RISE

Critical Digital Arts Curriculum (2022)

Version 2.0 Prepared for Centennial School District R-1
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in collaboration with Kimba Rael and Helen Sea

Our sincerest thanks go out to the many community collaborators, educators, parents and student leaders who made this document what it is. We are deeply thankful for the guidance and support of Helen Seay, Kimba Rael, Eli Rael, Shirley Romero Otero, and Eric Carpaio & April Legg of History Colorado throughout this process.

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PART I

TEACHER PREPARATION & GUIDE

1. INTRODUCTION

The RISE Critical Digital Arts Curriculum was created to…

When the students of Centennial School District R-1 in San Luis, Colorado, were forced to make a sudden shift to remote learning during the 2020 COVID-19 pandemic, considerable stress was placed on the school system in five key areas: (a) the disparity in access to digital and telecommunication devices and consequent inability to participate in remote learning, (b) the geographic and infrastructural issues leading to a lack of broadband and/or cellular internet connectivity, (c) the lack of institutional knowledge and teacher capacity in producing digital educational content, student digital literacy, and finally (d) cultural representation in humanities-oriented courses for a minority-majority population of students at 97% Hispanic, over twice the average of the state.[1]

In light of these needs, a collaborative team of representatives from **Centennial School District R-1** including the project lead and PreK-12 Principal Kimba Rael (with Superintendent Toby Melster and teacher Helen Seay), **History Colorado** (Eric Carpio, April Legg & team), and **Colorado-based artists & educators** (Sarah McCormick and Kevin Sweet) applied for and were awarded a grant from the Colorado RISE Turnaround Education Fund.[2] With the resources provided through this grant, each team worked to address the listed issues in the following ways:

- Superintendent Toby Melster led in the development, construction and maintenance of a wifi array to provide internet connectivity to Centennial students off-campus within the district.

- History Colorado developed a hyper-localized comprehensive 4th Grade Colorado Curriculum and Local 3D artifacts, primary source sets, and virtual field trips that can be embedded across the curriculum.

- Sarah McCormick and Kevin Sweet developed a digital arts program **(as represented by this document)** that locates student learning in critical, creative engagement with local community and history, and the development of a media lab with accompanying teacher resources to support it.

[1] "Centennial School District No. R-1 School District" data via https://www.publicschoolreview.com/colorado/centennial-school-district-no-r-1-school-district/806360-school-district (accessed 05.27.2021)
[2] "Colorado RISE Turnaround Education Fund" via https://www.colorado.gov/governor/risefund (accessed 05.27.2021)

Community co-authorship

Essential to this three-part project was the establishment of San Luis community members as co-authors of the broader project. Open meetings and working groups with community stakeholders and local partners were held from March 2021 - October 2021 to present the project, identify community goals and needs, and then serve as a check against the project as it moved forward.

Notable concerns identified by stakeholders from the school and community included: [1] How do we create a curriculum that is sustainable in terms of a teacher's ability to keep up with a year-long program of course content while also keeping the technology current and maintained? [2] How can we use this course to help students identify relevant career opportunities and connect them with experiences from across professional fields? [3] How can we localize issues, methods, and content that may otherwise be typically approached as either abstract or from a typical top-down, state-oriented, or westward expansion perspective? These questions regarding sustainability, applicability, and localization would lead to further complications and mediations over the following seven months of meetings, break-out groups, and RISE team discussion.

Concerning the issue of sustainability, we learned that the notion of sustainability itself would have to be addressed holistically as it spanned technology, labor, and institutional knowledge. While questions regarding equipment, software licensing, and the like provided us with a series of tangible obstacles to address through the design of physical resources (the balance of open-source software, multipurpose spaces and equipment, and ‘user-friendliness’ across the board), teachers are often spread thin in their existing work and likely have little background in the concepts and technology integrated into the course. To address these less-tangible concerns, our goal was to provide a curriculum document that could at once be directly delivered within the classroom (a full scope and sequence with readings, assignments, etc.), while at the same time opening and pointing to spaces that can or should be changed or adapted by the teacher to better fit their student’s and community’s needs.

Regarding the second question of providing experiences that help to develop career awareness, our focus has been to blend the application of digital media techniques (sound recording & design, photography, graphic design, immersive media, etc.) with critical thinking (identifying and pursuing thought-provoking questions about their everyday life). This practice-based learning is reinforced with a blend of screenings, viewings, and in-person experiences of creative media works by artists and media-makers who are engaging in similar questions. In this way, students will be able to bridge technology to both specific jobs (i.e. drone-based camerawork to being a drone-based cinematographer) and as ways to address and explore problems across career contexts (i.e. drone based camerawork for video-game design, for agribusiness, for search and rescue, for architectural design, etc.).

The third question regarding how a critical digital arts curriculum could localize issues, methods, and content would be approached on two fronts: first by supporting the teachers in the

development of creative projects that have them engage in local places, events, and histories, and then supporting the students in learning how to ask critical questions of their home, recognize where broad narratives don't match their experience and develop the tools to push against historical simplification. Community members also asked that the curriculum address questions of how intuition, generational knowledge, and cultural identity may serve as a resource for their learning. This may take the form of incorporating local organizations (La Vega and the Sangre de Cristo Heritage Center) as partners in their creative work or incorporating field experiences in their learning.

The topics community members thought important to cover in History Colorado's 4th-grade curriculum also served as a useful guide for potential projects in our high school curriculum. These included key assets of San Luis such as adobe structures, farming and agriculture, the local dialect, water and land rights; and local cultural and historical elements including Manito culture, generational trauma and the resilience of ancestors, the colonization, and the culture and history of indigenous people.

The Pilot Year (2020-2021)

The first iteration of the RISE Critical Digital Arts Curriculum took the form of a year-long course that was divided into four, quarter-long and medium-specific units (Sound, Image, Moving Image, and Interactive Media). Each unit was mapped out in a Scope & Sequence document providing a week-by-week plan for projects, workshops, discussions, and artist viewings centered around exploring how one may engage critically around questions of self, home, and community. In addition to serving as the central hub for all linked documents and resources for the teacher of the course, the scope and sequence contains brief descriptions of the essential concepts and questions that students will be addressing each week and where the content fits within the Colorado Academic Standards. After discussing with our collaborators from the school about the platform that they would all be most familiar with, we landed on using the Google ecosystem (Drive, Docs, Sites, Slides) to build and host all of our material.

Each unit was designed to introduce a student to thinking-through-making within a specific medium by first exploring the medium through short, non-precious sketches, exercises, and puzzles. Following this, students would then tease out how the medium may be used to engage with more complex and personal questions in increasingly nuanced ways. The first unit on sound practices, for example, began with identifying the differences and resonances between attentional and intentional ways of moving through the world. Students would learn of renowned American composer Pauline Oliveros and the practice of Deep Listening, choose one of her 'Sonic Meditations' to perform, reflect and discuss their experience, and then reimagine the practice by creating their own. This simple discussion of the difference between *attention* and *intention* would transform and be returned to throughout the quarter. It would first turn inward to reflect upon the use of sound and voice-based artistic works as a context for self-reflection and healing. Then it would turn outward to ask questions of their environment and their home, to create original research in the process. The initial course was designed in such a way that, by the fourth unit, students would have had significant experience in developing research

questions, experimenting with iterative practice, and developing longer-form, community-engaged projects with more complex technologies.

The Current Curriculum (2021-2022)

Over the pilot year, the Digital Arts curriculum team worked with Centennial teacher Helen Seay to test how the curriculum worked in the classroom. In weekly meetings, she and the designers of the curriculum would identify key technological and structural stress changes that would need to be made to better serve both student and teacher. This document, currently being used for the 2021-2022 school year at Centennial School District R-1, is the product of those changes, and its form is outlined at length in Part 1, Section 3 “Curriculum Structure.”

How to Use this Document

This document is divided into three parts: Teacher Preparation & Guide, Curriculum, and Teacher Resources. The first part, **“Teacher Preparation & Guide,”** has been created to provide an in-depth look at key concepts associated with the course (i.e. critique as a teaching method and localizing student learning in their communities) and bring awareness to some of the issues our team found during the curriculum’s pilot year (i.e. identifying resources and developing meaningful educational experiences around what is at hand). Our hope is for this section to provide helpful context and practical advice for new teachers within the space of critical digital arts, as well as a space for current teachers to build on our understanding of what it takes to make it all work within the classroom. The second part, **“Curriculum,”** contains a series of modules that are designed to be delivered over a year-long term. Our goal in the design of this curriculum is for flexible application and adaptation. While the structure and content provided may be followed and deployed directly, we have built-in spaces and calls for the teacher to target student learning towards hyperlocal, student-derived questions and community concerns. Additionally, many of these modules may act as standalone experiences and can be integrated into other curricula. The final section, **“Teacher Resources,”** contains a series of resources that have been collected to help the teacher best utilize and adapt this curriculum, including a growing collection of teacher-built assignments and projects, a bank of artists and associated content for use in the classroom, and a list of free and open source media production software.

If this is your first year teaching this curriculum…

We would recommend that you take a look through this document with a special focus on the “Teacher Preparation” section before the start of your first time using this curriculum in your classroom. This section contains a great deal of useful information such as how to use critique for arts-based learning in your classroom. Additionally, while the curriculum assumes that you will be developing your own content to localize your students’ learning experiences, we have provided examples of lessons and their respective content (tutorials, worksheets, media, etc.) that will fully cover a year-long term. With minor adaptation, they may be largely used as-is.

If you are a returning teacher…

…or have experience teaching critical digital arts, we would recommend that you identify areas throughout the curriculum where you can begin to further localize the content and student experience. This may be through adapting or creating your assignments to better connect core concepts with your local community or by writing your own “Do” projects (6-8 week, public-facing creative projects).

2. GUIDING PRINCIPLES

Principle #1: Critical Media Practice

What is Critical Media Practice in education?

A hyper-local digital arts education within the framework of critical media practice (CMP) centers learning around student-derived questions that critically engage the world around them. These critical engagements take the form of creative production which aims to critique social and historical biases, norms, and existing frameworks of knowledge. In this way, students understand making as a form of ‘thinking through’ and artistic production as a means to both identify and challenge issues that directly impact themselves and their community. Central to this process is the idea that making (in both digital and physical form) is a legitimate and essential form of research (the production of new knowledge and understanding) as much as it is one of engagement (creating meaningful awareness and connections between students and their world).

While the curriculum's technological focus is one of digital platforms and processing, traditional practices in all forms are to be actively brought into dialogue through performance and traditional research, celebration and deconstruction, personal reflection, and creative

reimagining. From the communal cleaning of the acequia's Mother Ditch to labor and materials in the construction and maintenance of adobe hornos, these practices often reflect a student group's common knowledge and the building blocks of local culture. By integrating them into a course whose technological focus is digital processes, these tangible and familiar practices may serve to bridge a considerable divide in digital literacy by providing concrete points of inquiry for the production of more investigative media forms (i.e. documentary, oral history, mapmaking) and puzzles for creative interpretation: How may we use collaborative digital storytelling tools to change the way we think about farming traditions? How may we use farming traditions to change the way we think about collaborative digital storytelling tools?

In short, this form of learning begins with student-driven inquiry. Rather than learn technological processes and skills with the promise that they might one day engage with the world around them, students develop these technical skills as a product of their pre-existing capacity to ask critical questions, identify gaps in knowledge and ways of knowing, hold space for voices written out of history, and to recognize their agency within the world.

The CMP framework outlined above highlights additional values in terms of an approach to technology itself. Namely, this approach holds that the development of adaptability to and critical reflection upon students' at-hand technology — or technology to which they may be considered "native" — is essential to the long-term sustainability of a student's creative practice. While students will experience what may be considered a more professional production technique to provide them with proficiency in professionally desirable skills, by organizing student learning around assessing the resources that they have readily available, they may become better prepared for life-long learning and making use of emergent tools and platforms of the contemporary media landscape. Creative practices should not end when they lose access to what is provided by their educational institutions. To help prevent this, sustainability of personal practice is built into the curriculum through an emphasis on learning to adapt to one's circumstances and gaps in access to resources, utilizing resources at hand, open-source production software, and community-built archives.

A significant concern expressed in the public meetings on curriculum development has been reinforcing and refining the students' criticality towards the pervasive simplifying of historical narratives spanning individual, familial, and governmental levels. For the students and community of San Luis, the notion of critical media practices may be useful in that it foregrounds the need to put the means of production for self-representation and digital forms of resistance in their hands. Students will be equipped to engage with present and future narratives otherwise controlled by the government and private interests.

What do Critical Media Practices look like?

Paolo Pedercini is an artist and educator who works under the project name "Molleindustria" (soft industry). He creates games that critique social issues and help players better understand the 'big picture' of social issues through play, with topics such as environmental justice in The McDonald's Videogame and labor To Build a Better Mousetrap. Of interest to teachers would be

his talk on metrics and the power of engaging communities in game designing rather than playing.[3]

Caroline Caycedo is a Latinx artist using artist books, sculptures, performances, videos, and installations to help communities enter into larger discussions about how we treat one another and the world around us. This includes long-term creative investigations such as *Be Dammed* (2012-present), an ongoing multimedia project examining the impact of hydroelectric dams and water infrastructure on communities and the environment. Teachers interested in incorporating artists who actively engage in questions around water rights and politics may be interested in her talk on the work.[4]

Postcommodity is a collaboration made of indigenous interdisciplinary artists Kade L. Twist and Cristóbal Martínez. Spanning media, installation, and community projects their work acts as a shared indigenous lens and voice that critiques forms of violence and oppression caused by the global market and colonialism. If teachers are interested in how multimedia artwork can function in public spaces, they may be interested in Postcommodity's artist talk on the subject.[5]

Principle #2: Place-based Research

What is Place-based Research?

For information, tools, and examples of place-based research in the educational context, we recommend Amy B. Demarest's *Place-based Curriculum Design: Exceeding Standards Through Local Investigations* (2014).

Place-based research focuses on using local issues, land, and phenomena to connect in-school learning with students' outside-of-school lives. Local sites become environments for embodied ways of learning and contexts for student engagement across academic disciplines. Teaching and learning within this framework prioritizes forms of learning that are collaborative, communal, and democratic.

These collaborative practices will take a variety of forms: from the assembly of individually produced student artwork on a local theme into an 'exquisite corpse'[6] to team-based

[3] Paolo Pedercinis 2014 talk "Making Games in a F****d Up Word" is available in two forms: video (https://www.youtube.com/watch?v=MflkwKt7tl4&ab_channel=GamesforChange) and text (https://www.molleindustria.org/blog/making-games-in-a-fucked-up-world-games-for-change-2014/)
[4] Carolina Caycedo's "Be Dammed" was presented at Creative Capital in 2015. A video of the talk is available here: https://vimeo.com/142275532.
[5] Postcommodity gave a virtual artist talk & lecture about their work at Cranbrook Academy of Art in 2021. A video of the lecture is available here https://youtu.be/4cG1vDG7AEE
[6] In spite of its seemingly macabre name, the 'exquisite corpse' is a remarkably surprising and playful art-game that traces its roots to the Surrealist movement and beyond. It takes many forms, but is often composed of a group of individuals agreeing to a brief set of rules or prompt (such as: "write a five-word

media-making in which students can perform the roles they are passionate about (do they aspire to be image-makers, social researchers, group organizers?).[7] Broadly speaking, a sense of commonality is created through the development of creative research projects that are made not just *for* their community, but *with* their community. Students will engage in sharing and collaborating in research topic ideation, development, and critique. Democratic processes are promoted by integrating student voices in the development of research topics and projects. By producing works of creative research in the present in response to the questions and needs of a community, both students and teachers are learning and generating new knowledge together.

The need for this form of learning can perhaps be best described through San Luis community organizer and educator Shirley Romero Otero when speaking about the dispute over La Sierra: "If generations are removed from literally just putting their feet on the dirt, people become more complacent and more apt to be taken advantage of... [with all the changes] trying to limit access and keeping people off the land, it becomes foreign to you." Sites and land in San Luis are not passive entities but are actively understood as being deeply rooted in local history, family, and livelihood. As it is their home, students, teachers, and community members are not only ideally poised to best document the history and stories of the space but should be the ones controlling the narrative. As key players in the longest-running civil litigation in Colorado history, this community knows well the experience of their stories being told for them and used against them.

What Does Place-based Research Look Like?

The following is a small sample of artists that integrate place-based research in their creative practices:

Cog•nate Collective is a collaboration between Misael Diaz and Amy Sanchez Arteaga).[8] Through works such as *Dialogue in Transit* (2014), they work to reflect on the way national borders and the lives of those who live across them shape communities in the greater Baja / Alta California region. *Dialogue in Transit* consists of live conversations on the cultural dynamics of the US-Mexico border with artists, researchers, and activists from Los Angeles, San Diego, and Tijuana that are held in a vehicle that has been converted to also serve as a hyperlocal pirate radio station.

Pedro Reyes is an artist whose work often blends sculpture, performance, and activism to address large-scale issues at the local scale. In 2008, he created the large-scale project *Palas por Pistolas* (Shovels for Weapons) in order to highlight and critique the violence of contemporary gun culture in Culiacán, Mexico. He worked with the local authorities and

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sentence") and then performing them in secret. Once complete, all contributions will be brought together to create a single work of surprising, often absurd juxtaposition. More information is available at https://poets.org/text/play-exquisite-corpse. (Accessed July 20, 2021)

[7] Please note that under this production model, special care should be taken to avoid falling into the trap of overly gendered roles (i.e. 'boys all use technology and girls do social research'). Aim for equity.

[8] More information about Diaz & Arteaga's collective and practice is available through their website and their 2021 artist talk at the USC Roski School of Art and Design (https://youtu.be/BfrD_YAmoqg).

community to exchange firearms for appliances, ultimately collecting and melting down 1527 firearms so they may be transformed into shovels and used by both students and adults to plant trees.[9]

Teri Rueb is an artist and educator whose work spans sound, mobile media art, and land-based spatial practices. From the interactive sound installations to GPS-driven experiences, her work engages in critical questions ranging from revealing the human and botanical entanglements (*Grimpant*, 2013) in urban environments to the shifting meaning of wilderness across cultural contexts (*No Places With Names*, 2012).[10]

Principle #3: Local Stories, Local Pride

Foundational to this course will be the celebration and building-upon of intergenerational relationships, the centering of local storytelling, and recognition of established notions of homeplace as a site of pride and resistance. Socially engaged art strengthens a local sense of self and uplifts voices that have been deliberately placed in the margins. This will be addressed through assignments such as interviewing elders, digitally archiving personally and culturally important objects and sites, and rooting student learning in community-facing events and local exhibitions.

Among the issues closest to the heart of the San Luis community are the continuation of the culture and traditions of long-established land and water rights (i.e. La Sierra, La Vega, and the acequia system). Meaningful experiences connecting the youth to the history of their community are crucial to the longevity of these values. As students deconstruct false narratives circulated by outsiders who have made assumptions about their community, they will also be confronting their misconceptions about cultural practices they have lost access to. For example, San Luis holds a rich agricultural history that is now largely unknown to youth who have not grown up on ranches. Through research and story-sharing, students will have the opportunity to reconnect with these practices and cultivate pride in the lifestyles that were foundational to their community. As students are encouraged to follow their curiosities as a framework for learning, the path of this course will evolve with the needs of the community.

A small sample of creative practices that excite us within this space include: Artist Theaster Gates' Rebuild Foundation initiatives to rebuild the cultural foundations of underinvested

[9] More work by Pedro Reyes is available through his site: http://pedroreyes.net/index.php
[10] More work is available through terirueb.net

neighborhoods and incite movements of community revitalization,"[11] and the student-centered education and cultural journalism project of Foxfire Magazine[12] in Southern Appalachia.

Students will experience the practice of archive-building and learn to be the authors of public-facing content. They will address what it means for storytellers to be the preservers of their histories in partnership with local archives and museums rather than as subjects of institutional agenda. Artists who excite us within this space include Mercedes Dorame[13] and Wendy Red Star.[14]

Principle #4: Responsive Classrooms

Through non-prescriptive modeling, this curriculum has been developed with relational, site-specificity as a central pillar. It is essential to the integrity of that structure that teachers and

[11] https://rebuild-foundation.org/ (accessed March 29, 2021). Of particular note are Listening House and Archive House: a blend of social practice, institution building, and place-making which carries with it the aim to both rebuild and reinvigorate the hyper-local South Side community in Chicago and preserve black history.
[12] 'Foxfire' takes the form of classes, workshops, publications, and digital and physical media (video, radio, art, podcasts etc.). Parallels may be easily drawn to pre-existing local projects such as *Adobe Magazine*, produced by students in the Valley. More information is available via www.foxfire.org/foxfiremagazine/ (Accessed April 8, 2021)
[13] Example projects include *Living Proof* and *Coordinates*. More information available at https://www.mercedesdorame.com/portfolio (Accessed September 23, 2022).
[14] Example projects include *Four Seasons* 2006 and *The Last Thanks* 2006. More information available at https://www.wendyredstar.com/work (Accessed September 23, 2022).

students take ownership of the course and actively respond to the needs and values of the San Luis community as they arise.

Projects and classroom experience within this course are designed with mutual accountability in mind. On the student-student level, it will come to be understood as a practice through critique and inclusive forms of collaborative making such as discussion groups, multi-skill project-based learning, and collective archiving. On the teacher-student level, mutual accountability takes the form of fostering student-centered questions and project models which can be integrated beyond the classroom into daily life. The curriculum aims to empower students to 'know their worth and understand that they are not just accountable to institutions, but institutions are accountable to them.

This kind of work has a necessary 'messiness' to it as the hope of the project as a whole is to create something together — the curriculum designers, community stakeholders, faculty, and students. As such, this and all documents associated with the curriculum are living ones and will change through conversation and experience. Throughout the first year of the implementation of this curriculum, the RISE Digital Arts Team worked hand-in-hand with teachers to gain insight into the strengths and weaknesses of the design. Our aim is that the educators using this curriculum will continue to adapt the content and course structure so that those wholly embedded in the community become the owners and authors of student learning outcomes. It is crucial that teachers regularly take stock of the needs and adjust the assignments and course direction accordingly. The form that this outreach takes may range from in-person office hours to phone or email conversations and will likely evolve with each educator who takes on the course.

So what might this look like at Centennial? Within this curriculum, we have ideas for how to start out the term cocreating expectations with your student cohort. You may also need to consider offering office hours and tutoring to accommodate the needs of each specific group. Peer mentoring is a great alternative to tutoring if it is beyond your capacity in any given term. While the example assignments here include example timelines, it's important to stay flexible to the shifting of deadlines if the majority of your group is falling behind. There is a balance to strike between the flexibility of deadlines and holding students to an achievable standard but a good way to foster that mutual accountability is to show your cohort that you respect their ability to manage their own time. In turn, they should come to respect your estimation of their abilities and strive for a high caliber of work.

A small sample of thinkers & educators that excite us within this space include: Amy B. Demarest's research and curricular work to get K-12 students to engage in collaborative, place-based inquiry[15]; Paulo Freire on students' lived experiences in the pedagogy of freedom[16], and Andratesha Fritzgerald's concepts of Honor and inclusivity in Universal Design for Learning.[17]

[15] see her section on 'doing democracy' in *Place Based Curriculum Design* (Routledge, 2014)
[16] Freire, Paulo. *Pedagogy of Freedom: Ethics, Democracy, and Civic Courage* (Rowan & Littlefield, 1998)
[17] Fritzgerald, Andratesha. *Antiracism and Universal Design for Learning: Building Expressways to Success* (2020)

Principle #5: Agency, Action, and Play

Why Agency, Action, and Play?

When engaging young students in the process of critically engaging in the world around them through art, they may see this process as heavy or foreboding. While it may at times be this way when dealing with heavy personal and historical topics, this curriculum aims to prioritize notions of agency, action, and play. A playful practice (art making that is through games, interaction, creative subversion, and non-precious processes) allows students to come to better know and understand the topics through improvised, experiential learning. Play implies agency, a student's ability to take an object, place, or concept and make it their own. In art, play can often be used as a means to imagine a world of difference and to take the first steps to bring that into reality.

3. CURRICULUM STRUCTURE

Explanation of Structure Overview

As you begin to strategize the layout of your school term, consider breaking your instruction into a structure. We have prioritized introducing students to the majority of the technology you will use during the scope of the course at the beginning of the term through a period of demonstration before moving onto a period of short-term exercises and culminating in a larger project toward the end of the term.

Ultimately, you will determine the learning structure that is most effective for your students. This recommended structure considers the need for students to know what is creatively possible to envision the ideal approach to a broader concept or research question. In some cases, however, an approach that introduces students to all of their technology resources at once might be too overwhelming. A variation to this structure, for example, would be to break your school year into units defined by the different types of technology (i.e. audio, still image, moving image, and immersive media) and to spend a shorter period focused on a smaller scope of demos at the start of each unit.

Whether you follow this structure or modify it, we recommend that you prioritize both learning through doing in the form of short exercises as well as some longer-term projects which will allow your students to explore some broader themes and ideas while using their new skills at a reasonable pace.

Section 1: Demo

We recommend beginning the school year or unit with a period dedicated to demonstrating the technology and skills the students will engage with over the term. The period dedicated to demos will vary based on the range of techniques you plan to explore during the course. Demos may be performed live by you, the instructor, or in the form of videos played during class. With this curriculum, we have supplied a database of video demos addressing the scope of our recommended technology but you can easily find plenty of additional instructional resources on sites like YouTube and LinkedIn Learning.

Whatever route you choose for delivering demos to your students, it's important that you prioritize familiarizing yourself with the technology before introducing it to your students. It can be tempting to put off introducing yourself to the tech until the moment you play the demo video for the class. Remember that students are keenly aware of your level of preparedness. Introducing techniques you are unprepared to teach will not only limit the degree of troubleshooting you can offer to your students, but their sense of your discomfort will likely lower their own goals and expectations for their mastery of the course content

Section 2: Think & Make

Once students have been introduced to the technology available to them, the next step is to familiarize them with it through a period of short-term exercises. We recommend prioritizing play and a non-precious approach to making during this period. Allow students to stumble upon unexpected uses of the tech and discover what excites them about using it. We provide suggested exercises but communicate to your students that they should hold assignment parameters loosely. The less you can make them feel that there is a right and wrong way to approach these techniques, the more likely they will be to produce truly unique work. They should become familiar with the sort of play central to the concept of practice-based research. It is this sort of approach that blends convergent and divergent thinking into lateral thinking. It may be a challenge at first for students to break free from the belief there is a formula they need to follow in creativity, but the structure of this section should help!

It is also during this section that students should be learning what it means to think conceptually and to draw from the contexts of their everyday lives as sources of content. The exercises you implement can either be stand-alone assignments students will not return to later or exercises that produce content that will contribute to later projects. For example, you might have students take a series of images that teach them photography techniques and also become a database for them to pull from later in the term when they are learning digital collage.

This portion of the term will also be an opportunity for students to ease into the mindset of conceptual creativity. They will learn terminology and ideation techniques that will equip them to develop researched and meaningful work.

Central to this mode of creative thinking is the concept of practice-based research. Practice-based research relies on practice and the outcomes of that practice to inform original investigations. Rather than prioritizing traditional notions of convergent research, it focuses on the product and process of creative practice to inform original ideas.

During this section, students should also learn place-based research which centers inquiry around local contexts like community, industry, and geology. Students learn to mine their everyday lives and the lives of people around them to inform their work.

Section 3: Do

Finally, once students have had a chance to play with the tools and techniques in this course, it's time to put their skills to good use in the form of longer-term projects. These assignments should combine both the technical and conceptual goals of the course and invite opportunities for students to engage with their community. They should address deeper research questions and consider the priorities and concerns held by people in their immediate vicinity.

It will be up to you to determine the scope and timeline of these projects. Depending on the types of technology you choose to make optional for students, the enrollment number and average age of your cohort, and the parameters you set for the assignment, a project may last anywhere from two weeks to two months. Consider what you'd like the deliverables of a longer-term assignment to be and work backward to determine how long students may need to complete it.

4. CRITIQUE AS A TEACHING METHOD

Overview

One important component of any arts course is critique. Cultivating a safe and inclusive community where students feel equipped to provide honest and constructive feedback to each other is crucial to their creative growth. To effectively participate in peer critique, students must see this constructive criticism modeled by their teacher. In this section, we will discuss methods to approach cultivating and maintaining this environment within your classroom.

Core Concepts in Critique:

Diversity and Inclusion

The cultivation and maintenance of a safe and supportive critique setting rely on standards that celebrate diversity and inclusivity. It can be tough to strike a balance between welcoming all worldviews and rejecting bigotry, but one way to approach it is by simply finding opportunities in everyday classroom engagement to use positive and enthusiastic language highlighting diversity. If students are regularly reminded that their value is not founded in conformity, then discussion will naturally celebrate their uniqueness. As an educator, be aware of your role in

maintaining safety in the classroom. If you haven't already, speak with your administrators about the protocol for addressing bullying and hate speech among students and make sure your class is aware of what that means in the context of critique. Remind students that if they ever feel they are being bullied in or out of critique in your classroom that they should come to you immediately and that their reports are safe with you.

Constructive vs Destructive Criticism

Destructive criticism focuses entirely on the shortcomings of the work and without any priority on equipping or empowering students to improve. Often, students experience this type of feedback at home or in other classes and become understandably wary of participating in future critiques. The antidote to this model, of course, is feedback which highlights the strengths in a student's work and the potential for improvement in any weaknesses. Look for opportunities to praise unique creative decisions a student has made, especially ones that might have felt like a risk for them at the time. Sometimes, a group of peers will shy away from feedback that might be considered negative so they will hug closely to flowery, positive comments about someone's artwork. Encourage them to break this cycle by asking direct questions of the group.

- What is one principle of design you see in this work?
- How did this classmate include their own voice in the work?
- What's one thing this work immediately reminded you of when you saw it?
- What's one thing that could be improved in this work? How so?
- Did this work teach you anything new?
- What was clear about the intent of this work? What was confusing?

Celebrating Personal Experiences

An arts course feels different from core high school classes in many ways, but possibly none so significant as the concept that there is no formula or recipe to arriving at a strong project. Students will regularly doubt their intuition both in the production of work and the critique phase. They will question whether or not they have any perspective of value to give their peers. Use critique as an opportunity to celebrate how varied all of their life experiences are and how valuable it is to have a room full of people who might each read an artwork completely differently from one another. Remind them that they each have a perspective that will reveal precious information about an artwork that others may have never noticed without their help.

Objective vs Subjective Feedback

While feedback is a major tool in supporting creative growth, the wrong model of evaluation can cause your students to feel there is a secret formula to creating strong work that they need to discover before making decisions. The line between objective and subjective feedback can feel especially blurry in an arts course where students are encouraged to not approach assignments prescriptively. Objective feedback is unbiased and focuses on the verifiable qualities of a project such as its fulfillment of assignment parameters and design principles. Subjective feedback is

largely derived from your taste and opinion and is also important to share within an appropriate framework. When sharing subjective feedback, make it clear that it is not evaluative but rather informative for the artist. They should value hearing how their work impacted a viewer even if it does not necessarily impact the quality of the work. The key difference between the delivery of each of these forms of feedback should be to not attach evaluative language to subjective feedback.

> Objective feedback:
> *"The visual elements in this work echo the written meaning in the artist statement because…"*
> *"The composition of this scene conveys the principle of hierarchy because…"*
>
> Subjective feedback:
> *"The work reminds me of a cartoon I watched when I was young because…"*
> *"When I first encountered the work, I felt anxious because…"*

How-to:

In-Progress vs Final Critiques

Throughout the course, we encourage you to utilize a combination of both in-progress and final critiques. In a final critique, it's a good idea to remind students to avoid what-if comments about the work. *What if you had changed this or included that?* Instead, ask them to evaluate what is right in front of them rather than what they imagine it could be. In an in-progress critique, however, students have the opportunity to influence the trajectory of a classmate's work. Encourage them to draw from the creative languages and principles they will learn in this course as a guide for the feedback they give. Ask specific questions of the group reminding them of this vocabulary. Ask them to also speak from their personal experiences and the gut reactions they experience when approaching the work. Remind them that the feedback of their peers should be taken into consideration but that, as artists, they make the final decisions about their work. They are being presented with valuable insight regarding how their work might be received by a broader audience but some feedback they receive may be more useful than others. Students should grow to understand creative practice as an iterative process rather than a straight path from A to B and in-progress critique can be a great way to reinforce that concept.

In-progress critiques could be bits and pieces of the work viewed informally within editing software on a computer screen, for example, or they could be used as a dry-run of the final installation via tv monitor, projector, VR headset, etc. As the teacher, define for the students the difference between these two types of critique and what your expectations are for each version.

Time

One major hurdle in holding critiques is in providing every student with sufficient feedback within a time constraint. The most common format of this course will be limited to an hour or less and you may likely have more than 10 students in a cohort. This means that if you were to discuss each student's work in a single session, each student would only receive 5 minutes of feedback. This amount of time is rarely enough to get to the meat of discussion about any work of art. Students need time to think about the work as well as time to muster the courage to speak and by then the time is almost up! Consider some of these strategies when navigating time constraints:

- Hold critique the day after exhibition of the work and instruct students to experience each other's work and take notes during the exhibition time instead of class time.
- Hold a silent critique in which students write down their thoughts for each classmate's project on a worksheet in response to specific prompts.
    - *In this case, students should receive and fill out a different worksheet for every peer so that the sheets can be given to the students after.*
- Divide the critique over multiple days.
    - *This will require that the students can keep their work installed for an extended period.*
- Divide the students into multiple groups to move about the room critiquing separately.
    - *This option would require that your student cohort feels comfortable with the concept of critique and actively engages without your prompting. You may be able to enlist one student per group to be in charge and keep the conversations progressing.*
- Use a timer.
    - *Setting an analog or phone timer to go off after 10 minutes (or whatever amount of time you choose) have elapsed for each critique is a great way to keep things on track and keep students from taking it personally if you have to cut them off to keep things moving.*

Cold Critique

A common form of critique is to have students present their work along with their artist statement so that everyone present has all the relevant information to evaluate the work. You may find that students are leaning heavily on their written statements to give context to their work rather than making more strategic decisions in the creation of the art piece. Try setting a parameter on the critique discussion that students can't share their artist statement until after their classmates have given them feedback on the project as it exists in front of them. This can be a great way for students to get some unexpected peer review and to think about what the work is doing on its own without writing.

