## Stream of Consciousness

**Lesson 2**

### Critical Learning
- A narrative can inspire and represent a Media Art work interpretation
- Collaboration can help to broaden or focus thinking, to generate creative ideas, and to produce a range of Media Art works

### Guiding Questions
- How can the processes and materials of Media Arts be used to express ideas and concepts about a place?
- How can a stream of consciousness narrative contribute to an interpretation of sensory details of place?

### Curriculum Expectations

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<tr>
<td>A1.1 Use a variety of strategies to generate ideas, individually and/or collaboratively, for solutions to creative challenges</td>
<td>B1.3 Use the critical analysis process to assess the effectiveness of media art works in communicating a message or expressing an emotion, and describe how their assessment of the works has evolved throughout the critical analysis process</td>
<td>Demonstrate an understanding of responsible practices associated with producing, presenting, and experiencing media art works.</td>
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<td>Use a variety of tracking tools to document their use of the creative process, and use this record as a basis for reflection on the effectiveness of their procedures</td>
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### Learning Goals (Unpacked Expectations)

At the end of this lesson, students will be able to:
- create a stream of consciousness narrative as the basis for a Media Art work
- plan and document their thinking throughout the artistic processes
- collaborate effectively in a group to produce Media Art work

### Instructional Components and Context

<table>
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<th>Readiness</th>
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<tr>
<td>Familiarity with the stages of the creative and critical analysis processes</td>
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<tr>
<td>Use of a skills inventory</td>
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<td>Experience working collaboratively</td>
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<td>Use of a process journal</td>
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<th>Terminology</th>
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<td>Graffiti</td>
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<td>Stream of consciousness</td>
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<td>Descriptive feedback- stars and stairs</td>
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<th>Materials</th>
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<tr>
<td>Samples of stream of consciousness narratives</td>
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<td>Chart paper and large sticky notes for Graffiti</td>
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<tr>
<td><strong>Word Web</strong> (2 per group)</td>
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<td>Portfolios (containing ongoing skills inventory, and process journal)</td>
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### Stream of Consciousness  Lesson 2

#### Minds On

**Small Groups/Whole Class → Features of Stream of Consciousness**

Set up as a series of stations in a "gallery walk" with print, audio and/or video samples of stream of consciousness (SoC). Groups discuss guiding questions as they read, view, and/or listen to these examples.

As a whole class, debrief characteristics of stream of consciousness work. Record these characteristics on an anchor chart for perceptions of place begun in Lesson 1.

**Whole Class → Analyzing Media Artworks**

Facilitate discussion to establish success criteria based on qualities of previously viewed Media Art works from Lesson 1 and post on an anchor chart.

**Whole Class → Focus on Collaborative Work → Learning Goals**

Introduce guidelines for the culminating task. (see BLM)

Co-construct success criteria for each component (Process Journal, Media Art work, Presentation). This criteria will be developed further during the unit.

#### Action!

**Small Groups → Selecting and Investigating a Place → Creating a Stream of Consciousness**

Groups use a placemat strategy to select and explore a place within the school boundaries.

They use a word web to generate a list of sensory descriptors evoked by the chosen place (sight, sound, touch, smell, taste), and alternative perceptions associated with the place, (e.g., historical, cultural, social, architectural, political, personal). They use the words and phrases to develop a “stream of consciousness” monologue. They keep their word webs in their process journals.

Groups use the ideas and words generated through the word web, and generate a preliminary stream of consciousness narrative in written form using a roll of shelf paper, a white board, blog site, or Moodle.

#### Consolidation

**Small Groups → Feedback**

Groups share their stream of consciousness with another group.

Using the criteria developed in the anchor chart, peers and teacher give descriptive feedback, using a stars and stairs strategy. Based on the descriptive feedback, groups revise their stream of consciousness and prepare to present to the whole class in the next lesson.

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**Pause and Ponder**

**AOL Success criteria** for an effective stream of consciousness narrative are used to provide descriptive feedback to each group on their SoC work.

**AOL** The development of success criteria and required evidence to demonstrate their achievement of the learning goals will be done collaboratively throughout the unit. Teachers may wish to extend this practice by aligning the success criteria with categories of the Achievement Chart.

**Quick Tip**

Stream of consciousness- further exercises using language (see links) and movement.

**A** A skills inventory may be maintained by each student as an ongoing document used throughout the course.
Stream of Consciousness  Lesson 2

Minds On

Stream of Consciousness (written or oral)
Examples in BLM- Stream of Consciousness

Guiding Questions - Stream of Consciousness
• How do these examples make you feel?
• How is this different from prose or poetry you have read before?
• What was your reaction to what you saw or heard?
• What was the intent of the author?
• How would you define stream of consciousness?
• What features make an effective stream of consciousness?

