

DIGITAL DIRECTIONS: IDENTITY THRU PHOTOGRAPHY

ADOLESCENT INDIGENOUS MEDIA ARTS
UNIT PLAN 2020-21

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DIGITAL DIRECTIONS— ADOLESCENT INDIGENOUS MEDIA ARTS

Cycle 2—Secondary Education: Media Arts Unit Plan (2020-21)

A SECONDARY SCHOOL—CYCLE 2 UNIT PLAN developed specifically for an Indigenous Quebec Cree population.

The following art education curriculum explores multimedia art language and production through adolescent viewpoints and identity creation in regard to indigenous culture, traditions, and worldview.

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ARTIST / TEACHER'S STATEMENT

Digital media is an extension of the human experience—permeating our daily lives for better or worse. No matter the cultural, geographical and national allegiance it is cardinal that everyone actively participate in the digital realm in order to be heard genuinely and to express one's identity in this connected contemporary age. By probing and provoking the thought process through the manipulation of virtual tools, deciphering of lexicons, navigation, digital constraints and possibilities, Web etiquette, as well as, forming a critical opinion, we then empower original thinking rather than becoming ever merciful beings led by algorithms.

Adolescence is an age of individual expression, discovery, socialization, provocation, pushing and reaching potential limits. It is also when vulnerable decision-making is most often maladroit. As such, the development and guidance of digital based creative art-making become important first steps for an individual to partake in the worldwide community and for meaningful connectivity to occur.

DIGITAL DIRECTIONS is an introductory art education curriculum developed with senior secondary students of the Cree School Board (CSB) in mind. An art-making and art appreciation year-long course allowing self-expression through the still, moving image and sound medias.





QUESTION OF INQUIRY

How to communicate effectively and frame creatively one's identity in a single digital image?

The proposed unit plan explores that query by proposing four lessons that explore, expose and encourage students to create using the digital Web connected tools readily available to the average teen; even in the most remote of locations today.

By encouraging students to explore their likes and dislikes, as well as, what makes them unique, we begin to identify what is yet not clearly defined or ever changing within the adolescent mind and heart— information that can be directed and communicated on through a digital format.

As this year is especially remarkable, a focus on how we cope with “Living in a COVID-19 world” will be central, as well as the overarching assigned constraint for making a photographic image(s) express one's frustration and appreciation.

Digital photography has the potential to translate emotions, convictions, values and identity spontaneously and in masterful fashion. That is why *Digital Directions: Identity Thru Photography* becomes the entry point which I privilege into digital media arts.

LEARNING OBJECTIVES

In order to address learning objectives that meet the Art requirements of the MEQ, the *Digital Directions: Identity Thru Photography* unit plan is designed to permit students cognitive challenges and creative exploration. The unit plan objectives divided in four lessons will ask learners to Identify, develop, define, translate, explore, create, construct and communicate effectively through guided tasks. Each lesson leverages in form and learning objectives from the preceding in order to narrow the focus onto each individual.

More specifically, this unit considers the queries, realities, and challenges that Indigenous adolescent of today face at varying levels. Therefore, individual lessons contain perspectives that pertain to Canadian Cree Indigeneity—History, Culture & Traditions, in order to understand the social and historical significance and stronghold that digital media has as it infiltrates the households and spirit of the Cree Nation.



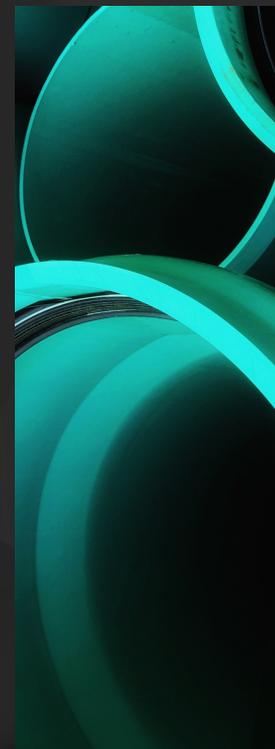


UNIT RATIONALE

Digital media today and more specifically the World Wide Web (www) permeates our daily lives for better or worse. As GAFA (Google, Apple, FaceBook, Amazon) and its derivatives literally take hold of our lives, learning about the mechanics at work that capture the attention of unaware minds in order to lead us into the “rabbit hole” becomes essential in order to remain critical and free to think.

