



## Board/Authority Authorized Course Framework

<b>School District/Independent School Authority Name:</b> Langley School District	<b>School District/Independent School Authority Number (e.g. SD43, Authority #432):</b> <b>SD35</b>
<b>Developed by:</b> Donna Usher, Amie Beaton, Jill Steacy	<b>Date Developed:</b> Spring 2019
<b>School Name:</b> Langley Fine Arts School	<b>Principal's Name:</b> 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> Photography B: Conceptual Visual Inquiry	<b>Grade Level of Course:</b> Grade 12
<b>Number of Course Credits:</b> Four credits	<b>Number of Hours of Instruction:</b> 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:**

This course challenges students to follow their own visual aptitudes and apply their personal interests and experiences to their art. Students work independently within a guided framework to learn how to brainstorm ideas, find inspiration, narrow their scope to choose a thesis topic, set goals, develop a plan, research, apply research to their topic, explore multiple mediums, become proficient on a photographic inquiry, and explore an idea thoroughly. For the final results, students will organize their data to bring their photographic series to fruition in a final exhibition, projected slideshow, website, and book.

## **Goals and Rationale:**

### **Rationale:**

Students explore conceptual development of an idea. By blurring the edges of their own technical skill they create meaning through metaphor. As photographers they will be encouraged to look beyond the object to discern the essence. The course is designed to assist students to become self-motivated art practitioners. Students will develop self-regulation, organization, inquiry skills, research skills, resiliency and problem-solving skills, while exploring and expanding photography skills that are relevant to their art.

### **Goals:**

- Fully develop and explore a concept by taking a topic to another level
- Discover authentic voice as an artist
- Develop their own personal style
- Be creative with an idea
- Create and develop an essential question
- Explore and expand composition theory, and technical Photography skills that are relevant to a body of work
- Generate dialogue around and about ideas initiated from visual imagery

### **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

The storytelling and metaphoric potential of photography

Photographic images have a communicative power to inspire action and change

Becoming a photographer involves integrating multi-modal learning to create a personal voice

The art of photography develops independent thinkers who contribute inventively and critically to their culture

Sustained inquiry is essential to becoming proficient in a 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>• Explore conceptual ideas through sensory images (balance, repetition, emphasis)</li> <li>• Take creative risks through technical application and alternative processes (studio lighting, chemical processes)</li> <li>• Explore identity through stylistic choices</li> <li>• Explore conceptual, perceptual, and expressive development, in addition to the maintenance of technical skills</li> <li>• Use the principles and elements to create metaphor, imagery, or psychological imagery</li> </ul> <p><b>Reason and Reflect:</b></p> <ul style="list-style-type: none"> <li>• Reflect upon past work to guide future direction and goals</li> <li>• Select personal and contemporary work that best exhibits a synthesis of form, technique and content</li> <li>• Select work that is unified by an underlying idea that has visual and/or conceptual coherence</li> <li>• Explain how personal work demonstrates intent and exploration of personal ideas</li> <li>• Understand that still images can express viewpoint, social commentary, political statements, in addition to personal interests</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>• Elements and Principles of Design</li> <li>• Photographic Composition - subject/theme/topic, emphasis techniques, and rule of simplicity</li> <li>• Advanced camera operation</li> <li>• Advanced digital editing</li> <li>• Proficiency in darkroom procedures</li> <li>• Experience with photography studio lighting</li> <li>• Understanding and intuitive use of light and exposure</li> <li>• Experimental, Theme Based and Conceptual Photography</li> <li>• Concept Development: life interests /inspiration/stimulus, development of an essential question, research methods, organization and presentation</li> </ul>

**Communicate and Document:**

- Recognize the role of judgement and aesthetic preference in reading art
- Investigate, interact and critique works of art
- Display work to best demonstrate the evolution of thought or the process of development
- There is a reciprocal relationship between the purpose or stimulus for creation and the process of implementation

**Connect and Expand**

- Assess the historical relevance of significant work
- Recognize the impact of art to generate discussion and affect change
- Explore geographic location and how it affects social constructs
- Explore differing media and how it affects the meaning and interpretation of photographs
- Develop a conceptual body of work that is:
  - inspired by historical and contemporary artists
  - researched in terms of concept, skill, ideas
  - self-driven, self-initiated and sustained over a long period of time (reflecting resilience)
  - derived from observation

**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 drawing, 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](#)**

Ongoing feedback will be provided to students to establish individualized learning goals as well as areas for further instruction. The teacher will determine the purpose of the assessment as to whether it addresses the 'knowing, doing, or understanding' component of the curriculum.

Assessment criteria will be determined with student input to promote a clear understanding of the learning pathways and level of proficiency.

Exemplars will be provided when possible, either from a student body of work or from professional work.

The creative process promotes reflection and self-assessment and students will be asked to design future goals based upon these discoveries. Self-assessment will also provide students with opportunities to analyze their own thinking and build meta-cognitive skills. The selection process that will lead to each student's individual exhibition, will also give students an opportunity to compare their work against a set criteria and exemplars. Individual discussions with teachers will also develop awareness of quality (against a set criteria or rubric) and advocacy skills as students rationalize their selection of work. Discussions (and feedback) will be relevant to their inquiry, ideas, influences, direction, processes, and skill development.

Students will develop a portfolio leading towards their selection of a curated exhibition. Through this process, students will engage in ongoing discussions about their work in historical, social, and contemporary contexts. This selection of work will make learning visible; allowing students, teachers and parents to view a snap shot of strengths and challenges through the progress of a year. The final exhibition will be an opportunity for students to celebrate their accomplishments. It will also allow the teacher to see the growth within a student, both in terms of skill and in terms of their ability to direct and design their learning pathways.

### **Learning Resources:**

The Photographic Eye: Learning to See with a Camera by Michael O'Brien, Norman Sibley

Criticizing Photographs by Terry Barrett

Making Photographs: Planning, Developing and Creating Original Photography by Mike Simmons

JR: Inside Out by JR

Watermark by Edward Burtynski

Learning to See Creatively, Third Edition: Design, Color, and Composition in Photography by Bryan Peterson

Life Library of Photography by Editors of Time Life Books

### **Web Sites:**

**Ted Talks:** Taryn Simon, Steven Wilkes, JR, Frans Lanting, Sebastião Salgado, Erik Johansson, Yann Arthus-Bertrand, David Griffin, Phil Borges, James Nachtwey