Suggested Steps for Developing Success Criteria
1. Determine which success criteria can be categorized by degree, in four levels of a rubric, and which suit the “yes/no” style of a checklist
2. Using success criteria that have degrees of achievement, develop statements at each level, using descriptors from the Achievement Chart (L1- limited, L2- some, L3- considerable, L4- thorough/ high degree … knowledge, understanding, effectiveness*) (effectiveness = precision, accuracy, relevance, significance, cohesion, engagement)

Action!

Placemat
A Placemat strategy uses a graphic organizer to allow students to think individually and then come to group consensus on a topic or issue. Typically, 3-5 students use a large piece of paper with a section for each person marked off, and a consensus area in the centre. They record their own thinking individually first. Then, each person shares their thinking with the group. Students individually record locations they would like to choose on their section of the placemat, with justification or explanation of why they would choose that place. Each group member shares their thoughts, and the group arrives at a consensus which is recorded in the centre of the placemat.

Sample Questions for Expectations
• What does the expectation mean?
• Are there any terms that require explanation?
• What student or teacher actions are implied by the expectation?
• What would this expectation sound/ read like in your own words?
• In the context of the work that will be done, how would this expectation be applied?

Consolidation

Stars and Stairs - Descriptive Feedback
To provide information which validates achievement and provides suggestions for improvement, descriptive feedback is an assessment for learning strategy. Comments should be based on achievement of pre-established success criteria. Stars recognize specific examples of the work which meets one or more success criteria; stairs point out specific instances where success criteria are not yet being met. A variety of prompts can be provided to suggest improvements in those areas where criteria are not being met, (e.g., a selection of more appropriate choices, leading questions).
Tips for Developing Success Criteria

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1. Process Journal
   - evidence of understanding the creative process stages, and critical analysis stages?
   - completed Word Webs (sensory and alternative) demonstrate a sensitive and informed exploration of the place. (ideas extend beyond the obvious). A1.1 TI1
   - ideas (words, sounds, and/or images) are clearly articulated - complete with motivation and chronology. A1.2 A1.3 A1.5 Comm1
   - conceptual connections between sounds, words, and images articulated with clarity and effectiveness. A2.2 A3.3 B2.4 Comm1
   - 'Artist Statement' demonstrates an understanding of 'place'
   - 'Artist Statement' explains how artwork will communicate chosen place with clarity and effectiveness. Comm1
   - work plan and project proposal are clearly presented TI

2. Raw Sound
   - evidence of sophisticated use of appropriate technologies to demonstrate clarity and intensity of the sound A3.2 KU1 KU2
   - variety of sounds collected represents a creative approach. A3.1 TI3
   - appropriateness, relevance and conceptual significance of the sound supported through documentation in the Process Journal. A1.5 TI2 App3

3. Raw Images
   - quality of images presented in contact sheet demonstrates an understanding of digital imaging through the use of appropriate clarity (focus) and value (exposure) A3.2 KU1 KU2
   - page layout of contact sheet demonstrates an understanding of the standards of communication presented in the course. A1.2 Comm3
   - sequences of images reveal s appropriate creative exploration of the selected place A1.5 TI3

4. Edited Sound
   - demonstrates understanding of technologies associated with sound manipulation through the use of a variety of techniques including: fading, compression, echo, repeating, etc… A3.2 KU2 App2
   - ideas and emotions referenced in the Process Journal are communicated through the use of cadence, layering of foreground and background sounds, modulation of pitch and intensity, the juxtaposition of sounds, etc…A3.2 A3.3 B2.4 Comm3
   - musical elements – used appropriately to enhance the overall effect

5. Edited Images
   - images communicate concepts, ideas and emotions referenced in the Process Journal - supported by technical (value and clarity) and formal (dominance, balance, rhythm and movement) characteristics. A3.2 A3.3 KU1 KU2 App1 App2 App3
   - use of elements and principles of design (see curriculum doc)

6. Stream of Consciousness
   - use of the Creative Process evidenced by inclusion of a wide variety of thoughts and ideas which explore both mundane and esoteric aspects of sensory and alternative aspects of the chosen place. A1.1 B1.3 TI3
   - SOC communicates ideas, emotions and concepts associated with the place through content, cadence, modulation and intonation. A3.3 Comm2
   - juxtaposition and arrangement of ideas in Stream of Consciousness unifies divergent messages through fluid transitions. A3.2 Comm1
7. The Image/Sound Combination
   • presentation meets time restrictions (approximately 60 seconds but not less than 45 seconds and not more than 120 seconds). TI1
   • message outlined in the Process Journal is communicated clearly and effectively by including
     - i. juxtaposition of the messages through time and duration;
     - ii. juxtaposition of the messages presented through the images and the sounds;
     - iii. mutually supportive pace of the images and sounds;
     - iv. selection of a mode of presentation which is consistent with the overall intent as outlined in the Process Journal.