No matter the age group, where we reside, traditions, language, culture, allegiance, interests, desires—digital media and its modus operandi, like art, is prevalent and selfishly calculating. Understanding the “how” at play by learning to manipulate and discern what lies beyond the screen surface will allow students to peer beyond the curtain wall and become proactive practitioners rather than passive consumers, or at least active consumers. This unit will borrow from traditional art making forms but encourage students to break down and explore possibilities through contemporary digital forms.

By creating original works rather than copying traditional art forms from a traditional template, learners will begin to identify what is important for them rather than what has always been acceptable—something teens love to challenge regularly.



DIGITAL DIRECTIONS: IDENTITY THRU PHOTOGRAPHY

Lesson 1: **SELFIE**

Duration: 4 x 45 min.

Lesson 2: **PHOTO ESSAY**

Duration: 3 x 45 min. + homework

Lesson 3: **PHOTO EDITING**

Duration: 4 x 45 min.

Lesson 4: **CAPTIONS**

Duration: 2 x 45 min.

GRAPHIC LESSONS ORGANIZER

	Time	Activity	Process	Materials/Tools	Vocabulary	Assessment	Resources
Lesson 1: SELFIE	4 x 45 min.	Making a selfie using a digital capturing device	Create a selfie using a personal or school provided device. Afterward, edit selected image with attention to format, light and angle of view	Digital image capturing device, email account, Web accessibility	Selfie Angle Light	<u>Observation, oral response, and final export:</u> Defines, explores, translates and communicates identity using square frame, angle and available light sources	<ol style="list-style-type: none"> 1. You Tube—The Art of Selfie 2. You Tube—Beyond the Selfie 3. PowerPoint—Photography-when is photo art? 4. ANGLES: presentation 5. LIGHT: Handout and presentation 6. How to Critique Photographs
Lesson 2: PHOTO ESSAY	3 x 45 min.	A three-photo essay in response to "How has Covid-19 changed your lifestyle"?	"How has Covid-19 changed your lifestyle"? Journal entry (1-page), capture 30+ photos depicting journal response, select 3 photos to format and send by email	Digital image capturing device, email account, Web accessibility, tripod, journal notebook.	Composition Setting Pandemic	<u>Oral feedback, and final export:</u> Creates, plans, prepares, demonstrates ability to render emotional state by communicating effectively a 3-photo essay	<ol style="list-style-type: none"> 1. Vimeo: Trevaun Banks 2. YouTube: Nadya Kwandibens 3. PowerPoint: Pandemics and world populations 4. Living in Covid-19 times in Chisasibi_22 photos 5. AP photo essay: Life interrupted 6. 8 IMPORTANT Composition Tips for Better Photos
Lesson 3: PHOTO EDITING	4 x 45 min.	Editing photos by using photo editing software app to convey an intended mood	The selected 3 photos will be edited using SnapSeed app to properly convey mood through use of colour, cropping, filters, etc. as expressed in journal entry. Photos are formatted and sent by email	Digital image manipulation device, a school issued email account, Web accessibility	Edit Retouch Resolution	<u>Oral exchange, and final export:</u> Creates, constructs and communicates through photo editing an intended mood to convey a personal connection to journal entry	<ol style="list-style-type: none"> 1. YouTube: How to Use SnapSeed to Edit Photos on Your Phone
Lesson 4: CAPTIONS	2 x 45 min.	Create captions that describe and support photographic images	2-parts: 1) complete caption worksheet. 2) create 3 captions for those photos from photo essay and send captions by email	Caption worksheet, journal notebook, email account, Web accessibility	Communicate Caption Source	<u>Oral exchange, and final export:</u> Identifies, develops and communicates effectively the use of captions	<ol style="list-style-type: none"> 1. Prepared worksheet 2. YouTube: Photo Caption Basics

LESSON 1—SELFIE PHOTO PROJECT_STUDENT HANDOUT

MEDIA ARTS
SECONDARY 4 & 5

Selfie Photo Project

Be yourself, there's no one better.



Vocabulary & Tips

SELFIE: A self-portrait taken by the photographer (you) while also being in the frame (shot).



LIGHT: In photography this is what paint is to painting. Consider the light to dark, highlights and shadows when composing a shot.



ANGLE: This is how you create interesting views and depth in your image. Consider low and high angles rather than the habitual eye-level.



PROPS: Consider what you're doing—the action. Use PROPS (objects) to give yourself something to do or the setting you are in. These objects will add interest to your composition.

Introduction

An image is worth a thousand words, and your life comprises volumes! A selfie is a self-portrait that tells the world, “This is who/how I am”.

Assignment

Using a digital portable device, such as a SmartPhone, capture yourself in a composition that best depicts the person you want to present to the world. Take many photos, and choose only one to submit by e-mail (see SUBMIT below).

