



## Board/Authority Authorized Course Framework

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| <b>School District/Independent School Authority Name:</b><br>School District #35 (Langley) | <b>School District/Independent School Authority Number (e.g. SD43, Authority #432):</b><br><b>SD35</b> |
| <b>Developed by:</b><br>Donna Usher, Amie Beaton, Jill Steacy                              | <b>Date Developed:</b><br>Spring 2019  |
| <b>School Name:</b><br>Langley Fine Arts School  | <b>Principal's Name:</b><br>Jon Bonnar   |
| <b>Superintendent Approval Date (for School Districts only):</b>                           | <b>Superintendent Signature (for School Districts only):</b>   |
| <b>Board/Authority Approval Date:</b>  | <b>Board/Authority Chair Signature:</b>  |
| <b>Course Name:</b><br>Photography A: Technical, Practical, Theoretical                    | <b>Grade Level of Course:</b><br>Grade 12  |
| <b>Number of Course Credits:</b><br>4 credits  | <b>Number of Hours of Instruction:</b><br>120  |

**Board/Authority Prerequisite(s):**

Photography 11 or by permission / acceptance of the teacher

**Special Training, Facilities or Equipment Required:**

Teacher must be certified in Visual Arts (BFA) with a focus in Photography: practical photography experience, studio lighting, conceptual photography, portraiture, darkroom experience, digital image editing (Adobe Photoshop) and organization, web page development, image analysis.

Students must have access to computers, internet, research materials, camera equipment, Adobe Photoshop, darkroom facilities.

## **Course Synopsis:**

Photography Majors learn how to communicate visually. This hands-on intensive course exposes students to the power of photography as a visual communication tool, as a means of self-expression, and a vehicle for social commentary. Photography is a blend of art and technology, where students learn technical, compositional, and creative aspects of Photography using digital and analogue tools. Students are encouraged to experiment and develop their own artistic voice, while learning the fundamentals of image production.

## **Goals and Rationale:**

- Establish a historical and theoretical understanding of the medium of photography
- Create a vocabulary to critically discuss photography
- Evaluate the use of principles and elements of design that create visually stimulating and aesthetically pleasing images
- Explore the symbolism and imagery necessary to the communication of ideas
- Become literate in the creation and reading of media and visual images
- Build on the student's understanding of photographic concepts and techniques
- Allow for manipulation of concepts and techniques to suit a creative vision
- Adapt personal skills to suit multiple creative enterprises
- Identify the paths available to integrate photography in personal future goals

## **Aboriginal Worldviews and Perspectives:**

- Student photographers develop:
  - a *sense of place* through exploring who they are in relation to where they live and where they are from.
  - a *personal geography* through the reflection of memories and places associated with memory.
  - a *personal anthropology* through consideration of who they are in terms of the larger (school, local) community.
- Still images have the power to share stories, through acknowledgment of the story and who it belongs to, as well as through inspiring future change and growth.
- Photography is art for activism; art for change; and art for reconciliation.
- Learning is embedded in memory, history and story. Photography is experiential; we learn by doing.
- Developing as an artist involves recognizing strengths and persevering through difficult moments.

### BIG IDEAS

Making art is an ongoing process that involves informed and critical decision making

Still images impact the viewer emotionally and mentally

The art of photography involves the understanding and implementation of the elements and principles of design

Photography requires a range of approaches to the formal, technical, and expressive means of the artist

To communicate a message knowingly one must first understand the technical breadth of the medium

### Learning Standards

| Curricular Competencies   | Content  |
|---|--|
| <p><i>Students are expected to do the following:</i></p> <p><b>Explore and Create:</b></p> <ul style="list-style-type: none"> <li>• Consistent application of the principles of light</li> <li>• Demonstrate creative effects and proficient applications of studio light</li> <li>• Manipulate the amount of light through natural and artificial means</li> <li>• Develop proficient skills to edit digital images to support an artistic vision</li> <li>• Explore organic and chemical processes</li> </ul> <p><b>Reason and Reflect:</b></p> <ul style="list-style-type: none"> <li>• Make stylistic choices with analog processes</li> <li>• Recognize quality in the work of self and others</li> <li>• Make effective design choices in representational and abstract approaches to art</li> <li>• Modify principles of design for own artistic vision and purpose</li> <li>• Construct work that transforms materials or object identity through the manipulation of proportion and scale</li> <li>• Analyze the most effective equipment and lens options to achieve desired results</li> </ul> | <p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>• Principles of Design: unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships, occupied and non-occupied space</li> <li>• Elements of Design: line, shape, colour/light, value, texture, space, form, plane, texture</li> <li>• Aesthetic Experiences: emotional, cognitive, sensory response to art</li> <li>• Foundations in Photographic Vision: Theory and Practice I, II</li> <li>• Black and White Photography: Darkroom processes, safety and procedures</li> <li>• Digital and Film Photography: camera operations, exposure, depth of field, shutter speed, lens, ISO</li> <li>• Studio: set-up, lighting/flash, backdrop, fills, props</li> <li>• Portraiture: evoking human emotion</li> <li>• Experimentation and alternative processes</li> <li>• Aspects of the History of Photography</li> <li>• Studies in Contemporary Photography</li> </ul> |

**Communicate and Document:**

- Make decisions on how to organize an image on a plane to communicate content
- Demonstrate exploration, inventiveness, and expressive manipulation of form
- Effectively capture an expressive moment with accuracy
- Utilize techniques to create visual organization (within individual images as well as a body of work)
- Manage the workflow of a body of work by editing and uploading images
- Effectively utilize formats to capture images (RAW, JPEG, TIFF)

**Connect and Expand:**

- Demonstrate a sense of personal place, in regards to social and historical context
- Explore other ways of viewing, and determining meaning, through different cultural lenses
- Engage in ethical digital citizenship throughout the photographic process
- Support their personal aesthetic choices using photographic language

- Role of photographer and viewer
- Traditional and contemporary First Peoples worldviews, stories, and history, as expressed through photography
- Moral rights, and the ethics of cultural appropriation, plagiarism, and copy right
- Pathways to a career in photography

**Recommended Instructional Components:**

- One on one dialogue
- Safe and inclusive group discussions
- Reflective writing and personal journal based on specific class activities
- Gallery walks
- Class blog
- Document personal learning through sketching, visual journaling, constructing new works, compiling a portfolio
- Group and individual critiques to enable students to learn to analyze their own work and others' work.

**Recommended Assessment Components: Ensure alignment with the [Principles of Quality Assessment](#)**

- Assess the student's ability to recognize and speak to quality in personal work
- Critique the work of self and others against selected components of the principles and elements of design
- Allow for feedback to direct future choices and guide learning
- Students will take part in determining the criteria that defines an exemplar. They will be active in the ongoing conversation of what determines exceptional quality.
- Feedback from the teacher at all points of the creative process will guide individual direction, as well as determine future instruction.
- Feedback should be meaningful, connect to specific components of the student's learning and encourage future growth.
- Formal assessment will be informed by the student's ability to apply personal feedback, their skill compared to a set criteria and rubric (principles and elements of design), and personal growth. The level of creative risk will also be taken in to consideration.

**Learning Resources:**

- Museums and galleries (through field trips and virtually)
- Art books, web resources