



Catholic District School Board of Eastern Ontario St. Thomas Aquinas Catholic High School



Discipline Name:	Arts
Course Name:	Media Arts, Grade 10
Course Code:	ASM 20
Prerequisites:	AVI 10 Visual Arts, Grade 9 Open (recommended)
Hours of Instruction:	110 hours
Secondary School Policy:	<i>The Ontario Curriculum Grades 9 and 10, The Arts, 2010.</i>
Credit Value:	1 Credit
Text:	No text required.
Course Teacher:	Mr. L. Letendre
Required Materials:	<ul style="list-style-type: none">• Sketchbook & notebook• Sketching pencils, colouring pencils, scissors, ruler & eraser• Memory stick/jump drive/portable hard drive (min. 2gig)

Course Description

By combining traditional and contemporary art forms with new art forms and new and emergent technologies. This Media Arts course offers up a new discipline that is both engaging and challenging for the students who are introduced to the technical, historical, and theoretical aspects of those arts associated with the media; photography, video and film; computer-generated arts, and the new hybridized varieties found in combinations of the above. Varieties of media art are created with a focus on the solving of expressive and creative problems in the context of Gospel values. Hence, the course is geared towards thoughtful and creative production, with an emphasis at an introductory level on the acquisition of knowledge and skills needed to permit and encourage further study at the more exploratory and innovative levels. The units are organized in a sequential way, beginning with an introduction to photography, the earliest of the media. The course focuses on a variety of media components and will incorporate cross-disciplinary projects by the exploration of storytelling through image, text, and sound. The moving image has been a great contributor to Media Arts since its creation, students learn about the history, language, and techniques of movie making. Through the conception, creation and production of an interactive environment using a variety of different media, students explore the integration and merging of skills learnt through extensive and well planned projects. In conclusion, students create a project based on a transformation or reworking of a previous piece done in the course, which is to be documented digitally.

Catholic School Graduate Expectations

This Media Arts course presents students and teachers with a holistic approach to life as it integrates a variety of disciplines. This is not a media literacy or Visual Arts course but a new arts discipline. In this course, students strive to communicate their ideas effectively through the Media Arts processes which emphasize commitment, creative thinking, and problem solving. This course offers many opportunities for self-expression as students also discuss issues related to the impact of the Media Arts on society. A variety of media artworks are critically analysed from a Gospel perspective as students compare their values to those suggested by the form, content and context of the artwork studied and created. Topics related to self-identity, body image, family life, and the environment are raised and students are given opportunities for both analysis and celebration in light of the Catholic faith tradition.

Course Expectations

Overall Expectations

Creating and Presenting

By the end of this course, students will:

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

Reflecting, Responding, and Analysing

By the end of this course, student will:

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

Foundations

By the end of this course, students will:

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

Course Notes

- Students will have access to a wide variety of visual, historical, and technical resources to expand their knowledge of the curriculum.
- Health and safety in the classroom must be a priority when dealing with materials, equipment and routines. Students should always inform themselves and follow required procedures when using materials that may pose potential health and safety concerns as well as strict adherence to other information regarding safe storage, handling, and disposal of toxic substances.
- Students should always be conscious of environmental concerns related to the production of fine art, works in applied design, and works in craft and be aware of any potential hazards and how to be responsible when dealing with such materials.
- Portfolio development is an important student assessment tool for visual arts. Students should document their studio development in both technique and expression using portfolios. The presentation portfolio, which showcases the student's best work should be part of an ongoing process of organization, layout decisions, documentation, and revision throughout all units.
- Students should keep a sketchbook/resource journal to document and evaluate their creative process and studio development in both technique and expression.

Units of Study

Unit 1	Foundations for the Media Arts and the Still Image
Unit 2	Commercial Design
Unit 3	The Narrative
Unit 4	The Moving Image
Unit 5	The Animation - CPT

The order and content of the units may be changed at any time at teacher's discretion. Students will be given prior notice of changes within a reasonable time.

Unit Descriptions

Unit 1: Foundations for the Media Arts and the Still Image

Time: 20 hours

Strand(s): Creation, Theory, Analysis

Description

This unit begins by laying the foundation for a solid understanding of what defines media art and how it fits within the history and development of traditional art practices.