You may work with a partner or alone to a selfie that considers a special place you like to go to, that demonstrates what you like to do (hobby, sport or activity), as well as, your emotional state (surprised 😲, happy 😊, sad 😞, silly 😜, etc).

Take your time to plan your shot; consider the time of day, LIGHT, ANGLE, PROPS, the environment and most of all have fun! Remember, You are the artist of your life.

MEDIA ARTS

SECONDARY 4 & 5

Requirements

Your selfie must consider the following three criteria:

1

SQUARE FORMAT

Full face view in a 1:1 format, just like a profile picture like in most social media platforms.

2

NO MODIFICATIONS

Place your best face forward and do not modify or change facial features or bone structures.

3

COMPOSITION

Framing, LIGHT, ANGLE of view, background and PROPS: all elements that need to come together into a single shot.

Photo Apps

Listed below are some suggested free photo apps to enhance your selfie if you so choose. If you don't know about these, try one out but you are not obliged to use any or you may even have other apps that you prefer to work with, and that's okay.

BEST EDITING APPS

VSCO (popular).....

Afterlight (experimental).....

LightRoom & SnapSeed (user friendly).....

Darkroom (only for iOS).....

SUBMISSION

Once you have completed your selfie to your liking, submit it in a .jpeg FORMAT along with your name and group number (see teacher's example on the right) to the following e-mail address: jeanmarc.duchesne@csree.qc.ca

If you do not have access to a SmartPhone, require additional explanations and/or are unsure how to proceed come see me.



Jean-Marc Duchesne
Group 500

UNIT PLAN LESSON 1

UNIT PLAN—
IDENTITY THRU PHOTOGRAPHYLesson 1: **SELFIE**

Duration: 4 x 45 min.

Learning Objectives

- 1—Students will **define** and **translate** "identity" as it pertains to their intention when making a selfie
- 2—Students will **explore** the limitations and possibilities of the 1:1 square format, consideration to light and angle of view
- 3—Students will **communicate effectively** and appropriately with regards to critiquing other student work

Vocabulary

SELFIE—a photograph taken using a smart device; form and identity through a single portrait image.
ANGLE—a viewpoint as seen through the photographic lens; an angle will modify perspective and convey emotional engagement towards subject.
LIGHT—an illuminating source of energy; without light eyes and cameras identify nothing

Materials

An iPhone, Android or image capturing device supplied by student or by school, a school issued email account, Web accessibility

Process

- (1 x 45min) Presentation and introduction of project and assignment
- (1 x 45min) Take multiple selfies with consideration to light source(s) and angle of view, may complete during class time or as homework
- (1 x 45min) Select one image to edit, format (1:1 square & .jpeg)
- Send image to teacher via email in a .jpeg format, along with name and group ID
- (1 x 45min) Students will critique selfies of other students and apply guidelines from "How to Critique Photographs"

Resources

- 1) You Tube—The Art of Selfie (3:00) (https://www.youtube.com/watch?v=ontgK_zBfQ)
- 2) You Tube—Beyond the Selfie: More than a Self Portrait (5:00) (<https://www.youtube.com/watch?v=IAXStcPJBs>)
- 3) Photography-when is photo art?: PowerPoint presentation *(see addendum 1)
- 4) ANGLES: presentation *(see addendum 2)
- 5) LIGHT: Handout and presentation *(see addendum 3)
- 6) How to Critique Photographs (Handout) *(see addendum 4)