Professionalism and Final Installation

Requiring a professional installation of work in time for critique can be a great way of motivating your students to complete their projects on time. Not only does it inspire respect for the work they are making, but it can also build a sense of comradery in knowing that they need to be finished in time to participate in this presentation alongside their peers. A professional installation also facilitates more helpful critical feedback as it presents the work in a fully realized state with as little distraction as possible. Consider reserving a space outside of your classroom (if possible) where students can think of the work as decontextualized from its in-progress state. Provide them with the tools to set up a finalized iteration of the work such as a projector, LCD screen, headphones, VR headset, etc. You might even print out their finished artist statements to reinforce the finished quality of the work.

Discussion Questions

It's a good idea to come up with a set of specific discussion questions for each unique project you are critiquing. Here are some general questions to consider that can be tailored for specific projects:

- How did the artist fulfill the parameters of the assignment?
- How does the artist effectively present the Elements and Principles of Design[18]?
- What message did the artist intend to convey? Did they?
- What did the work make you feel when you saw/heard it?
- Did the work remind you of anything?
- In what ways was the artist successful?
- What could improve about the work?
- How does the work function alongside the rest of the work in the class?

Be sure to form discussion questions that require students to elaborate. If they name one part of the work as being successful, ask them to explain why. If they feel the artist's message was not conveyed, ask them to discuss what they think would have made it clearer.

Save Your Thoughts

It's a good idea to save your own comments about a student's work until after the class has shared adequate feedback. Students will usually try to echo the thoughts of their teacher rather than think critically, so saving your impressions is a great way of prompting students to think for themselves. Let discussion die down, share your thoughts about the work, and then invite the artist to add any follow-up comments they might have in response to the discussion.

Documentation

While a student is hearing critique of their own work, it's easy for them to become anxious and mishear or forget the things their classmates are saying. Consider ways of having students

[18] The *Elements and Principles of Design* are explained in detail on pages 86-87 of this document.

document their critiques such as having a peer take notes for them or recording the audio of the group discussion so that they can review the documentation later. This can also save you the time of writing your own feedback for students as it can simply be recorded or written by another student as you give it verbally during the critique.

'What If'

One temptation in any critique is to follow the trail of *what if*. All it takes is one student suggesting that a change to the work would have made it stronger for one reason or another and students often jump on board to follow the train of thought envisioning the changed work. It's never wrong to suggest that a change to the work might've made it clearer or more engaging but a discussion can quickly become unhelpful for the artist whose work is being addressed if the work is hypothetical. For example, a student might suggest that someone's message would have been clearer if they had opted to document using video footage rather than audio alone. This suggestion in and of itself is not inappropriate as it may influence the creative choices the artist makes in the future, but students may quickly start discussing all the ways the work would have been different in video form. This may be helpful in an in-progress critique but in a final critique, the student obviously can no longer change the entire format of their work. Gently ease critique back to addressing what is immediately in front of the group.

> Example:
> Student 1: *"If the artist had decided to show this 360 video through a VR headset rather than in a media player on a webpage then I would have felt more immersed in the video."*
> Student 2: *"Yeah, I would have forgotten I was standing in the school and would have thought I was inside the video. That would have made me feel like I was in the position of the author or creator."*
> Student 3: *"If it was through a VR headset, I would have spent more time with the work exploring my vicinity and probably would have discovered new things I'm not seeing in this context."*

In the above example, the first student's feedback was completely relevant. In fact, all three students' feedback is relevant. However, the conversation is disappearing down a hole of speculation following a suggested presentation of the work that doesn't actually exist. Encourage students to look for ways to share their critiques within the context presented before them. It is appropriate to suggest that the work might've been more engaging if experienced through a VR headset. Once that suggestion has been made, Student 2 could say that they are a little distracted by the room and current surroundings when viewing the work. Student 3 could say that they aren't as interested in spending more than a couple of minutes with the work since they are distracted by the web browser and found themselves surfing the internet soon after starting the video. These comments say what is or isn't happening in the work before them rather than speculating what might or might not happen if it was presented in another context. Rabbit trails will happen often and you will likely get into the mode of redirecting students to the present, but this gives you a sense of what that could look like.

Self-Deprecation

Students will inevitably feel the temptation to self-deprecate as soon as they introduce their work to the class. It will feel safer to immediately voice the issues they see with the work rather than have their peers say it first. This tends to set the conversation off on a negative tone and students will notice flaws they may never have before. One way to counteract this is to tell the students they can only read their artist statements but must otherwise save any words they have until after the class discussion. This means their classmates should also save any direct questions they have for the artist until the end when they are allowed to speak. This model often leads to much more constructive and uplifting conversations about the work and also allows students to see what their work is communicating on its own without the additional context.

> Example:
> Artist: *"I really didn't have time to install my project in the way I would've liked. It's a digital collage viewed on a computer monitor but I would have liked to project it onto the floor so that viewers could have walked around in it and seen their own shadow as part of the collage."*

This disclaimer is problematic for a few reasons. First, the student is using an extremely common excuse which is limited time. All students have the same time to complete projects so saying they didn't have enough of it is a moot point. Second, they are casting a negative light on the mode they ended up using to display their work. Viewing the digital collage on a computer monitor may not be ideal but it is doing something that is owed just as much consideration as the artist's ideal installation strategy. By dismissing it right off the bat, the artist is robbing themselves of a potentially positive response from their peers about the installation of the work. Maybe it ended up being more functional than they expected it would be but their peers now believe it is immediately the wrong context and won't provide those positive comments. Lastly, and possibly most importantly, by describing their ideal installation scenario, the artist has prompted a critique of a hypothetical artwork. Their peers will likely begin talking about what they think the work would be like if it had been installed in another way similar to the 'What If' section above. That artwork does not exist, the one in front of them does. The artist can specify their ideal at the end of the critique (once conversation is over) but should not be allowed to set the discussion on that trajectory from the start.

Managing Student Emotions

It is an intimidating thing to receive vocal feedback on a project you have poured energy and heart into. The classroom culture we recommend here should help to set you up for success in facilitating constructive conversations rather than hurtful ones, but you can never guarantee that deconstructive comments won't be made. Even in a positive and constructive conversation, sometimes students become overwhelmed with emotion simply because peer evaluation is an overwhelming thing to face. If students become emotional during critique, try not to consider it a failure in your role as facilitator. Let students know it is okay to leave the room if they need to

and assure everyone that the expression of emotion is a normal and healthy thing. Emotional response is an indicator of our deep commitment to our work as creatives. Make sure students know they don't have to speak at the end of the group discussion unless they want to as this is often a moment when emotion bubbles to the surface. At the end of class, try to touch base with students who became emotional and make sure they are not leaving class with a negative perspective on themselves. Ask them how you can support them and invite them to speak to you again at a later time once they've fully processed the conversation. Look for ways to positively spin the feedback and inspire them to press forward in the course.

Outside Critics

One good way to motivate students to produce quality work in a timely fashion is to inform them that you are bringing in an outside critic from the community to discuss the work on the day of critique. This may be easiest to arrange during one of the community-oriented projects as you will likely have outside folks being interviewed or otherwise engaged by students. They will likely already be invested in the project and not need too much explanation to understand the work enough to provide feedback on it. If you would like to do this for a project that is not community-engaged, begin looking for critics among your teacher cohort. Is there anyone who teaches in a field that might be relevant? If the assignment prioritized sound editing, for example, consider asking the music teacher to be the guest critic. Other cross-sector options might be literature for storytelling assignments, history for assignments in documenting artifacts, sports or social studies for game-making, etc. Oftentimes, students end up paying closer attention to the feedback given by an outside critic so it can be an especially helpful resource for delivering tough love regarding the quality of their work.

Grading Participation

You may grow frustrated by attempting to maintain critique engagement from every student in your class. Even with discussion prompts, some students will refuse to participate. It's always a good idea to inform your students that you are grading their discussion participation and that in order to receive full credit, they need to give thoughtful feedback (not just one-word answers) for at least two of their peers during discussion. Remind them that thoughtful feedback is a generous and kind way to invest in their classmates and that their thoughts are extremely valuable. For this incentive to work, however, you must be consistent and actually grade them. It can be easy to use this as a threat and not follow through but students will quickly pick up on that. You may need to coax students during the first critiques by asking them to expound on one-word comments. An easy way to keep track of this is to simply give students a check for each of the two peers they provide more than a few words of feedback for. It doesn't need a more complex rubric than that.

Additional Resources on Critique

- *Art Critiques: A Guide* (2014) by James Elkins (book)
- *CRITS: A Student Manual* (2018) by Terry Barrett (book)

- *How to Critique* from The Art Assignment (video, 6:27)[19]
- "Art Critiques Made Easy: 7 tips for leading classroom discussions about works of art" from the Kennedy Center Digital Resources Library (article, 5 min read)[20]
- "Teaching Students to Critique: Helping your students learn how to creatively critique each other's work." from the Kennedy Center Digital Resources Library (article, 5 min read).[21]

Example Critique

Project: Sonic Shrine
Students have finished installing their work in an exhibition-style format somewhere on campus. There is an opening reception to see the exhibition to which the community and fellow students are invited. Instruct students to show up to this reception early to walk around and experience each other's work. Provide them with prompt printouts they can think about as they experience each work and instruct them to take notes about each classmate's work.

The following class day, return to the exhibition space. You have ten students and one hour of class time so dedicate two separate days to critique discussion in order to provide students with ten minutes of dedicated conversation each. At each project, give the students a moment to read over the notes they took about the work and to play a segment of any time-based component of the work as a memory refresher. Invite the artist of the work to read their statement out loud and then ask them to be silent until the end of discussion. Ask the class your preformulated critique questions one by one. You may need to call on students individually to get the conversation going and inform them that you are grading their participation as further incentive to engage. Save your own thoughts about the work until near the end of the discussion.

Choose one student to begin the discussion by reading their notes about the work out loud to the class. Prompt the student to expound on any comments they made that could be further articulated. Allow a few moments of silence after this student finishes to see if anyone has a natural thought to follow with or takes the initiative to go next. If not, ask if any students have opinions that might contradict the first student's thoughts and/or continue prompting students to engage by reading their notes on the work. It's also not a bad idea to keep a question or two in your back pocket that students did not respond to in their notes and can process and respond to in real time. Ideally, the reading of thoughts will prompt organic conversation to flow so do your best to model the kind of discussion you hope to inspire but this comfortability comes with time.

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[19] *How to Critique* from The Art Assignment. PBS Digital Studios, 2014. https://www.youtube.com/watch?v=9neybpOvjaQ (accessed 12.02.2022)
[20] "Art Critiques Made Easy: 7 tips…" by Theresa Sotto, 2019, via https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/articles-and-how-tos/articles/educators/critique--feedback/art-critiques-made-easy/ (accessed 12.02.2022)

[21] "Teaching Students to Critique…" by Joyce Payne, 2019

Likely, by the end of the term, your students will easily discuss each other's work without so much facilitation from you.

Depending on time and how many students you have, you may prompt all of them to speak about every artwork or you may only require that a certain number of them speak about each work. Once you're satisfied with the number of commenters, share some thoughts of your own about the artwork. Attempt to balance the amount of praise and encouragement with comments about things that could improve. Finally, invite the artist to share any final thoughts or responses to questions that came up during discussion. Repeat this process for each student's work.

Practice Critique

A good way to ease students into this new territory is by beginning with a practice critique of your (the teacher's) work. We have established that it's a good idea to consistently familiarize yourself with the tech and processes by building your own body of work throughout the course of the term. This should mean that you have a project or two you can present to the class as an opportunity to practice healthy critique without the pressure of having their own work in the spotlight.

When presenting your work for critique:

- Give students an overview of the parameters you were working within for this project.
- Consider what your expectations are for the degree of professionalism your students follow when presenting their work for critique.
    - If the work should be published to the web, exported and played on their workstation, streamed on the projector, viewed through a VR headset, etc. be sure to show your work in that format.
    - You might show them an intentionally unfinished work (i.e. a video played in the editing software rather than exported) to prompt a conversation about how and why that context looks unprofessional and changes the quality of the critique.
- Leave some low-hanging fruit for students to notice and talk about what could be improved in the work. Expressing this type of feedback in a kind and constructive way will likely be the toughest thing for them to learn.
- Demonstrate how making self-deprecating comments about your own work prior to the conversation impacts the trajectory of the feedback.
- Prompt students to think about objective, measurable things to evaluate in the work.
    - Do you notice any Elements or Principles of Design?
    - Did the work fulfill all the parameters of the assignment?

5. TEACHER DEVELOPMENT

Overview

In this section, we will help you define your goals and expectations for both your own and your students' investment in this course. We will talk through how to use in-class discussions to co-create standards of expectation with your students that are informed by time limitations and learning styles. We discuss common issues that arise while teaching this course and ask you to consider the methods and amount of time you'll need for preparing the curriculum each week.

Intentional Learning

As a teacher of this course, it is important that you **commit to ongoing learning** within the world of contemporary art practice. Without diligence in staying apprised of the **current discourses** and innovations in new technology happening around the world, you will run out of relevant creative examples to share with students throughout the term. Examples referenced in this curriculum will eventually go out of date and may not be as relevant for students to review in

the context of a given project. Additionally, as you implement your own assignment ideas, you'll want to find examples that are more relevant to the specifics of your content.

A great way to keep this research in motion is to check for **local gallery exhibitions** (if you live in an area established enough to support a contemporary art gallery), subscribe to **newsletters** and **magazines**, or look at **sites** that regularly post creative articles and exhibition images. Below are listed some examples of publications that may help keep you apprised of relevant work being done in the creative world and may become resources to share with your students as well!

Websites:

- Contemporary Art Daily: https://contemporaryartdaily.com
- Big Red and Shiny: https://bigredandshiny.org
- Hyperallergic: https://hyperallergic.com
- AO Art Observed: https://artobserved.com
- Contemporary Art Society: https://www.contemporaryartsociety.org
- This is Colossal: https://thisiscolossal.com
- Art and Cake: https://artandcakela.com
- Art Forum: https://artforum.com

Books:

- Whitechapel Series
- Exhibition catalogs
    - The above websites can lead you to contemporary shows you find interesting. Most (if not all) of those shows will have exhibition catalogs you can order to keep on hand for your students.

Magazines:

- Art In America
- ArtNexus
- Juxtapose

An important part of intentional learning is to become more and more familiar with the technology and processes you are teaching in the classroom. There's no better way to keep this fresh than to be consistently **working on your own projects**. Not only will this keep the techniques fresh in your mind, but it will also make you aware of pitfalls your students may face when they tackle certain projects. It will keep you thinking about potential opportunities to implement new concepts and ideas through unexpected avenues and will ultimately be an invaluable tool for brainstorming new assignments. Make an effort to set out project goals for yourself at the beginning of a term and **keep yourself accountable** to the same expectations of productivity as you do your students. What's a question you're curious about investigating? What's a personal project you want to complete with the lab technology or something you'd like to do for a friend? Tell your students about your projects and let them see you diligently working

on them. This is a great way to model the dedication you want to cultivate in your student cohort.

Beyond the projects you decide to work on for yourself, regularly **play with the lab technology** so that you can become more comfortable with it and discover new techniques. Playing with the tech will also alert you more quickly to anything that is malfunctioning or needs to be updated. Students may not realize that a piece of equipment should be working differently than it is and continue using it without informing you of an issue. It's also great for students to see you playing and interested in the technology. It will keep their own curiosity active and might remind them of a technique the forgot about that they could be using in their own projects.

Intentional learning can also keep you thinking about the **guiding principles** of this curriculum throughout the term. Consider choosing one at the start of each semester to reflect on. **Reflection** can take place in structured format like journaling responses to the reflection questions provided in that section of the curriculum, but it can also occur as you work on your personal projects, grade your student work, structure critiques, etc. Make an intentional effort to return to that chosen guiding principle throughout the term and see if its meaning shifts for you in new, surprising ways!

Co-creating the Curriculum

This curriculum should function as a living document contributed to by each educator who implements it in their classroom. Recording the resources, assignments, scope, and sequence of each subsequent iteration of this course will be an important asset to each new instructor. The resources and databases included in this packet should morph and expand each year as this course evolves.

Given the emphasis on place-based research within this curriculum, it is important that assignments engaging the community evolve as local needs and priorities change. Make connections within the community that can keep you, the teacher, informed of these changing needs. Contact information for these folks will ideally be passed from teacher to teacher as this course changes hands, but also consider adding new connections to your outreach periodically to maintain a fresh and unbiased perspective.

Students, too, should become co-creators of this curriculum and of the resources that future cohorts will rely on. It's a good idea to build a database of example student work to show students of each new iteration of the course to help them better understand assignment parameters and envision possibilities. Celebrate student contributions to this ongoing record and use it as an incentive to produce a high caliber of work!

General Resources

Blank Scope and Sequence (create a copy of the document for yourself)

Be Ready to Go Remote:

Between health concerns and weather-related hurdles, preparation for remote learning has become an important part of our pre-term checklist as educators. While certain aspects of this curriculum don't lend themselves so easily to a remote modality, most assignments can be adapted to this context with a bit of finessing. It might be difficult to get students the equipment they need for an assignment that aims to teach them to fly a drone or record 360-video but consider deprioritizing technical learning during these periods and instead focusing on the possibilities for conceptual growth through the use of at-hand tools. Can a drone assignment transition to an examination of map-making through either manual techniques or smartphone apps? Can an immersive 360 video assignment become a photogrammetry exercise or a video exercise adapted to include the crafting of a DIY phone-holding headset?

Sometimes these remote learning hiccups (especially if they are brief) can be solved by simply rearranging your term schedule and assigning some additional readings, podcasts, or films to watch at home. It's a good idea to keep an ongoing bank of content to tap into on such an occasion. It can also be a helpful exercise as you develop your schedule to imagine what you'd do if you had to adapt suddenly in the middle of the term. Consider what resources you'd need and what resources you'd need to make sure your students have access to during that transition. It's not a bad idea to have conversations at the start of the term with your students strategizing how they could gain access to reliable internet, printers, or other crucial tools should they need to at some point. Is there a public library they could visit? What if that closes too? Does your assignment submission protocol support a remote transition? For example, if you generally have your students submit files to a local drive for grading, consider preparing a web-based system as well.

Ideally, you will not need to transition to remote learning during your term but it never hurts to have some protocols in place to save you the headache of an unexpected change!

6. DEVELOPING A CLASSROOM CULTURE

Overview

Within your student cohort during any given term, there will be certain traits that have been cultivated by your institution over the years of their attendance. Some of these traits may be an asset to the culture you want to create in your classroom and some may be a detriment. As educators within an institution, it's easy to dismiss problematic trends in your student culture as a given and relatively unchangeable within the smaller scope of your classroom. In this section, we want to encourage you to not succumb to that assumption and to instead use your class as an opportunity to begin waves of change across your institution. We will walk you through determining what sort of culture you want to set the tone for among your students and how to achieve it.

Where to Start

Begin this section by asking yourself, "**What is my school's culture, and what do I think it should be?**" Each institution and cohort of students offers its own unique set of challenges in how to generate and maintain student interest. This course is likely considered to be an elective

for your students so you'll need to actively reinforce the value of consistent engagement and the completion of assignments.

At the beginning of the term, gauge what approach to the curriculum will ensure continued **engagement** and **enthusiasm** within each unique cohort of students. For example, you might see shifts in interest among the student body with a preference for image-making, storytelling, or immersive technology. All of these practices are already built into the curriculum of this course, but if one seems to excite the students more than others it might be a good idea to focus more time and assignments on what keeps the group energized and engaged. Similarly, try to tune into student interest regarding the content and conceptual direction of the course in any given year.

Collaborate with students on established classroom etiquette, community engagement, and what model of collaboration is more appealing and doable. Hold group discussions at the beginning of the year inviting students to help set their own goals and the community expectations of their cohort. Knowing that they took part in these standards sets a tone for the term with students positioned as **co-authors of the course** and their success.

Consider incorporating goals that both serve the intentions for this course and directly support their professional development such as **ePortfolios**. This can function not only as an evaluative tool within this specific course but also as a tool for gathering and presenting their work across other courses as they move toward graduation. An ePortfolio becomes a powerful tool as students enter the job market not only in their presentation of professionalism to potential employers but also in the level of confidence it affords them.

As you begin prepping for this course and reviewing the resources available for you to draw from, it's important to consider the **professional potential** of this coursework. The artist database provided for you in this curriculum should function as a living document that is steadily added to by each successive teacher. These **artist examples** function not only to make students aware of creative possibilities within a practice or technology but also to make them aware that creative practice in and of itself is a career. In academia, we often focus our career conversations on more obvious markets of industry and avoid creative fields which might not always seem to offer the same level of financial security. It's important that students consider the skills they learn in this course as valuable and marketable in all fields. Avoid discussing these skills only within terms of industry and encourage class discussions about creative fields and how art can function as a sustainable, professional practice. Talk about the *person* whose art you're showing as well as the work they produce. Speculate about how they move through the world. How does their work support them and what strategies do they use to make it sustainable?

Another factor to consider regarding your student culture is **sports**, especially if your class occurs later in the school day when games might interfere with attendance. Electives tend to be the first on the chopping block of engagement when sporting events crop up.

How can you instill the value of continued course engagement while also offering grace and understanding for the chaos of a sports season?

- Consider planning your assignments so that quicker projects occur during periods of the term which will be especially impacted by these types of absences.
- Avoid planning collaborative work during these seasons as students not on sports teams may find themselves working alone or making up for their missing peers.
- Think of exciting ways to engage students not on sports teams so that the energy of the class doesn't dwindle on low attendance days.
- Stay on top of your grading so that students who play sports are more incentivized to prioritize engagement in this course at the risk of being cut from their team.

One of your greatest tools for keeping students on track and headed toward success is timely, **consistent feedback**. Staying on top of your grading and taking time to give students thorough constructive criticism will be profoundly beneficial in supporting their progress. Often even your most dedicated students will get stuck in a rut if they don't know what they are doing well or need to improve on. If you don't feel that you have time to write detailed feedback when you grade student work, consider giving the feedback verbally while the entire class critiques. Ask students to buddy-up and take notes during each other's critiques so that they have a record of things said by you as well as their peers. Prioritize in-progress feedback as well as feedback on final submissions so that students can adjust the trajectory of their projects as needed.

Homework & Student Labor

What this looks like in labor & time
Identify what the institutional expectations are on homework, how well your students are already meeting them, and what your ultimate goals are for them to rise to.

What is the culture of **homework expectations** in your student cohort? Determine what the institutional expectation is on the amount of time each teacher should expect their students to spend doing homework regularly. Does your student cohort meet that expectation? Why or why not? What is your goal for homework engagement and how might you set your students up to achieve it?

Things to consider:

- Do my students have **long commutes** to and from school? If so, think of homework assignments they might be able to do easily in the car or on the bus.
- Do my students have lots of **after-school activities** like sports? If so, scheduling shorter homework assignments during seasons when these are at a higher frequency might be a good idea.
- This course features both **conceptual** and **technical** subject matter. Do my students need more supervision to complete one category of these types of assignments? Will they be more likely to finish and submit an assignment that is more technical than conceptual on their own or vice versa?

- Are my students **reliable** enough at completing homework to assign tasks that are crucial to the completion of a larger project or should homework be comprised of **self-contained exercises** which reinforce broader ideas they are learning in class?
- Do my students exemplify enough responsibility to check out **classroom technology** for completing their homework? If not, consider keeping homework assignments focused on the use of at-hand technology like their own smartphones.

Co-creation with Students

Hold early classroom conversations about the homework load students already carry. Do they feel seen by the institution and their instructors regarding their ability to complete homework? Does the homework they're readily assigned feel useful or like busy work? Determining your classroom expectations alongside students helps foster ownership and a sense of agency in their education. It's a good idea to go into these discussions with some baseline expectations you have for the group to determine a set of standards that will be responsive to their feedback.

Setting Your Standards & Accountability

As we set our expectations in the classroom, one important thing to remember is the role standards play in setting students up for success once they enter the professional world. It's a good idea to intentionally remind students throughout the term that the expectations they will face beyond academia may blindside them if they don't take this opportunity to those set within your classroom. You might even have students do a bit of research about the professional standards within the medium they're learning at any given time or look up facts yourself to share. Too often, low academic standards held by educators with good intentions lead to high attrition rates once students graduate. It can feel kind to give students grace time and again throughout their academic career especially when factors outside of their control impact their ability to meet expectations. Unfortunately, this kindness often sets them up for more serious failure later in life. Let students know that you are holding them to a higher standard for the sake of their future success and not simply to make their life harder in the present.

Co-Creating Projects with Students

We recommend structuring your projects around student-centered questions. Usually, this model functions best when you begin with a theme and prompt student investigation and research to articulate a subtopic under the umbrella of that theme that they will suss out individually. This is the active part of co-creation that students will notice and participate in. Make students aware that if their ideas venture outside the parameters of an assignment (within reason) you will consider their argument for adaptation but be careful not to give the impression that your standards for the quality of work are up for debate. This can be a delicate balance to strike.

Passively, you should co-create projects by observing student engagement throughout the term. Set loose agendas and leave some assignment parameters flexible enough to respond to the

interests of your cohort. Observe what media they are most excited about and prioritize its inclusion within your longer-term projects. Notice the sorts of prompts and themes they feel most inspired by. You won't always find it easy to sum up the interests of an entire group in a single assignment, but leave room for these adaptations as the need arises.

Student-to-student Collaboration

Throughout this curriculum, there are many opportunities for student collaboration. Collaborative work is not always a popular assignment structure, especially among students who tend to invest the majority of the work. Allow students the opportunity to help you problem-solve the need for collaboration on certain projects. For example, you may have more students than equipment and need to partner them up to complete an assignment. Present this dilemma to them and consider their ideas for how to equitably structure collaboration so that one student does not end up shouldering the brunt of the work.

Discuss how to keep both students occupied when working on a single workstation through intellectual collaboration. This might look like regular breaks where the two can discuss how the state of the work is or isn't fulfilling their vision for the work. This might look like one student doing research for the project on another computer while their partner is editing. Invite students to offer suggestions for how to hold both partners of a collaboration accountable for investing the same amount of work into a project and how to grade both parties equitably.

Critique

As previously mentioned in this curriculum, we highly recommend facilitating a discussion within your classroom at the beginning of the term to develop a set of standards and expectations alongside your students. The concept of critique and group evaluation can feel scary to students and it can be hugely beneficial to break the ice of this concept by inviting their authorship in how it will look. Develop a set of questions to ask the group and consider which questions to leave open-ended and which ones to provide them options to choose from. For example:

- Would you prefer to discuss each other's work vocally or in written form?
    - In the case of written form, you could provide prompts they respond to regarding each peer's work.
- Do you want the opportunity to introduce your work and explain your process/concept before we have a group discussion or to follow a "cold critique" model in which we discuss what we see without any context?
    - The option to introduce work could also take the form of a written artist statement rather than a vocalized explanation.
- What are some words we should "outlaw" during critique?
    - i.e. interesting, beautiful, pretty, cute, ugly, stupid, etc.
    - The list of outlawed words could be added to throughout the term.
- We all need to participate in the critique of our own work, but sometimes a classmate might make a project that involves content that makes you uncomfortable. If you feel

triggered by the content of a peer's work, what is a way you would feel safe and supported in excusing yourself from the discussion?

Key Learnings

Tech Troubleshooting

It's important to run through demos and assignments yourself before assigning them in class so that you can preempt any potential technology issues. Your students may struggle to grasp the user interface of a new application so things will run most smoothly if you have already familiarized yourself with the workflow so that you can field their questions. Occasionally, there are hardware issues you might encounter like a defective battery, broken drone propeller, or missing kit components so be sure to have a plan in place to have technology serviced or replaced and give yourself time between reviewing the equipment and assigning the exercise in case issues arise.

Modifying Assignments

As you get into the rhythm of completing a large-scale project, you may discover that you've given students more than they can handle for one reason or another. Sometimes inclement weather, illness, sports, or other extracurricular activities impact the feasibility of completing assignments within the established timeline. As educators, we modify assignments all the time. However, this can become complicated if a project incorporates a heavy degree of technical understanding. Sometimes students can't even begin thinking about the conceptual side of an assignment before a week of demos and technical exercises. You may need to consider removing a process or even an entire piece of technology from the scope of a project to make completion possible for your students. Look at the evidence outcome goals of the assignment and think about creative ways to accomplish those goals in a smaller scope. Students experiencing a specific technology or process should never trump the core concept of a given assignment.

Time Management

This is a curriculum and not a textbook. As such, it is merely a tool for you as the educator to craft your own course. It's important to dedicate time before the start of a term to develop your own scope and sequence, populating it with demos, exercises, and projects provided in this packet. It is equally important to dedicate time at the start of each week to review new technology being introduced as well as where your students are at and whether or not your timeline should be modified accordingly. We recommend a minimum of 2 hours of prep time at the start of each week but you may find yourself needing to invest more depending on your level of familiarity with the technology or processes.

Integrating Play

During this course, students will learn to think conceptually and critically about art, community, and their own everyday lives. Students may quickly feel overwhelmed or burned out on serious content and it is important to maintain a balance that also prioritizes play in the classroom. Play is a great way to make new technology and processes more approachable and to reinforce the memory retention of skills they are learning. It's also a great way to counteract dipping energy levels for both you and your students if the course happens later in the school day. Give your students a piece of technology with no agenda once in a while and ask them to just have fun and produce whatever pops into their mind. It's also a great opportunity for you to see what kinds of assignments might excite and energize them further into the term.

Stress

Teaching technology and processes which you yourself are only just beginning to grasp can be a stressful experience. You may find yourself in a given week having not found enough time to prepare or give students feedback on their work. In these moments, try to tap into the asset of stronger students within your classroom. If some seem to grasp new concepts or processes more quickly than others, ask them to help their peers who are clamoring to ask you questions. This will not only instill more confidence and retention in the stronger students, but it will also relieve some of the pressure on you to help solve every issue that arises. If you have found yourself without the time to provide students with feedback, consider having a day of peer evaluation where students discuss their work in pairs.

Mentorship

Seeking out mentorship can be an important step in diving into a new course. This can look like a peer within your institution who has experience with implementing new curriculum or new technologies or it can even be someone from your surrounding community. Having someone you can bounce ideas off or express anxieties to can be a huge asset while developing a course like this.

Going Off-Script

We cannot stress enough that you and your students are the authors of this course and that the content provided for you here should only be a scaffolding to get your feet off the ground. Ideally, you will have a strong sense of your own goals for the course as well as the interests and priorities of your specific student cohort and will regularly deviate from the specifics of the assignments and content provided. This, of course, comes with time and confidence in your own understanding of the technology and concepts here. Your first year of teaching this course may hold tightly to the provided content but the more time you invest in preparing to teach each year, the more comfortable you should feel with implementing your unique ideas.

Student Comprehension

You will encounter a range of student preparedness for the techniques covered in this class. You may have some who are already familiar with the vast majority of the technology you'll be working with and some who don't even own a smartphone. The challenge will be in making the course productive for the entire cohort while not leaving anyone behind in the process. Take time at the beginning of the term to evaluate your students' strengths and weaknesses. Someone who is very experienced with your technology might have little to no experience working collaboratively or in a community-oriented way. Prepare assignments that are productive for everyone in your classroom by setting clear baseline goals as well as next-level challenges for those who might finish part of an assignment more quickly than the rest.

> **Example Scenario**: *You've instructed your students to gather ambient sound footage to insert into a moving image assignment. Some might quickly gather and insert the footage and be left with nothing to keep them busy while others are struggling more with the assignment. Take time to review the in-progress work of the faster students and offer advice on what they could do to improve it. Maybe they need to adjust their levels while recording so that the sound is accurately captured. Maybe they need to find a different location to record to capture a different type of sound to suit the project. If their work is already strong, consider having them help their struggling peers record their sound.*

Cross-Classroom Collaboration

Ideally, once this curriculum has been established within your institution, teachers from other areas of instruction will begin to see the potential for implementing the technology and/or core concepts into their own classrooms. One great way to invite this type of buy-in from your fellow educators is to assign projects which call for collaboration across student cohorts. This provides the opportunity for students in other classes to see and get excited about what is happening within your own classroom and introduces other teachers to the realm of possibilities if they were to include some of the content from your class in their own. Sharing resources across classrooms may take some logistical juggling, but ultimately, greater buy-in across your institution will increase the likelihood that you will receive funding in the future for needs such as equipment, maintenance, dedicated lab space, and continued course offerings.

> **Example Scenario**: *You instruct your students to interview the students of another class as part of a larger project. Use the opportunity to pitch your course content and resources and to brainstorm with the other teacher. They might come up with an assignment or two that would take advantage of audio equipment in your lab or the at-hand tools their students already have.*

Content Development

One key to the sustainability of this course is continued content development. This curriculum provides the scaffolding for developing assignments based on content that is relevant to your

student cohort and surrounding community. To find and implement that content, you'll need to find ways to stay apprised of the values and concerns of your local community. That content should be in flux as communities are in flux and student interests evolve from year to year. Along those lines, it may be up to you to market your course year-to-year and you may need to get creative to maintain enrollment. What are some sustainable ways you can keep up with student and community needs as your prepare assignments?

Consider:

- Does your community hold regular meetings you could attend to keep your finger on the local pulse?
- Is there a local newsletter you could read?
- Are there community organizations around you could connect with to collaborate on assignments?
- Does your school do a student survey to identify student needs and interests regarding their coursework?
- Look for educator communities online that share assignment ideas and consider asking for suggestions on how to implement a specific type of technology or concept into your classroom. Some helpful groups do this on social media sites like Facebook.
- Poll your students at the end of each unit to determine where their interests lie.

