough drawing) and a point-form outline of your message in your Media Arts Journal. The next step is to make the work on the computer and save it to your personal drive space.

#### Mandatory Requirements

Your final project must have these things in order to be evaluated:

- A minimum of three interactive transitions - either rollover or framesets or both.
- A maximum size of 150K.
- A combination of images based in part on Greek or Roman sculpture, that you scan yourself. These images should also be of appropriate resolution for viewing on the Internet.
- Entries in your Media Arts Journal for planning and research.

#### Additional Components

In order to achieve your best level of success you should also include the following:

- The images should be a combination of greyscale and colour.
- You should use the effects filters and/or rendering tools in *PhotoPaint* somewhere in your project.
- The images should be seamless and scaled for a 17" monitor.
- The final piece should communicate a clear creative message that is based on your chosen sculpture.

#### Due Date: \_\_\_\_\_

**Teacher Note:** This assignment is allocated seven class periods. Students hand in their Media Arts Journal for assessment. They save the final projects to a specified directory on the school server for evaluation. These images may be displayed.

## Appendix L

### Virtual Sculpture Gallery Rubric (Unit 3)

Task/Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Production Skills - demonstrates effective problem-solving skills	- demonstrates limited problem-solving skills related to the production and creation of media works	- demonstrates some problem-solving skills related to the production and creation of media works	- demonstrates considerable problem-solving skills related to the production and creation of media works	- demonstrates thorough problem-solving skills related to the production and creation of media works
Creative Process - develops and combines variety of approaches to communicate ideas or solve problems in the creation of final product	- develops and combines creative ideas and approaches when creating final product with limited effectiveness	- develops and combines creative ideas and approaches when creating final product with some effectiveness	- develops and combines creative ideas and approaches when creating final product with considerable effectiveness	- develops and combines creative ideas and approaches when creating final product with high degree of effectiveness
Concepts and Procedures - uses media arts elements, principles and technologies, i.e., rollovers and framesets to create alternating interactions	- uses rollovers, framesets and alternating interactions with limited effectiveness	- uses rollovers, framesets and alternating interactions with some effectiveness	- uses rollovers, framesets and alternating interactions with considerable effectiveness	- uses rollovers, framesets and alternating interactions with high degree of effectiveness

**Note:** A student whose achievement is below Level 1 (50%) has not met the expectations for this assignment or activity.