ASSESSMENT
Lesson 1: **SELFIE**

GRADING CRITERIA	1 Exceptional (85-100%)	2 Well Done (70-85%)	3 Very Good (55-70%)	4 Good (40-55%)	5 Poor (0-40%)
<p><u>Art Competency 2</u> Lesson Learning Objective 1— IDENTITY DEFINED <u>Cross-curricular—Comp 7</u> TO CONSTRUCT IDENTITY</p>	<p>Defines and translates "identity" and goes above expectations to create a selfie with intention while considering light, angle and format</p>	<p>Defines and translates "identity" clearly. Considers format and either/or light and angle</p>	<p>Understands "identity" but does not define nor translates itself intentionally in the final rendition. Did not demonstrate consideration to either light or angle</p>	<p>Does not understand "identity" with intention but takes a selfie. No consideration to light or angle. Format (1:1) is not rendered.</p>	<p>Selfie is left incomplete or undone and not submitted through email.</p>
<p><u>Art Competency 2</u> Lesson Learning Objective 2— FORMAT, LIGHT & ANGLE <u>Cross-curricular—Comp 4</u> TO USE CREATIVITY</p>	<p>Explores the limitations and possibilities of all three criteria: 1:1 square format, light source and angle of view</p>	<p>Explores the limitations and possibilities (2 of 3 criteria met): 1:1 square format, light source and angle of view</p>	<p>Explores the limitations and possibilities (1 of 3 criteria met): 1:1 square format, light source and angle of view</p>	<p>Does not explore the limitations and possibilities of any criteria: 1:1 square format, light source and angle of view, but delivers one selfie.</p>	<p>Student does not explore nor consider any of the lesson criteria, and does not deliver a selfie by email.</p>
<p><u>Art Competency 2</u> Lesson Learning Objective 3— CRITIQUE</p>	<p>During class critique student communicates effectively and appropriately by expressing opinion in a concise and reflective manner</p>	<p>During class critique student expresses opinion in a reflective manner, but struggles with vocabulary</p>	<p>During class critique student uses critical criticism but requires cues in order to identify key criteria, does not use proper vocabulary</p>	<p>During class critique student requires many cues in order to offer a response</p>	<p>During class critique student does not express any opinion oral, gestural or written.</p>

LESSON 2—PHOTO ESSAY_STUDENT HANDOUT

MULTIMEDIA ARTS / ARTS MULTIMÉDIAS (SEC. 4 & 5)

JBES, FALL 2020

PHOTO ESSAY ASSIGNMENT

Living in Covid-19 times in Chisasibi

HOW HAS THE COVID-19 PANDEMIC YEAR CHANGED YOUR OWN LIFE?

POSITIVELY OR NEGATIVELY, THE COVID-19 PANDEMIC HAS FORCED CHANGES IN YOUR DAILY LIVING. YOUR ASSIGNMENT IS TO DOCUMENT IN THREE FINAL PHOTOS CHANGE(S) OF HABIT IN YOUR LIFE OR IN RELATION TO FAMILY, FRIENDS, WORK, SPORTS, ETC. **IMPORTANT:** Do NOT TAKE PHOTOS OF A MASK(S), BARRICADES AT COMMERCIAL CENTRE OR SIGNAGE! YOU ARE TAKING PHOTOS OF YOUR DAILY CHANGES DUE TO COVID-19 ISOLATION AND PRECAUTIONS.

Here are some examples with captions:



Spending much more time alone in my room alone. I'm so bored!
STUDENT NAME (group 500)



Reading more has actually improved my vocabulary.
STUDENT NAME (group 500)



My little sister is scared that she'll never get to play with friends at home.
STUDENT NAME (group 500)



I have to do my favourite sport indoors!
STUDENT NAME (group 500)



Toilet paper is still an issue for my cat!
STUDENT NAME (group 500)



We don't get to see our cousins as before.
STUDENT NAME (group 500)

6 STEPS:

1

WRITE A **JOURNAL ENTRY** IN YOUR NOTEBOOK OF HOW THE PANDEMIC HAS CHANGED YOUR LIFE?

FOR SOME THE ISOLATION HAS PROVEN TO BE EITHER POSITIVE OR NEGATIVE.

2

TAKE **30 PHOTOS** WITH YOUR IPHONE (MOBILE DEVICE) SHOWING HOW THE PANDEMIC ISOLATION CHANGED YOUR EXISTENCE?

ARE SPENDING MORE TIME INDOORS, COOKING, EATING, NOT PLAYING HOCKEY.

3

UPLOAD **SNAPSEED** ONTO YOUR MOBILE DEVICE AND TRY EXPERIMENTING WITH THIS PHOTO MANIPULATION TOOL.

THIS IS A FREE APP BUT YOU MAY ALSO ANOTHER IF YOU PREFER.

4

OF THE 30 PHOTOS TAKEN IN STEP 2, CHOOSE **THREE (3) IMAGES** AS YOUR FINAL ONES TO SUBMIT.

5

WRITE A **CAPTION** IN FRENCH OR ENGLISH FOR EACH PHOTO. IF YOU CAN, ALSO INCLUDE THE CREE TRANSLATION.

SEE YOUR CREE LANGUAGE TEACHER AND MAYBE YOU COULD EARN CREE LANGUAGE MARKS?

6

FINALLY, **SEND** YOUR THREE (3) FINAL PHOTOS TO:
jeanmarc.duchesne@cscreee.qc.ca, AND INCLUDED YOUR NAME, GROUP AND CAPTION.