The unit further explores the intention, function, and meaning of still images. Students will examine personal, commercial and art photographs to analyse how ideas are constructed and communicated through images. Concepts of photographic truth and the purpose of making photographs will be explored. The practical component will culminate in the creation of an art photograph that is an expressive self-portrait.

Unit 2: Commercial Design

Time: 23 hours

Strand(s): Creation, Theory, Analysis

Description

This unit introduces students to the concept of audience and purpose as it relates to graphic design. Students will examine the application of the elements and principles of design as they are used in commercial design projects. Awareness and application of these elements and principles will help the student to understand and interpret the multiple messages around them. It will also assist students to communicate effectively through their own designs.

Unit 3: The Narrative**Time:** 23 hours**Strand(s):** Creation, Theory, Analysis**Description**

Visual expression is expanded into the exploration of narrative in this unit. Students will use a series of still images generated by either traditional or emergent media and then will add text and/or sound to these images to create a narrative media art work. The form that the narrative takes, linear or non-linear, will affect the final form in which the student chooses to present this work. They may choose book form or computer presentation, gallery installation or slide show, or a new variation.

Unit 4: The Moving Image**Time:** 22 hours**Strand(s):** Creation, Theory, Analysis**Description**

This unit uses time-based visual media as its focus. Students will use some aspects of all of the elements of media art. Short dramatic, documentary, experimental, and animated short films are some of the examples that may be screened and analysed. After a short introduction to the basic language of film/video and animation production, students will experiment with moving image software through a series of exercises which will assist in applying concepts of animation production. They will then create a storyboard of their own idea for a short production that will take the form of an animatic.

Unit 5: The Animation (course culminating performance task)**Time:** 22 hours**Strand(s):** Creation, Theory, Analysis**Description**

This unit focuses on bringing together all the concepts and skills students have learned over the last four units to produce a short animation using Adobe Photoshop and Flash. The animation production will consist of various elements similar to the launching of a professionally developed animated movie. It will contain characters developed from unit one; a movie poster appropriate to the animation production as covered in unit two; it will be based from a story that has been edited to script format and storyboarded in the form of a graphic novel as covered in unit three and finally, visualized in a properly rendered animatic as covered in unit four.

Assessment and Evaluation

The assessment plan may include but is not limited to the following:

Theory	Creation	Analysis	Communication
<ul style="list-style-type: none"> • Performance of specific tasks to consolidate learning (e.g., design) • Effective use of concepts learned in creative production • Upkeep of the sketchbook and a notebook • Oral or written presentation of information learned 	<ul style="list-style-type: none"> • Ongoing record of work development and progress in the Designer's Notebook/Scketchbook • Performance of specific tasks to consolidate learning • Informal critique of work in progress • Teacher observation • Student/teacher conference • Formal evaluation of student artwork • Rubric use or rubric generation in class 	<ul style="list-style-type: none"> • Informal critique of work in progress • Formal group critique of work • Written evaluation of student work by self, peer, or teacher • Written Critique of the work of self or others • Oral group or individual presentation • Formal evaluation of written analysis • Rubric use or rubric generation in class 	<ul style="list-style-type: none"> • Upkeep of the Notebook/Sketchbook • Oral or written presentation of information learned • Ongoing record of work development and progress in the Notebook/Sketchbook • Informal critique of work in progress • Student/teacher conference • Formal group critique of work • Written evaluation of student work by self, peer, or teacher • Written critique of the work of self or others • Oral group or individual presentation

Assignments / Tests

Students will be given advance notice of major tests, however, minor quizzes may be given at any time. Students are expected to keep up to date on work. Students who fail to hand in a summative assignment on a due date may receive a reduction of marks on a daily basis for up to three consecutive days. Upon the fourth day, a mark of zero will be recorded. Formative assignments are ongoing throughout a unit and will be collected for feedback until the end of the unit.

Evaluation of Student Achievement

Each student will be given a variety of opportunities to demonstrate the extent to which she/he has met the expectations of this course. The final grade will be a percentage, which represents the student's overall achievement of curriculum expectations based on his/her most consistent level of achievement.