Guided reflections

What standards are my students already meeting?
What are some reasonable goals for raising these standards within a course term?
What tech/concepts/level of community engagement will be best for this cohort of students?
What technology/processes am I already comfortable with and what will I need to dedicate more time to prepare for before instructing the class?
How much time will I need to dedicate to:

Preparing for a course unit?
Preparing for each week?
Grading?
Providing (in-progress and final) feedback for individual students?

Are there certain times of the school year students are busier (i.e. sports seasons, exams, etc) and therefore times I may need to have lower expectations for their attendance or engagement?
Are there other educators in my institution who would be interested in collaborating with my class during the term?

If so, what timeframe/content would work best for involving their students?

Do I have any available mentors in my periphery to tap into during the school year?
What is my game plan for managing stress as it arises during the course?

7. EVALUATING YOUR RESOURCES

Overview

Whether you are picking up this curriculum for the first time or returning to it between each term, an important step to deciding how it can be most effectively adapted for your classroom is to evaluate your available resources. Broadly speaking, these resources take the form of the following categories:

- **technology** (equipment, software, infrastructure)
- **community** (individuals, organizations, events)
- **physical sites** (land, architecture, and historical sites)

By mapping out a concrete and comprehensive list of the available resources, teachers will be able to personalize this curriculum to their own needs, optimize assignments and classroom management, and better connect in-class learning with what is happening in the surrounding community.

Technology

Focusing on locally available resources serves both practical and conceptual purposes. By creating a clear picture of the technology made available through both your school and local partners, you can tune the curriculum to take advantage of those resources and identify gaps in technological infrastructure to plan for potential issues regarding production workflow and time management in the classroom. For each digital art practice, there will be a variety of available options for software and workflow in the classroom, and each of these has different requirements when it comes to the equipment, time, and learning curve. A music video, for example, could be shot independently and edited on students' personal mobile phones. It could also be created in small teams using DSLR cameras and desktop-based editing software like DaVinci or Adobe Premiere.

These process-specific questions are often dependent on local circumstances. Does, for example, the school have access to video-capable cameras and appropriate accessories that can be checked out to students (e.g. DSLRs, cards, batteries, etc.)? The number and availability of these cameras alone will help to determine whether the assignment may be most efficiently taught as a group project (if there are fewer cameras than students), an in-class exercise (if cameras may not be checked out by students outside of school hours), or independently using their mobile phones (if there are no cameras available at all). Even if there is no access to cameras through the school and students have no mobile devices, teachers may create a music video assignment that presents this constraint as a puzzle to be solved: How can you create a music video without a camera? Students would then be able to stretch their creative muscles by discovering new ways of making media: editing together a music video using only footage found online, filming an entire music video using a screen recorder or webcam, creating a PowerPoint collage of images and text set to music, or even using security or weather cameras around their school or community to record actors or dance. With a level of awareness of what equipment is available, teachers can plan to transform constraints that may seem completely incompatible with a particular media-making practice into opportunities for playful, out-of-the-box learning.

In terms of how a clear picture of the available technological resources may impact the conceptual possibilities and purposes of the course, a few examples include community engagement, career awareness, and digital media literacy. Partnering with local organizations such as nonprofit maker-labs or community access television may help to bridge gaps in access to tools and space, foster meaningful connections between the students and their communities through contributing to existing projects, and create opportunities for career awareness around both the technologies themselves and their hosting organizations.

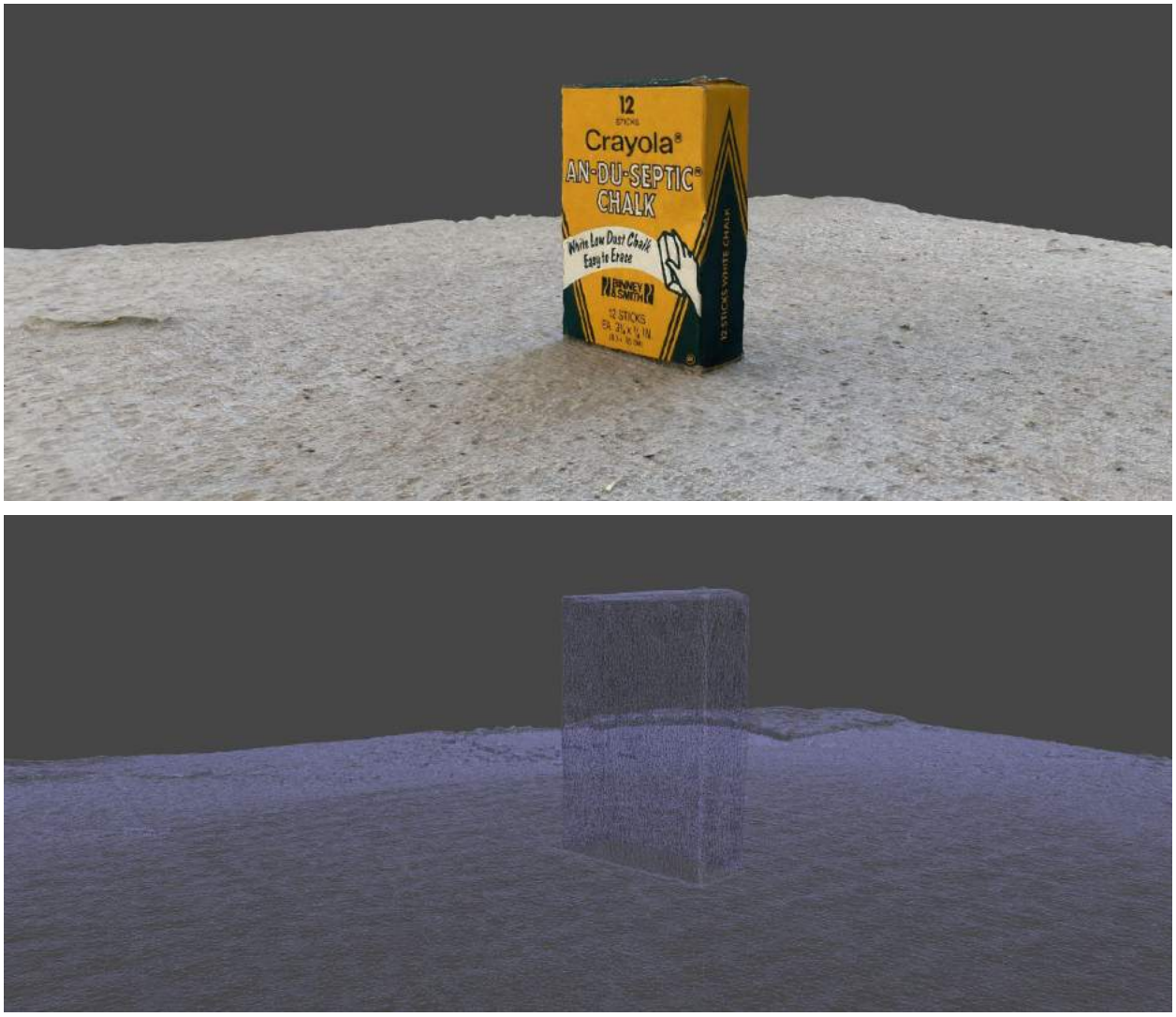
Example scenario: Partnering with Public Access TV

A teacher intends to have students produce short video documentaries focused on having elders in their rural community share stories of how their town changed over time. The teacher had identified that neither the school nor the district had access to audiovisual equipment or space to produce media. To begin to address this issue, the teacher had reached out to the

nearest public access television studio in a nearby city to ask to collaborate on the project in a mutually beneficial way. After negotiating their roles, the goal of the project, and the production timeline, the teacher and the studio organized a field trip for community elders and students to visit the studio, learn about the different roles and processes associated with television production, and record the elders' stories with the students taking turns as crew under the guidance of the studio employees. Students would be able to leave the experience with usable files (they would be able to add illustrative images, b-roll, music, etc), a better understanding of the roles and processes in professional television production, and the potential for their work to be broadcasted on public access TV. The studio would have both met their requirements as a non-profit entity serving the community and may have locally interested, locally produced documentaries to incorporate into their programming. The community elders would also leave having had the opportunity to share their stories and feel that they have contributed to preserving the history of their home. Additionally, students may have structured reflections throughout the process which focuses on more conceptual questions about media and its role within their community: How does access to media production impact how history is represented? What is the purpose of community-oriented spaces for art and artistic production? What is the value of bringing together young people and their elders? Why is it important for the youth of a community to be its storytellers?

What this form of project design speaks to is both the challenge and potential payoff of being aware, responsive, and adaptable within the school and community's technological resources. On one hand, the potential benefits for the students are notable in terms of learning outcomes and developing a portfolio of projects for job and college applications. On the other hand, it may take considerable preplanning and outreach to make it happen. However, the key element here stands: without a clear and timely picture of any available technological resources, the planning required for a scenario like this would not have been able to occur.

Example Scenario: Two Approaches to One Photogrammetry-based Assignment



(Above) Students use iPhone photos and Agisoft Metashape to create 3D models

Photogrammetry is a process in which many photographs of a place or object are interpreted by computer software to produce 3D digital models. These models may be used to create plastic models using 3D printers, virtual spaces for games, and virtual reality experiences. The raw output may also remain as viewable, rotatable objects on your computer or mobile device. The goals of this project are to:

- *Produce a collaborative & collective artwork utilizing photogrammetry.*
- *The artwork must address a student-driven question about their community which meaningfully engages with that community's history.*
- *Exhibit this work in some form that is engaged with the public (the community and beyond).*

Students will:

- *Synthesize research, theory, and practice to envision the creation of an artwork. (2.2.c)*
- *Research and consider various iterations of an idea and draft possible solutions using a variety of media. (3.1.b)*
- *Interpret how meaning in works of art are related to the materials and process chosen by the artist. (2.3.c)*

Scenario 1: Teacher A

Teacher A's assessment of the available technological resources has shown that they have no access to desktop computers, laptops, DSLR or point-and-shoot cameras. What they do have available to them for the duration of the project is one iPad per student. Additionally, when reaching out to a local arts group to ask about resources, Teacher A was offered the use of their gallery space and large monitors to hold an exhibition.

Knowing the limitations of their available resources and having both a locked-down space and method for the project's ultimate goal of public exhibition, Teacher A would then be able to narrow the scope of the project their students would be able to accomplish. With the iPads, students would have access to free photogrammetry software that would allow them to capture and perform light edits on smaller objects (ranging from a loaf of bread to a bookshelf). Without computers, they would not be able to do much in the way of creatively manipulating the object or placing it in virtual environments — the captured objects would have to be used relatively unchanged from their original state. However, the objects themselves could be shown quite large on the gallery's large displays and be set to automatically rotate in 3D.

Teacher A would then bring this to their students. After a workshop familiarizing them with the technology, Teacher A would present the question: knowing these constraints and the goal of the project, what will we do? After brainstorming possible object-based and locally-specific themes, the students decide to create an exhibition focused on the history of a locally beloved music festival. Students would: a) 3D scan objects (memorabilia, and mementos) from their families having to do with the festival b) interview members of their families for stories of the festival's history, c) collect any music they can find from the festival, d) and then combine them in some way creative way within the gallery space available to them.

Scenario 2: *Teacher B*

Teacher B's assessment of the available technological resources has shown that they have access to enough desktop computers, DSLR cameras, and drones to have one capture device per student pair. However, when looking for exhibition spaces and equipment, they had no access to exhibition spaces that fit within the schedule for their project. To publicly share the work, it would need to be done so online.

Knowing the availability of the resources and options for exhibition, Teacher B would be able to narrow the scope of the project their students would be able to accomplish. With drones and

DSLRs, students would be able to capture large objects or areas such as local architecture and areas of land. These captures would then be processed and simplified for display online (on a free WordPress website with 3D viewer plugins) using the available computers and software.

Teacher B would then bring this to their students. After a workshop familiarizing them with the technology, Teacher B would present the question: knowing these constraints and the goal of the project, what will we do? After brainstorming locally-specific themes, the students decided to collaborate with the local historical society and tell the story of a local historical building. Students would: a) Create a 3D scan of the exterior of the building using drones, b) Create a 3D scan of the interior of the building using DSLRs (each pair choosing a different room), collect location-specific audio interviews from the historical society experts, c) combine these elements on a WordPress site to create an interactive tour of the historical site.

While the end product may take a variety of different forms (a physical gallery installation and an interactive documentary online), having a clear understanding of the technological infrastructure helped focus the conversation in the classroom on the more important question at hand: what can we do to tell a story about our community, in collaboration with our community, to share stories in new and engaging ways.

Questions to get you started assessing your technological resources:

Please note that these questions are broad. To best plan for your upcoming term, try to be as specific as possible. As new questions arise, make sure to take note. For example, if your school has limited resources internally but has access to a local makerspace, the most helpful questions to address here might be those regarding human and technological resources, timing and transportation, and existing programs.

1. **What kind of tech-oriented support do I need from people for the upcoming term, and how specifically could they help you?**

   This could take the form of internal or external IT help, a content area expert, someone who manages organization and checkout, budgeting and purchasing, and grant writing. If you are unfamiliar with computers and media technology, we recommend advocating for some form of on-site or on-call support.

2. **What internal and external spaces are available to your students?**

   These could include possible exhibition spaces (from school displays to local community centers), quiet spaces to record sound (from a local library's podcast booth to the music department's practice rooms), and spaces to record video (from spaces with pre-existing lighting infrastructure to unoccupied spaces around town).

3. **What production (i.e. filming & recording) equipment do you have available to you?**

   This could range from equipment that is dedicated to your course or shared with other classes, they could old or new, analog or digital, simple or very complex. Take note of where they are and who controls them.

4. **What post-production (i.e. editing & data storage) equipment do you have available to you?**

   These will likely include computers and software, external hard drives, and centralized servers. When listing these out, take note of the specific specifications (CPU, RAM, drive space, etc.) as these will help you get a clearer picture of what you can do with them.

5. **What does your available equipment allow you to create with your students?**

   What kinds of projects and practices can you imagine students creating with the available resources? While there is a practical purpose for responding to this question, this is an opportunity to also ask how more complex projects may be possible with other kinds of equipment. For example, if you want to display student-designed posters large on a wall but have no access to large-format printers, a project could be written to recreate their posters by projecting the images on a wall and redrawing them with chalk.

6. **How does your available equipment *limit* what you create with your students?**

   Putting this to words in a specific and targeted manner will help to set reasonable expectations on what you can do and be useful should you want to apply for grants.

Suggested Technological Resources

The following suggested resources are based on the equipment made available through the Innovation Lab at Centennial (2021-2022 school year). The focus of this collection is to cover broad creative practices with relatively accessible and multipurpose technologies. Software choices outlined below highlight free, open-source, or non-subscription programs. Your local circumstances and availability of existing resources will determine your optimal setup and may differ from the items outlined below. For example, if you have video-capable DSLR cameras or if you do not have reliable wireless internet at your school, then mobile media production kits with smartphones and their associated accessories will either be redundant or difficult to manage.

For a list of free, open source, and low-cost production software see **part III, section 3 “Free & Open-Source Software”**

See an example budget for Phase I and Phase 2 of Centennial School district R-1's Innovation Lab here.

Photo & Video Capable Cameras

Often available in DSLR or Mirrorless options, a set of dedicated cameras that are capable of both recording video and taking photographs will be very helpful in that it will help to reduce cost, allow your students to build familiarity with the cameras across both photography and filmmaking projects, and give students some familiarity with image-making outside of using their phones. Common brands (Sony, Panasonic, Canon) often have a range of models with varying costs and affordances. One key difference in your options will be whether the cameras you choose have interchangeable lenses or not. While cameras with interchangeable lenses allow for a level of versatility, 'bridge' cameras will have a built-in lens with a wide range in focal length (how wide or zoomed-in it can be), and point-and-shoot style cameras will have a more limited range in focal length but will often be smaller and less expensive. Any of these options could be used within the context of this course, but you will want to make sure to hit these general specs (as of 2022):

- Will capture at least 1920x1080 video.
- Manual control over functions like aperture, shutter speed, focus, etc.
- The ability to use external microphones or audio sources.
- The ability to use headphones to monitor audio levels while recording

Audio Recording: Microphones and Dedicated Recorders

Whether you are plugging directly into your camera or recording using an external audio recording device, microphones are critical in helping your students create clean, usable sound. For situations in which your students will be performing interviews, you will likely want a clip-on microphone. These can range from $15 wired versions to $200 wireless clip-on mics where the audio signal is transmitted from the interviewee to a receiver on the student's camera. For recording sounds like performances, sound effects, and recordings of nature, you will want to look into hypercardioid microphones (often referred to as "shotgun mics"). These microphones will help control which sounds are captured in an environment.

Dedicated audio recording devices (such as recorders by Zoom) often have built-in microphones for high-resolution audio recording and can be useful in your course will have audio-only projects.

Mobile Media Kits

An alternative to having dedicated cameras and audio recorders is to use an iPhone or android based mobile phone. The disadvantages of doing so may include expense, the need to manage accounts, IDs, and licenses, and a typically accelerated depreciation as opposed to dedicated production tools. However, what these devices do provide is the ability to both capture and edit

media, as well as perform other functions such as photogrammetry, 360-video viewing with google cardboard, and functioning as the controller for Drones. For students who may not have access to media production equipment or computers at home, having a small kit containing a phone, microphones, battery banks, and a small tripod may help facilitate media production in situations it would otherwise be impossible.

360° Video Cameras

With their popularity in action sports videos and nature documentaries, 360° video is often a student's first exposure to immersive media production. Using two or more fisheye lenses, small 360° cameras like the Ricoh Theta or Insta360 can capture a full field of view surrounding the camera from whatever position it sits. This will often lead to a user feeling 'placed' in an environment, circumstance, or scene rather than sitting outside of it looking in. These videos can be viewed and interacted with either through click + drag on platforms like Youtube using a mouse and touch controls or through phone-based VR headsets such as Google Cardboard.[22] For an example of how 360° video can be used in a socially engaged documentary practice check out Clouds Over Sidra, a film by Chris Milk & Gabo Arora in collaboration with the United Nations and the immersive media company Vrse.[23]

UAVs (aka Drones)

UAVs (also known as Drones) are effective tools for students to capture aerial photographs and videos, often providing a view of familiar spaces from a radically new perspective. Traditionally UAVs have been used to create videos and photos from higher elevations, capturing large land masses, sweeping shots of trails and roads, or bird's eye view shots of the world below. Contemporary applications of the technology additionally include photogrammetry, agricultural monitoring, and land surveying. Video-capable UAVs like the DJI Mavic Mini series provide a capable and relatively safe entry into the field.

The operation of UAVs is regulated by the FAA and the standards and requirements will often vary by state. Current procedures and requirements will be updated publicly on the FAA Drone Zone website.[24] With that in mind, as of June 2022 here are a number of the regulations to keep in mind (specific for non-commercial UAV operation):

- UAVs under 250 grams do not need to be registered with the FAA under Part 107.
- Recreational UAV operators must pass the TRUST certification exam in order to operate their UAV.
- These certifications must be on their person while operating their UAV.

[22] Many free-to-use apps and videos are available for this platform. See https://arvr.google.com/cardboard/ for more information.
[23] The video and contextual information is available via MIT's Doculab: https://docubase.mit.edu/project/clouds-over-sidra/
[24] FAA Drone Zone site: https://faadronezone.faa.gov

Additional A/V Production Equipment

Camera Cases & Bags will help to protect your equipment from moisture and impact during class and fieldwork. **Storage Media** such as extra SD cards and portable hard drives as well as **extra batteries and power banks** will be helpful for longer filming sessions while in the field. **Camera support** equipment such as tripods and monopods will protect your equipment as well as help students learn to compose shots. **Continuous lights** (as opposed to strobes) will be essential for students in both photography and filmmaking. These can range from hardware store clamp lamps to filmmaking-oriented LED light panels.

Common Issues (Technological Resources)

In this section, we will outline some common issues associated with technological resources that extend beyond questions of what software, space, and resources are available to you. You may want to consider these to create a better picture of the in-class procedures, standards, and processes that need to be clarified so that you may keep potential headaches at bay.

Production Workflow

Every production, software, and classroom has a series of tasks that need to be completed in a designated sequence and meet specific standards to function most effectively. By being aware of and holding students to these tasks, sequences, and standards, teachers may save themselves considerable time in and out of the classroom trying to troubleshoot issues for themselves and their students. Moving video files from an iOS system to a Windows-based video editing system, for example, may require a variety of steps to make the files available to be used by the editing software. The students would either have to manually plug the phone into the computer to transfer the files or first upload the files to a file storage site such as Google Drive or Dropbox and then download them onto their local computer. Depending on the video file type and the editing platform, the videos may need to be converted into a compatible format before import. While this may sound confusing, documentation of the problems and solutions to workflows like this will be readily available online. There is no one-size-fits-all solution, but by running through the processes before implementing them in your classroom, you will have an opportunity to work out problems before they arise in the classroom.

Along these lines, for media production, teachers will want to map out the steps of any project and any necessary deliverables as one part of the process transitions into the next (i.e. transitioning from filming an interview to editing the interview). This will allow teachers to create clearly-articulated expectations and standardize their technical walkthroughs.

Example: *If an assignment asks for students to shoot, edit, and submit a short interview video, the first step in production may be to record an interview on camera. The second and third steps would be for the students to bring the files onto their computer and then import them into a project in their editing software. Students will have to make their audio and video settings on their cameras (file type, code, resolution, etc.) the same before filming the interview in order to maintain consistency across their files.*

By meeting these specifications, students will be able to create timelines in their editing software using the same settings rather than having to work with each student individually to either transcode their footage to work with your tutorial or change their editing software's settings to work with their footage.

Digital Media Management

When having a class produce digital work, common issues that will come up include creating consistent protocols for the naming, transfer, and storage of media. Building these conventions into the summative evaluations for projects (i.e. points for naming, submitting, etc. correctly and on time) will help to hold students accountable.

- **File naming conventions** apply to both media files and deliverables. These will often depend on your project or class's specific circumstances, but a good start would be to have the students label their files using the 'surname_firstname_project_01012022.xyz' structure. This structure allows for a clear record of the student, project, and date the file was created. Additionally, except for hyphens and underscores, avoid special characters.
- Project files on media production software typically do not contain the original clips, but links to files on your drive. File loss, broken links, and other post-production headaches can be easily avoided by consistency in **student project file locations and folder structure**. An example structure is: [Student Name] > [Folder for Each Project] > [Project subfolders: Media, Export, etc.].
- Rather than receiving projects through email, on drives, and Dropbox all at the same time, **a consistent process and location for submitting files** should be developed and followed throughout the course. Using a platform like Google Classroom or Canvas will help to keep all of these files in one place, but a centralized drive or cloud storage account could also work. By building submission prior to class into the assignment, you will also save yourself considerable time in the classroom.

Local Accounts and Network Administration

When managing a course that uses a variety of computer programs, mobile apps, and equipment, it is not uncommon to run into confusion when dealing with account privileges, software licensing, and updates. These can range from losing or duplicating license information to not being designated an administrator on your computers, preventing you from being able to install software.

To help prevent interruptions in the classroom like this:

- Make sure you have administrative access to each of the computers you will be using throughout the semester.

- Keep a centralized log of all software and licenses in a document shared with the school administration or your teaching team. This will help to maintain access should the course be taken up by someone other than yourself.

Before each term begins, you will want to:

- Whether you are using an in-house or external IT service, make sure to contact them with a list of the software that you will be using in the course and confirm that you have an administrative account for any computers using. The latter will help you update software and install any software as needed without having to wait for a ticket to be fulfilled.
- Check that you and your students will have access to the computers and software that will be used in the course by logging in and using some basic functions for each program.
- Download and install updates to the software you will be using for the semester. This is often an automatic process through the program itself.

Equipment Management

Early in the process of adapting this curriculum for your course, you will want to make sure that there is an equipment checkout process and liability release form set up for the school. While the exact nature of the checkout process and agreement is up to you and the school administration, providing a clear set of rules and guidelines around the use of equipment and the nature of students' responsibilities should equipment become damaged or lost will help students, parents, and teachers remain on the same page. For an example form and checkout process, please see **Appendix [X]**.

People & Community

One major pillar of this curriculum is **community engagement** and reinvigorating **intergenerational experiences** and exchanges of knowledge. In some assignments, this engagement takes the form of audio interviews archiving local history and in others, students are invited to visually document their locale in its present state. Students are encouraged to utilize the relationships in their immediate circles as well as to make new connections as they search for the content to complete these assignments.

As you evaluate the community resources you have available to you and your students, consider tapping into existing **local organizations** which are already invested in the priorities and concerns in your region. Are there engaged citizens who are already establishing networks of peers who would be interested in collaborating with your students? How can you begin to start building your database of folks who have stories to tell and an interest in engaging with your students? The more you can partner with existing local initiatives and organizations, the more sustainable this course will be in the long run. Those partnerships will also make it more likely for the projects your students produce to be seen by a wider audience and one that will deeply appreciate seeing themselves represented not only in their community's past but also in its future.

If you are unaware of local organizations and outreaches, ask members of your institution's administration. Ask the parents of your students. Attend after-school functions. Attend town hall events. The more connections you can make during the months of preparation before teaching this course, the easier it will be for you to generate the content for your assignments. Local activists are often brimming with ideas for how to engage community youth and will likely be a boon to your assignment brainstorming.

Example Scenario

A local organization is protesting the demolition of a historical building in town. Reach out to the organization and ask if there are any citizens who could speak to the building's history and would like to be interviewed by students from your class. Inquire about possible artifacts or photos community members may have from the building's history which might be 3D scanned or otherwise documented. Determine whether or not the students might have access to the building's exterior or interior (assuming it is safe) prior to its demolition so that they might document its present condition. Depending on the type of footage your students are able to gather regarding this historical building, design a project which compiles the content they collect into a form that might be accessible to the local community. This might take the form of a video montage including interviews and images, a VR experience including drone or 360 video footage of the building, or a soundwalk of the demolition site where folks can listen to stories about the building after it's gone. Brainstorm with the organization to determine what delivery method might be most effective to engage the widest audience.

Questions to get you started assessing Community Resources

1. **What local organizations are active in your area?**

   This could take the form of local and state institutions (historical societies and community media production groups) and non-profit cultural organizations (cultural events groups and advocacy groups). When listing out these possible partners, provide corresponding contact information if possible.

2. **What are existing, long-term projects in your area?**

   Long-term, annual, or otherwise recurring projects and events may take the form of forums, film or music festivals, and religious or civil gatherings. These events may help to provide exhibition opportunities with concrete deadlines, potential mentors, community conversation, and topics/sites for creative research.

3. **Who are local socially and culturally embedded people that would help facilitate student community engagement?**

   External facilitators could help to provide the contacts, contexts, and content for deeply engaged work in the community. These could be community leaders, parents, and experts. As you are creating this list, make sure to note whether you have their contact information where available.

Common Issues

While engaging students in their local community has the potential to create deep and nuanced understandings of their home and history, it does not come without potential risks and pitfalls. The following are examples of two considerations to keep in mind while building your community relationships and designing your assignments.

Student Voice

As students connect with community members and facilitate the telling of their stories, it's common to struggle with the balance between functioning as a conduit for the documentation of local history and maintaining their own voice. Sometimes, in the excitement of sharing their own story, well-meaning locals will inadvertently barrel over the perspective and intentions of a student. Consider how you might instill the confidence and clarity in your cohort to advocate for their own voice to be heard while in conversation with an impassioned elder. Discuss ways they might respectfully assert themselves and carry out the vision of their project.

"Volunteer" Labor

Once you begin tapping into the local initiatives within your immediate vicinity, you might begin to receive requests to volunteer your students to meet community needs beyond the scope of your course curriculum. These requests might even occasionally seem very in line with the overall mission of the course. It's important that you predetermine what the goals and limitations of the course will be so that learning outcomes are always prioritized and students do not suddenly find themselves providing free labor.

Example Scenario

A local organization wants to complete an interactive project which markets local tourism attractions. They ask you to enlist your students to use drone imaging and 360-video to capture some of these features as a way of drumming up an influx of visitors. There may be some good opportunities for your students in this project and it may even seem to line up with your goals for the technology they are learning. However, this is obviously a project that should be a paid endeavor and one that may fall short of some of the more conceptual goals of the course. Instead of enlisting your students to complete this project as part of course curriculum, consider pitching it to the organization as an opportunity to hire some of your students to work on the project outside the scope of the course.

Sites

Another way students should explore hyperlocality within the scope of this curriculum is through site specificity. While often paired with some degree of community engagement, site exploration does not necessarily rely on human engagement and is therefore usually easier to coordinate among your students.

Site specificity can be defined as any form of creative investigation related to a specific area such as municipality, topography, or even the corner of a room. It is the practice of exploring all the unique factors that define a space and addressing some of those factors in the creative projects installed at that site. Occasionally, site investigation remains in the research stage and does not result in a finished work or it may be a stage in the research that will go into a project that is installed elsewhere. Whatever the outcome, this form of research is a great exercise for students in becoming more aware of their everyday environments.

Why Sites?

Location-based exploration can feel arbitrary at first. What good does it do to explore an abandoned quarry picking up rocks? To map every side street in town? To document all the unique birdsong in the local park? The value of these exercises is in knowing place and becoming more sensitive to our surroundings. Learning to notice the factors which influence how an audience might interpret a work of art they encounter there is a powerful tool. It can mean the difference between alienating your viewer by confronting them with an artwork that does not relate to them or making them co-authors of the work simply by existing within the space you, the artist, have researched.

How to Find Sites

As you prepare your assignments, determine whether or not any nearby sites are locally significant (historically, geographically, socially, etc.) that you might easily send your students to

explore during the school day. Similar to the process of drumming up community engagement, tap into your local community for inspiration on sites to direct your students toward. Consider the local history, current industries, social priorities, and inner lives of your students. Are there places in your vicinity that might inspire play and curiosity in your students? Are there places students likely overlook that would be rich with discoveries once given a little time and attention?

Ideally, students will come into these assignments with ideas of their own on places to explore, but you may need to provide parameters or a bit of direction to keep their ideas on track. There might also be students who can't come up with any ideas of where to start and will need a little prompting from you. Consider assigning specific locations for the first site-specific exercise so that students can get a feel for what kind of sites might be good resources for their projects. Once they've gotten their feet wet and seem to have a sense of what site-specificity means, it's nice to cut them loose for subsequent assignments to find their own places to explore.

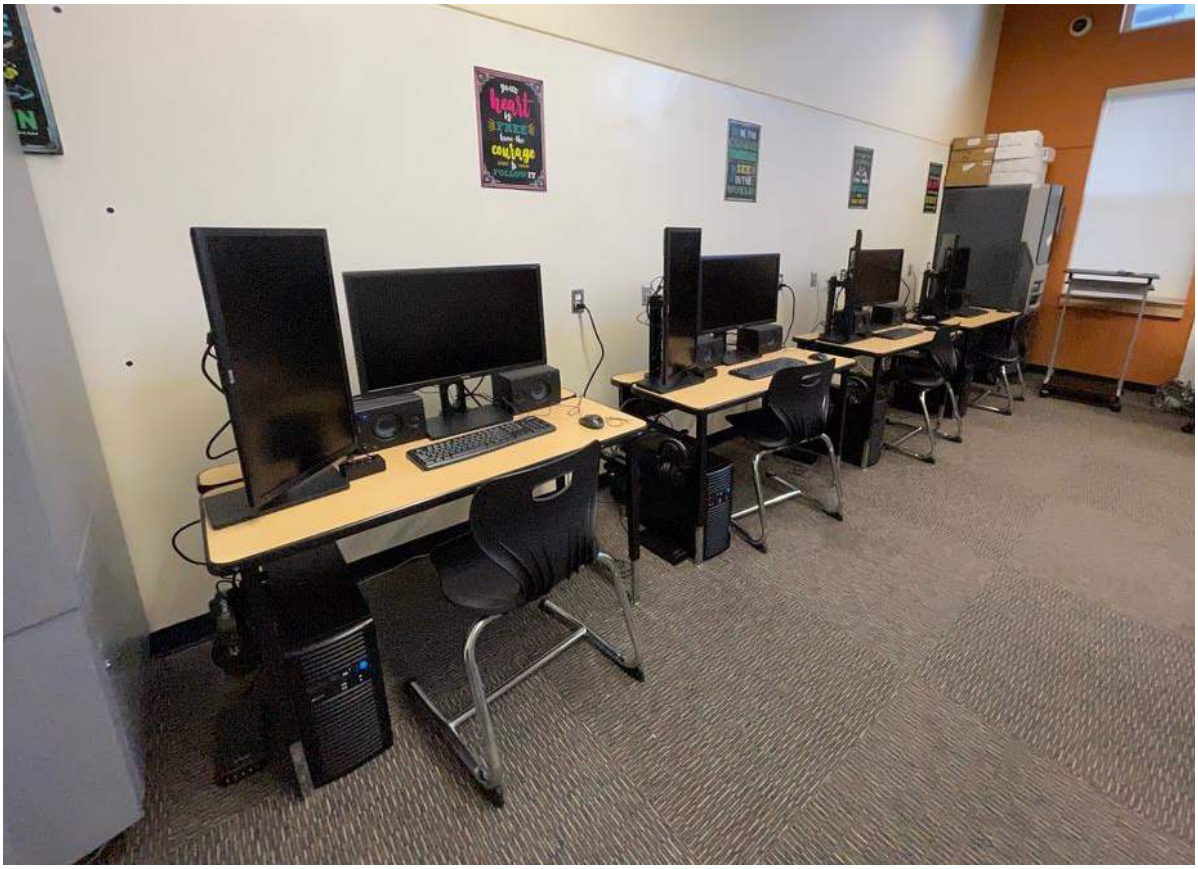
Common Questions When Implementing Sites

Implementing site research in the middle of the school day (or even as homework) might be easier said than done. You'll have many factors to consider when trying to tie this sort of investigation into your schedule and you may have more success during certain seasons than others. As you consider what sites might be good settings for site-specific research, here are some questions to consider:

- What are the rules and safety measures in place at my institution which would dictate whether or not students can leave campus during the school day?
- Will my students need transportation to visit these sites?
    - If so, is the school able to provide that transportation?
    - Is there a driver or other administrative person you'll need to coordinate with in advance to facilitate the trip?
- Will my students have enough time during the class period to travel to and from the site and to complete the assignment or gather research while there?
    - If not, is there a period before or after your class period that students might be able to skip in order to spend more time in transit and onsite?
- What equipment will students need to complete the assignment while onsite?
    - Is this equipment provided by the lab or the students?
        - If the equipment is provided by the students, they will need to know in advance so that they can have it with them at the time of the trip.
        - If the equipment is provided by the lab, you'll want to consider disseminating it early (perhaps the day before) so that you don't spend precious class time sorting it out.
    - Do you have enough equipment to share among all of your students?
        - If not, consider pairing students together and having each take turns using the equipment while onsite.