NOTE: SEND EACH PHOTO AS "ACTUAL SIZE". YOU MAY NEED TO SEND EACH PHOTO THREE SEPARATE TIMES BECAUSE OF THE 10MB

DEADLINE

Before **December 4** if you require help from JM (Jean-Marc), BUT you may submit 3 photos and 3 captions until **December 25 (Christmas Day)**. **THIS IS THE ABSOLUTE DEADLINE!**

Grading Rubric:

EXCEPTIONAL (85-100%)—You followed each step and went above expectations.

EXCELLENT (70-85%)—You followed each step and did what was required.

VERY GOOD (60-75%)—You did what was required, no more and no less.

GOOD (45-60%)—You forgot to complete one or more of the steps.

POOR (0-20%)—Your work is incomplete or not done.

UNIT PLAN LESSON 2

UNIT PLAN—
IDENTITY THRU PHOTOGRAPHYLesson 2: **PHOTO ESSAY**

Duration: 3 x 45 min. + homework

Learning Objectives

- 1—Students will **create** a photo essay in three images that translates their journal entry to the question “How has COVID19 changed my life in 2020”?
- 2—Students will **plan** their photo essay as it pertains to their journal entry.
- 3—Students will **demonstrate** how they considered staging in order to capture their objective in a 3-photo essay.

Vocabulary

COMPOSITION—the combination and arrangement of parts in regards to a desired frame.
SETTING—the surroundings or environment within the frame and in relation to the subject.
PANDEMIC—a disease or situation spread over multiple countries or worldwide.

Materials

An iPhone, Android or image capturing device supplied by student or school, a school issued email account, Web accessibility, tripod,

Process

- Introduction and presentation of what is a Photo Essay and examples (1 x 45min)
- Write a single page journal entry answering topic question (1 x 45min)
- Take/make at least 30 photos demonstrating journal entry. (This is completed as homework)
- Select 3 “best shots” and format each image (.jpeg) to send to teacher’s email address (1 x 45min), and retain the unedited photos to be used during next lesson: Photo Editing

Resources

- 1) Vimeo: Trevaun Banks, Indigenous Toronto Photographer (5:00) (<https://vimeo.com/328216599>)
- 2) YouTube: Nadya Kwandibens on disrupting the narrative and photographing identity (3:40) (https://www.youtube.com/watch?v=Z_6UmpopeKI)
- 3) PowerPoint on Pandemics and world populations *(see addendum 5)
- 4) Living in Covid-19 times in Chisasibi_22 photos from around the world.*(see addendum 6)
- 5) AP photo essay: Life interrupted from coronavirus (1:00) (<https://www.youtube.com/watch?v=CT62v54K1oc>)
- 6) 8 IMPORTANT Composition Tips for Better Photos (13:00) (<https://www.youtube.com/watch?v=VArlSvUuyr0>)

ASSESSMENT

Lesson 2: **PHOTO ESSAY**

GRADING CRITERIA	1 Exceptional (85-100%)	2 Well Done (70-85%)	3 Very Good (55-70%)	4 Good (40-55%)	5 Poor (0-40%)
<p><i>Art Competency 2</i> Lesson Learning Objective 1— CREATE MEDIA FROM WRITTEN IDEA</p> <p><i>Cross-curricular—Comp. 1</i> TRANSLATING/TRANSCODING INFORMATION</p>	Student creates photographs that translates precisely what they expressed in their journal	Student creates photographs that translates fairly close what they attempted to express in their journal	Student creates photographs that translates fairly close what they attempted to express in their journal	Student creates photographs that does not translate what was written as journal entry	Student may have jotted some words, a couple phrases or did not submit a journal entry
<p><i>Art Competency 2</i> Lesson Learning Objective 2— SETTING, FORMAT, LIGHT & ANGLE</p> <p><i>Cross-curricular—Comp. 7</i> CONSTRUCTION OF IDENTITY THROUGH PANDEMIC LIFESTYLE CHANGES</p>	Student plans their photo essay with consideration to setting, format, lighting, angles.	Student plans their photo essay with consideration to three of the four following items: setting, format, lighting, angles.	Student plans their photo essay with some consideration for at least two of the four following items: setting, format, lighting, angles.	Student omits to consider three of the four following items: setting, format, lighting, angles.	Student does not consider the criteria of items or did not complete assignment
<p><i>Art Competency 3</i> Lesson Learning Objective 3— DEMONSTRATION OF PROCESS</p>	Student demonstrates their process during class share on how they staged the photo shoot in order to capture their 3-photo essay. Communicates clearly	Students explains their process during class share on how they staged the photo shoot in order to capture their 3-photo essay. Explanation is lengthy.	Students expresses their process but lacks clarity of explanation.	Students has difficulty stating their procedure(s) during class share.	Students refuses to express themselves either orally or written, in private or in class.