70%	Summative assessments throughout the semester
30%	Final assessment including examination

Each student must complete all final assessments in order to receive the credit. One of the goals of any course is the development of work and study skills needed to succeed in the workforce and life. These skills will be monitored throughout the semester and will be recorded on the report card as follows:

E= Excellent, G= Good, S= Satisfactory, N= Needs Improvement

These apply to the following categories:

Independent Work, Responsibility, Organization, Collaboration, Initiative, Self-Regulation

Student Responsibility

Each student is expected to ...

- arrive on time and be prepared with all required materials
- pay attention and stay on task
- complete all assignments
- respect teacher and colleagues
- follow directions
- respect school and classroom policy (e.g., uniforms, behaviour requirements)

Attendance

Regular attendance is an integral part of learning and evaluation. Students are responsible for all of the material studied in this class. In addition, attendance is part of the evaluation process. When assignments are collected or checked on a day when a student is absent, the due date and mark for that work will be at the discretion of the teacher. The student is required to accompany the late assignment with a note from the parent/guardian explaining the absence. If the student is absent for pre-planned group work, his/her mark that day may be zero.

Notebook Policy

It is the student's responsibility to complete all homework and to correct them as we discuss them in class. These will form study notes. Notebooks should contain some kind of organizational structure including titles/headings, dates, and no additional graphics.

The Course Website

A website for this course has been created to assist you in your learning. You can access the website via the St. Thomas Aquinas CHS main webpage at www.sta-russell.com, then follow the "Class Webpages" link to the desired class webpage. Links to general arts websites and specific web pages will be posted on the course web site. I strongly encourage your daughter / son to utilize the links posted on the website. The differentiated instructional approaches, interactive exercises and animations, helpful resources can be a powerful aid in clarifying difficult topics.

Plagiarism

Plagiarism is the taking of someone else's ideas and presenting them as your own. The rules against this activity are strict and will be treated severely. Anyone caught plagiarizing will receive a mark of zero on the plagiarized assignment.

Electronic Devices

The use of electronic recording devices during class, other than those sanctioned by the course instructor, is strictly prohibited. In particular, video recording devices. School policy dictates that all cell phones, pagers, Blackberry's are to be left in the student's locker. Therefore, no such devices are permitted in the classroom.

Computer Lab Protocol

Due to the sensitive nature of the technology and equipment that we will be working with, food and beverages, with the exception of bottled water, are not permitted in the computer lab. Failure to comply with this regulation may incur the loss of privileges.

Resources

Please note that although World Wide Web resources are included in this list of resources, web addresses are constantly changing. E-mail addresses provided may 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. It should also be noted that web site contents are constantly being changed.

General Resources

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

Museums and Galleries

1. APERTURE Foundation
Foundation for the Visual Arts and Photography
20 East 23rd Street
New York, NY 10010
Phone: 212-505-5555
Fax: 212-979-7759
e-mail :<http://www.aperture.org>
2. Canadian Museum of Contemporary Photography <http://national.gallery.ca/cmcp.html>
3. Eastman House <http://www.eastman.org/>
4. International Center of Photography <http://www.icp.org/>
5. Museum of Modern Art <http://www.moma.org/docs.cfm/collection/photography>

Private Galleries

Stephen Bulger Gallery, 700 Queen Street West Toronto
Jane Corkin Gallery, 179 John Street, Ste 302, Toronto
Tatar/Alexander Gallery, 173 King Street East, Toronto

Artist Run Galleries

Gallery 44
Centre of Contemporary Photography
401 Richmond Street West,
Suite 120
Toronto, Ontario
M5W 3A8
416-979-3941
<http://www.interlog.com/~g44>

Toronto Photographer's Workshop, 80 Spadina Avenue, Toronto

Photographers

Portrait Photographers	(Canadian) Portrait Photographers	Global Photographers	Digital Artists
Richard Avedon Julia Margaret Cameron August Sander Bill Brandt Yousuf Karsh Ruth Kaplan Gertrude Kasebier Alfred Stieglitz Man Ray Annie Lebowitz Herb Ritts	Jeff Wall Evergon Barbara Astman Arnaud Maggs Ruth Kaplan Robin Collyer John Reeves Greg Staats Andrew Danson Vincenzo Pietropaolo	Manuel Alvarez Bravo Sebastiao Salgado Daido Moriyama Ekioh Hosoe Claude Cahun	Laurence M. Gartel Stelarc Francois Allys John Plunkett Barbara Kuhr Erik Adigard Canadian Digital Photographers Jeff Wall

