Oculus Rift
The Rift is a virtual reality head-mounted display developed by Oculus VR. During its period as an independent company, Oculus VR raised US$2.4 million for the development of the Rift.

The consumer version of the product will be released in Q1 2016. Based on the Crescent Bay prototype, it features an improved tracking system that accommodates seated and standing experiences, according to Oculus VR, along with updated ergonomics and a tweaked industrial design.

Oculus released two ‘development kits’, DK1 in late 2012 and DK2 in mid 2014, to give developers a chance to develop content in time for the Rift’s release; these have also been purchased by many virtual reality enthusiasts for general usage.

Development Kit 2 (DK2) features several improvements over the first development kit, such as having a higher-resolution (960×1080 per eye) low-persistence pentile AMOLED display, higher refresh rate, head positional tracking, a detachable cable, and the omission of the need for the external control box. In February 2015, Oculus announced that over 100,000 DK2 units had been shipped up until that point.

Unreal Engine
The Unreal Engine is a game engine developed by Epic Games, first showcased in the 1998 although primarily developed for first-person shooters, it has been successfully used in a variety of other genres, including stealth, MMORPGs, and other RPGs.

With its code written in C++, the Unreal Engine features a high degree of portability and is a tool used by many game developers today.

**STEP ONE: REVIEW** the various VR/Exemplars on the school network K Drive://Mr. Arnett/AVI 3M4M/UNIT 1/VR Templates: Oculus Rift - My First Trip into Tuscany & Lava Inc. - An Oculus Rift Experience.

**STEP TWO: READ** the following handouts on What is Installation Art? and the 6 Critical Concepts of Installation Art and answer the attached following questions.

**STEP THREE: BRAINSTORM** possibly themes and characters for your own Virtual Reality Environment/Game.

**STEP FOUR: DRAW 3 CONCEPTUAL SKETCHES** of possible Virtual Reality Environment(s)/Game(s). GET APPROVAL from the teacher on your concepts. NOTE: NO VIOLENT SUBJECT MATTER – BLOOD, DEATH, STABBING ETC - this is a Catholic school.

**STEP FIVE: CREATE** your approved concept and create your Virtual Reality Environment/Game in Unity or Unreal Engine 4.

**STEP SIX: REFLECT** on your project once it’s finished by answering the following questions: 1) What aspect of your work do you find most successful and why? 2) What aspect of your work do you find least successful and why? 3) If you could do this project again, what changes would you make to improve it?
What is Installation Art?

**Installation Art** is a multi-layered, multi-disciplinary, highly conceptual practice, making it difficult to define. There are many different categories of Installation Art, each unique in focus and manifestation. For example: *Video Installation, Performance Installation, Site Specific Installation, Environmental Installation, Sculptural Installation, Architectural Installation*, and *Mix Media Installation*. Here are a few document definitions of Installation Art:

Fundamentally installation is non-object art. Created for and exhibited in a particular space, existing for a limited period of time, installations consist of two or more interrelated elements, which combine to create a single work. The architectural, spatial or perceptual features of the space are integrates into the structure of the piece and as a result there is a reformulation of the space inherent in the concept...Finally, the spectator is physically or metaphorically integrated into the work and his/her time spent with the piece is quite directly controlled. (Johnstone 48)

Since the beginning of the 1950s, artists have been making work characteristic of what is now called installation art. Fundamental aspects of installation artwork are its habitation of a physical site, its connection to real conditions – be they visual, historical, or social – and often, its bridging of traditional art boundaries: public and private, individual and communal, high style and vernacular. The aesthetic power of installation art does not reside in the singular, commodified object but in an ability to become, rather than merely represent, the continuum of real experience by responding to specific situations. Installation art is a decidedly inclusive idiom, and the work of a variety of artists using disparate media – from painting and sculpture to performance and video. (Onorato 13)

Installation "approaches the very consciousness of art itself" in that it is always aware of its status as art in terms of its reciprocal relationship to space and the importance of the viewer in bringing another level of meaning to the work. As such the very nature of installation reveals that "the eye is never innocent, the place is never neutral, and the object never hermetic." ..."Installing Art" examines the significant role "process" plays in Installation at the expense of its potential status as an art object, as a commodity item...Installation promised to provide a critique of commodity culture by emphasizing the conceptual and intellectual process of art at the expense of the museum's investment in the production of the art object...Installation is really an activity (verb) pretending to be a thing (noun). Installation eludes like the sea, and like it, is alive with discovery, emotion, adventure, peril and repose...While the grand narrative of Installation's radical resistance to institutionalisation has long been exposed as a fiction..(Geezy,Genocchio 2-3)
6.