LESSON 3—PHOTO EDITING



UNIT PLAN LESSON 3

UNIT PLAN—
IDENTITY THRU PHOTOGRAPHYLesson 3: **PHOTO EDITING**

Duration: 4 x 45 min.

Learning Objectives

- 1—Students will use media tools (software & hardware) to **create** a three photo essay from existing material (RAW photos) taken from previous lesson (Photo Essay) while considering how each image interacts with the other.
- 2—Students will use a photo editing software to **construct** their identity / feeling in rapport to how the pandemic year changed their lifestyle
- 3—Students will **communicate effectively** and appropriately with regards to critiquing other student work

Vocabulary

EDIT—To arrange, prepare, modify and/or revise an image in order to render an intended or desired objective
 RETOUCH—To improve upon; touch up and rework an image after it has been captured
 RESOLUTION—(as in media formatting); The bit count at which a media file is compressed and delivered virtually

Materials

An iPhone, Android or image manipulation device supplied by student or by school, a school issued email account, Web accessibility

Process

- (1 x 45min) Introduction and presentation of what is a Photo Editing along with and teacher demo
- (1 x 45min) Using 3 “best shots” students will explore and edit photos using SmartSeed app or other similar photo editing apps
- (1 x 45min) Format each image (.jpeg) and send to teacher’s email address, and retain the unedited photos to be used during next lesson: CAPTIONS
- (1 x 45min) Students will critique selfies of other students and apply guidelines from “How to Critique Photographs”

Resources

YouTube: How to Use SnapSeed to Edit Photos on Your Phone (7:30) (<https://www.youtube.com/watch?v=XALGF3KPfII>)

ASSESSMENT

Lesson 3: **PHOTO EDITING**

GRADING CRITERIA	1 Exceptional (85-100%)	2 Well Done (70-85%)	3 Very Good (55-70%)	4 Good (40-55%)	5 Poor (0-40%)
<p><u>Art Competency 2</u> Lesson Learning Objective 1— CREATE IDENTITY AS DEFINED THROUGH JOURNAL ENTRY</p> <p><u>Cross-curricular—Comp. 7</u> TO CONSTRUCT IDENTITY</p>	Student uses media tools to create a three photo essay that considers how each image interacts with the other in harmonious fashion.	Student uses media tools to create a three photo essay. Each image is executed well individually but not as a harmonious 3-photo essay.	Student uses media tools to create a three photo essay, but the three photos don't demonstrate how photo editing is employed to convey intention of mood.	Student uses media tools minimally, and does not demonstrate photo editing in order to convey an intention.	Student did not use photo editing tools. May or may not have attempted to explore possibilities.
<p><u>Art Competency 2</u> Lesson Learning Objective 2— CREATE MOOD USING PHOTO EDITING</p> <p><u>Cross-curricular—Comp. 5</u> TO ADOPT EFFECTIVE WORK METHODS</p>	Student constructed their project efficiently and used editing software to properly convey mood through use of colour correction, cropping, filters, etc. of how the pandemic year felt as expressed in their journal entry.	Student constructed their project and used editing software yet demonstrates some difficulty when translating intention through use of colour correction, cropping, filters, etc. when photo editing.	Student constructed their project and used editing software but did not apply an effective work method or demonstrate clearly their intention through colour, cropping, filters, etc. when photo editing.	Student attempted to construct their project using editing software but did not demonstrate ability to use photo editing software.	Student did not attempt to construct their project using editing software. May or may not have tried to explore editing software.
<p><u>Art Competency 2</u> Lesson Learning Objective 3— CRITIQUE</p>	During class critique student communicates effectively and appropriately by expressing opinion in a concise and reflective manner	During class critique student expresses opinion in a reflective manner, but struggles with vocabulary	During class critique student uses critical criticism but requires cues in order to identify key criteria, does not use proper vocabulary	During class critique student requires many cues in order to offer a response	During class critique student does not express any opinion oral, gestural or written.

UNIT PLAN LESSON 4

UNIT PLAN—
IDENTITY THRU PHOTOGRAPHYLesson 4: **CAPTIONS**

Duration: 2 x 45 min.