Books on Photography

1. Barrett, Terry. *Criticizing Photographs: An Introduction to Understanding Images*. Mayfield Publishing Company. ISBN 1559345268
2. Clarke, Graham. *The Photograph (Oxford History of Art)*. New York: Oxford University Press, 1997. ISBN 0-19-284200-5
3. Dayton, Linnea. *The Photoshop 5.0/5.5 Wow! Book*. Peachpit Press, 1999. ISBN 0201353717
4. Hedgecoe, John. *The Photographer's Handbook*, 3rd. ed. New York: Knopf, 1998. ISBN 0-679-74204-2
5. Horenstein, Henry. *Black and White Photography*. New York: Bulfinch Press, 1997. ISBN 0316373141
6. Horenstein, Henry. *Beyond Basic Photography*. New York: Bulfinch Press, 1997. ISBN 0316373125
7. Newhall, Beaumont. *From Adams to Steiglitz, Pioneers of Modern Photography*. New York: Aperture, 1990. ISBN 0893813737
8. O'Brien, Michael F. and Norman Sibley. *The Photographic Eye*. Worcester, Mass.: Davis Publications, Inc., 1995. ISBN 0-87192-283-5
9. Upton and Upton. *Photography*. New York: Addison-Wesley Publishing Co., 1997. ISBN 0321011082

CD-ROMs

1. *Adobe Photoshop Tutorial*. CD-ROM.

Film and Video Resources (analog and digital technology)

Film History

1. Bordwell, David and Kristen Thompson, ed. *Film History: An Introduction*. New York: McGraw-Hill, 1994. ISBN 0070064490
2. Bordwell, David. *Narration in the Fiction Film*. Madison: University of Wisconsin Press, 1985. ISBN 0299101703
3. Cook, D. *A History of Narrative Film*. New York: Norton, 1981.
4. Nowell-Smith, Geoffrey. *The Oxford History of World Cinema: The Definitive History of Cinema Worldwide*. New York: Oxford University, 1997.

Theory/Criticism

1. Bordwell, David and Kristen Thompson. *Film Art: An Introduction*. New York: The McGraw-Hill Companies, 1997. (5th edition) ISBN 0070066345
2. Nelmes, Jill, ed. *An Introduction to Film Studies*. London: New York: Routledge, 1999. (2nd edition) ISBN 0415173108

Language and Technical information

1. Konigsberg, I. *The Complete Film Dictionary*. New York: New American Library, 1987. ISBN 0453005640
2. Moshansky, Tim. *A Guide to Film Production Terms*. Vancouver: First Wave Publishing, 1996. ISBN 0968070205

Film/Video Production

1. Ken Dancyger. *The World of Film and Video Production: Aesthetics and Practice*. Fort Worth, London: Harcourt Brace College Publishers, 1999. ISBN 0155028618
2. Parkinson, David. *The Young Oxford Book of the Movies*. Oxford University Press, 1995. ISBN 0195212444
3. Ken Dancyger. *The Technique of Film and Video Editing: Theory and Practice*. Focal press, 1997. (second edition) ISBN 0240802551
4. Peter Hitchcock. *Videography: The Guide to Making Videos*. Toronto: Peter Hitchcock Productions, 1994. ISBN096962610X

Web Sites

The Reel Screen Network
Screen Actors Guild
New Zealand Film Commission
Australian Short Films and Actors
Making Film
Iceland Film and TV Net
Screen Network Australia
The Canadian Film Centre Online
Buckey's Film History, Preservation, Conservation and Resource Page
Film and Video Clip Sites
Alternating Entertainment Network
Always Independent Films
Atom Films

Bijou Café
The Bit Screen
Movie Flix

Interactive Media Art Resources

Director Demystified
Macromedia Director

General Visual Art Books and Resources

Web Sites

1. ARTLEX: Visual Arts Dictionary <http://www.artlex.com>

Books on Art History

1. Gombrich, E.H. *Story of Art*. London: Phaidon Press, 1995. ISBN 0785793429
2. Janson, H.W. *History of Art*. New York: Harry N Abrams, 1999. ISBN 0810934450
3. Strickland, Carol. *The Annotated Mona Lisa*. Kansas City: Andrews and McMeel, 1992. ISBN 0-8362-8005-9