        - Another alternative is to add another piece of equipment to the assignment so that each student has something they can be doing while onsite.
    - Will students need additional storage capacity while onsite?
        - Consider bringing a laptop and external hard drive to perform data transfers while onsite.
- Do your students feel comfortable operating the equipment they'll be using onsite?
    - Consider giving them a refresher day practicing the techniques they learned during the demo section so that they can be confident and efficient with their time while onsite.
- If outdoors, what is the weather forecast for the day you'll visit the site?
    - Will the weather compromise any of the equipment or research activities students will be performing? (i.e. wind too strong to fly drones or record audio)
    - Is the assignment one best suited for a particular season of the year?
- Do any of your students have special needs that would preclude them from visiting certain sites?

Example Lab



As part of the original RISE project, we created a media production lab at Centennial School District R-1 named The Innovation Lab. This lab was created to provide a classroom of 10 students with the equipment and resources to produce, edit, and exhibit digital artworks ranging from photographic or sonic art to immersive media experiences. A sample budget and purchase list for this lab are available to view via this link: Immersive Media Lab Sample Budget.

Resources

- Foxfire Book Series: https://www.penguinrandomhouse.com/series/C84/foxfire-series
- Franceschini, Amy, and Myriel Milicevic, eds. *Beneath the Pavement: A Garden*. Radar, 2010. http://www.futurefarmers.com/beneaththepavement/beneath_web.pdf.
- Lecture by Amy Fransechini: https://www.google.com/url?q=https://www.youtube.com/watch?v%3DiDKcTHsu5WY&sa=D&source=docs&ust=1659626513250155&usg=AOvVaw06ETleb6IydReEHWqPTZ-V
- Demarest, Amy B. *Place-Based Curriculum Design: Exceeding Standards through Local Investigations*. 1st edition. Routledge, 2014.

PART II

CURRICULUM

—

HOW TO CONSTRUCT A TERM
CATEGORY 1: DEMO
CATEGORY 2: THINK & MAKE
CATEGORY 3: DO
WRAPPING UP A TERM

8. HOW TO CONSTRUCT A TERM

Overview

This curriculum is intended to be adaptable to a variety of institutional schedules. It will be up to you, the teacher, to determine the scope and sequence of the course during any given term according to your available resources, the number of students in your cohort, sports schedules, and other circumstances that will be specific to your school.

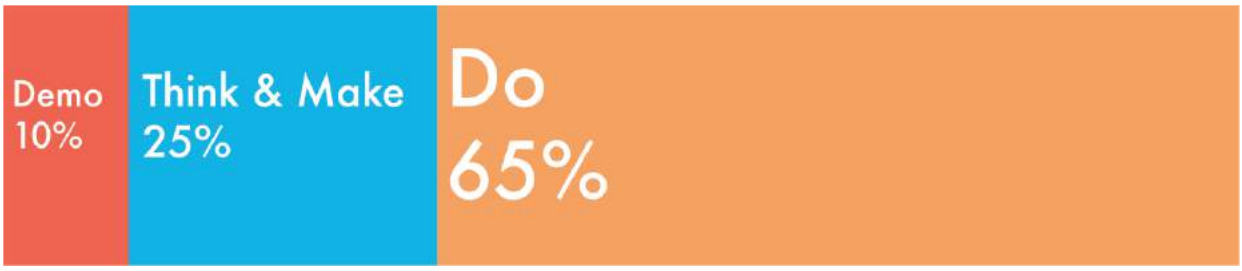
Many brief assignment sequences have been provided for you in this document and can be used to plug into sections of your school year calendar. We highly recommend taking into consideration holidays, events, and other interruptions as you strategize the ordering of these assignments. For example, certain assignments may be more difficult to keep students engaged in if they are interrupted by a holiday or long weekend. You'll also need to consider whether or not you have the resources to assign each project or modify the durations based on the number of your students and their average skill level.

Your first year teaching this course will naturally take a more prescriptive approach as you work your way through our example assignments. You are by no means required to use the examples laid out in this document your first year but it may help you feel less overwhelmed to at least use them as jumping-off points. In your subsequent years teaching this course, we hope that you will branch out and create your own assignments based on the goals and objectives established here and the research you do on your own.

As you strategize your scope and sequence each year, consider adding the documentation as a link in this curriculum so that it can be accessed in future years by subsequent teachers. It is always helpful to review how another educator made things work!

Example Term Breakdown

According to the implementation of this course over a 150-day school year, these are the percentage breakdowns of how much time each unit should take up. We recommend doing the math at the beginning of the year to determine what your cutoff window should be for each of the three units. Don't worry about going over or under by a few days on either end of the recommended unit. Just aim to give yourself as much time in the 'Do' section of the course as possible.



DEMO: 10% of academic year (~15 days)

a) Audio & Video ~5 days
b) Photo ~2 days
c) Layer & Composite ~2 days
d) 360 ~3 days
e) Photogrammetry ~3 days

THINK & MAKE: 25% of academic year (~40 days)

a) Art ~5 days
b) Poetry ~4 days
c) Do ~5 days
d) Creative Research ~3 days
e) Story ~9 days
f) Social Practice ~10 days
g) Art Writing ~4 days

DO: 65% of academic year (~95 days)

a) Do Project #1 ~ 6 weeks
b) Do Project #2 ~ 6 weeks
c) Do Project #3 ~ 6 weeks
d) Flex time ~ 1 week

Scope and Sequence

Provided below are links to two different scope and sequence templates. Both function within the 150-day school year but one of these templates provides color coding to the recommended sections and one is entirely blank. Whichever model you choose, be sure to thoughtfully fill in the sections based on your actual academic calendar. This template does not take into account factors such as holidays, sports, long weekends, etc. and many of these factors will greatly impact the most effective sequencing of assignments in any given year.

If this is your first year, you are welcome to simply plug in the brief assignment sequences provided in the following sections (Demo, Think & Make, and Do). They will still need finesse to accommodate your calendar and available resources but most of the work will be done for you.

If this is <u>not</u> your first year teaching the course, we encourage you to branch out and try new approaches, assignments, sequencing, and resources. Either way, prioritize filling in not only the lesson modules for each day of the term but also the corresponding evidence outcomes (as you see them fitting in) and summative assessments for each class day. Doing this at the start of the term will ensure an efficient and productive school year and hopefully, save you from feeling overwhelmed later!

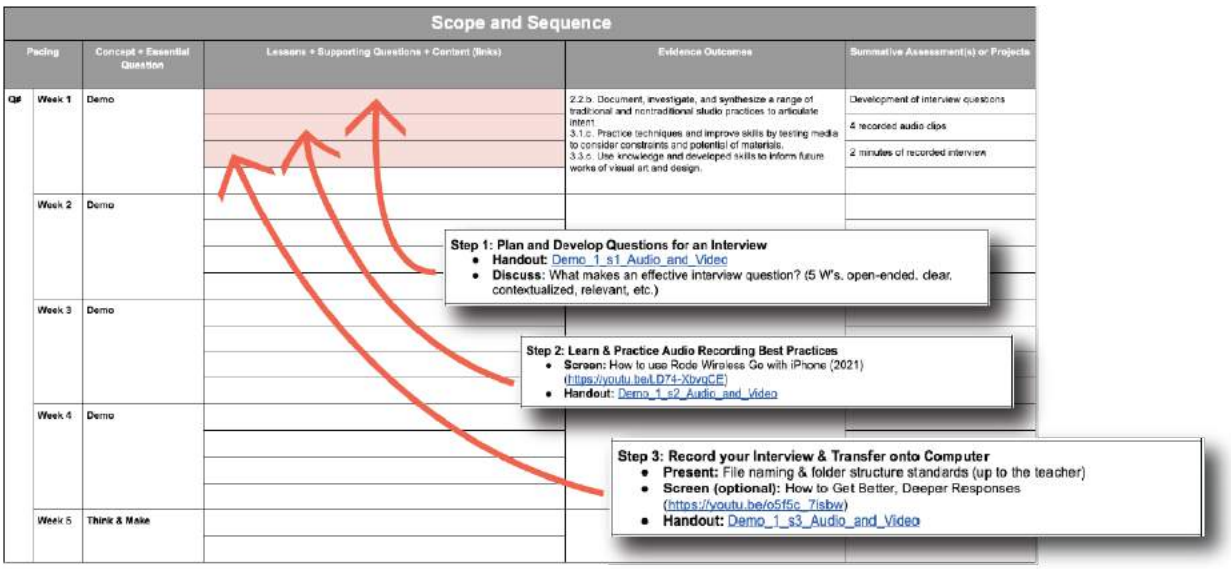


Illustration of lessons from **DEMO 1: AUDIO & VIDEO** being transferred into the Scope and Sequence Document

Scope and Sequence Templates

Blank Scope and Sequence
Color-Coded Scope and Sequence

DEMO

—

BASIC AUDIO & VIDEO
BASIC PHOTOGRAPHY
COMPOSITING
360° VIDEO
PHOTOGRAMMETRY
DRONE PHOTOGRAPHY

9. DEMO OVERVIEW

What this section covers:

The demo section for this curriculum is designed to give students basic, hands-on experience with the technologies that may be used throughout this class. Recommended readings for students in the form of articles and interviews that focus on active professionals will be provided to help familiarize students with associated careers. If you have a clear picture of a project you will be pursuing with your students in the final unit, or if this is your first time teaching and you wish to limit the scope of the course, you should feel free to add, subtract, and reorganize the processes covered in this section. The demo blocks (DEMO 1, DEMO 2, etc.) are designed to give students quick, hands-on experience with the technology so that they may have some familiarity with it moving forward. In this way, it is not comprehensive technical learning, but instead provides them a foundation that they can build upon when they are pursuing more critically-engaged work. **By having a functional and hands-on understanding of how these technologies work and feel, students will better be able to imagine their application in critical contexts.**

The Demo section is divided into 5 subsections:[25]

DEMO 1: AUDIO & VIDEO
Using your camera, mics, recording device, and editing software to construct short docs.

DEMO 2: BASIC PHOTOGRAPHY
Using your camera and compositional know-how to tell stories.

DEMO 3: COMPOSITING IMAGES
Using your editing software to create one image out of many.

DEMO 4: 360° VIDEO
Using your 360° camera and editing software to create immersive video experiences.

DEMO 5: PHOTOGRAMMETRY
Using your cameras, mobile apps, and computer to create 3D models of real objects.

DEMO 6: DRONE PHOTOGRAPHY (*optional depending on time)
Using drones (UAVs) and flight software to capture unique aerial perspectives.

Suggested Readings

[25] Have another process or technology you process you want to demo such as drone video or photography? Use the provided content as a model to develop your own!

Resources in the form of links to recommended videos and handouts will be made available throughout each section and in the bank of teacher resources in the Appendix. For ready-to-adapt art assignments, three books we would recommend include:

Wicked Arts Assignments by Emiel Heijnen et al (2021)
You Are an Artist: Assignments to Spark Creation by Sarah Urist Green (2020)
Art and Technology: Innovative K-12 Digital Lessons (2021) by S. Ardalan and C. Adler Iozzo

Please check your local library as they will likely be available through interlibrary loan.

What if I don't have the equipment or software?

The demo blocks below are structured in a way to help students get some quick, hands-on experience with different media-making processes. The specific equipment or software used within that structure is largely able to be swapped out for what you have available to you through your school. What this would require is for you to look at the specific content of a step, handout, or video cover and find a replacement that meets your needs.

For example, "DEMO 1: Audio & Video" contains a video that walks students through using the RODE Wireless GO II microphones (video, 47:44)[26] and transmitters. If you do not have that equipment, the video could easily be replaced with whatever you do have available. For example, if you just want to share tips on using a wireless lavalier mic rather than a specific brand and model, here is a great video overview of what they are and how to use them (video, 05:48).[27] Additionally, if you only have access to a shotgun microphone, here's a video about using a boom and your shotgun mic to bring your microphone closer to your interviewee (video, 3:06).[28]

While the technology may change, the process and concepts embedded in the handouts (such as Demo_1_s1_Audio_and_Video "Plan & Develop Questions for an Interview") will remain largely the same.

[26] "RODE Wireless GO II Beginners Guide" by Jeven Dovey: https://youtu.be/Ewl-_rzIehk
[27] "PRO TIP: Lavalier Mics" from RocketJump Film School: https://youtu.be/FG78T1l88_w
[28] "Better Sound: How to Boom Your Camera Shotgun Mic" from Curtis Judd: https://youtu.be/TUEmQBZKoBs

DEMO 1: AUDIO & VIDEO

The goal of DEMO 1 is to learn the basic production processes associated with video production. Your students will participate in a brief video story project that incorporates moving images, voice, and ambient sound. Please note that the components of the demo may be entirely in-class work or organized in such a way that elements may also be completed at home.

The technology you will need to complete this project includes:

1. **Audio & Video Capable Recorders:** This could be a phone, a phone with a wired microphone accessory, a phone with wireless microphones, a dedicated audio recorder like a Zoom H6, and more. As long as you can easily transfer a digital file onto a computer you should be able to complete the tutorial as written.

2. **Computer with audio editing software:** This could be a desktop, laptop, or mobile device. As long as the software allows for multitrack editing (i.e. layers of sounds stacked on top of one another), you will be able to complete the tutorial as written. For free and open-source software, please see the resource list entitled **“Free and**

Open-Source Software" in the Appendix.

3. **Headphones:** When editing audio and video, particularly in a lab or classroom, making sure everyone is using headphones will help people maintain focus.

Sequence:

Step 0: Introduce Project & Deliverable

Students will produce a video short with a duration of 1 minute. This video will consist of an audio interview and soundscape over B-roll footage. The requirement for the deliverable is as follows:

(video requirements)
- 1 use of the title tool (such as the name of the piece or the interviewee)
- 1 video track containing B-roll footage literally or metaphorically illustrating the content of the audio interview.
- The video track should include a minimum of 6 shots of B-roll footage.

(audio requirements)
- 1 track containing ambient sound (i.e. sound that places the speaker in a location)
- 1 track containing a minimum of 2 sound effects (i.e. incidental sounds that illustrate the scene or place the viewer such as the sound of a vehicle, typing, pen on paper, phone ring, etc.).

The prompt for the story of the piece is flexible so long as it meets the above requirements and is narrow in scope. Possible prompts include:
- Story of your most memorable dream
- Earliest memory
- What is a question you really want to know the answer to and why?

Step 1: Plan and Develop Questions for an Interview
- **Handout:** Demo_1_s1_Audio_and_Video
- **Discuss:** What makes an effective interview question? (5 W's, open-ended, clear, contextualized, relevant, etc.)

Step 2: Learn & Practice Audio Recording Best Practices
- **Screen:** How to use Rode Wireless Go with iPhone (2021) (https://youtu.be/LD74-XbvqCE)
- **Handout:** Demo_1_s2_Audio_and_Video

Step 3: Record your Interview & Transfer onto Computer
- **Present:** File naming & folder structure standards (up to the teacher)
- **Screen (optional):** How to Get Better, Deeper Responses (https://youtu.be/o5f5c_7isbw)
- **Handout:** Demo_1_s3_Audio_and_Video

Step 4: Record B-Roll
- **Screen:** What is B-Roll? (https://youtu.be/MJnT1TwQFdU, 7:45)
- **Handout:** Demo_1_s4_Audio_and_Video

Step 5: Import & Cut Your Audio & Video

- **Video Tutorial:** DaVinci Resolve - Complete Tutorial for Beginners (00:00 - 14:44) (https://youtu.be/o-b1sXYnqq8)
- **Handout:** Demo_1_s5_Audio_and_Video

Step 6: Add titles, Color Grade & Export

- **Video Tutorial:** DaVinci Resolve - Complete Tutorial for Beginners (14:44 - 31:00) (https://youtu.be/o-b1sXYnqq8)
- **Handout:** Demo_1_s6_Audio_and_Video
- **Submit Videos:** File naming & submission process up to the teacher
- **Screen:** Submitted Videos

Please note that this project is written assuming that students will be using their mobile phones and wireless microphones as sound capture devices. If you have access to other devices and would like to use this tutorial, you will just want to identify alternative video tutorials to match your equipment. Basic principles will likely remain the same.

DEMO 2: BASIC PHOTOGRAPHY

The goal of DEMO 2 is to introduce students to core concepts in digital photography using mobile media kits. We will learn basic concepts in photographic composition (positioning, rule of thirds, etc.) and editing with Affinity Photo.

The technology you will need to complete this project includes:

1. **Digital Photo-capable Camera**: This can be a phone with a built-in camera, a DSLR-style camera, or a digital point-and-shoot. The files from these cameras need to be accessible via USB or using an available card reader.

2. **Computer with photo editing software:** This can be a desktop or laptop, or a mobile device such as a tablet or phone. While this particular section is written for Affinity Photo, you may use alternative software like Photopea or Gimp. For free and open-source software, please see the resource list entitled **"Free and Open-Source Software" in the Appendix.**

Sequence:

Step 0: Introduce Project & Deliverable Students will participate in a series of short photography projects to learn and practice compositional ideas and editing. Deliverables vary but set guidelines for submission.
Step 1: Equipment Familiarization • **Workshop:** Introduce students to their respective kits (up to the teacher & focus on available resources) • **Read:** BURRESS_Photo_Composition_Guidelines.pdf • **HW:** (Scavenger Hunt) Demo_2_s1_Photo
Step 2: Discuss Composition • **Share & Discuss**: Submitted images from Scavenger Hunt • **Screen:** 8 Important Composition Tips for Better Photos (https://youtu.be/VArlSvUuyr0) • **HW:** Demo_2_s2_Audio_and_Video
Step 3: Getting Started in Affinity • **Video Tutorial:** "Affinity Photo Tutorial for Beginners" (https://youtu.be/lDQn7Ol1z2Q) Use one of your images from the prior projects to follow along.
Step 4: Tell a Story in 3 Shots • **Handout:** Demo_2_s4_Photo • **View & Discuss:** Students share their images and discuss the stories.

DEMO 3: COMPOSITING IMAGES

The goal of DEMO 3 is to introduce students to compositing (or using multiple image sources to create a single image), an essential skill in creating 2D digital art. Students will begin by learning the basics of photo compositing using a pre-built set of assets and a video tutorial. They will then explore how to apply it ourselves using 'found imagery' in response to a prompt.

The technology you will need to complete this project includes:

1. **Access to Google Images**: Students will need to photograph or download their own images for the composite.

2. **Computer with photo editing software:** This can be a desktop or laptop. While this particular section is written for Affinity photo, other software to complete this section could include Photopea and GIMP. For free and open-source software, please see the resource list entitled **"Free and Open-Source Software" in the Appendix.**

Sequence:

Step 0: Introduce Project & Deliverable

Students will first learn the basic process of compositing by following a video tutorial and using premade assets and then create their own composite. The requirements for the final deliverable include:

- An exported .jpeg of your composition with dimensions of at least 500px on any side
- Use a minimum of 2 source images for the composite
- Must demonstrate the use of at least 2 compositing tools

The prompt for the story of the piece is flexible so long as it meets the above requirements and is narrow in scope. Possible prompts include:

- Evoke an emotion (joy, sorrow, melancholy, etc.)
- Build your own zoo
- Make it strange (place odd things in images of everyday life)

Step 1: Learn by Following Along

- **Video Tutorial:** Affinity Photo Composite Tutorial
- **Download Images & Save:** Grass, City, Zipper, Woman on Ladder, Frame

Step 2: DIY Composite

- **Handout:** Demo_3_s2_Compositing Images

DEMO 4: 360° VIDEO

The goal of DEMO 4 is to give students hands-on experience setting up their 360° cameras, capturing video, creating simple edits, and then sharing their video on youtube.

The technology you will need to complete this project includes:

1. **Ricoh Theta (360° Camera):** Popular models of 360° cameras include the Ricoh Theta and Insta360. If you do not have access to a 360° camera, then you may want to skip this section.

2. **Mobile Phones (optional):** While it is recommended that you use your mobile phones so that you can monitor the image live, you may also take the images directly from the camera onto the computer using a wired USB connection.

3. **Computer with Theta Software and DaVinci Installed:** This can be a desktop or laptop. While this particular section is written for the Ricoh Theta, other software for other brands of 360° cameras will be available through their websites.

Sequence:

Step 0: Introduce Project & Deliverable

The recommended prompt for this workshop is to *Put me there!* — 360° video is particularly good at placing a viewer in a location or perspective that they cannot typically access. For this short project, students will use their cameras to explore perspectives in this way. Challenge them to be creative and think outside of the box as to what that means.

Requirements include:

- One 360° video clip with a duration of 30 seconds.
- Video clip must be uploaded and set to “unlisted” on youtube.
- Video clip must render as 360° on youtube. (Must use metadata injector)

Step 1: Getting Started in 360°

- **Video Tutorial:** Ricoh Theta Z1: The Basics (https://youtu.be/ACHyjHMZOMQ)
- **HW:** Read the “Knight Lab’s Guide to Shooting 360° Video” (30 min) (https://studio.knightlab.com/results/storytelling-layers-on-360-video/guide-to-shooting-360-video/)

Step 2: Capture & Transfer Imagery

- **Workshop:** “Put me There!” Demo_4_S2_360_Video
- **Video Tutorial:** Editing 360° in DaVinci (https://youtu.be/gItOCYYGI5M, 00:00-10:50)

Step 3: Upload & Screen Clips

- **Video Tutorial:** Editing 360° in DaVinci (https://youtu.be/gItOCYYGI5M, 10:50-17:10)
- **Screen:** Submitted clips on youtube
- **Discuss:** What was effective about the clips and/or medium? What was difficult about the process? What can students imagine using the technology for?

DEMO 5: PHOTOGRAMMETRY

The goal for Demo 5 is to learn and practice two photogrammetric processes, first with our phones and then using professional software. Creating 3D copies of ancient artifacts at museums to realistic-looking assets for video games, photogrammetry allows an artist to transform photographs of an object into digital models.

The technology you will need to complete this project includes:

4. **Mobile Phones with Trnio installed:** Trnio is an iOS-based application for capturing photogrammetric scans of objects. Images are sent to their servers, processed, and then returned as a model through their app.

5. **Computer with Agisoft Metashape installed:** This can be a desktop or laptop. Educational licenses are available at a steep discount. Otherwise, they offer a free trial for the software.

Step 0: Introduce Project

Students will produce two photogrammetric scans delivered as .obj files. These will be

created using two different software and processes: [1] The Trnio App on iOS devices, and [2] Agisoft Metashape using either mobile phones as cameras or the Sony RX-10. These models are viewable using the built-in software on Windows called “3D Viewer”
Step 1: Context & Trying Out Phone-based Photogrammetry ● **Screen & Discuss:** How Video Game Rocks Get Made (https://youtu.be/fFy-muKWmQ8). ● **Video Tutorial**: Trnio 3D Scanning Tutorial (https://youtu.be/3C8WKxNTxbQ) **please note that it may take overnight for the scans to process** ● **HW:** Read & Watch “Three Swedish museums experiments with photogrammetry” from Sketchfab.com (https://sketchfab.com/blogs/community/three-sweedish-museums-experiments-photogrammetry/)
Step 2: Computer-based Photogrammetry ● **View & Discuss:** Trnio scans in app & “Three Swedish museums” article ● **Review:** A Guide to Photogrammetry Photography (https://journalists.org/resources/a-guide-to-photogrammetry-photography/) ● **Video Tutorial:** Agisoft Metashape tutorial (Basic workflow) (https://youtu.be/2kvT93QlFto). Choose one object to capture in images & follow along
Step 3: Compare & Discuss ● View & Discuss: Compare your models, the processes, and how you imagine you could use the software for projects in the future.

DEMO 6: DRONE PHOTOGRAPHY

Please note that this is an optional demo and can be integrated into other projects throughout the term.

The goal for Demo 6 is to learn how to safely and legally operate a small drone as a creative tool. We will first learn the Federal Aviation Administration's rules and regulations for drone operation, become certified as a recreational drone pilot by passing the legally required TRUST (The Recreational UAS Safety Test) exam, and then learn how to operate the drone as a photographic tool.[29] Drones (also known as UAVs and UASs) offer their fliers unique perspectives and access to otherwise inaccessible spaces, and they have additional use across many industries including architecture, photogrammetry, agriculture, and search and rescue.

The technology you will need to complete this project includes:

[29] An overview of the Federal Aviation Administration's rules regarding drone (UAS/UAV) operation is available on their site: https://www.faa.gov/uas. Please consult this site as regulations frequently change.

1. **This project assumes that you are using "DJI Mini 2" drones**. If you are using drones from another manufacturer, please replace the tutorials below with those provided by the manufacturer. Additionally, you will need to use the manufacturer's drone flight app.
2. **One compatible smartphone per drone with the DJI Fly app installed:** DJI Fly is the application you will use in conjunction with the drone's controller to control the drone. You will be able to see a live feed of the drone's camera on your screen.
3. **Access to computers and a printer:** Students need to take the TRUST exam and have their certifications physically on their person prior to and during drone operation.

Step 0: Introduce Project

Students will learn to safely and legally operate drones to allow them to capture aerial images. To do this they will (1) Learn the federal rules and safety regulations around drone operations, (2) take the legally required exam to become a certified recreational drone pilot, (3) learn to operate and capture images using a drone.

Step 1: Federal Rules and Regulations for flying your drone recreationally

- **View**: What are the Rules to fly your drone in 2022 (https://youtu.be/oyE2x9B0CVA, 19:00)
- **HW:** Read "Extending Your Reality: What Happens When You Let a Drone Carry Your Camera Away" from the Adobe Blog (https://blog.adobe.com/en/2017/12/04/extending-reality-happens-let-drone-carry-camera-away)

Step 2: Take the TRUST exam to get certified

- **Review:** "Recreational Flyers & Community-Based Organizations" (https://www.faa.gov/uas/recreational_flyers, 20 minute read).
- **Exam:** Take the exam from one of the accredited TRUST administrators. (List here: https://www.faa.gov/uas/recreational_flyers/knowledge_test_updates#TAs). We recommend Pilot Institute.

Step 3: Explore

- HW: Watch DJI Mini SE Beginners Guide (https://youtu.be/IiNXAwxacsY)
- Workshop: Students will (1) Pilot their drone in pairs, taking turns being operator and spotter, (2) Identify and photograph "Bird's-eye View" compositions, (3) Transfer and edit the photos using Affinity Photo, (4) Share and critique these photographs in-class.

THINK & MAKE

—

ART
CREATIVE RESEARCH
STORY
SOCIAL PRACTICE
THE ARTIST STATEMENT

10. THINK & MAKE OVERVIEW

What are poetics? And how does the term apply to art?

Just like the definition of art itself, the term poetics has many definitions and approaches. Its definition is often context-specific and personal, and it is something that shifts and changes for every individual over time. A good starting point for us, though, is to distill poetics into a set of core ideas:

- The creative activities of artists can be knowledge-producing practices.
- Art is not separate from theory, but a way to discover, place, challenge and explore theory in the world. The work in the studio does not need to be seen as separate from scholarly work, but instead may be seen as mutually supportive.
- The process of making art (the problem-solving, articulating, wayfinding, improvisation, and puzzling-out of solutions) is just as important as studying its product.

In short, poetics is a way of defining **making art as a form of research**. By using the language and methods of scholarly research (observation, experimentation, analysis, etc.) with those of the arts (craft, improvisation performance, critique, etc.), creative researchers can use artistic production as a way to ask critical questions of the world around them.

The goal of the Think & Make (T&M) section is to introduce students to the language and conceptual framework for creative research. In this section, we will:

- Cover key concepts and ideas such as: How do we define art? What does creative research look like? How do we define ‘story’ as an artist? What is social practice?
- Explore these ideas through existing practices: What can we learn about asking questions through art by looking at contemporary works by practicing artists?
- Apply these ideas to the world around us through creative experimentation.

During this section of the course, students will begin to use the tools they have learned during the demo section in a critical arts context. They will develop creative languages and learn to ask questions in the form of creative production. This section of the course can last as long as you choose and will focus on the development of both technical and conceptual skills in the form of short-term assignments. This will be your opportunity to establish a spirit of play and experimentation among the student cohort.

The Think & Make (T&M) section is divided into 5 subsections:

T&M 1: Art
What is art, how can we describe it, and what can it do?

T&M 2: Creative Research
How can we ask questions through art and what questions can we ask?

T&M 3: Story
How can we tell stories through art and what is our relationship to the stories we tell?

T&M 4: Social Practice
How can we make community-focused art?

T&M 5: The Artist Statement
How can we contextualize and communicate our artmaking practice?

Key ideas to keep in mind when teaching the Think & Make section of this curriculum

Use non-prescriptive modeling

Throughout the term, students will be tempted to believe there is a specific formula or recipe they should follow when completing assignments. It should be your goal to regularly point them back to their curiosity to guide their creative decisions. Be clear about what the parameters of the assignments are so that students feel empowered to play within the boundaries you've set. A great way to keep play at the forefront of the course is to continue to cultivate your own curiosity. Play with the tech. Research new artists. Let your students see you being guided by your imagination and they will follow!

Set clear expectations

This portion of the course must set the tone and expectations for student engagement in the longer-form assignments they will tackle later in the term. Give clear and concise parameters and hold to your deadlines. Grade students quickly after their submissions are due, provide feedback, and be consistent in your evaluation so that they understand what is at stake should their engagement drop below your expectations. Timely feedback is a critical part of how students learn throughout this process.

Add time for critique

As stated throughout this curriculum, critique should be considered a crucial component of this course and should be implemented at least once during each assignment (whether long or short-term) in which work is produced. Each example assignment in this section includes an approximate duration but it is important to note that these durations only refer to the amount of

time it would likely take to complete the assignment itself and do not include time for critique. This is because your critique time will vary greatly based on the number of students you have in your glass and the model of critique you implement. Depending on those factors, adding time for critique might mean adding an entire class day onto the duration of an assignment or it may only require 30 minutes. You may decide that critiques for short-term assignments should function differently than they do for long-term assignments. You may decide to use more written critiques for short-term assignments or shorten them by not requiring each student to speak about every artwork. However you choose to implement them, the bottom line is simply not to forget to factor in this extra time as you plan your term!

Curious about art making as a form of research? Here are some useful resources:

The Routledge International Handbook of Practice-Based Research — ed. Craig Vear (Routledge, 2021)

The Routledge Companion to Research in the Arts — ed. Michael Biggs & Henrik Karlsson (Routledge 2011)

Practice-led Research, Research-led Practice in the Creative Arts — eds. Hazel Smith & Roger Dean (Edinburgh University Press, 2009)

Art Practice as Research: Inquiry in Visual Arts, Second Edition — Graeme Sullivan (Sage, 2009)

Teacher Reflection Questions:

- What artistic practices from your local community could be brought into the conversation where they may be seen as a form of research?
- What artistic practice do you have a personal relationship with that you could share with your students?

T&M 1: ART

The first **Think & Make (T&M)** section introduces students to a deceptively complex and personal question: **What do we mean when we use the term art?** To walk students through this question, this section has been divided into three parts:

T&M 1.1 What is Art?

In this subsection, we will explore the definition of art and learn core terms and concepts such as the elements and principles of design. We will reinforce these terms and concepts by applying them to short creative projects.

T&M 1.2 What is the Poetry of Art?

While students may be familiar with poetry in the sense of the written word, this subsection explores the poetry of art objects. Drawing from the concept of the readymade, students will observe and ask questions about the things that surround them every day. Can an ordinary object become art if it is simply moved into a place it seems it does not belong?

T&M 1.3 What Can Art Do?

Art isn't just some passive thing that we find in museums or hang on our walls — art can *do* things in the world. It can represent the unrepresented, reveal the hidden, and challenge the rules and norms of our everyday life. In this subsection, students will explore artworks and artists' practices that hold active places in their local community or broader cultural conversation.

Finding Inspiration for T&M 1.0 ART from practicing teachers:

Teaching contemporary art in a high school setting can be both remarkably joyful *and* daunting. To gain some outside perspective, here are a couple of perspectives and strategies from practicing art teachers that may be helpful:

- In "Keep it Real, Keep it Relevant," Philadelphia-based educator Joseph Iacona shares his experience and strategies in creating meaningful learning experiences for trauma-impacted teens (article, 5 min read).

- In "Bad Art," North Carolina-based educator Jack Watson shares his strategies for encouraging students to take risks and create a culture of collaboration and play in the classroom (article, 5 min read).

T&M 1.1 What is Art?

Overview: It may seem like a rudimentary question to be asking in an art course, but chances are your students have little to no idea what makes something art. To talk about the poetics of art we need to first understand art itself. There is, of course, an enormous scope within this question and the intention is not for you to transform this into an art history course. This is a great opportunity to incorporate an assignment that makes your students co-creators of their education and have them research artworks to compare and discuss as a group.