Learning Objectives

- 1—Students will **Identify** the action and/or purpose of each photo to caption
- 2—Students will **communicate effectively** and appropriately with regards to their topic
- 3—Students will **develop** a correlation between the image and caption formulated

Vocabulary

COMMUNICATE—to transmit information, interchange ideas, express thoughts or feelings through a medium or person
 CAPTION—More than a title or a description; captions support an image to entice a reader to want to know more
 SOURCE—any thing or place from which something comes from; its origin and traceability

Materials

Caption worksheet, journal notebook, a school issued email account, Web accessibility

Process

- Introduction and presentation of what are CAPTIONS. Complete worksheet (1 x 45min)
- Students refer to 3 "best shots" to create caption for each photo, and send captions to teacher's email address (1 x 45min)

Resources

- 1) Prepared worksheet *(see addendum 7)
- 2) YouTube video: Photo Caption Basics (<https://www.youtube.com/watch?v=bfeFktgods8>)

ASSESSMENT

Lesson 4: **CAPTIONS**

GRADING CRITERIA	1 Exceptional (85-100%)	2 Well Done (70-85%)	3 Very Good (55-70%)	4 Good (40-55%)	5 Poor (0-40%)
<p><i>Art Competency 2</i> Lesson Learning Objective 1— CREATES CAPTIONS</p> <p><i>Cross-curricular—Comp. 3</i> CRITICAL JUDGEMENT</p>	Student properly Identifies the action and/or purpose of each photo to caption. Captions are expressed convincingly well and demonstrate originality.	Student Identifies the action and/or purpose of each photo to caption. Captions are well expressed yet don't demonstrate originality.	Student has difficulty identifying the action and/or purpose in each photo to caption. Captions don't demonstrate originality and seem hurried.	Student has difficulty identifying the action and/or purpose in each photo to caption. Some (1-2) captions are left incomplete or blank.	Student has difficulty identifying the action and/or purpose in each photo. 3 or more captions are left incomplete or blank.
<p><i>Art Competency 3</i> Lesson Learning Objective 2— APPRECIATION OF MEDIA IMAGES</p>	Student communicates effectively and appropriately, uses an economy of words to convey a caption that delivers information, as well as, emotion.	Student communicates appropriately, and delivers captions that contain necessary information, to support photos.	Student communicates appropriately, yet delivers captions that don't all contain necessary information, to support photos.	Student communicates not always appropriately. Captions don't contain necessary information in order to support photos.	Student partially or left incomplete captions. Student may not comprehend what is a caption.
<p><i>Art Competency 2</i> Lesson Learning Objective 3— DEMONSTRATES ORIGINALITY</p> <p><i>Cross-curricular—Comp. 9</i> COMMUNICATES APPROPRIATELY</p>	Student develops a symbiotic correlation between all images and captions formulated	Student develops a link between 3-4 images and captions formulated	Student develops a links for 1-2 images and caption formulated	Student does not develop links for any images and captions formulated. Student may not comprehend what is a caption.	Student partially or left incomplete. Student may not comprehend what is appropriate language.

EXCEPTION LESSON	Neurodiversity	Mobility	Mental/Emotional	Social/Economic	Sight—many students at JBES require corrective eye-wear
1—SELFIE	Collaboration with another student and teacher. e.g.: a student that worked well with another student from other group were permitted to collaborate. Subsequently, arrangements were made for both students to work after school along with teacher when needed, so as to, not disrupt entire schedule.	Classroom and studio space has moveable furniture that can be easily moved, as well as, wide corridors, ramps and double-doors. (see photo 1, 3). e.g.: a student may work wherever they feel most comfortable, which is often amongst other classmates and encouraged.	A student may choose to draw their self-portrait or not show their full face. e.g.: a student asked if they could use a transparent veil and another requested wearing a skidoo helmet. Both situations were easily permitted as project wishes for a student to present “who they are” which means being comfortable with their appearance.	School supplied hardware and software, free Web access (see photo 4). E.g.: a student was offered an older unlocked iPhone to take home in order to complete the project as a homework.	Front seating reserved, individual larger screen iPads, Smartboard is bright, lettering is large, inscriptions are uncluttered and often colour varied.
2—PHOTO ESSAY	e.g.: Student was not able to direct how they wanted each shot composed. The student described each shot and teacher was then able to make a storyboard as reference.	Classroom and studio space have moveable furniture that can be easily be displaced, as well as, wide corridors, ramps and double-doors. (see photo 1, 3). A student is allocated extra time (arriving late or leaving a few minutes early) between periods.	An independent work space (photo 2) adjoining classroom is made available for a student to work quietly. A student may also work from home. Furthermore, submission deadlines are flexible when required.	School supplied hardware and software, free high-speed Web access (see photo 4)	Front seating reserved, individual large screen iPads, Smartboard is bright, large and inscriptions are uncluttered (see photo 3). Printed versions of PowerPoint presentation is offered.
4—PHOTO EDITING	Scaffolding of steps necessary to complete tasks towards a final result are broken down. Furthermore, independent after school sessions are reserved for one-on-one work with teacher.	A larger iPhone to iPad option is made available for students to manipulate to tiny app buttons when fine motor skills pose problem (see photo 4).	Independent work space and alternate times made available (see photo 2). E.g.: one student who attends school but once a month is sent all assignments through Mom’s email account. As such, Mom acts as assignment supervisor in order for student to remain on-par.	School supplied hardware and software, free Web access (see photo 4)	Front seating reserved, individual iPads, Smartboard is bright, large and inscriptions are uncluttered (see photo 3)