Critical Concepts of Installation Art

1. **Content – Context:** When thinking about installation it is important to understand that there are spaces/sites that speak the need for installation work. However it is also important to realize that many installation works are created for a specific space/site in mind. Types of spaces and the objects, materials or treatment of that space directly effects how the work is viewed, interpreted, and interacted with.

   "Simply put, content is “what” the work is (about), while form and context are “how” the work is and “in what circumstance” the work is, respectively." (www.arts.ou.bc.ca)

2. **Process:** "In some current writing there is a greater emphasis on the mechanisms of creating meaning ("the process") than on meaning (the "product") itself, especially when the artist is particularly concerned with ideology." (www.arts.ou.bc.ca)

3. **Documentation:** Documentation has come to play a predominant role in Installation and Performance Art. The process of record keeping began largely due to the impermanence of Installation exhibitions. The document and at times the "residue" (the physical remains of the event/installation) is now considered a valid medium in itself. It has come to serve as a way of reflecting, or viewing one's artistic "process" and one's own "self."
Mixed Media Environments: In Installation Art, there is usually a combination of media and materials (video, sculpture, found objects, audio, scent, glass, by products of consumerism, slide projections, food, earth etc. – the list is endless). This is a departure from the conventional ways of approaching, thinking, and viewing art. Art moved from the galleries and the museums to the streets, with this came a shift from traditional mediums to ready-mades, process posterings, pixel boards, and the items sold at the nearest Salvation Army store to name a few. Creating a narrative with the materials and an environment for the viewer to enter, experience and at times directly interact with.

Public & Private Space: The boundaries of what was Once traditionally defined as public and private "space" and discourse for all the disciplines have now been pried wide open. There are many different types of public and private spaces to consider, for example: personal, mental and emotional space; physical space of the body and location of "home" and constructs of social space within geographical space.

Not only have the boundaries between art forms blurred, But also how we define what is private and what is public is called into question, at times creating an intense fusing tension between locating the public and private. The narrative of our practice as artist, no longer just exists between ourselves and the patrons of the art, but with a much larger, diverse community. This has created a profound impact on the world in which we live.

Site Specific: Simply put, space conveys meaning. For example, the space in a busy suburban shopping Mall, the stillness observed in graveyards, how the average North American T.V. den mirrors popular culture and the vast surfaces found on the billboards of large corporations. All public or private sites have enormous potential to create social, political, economical, environmental narrative and discourse concerning these issues from a personal, social, and/or universal perspective.
1. What are the seven different kinds of Installation Art? (7)

2. What are the two or more interrelated elements that make up Installation art? (2)

3. What are the fundamental aspects of Installation artwork? (3)

4. How does Installation “approach the very consciousness of art itself”? (1)

5. How is Installation really an activity (verb) pretending to be a thing (noun)? (1)

6. What are the six critical concept of Installation Art and explain each. (12)
   1. 
   2. 
   3. 
   4. 
   5. 
   6.
A) Influences from past and present works:

B) Digital/graphic design techniques used in my work and how they support my intended visual message:
CHARACTER DESIGNS
<table>
<thead>
<tr>
<th>Achievement Criteria</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
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</thead>
<tbody>
<tr>
<td>Thinking/Inquiry: Concept &amp; Meaning: Virtual Reality Environment/Game Design</td>
<td>Work does not meet assignments expectations for this category.</td>
<td>The completed work is largely unoriginal and not creative in execution.</td>
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<tr>
<td>Knowledge/Understanding: Creativity &amp; Originality: Virtual Reality Environment/Game Design</td>
<td>Work does not meet assignments expectations for this category.</td>
<td>Game composition displays limited/poor unity through limited/poor applied design elements.</td>
<td>Game composition displays some unity through some applied design elements.</td>
<td>Game composition displays exemplary unity through exemplary applied design elements.</td>
<td>Game composition displays exemplary unity through exemplary applied design elements.</td>
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<td>Incomplete.</td>
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<tr>
<td>Application/Creation: Process: Demonstration of Skill Development: Research Questions: What is Installation Art?: Brainstorm: Conceptual Sketches: Character Designs: Graphic and Environment/Game Creation &amp; Following Procedures including Clean Up</td>
<td>Incomplete.</td>
<td>Student demonstrates limited effectiveness in demonstrating the process of following procedures and skill development.</td>
<td>Student demonstrates some effectiveness in demonstrating the process of following procedures and skill development.</td>
<td>Student demonstrates considerable effectiveness in demonstrating the process of following procedures and skill development.</td>
<td>Student demonstrates superior effectiveness in demonstrating the process of following procedures and skill development.</td>
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<td>Communication: Clarity: Concept theme</td>
<td>Work demonstrates limited degree of clarity in the chosen theme.</td>
<td>Work demonstrates some degree of clarity in the chosen theme.</td>
<td>Work demonstrates considerable degree of clarity in the chosen theme.</td>
<td>Work demonstrates high degree of clarity in the chosen theme.</td>
<td>Work demonstrates high degree of clarity in the chosen theme.</td>
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<tr>
<td>Reflection Questions</td>
<td>Student demonstrates limited degree of clarity in the chosen theme.</td>
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<td></td>
<td>Several minor and major writing errors are evident and occasionally interfere with the reader’s understanding.</td>
<td>0.5</td>
<td>Some minor and major writing errors are evident and occasionally interfere with the reader’s understanding.</td>
<td>Some writing errors are evident but do not interfere with the reader’s understanding.</td>
<td>Very few writing errors are evident and meaning is clear.</td>
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<td></td>
<td>Answers are vague/incomplete.</td>
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<td>Answers are somewhat clear and complete.</td>
<td>0.5</td>
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<td>Answers are clear and exemplary.</td>
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</table>
A1. The Creative Process: apply the creative process to create a variety of art works, individually and/or collaboratively:
   A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works (e.g., in small groups, use brainstorming, research, concept webs, and/or mind maps to generate original and imaginative ideas; filter their ideas to select a suitable one to serve as the basis for their art work; use notes and/or thumbnail sketches to help them develop clear and flexible plans that show attention to detail; revise their plans on the basis of peer- and self-assessment)
   A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media (e.g., experiment with a variety of materials/media, techniques, and tools to find ones that are appropriate for their planned art work; reflect on their preliminary work and on feedback from their peers before revising their art work)
   A1.3 document their use of the creative process in a portfolio (e.g., include evidence of their conceptual, creative, and technical skills; include thumbnail sketches, checklists, and/or graphic organizers to show evidence of experimentation, reflection, and revision), and refer to this portfolio to reflect on how effectively they have used the creative process