This is a question that you can return to throughout the term. Consider prompting occasional discussions in which students present artwork they've researched to compare and contrast as a group. Having students regularly grapple with the vast contradictions within the art world and determining amongst themselves what classifies any one thing as art will be incredibly beneficial to their development as creatives.

The goal of T&M 1.1 What is Art? is to:

- Introduce students to the complex definition of art.
- Introduce students to key terms and language used when describing a work of art
- Use the above information to have students develop their own working definition of art by engaging in historical artworks and contemporary artworks from their everyday experience.

T&M 1.1 Content:

Key Terms

Medium	Dimension	Symbolism	Object
Genre	Design	Scale	Audience
Style	Abstract	Theme	Installation
Media	Representational	Subject	Creativity

Resources
GCFLearnFree.org. *What Is Art?*, 2018. https://www.youtube.com/watch?v=QZQyV9BB50E

Databases
Artstor: https://www.artstor.org
National Gallery of Art: https://www.nga.gov/collection/collection-search.html
The Met Collection: https://www.metmuseum.org/art/collection

Elements and Principles of Design
An important component of understanding art and design is in the ability to identify the Elements and Principles of Design. Not every artist chooses to employ these elements and principles, but for a thoughtful artist, the choice to ignore them is just as intentional as the choice to incorporate

them. It's important that students understand the Elements and Principles of Design to function as a resource and not a formula for all visual art practice.

Committing these to memory will only be an asset to your students as creative practitioners just as we commit our native spoken languages to memory. Just like language, though, there are plenty of moments when the rules don't apply and we veer outside the box of what is generally considered to be good practice to convey the meaning we want to convey. Sometimes we abandon proper language use to convey emotion through interjections or even profanity. To convey this concept to your students, consider taking a brief look at the way languages evolve over time. That evolution only happens when we venture outside the constraints of what already exists to express nuances we don't have words for.

Elements of Design

Point	Line	Shape	Form
Color	Value	Texture	Space

Principles of Design

Balance	Emphasis	Movement	Pattern	Repetition
Proportion	Rhythm	Variety	Unity	

Read more about the Elements and Principles of Design:
https://medialoot.com/blog/the-elements-and-principles-of-design/

Example Assignments:

- T&M Assignment #1: What is Art?

Example Sequence for T&M 1.1 What is Art?:

Please note that this example is for illustration purposes only. You'll want to localize the conversation to your students, your town or neighborhood, and local resources to place the understanding of "What is Art" in their local context. This example imagines that your students live in an environment with publicly displayed murals and graffiti. You can use this as a structure to replace the localized content with your own.

What is Art? ● **Screen:** *The Definition of Art* by The Art Assignment (video, 13:59) ● **Discuss:** What are our own definitions of art? (write down and save to return to and revise throughout the term) ● **Workshop** (10 minutes): [1] Find an object and photograph it, [2] Is this object art? [3] If so, write about how it is art? If not, write how you could make it art?
What are the Elements & Principles of Design?

- **Presentation:** “The Elements and Principles of Design” (google slides)
- **Homework: T&M Assignment #1**
  “What is Art” (identifying the Elements and Principles in three periods)

Exercise: Art Walk

- The goal of this project is to find, document, and describe art in our world.
- In pairs, students will walk along the town’s main street and engage with the murals and graffiti that exist there using the terms and ideas presented in the video and presentation.
- Deliverable: a photo journal of 2 artworks (murals & graffiti) and written reflection describing the design of the work and how it fits within the student’s personal definition of art using the terms learned throughout the week.

Teacher Reflection Questions:

- What is *your* definition of art?
- What is an example of one or more of the elements & principles of design in your own home or classroom? (identify & photograph)
- If you were to set up a debate among your students about whether an object is art or not, what object would you share with them?
- Where do you draw the line between “good” and “bad” art?

T&M 1.2 What is the Poetry of Art?

Overview: How is art *poetic* if it is not poetry as we know it? Conveying the concept of the poetry of art to young minds might feel like a daunting challenge. Students have likely been introduced to some level of written poetry by this point in their education, but how do you prompt them to think about visual poetry, for example? The best way to go about this is to start small. Give them exercises that encourage them to slow down and intentionally use their senses. Ask them what they see, hear, and feel. Prompt them to draw connections between those observations and their memories or fantasies. Find poetic readings for students to think about while they are assigned to simply sit and look or listen. A good place to start may be written poetry whose visual form communicates meaning beyond the words alone. Concrete poetry such as Eugen Gomringer's "silencio" (1925) Kamau Brathwaite's "Soweto" (1993) will help students to first articulate what is being communicated through the words of the poems themselves, and then what interpretations are being communicated through visual cues and context.

Once we have established a working definition of art, it's time to ease students into the poetry of art by creating assignments that lead them to observe and question their everyday surroundings. We focus on identifying art in the mundane because it helps students deconstruct the myth that art is an elite qualification reserved for the mastery of particular skills.

The goal of T&M 1.2 What is the poetry of art? is to:

- Introduce students to the concept of the poetry of art through the "Readymade" (objects & sound)
- Explore the following question through creative practice: Can an ordinary object become art if it is simply moved into a place it seems it does not belong?

Example Assignments:

- T&M Assignment #2 De/Recontextualization

T&M 1.2 Content:

Core concept: "The Readymade Object"

Resources:

Hudek, Antony, ed. *The Object*. Whitechapel: Documents of Contemporary Art. Cambridge, MA, USA: MIT Press, 2014.
The Art Story. "The Readymade - Modern Art Terms and Concepts." Accessed July 6, 2022. https://www.theartstory.org/definition/readymade-and-found-object/.

The Art Assignment. *Explore a Place You See Every Day. | Assaf Evron | The Art Assignment*, 2016. https://www.youtube.com/watch?v=_LKl36tuHwA.

Example Sequence for T&M 1.2 What is the poetry of art?

Please note that this example is for illustration purposes only. You will want to localize the conversation to your students, your town or neighborhood, and local resources to place the understanding of "What is the Poetry of Art" in their local context.

What do we mean when we say "Poetry of Art"? ● **Read: "**Readymade and the Found Object" from The Art Story (article, 30 min) ● **Screen:** *How to See "Readymades" with MoMA curator Ann Temkin* (video, 6:12) ● **Discuss:** What makes a "readymade" art? How might the idea of the readymade change the definition of art we just began to develop?
In-Class Project: ● **Question:** Can an ordinary object become art if it is simply moved into a place it seems it does not belong? ● **Example Project:** T&M Assignment #2 De/Recontextualization.
At Home Project: Explore a Place You See Every Day ● **Screen:** *Explore a Place You See Every Day* with digital artist Assaf Evron. (video, 9:06) ● **Homework:** "Blow Up," assignment directions are in the video and the youtube description.

Teacher Reflection Questions:

The poetry of art is often a difficult topic for young students to grasp because it tends to be abstract and depends on your students' prior experiences.

- During this section, what were the artists or practices that students best understood within the context of the poetry of art? What were the artists or practices that students were most excited about?
- Are there any artistic practices that are important to local culture? How would you integrate them into this section?

T&M 1.3 What Can Art Do?

Overview: Now that students have a sense of what art is and how to understand some of its poetry, it's time to talk about what art can do. Throughout this course, students will be confronted with the challenge of producing community-facing projects. They will begin to consider the concept of art that extends outward rather than simply existing as an expression of their thoughts and feelings. They will see art as a tool with great potential for impact and connection rather than merely a product.

Hopefully, you are regularly collecting new examples of creatives who are using their projects to incite change in their communities and can use this opportunity to pull from your archives as inspiration for your students. It's also another great opportunity to have your students do their own research to find examples of community-facing art projects. Remind them that a creative project might not always follow the traditional format of what might be considered "high art" but that sometimes the priority of community engagement takes precedence over aesthetic perfection.

The goal of T&M 1.3 What can art do? is to:

- Have students reflect on the role that art can play in communities, public spaces, and cultures.
- Introduce students to the idea of participatory art (art as a context for people to think and make together) through contemporary practices.
- Have students experiment with producing art that *does* something (creates a social context, reveals a history, etc.)

Example Sequence for T&M 1.3 What Can Art Do?

*Please note that this example is for illustration purposes only. You will want to localize the conversation to your students, your town or neighborhood, and local resources to place the understanding of "What Art Can Do" in their local context. Topics may also be heavy, often responding to historical, physical, and psychological trauma (**see below Doris Salcedo's 'Fragmentos'**). It is up to you to decide what is appropriate for your classroom and what contextualizing information should be provided.*

What can art **do? (#1)**

- **Read:** *Paul Ramírez Jonas: Disappearing Vows, Disguised Lies* by Kealey Boyd (article, 15 min)
- **Screen:** *Paul Ramírez Jonas' "Public Trust" in Boston* (video, 2:06)
- **Discuss:** What does this artwork *do*? What are the questions that "Public Trust" presents to its viewers and participants? How are these questions presented through the artwork itself? What is the role of the artist? What is the role of the participant in the work?

In Class Exercise:

- **Prompt:** Using Richard Serra's 1967-1968 "Verb List Compilation: Actions to Relate to Oneself, Material, Place, and Process," choose one action verb, creatively imagine and then sketch a project that *does* that verb for your community. Aim for metaphor (i.e. if you are to expand, repair, or tear something for the community, what needs to be expanded, repaired, or torn?)
- **Share:** What is your word? What do you intend for your sketched project to do and how?

What can art ****do**? (#2)**

- **Read:** "In Colombia, Artist Renders Tons Of Rebel Guns Into Floor Tiles" about the practice of Doris Salcedo (article, 10 min)
- **Screen:** *Fragmentos* from Museo Nacional de Colombia (video, 23:50)
- **Discuss:** What does this artwork *do*? What are the questions that *Fragmentos* presents to its viewers and participants? How are these questions presented through the artwork itself? What is the role of the artist? What is the role of the participant in the work?

At Home Project: Art that does…

- Assignment Example: T&M Assignment #12: The Gift

Teacher Reflection Questions:

- What does art do in your local community? Identify a specific example to bring into discussion with the class. Does your example memorialize or commemorate? Is it part of an activist or institutional repertoire? Does it tell a story or history? Does it speak to identity, etc.?
- What demographic of artist or artist's topic would help your students best see themselves in the class content? And what steps can you take to bridge that gap in representation?

Finding Inspiration for T&M 1.3 What Can Art Do from practicing teachers:

- In "Action Verbs," Philadelphia-based educator Marie Elcin shares her use of artist Richard Serra's 1967-1968 "Verb List Compilation: Actions to Relate to Oneself, Material, Place, and Process" to inspire her students' creativity in her classroom (article, 5 min read).

T&M 2: CREATIVE RESEARCH

Overview: *What is creative research?* When students hear the word "research" they may envision the process of collecting academic sources, taking notes, writing an outline, etc. This is likely the main form of research they have experienced by this point in their education. *Creative research*, however, can take many forms. Throughout this section, they should come to understand that research can certainly include the gathering of sources and looking at historical artists but in a broader sense, it is the exploration of materials and ideas through asking questions and experimentation. As we ease students into the world of research-based art practice, we want to focus on three main categories: self, community, and environment.

For creative projects in this section, we're beginning with the self. Students will begin this exploration by focusing on an introspective form of research. They will look at themselves and the way they move through the world as a source of inspiration. Beginning with an analysis of their own presence and embodied experience fills students with a sense of empowerment and ownership. By the end of this course, the goal is for students to feel like they have authorship of their past, present, and future and a unique perspective to offer the world. Giving students an exercise focused on the self begins to lay the groundwork for this empowerment.

The goal of T&M 2.0 Creative Research is to:

- Introduce the concept of art making as creative research through Thomas Thwaites' Toaster project.
- Explore the idea and practice of creative research concerning our own lives through a creative project focusing on questions of the self & identity.

Example Assignments:

- T&M Assignment #4: Archive Building
- T&M Assignment #5: Portrait of the Self Without the Self
- T&M Assignment #6: Portrait of Your Everyday Through Sounds

Example Sequence for T&M 2 Creative Research?

Please note that this example is for illustration purposes only. You will want to localize the conversation to your students, your town or neighborhood, and local resources to place the understanding of "Creative Research" in their local context.

What is Creative Research?

- **Read:** "The Toaster Project by Thomas Thwaites" (visual story, 15 min)
- **Screen:** "How I built a toaster — from scratch" (video, 10:35)
- **Discuss:** Is this art? Is he an artist? Does the fact that what he creates doesn't work

make it *not* art? Is the goal of making art to complete a physical product in the end or is it the process? (Higher order question) What does Thomas Thwaites' research process reveal about capitalism and world-building?
In-Class Exercise (individual or group): ● **Prompt:** Following the practice of Thomas Thwaites, make a complex thing without the thing. [1] Use only materials found within the classroom, [2] try your best to make the *actual thing* (think of the toaster), [3] be safe. This is a puzzle for students to solve in creative and unexpected ways. An example of what this might look like is students bundling together their smartphones with the flashlight on to create a "lightbulb." ● **Discuss:** What did this exercise reveal about the object we were trying to create (complexity, function, material, etc.)? What other objects could we appreciate or deconstruct in this way? ● **Note to teacher:** To make this exercise more interesting, consider adding additional parameters to what students can use in order to promote creative problem-solving.
At Home Project: Creative Research of the Self ● Adapt or Design your own project. Example assignments include T&M Assignment #5: Portrait of the Self Without the Self and T&M Assignment #6: Portrait of Your Everyday Through Sounds.

Teacher Reflection Questions:

One of the challenges for teachers in this section is to help students bridge the concepts and (likely for the students, inaccessible) process of "The Toaster Project" with a form of accessible and introspective creative research. We have provided three example projects that offer different flavors of how to approach bridging this gap: creating a photographic portrait of yourself through the things and places that reflect who you are, creating a sonic portrait of your life through the sounds that surround you every day, and building a photographic archive over time to help students recognize themes and ideas in the aggregate that they may not notice otherwise. With the different approaches in mind, consider the following:

- How would you compare and contrast the students' goals for each of the assignments with the Thwaites piece based on components, process, and learning outcomes?
- Based on your understanding of your students, which of the projects incorporates a creative process your students would be most excited about?
- Does the larger project need to be incorporated following the in-class exercise or over the duration of the section?

When thinking about art as a way of 'thinking through' ideas, sometimes it helps to look at your own interests or creative practices. This could be writing poetry, playing and performing music, weaving, woodworking, cooking, and more. Once you have one in mind, consider:

- What questions, problems, and ideas present themselves in this practice?
- How would you describe the process of experimenting with form and content?

- How would you describe your mindset or how you feel throughout this process?
- How is this process important (or not) to you as a person?

Finding Inspiration for T&M 2.0 CREATIVE RESEARCH from practicing teachers:

- In “Extending Beyond Craftsmanship, into Inquiry and Exploration,” NYC-based teacher Dana Joy Helwick shares her goals and strategies to provide students with experiences that will challenge them to solve problems and think both critically and creatively (article, 10 min read).

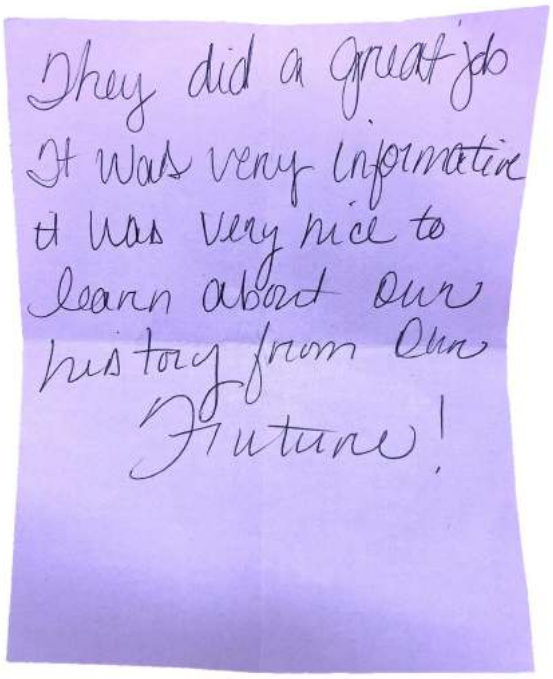
- In “Rust, Decay and Decomposition,” NYC-based teacher Joe Fusaro shares four artists who use their art practices to illuminate histories and make us think about “beauty” in different ways (article, 5 min read).

T&M 3: STORY

Overview: Throughout this term, students will be using artmaking practices and media technologies to tell stories. While the focus in this course is creating works that are forms of non-fiction storytelling, the priority may better be described as creating stories that speak to, access, or reveal *truths*. To help students develop an understanding of the nuances of what storytelling is and why they should become intentional storytellers, they will be introduced to both practical processes and conceptual ideas about stories using a community-focused and digital framework created by storyteller and StoryCenter.[30]

The goal of T&M 3.0 Story is to:

- Introduce students to the concept of storytelling in art and media through the lens of Joe Lambert's community-focused *Digital Storytelling: Capturing Lives, Creating Community*.
- Explore [1] how 'story' is defined, [2] its components, [3] the relationship between subject and storyteller, and [4] approaches to the craft of storytelling.
- Reinforce this framework of understanding 'story' through the analysis of contemporary short-form documentaries.



Resources:

- *Digital Storytelling: Capturing Lives, Creating Community* by Joe Lambert
- *Digital Storytelling Cookbook* from the Center for Digital Storytelling (StoryCenter)

Example Sequence for T&M 3 Story

Please note that this example is for illustration purposes only. You will want to localize the conversation to your students, your town or neighborhood, and local resources to place the understanding of "Story" in their local context.

What is 'Story'?
- **Read:** Chapter 2 'Stories of our Lives' & Interlude 1 of *Digital Storytelling: Capturing Lives, Creating Community* by Joe Lambert (30 min)
- **Screen:** *Nutag Homeland* by Alisi Telengut (video, 6:00)

[30] If you want to hear more from Joe Lambert about digital storytelling, check out his 2020 talk at HKCPD entitled "Digital Storytelling: History, Practices Values and Principles" (https://youtu.be/YazP0ORjmvs).

• **Discuss:** Based on the reading, what are your primary concerns when beginning to tell a story? How would we define “Infoglut” and “De-storification” and why is it important for us as storytellers to know? What kinds or types of stories does the author present? How can we apply these ideas to *Nutag Homeland?*
At Home Project • Adapt or Create your own short project to place learning through making.
Approaches to & Components of ‘Story’ • **Read:** Chapter 4 ‘The World of Digital Storytelling’ & Interlude 2 of *Digital Storytelling: Capturing Lives, Creating Community* by Joe Lambert (30 min) • **Screen:** *Hidden* by Hanna Heilborn and David Aronowitsch (video, 7:36) • **Discuss:** How does the author define the seven components of *digital* storytelling? Using the concentric-circle chart, how can we understand our relationship to the stories that we tell? In the piece *Hidden*, what kind of story does the artist tell and what is their relationship to it (Me, My, Our, etc.)?
Seven steps of digital storytelling • **Read:** Chapter 5 ‘Seven Steps of Digital Storytelling’ of *Digital Storytelling: Capturing Lives, Creating Community* by Joe Lambert (30 min) • **Workshop:** Brainstorm a non-fiction story using Lambert’s “Seven Steps”. Take a break upon completion of each step to discuss how their understanding of the text changes while performing each step.
Project: How can art tell stories? • [Design your own locally focused, story-centered project to locate understanding through practice. Examples include “The Quiet Year,” “Story in a Shot”, and “Photomontage”] • Make sure to build in time for discussion and critique, calling back to the concepts provided in the readings.

Teacher Reflection Questions:

When running through these core concepts that students will be applying throughout the term, it’s a good idea to brainstorm potential long-term and publicly visible projects for the DO section. Here are a few questions to help:

- How is your community’s identity shaped by story (be specific)?
- What are stories in your community that are *not* told?
- What community-centered story or stories do you believe your students would connect with and be interested in analyzing or challenging?
- What story-focused cultural organizations would be good to reach out to as either partners or class visitors?

T&M 4: SOCIAL PRACTICE

Asking questions about and with our community

Perhaps one of the most important things for young people to learn about community-based creative work (or social practice) is what it means to work *with*. When we approach this sort of engaged mode of production, it can be easy to simply slide into a mentality of service and miss out on the opportunity for curiosity and collaboration within our community. Creative production can certainly be used as a way of blessing others, but sometimes it can be an even greater blessing to invite the community into the making process. Hopefully, we as makers have questions about our community that we want to pursue, but our community has questions too. Those questions can be more illuminating than we realize and simply inviting folks to ask them and become coauthors of creative work is usually far more powerful than anything we can produce on our own. Asking questions with our community is a powerful acknowledgment that we are part of the whole and not merely curious bystanders poised to extract precious local knowledge.

So how does this work?

Where do we start? How do we even know what our questions are about our communities let alone bring others into the process? It can begin as simply as drawing a mind map or sitting along your favorite street writing in a stream of consciousness. Pick a conceptual direction that grabs you and see where it goes from there. Any point of this process is one at which you can begin tapping into the minds around you. Maybe you suddenly realize you don't know where the majority of your town's ancestors came from. You start following this thread by asking your loved

ones, your neighbors, your teachers, the grocery store clerk. Through the process of asking you stumble upon other questions like what has kept people around for so long? Why have subsequent generations stayed rather than moving away? Perhaps the people you ask these questions of have questions you've never considered and ideas for how to creatively address them begin percolating. Through this process, you've not only fed your curiosity but you've opened the door to directions you may have never considered without the input of others and you've already begun the process of collaborating with your community.

Core Concepts in Social Practice

Past, Present & Future of Community Practice

As you dive deeper into community-oriented work, consider how your approach addresses the past, present, and future of place. Are your questions considering where your community has come from? The history they've seen? Is your work rooted in present reality and the priorities of those who are currently invested there? Finally, is your work sustainable not only in its practical continued engagement (i.e. production and accessibility) but also in its relevance?

One great way to address these three components is to partner with existing local initiatives. Oftentimes, these existing organizations have resources on local history, a finger on the pulse of current-day concerns and priorities, and the infrastructure to maintain continued engagement into the future of the project. Consider brainstorming with these organizations to come up with ideas for how to store/archive your work to reinforce that potential for future engagement. That might mean storing a digital project on one of their servers, installing physical work in a space that they have available, or documenting work through photographs so that it can be displayed on their website or database to be revisited by community members or researchers down the road.

Don't forget to consider what sort of access makes the most sense for engagement from your specific community. It might be easy to display work on a website but if the majority of locals don't have internet access then many will not see the work. If you install something in a room in your school then be sure you're putting effort into getting the word out (again, using existing organizations is a great way) so that folks can see it while it's up.

Example Assignment

- The Gift

Outsider, Insider

It may be a surprise to your students to learn that social practice is a professional field of art. One thing to point out in that context is the different dynamics of insiders and outsiders within the realm of community engagement. Your students are by definition insiders within the scope of the community-oriented assignments in this curriculum. They are asking questions of their loved ones, neighbors, and classmates, and slowly branching out from there. There is a unique

intimacy they can establish in their research that is not accessible to all social practitioners simply because they have already established trust within their community.

Additionally, being an insider also means that the questions the students are asking of their community are questions that directly affect them and the local knowledge they will draw out in the process of asking is knowledge that already belongs to them. An outsider asking the same questions, even with the best of intentions, is in many ways a form of extraction. This is not always a case of information being taken from people against their will, but sometimes people feel the only way to get their story out there is to share it with a creative professional they don't know and hope that it is treated with respect. The great thing about your students' community engagement is that stories are being handled by those who are already embedded there. There is no profit happening. There is no fetishizing struggles or living vicariously through the culture and ancestral history of another person. It is a safe place for the story-sharer and a beautiful learning opportunity for the listener.

Discussion

A good example of this outsider/insider dichotomy can be found in a story put out by the NPR podcast Rough Translation. Titled *The Cat Must Still Be Fed*, the episode follows the story of a hyperlocal news organization in Red Hook, NY that takes on an international correspondent and grapples with the question of whether or not accounts of mundane life experienced across the ocean is really relevant to the mission of hyperlocality. It also looks at the perception of place as experienced by someone far removed from the opportunity of embodied experience within that place. Have your students listen to this episode (at home or in class) and hold a discussion considering the following questions:

- What were the initial hyperlocal priorities of the publication?
    - How did the inclusion of the Ukrainian correspondent impact those priorities?
- What were the concerns of the community at the prospect of including a foreign correspondent?
    - What was at stake?
    - Do you think their concerns were valid?
- What was it about the story of the cat that began to change the attitude toward the foreign correspondent?
- In what ways are the stories from the foreign correspondent relevant to the lives of the Red Hook community?

Warner, Gregory. "As Russians Approach His Town, 'the Cat Must Still Be Fed.'" Rough Translation, n.d. https://www.npr.org/2022/07/25/1113560958/-as-russians-approach-his-town-the-cat-must-still-be-fed.

Example Assignment:

- Micro-Short Documentary

Passive, Active, Activator

We all exist within our own little pockets of people as we move through the world. We slide into comfortable rhythms. Generally speaking, most of us function as passive members in our communities on a regular basis. We respond to the natural ebb and flow but generally don't intend to spark movements or change among those closest to us. There is nothing wrong with this form of existence within a community. In fact, functioning as a passive member is an important aspect of the security cultivated within these pockets of folks. You engage with those around you in a friendly manner, you follow the laws, and you don't make waves.

Veering a bit into the territory of movement and change within these spaces brings us to an active form of engagement. You can be an active member of your community without necessarily being the one leading the charge. You can catch wind of an opportunity to act and step up to learn how you might be of help but you are not necessarily the one who sounded the alarm. This is also an important role in the community. Not everyone can lead movements or very little would get done efficiently. A commander is nothing without his army!

Finally, we have the role of activator. The one who tips the scale, sounds the alarm, pulls the plug out of the dam. They inspire enthusiasm in their community and lead the charge into social change. Though they may be the face of a movement, making statements and being interviewed, oftentimes, activators come on the heels of years of investment by other community members who quietly pave the way for broader engagement to be sparked. Think of the way you build a fire. It's not enough to have a flame, you have to provide that flame with strategically organized fuel, or the flame won't catch. Kindling has to be gathered and laid logs split and stacked before the flame is even introduced.

A good exercise in conveying this concept to your students is to present them with a community project or example of social activism and ask them to identify who fills each of these roles of passive, active, and activating engagement among those involved. A good place to start is Mel Chin's Fundred Dollar Bill project. Consider having your students watch this 6-minute video and discuss the project. Ask them to identify the roles of passive, active, and activating participants within this project and the value of each role.

Environment

One more component to understanding social practice is that of environment. Students will become sensitive to how the environmental context of a community shapes its priorities and needs. A sensitivity to and awareness of the space around us is important to a practice of creative response. In an age when we can travel the globe in the click of a button or tap of a screen, an embodied experience with place is crucial to the foundation of a social project.

Much of this course focuses on packaging experiences of the tactile world into a digital format. It will be easy for your students to slide into a mindset of digital experience and leave behind the value for embodied experience. It can be an arduous and thankless process pulling young people out of their digital safety blankets but it is crucial not only to the production of mindful creative work but also to our mental and emotional well-being.

Sometimes drawing students out of this digital world and back into their bodies requires a clear disruption to the comfort of their tools. Creating assignments for students which force them to consider analog methods of production when they can easily imagine how the work would be made easier by simply using their device can be a great way of inviting that disruption. This will likely cultivate an initial sense of frustration and lead to creative problem-solving and, hopefully, an experience of play and discovery once students embrace the joy of embodied experience.

Example Assignments

- Sounding Objects

Goals for the Social Practice section:

- Students will be able to locate themselves within the context of passive, active, and activating community members.
- Students will understand how social dynamics of insiders and outsiders function within their community and critically analyze the repercussions of those dynamics.
- Students will feel confident interacting with their community members in the role of creative activators.
- Students will become more sensitive to information in their everyday environments that impact social dynamics in their community.
- Students will be able to locate their own socially engaged experiences within the context of the existing works and practices of other professionals in the field.

Please note that this example is for illustration purposes only. You will want to localize the conversation to your students, your town or neighborhood, and local resources to place the understanding of "Story" in their local context. Have your students use art to identify and ask questions: what matters most to your community? The example below localizes learning about social practice through the idea of food justice.

What is Social Practice? Focus on Intervention • **Screen:** "Minerva Cuevas in 'Mexico City'" (video, 12:31) • **Read:** Nicole Lavelle, *Visiting: An Introduction (2016)* 1-2 (article, 10 min) • **Discuss:** How does the work of Minerva Cuevas fit within our understanding of Social Practice?
What is Social Practice? Focus on Community • **Read:** "The Future is Unwritten: Ghana Think Tank, The American Riad" (visual essay, 20 min) • **Discuss:** What is the role of the artist in this community-based work? How do you

think this challenges the idea of 'authors' and 'authorship'? How can you imagine adapting the work of Ghana Think Tank for your own community? ● Screen: "What's Your Problem? | Ghana Think Tank" by The Art Assignment (video 9:27) ● **Homework:** "What's Your Problem" (assignment details available via both video description and in the video itself)
What is Social Practice? Focus on Food Justice ● **Read:** "Artists Find Creative Ways to Raise Food Insecurity Awareness" by Anna Mirzayan (article, 10 min) ● **Screen:** Food Justice: Growing a Healthier Community through Art (video, 5:24) ● **Discuss:** What is the community issue that the artists are responding to? How do the works individually speak to the issue and how do they collectively speak to the issue through exhibition? What is the limitation of the work (to what extent does the exhibition meet its goal of 'growing a healthier community through art')?
Project ● [Develop a project that has students create a social practice-oriented artwork that engages with the local concerns of their community. Example assignments to adapt include: Sounding Objects, Microshort Documentary, The Gift]

Finding Inspiration for T&M 4.0 SOCIAL PRACTICE from practicing teachers:

- In "Creating a Platform for New Voices," Philadelphia-based teacher Marie Elcin talks about the impact of teaching social practice through the work of artist Mel Chin (article, 10 min)
- In "Art + Action: Creating a Platform for Social Justice," North Carolina based art teacher, Jack Watson, shares his experience creating a social justice oriented collective at his high school (article, 5 min).

T&M 5: THE ARTIST STATEMENT

Overview: Talking about art is hard. Talking about our *own* art can be harder. Whether it's artist Martijn Hendriks explaining to his mother why he painstakingly erased all of the birds from Hitchcock's *The Birds*, or Kara Walker describing the pressures and frustrations of "standing up" and "being counted" as a successful POC artist in her statement for the 2017 show "Collectors of Fine Art will Flock to see the latest Kara Walker offerings…"[31] — writing about a piece or practice that is wrapped up in everything from personal lives to political ideas can be a daunting but necessary task to provide a broader public with the context to understand what the art is and does.

Now that we have begun to [1] develop our own definitions of art, [2] learned how to describe art using formal language (principles and elements of design, story, poetry), [3] thought about art making as a practice of making sense of the world, and [4] explored how art and artmaking can actively engage with their community, it's time to for us to begin to turn our critical thinking skills towards our own artmaking practice. To do this, we will be writing our own artist statements.

The goal of the section is to:

- Explore how writing about art can help provide viewers with a richer understanding of what the art is about and how it was made through the reading of text about the work of Postcommodity and Felix Gonzalez-Torres.
- Identify what an artist statement is and how to write one.
- Construct our own artist statements to describe our current practices.

What is an artist statement?

An artist statement is a tool that serves two main purposes. It is first a context for creative practitioners to articulate what they make and why they make it. It is a 'living document' that artists return to as they continue their practices, usually after a new piece or project has been completed, to clearly outline what their practice is made of, what ideas are being explored, and why they made decisions around specific methods and materials. For artists themselves, an artist statement is an opportunity to take an oftentimes improvisational or on-the-fly process and shape it into a clear story. The second way that artist statements serve as a tool is that they help communicate these ideas clearly and concisely to people like curators, critics, historians, and the broader public. Artist statements will often change based on who you are writing it for and where it is being shared (i.e. a statement for a show will be different from a statement for a grant proposal).

In their book *Art/Work* Darcy-Bhandari & Melber puts it in plain language:

[31] The uncharacteristically long and gently mocking title becomes a critique itself.

> "Your eventual reader will look to your statement to get a better understanding of *what* you are trying to do in your work and *why*. That doesn't mean positing a comprehensive theory of your place in art history of psychoanalyzing your motivation — attempting either can be bad for your health (and worse for your statement). You just want to describe, as simply as possible, what it is that you do, or show, or say with your art, and what it is that makes you interested in doing, showing, or saying that. If there is something unique or important to you about your process, talk about that too."[32]

Throughout the term, it may be useful for you to have your students return to and revise their artist statements. It can be a growing, iterative document where students track the development of both their technical skills and the concepts they explore through their work.

Where to Start: Review artist work & read writing about that work

Revisit some of the artwork examples your students have looked at over the past few lessons and challenge them to compare the written context they uncovered about the artworks with the way they would have interpreted it had there been no context established for them. For example, if they viewed the example of Postcommodity's *The Ears Between Worlds are Always Speaking*, but didn't know the context of the work relating to indigeneity, language, and movement what would they have thought was happening in the work? What would they have thought it was about?

Another great example of artwork that could be easily misinterpreted without written context is Félix González-Torres's *Untitled* candy series. Consider having your students look at González-Torres's work, discuss what they think its meaning might be, and then read the article linked below explaining the context of the work.

Resources and guides for writing your artist statement & examples[33]

- *Art-Write: the writing guide for visual artists* by Vicki Ambrose (Luminare Press, 2013)
- *Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career* by Heather Darcy Bhandari (Free Press, 2009), p. 76-79
- GYST Artist Resources at GYST-ink.com: Artist Statement | Guidelines | Samples

Assignment Examples:

- T&M Assignment #10: Writing an Artist Statement

Example Sequence for T&M 5 The Artist Statement

Please note that this example is for illustration purposes only. You may want to bring in the writing from artists from earlier sections that students were particularly excited about.

