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University of Ottawa - Faculty of Education

**Experimental/Video Art Unit
for Visual Arts Course**

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http://jdmathieu.weebly.com/uploads/4/9/2/6/49265525/unit-plan-video_arts-experimental_film.docx

Rational

This unit gives students the opportunity to use other mediums to express themselves. Usually, students would be asked to do projects that incorporate drawings, paintings and sculptures, but this project lets them explore avenues of expression that utilize technology as well as contemporary modes of arts. The goal for this unit is to have students experimenting with material that they have probably never worked with before. This makes their experience more genuine. Since they'll be working in teams, it creates a collaborative element that you rarely see in a visual arts class. Also, it gives the students a chance to include their previous art work experience into the film that they will create. Thus, it will be the hope that this unit will create a connection/bond between different types of art works. Students are expected to critically analyse the final product once they are done. Each member should write a critique stating what they liked/disliked about the process, and explaining the reasons for that. Even though the students are experimenting at first, they are supposed to work with an idea in mind. They must do some research which provide them with an agreed upon theme for their work. Also, the unit gives the students a chance to learn a new set of responsible practices with relation to visual arts. The students will have a chance to use their knowledge of other course subjects to help them with their art work. For example, they could use prior knowledge from their history course as inspiration for showcasing previous events in their work, and to create something that is relevant in today's world. Also, they could use knowledge from their physical education/drama/dance courses to work on particular movements from the actors that they would like to incorporate in their video. Finally, this unit is arranged so that students do not feel constricted by particular conventions/standards. By giving them time to work on the project outside of school as well, students are free to be as creative as they can, which will assessed in their final evaluation. It is the hope that this unit serves students to consistently examine new forms of expression in the 21st century.

Found Resource

Analysis of Art House Media Texts Use during Media Studies in the Student Audience (Alain Robbe-Grillet Movies Case Study) - Alexander Fedorov

As a respected contributor in the field of Media Studies, Alexander Fedorov presents a structured analysis of Alain Robbe-Grillet's literary and filmic work. Drawing from critics, writers, and filmmakers, who express their views on Grillet's intentions, Fedorov amalgamates a number of evaluations that attempt to enhance a media student's understanding of unconventional literary texts. Specifically, Fedorov delves into the various ways that an artist such as Grillet would be scrutinized for not adhering to the established standards of representation of characters and objects that take place within a narrative, in both his novels and films. Grillet was a media educator himself, and was interested in creating "a new type of media text possessing the structural and semantic 'openness', initially aimed at polysemanticity and polyphony of meanings, where the central role is given to the reader/viewer who must decode and construct the work, and the process of the audience's contact with media texts is equated to co-creation" (Gapon, 1998). Fedorov suggests that media studies in the classroom can be a complex, but still enlightening, process if a teacher decides to examine media texts from a "resistant structural" code; meaning that teachers have the opportunity to not only study traditional media works with their students, but ones that could challenge them further, by being non-traditional. Fedorov then presents a constructive study of Grillet's cinematic work through a hermeneutic/schematic perspective.

Reflection

Fedorov makes a strong correlation between unconventional literary/media texts and the enhancement of a student's capacity to be analytical, critical, and creative. He speaks about the "poetics of the possible", in that, a person such as Grillet took several risks at not compromising his

creative intentions in his work. By showing how Grillet experimented with how words and images create meaning, Fedorov advocates for the many ways in which young artists can enhance their own abilities through unconventional modes of expression. This is directly related to the “Initial Exploration of the Topic”. There is much to be said about how Fedorov glorifies Grillet’s work (stipulating that he is a “master/auteur”), but still, a pertinent point comes across; the reader becomes invested in the idea of playing with media representations as expressions of autonomy. It is for this reason that when looking at how students are usually given ways to regulate their creative output, a unit exploring non-traditional modes of expression can be quite beneficial. Grillet posed the idea of a “school of sight”, where the creator of media is one’s own teacher, and is not dissuaded from questioning standards. With this in mind, a student can evoke unique ideas. By studying these ideas, students can be given tools, like a camera, and be asked to create a new media piece that exemplifies personal insight towards creative expression.

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