8. Presentation
   • presenter is informed, responsive and articulate while eliciting responses and responding to challenges from the audience. B2.1 C 3.5 Comm2

9. Audience
   • audience demonstrates proper etiquette for the viewing of Media artworks by being engaged, polite, articulate and responsive. B1.1 C3.5 TI3
Writing Styles: Stream Of Consciousness

Elements of Stream-of-Conscious Writing:
- a style of writing that attempts to capture the character’s or author’s internal thought process.
- especially useful for voicing the thoughts of a character who is experiencing heightened emotions (i.e. anger or anxiety, the influence of drugs, mental disturbances)
- usually disregards rules of punctuation, paragraphing and sentence structure in favour of a “run on” style
- made popular by Modernist writers such as James Joyce, William Faulkner, Virginia Woolf; resurfaced in the writings of “Beat” writers of the 1950s and 1960s, such as Allen Ginsberg and Jack Kerouac
- some famous works written in a stream-of-conscious style: Ginsberg’s “Howl,” Joyce’s Ulysses and Finnegans Wake, Faulkner’s The Sound and the Fury

Writing in a Stream-of-Conscious Style:
The stream of conscious style of writing attempts to mimic the fragmented style in which we all think, and so writing in this style necessitates that you listen to your own “inner monologue” and allow your thoughts to flow uncensored into your writing. Helpful tips to writing in stream of conscious style:
- Write in a quiet environment. This not only assists you in listening to your own thoughts, but it allows you to become aware of the sensory environment surrounding you—sounds, images, smells, tastes and textures can also make their way into your writing
- Do not edit yourself. Stream of conscious style does away with many commonly accepted writing conventions, such as punctuation and sentence structure. Do not go back over your writing to make corrections and reread—just follow your inner thoughts.
- Don’t fret if it “doesn’t make sense.” Our own thoughts are fragmented and transitory, rather than logical and linear. The beauty of stream of conscious writing is that while it often doesn’t “make sense” in the traditional way of writing, it touches on the raw emotions of our inner thoughts and feelings.

Editing Stream-Of-Conscious Writing:
There is a myth that because stream-of-conscious writing is “uncensored” that is it not necessary to revise and edit writing in this style—this is not true. While you should refrain from editing your thoughts while you are writing, you need to shape the writing once it is written in order for it to communicate clearly to its audience. While stream-of-conscious writing does not often “make sense” in the conventional sense, it does need to have an underlying message or meaning to its reader. Here are some tips for editing stream-of-conscious writing:
- Look for the striking use language and poetic devices
- Experiment with formatting, spacing and font to create rhythm and meaning
- Edit to create maximum interest to your reader: less is always more
Writing Styles: Stream Of Consciousness

James Joyce's *Ulysses* is widely considered to be the greatest work of literature written in the English language. *Ulysses* is based on Homer's epic *The Odyssey*, but is set in Dublin, Ireland in the early 21st century and recounts a day in the life of Leopold Bloom. The last chapter of the novel is written in the voice of Leopold's wife, Molly Bloom. In this excerpt that ends the novel, Molly recounts Leopold's marriage proposal to her on the Rock of Gibraltar 16 years earlier.