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[32] Heather Darcy Bhandari and Jonathan Melber, *Art/Work*, 76.
[33] Check your local library for access to any texts not provided as a PDF.

Let's talk about how art is written about: Postcommodity

- **Read:** *The Ears Between Worlds Are Always Speaking* by Postcommodity (page with video, 15 min)
- **Discuss:** What is the piece about? How do the artists communicate the form of the piece in their writing? How do the artists communicate the meaning of the piece in their writing? What do we as readers and viewers still not know (what is left to our interpretation), and why might that be?

Let's talk about how art is written about: Félix Gonzalez Torres

- **Read:** "Why did Félix González-Torres put free candy in a museum?" (article, 15 min)
- **Discuss:** What is the piece about? How did the writer communicate the form of the piece? How did the writer communicate the meaning of the piece? What do we as readers and viewers still not know (what is left to our interpretation) and why might that be?
- **Screen:** "Hide/seek" from the National Portrait Gallery (video, 4:02)
- **Discuss:** How was this video different? What new information or context was provided to enrich our understanding of the work? How was the experience different as a viewer?

Write Your Artist Statement:

- **Read:** *Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career* pg 76-79. (10 min)
- **Read:** Artist Statement Guidelines (article, 15 min)
- **Review:** Rewatch/view the work produced so far within this section
- **Workshop:** Follow the steps outlined in Art/Work pg 76-79 to Brainstorm, Outline, Draft, and Edit your artist statement.

  Please note that students will return to their artist statements throughout the term to rework and revise them as they discover the questions and processes that they are drawn to.

Teacher Reflection Questions:

You've probably noticed that writing an artist statement isn't too different from writing a teaching philosophy. They are both about practices, forms of communicating to an audience, that are oftentimes outside of your day-to-day or the nitty-gritty and used to give a shape and narrative to an otherwise very improvisational (and sometimes necessarily messy) process. With this in mind, consider the following:

- How would you integrate the ideas discussed in the Think & Make section into your teaching philosophy?
- How would this speak to what you think a teacher's role is in their community?
- What is the tangible evidence you would provide to back this up (either now or in the future)?

T&M EXAMPLE ASSIGNMENTS

Overview: The remainder of this section contains example assignments. These examples are designed to be open structures and adaptable to the needs of the teacher wherever they are in their curriculum. The changes that you will likely want to make in order to localize the assignments to your own class will likely include:

- **Scope**: The scope of the project is a broad category covering the relative size and complexity of the project. For example, if your goal was for students to produce documentaries about local history, considering the scope of the project would allow you to narrow the focus and efforts: What is the standard for the depth of research? Is it familial history, oral history, or archival history? Is it telling the story through a specific person or event, or is it a broad overview of governmental and communal happenings? Is it focusing on original research (through primary documents and oral histories)?

- **Teams & Collaboration:** Depending on the relative size, resources available, and social dynamics of the class, you may want to consider whether the assignment should be completed individually, in pairs, or in large groups.

- **Duration**: Duration should be considered both in terms of time allocated for the project during the section and intended duration of the resulting piece. When changing the duration of an assignment, consider how that will affect the scope of the project (i.e. longer durations may allow for more complex storytelling, deeper research, etc.)

- **Content**: Aim to localize your content and have students reflect on the world around them. Does your town have a rich industrial history? Are there local cultural practices that you can bring into conversation with the provided artistic practice? Does your community have institutions and archives you could collaborate with to provide a unique experience for your students? Using these questions and more to localize content will help students use artmaking practices to see their home in a new way.

- **Assessment**: What are the values of critique and feedback that were established at the start of the term? Is it pass/fail? Are there specific ideas, concepts, or quality of deliverables that your adaptation intended to target? Providing a clear rubric that has been modified for your own specific context with the assignment text will help to provide a level of clarity for your students.

- **Media/medium**: Many of these assignments can be approached through a different media (communication tool) or medium (tactile material/process) from what is provided in the assignment text. If you like the concept, but the text doesn't apply to your chosen medium, change it! Want to incorporate a portrait project when talking about sound? Create a sonic portrait.

- **Deliverable:** Even sketches may be deliverables, just make sure that the work is *documented*. Teachers may modify the shape of a student's experience by changing the assignment deliverable to a new medium or format. For example, in Assignment #2 Decontextualization/Recontextualization, students could document their work in video and produce a collective single-channel video, a web-collage of images and sounds, a

zine of photos and sound captions, or an exhibition of the objects and their sounds installed around the school? It's a chance for you to exercise your own creativity!

- **Assignment Materials:** Some of the following assignments come with prefab materials such as student handouts, presentations, etc. Feel free to use and modify any of these materials for your purposes but also consider adding materials of your own! Feel like the assignment needs a corresponding presentation but one hasn't been provided? Make it and link it within this doc!

- **Resources:** Like assignment materials, many of the examples include additional resources you may want to consider exposing your students to during the course of the assignment. We strongly encourage you to find your own resources to add to these lists if for no other reason than the fact that these will eventually become outdated. Link your relevant resources along with ours so that subsequent teachers can enjoy them as well!

- **Discussion/Critique:** As previously mentioned, critique time is not included in the duration estimates on these examples. You should plan to add time for discussion and/or critique to any example assignment you implement. Remember that along with time for sharing, students will need time to view their classmates' work much of which will be time-based. You may often need to cushion assignments with a full day dedicated to discussion/critique.

T&M Assignment

#1: What is Art?

Duration: 1hr + discussion
Media/medium: computer, internet access
In-class or **homework**

In this assignment, instruct students to use the internet (especially academic databases like those listed below) to find one piece of fine art from three different periods of art history:

- Renaissance (1495-1527ce)
- Minimalism (1960-1975ce)
- Contemporary Art (1978-now)

Instructions:
Students should find an example from each period of art history and write a one-page response comparing and contrasting the works identifying:

- 1 key similarity in all three works
- 1 key difference between all three works
- 3 Elements or Principles of Design in each work (9 total)
- An informal response discussing why we think these works are considered to be fine art, whether or not they agree with the distinction and why

Resources:
Artstor: https://www.artstor.org
National Gallery of Art: https://www.nga.gov/collection/collection-search.html
The Met Collection: https://www.metmuseum.org/art/collection

T&M Assignment

#2: De/Recontextualization

Duration: 1hr + critique
Assignment materials: Handout
Media/medium: smart phone, found objects
In-class or **homework**

This assignment will stretch your students' legs in thinking about everyday objects as artworks simply through the process of changing their context. They will discover the poetry of the readymade object and how the strategic combination of sound can alter the meaning of a thing as much as relocating it might.

Instructions:
Give students 10 minutes to walk around the classroom (or consider taking them to a different space altogether) and instruct them to select one object from the space. Ask students to use their personal mobile devices or those available from your lab to visit https://freesound.org and choose a sound effect to play on-loop with the object they selected. The sound they choose should somehow change the context of the original object. For example, they may select a trashcan as their object and play the sound of running water to recontextualize it. Encourage students to find a way to incorporate their mobile device into the object either by hiding it or making it look visually incorporated with the object. Prompt discussions about each student's objects with questions like:

- Did the original meaning of the object change with the new sound? How so?
- Does it remind you of anything?
- Do you understand the choices the artist made in selecting object, sound, and placement of their assemblage?
- What was successful about this work? Why?
- What might be improved? Why?

Deliverable:
1 everyday object combined with 1 played sound

Resources:
Hudek, Antony, ed. *The Object*. Whitechapel: Documents of Contemporary Art. Cambridge, MA, USA: MIT Press, 2014.

The Art Story. "The Readymade - Modern Art Terms and Concepts." Accessed July 6, 2022. https://www.theartstory.org/definition/readymade-and-found-object/.

T&M Assignment

#3: Deep Listening

Duration: 5-10min + discussion
Assignment materials: Presentation
Media/medium: None
In-class or **homework**

In this meditative exercise, students dive into an auditory exploration of their surroundings and begin to think about their own embodied experience. Ask your students to close their eyes, listen, and think about each question you ask as you read through the following prompts. It's a good idea to wrap up the exercise with a group discussion about the experience. Feel free to make this one a regular practice in your classroom to channel the energy of your cohort and ease any classroom jitters!

Instructions:
Part 1: Slowly read this script to your students:

Close your eyes.
Listen for 20 seconds.
However you want to interpret this: identify a surface sound.
Listen for 20 seconds.
However you want to interpret this: identify a ground sound.
Listen for 20 seconds.
However you want to interpret this: identify a far sound.
Listen for 20 seconds.
However you want to interpret this: identify a near sound.
Listen for 20 seconds.
However you want to interpret this: identify a body sound.

Part 2: Instruct students to gather paper and drawing tools before reading this script:

Close your eyes.
Focus on any sound you hear and listen to it for 20 seconds.
Draw the shape of that sound.
Focus on any sound you hear and listen to it for 20 seconds.
On the same page, draw the shape of that sound.
Focus on any sound you hear and listen to it for 20 seconds.
On the same page, draw the shape of that sound.

Deliverable:
3 drawings

Resources: Sonic Meditations (1971) by Pauline Oliveros
https://monoskop.org/images/0/09/Oliveros_Pauline_Sonic_Meditations_1974.pdf

T&M Assignment

#4: Archive-building (3-5 images per day)

Duration: Any duration
Assignment materials: Handout
Media/medium: smartphone or digital camera
In-class or **homework**

This exercise teaches students what ongoing creative research can look like in the context of still image collection. They will begin to think of images both as artifacts of specific places and times as well as sources of project inspiration they can file away and return to later. Taking pictures every day can be a great way to keep students engaged in daily creative production as a way of looking at the world around them with a fresh perspective and getting comfortable with a skill like photography in a low-stakes context.

Instructions:
Instruct students to take between 3 and 5 images each day for as many days as you prefer and to save the images in either a networked or web-based folder. You can choose to assign a theme to their collection (e.g. articles of clothing, family keepsakes, litter, etc.) or leave the scope broad. This is an easy assignment to keep running in the background of the course for students to complete as homework whenever you need a filler. Also, the archive of images can be utilized later in an assignment that employs any form of still image compilation like digital collage. However long you determine to run this assignment, it's a good idea to employ occasional in-progress critiques of the images being produced. Without check-ins, students are likely to fall off the wagon of productivity or into the trap of taking lazy, blurry images.

Deliverable:
3-5 digital images x the number of days you choose to assign

Resources:
Mercedes Dorame
https://www.mercedesdorame.com/portfolio#/living-proof/
Newsha Tavakolian
https://www.newshatavakolian.com/isis-yazidi-child-soldiers

T&M Assignment

#5: Portrait of the Self Without the Self

Duration: 20-30 minutes + critique
Assignment materials: Handout
Media/medium: smartphone or digital camera
Homework

Students will consider their own identity in relation to the artifacts they surround themselves with. They will think about the practice of curation we engage in every day as we present ourselves to the world.

In this assignment, students will take a photo that represents who they are without including their physical bodies in the image. They will gather and stage objects in a single location and take a photo of the assemblage. As they arrange the objects for their image, students should consider the Elements and Principles of Design to produce an engaging composition. They should think about both visual variety and conceptual variety in the types of objects they choose. Students should also consider the location in which they arrange the composition. The intentions behind this choice should be considered an object in and of itself as it will significantly impact the interpretation of the image.

Instructions:
Include 8-10 objects in a single image
Choose 1 significant location to photograph the composition
Take ~10 images experimenting with different framing and arrangements
Choose the best 3
Discuss the 3 top images as a group to determine the strongest composition

This assignment functions best as a homework assignment but can also be modified for in-class participation if necessary.

Deliverable:
1 final digital image
Written reflection

Resources:
Mami Kiyoshi
https://mymodernmet.com/mami-kiyoshi-new-reading-portraits/
Sannah Kvist
https://inhabitat.com/all-i-own-swedish-students-photographed-with-all-their-possessions-show-how-to-live-with-less/
Peter Menzel
https://www.npr.org/sections/pictureshow/2010/08/10/129113632/picturingpossessions

T&M Assignment

#6: Portrait of Your Everyday Through Sound

Duration: 30min + critique
Assignment Materials: Handout, Formal Language of Sound handout
Media/medium: smartphone or audio recorder
Homework

In this assignment, students will collect sounds from their everyday lives and compile them into a series of 10-second clips to form an audio montage. Consider prefacing this assignment by going through the handout on the Formal Language of Sound referenced in the assignment materials above. You'll instruct students to take time collecting between 8 and 10 audio clips to compile. Students should consider variety, clarity, rhythm, volume, and how clips are arranged in order so the transition between them feels smoother (i.e. similar sounds next to each other in sequence). You should also encourage them to record twice as many sounds as they need so that they can select the best for their montage.

Instructions:
Record 8-10 sounds from their everyday life
Choose and submit the best 5 sounds

Deliverable:
5 recorded sounds

This assignment functions best as a homework assignment but can also be modified for in-class participation if necessary.

Resources:
David Byrne "Playing the Building" https://www.youtube.com/watch?v=eWMBYUQk6RU

Hannibal Andersen "In the Gap
https://untietotie.org/wp-content/uploads/media/2_hannibal-andersen_in-the-gap.mp3

"In my little seat, in this machine made of metal, I am destined to wait while I am being transported towards my destination. I am forwarded, swiftly, yet my body remains still. My senses unfold and sharpen as time and distance collapse in the gap between A and B. There is no letter between A and B, only a gap. And, in this gap, I discover the subtle harmonics in the humming of the engine. There is nothing between these harmonics either, except the ever-present background noise, demanding my attention." — Andersen

T&M Assignment

#7: Story in a Shot

Duration: 5 days + critique
Assignment materials: Handout (incl. poems), presentation
Media/medium: smartphone or video-capable digital camera
In-class and **homework**

Provide students with three poems to read. They will choose one of these poems as inspiration for a short film. These short films will consist of a single shot that will convey a concept or theme derived from the poem. Students will explore the connections between poetic writing and the poetry of cinematic language.

Instructions:
Read the 3 poems presented to them and choose 1
Create a mindmap based on the chosen poem
Discuss the mindmaps as a class and sketch storyboard
Compose 10 shots (these can happen in the same location or multiple)
Shoot and experiment
Compile video clips using a smartphone app or desktop software
The final film must be at least 2 minutes long (consider specifying a maximum time)

Timeline:

Day 1:	Day 2:	Day 3:	Day 4:	Day 5:
Intro presentation Intro Project Choose poem HW: Mindmap	Discussion & storyboard HW: Begin shooting	Shoot & experiment	Assemble	Screening & critique

Deliverable:
1 final film at least 2 minutes long

Resources: The basic formal building blocks of cinematic language include camera angles, camera movements, framing, and size. The following are explainer videos from a series by StudioBinder which breaks down each of these elements using examples from popular films:

- Ultimate Guide to Camera Shots: https://youtu.be/AyML8xuKfoc (video, 12:43)
- Ultimate Guide to Camera Angles: https://youtu.be/wLfZL9PZl9k (video, 13:31)
- Ultimate Guide to Camera Movement: https://youtu.be/IiyBo-qLDeM (video, 29:08)
- Camera Framing: https://youtu.be/qQNiqzuXjoM (video, 8:33)

T&M Assignment

#8: Stop-Motion

Duration: 2-4 days + critique
Assignment materials: Pt 1 handout, pt 2 handout, presentation
Media/medium: Craft supplies, smartphone, Stop Motion Studio App
In-class or **homework**

This is a great assignment to bridge the gap between still and moving image as modes of creative production. Students will see firsthand how closely related these processes are and gain a sense of how intentional they should be in their compositional strategies when transitioning into moving-image work. Additionally, students will get a playful introduction to phenomenological thought and their relationship to the inanimate world around them.

Use this assignment as an opportunity to remind students of the curiosity they engaged in during the Creative Research section of the course. Invite them to ask a question about the objects that surround them every day and explore that question through stop-motion.

Note: If you intend to run this as an in-class assignment, don't forget to prompt students to bring in an object to animate prior to the day.

Instructions:
Transform 1 everyday object into a creature using craft supplies (can be homework)
Each student writes 3-4 different emotions on separate strips of paper
Put papers in a bucket
Each student draws 1 paper
Animate and record your creature to express the emotion on your piece of paper
Discuss completed shorts
(repeat last 3 steps as many times as you like)
Reflect

Timeline:

Day 1:	Day 2:	Day 3:	Day 4:
Intro presentation Make your creature HW: Stop Motion Tutorial	Draw an emotion prompt Experiment with and record motion in class HW: Principles of Motion video	Discuss previous days' recordings Draw a second emotion prompt Record motion HW: Kirsten Lepore videos	Discuss previous days' recordings Draw a third emotion prompt Record motion HW: Reflect in sketchbooks

The length of this assignment can be shortened significantly by having students animate a single emotion rather than 3.

Deliverable:
1-3 final stop-motion videos
Sketchbook reflection

Resources:
Stop Motion Studio App Tutorial
https://www.youtube.com/watch?v=-DzV3-1lnTQ

Kirsten Lepore videos:
https://rmpbs.pbslearningmedia.org/resource/aa4c6679-d7ca-409f-aa1e-e101f5153ce6/kirsten-lepore-animation/

Stop motion works of PES (Adam Pesapane)
Fresh Guacamole: https://www.youtube.com/watch?v=dNJdJIwCF_Y
The Deep: https://youtu.be/AK18bdUEWSs
Game Over: https://www.youtube.com/watch?v=Ovvk7T8QUIU

T&M Assignment

#9: Write-your-own Action Prompt

Duration: 20min + critique
Resources: Handout
Media/medium: None
In-class or **homework**

In this assignment, students will learn what it means to be coauthors with their audience through the practice of writing action prompts as a mode of creative production. They will get a taste of what it feels like to give up control as a creator and to leave an artwork in the hands of someone who will have no idea what your intentions were in the outcome of their following of your instructions.

Instructions:
Students should create a written 'action prompt' that a participant can follow. It should consider interactions between their viewer, environment, and everyday objects.

> Prompts should include:
> At least 3 lines of direction for the participant to perform
> A gesture, movement, and/or activity
> An object or objects, space, and/or environment
> A means to record their experience (i.e.: a drawing, object, text, audio recording, etc.)

Classmates will swap action prompts after they are completed. They will each perform and record the prompts according to the instructions. Writing and performing can either be completed inside or outside of class time. If fully outside of class time, keep in mind that students will need to spread the assignment over 2 days to allow for the swapping of prompts between classmates.

Deliverable:
1 written action prompt
1 form of documentation of that action prompt being performed by another student

Resources:
The Fluxus Performance Workbook
https://www.thing.net/~grist/ld/fluxusworkbook.pdf
Sonic Meditations (1971) by Pauline Oliveros
https://monoskop.org/images/0/09/Oliveros_Pauline_Sonic_Meditations_1974.pdf

T&M Assignment

#10: Writing an Artist Statement

Duration: 1hr + discussion
Media/medium: None
Assignment Materials: Handout
In-class or **homework**

This assignment can be brought in at any point during the Think & Make section in combination with a project that has students producing meaningful work. You may choose to assign this early in the section to get students into the habit of writing about their work, or you may choose to hold off and use it for longer-term assignments.

Instructions:
Students should write 150-200 words about their finished artwork to be displayed alongside it during critique and/or exhibition. All statements should follow the same formatting and begin with the following information:

1) Artist name (first, last) incl. collaborators if applicable (i.e. classmate or interviewee)
2) *Artwork title*
3) Art medium/media (i.e. paper, sound, speakers, projector, etc.)
4) Duration (if time-based)

In their 150-200 word statement, have students respond to the following questions:

- What does the finished work consist of?
    - What are its physical properties or form of media?
    - What process did/does it involve?
    - What is its mode of display and duration (if applicable)?
- In one sentence, what is the meaning of the work?
- What is the relevance of the materials/media/process?
    - How do these things advance or convey the meaning of the work?
- Is there any important context to understanding the meaning of the work that is not already accessible to the viewer visually or audibly?

Deliverable:
One 150-200 word artist statement

Resources:

- *The Ears Between Worlds Are Always Speaking* by Postcommodity (page with video, 15 min)
- "Why did Félix González-Torres put free candy in a museum?" (article, 15 min)
- *Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career* pg 76-79. (10 min)
- Artist Statement Guidelines (article, 15 min)

T&M Assignment

#11: Photomontage

Duration: 4 days + critique
Assignment materials: Presentation, handout, Everything is Alive Podcast
Media/medium: Option 1: smartphone and mobile app (e.g. stop motion studio)
Option 2: digital camera and editing software (e.g. DaVinci, Dragonframe, Lightworks, iMovie, etc.)
In-class and **homework**

In this exercise, students will explore using still images in sequence to tell a story. This is a great precursor to learning to use moving images to tell stories as it reinforces the importance of framing and composition in every scene. Students will listen to an episode of the podcast Everything is Alive (during class or as homework) and draw a storyboard of scenes they imagine while listening to it. They will then be assigned a 30-second audio clip from the episode and take a series of photos to illustrate it. Those photos will be arranged in sequence in combination with their 30-second audio clip.

Optional: Choose 30-second audio clips that are in sequential order in the podcast episode so that you can arrange student projects back-to-back as an exquisite-corpse-style montage of the podcast excerpt.

Note: This exercise could easily be adapted into a long-term Do project.

Timeline:

Day 1: Intro + Photomontage Presentation Listen & Draw Assign 30 sec audio clips HW: Finish thumbnails	Day 2: Students take photos based on their thumbnail sketches Demo photomontage software or mobile apps HW: Read + Reflect “The Cares of a Family Man”	Day 3: Assemble montage Watch + Reflect “Bär” by Pascal Floerks HW: Pickups	Day 4: Montage final pass + export Optional: exquisite-corpse-style assembly Screening

Resources:
“The Cares of a Family Man” (“Die Sorge des Hausvaters”) Franz Kafka (1884-1924) translated by Willa and Edwin Muir PDF
Bär by Pascal Floerks https://vimeo.com/174254407 (08:14)
(alternative film) *La Jetee* by Chris Marker https://youtu.be/fU99W-ZrIHQ (28:06)

T&M Assignment

#12: The Gift

Duration: 1-2hr + critique
Assignment materials: Handout
Media: smartphone or digital camera
In-class or **homework**

In this assignment, students will use the skills they've acquired so far to give back to people in their lives by gifting them with a photo. They should consider the people in their home units such as immediate family, extended family, guardians, or even their neighbors. Ask them to consider the kind of photo that would be meaningful to whoever they choose to give the gift to. It should be thoughtful and specifically catered to them in some way. Perhaps their parents haven't had a photo taken of just the two of them in years. Maybe their neighbor has a project car they're proud of or a family heirloom they'd like a photo of.

Students should be thoughtful and intentional about the choices they make in composing the image they take for their loved one. They should consider background, lighting, props, etc. Although this is a gift, it should be held to the same standard of excellence as their other projects and should be critiqued as such. This assignment is a small foray into community engagement with a bit lower stakes!

Instructions:

- Students should take a few minutes at the start of the assignment to brainstorm who in their life they'd like to direct this gift toward. Next, they should think of a few ideas for what they might take a photo of for that person. If they are unsure of what would be meaningful, they might consider having a conversation with the loved one to determine what they might like.

- Next, students should set aside 30 minutes or so to spend arranging and photographing what they've decided to take an image of. This amount of time might be impacted by whether or not the image involves scheduling and coordinating people.

- Finally, these images should be printed on photo paper either in your institution (if you have a photo printer) or elsewhere. Consider asking your institution to fund the prints or invite your students to print them themselves. You might specify the size of the prints such as 8"x10" which should be affordable for everyone.

Resources:
Humans of New York: https://www.humansofnewyork.com/
The Sartorialist: https://www.thesartorialist.com/

T&M Assignment

#13: Micro-Narrative Documentary

Duration: 6 days + critique
Assignment Materials: Handout, pre-production worksheet, reading guide
Medium/media: smartphone or video-capable digital camera, video editing software
In-class and **homework**

In this assignment, students will be paired with a classmate to collaboratively produce a short, narrative documentary based on the topic “Where do you see yourself in 10 years?” Using smartphones or video-capable digital cameras, students will take turns interviewing one another using the following questions and asking any follow-up questions they have. They will also decide on b-roll shooting locations and cut together their footage into a single, 5-minute documentary.

Instructions:

- Pair students up
- Review the pre-production worksheet
- Determine interview locations (likely on-campus)
- Determine b-roll locations and schedule the shooting (likely off-campus)
- Each student spends 10 minutes in the role of interviewer and 10 as interviewee
- Import and edit
- Shoot more footage as needed for b-roll
- Hold an in-progress discussion about student work so far mid-assignment
- Final pass and export

Timeline

Day 1: Intro project Partner up students HW: Preproduction worksheet + review questions	Day 2: Record the interviews Import the footage HW: Chapter of Lambert text	Day 3: Review and first pass Begin to cut together HW: Chapter of Lambert text
Day 4: In-progress discussion Brainstorm b-roll + lay in timeline HW: Chapter of Lambert text	Day 5: Second pass Editing HW: Chapter of Lambert text	Day 6: Editing Export

Deliverable: One 5-minute documentary including b-roll and interviews for each pair of students. Each student should share equal screen time.

Resources:
Krzysztof Wodiczko: Lincoln Project (3min)

T&M Assignment

#14: Sounding Objects

Duration: 5-6 days + critique
Assignment Materials: handout, audio recording cheat sheet
Medium/media: smartphone or audio recorder
In-class and **homework**

In this assignment, students will explore the concept of site-specificity and the relationships between sound and place. They will also consider the difference between found sound and invented sound. Students will group together to explore a local site of their choosing and produce "instruments" from materials found onsite. Together, they will perform and record these instruments in use on the site where they collected the materials.

Instructions:

- Divide students into collaborative groups
- Give students time to discuss the questions on handout #1
- Prompt students to choose one location they will focus on for the project
- Students will visit their site outside of class as a group to listen and hunt for materials
- Consider prompting student to record while onsite as a component of their research
- Students will create instruments from collected site materials and practice making sounds
- Students should revisit the site as a group to record the final ensemble

Timeline:

Day 1: Discussion on treating place/life as site (revisit David Byrne's Play the Building) Intro Sounding Objects assignment HW: Site visit #1	Day 2: Site visit discussion and planning for visit #2 Show and tell collected materials HW: Site visit #2	Day 3: In-progress class discussion Brainstorm and begin work on instrument assemblies from found site materials HW: Work on instruments + Sound Sketch #1 handout
Day 4: Class discussion on Sound Sketch #1 Group work day HW: Sound Sketch #2	Day 5: Group discussions on Sound Sketch #2 Outdoor rehearsal HW: Perform + record sounds as a group on site	Day 6: Import and edit site recording

Resources:
Sigur Rós: A musical instrument made from stones
Efterklang: Transforming field recording into music (trailer,)

DO

SONIC SHRINE
360° VIDEO DOC
SERIOUS GAMES
DESIGN YOUR OWN DO

11. DO OVERVIEW

Overview:

These assignments should combine both the technical and conceptual goals of the course and invite opportunities for students to engage with their community. They should address deeper research questions and consider the priorities and concerns held by people in their immediate vicinity.

It will be up to you to determine the scope and timeline of these projects. Depending on the types of technology you choose to make optional for students, the enrollment number and average age of your cohort, and the parameters you set for the assignment, a project may last anywhere from two weeks to two months. Consider what you'd like the deliverables of a longer-term assignment to be and work backward to determine how long students may need to complete it.

How to use the following "Do" examples:

Add, remove, shorten, or extend elements as you see fit. If there are too many examples in a block, take some out. These are not rules, but a structure and set of resources for you to make your own. Elements such as readings, viewings, discussion questions, and workshops can all be implemented in different ways that suit your classroom such as homework and in-class projects.

The three DO programs included in this section (**DO 1: Sonic Shrine**, **DO 2: 360° Video Documentary**, and **DO 3: 'Serious' Games**) are examples of how you can design longer-term experiences for your students that incorporate creative research, conceptual & art historical learning, and public-facing outcomes. After these programs, we invite you to create a DO program yourself in **DO 4: Design Your Own Do**.

DO 1: SONIC SHRINE

Overview: This long-form assignment focuses on the embodied experiences of your students and approaches the concept of archiving from the vantage point of their own everyday lives. As the teacher, you will choose the main theme for your students to work within to determine their own subtopics. Students will then collect a series of audio and visual artifacts to assemble into an installation in representation of their subtopics in a broader exhibition alongside their classmates.

Key features: place-based research, still image, audio recording, physical artifact, installation, archiving

Our goal is to imagine, plan, produce, and exhibit a multimedia sound art installation (physical or web) that meets the following criteria:

- The goal of this assignment is for students to experience the concepts of archiving, assemblage, and place-based research. They will begin to see the realm of possibilities once they combine multiple forms of media in conversation together.
- The piece must be researched and fact-based. (This includes people's stories and perspectives that may not be entirely accurate)

- The piece must in some way critically reflect on the student's local history or present. (This is a broad prompt, and could range from documenting local practices, thematic oral histories, current projects, perspectives, etc.)
- The piece must incorporate or engage the community. (This may be through interviews, collaboration with local archives or resources, or a community-based exhibition. See the section on **assessing your resources** for tips.)
- The piece can be collectively collaborative (many people work towards a single project) or independently produced and shared as a curated collection (many people create their own projects, but the projects are presented within the same series).
- The piece must be shared publicly and published in such a way that is accessible through either documentation of a physical installation or the works themselves.

What could this creative project look like?

Scenario A: *Within the main theme of local industry, a student chose to focus on her family's history of potato farming in the region. Her family currently irrigates using a center pivot system but she found maps of ditch systems they used to use. She compiled a digital collage overlaying old ditch maps with public satellite imagery of their current center pivot system. She printed this collage and displayed it on the wall. She then used masking tape to produce a larger-scale map of the original ditch system on the floor of the exhibition space so that viewers could physically explore it. The student spent time sitting at the edge of her family's fields recording audio of the sprinklers working alongside other ambient audio of farm life around her. She presented her audio to be experienced through headphones and experimented with panning her audio back and forth across the left and right channels to make the viewer feel as though they were the center pivot of the spinning sound. For her physical artifact, the student brought in potatoes prepared in her family's favorite way to share with her viewers. She served the potatoes to each viewer so they could eat them while experiencing the audio/visual parts of her installation.*

Scenario B: *Students are given a prompt to create a sound and image-based work on the theme of their relationship with traditional sites and spaces in their hometown. The basic guidelines for the outcome are: it must be hosted publicly on a webpage using Google Sites, it must incorporate a visual element using the browser app Photopea, and it must incorporate a sound element composed of voice and on-site recordings. One student identifies a local "Morada" or space of prayer and spiritual dwelling as a local site of significant cultural and personal meaning. After visiting the site and recording ambient sounds, students develop questions for an interview with a family member about their 100-year-old relationship with this site. While recording the interview to illustrate their personal relationship with the site and the place it holds in the culture of the town, she collects digital copies of family photographs and takes pictures of related objects. After a period of reflecting on how to bring these elements together on a webpage, she decides to combine the ambient sounds from the site and the interview into a short audio story using Audacity. She then takes all of the pictures she has collected and creates a collage in the shape of the Morada's gridded windowpane, a key feature of the building that stood out to her during her time there. These components were then*

combined on a Google Sites webpage, along with a written reflection exploring her own relationship to the site and the experience of making the piece.[34]

While varied in aesthetic and conceptual complexity, as well as the goals that the students were trying to achieve, each piece represents an appropriate approach for this DO project. In each, students were able to explore their relationship with local sites using creative processes: They began by identifying and reflecting upon local sites, then explored these sites through on-location and contextual research, then used aesthetic reasoning to create an informative and engaged work that used the form of the artwork to tell the story.

Please note that if you intend for the work to be installed and shared publicly, you will want to consider what technology is available (i.e. headphones, screens, audio players, etc.) that will allow them to present their research to viewers. If the exhibition takes place at the school, it is also not a bad idea to coordinate the exhibition with school administrators so that it can take place on a high-traffic day to boost viewership.

What does the timeline for the creative project look like?

- Week 1: Project intro, brainstorm/mindmap/ideation exercises, refresh on audio editing
- Week 2: Spend time in local sites collecting images, artifacts, and audio (ambient and voice)
- Week 3: Begin assembling sounds, images, and artifacts into forms. This may take the form of experimenting with physical assemblages of objects. Critique works in progress.
- Week 4: Continue editing to complete the second draft. Critique works in progress.
- Week 5: Refine edit & prep for installation, write artist statements. Begin installation.
- Week 6: Exhibition, critique, debrief.

What are the core concepts explored through readings and viewings?

- What is **sound art**?
- What is the difference between **hearing and listening**?
- How do we make art through **attentional and intentional practice**?
- What **stories** can we tell through sound?
- What is the relationship of sound to **space, images, and objects**?

Selected Sample Evidence Outcomes

3.1.c Practice techniques and improve skills by testing media to consider constraints and potential of materials.

This evidence outcome could be approached in several ways through sound art, whether it is through the practice of recording and presenting assemblages of a variety of media objects

[34] This example is loosely based on “The Morada” (2021), a piece produced by Centennial School student Mya Benton during the 2021-2022 pilot year under the guidance of Helen Seay: https://sites.google.com/view/sonicshrines/morada?authuser=0

(sounds, photographs, physical artifacts) for a single installation, or if it is through using physical artifacts to create the sounds for a score, students will be testing and assessing a variety of materials and processes to achieve their vision. The role of the teacher here is likely to guide and challenge the student throughout this process, asking thought-provoking questions, having them contextualize their work through other artists and works, and helping them put words to why they are making the creative and aesthetic decisions they make.

3.1.d Create works of art representing personal narratives that use traditional and contemporary media.

The core purpose of this project is for students to make genuine inquiries about and draw connections to the sounds that permeate their everyday lives. By taking an attentional approach to listening to these sounds (such as with Pauline Oliveros' Deep Listening exercises in DO 1.1), they can approach recreating and reimagining these sounds in a way that can tell deeply personal stories about their home, family, town, land, geography, etc.