A2. The Elements and Principles of Design: apply elements and principles of design to create artworks for the purpose of self-expression and to communicate ideas, information, and/or messages;
   A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience (e.g., create a mixed-media self-portrait that uses colour, line, and shape in the style of Frida Kahlo to convey their personality and elicit emotions from the audience)
   A2.2 apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue (e.g., use colour, line, shape, contrast, and emphasis when creating a graffiti piece that addresses an issue in their local community; incorporate symbolism to communicate a message about an environmental issue)

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways in which art works can be presented to reach different audiences
   A3.1 explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works
   A3.2 demonstrate an understanding of a variety of ways in which art works can be presented to reach different audiences

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;
   B1.1 identify and describe their initial reactions to a variety of art works, and explain the reasons for their reactions (e.g., the aspects of the work and/or their personal experiences that contributed to their first impressions of its mood, subject, intent)
   B1.2 identify and describe the elements and principles of design used in their own art works and the works of others, and describe their effects (e.g., how line, colour, and shape are used to create emphasis, mood, and/or movement)
   B1.3 explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used, and the meanings the works convey
   B1.4 use a variety of strategies (e.g., peer- and self-assessment, formal critiques, feedback and reflection following public displays) to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect personal values;
   B2.1 identify and describe the function of various types of art works
   B2.2 identify and describe ways in which various art works reflect the societies in which they were created (e.g., with reference to the use of available materials, cultural influences, the depiction of current events or issues important to that society, the purpose of the work, the views and beliefs of audiences at the time)
   B2.3 identify and describe ways in which creating and/or analysing art works has affected their personal identity and values (e.g., with reference to their self-concept, their awareness of stereotypes, their approach to fashion, their attitudes towards objects associated with particular cultural groups, their ability to express their emotions)

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;
   C1.1 use appropriate terminology related to elements and principles of design when creating and analysing art works (e.g., when comparing the use of line, colour, shape, and contrast in African textiles with those in medieval illuminated manuscripts; when demonstrating or describing how to create an area of emphasis using colour, contrast, and shape)
   C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works (e.g., dry brush; layering; pinhole camera; washes; techniques and tools used to create flipbooks, illuminated manuscripts, mosaics, stained glass works)
   C1.3 identify and describe the stages of the creative process and the critical analysis process (e.g., how reflection relates to the other stages of the creative process)

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;
   C2.1 demonstrate an understanding of a variety of techniques that artists use to achieve specific effects (e.g., the use of atmospheric perspective to create the perception of depth, the use of additive and subtractive sculpture to explore space and form, the use of layering to provide a sense of dimensionality)
   C2.2 demonstrate an understanding of several conventions used in visual art works (e.g., exaggeration, metaphor, simile, symbols, synectics; conventions associated with heroic, narrative, naturalistic, and satirical works)

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.
   C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works (e.g., use appropriate precautions when dealing with hazardous materials; adopt protective measures when using sharp tools; keep their work space clean and free of physical and other hazards; demonstrate respect for classroom facilities, tools, equipment, and technological devices)