the sun shines for you he said the day we were lying among the rhododendrons on Howth head in the grey tweed suit and his straw hat the day I got him to propose to me yes first I gave him the bit of seedcake out of my mouth and it was leapyear like now yes 16 years ago my God after that long kiss I near lost my breath yes he said I was a flower of the mountain yes so we are flowers all a womans body yes that was one true thing he said in his life and the sun shines for you today yes that was why I liked him because I saw he understood or felt what a woman is and I knew I could always get round him and I gave him all the pleasure I could leading him on till he asked me to say yes and I wouldnt answer first only looked out over the sea and the sky I was thinking of so many things he didnt know of Mulvey and Mr Stanhope and Hester and father and old captain Groves and the sailors playing all birds fly and I say stoop and washing up dishes they called it on the pier and the sentry in front of the governors house with the thing round his white helmet poor devil half roasted and the Spanish girls laughing in their shawls and their tall combs and the auctions in the morning the Greeks and the jews and the Arabs and the devil knows who else from all the ends of Europe and Duke street and the fowl market all clucking outside Larby Sharons and the poor donkeys slipping half asleep and the vague fellows in the cloaks asleep in the shade on the steps and the big wheels of the carts of the bulls and the old castle thousands of years old yes and those handsome Moors all in white and turbans like kings asking you to sit down in their little bit of a shop and Ronda with the old windows of the posadas 2 glancing eyes a lattice hid for her lover to kiss the iron and the wineshops half open at night and the castanets and the night we missed the boat at Algeciras the watchman going about serene with his lamp and O that awful deepdown torrent O and the sea the sea crimson sometimes like fire and the glorious sunsets and the figtrees in the Alameda gardens yes and all the queer little streets and the pink and blue and yellow houses and the rosegardens and the jessamine and geraniums and cactuses and Gibraltar as a girl where I was a Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes.

Jack Kerouac *On The Road*

http://en.wikipedia.org/wiki/On_the_Road

Toni Morrison *Jazz* (word improvisations)

Virginia Woolf  *To the Lighthouse*

> The wheelbarrow, the lawnmower, the sound of poplar trees, leaves whitening before rain, rooks cawing, brooms knocking, dresses rustling—all these were so coloured and distinguished in his mind that he had already his private code, his secret language, though he appeared the image of stark and uncompromising severity, with his high forehead and his fierce blue eyes, impeccably candid and pure, frowning slightly at the sight of human frailty, so that his mother, watching him guide his scissors neatly round the refrigerator, imagined him all red and ermine on the Bench or directing a stern and momentous enterprise in some crisis of public affairs

TS Eliott,  *The Love Song of J. Alfred Prufrock*

> [excerpt] The yellow fog that rubs its back upon the window-panes, The yellow smoke that rubs its muzzle on the window-panes, Licked its tongue into the corners of the evening, Lingered upon the pools that stand in drains, Let fall upon its back the soot that falls from chimneys, Slipped by the terrace, made a sudden leap, And seeing that it was a soft October night, Curled once about the house, and fell asleep.
List places within the school of significance to you, and provide a brief rationale for each choice.

The place that we have chosen is …

Our rationale for choosing this place is …
Word Web-Sensory Awareness

Insert single words or short phrases which capture the essence or essential characteristic of each sense.

Consider elements and principles of visual art (e.g. colour, line, shape, etc.)

Consider elements of music (e.g. melody/pitch, duration/rhythm, timbre, dynamics/intensity, etc.)
My Place in the World
Culminating Task

In this culminating task, you will work in groups and individually, using the Creative and Critical Analysis processes to create and present a media artwork that explores and communicates your understanding of a part of your world – a place.

Throughout these various activities, record plans, timelines, ideas, decisions, and reflections to document your understanding of the Creative and Critical Analysis processes. This Process Journal should also include learning goals, concept webs, sketches, and other materials collected throughout the process.

Your group will be expected to complete the following:
- select a place and investigate it (record details in your process journal, using the strategies covered in class)
- develop a stream of consciousness narrative connected to the place (follow the model and guidelines presented in class)
- collect images and sound to support the stream of consciousness (use appropriate technology and archiving)
- use the following major headings to help guide your work

Image
Use a digital camera to collect visual images that explore and document the selected place from a variety of points of view at various times and/or over an extended period of time. These images should respond to or inspire the evolution of the stream of consciousness. Additional images inspired by the place/stream of consciousness, but not necessarily from the place, may be included in the final artwork.

Sound
Use audio recording to capture the nature of the place/stream of consciousness, (e.g., peaceful, energetic) and the cadence of the movement through the place/stream of consciousness. Create or record additional sounds that evoke ideas associated with the place/stream of consciousness.

Narrative and Project Assembly
Record in audio, visual, and/or text-form, the stream of consciousness in which the cadence of the narrative emulates the perceived cadence of the place. Use sound editing software to combine the collected sounds with the recorded stream of consciousness. Combine the collected images, considering points of view and timing/duration, with the edited soundtrack so that the pace of the images is consistent with the cadence of the soundtrack. Edit and adapt as necessary.

In the editing phase you will individually to:
- edit and assemble art work
- maintain a process journal including an artist’s statement, plans, decisions and rationales, etc.
- create an artist’s statement

As a conclusion to this culminating task you will present your media artwork to the class and receive feedback from your peers and teacher.