4.3.c Engage in curating processes that invoke social, cultural and potential discourse.

Sounds may be personal, political, and the product of the cultural practices that serve as a community's common language or what it means to be from a place. By creating sound works that are public facing — installed publicly in the community, co-created with people outside of the school, or drawing from the architecture and spaces of the community, etc. —

How do the creative project and the core concepts fit together?

DO 1: Sonic Shrine	
Week 1	**Production:** ● Present the project ● Brainstorm a sound art project ● Perform survey research ● Workshop - audio recording and editing refresher **Core Concept:** Understanding concepts in listening as an *attentional* and *intentional* practice through the work of sound artists Pauline Oliveros and Christine Sun Kim **[see DO 1.1]**
Week 2	**Production:** ● Site Visits ● Exploratory Field Recordings ● Object and image collection ● Listening and Journaling: what is sound in this space and what stories can be told through it? **Core Concept:** Let's talk about sound in spaces through the work of Susan Philipsz and Teri Rueb **[see DO 1.2]**

Week 3	**Production:** ● Audio assembly in editing program ● Assessment: what is the story that is being told, and what is needed still to better tell it? ● Object and image collection ● Critique of works-in-progress. **Core Concept:** Let's talk about sound and objects through the sound suits of Nick Cave and the installations of Kevin Beasley **[see DO 1.3]**
Week 4	**Production:** ● Audio assembly and testing installation ● Assessment: How is the installation taking shape? What story is being told? ● Critique of works-in-progress **Core Concept:** Let's talk about sound and images through *Border Cantos*, a collaboration between photographer Richard Mirsach and Guillermo Galindo **[see DO 1.4]**
Week 5	**Production:** ● Completing fine cut audio component ● Full test of assemblage and installation ● Critique **Core Concept:** Let's talk about sound and participation through Yuri Suzuki's *The Welcome Chorus* and Rafael Lozano-Hemmer's *Borderlands* **[see DO 1.5]**
Week 6	**Production:** ● Completion of piece ● Exhibition of works ● Photo and video documentation of works ***this is critical*** ● Viewing of documentation & critique or discussion **Core Concept:** Students will be focusing on reflecting on their project through the framework of listening, spaces, objects, images, and participation **[see DO 1.6]**

Notes about the form that these projects may take:

This particular example of a DO project is very open to interpretation by either the teacher or the students. Teachers may narrow the scope of projects by limiting the production to specific media, types, forms of installation, and sizes or durations of components. The following are a few notes that may help you navigate the many decisions that will come up during this process.

Multimedia: The range of media you incorporate into this assignment should be influenced by student interest and engagement so far during the term as well as by the amount of time your schedule allows you to spend on this assignment. You should aim to include at least one audio component and one visual component (still image or physical artifact). You may assign any

number of these elements in total but one goal of this project should be that students experience the challenge of combining more than one form of media to convey a single concept.

Place-based research: Students should choose a specific local site that is significant to their subtopic. They should spend time at this local site collecting artifacts, recording ambient sound, and taking photographs. They should aim to collect more material than they ultimately plan to use in their final installation. They should gain an understanding of how simply collecting materials and data can influence your creative work in ways they did not initially expect. Some elements they collect during this period of research will make it into their final project and some elements will simply go on to live in the archives of their creative practice.

Sound: The audio component of this assignment can take many forms. Students may choose to sit at their site and record ambient sounds to play on-loop in their installation. They may record themselves talking about their subtopic or narrating a sound walk of their site. During their process of collecting whatever audio they choose to include, students should consider how they intend for their viewers to experience it in their final installation. They should consider whether or not they want their viewer to encounter the intimacy of hearing the sound through headphones or contend with the possibility that playing audio through speakers may disrupt the installations of their classmates. They should remember that whatever form they choose, they will have to incorporate the speakers or headphones needed into their installation. Encourage them to experiment with various ways of experiencing their audio before making the final decision.

Still Image: Including a still image component in this assignment might look like having students take photos of their site, find and display archived images from local/familial history, a collage assignment to combine multiple aspects of this or any other mode of still-image-making you can imagine. You should consider what resources you're able to provide students for displaying their images. Do they have the means to print them? Do you have monitors or projectors that could display them? If you have a variety of options for them to choose from, ask students to consider what mode of display functions best for their individual projects.

Physical Artifacts: Should you choose to include a parameter for collecting physical artifacts related to their research, encourage students to think outside the box of what they think artifacts are. Ask them to look around their everyday lives for any type of physical representation of or reference to their research. Instruct students to experiment with the installation of their artifacts and to consider the elements and principles of design in their display. You may consider allowing them to incorporate additional materials for aesthetic purposes.

Learning critical concepts through sound and installation art (DO 1.1 - 1.6):

Throughout the long-term production project, students should be presented with a program of works in the project's chosen medium as sites of critique, analysis, discussion, and inspiration. The following program of sound-oriented works and respective texts serve as an example of how screenings, articles, and discussions may help students to begin to identify key terms,

artistic decisions, and effects across a broad range of approaches. Throughout its design, students will walk through a series of sound-oriented works that range from simple to complex (conceptually, formally, and technologically). They will identify how the formal and aesthetic decisions affect the meaning and effectiveness of the work and articulate how these works engage with questions of culture, history, and identity. Individual sound works may be difficult to identify at times as they span a variety of practices, genres, movements, and so on. However, A great place to start finding your own examples and core terms would be existing museum resources such as those provided by TATE and MAD Museum, and arts-based publications such as widewalls and HYPERALLERGIC.

Please note that the following example does not need to be followed precisely, nor do all of the readings and viewings need to be implemented for the unit to be effective.

DO 1.1

Let's talk about ***LISTENING***
through the work of Pauline Oliveros and Christine Sun Kim

Goal: What is listening? How can we become **attentive** to the sounding world around us? How can we then produce artworks with **intention**, to use sound as a way to reframe and reimagine our world? The goal of this section is to think deeply about what sound is and what it can do by first learning to listen. The theory and practice of "Deep Listening" by American composer and sound artist Pauline Oliveros are presented as a methodology for us to reconnect with the sounds that populate our everyday experiences, ones that we may have completely habituated to and ignored. As a deaf artist, Christine Sun Kim then presents a unique and playful approach to sound, creating public art that mediates both the literal and metaphorical place that sound holds in society.

Artists & Practices:

Pauline Oliveros

Corresponding Materials:

- Slide Presentation: Pauline Oliveros and the Practice of Deep Listening (slides, 30 mins)
- Reading: "Listening as Activism: the 'Sonic Meditations'..." (article, 15-minute read)
- Audio Story: "Remembering Pauline Oliveros…'" (audio, 3 mins)
- Workshop: [1] Explore Pauline Oliveros's 1971 book *Sonic Meditations* (PDF). [2] Choose one or more to perform. [3] Reflect on its relation to deep listening. [4] Reimagine the scores as your own.

Discussion Questions:

- What is "Deep Listening" and why might we do it?
- What is the difference between hearing and listening?
- How did it make you feel?

Christine Sun Kim

Corresponding Materials:

- Artwork: Captioning the City (video documentation, 2:36)
- Ted Talk: "The Enchanting Music of Sign Language" (video, 15:08)
- Workshop: [1] Explore Christine Sun Kim's *Captioning the City* (image collection). [2] Reflect on the dynamic between the words and their site and public (is it literal or poetic,

and how?). [3] Reimagine the piece as your own, how would you describe sound by "captioning" your world?[35]

Discussion Questions:

- What is sound to Christine Sun Kim and how is it represented in her work?
- What are the relationships between sound, work, and city?
- How do we interpret what we see as sound (or, what do we hear when we read) her captions? How does this relate to memory?

[35] Students can reimagine this physically by installing words (printed, painted, drawn, etc.) in public spaces around the school and photographing their installation or digitally by superimposing text onto photographs.

DO 1.2

Let's talk about ***SOUND IN SPACES***
through the work of Susan Philipsz and Teri Rueb

Goal: How does sound transform how we interpret spaces? How do spaces transform how we interpret sounds? The goal of this section is to approach these questions around **sound and space** by viewing and analyzing two different practices, identifying their components (what is the piece actually made of) and effects (how these components come together to produce meaning). The artist Susan Philipsz uses the sound of historical objects (artifacts, recordings, songs) in spaces to explore questions of public memory, melancholy, and the present's relationship to the past. Sound artist Teri Rueb uses locative sound (sound that changes depending on your geolocation) during walks in natural and built environments to have people reflect on concepts that we may assume as 'natural' or 'normal,' but are actually constructed by culture. Whether it is the sound within an architectural space or a person carrying sound with them as they move through a natural one, these works use sound as a medium to have us reimagine our relationships with the environments we occupy and move through.

Artist and associated materials:
—

Susan Philipsz — Using sound to respond to the architecture and history of spaces and objects.

Corresponding Materials:

- Series: *War Damaged Musical Instruments (Pair)* (video, 2:53)
- Images: Installation of *War Damaged Instruments* (images)
- Susan Philipsz in "Berlin" (video, 12:23)
- Susan Philipsz on sound in space (video, 6:43)
- Workshop: [1] Explore the work of Susan Philipsz. [2] Reflect on the sounds in your life that carry memory. [3] Re-perform those sounds in physical space using voice or at-hand materials. [4] Reflect on how the sound occupies and transforms the space. [5] Reflect on how the space transforms the sound and its meaning.

Discussion Questions:

- How does the sound of spaces and objects relate to memory?
- How does sound transform a physical space? (literally and metaphorically)
- How does a space transform a sound? (literally and metaphorically)
- Why would an artist choose to use the medium of sound rather than image or word when engaging with questions of history and memory?

Teri Rueb — Using a sound walk to explore the concept of “wilderness” across time and cultural contexts.

Corresponding Materials:

- Work: *No Places with Names* (video, 7:46)
- Project Description: *No Places With Names* (web page, 5-minute read)
- Workshop: [1] Reflect on the sounds that tell stories on a route that you know very well, [2] Reimagine the piece by sketching a map of a sound walk — what is the route the sound walk would take, what sounds would be heard and where? [3] Reflect on what story your new sound walk would tell.

Discussion Questions:

- Why might the artist have chosen a personal sound experience (through headphones and an app) rather than installing speakers?
- How does the form of a “sound walk” (listening to the piece as you move through an actual space) impact the piece’s meaning?
- How does this piece explore the concept of “wilderness” across cultural contexts?

DO 1.3

Let's talk about ***SOUND AND OBJECTS***
Through the work of Nick Cave and Yuri Suzuki

Goal: How can we look at the objects around us as sound-makers and creative collaborators? How are these sounds and material deeply rooted in history and community, both personal and national? The goal of this section is to approach these questions through the sound suits and participatory happenings of Nick Cave and the material explorations of Kevin Beasley.

Artist and associated materials:
—

Nick Cave — using cast-off materials to create surreal wearables at the intersection of sculpture and fashion.

Corresponding Materials:

- "Nick Cave in Chicago" (ART21 excerpt on Soundsuits) *Soundsuits* (video, 12:37
- "Nick Cave Brings Art, Sculpture to Life With 'Soundsuits" (news, 5:22)
- "Nick Cave's Soundsuit sculptures – Everything you need to know" (article, 25 min read)

Discussion Questions:

- How does Nick Cave's soundsuits engage with practices and ways of making we might not associate with sound?
- Why would the Soundsuits hide the participant's identity?

Yuri Suzuki — examining the sounds at the periphery of our everyday lives

Corresponding Materials:

- "Future Music" (exhibition video, 3:27)
- Sonic Bloom (exhibition video, 4:46)
- Yuri Suzuki Artist Interview (video, 16:47)

Discussion Questions:

- What are Yuri Suzuki's core goals for his art?
- How does Yuri Suzuki use design elements to achieve those goals?
- What kind of sound artwork could you imagine creating to help bring people together and feel connected with each other and your town?

DO 1.4

Let's talk about ***SOUND AND IMAGES***
through a collaboration between photographer Richard Misrach and sound artist Guillermo Galindo.

Goal: How can collaboration between sound and image art serve to address humanitarian needs? The goal of this section is to understand how interdisciplinary collaboration with sound (i.e. collaborations between people working in different creative fields or industries) can address complex social issues through Richard Misrach and Guillermo Galindo's 2021 exhibition *Border Cantos* at the Hudson River Museum.

Corresponding materials:

- *Border Cantos* Opening Video (video, 6:16)
- 4 performances by Guillermo Galindo (4 videos, ~20:00 total)
- Collaborators in Conversation: Richard Misrach and Guillermo Galindo (Virtual) (artists talk, 1:11:13)
- Richard Misrach on Border Cantos (artist talk, 59:05)
- Richard Misrach and Guillermo Galindo Mourn the Fate of Immigrants (review, 15-minute read)
- *Richard Misrach and Guillermo Galindo: Border Cantos* (book)
  Aperture; Bilingual edition (April 26, 2016)
  check your local library for book or access through interlibrary loan

Discussion questions: (can be integrated into homework, worksheets, and/or in-class discussion):

- How would you describe the relationship between the objects, images, and sounds in this exhibition?
- What is the story that the sound component tells? What is the story that the image component tells?
- What is the story that the image component tells?
- What is the story that the two components tell *together* and together alone?

DO 1.5

Let's talk about ***SOUND AND HISTORIES***
through the work of artist Kevin Beasley.

Goal: Does the past have a sound? How can sound be a way for artists and communities to process the world? The goal of this section is to ask these questions concerning the material and sonic artworks of artist Kevin Beasley, focusing specifically on his 2019 exhibition "A view of a Landscape" at the Whitney Museum of American Art.

Kevin Beasley — exploring the self and American society through assemblage and sound

Corresponding Materials:

- "Kevin Keasley's Raw Materials" via ART21 (video, 9:27)
- "Afropunk Interview: Kevin Beasley" (article with video, 20-minute read)
- "Visual Identity: Kevin Beasley On How Shapes His Art" (article, 15 min read)

Discussion Questions:

- Does history have a sound? If so, what would it be? How does the exhibition by Kevin Beasley speak to this question?
- How would you describe the way that Kevin Beasley works with the sound and object of the cotton gin? What does this do?[36]

[36] Kevin Beasley abstracted the image and presence of the object from it's sound.

DO 1.6

Exhibition Week

Goal: Exhibition week can be a bit chaotic as students will be putting the final touches on their creative projects and addressing issues around where and how the works will be installed. The goal for this week is to provide in-class time for work and conversation about how they would prefer their artwork to be installed, how they intend for the work to be experienced, and how they can best bring people to the show.

Discussion questions: (can be integrated into homework, worksheets, and/or in-class discussion):

- What spaces and technology are available?
- How can you best use those spaces and technology to suit your work?
- How does the space and layout of an exhibition impact the way visitors interpret the show?
- How can the location and time of an exhibition allow for better engagement with a community?

DO 2: 360° VIDEO DOCUMENTARY

Overview: Immersive media experiences (such as 360° video and VR) offer a way to tell stories and share perspectives through embodiment, the feeling of being in a space, and the feeling of being with others. In recent years, it has also been used to make accessible the stories, histories, and places of the world that may otherwise never be told. This unit-long project will see students imagine, plan, produce, and then share a project while engaging with screenings and appropriate readings to help them better understand core concepts in immersive media storytelling & design. Provided below are sample project guidelines, timeline, example scenarios, and a series of screenings and readings and screenings to contextualize the core concepts in immersive media design. Please note that the complexity of the project you choose to pursue with your students and its total duration should be determined on a case-by-case basis.

Our goal is to imagine, plan, produce, and share an immersive media project using 360° video that meets the following requirements:

- The piece must be researched and fact-based. (This includes people's stories and perspectives that may not be entirely accurate)
- The piece must in some way critically reflect on the student's local history or present. (This is a broad prompt, and could range from documenting local practices, thematic oral histories, current projects, perspectives, etc.)

- The piece must incorporate or engage the community. (This may be through interviews, collaboration with local archives or resources, or community-based exhibitions. See the section on **assessing your resources** for tips.)
- The piece can be collectively collaborative (many people work towards a single project) or independently produced and shared as a curated collection (many people create their own projects, but the projects are presented within the same series).
- The piece must be shared publicly and published in such a way that is accessible through either documentation of a physical installation or the works themselves.

What could this creative project look like?

Scenario A: *Students have identified that their town had a rich practice of community gardening. Students first perform initial research by visiting a local council person who could speak to its use, governance, and how it is maintained. They then decide to create a collection of short 360° video documentaries in which the garden's participants share their stories about what they plant, why they plant it, and what having this communal and public resource means to them. In collaboration with the town, the videos and a brief historical intro text are then embedded on the municipal webpage about the gardens for the rest of the community to see.*

Scenario B: *Through talking with their families, students learned that a feeling of isolation has been negatively affecting community elders. They decide they want to provide a real opportunity for elders to feel connected with the young people in the community and that they would like to record these cross-generational stories using 360° video and wireless lavs for clean sound. Needing a space to record, they reach out to the local library to help organize the project and serve as a place to exhibit the work. The students create a project where once a week, for four weeks, they pair with an elder to exchange stories on the theme of what makes them proud to be a member of their community. The camera is set so viewers could later experience this conversation as if they were there. The videos would then be shared with the larger community by having the videos installed at the local library and available via the library website.*

What does the timeline for the creative project look like?

- Week 1: Project Brainstorm, Contextual research, Refresher on 360° cameras & sound recording[37]
- Week 2: Pre-production planning and testing processes (dry run of processes like interviewing or filming in difficult lighting situations to work out any kinks)
- Week 3: Production including filming 360° video & recording sound
- Week 4: Editing, Completing rough cuts with sound placement for review
- Week 5: Editing, Completing fine cuts with sound placement for review
- Week 6: Exhibition of final cuts & debrief

What are the core concepts explored through readings and viewings?

[37] Providing a quick, creative prompt and tutorials by either LinkedIn Learning or producers on Youtube will be very effective in giving students a quick, self-directed refresher.

- Immersion: The perception of being within a virtual world.
- Presence: The visceral and psychological feeling of being in a virtual world.
- Social Presence: The visceral and psychological feeling of being in a virtual world with others.
- Empathy: The ability to recognize, understand, and share the feelings of another.

Selected Sample Evidence Outcomes

3.1.a Research and generate possible concepts that can be used to build deeper meaning in preparation for making.

Students will have been developing and thinking through questions about their community throughout the term, particularly in the "think and learn" unit. This is an opportunity for them to either refine their questions further through additional research or return to questions they may have put on hold until they found an appropriate medium to explore them in.

3.2.c Interpret how meaning in works of art is related to the materials and process were chosen by the artist.

This will be provided in a significant way in the section below labeled "Learning critical concepts through immersive media." A question that you may want to consistently return to with the students would be how they would apply their analysis of the works they view and experience to their own practice.

3.1.d Create works of art representing personal narratives that use traditional and contemporary media.

The stories that students will likely be telling will be from a personal framework or that of their family, friends, or community. And that is great! What you will want to do is make sure to help students bridge the concepts they will be learning through their readings and screenings (on story, community, a specific medium, etc.) with their projects.

How do the creative project and the core concepts fit together?

DO: 360° Video Documentary Schedule	
Week 1	**Production:** ● Brainstorm a documentary concept ● Perform survey research ● Workshop - 360° Video Refresher **Core Concept:** Understanding "presence" (the feeling of *being there*) through the 360° documentary *Arizona Canyons in 360* (02:37, 2016) **[see DO 3.1]**
Week 2	**Production:** ● Pre-Production & Planning (How are you going to accomplish the tasks?) ● Testing (Do the kinds of shots and filming circumstances you want to use work with the resources you have?)

	Core Concept: Understanding how "presence" impacts the way we interpret immersive media about historical topics through *Ruby Bridges: 6 Years Old and Desegregating a School* (02:48, 2017) **[see DO 3.2]**
Week 3	**Production:** ● Recording 360° Video and Sound (This is the week to capture all footage) ● Capture all content and save in project folders **Core Concept:** Understanding "social presence" (the feeling of being there *with*) through *What Was It Like to Travel While Black During Jim Crow* (20:08, 2019) **[see DO 3.3]**
Week 4	**Production:** ● Completing rough cuts of 360° Video ● Critique **Core Concept:** Understanding 'being with' and its relation to empathy through *Ghost of Thiepval* (3:22, 2016) and/or *Hunger in LA* (6:00, 2012) **[see DO 3.4]**
Week 5	**Production:** ● Completing fine cuts of 360° Video **Core Concept:** Understanding how a viewer's interpretation of meaning changes from traditional cinema versus immersive cinema through *Notes on Blindness* (12 min. abridged version, 2016) and *Notes on Blindness* (7 min, VR) **[see DO 3.5]**
Week 6	**Production:** ● Export and troubleshoot 360° Video ● Upload to Youtube ● Screening & Critique **Core Concept:** Student generated presentations on 360° video documentaries of their choice using the lens of immersion, presence, social presence, and empathy. **[see DO 3.6]**

Learning critical concepts through immersive media (DO 3.1 through 3.6):

Throughout the long-term production project, students should be presented with a program of works in the project's chosen medium as sites of critique, analysis, discussion, and inspiration. The following program of 360° videos and respective texts serve as an example of how screenings, articles, and discussions may help students to begin to identify key terms, artistic decisions, and effects across a broad range of approaches. Throughout its design, students will walk through a series of 360° video works that range from simple to complex (conceptually, formally, and technologically). They will identify how the formal and aesthetic decisions affect the meaning and effectiveness of the work and articulate how these works engage with questions of culture, history, and identity. Excellent sources for additional 360° videos may be found at MIT Open Documentary Lab, CNN Virtual Reality & 360 Video Library, BBC VR & the

BBC 360° video collection, PBS FRONTLINE 360° video collection, the New York Times 360° video collection, and Northwestern's Knight Lab for journalism and technology.

Considering that the term 'virtual reality,' its use cases, and what makes a piece 'virtual reality' is still debated, additional big-picture questions that students may engage with could include: What is virtual reality? Where are the lines dividing what is and what is not virtual reality (is it 360° video, immersive video, VR, etc)? What is the ideal use and/or function?

Please note that the following example does not need to be followed precisely, nor do all of the readings and viewings need to be implemented for the unit to be effective.

DO 2.1

Arizona Canyons in 360 **- Planet Earth II: Deserts (02:37, 2016)**[38]

Goal: In addition to their award-winning educational television series Planet Earth, the BBC created a series of short 360° videos that would adapt their content into immersive experiences. In *Arizona Canyons in 360*, BBC producers tell the story of the formation of these natural landforms through narration and simple 360° video production (long shots with unmoving cameras, stereo audio, and simple titles). The goal of engaging with this piece is to provide a concrete example of **'presence' (the feeling of *being there*)** and its use within a VR documentary context.

Corresponding materials: producer Matthew Celia talks about the concept of presence and techniques to achieve it in VR from an industry perspective (video, 16:00),[39] Neuroscientist Bruno Herbelin gives a talk about the cognitive mechanism behind presence (video, 18:00),[40] and the BBC's Zillah Watson shares her thoughts and tips for factual storytelling in 360° video (article, 15-minute read).[41]

Discussion questions (can be integrated into homework, worksheets, and/or in-class discussion):

- What do we understand about "presence" (as a combination of formal qualities and as a cognitive function)?
- What are the formal elements of the piece? (i.e. static 360-video, stereo narration)
- How do these formal elements make us experience presence? How does it prevent us from feeling presence?
- How does the feeling of presence impact the way we learn about the topic of the video?

[38] Arizona Canyons in 360°: https://www.youtube.com/watch?v=ZATe6GDdSqA
[39] "Cinematic Storytelling Techniques To Deliver on the Promise of Presence When Creating 360 VR" with Matthew Celia in 2016: https://vimeo.com/193239358
[40] "Cognitive mechanisms behind presence and embodiment in Virtual Reality" with Bruno Herbelin: https://www.youtube.com/watch?v=KAbwYO9qOIk
[41] "Factual Storytelling in 360 Videos" with BBC Editorial lead on Future Content and Storytelling Projects, Zillah Watson https://www.bbc.co.uk/rd/blog/2016-11-360-video-factual-storytelling

DO 2.2

Ruby Bridges: 6 Years Old and Desegregating a School (02:48, 2017)

Goal: In *Ruby Bridges: 6 Years Old and Desegregating a School*, the New York Times team mixes historical photos, on-location filming, and an interview with Ruby Bridges teacher to provide viewers with an intimate portrait of an important moment in US civil rights history. The goal of engaging with this piece is to build from our current conversation and understanding of **'presence' (the feeling of *being there*) as it relates to *histories*** (i.e. of people, events, and politics) with a special focus on sites.

Corresponding materials: the excerpt "Ruby Bridges Goes to School" (video, 3:00)[42] from the 2013 PBS series *The African Americans: Many Rivers to Cross with Henry Louis Gates, Jr.* provides historical context and archival imagery in Ruby Bridges own words, Guardian journalist Steve Rose walks us through historical context and Bridges current reflections on her experience (article, 10-minute read),[43] and scholars Doron Friedman and Candice Kotzen discuss the history and present-day use of immersive media in journalism (chapter, 45-minute read).[44]

Discussion questions:

- What are the formal elements of the piece (static 360° video, stereo narration, titles, historical images)?
- How does this piece bring a historical moment into the present?
- How is the use of the formal elements (blending of archival and contemporary imagery) useful in the telling of this story? How is it not?
- Based on our experience so far (readings and viewings), how might immersive media or VR documentaries be useful to journalism (recounting non-fiction stories)?

[42] "Ruby Bridges Goes to School" https://www.pbs.org/wnet/afr
[43] "Ruby Bridges: the six-year-old who defied a mob and desegregated her school" with Guardian Journalist Steve Rose https://www.theguardian.com/society/2021/may/06/ruby-bridges-the-six-year-old-who-defied-a-mob-and-desegregated-her-school
[44] Check your local library for access to "Immersive Journalism: The new narrative" by Friedman and Kotzen in *Robot Journalism: Can Human Journalism Survive* (2018): https://doi.org/10.1142/9789813237346_0007

DO 2.3

Screening: What Was It Like to Travel While Black During Jim Crow **(20:08, 2019)**

Goal: The Green Book was a critical guide for African-Americans struggling to travel safely in the Jim Crow era. This film from NYT Op-Docs offers us a revealing view of the Green Book era through the narrow lens of Ben's Chili Bowl, a black-owned restaurant in Washington. The goal of engaging with this piece is to continue to build on students' understanding of 'presence' (*being there*) by **introducing the concept of 'social presence' (*being with*)**.

Corresponding materials: Visual storyteller Coleman Lowndes at Vox gives us an overview of the Green Book's history (video, 4:16),[45] and architectural designer Takashi Torisu illustrates the difference between 'presence' and 'social presence' in VR (article, 45-minute read with videos).[46]

Discussion questions:

- What are the formal elements of the piece (static 360° video, oral history interviews, presence of other witnesses, historical images)?
- How does this 360° video documentary accomplish 'social presence' (or *being with*) and presence (*being there*)?
- How does 'social presence' in VR storytelling impact the way we engage with a story (empathy, embodiment, feeling of closeness to or the reality of experience)?
- What other stories could you imagine benefiting from being told in this way?
- If you have students view the Lowndes video, this would be a great opportunity to do a direct cross-comparison in the way the same stories are being presented: Who is having their voice represented in each? How do each approach telling stories that happened in the past? How do these formal decisions impact the meaning produced by the media?

[45] "The real story of the green book" (2018) with Vox Media producer Coleman Lowndes: https://youtu.be/b33PN2NB2Do

[46] "Sense of Presence in Social VR Experience" (2016) with Takashi Torisu from the Bartlett School of Architecture - UCL: http://www.interactivearchitecture.org/sense-of-presence-in-social-vr-experience.html. **PLEASE NOTE** that you may want to copy+paste the text and select videos into a new document. Figure 5 in the article (video) **contains partially nude participants**.

DO 2.4

Screening: Ghost of Thiepval (3:22, 2016) and/or Hunger in LA (6:00, 2012)

Goal: The VR experiences *Ghost of Thiepval* and *Hunger in LA* use archival sound and fully animated virtual environments to place the viewer in a story, with a heavy emphasis on developing a sense of empathy in their users. The goal of engaging with these pieces is to further develop our **understanding of 'being with,' its relation to empathy**, and the possible application of VR storytelling when the people and sites from your story are no longer accessible.

Corresponding materials: The UK's Imperial War Museum provides a historical overview of the Battle of the Somme, VR pioneer Nonny de la Peña shares her practice of empathy, virtual reality, and putting her audiences *in* the story (video, 15:46).[47] If you have access to VR headsets such as the Oculus, HTC, or valve range of headsets, the piece that Nonny De la Peña references in her talk is available for free on steam (*Hunger in Los Angeles*, 6:00),[48] otherwise documentation of a user's experience can be found on youtube (video, 3:38)[49]

Discussion questions:

- What are the formal elements of the piece(s) (our movement within the environment, archival sound, or recreation of historical locations using computer generated models)?
- How are these pieces approaching 'presence' and 'social presence' in a different way from our prior viewings?
- Why might the storyteller or team have made these formal decisions?
- What is empathy in VR storytelling and why is this important when talking about social or historical issues?

[47] "Immersive Journalism: Putting the audience in the story" (2017) with Nonny de la Peña: https://youtu.be/ByLuRCrsNlg
[48] search for *Hunger in Los Angeles* by Nonny de la Peña (2012) on steam
[49] Documentation of a user's perspective in *Hunger in Los Angeles*: https://youtu.be/SSLG8auUZKc

DO 2.5

Screening: Notes on Blindness: Into Darkness (7 min, 2016)

Goal: The documentary *Notes on Blindness* follows the audio diary of theologian John Hull as he reflects on the slow process of losing his sight. It was made in two versions: a traditional cinema format of film (2D, 90 minutes feature film[50] & 12-minute abridged version[51]) and a VR experience with animation and immersive audio (VR, 7 minutes).[52] The goal of engaging with this piece is to view both pieces and cross-compare **how the meaning and interpretation of the same story will change when approached through different media**.

Corresponding materials: "Seeing Without Sight" chronicles the development of the film and VR adaptation from the perspective of the filmmakers (article, 15-minute read),[53] *Notes* producer Arnaud Colinart responds to questions about VR (video, 3:23),[54] producer Arnaud Colinart walks through the project's development and decision-making process (video, 41:28).[55]

Discussion questions:

- Based on our understanding so far about presence, social presence, empathy, and approaches to history — how do these two pieces differ formally and as media that tells a story?
- How do these two different pieces that tell the same story differ in terms of the experience of a story and our understanding of it as viewers?

[50] for viewing options, contact your local library or see https://www.imdb.com/title/tt5117222/
[51] "Notes on Blindness" is available via OP-Docs from the NYTimes: https://youtu.be/0LoOWpWHMQw
[52] for viewing options, see https://www.arte.tv/digitalproductions/en/notes-on-blindness/
[53] Holly Stuart Huges. "Seeing without Sight." Photo District News 36, no. 11 (November 1, 2016): 78–80. https://discovery.ebsco.com/linkprocessor/plink?id=7ce4ef26-f9cf-3f54-aaf7-68c65234c831.
[54] "Immerse Q&A: Hacking VR Speaker Arnaud Colinart" via MIT Open Documentary Lab https://www.youtube.com/watch?v=bpqcXCVRHLg
[55] "The Hacking VR Speaker Series: Arnaud Colinart" via MIT Open Documentary Lab https://www.youtube.com/watch?v=UQb-iZOP3Zg

DO 2.6

Project: Student-generated presentations

Goal: The goal of this project is to have students research, analyze, and present their own examples of 360° or VR documentaries to the class. Through the creation of brief Google Slides or Powerpoint presentations, students will demonstrate their understanding of key concepts in immersive storytelling (immersion, presence, social presence, and empathy) and the ability to identify formal decisions made in the piece, as well as the effect of those decisions. They may use screenshots from the experience to illustrate their points (snipping tool on Windows computers, command+shift+3 on Mac computers). Students may be directed to the resources and directories at the beginning of the "Learning critical concepts through immersive media" section.

Resources: Excellent sources for additional 360° videos may be found at MIT Open Documentary Lab, CNN Virtual Reality & 360 Video Library, BBC VR & the BBC 360° video collection, PBS FRONTLINE 360° video collection, the New York Times 360° video collection, and Northwestern's Knight Lab for journalism and technology.

Students respond to the following prompts in their presentation (be specific):

- Provide the title, date, and creator of the piece.
- Provide a *brief* summary of the story presented.
- How does the piece achieve presence (or not)?
- How does the piece achieve social presence (or not)?
- How does the piece promote a sense of empathy (or not)?
- How do these aesthetic and formal decisions impact the story that is told? (perspective, access to the inaccessible, embodiment, etc.)

DO 3: ‘SERIOUS’ GAMES

Overview: Throughout this unit, students will explore how to use digital processes (graphic design, photography, drawing, and web-based tools) to create physical games. Instead of one long-term production project, this example focuses on iterative design, a process creating which focuses on a cycle of ideation, production, and testing which is outlined in this project’s chosen text *Games, Design and Play* by Macklin and Sharpe (2016).

Useful readings for the instructor about play and game design as a method of knowledge production may be found in the following resources: researcher Noora Laakso provides an overview of game design as knowledge production and a useful discussion concerning their research on digital competencies (peer-reviewed article, 45-minute read),[56] play theorist Miguel Sicart provides an accessible overview of ideas about play and playfulness in chapter 1 & 2 of *Play Matters* (chapters, 25-minute read),[57] and a brief chapter on iterative game design is available in chapter 2 of Salen and Zimmerman’s *Rules of Play* (chapter 20 minute read).[58] Additional resources for video and analog examples of serious games include the Games for Change Game Directory[59] and game designer Paolo Pedercini’s Molleindustria.org.

Key features: social research, iterative design process, game design, graphic design

Our goal is to think about how games work and what a game can do by making them. We will:

- Play and analyze existing games that are fact-based and/or engage in some way in the telling of a social or cultural story.
- Explore core concepts in “Serious Games” through the iterative process of making them.
- Create physical or social games (using your body or relation with one another within spaces) with the support of digital tools and processes.
- Document all games we create including their rules, their components, and the act of playing them to the best of our ability. We aim to have them replayable and publicly viewable on a class blog.
- Be open to experimentation and imperfection. If a game doesn’t work, it just means we’ve learned something valuable about games and can build it another way.
- **Share our final games publicly in some form so that we may observe how they are played**

What does the timeline for the project look like?

[56] “Developing students’ digital competencies through collaborative game design” by Laakso, Korhonen and Hakkarainen: https://doi.org/10.1016/j.compedu.2021.104308
[57] Check your local library for access to *Play Matters* by Miguel Sicart (2014)
[58] Check your local library for access to *Rules of Play: Game Design Fundamentals* by Katie Salen and Eric Zimmerman (2004)
[59] Games for Change Game Directory: https://www.gamesforchange.org/games/

- Week 1: Explore & sketch games that communicate real stories through play
- Week 2: Explore & sketch games that promote community
- Week 3: Explore & sketch games that help players activate their creativity
- Week 4: Explore & sketch games that transform sites and places
- Week 5: Plan a public game showcase & first week of final game jam
- Week 6: Second week of final game jam, resulting public game showcase

What are the core concepts explored through readings and viewings?

- **Games** can tell stories through structured play.
- A game's **structure** is essential to the story and includes rules, means and methods of interaction, and aesthetic objects such as boards.
- The way we make games is through the process of **Iterative Design** - using the process of making and testing a game to inform us about what we need to know and make for the game.
- Game designers can both analyze and imagine their own **design values**.

Selected Sample Evidence Outcomes

3.2.d Resolve artmaking problems by persisting through failure and making revisions.

Learning how to design games and playtesting inherently requires students to create, test, and revise their work. A game design's failure to be what the student had intended should be presented as 1) evidence that the student learned something new about what a game is and how it works, 2) an opportunity for students to revise and change the play, structure, aesthetics, or mechanics of a game, or 3) a chance for students to use the experience to think about what the game is *actually* about.

4.2.a Use reasoning to identify problems and conceive solutions in artmaking that demonstrate independent judgment.

Game design is a process of iterative and interconnected problem-solving that requires first identifying a core concept or problem and then identifying corollary questions. During the ideation stage, this could look similar to the development of research questions: 'If I want to make a game about income inequality, I need to narrow the scope (for whom and where?) and determine an appropriate approach (how?). In the design process, this often takes the form of working through questions that are aesthetic (how can I tell a story through the look and feel of the game) and mechanical questions (how do the challenges and tools I provide the players impact how the story is told?).

4.3.c Engage in curating processes that invoke social, cultural, and potential discourse.

In addition to making socially-engaged games exploring social, cultural, or political discourse, the students may be allowed to reflect on games that they may play themselves. Are there any games that have a special place in local culture students could reflect on through writing or presentation? Are there any popular games that they may play at home which they could bring to the in-class discussion?

3.3.b Receive and reflect upon feedback and integrate into artwork as needed.

Playtesting is the act of bringing together a group of people to play an unfinished or in-progress game. Through the playtesting process, the game designer will observe how their game is being played, how the rules and mechanics function, and gather ideas for how to change their game. Throughout this process, students should frequently playtest, playing one another's games and giving one another feedback.

How do the creative project and the core concepts fit together?

DO: Making Socially Engaged Games Schedule	
Week 1	**Production:** ● Introduce ourselves to iterative design ● Brainstorm a local story (event, concern, issue, etc.) to tell through a game ● Identify and explore appropriate game forms (cards, dice, board, roleplay) and mechanics (chance, risk, collaboration, progress) ● Perform survey research on their topic ● Produce and document a game sketch ● Play and Critique **Core Concept:** Understanding how complex stories such as the experience of migrant labor may be taught through the structure of a game. This is explored through the artist collective Chto Delat's *Russia, Land of Opportunity*. Additionally, we will understand the process of iterative game design through chapter 5 of Macklin and Sharp's *Games, Design and Play* (2016) **[see DO 3.1]**
Week 2	**Production:** ● Brainstorm a local context (event, space, place) you wish to transform. ● Imagine and explore appropriate game forms (text score, gesture, rules) for that transformation ● Identify and communicate the intent of your game ● Produce and document a game sketch ● Play and Critique **Core Concept:** Understanding how games can be made to promote a sense of connection and community among its players. This is explored through the digital publication and resource book *Casual Games For Protestors* by Harry Josephine Giles and Paolo Pedercini. Additionally, we will understand the process of game design values (i.e. experience, theme, point of view, etc.) through chapter 6 of Macklin and Sharp's *Games, Design and Play* (2016) **[see DO 3.2]**
Week 3	**Production:** ● Brainstorm a practice (dance, drawing, filmmaking, music, acting) or behavior (cleaning, driving, shopping) you wish to transform for others. ● Imagine and explore appropriate game forms (cards, dice, text score, gesture, rules) for that transformation. ● Identify and communicate the intent of your game ● Produce and document a game sketch ● Play and Critique

	Core Concept: Understanding how games can be made to help promote and activate their players' creativity through Holly Gramazio's *Art Deck* and Brotchie & Gooding's *A Book of Surrealist Games*. Additionally, we will understand game design documentation through chapter 7 of Macklin and Sharp's *Games, Design, and Play* (2016) **[see DO 3.3]**
Week 4	**Production:** ● Brainstorm a local context (event, space, place) you wish to transform. ● Imagine and explore appropriate game forms (text score, gesture, rules) for that transformation ● Identify and communicate the intent of your game ● Produce and document a game sketch ● Play and Critique **Core Concept:** Understanding the relationship between games and stories through *The Quiet Year* or *The Deep Forest* **[see DO 3.4]**
Week 5	**Production:** ● Lock-in a location and date for the public showcase of final games. ● Brainstorm a concept and form for a locally-engaged game ● Identify and communicate the intent of your game ● Produce a game sketch for playtesting in class ● Play and Critique **Core Concept:** This is the first week of the 2-week Game Jam. Here, students take the time to develop a game of their own. At the end of the first week, students should have completed a working sketch (i.e. a game that may not look pretty or aesthetically complete but is playable) to be tested by the other students. Students will observe the playing of the game by their peers and take notes on what needs to change (rules, objects, look, etc.). They will understand the conceptualizing and prototyping stage of game design through chapters 9 & 10 of Macklin and Sharp's *Games, Design, and Play* (2016) **[see DO 3.5]**
Week 6	**Production:** ● Modify games based on peer feedback during playtesting ● Complete and package final designs ● Exhibit the work in a public showcase (students guide and take notes while observing people playing their games) ● Analyze their of observations during public showcase ● Discuss their takeaways from their observations **Core Concept:** This is the second week of the 2-week Game Jam. Here, students take feedback from their peers to create a completed version of their game. To better understand the evaluation process, they will read chapter 11 of Machlin and Sharp's *Games, Design, and Play* (2016). This game will then be played by the public under the guidance and observations of the students who made them. Students will then discuss in class their experiences of the process. **[see DO 3.6]**

DO 3.1

Project: Games That Teach
In class play: *Russia, The Land of Opportunity: A Migrant Labor Board Game*

Goal: The board game *Russia, Land of Opportunity* by Russian artist collective Chto Delat was designed to help people begin to understand and discuss a very difficult and real story: the challenges and experiences of people who migrate to their country for work. The goal of engaging with this piece is for students to think about how games may be designed to **tell complex stories through play** rather than through words.

Corresponding materials: Artist Olga Zhitlina walks us through the reason why Chto Delat made the game, the purpose it serves, and its rules (blog post, 15-minute read).[60] A printable version of the board game is available (pdf, size 8.5"x11" and up).[61] You may play this using a real 6-sided die or a digital dice roller.[62] Game designers and educators Colleen Macklin & John Sharp walk us through the adaptive process of iterative design (Chapter 5, 30-minute read).[63] The idea of 'iterative design' is the approach we will take throughout this project.

Discussion questions (can be integrated into homework, worksheets, and/or in-class discussion):

- What does this game do? (Tell a true story, present events to players through chance and player choices, makes us replay it a lot)
- How are the rules and constraints presented? (Both in terms of the ruleset and the design of players interacting with the board)
- What is our interpretation of the game and how did the game lead us there? (The game is designed to be nearly impossible to beat. What does that tell us about the experience of migrant laborers?)
- Why did the designers use a game as opposed to a documentary, article, or other media to tell this story?
- How might we apply this kind of game to stories that we know of, and what would we need to research to do so?

Game jam (the scope of these game jams is flexible and should be determined by the instructor)**:**

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[60] blog post available at: https://chtodelat.org/b8-newspapers/12-39/board-game-qrussia-the-land-of-opportunityq/
[61] Printable version of *Russia, Land of Opportunity, a Migrant Labor Board Game* http://mezosfera.org/wp-content/uploads/2016/04/land-of-opportunity_2012.pdf
[62] Search in google for "google dice roller" and it will show up at the top of your browser window.
[63] Check your local library for Colleen Macklin & John Sharp's *Game Design and Play: A Detailed Approach to Iterative Game Design*

- Create a game that tells a story with dice.
- The game must have clearly communicated rules.
- The story must engage in some way with the questions we have been covering throughout the semester (community, family, self, land, etc.).
- You may create whatever supporting materials you wish. (Want to create a deck of cards with dice-roll challenges, a game board, or paper dice with creative faces? Build them in Affinity or Photopea.)
- How does your game incorporate chance? (Are certain things more likely than others?)
- How does your game incorporate risk? (What does the player have to lose?)
- How do chance and risk or any other gameplay help to tell your story?

Example Scenario: *A student wants to tell a story about how the class sees themselves by creating a unique set of dice. They download and print 6 copies of a blank paper dice template[64] and have and have their classmates fill out three copies where the faces of the dice have a verb (running, smiling, dreaming, sad, etc.) and three copies where the faces of the dice have a noun (dreamer, expert, sibling, etc.). After assembling each, the student writes a series of prompts that can be completed by combining verb and noun dice (i.e. "I am a… running/sibling" or "I see you … smiling/dreamer"). After trying them out with their classmates, the student notes that the prompts could be on their dice as well to add to the randomness. They print out three more copies, have their classmates fill them out with prompts, and then try them again. For the final version the student submitted, the student used Photopea to change the color and font of each type of dice (prompt, verb, noun) so they'd be easier to tell apart.*

In the example above, the student's approach is simple, experimental, and a great example of using iterative game design within a short timeframe (2-3 class periods). The teacher could then ask the student thoughtful questions about how the dice, randomness, and participation from the class impacted the story that was told. Were the responses generally funny, joyful, or sad, and what does that mean to the people creating or playing the game? How did people respond when they read their rolls? What did the student go into the process wanting to do, and what did they take away from the experience?

[64] blank paper dice template: http://printables.atozteacherstuff.com/435/cube-pattern/

DO 3.2

Project: Games as a site for community and resistance
In-class play: Casual Games for Protestors (2017) by Paolo Pedercini and Harry J. Giles.

Goal: *Casual Games for Protestors* is a recipe book of social games to be played in the context of marches, rallies, occupations, and other protests. By adapting existing social games and designing new ones for this specific context, Paolo Pedercini and Harry Josephine Giles aim to transform the often stressful and alienating process of participating in social change into one that is welcoming and fun. The goal of engaging with this piece is for students to identify how games may be produced as **a way to promote community** and **transform negative spaces** of their lives into positive ones.

Corresponding materials: Game designer and creative technologist Jane Friedhoff shares the history of games as both a place to challenge the norms of everyday life and one to create moments of togetherness, connection and hope (article with video, 35-minute read).[65] Games journalist Chris Priestman speaks with Paolo Pedercini and Harry Josephine Giles about *Casual Games for Protestors* and their work to encourage political engagement through games (article, 15-minute read).[66] A printable version of Casual Games for Protestors is available on the project site (pdf).[67] Game designers and educators Colleen Macklin & John Sharp walk us through the concept of 'design values' (Chapter 6, 30-minute read).[68]

Discussion questions:

- What are the formal qualities of this piece? (collection of games, brief prompts, often collaborative, often open and without a 'win state', icons signal the type and characteristics, playful illustrations to help signal the play behavior)
- What does this collection of games do? (guide collaborative action, transform participation in social change from something that may be stressful and alienating into something that is welcoming, that connects strangers, and is stimulating and fun)
- When are these games appropriate, and when are they not? (this is discussed in the Priestman article and the *Games for Protestors* about tab)
- How might we apply this kind of game to our own lives? (what are uncomfortable or unpleasant circumstances that we can try to transform through games?)

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[65] Part 3 of "Games, Play, and Joy" by Jane Friedhoff: https://jfriedhoff.medium.com/games-play-and-joy-part-3-ebf1de8b3537
[66] "These Designers Want to Keep Protest Alive via Games" by Chris Priestman: https://www.vice.com/en/article/mg4bb3/play-these-provocative-and-thoughtful-games-the-next-time-you-protest
[67] Abridged zine available at http://www.protestgames.org/ProtestGamesZine.zip
[68] Check your local library for Colleen Macklin & John Sharp's *Game Design and Play: A Detailed Approach to Iterative Game Design*

Game jam:

- Create a game that transforms a negative, boring, or stressful experience into a positive and playful one.
- Brainstorm a practice (dance, drawing, filmmaking, music, acting) or behavior (cleaning, driving, shopping) you wish to transform for others.
- Imagine and explore appropriate game forms (cards, dice, text score, gesture, rules) for that transformation.
- The game must have clearly communicated rules.
- The story must engage in some way with the questions we have been covering throughout the semester (community, family, self, land, etc.).
- There must be some physical, designed element to the project. You may create whatever supporting materials you wish. (Want to create a deck of cards with dice-roll challenges, a game board, or paper dice with creative faces? Build them in Affinity or Photopea.)

Example Scenario: *A student recognizes that they and others in their class have a lot of downtimes before and after school starts. In order to give people something to do, they create a geocaching-like game where they hide a tin of candy and provide clues on the classroom whiteboard. The student creates a set of rules where the person who finds the tin takes a photo of it in its location, takes one candy, and then hides the candy in a new site, providing a new set of clues on the whiteboard. The student designs a rule card to set in the tin and a small flier to post on the wall describing the project and the rules. At the end of the game, they collect the photos from their classmates and the clues to create a webpage-based zine documenting the life of the game.*

DO 3.3

Project: Games as a way to promote player creativity
In class play: Reconstruct & Reimagine Holly Gramazio's *Art Deck* and play Exquisite Corpse from Brotchie & Gooding's *A Book of Surrealist Games*

Goal: How do games invite players to be creative? Sometimes this is like what we covered last week where games can help players reimagine the world around them. Other times, this looks like Holly Gramazio's *Art Deck*, a collaborative drawing game in which players add cards to an evolving set of instructions about what to draw and how to draw it, highlighting the physical pleasure of drawing. It may also look like the historical "Exquisite Corpse" game from the Surrealist movement in which artists contribute to a collective drawing without knowing what their collaborators had drawn. This would lead to often fantastical creatures and absurd scenes that could not be created by a single person alone. These are examples of where games can help transform *practices* (or what we *do*). Our goal for this week is to engage with these games to better understand how **game designers can help their players reimagine practices**, or *how* players make things and *what* they make.

Corresponding materials: Game designer Holly Gramazio shares her strategies in inviting player creativity through game mechanics at GDC (video, 30:59),[69] the section of Brotchie and Alastair's *A Book of Surrealist Games* on Visual Techniques gives us a look into the creative games of the past (pg. 49-79, 15-minute read),[70] and Colleen Macklin & John Sharp walk us through the concept of game design documentation (Chapter 7, 30-minute read).[71]

Discussion questions:

- What are the formal qualities of these pieces? (is it an object or an idea, a set of directions or a physical prompt, is it plain or designed?)
- Using the language from Chapter 6 of *Game Design and Play*, what are their design values?
- What do we mean when we say we are focusing on practices?
- How could a game designer reimagine practices? (How we go about making or doing things)
- What are some practices that you think you can help people be more creative in?

Game jam:

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[69] the talk "Inviting Player Creativity Through Game Mechanics" by Holly Gramazio: https://youtu.be/a4U8WXd0f3c
[70] https://monoskop.org/images/e/e0/Brotchie_Alastair_Gooding_Mel_eds_A_Book_of_Surrealist_Games_1995.pdf
[71] Check your local library for Colleen Macklin & John Sharp's *Game Design and Play: A Detailed Approach to Iterative Game Design*

- Create a game that transforms a creative practice through rules and play.
- Brainstorm a practice (dance, drawing, filmmaking, music, acting) or behavior (cleaning, driving, shopping) you wish to transform for others.
- Imagine and explore appropriate game forms (cards, dice, text score, gesture, rules) for that transformation.
- The game must have clearly communicated rules.
- The story must engage in some way with the questions we have been covering throughout the semester (community, family, self, land, etc.).
- There must be some physical, designed element to the project. You may create whatever supporting materials you wish, but once it is done you must be able to speak to its design values.
- The game must be documented in some way.

Example Scenario 1: *A student **loves** 360-video. They love watching them, making them, and talking about them. One of the things they observed about making them is that they frequently have to run and hide to stay out of the shot. The student decides to turn this into a game by setting a 360° camera at the top of a playground trying to sneak toward the camera in a banana suit without the viewer seeing them.*[72]

Example Scenario 2: *A student wants to give other students at the school a chance to be creative in the hallways between classes. Using Affinity designer, they create posters of half-drawn creatures where the top half may be lions, tigers, dragons, and horses. The lines of these drawn creatures trail off though, leaving the bottom half of the poster blank. The student posts a series of these posters around the school with a marker on a string. After a week, the student collects the posters and creates a picture book, capturing the creativity (and silliness) of her community.*

The projects do not need to be complex to be effective. Both of the examples above are limited in scope, readily achievable, offer opportunities to test and implement change, and can be discussed in terms of their design values. They also both integrate elements of documentable action (or documentation itself) that, with reflection and clear articulation of the goals and intent of the project, could be integrated into a student's portfolio.

[72] This scenario was based off of *Where's Waldo (but instead its a banana)* by Grant Craver, 2019. (https://youtu.be/KFTBUw-14Aw)

DO 3.4

Project: Games that tell stories
In class play: One of the following collaborative map-making and storytelling games:

- *The Quiet Year* by Avery Alder (rules & oracle), a collaborative map-making and storytelling game imagining how a community rebuilds after
- The adaptation of *The Quiet Year* focusing on San Luis (startup slides, student handout, teacher sheet, reflection questions), a collaborative map making and storytelling game imagining
- *The Deep Forest* (rules, oracle) by Avery Alder and Mark Diaz Truman. While the mechanics are nearly identical, they tell two fundamentally different stories. *The Quiet Year* tells the story

Goal: How do games invite players to be creative? Sometimes this is like what we covered last week where games can help players reimagine the world around them. Other times, this looks like Holly Gramazio's *Art Deck*, a collaborative drawing game in which players add cards to an evolving set of instructions about what to draw and how to draw it, highlighting the physical pleasure of drawing. It may also look like the historical "Exquisite Corpse" game from the Surrealist movement in which artists contribute to a collective drawing without knowing what their collaborators had drawn. This would lead to often fantastical creatures and absurd scenes that could not be created by a single person alone. These are examples of where games can help transform *practices* (or what we *do*). Our goal for this week is to engage with these games to better understand how **game designers can help their players reimagine practices**, or how they make things and what they make.

Corresponding materials: Game researcher Jesper Juul (article, 30:59),[73] the section of Brotchie and Alastair's *A Book of Surrealist Games* on Visual Techniques gives us a look into the creative games of the past (pg. 49-79, 15-minute read),[74] and Colleen Macklin & John Sharp walk us through the concept of game design documentation (Chapter 7, 30-minute read).[75]

Discussion questions:

- What are the formal qualities of these pieces? (is it an object or an idea, a set of directions or a physical prompt, is it plain or designed?)

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[73] the talk "Inviting Player Creativity Through Game Mechanics" by Holly Gramazio: https://youtu.be/a4U8WXd0f3c
[74] https://monoskop.org/images/e/e0/Brotchie_Alastair_Gooding_Mel_eds_A_Book_of_Surrealist_Games_1995.pdf
[75] Check your local library for Colleen Macklin & John Sharp's *Game Design and Play: A Detailed Approach to Iterative Game Design*

- Using the language from Chapter 6 of *Game Design and Play*, what are their design values?
- What do we mean when we say we are focusing on practices?
- How could a game designer reimagine practices? (How we go about making or doing things)
- What are some practices that you think you can help people be more creative in?

Game jam:

- Create a game that transforms a creative practice through rules and play.
- Brainstorm a practice (dance, drawing, filmmaking, music, acting) or behavior (cleaning, driving, shopping) you wish to transform for others.
- Imagine and explore appropriate game forms (cards, dice, text score, gesture, rules) for that transformation.
- The game must have clearly communicated rules.
- The story must engage in some way with the questions we have been covering throughout the semester (community, family, self, land, etc.).
- There must be some physical, designed element to the project. You may create whatever supporting materials you wish, but once it is done you must be able to speak to its design values.
- The game must be documented in some way.

DO 3.5

Project: Game Jam (Week 1)
In-class project: Conceptualize & Prototype your Game

Goal: We are going to be producing games to share in a public showcase, during which attendees will be able to see and experience a set of games we will be completing over the coming two weeks. The teacher (and students if this fits within your timeline) will identify and lock down a space to hold this showcase, ranging from the school's library to the cafeteria, or out in the public at a local community center or cafe. During this showcase, students will guide people as they play their games and take notes during the process. This is a process called "playtesting."

The goal of the first week of the Game Jam is to **conceptualize and prototype your own game**. Since each student will each be focusing on creating a single game over two weeks, the games they create can be a bit more complex and polished than we had been making in weeks 1-4.

Corresponding materials: To help us better understand the conceptualization and prototyping process, Colleen Macklin & John Sharp will walk us through each (Chapters 9 & 10, 30 minutes each).[76]

Game jam:

- Create a game that engages with the questions we have been covering throughout the semester (community, family, self, land, etc.).
- This game can take elements from the core ideas we have been covering in this section: that games can promote community, help their players be creative, and tell stories.
- The game must have clearly communicated rules.
- There must be some physical, designed element to the project. You may create whatever supporting materials you wish, but once it is done you must be able to speak to its design values.
- The game must be documented in some way.

[76] Check your local library for Colleen Macklin & John Sharp's *Game Design and Play: A Detailed Approach to Iterative Game Design*

DO 3.6

Project: Game Jam (Week 2)
In-class project: Conceptualize & Prototype your Game

Goal: Now that we have conceptualized and prototyped our games, the goal for the second week is to **playtest them with our peers and evaluate** how they need to change before sharing them with the public. We will do this by the methods outlined in *Game Design and Play* chapters 11 & 12. Please keep in mind that to have a successful showcase, one needs to have people attend it. Let people know!

Corresponding materials: To help us better understand the evaluation process in game design, Colleen Macklin & John Sharp will walk us through each (Chapter 11, 30 minutes each).[77]

Deliverables:

- Finished (to the best of everyone's ability) and playable games will be delivered for the showcase. These should have clear rules and directions, some physical and designed elements, and a clearly articulated intent.
- Documentation of the event (i.e. pictures of the making and/or playing of the game, this could also be documentation of the game being played at the showcase).
- A reflection and evaluation of their game and the experience of seeing it played publicly.

[77] Check your local library for Colleen Macklin & John Sharp's *Game Design and Play: A Detailed Approach to Iterative Game Design*

DO 4: DESIGN YOUR OWN DO

Overview: *This is your overarching description of the project. This description includes the focus (such as the specific tech in DO 2's 360° Video or specific concept like DO 3's 'Serious' Games), a brief description of how students are going to participate (the kinds of creative projects they will do), and helpful readings or screenings.*

Our goal is to… *Bullet out the primary conceptual **and** practical goals in concrete and concise terms. This may include:*

- *Core concept*
- *Core approach and/or methodology*
- *Core experiential takeaway — i.e. what are the soft skills and/or learnings that may fall outside of traditional standards*
- *How the project engages with the community*
- *How the project will be exhibited*

What could this creative project look like?

Scenario A: *It helps to think about the range of types and forms that you would consider acceptable deliverables. This will help you to guide your students throughout the ideation and production process, pulling back and pushing when needed.*

What does the timeline for the creative project look like?

Provide a birdseye view of the production process. Our examples have generally aimed to exhibit the work within 6 weeks. This leaves time for approximately 3 larger DO projects per year-long term. The general breakdown is relatively consistent, but you will want to adjust based on your needs.

- Week 1: Project Brainstorm and Contextual Research
- Week 2: Pre-production & Tech Workshops
- Week 3: Production
- Week 4: Production and/or Post Production
- Week 5: Post Production
- Week 6: Exhibition

What are the core concepts explored through readings and viewings?

Whatever your technical or conceptual focus is, there will be concepts and ideas embedded in your focus. While concepts in THINK & LEARN provide a broad conceptual understanding of art, story, social practice, etc, the DO projects are your opportunity to dig deep into these ideas that may be unique to the project itself. Think about how in DO 2: 360° Video, using the medium

allowed students to dive deep into core concepts of immersion, presence, social presence, and empathy, and then make sense of those concepts through the embodied practice of creative research.

- Concept 1
- Concept 2
- Concept 3

Selected Sample Evidence Outcomes

#.#.# Here's where you put the Evidence Outcomes

Here's where you describe how specifically those evidence outcomes are met. We do this in part to make work a bit easier for ourselves later on (since it will just be editing and revising for a review), but it will also be helpful for you or other teachers to pick up and teach later.

How do the creative project and the core concepts fit together?

DO: *Here's where you put the name*	
Week 1	**Production:** ● *Bullet out your goal here for the production of the project in concrete terms* **Core Concept:** *Here's a one-line summary of what concept they will learn and what media they will view. Here's an example: "Understanding "presence" (the feeling of being there) through the 360° documentary Arizona Canyons in 360 (02:37, 2016).* make sure to cite your **[see DO #.#]**
Week 2	**Production:** ● *Bullet 1* ● *Bullet 2* **Core Concept:** *Concept learning & media* **[see DO #.#]**
Week 3	**Production:** ● *Bullet 1* ● *Bullet 2* **Core Concept:** *Concept learning & media* **[see DO #.#]**
Week 4	**Production:** ● *Bullet 1* ● *Bullet 2* **Core Concept:** *Concept learning & media* **[see DO #.#]**

Week 5	**Production:** ● *Bullet 1* ● *Bullet 2* **Core Concept:** *Concept learning & media* **[see DO #.#]**
Week 6	**Production:** ● *Bullet 1* ● *Bullet 2* **Core Concept:** *Concept learning & media* **[see DO #.#]**

Learning critical concepts through immersive media (DO 3.1 through 3.6):

This is a little section to summarize concrete examples of how students accomplish their goals, any community-oriented goals (i.e. exhibition or specific people to get involved), and/or resources. In “DO 2: 360° VIDEO DOCUMENTARY,” for example, this section was used to summarize learning objectives through viewing and making immersive media and to provide links to available resources that specialize in VR documentaries.

12. WRAPPING UP A TERM

Reflection

Throughout the semester, students have been invited to participate in concept-specific and project-specific reflection. As students come to the end of their year-long term, it may be productive to start having them reflect upon their experience and practice *as a whole*. This may be integrated into homework, freewriting & discussion, and rewriting their artist statement [**T&M 1.4**] to better align with their current creative interests or goals.

Sample Framing Questions:

- Over the course of the semester, you have been asked to develop and pursue questions about your community. Where did your questions start? How have your creative questions changed over the term? Where would you like to take your creative questions in the future?
- You have been introduced to many new digital media and artistic practices. Which ones spoke to you and how? How could you see yourself continuing to work in these practices?

Developing a Online Portfolio:

Developing and maintaining an online portfolio is an essential component of an artist or creative media maker's career as they serve as a record of an artist's works, exhibitions, conceptual development, and skills within their chosen medium. Portfolios often contain the following content:

- Organized Creative Works
    - All works should be clearly labeled with title, date, medium, size/duration.
    - All works should have a brief description outlining the intentions or questions of the piece.
    - All works should be represented through medium-dependent documentation including the digital work itself (i.e. digital photographs), images of their work in an exhibition (showing the work in context), embedded videos or stills pulled from the videos, etc.
    - All works should clearly communicate any exhibitions they have been shown in (i.e. the name of the show, location, and date).
- A "bio" for the artist which (typically) briefly outlines the following":
    - A concise summary of the artist's practice (medium, themes, techniques, and influences).
    - The artist's date of birth and nationality.

- Exhibitions, awards, and press of the artist's work.

These portfolio sites should be persistent (not temporary) and allow students to continue to develop their work as they begin their college or professional careers. For free and/or open-source platforms to build their first portfolio website, we would recommend using Wordpress.org or Wix.com. While students will begin with web addresses similar to studentname.wordpress.org, the tradeoff is that these platforms have ready-made templates, strong community educational content, and don't require monthly fees.

PART III

TEACHER RESOURCES

—

TEACHER-BUILT ASSIGNMENTS
ARTIST BANK
FREE, AND OPEN SOURCE SOFTWARE

OVERVIEW

In this section, we invite you to co-create this curriculum with us by adding in the assignments you adapt and create to suit the needs of your classroom. This should function as a living document, evolving each time it is implemented. You play a key role in easing the handoff to your fellow educators by including the record of your adaptations. Feel free to copy and paste the formatting used in the above assignments and replace the content with your own edits.

Document, Document, Document!

Each time you teach this course, make documentation a major priority. Take in-progress photos and screenshots as students complete projects, take notes, and scan physical assignments student turn in. Fill cloud folders (on Google Drive or elsewhere) with the content you gather each term as a resource for you to look back on, use as references in future assignments, pass on to colleagues, and apply for funding or even future jobs! All of this documentation will only help you in your career and in the longevity of this course.

Backup Documentation

Don't rely on the photos that students take of their finished projects or the final exports of their digital projects. Student photos will often turn out to be poor quality or miss the important aspects of the work so have a reliable dSLR camera at critiques and exhibitions so that you can take your own photos. In the same vein, often students will export their work incorrectly or overwrite files accidentally. If a student creates something you'd like to save as an example then be sure to keep both their project file and their export in case you need to fix something down the road.

Cloud Storage

Strategize with your administration what the best method of documenting and storing this content may be. If there is a server folder you have access to this may be safer and more efficient than a web-based cloud as sometimes services change and subscriptions lapse. Feel free to either insert your content into this document or just provide links or file pathways so that you and your predecessors can find it in the future.

TEACHER-BUILT ASSIGNMENTS

Include your content here:

THE BANK

	A	B	C	D	E
1	**Discipline**		**Artist**	**Notes**	**Website**
2	Sound		Pauline Oliveros	Listening as a practice	
3			Haroon Mirza	Sculptural/sounding objects, attentional/attunement	
4			Teri Rueb	Locational sound art	
5			Postcommodity	Sound as documentation / as weapon / social engagement	
6			David Byrne	Sounding objects	
7			Christine Sun Kim	"Captioning the City"	https://www.youtube
8			Samson Young	"Muted Situation: #2 Lion Dance" 2014	https://vimeo.com/10
9			Susan Philipsz		
10			Teri Rueb	"No Places With Names"	https://vimeo.com/75
11			Anna Raimondo	"Encouragements"	http://annaraimondo.
12			Kevin Beasley	"A View of a Landscape"	https://art21.org/wat
13			Yuri Suzuki	"The Welcome Chorus"	https://yurisuzuki.co
14					
15					
16	Still Image		Alia Ali	Photographer; cultural binaries / challenges sanctioned oppression	
17			An-My Le	Photographer; impact and consequences of war on peoples and landscapes	
18			Hassan Hajjaj	Photographer / Designer	
19			Natasha Cunningham	Photographic portraiture and digital collage	
20			Rodriguez Calero	Photographer / Collage artist	

A collection of artists and useful links

We have provided a collection of artists for your to use in your teaching, available via: https://docs.google.com/spreadsheets/d/1fB9IRFK_qPSx0F6kMHpBvypHnc0GtxdibinzGtbkX4M/edit?usp=sharing

FREE & OPEN SOURCE SOFTWARE

Table below is a list of free and downloadable software with links to their download pages. that has been tested and

Function	Program	Operating System
Video Editing	DaVinci Resolve (base program)	Mac, Windows
	Lightworks (base program)	Mac, Windows, Linux
	VSDC Video Editor	Windows
	HitFilm Express (base program)	Windows
	iMovie	Mac
	Blender	Mac, Windows, Linux
Video Conversion & Transcoding	HandBrake	Mac, Windows
	Mpeg Streamclip	Mac, Windows
	VLC Media Player	Mac, Windows
Screen Recording & Streaming	OBS - Open Broadcaster Software	Mac, Windows
	Quicktime (default)	Mac
Photoshop Alternative	Photopea	Browser
	GIMP	Mac, Windows, Linux
	Aggie.io (collaborative)	Browser
Lightroom Alternative	Darktable	Mac, Windows, Linux
Illustrator Alternative	Inkscape	
Accessory	QRcodemonkey qr generator	browser
Photogrammetry	3DF Zephyr Free	Windows
	trnio	IPhone

	Polycam	IPhone
Audio Editing (DAW)	Audacity	Windows, Mac, Linux
	Reaper	Windows, Mac, Linux
	Cakewalk	Windows
	Garage Band	Mac
Game Design & Engines	Unity (Game Engine)	Windows, Mac
	Unreal Engine (Game Engine)	Windows, Mac
	Godot (Game Engine)	Windows, Mac, Linux
	Defold (Game Engine)	Windows, Mac, Linux
	Bitsy (Mini 2D Game Engine)	Browser
3D Design	SculptGL	Browser
	Blender	Windows, Mac Linux