EXCEPTION LESSON	Neurodiversity	Mobility	Mental/Emotional	Social/Economic	Sight—many students at JBES require corrective eye-wear
4—CAPTIONS	iPads with spell corrective software, as well as, voice activated text writing is available (photo 4).	Access to larger sized media tools for typing words and phrases directly to the digital version of CAPTION worksheet. Accessibility anywhere in studio/ classroom. Usually student prefers a familiar spot which is kept available.	An independent work space (see photo 2), and alternate times made are also made available depending on emotional distress. In Chisasibi there is a high level of anxiety due to intergenerational trauma. Each 1st and 4th period class has an additional 15-minute period which is often used for guided meditation.	School supplied hardware and software, free Web access (see photo 4)	Front seating reserved, individual iPads, Smartboard is bright, large and inscriptions are uncluttered to permit unobstructed visibility (see photo 3)



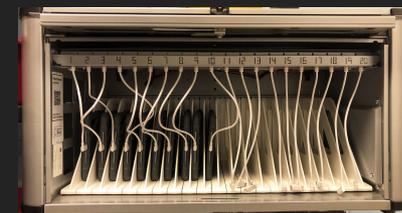
1



2



3



4



MEQ COMPETENCIES

This Art educational unit is prepared and adapted in accordance to criteria set forth by the Quebec Ministry of Education (MEQ), as well as, Indigenous fundamentals in teaching and learning indigenous youth as proposed by the Cree School Board (CSB) and James Bay Eeyou School (JBES) for the Cycle Two secondary school level.

The DIGITAL DIRECTIONS unit plan also engages all three art competencies in order for students to obtain the necessary credentials in compliance with secondary school education onto graduation.

MEQ COMPETENCIES

3 ART EDUCATION

Lesson n/a

COMPETENCY 1 • TO PRODUCE INDIVIDUAL WORKS IN THE VISUAL ARTS

Lessons # 1, 2, 3

COMPETENCY 2 • TO PRODUCE MEDIA WORKS IN THE VISUAL ARTS

Lessons # 1 & 4

COMPETENCY 3 • TO APPRECIATE WORKS OF ART, TRADITIONAL ARTISTIC OBJECTS, MEDIA IMAGES, PRODUCTIONS AND THOSE OF CLASSMATES

9 CROSS CURRICULAR

Lesson n/a

COMPETENCY 1 • TO USE INFORMATION

Lesson n/a

COMPETENCY 2 • TO SOLVE PROBLEMS

Lesson 4

COMPETENCY 3 • TO EXERCISE CRITICAL JUDGEMENT

Lesson # 1-4

COMPETENCY 4 • TO USE CREATIVITY

Lessons # 3

COMPETENCY 5 • TO ADOPT EFFECTIVE WORK METHODS

Lessons n/a

COMPETENCY 6 • TO USE INFORMATION AND COMMUNICATION TECHNOLOGIES (IT)

Lesson # 1, 2

COMPETENCY 7 • TO CONSTRUCT IDENTITY

Lessons n/a

COMPETENCY 8 • TO COOPERATE WITH OTHERS

Lessons 4

COMPETENCY 9 • TO COMMUNICATE APPROPRIATELY



ADDENDUM 1

LESSON 1—SELFIE

Photography-when is photo art?

PowerPoint presentation

The grid contains 38 numbered slides:

- 1. Introduction to Photography
- 2. What is photography?
- 3. What is photography? ART?
- 4. What is photography? ART? MEDIUM (Media) of communication?
- 5. Everyone can TAKE a photograph
- 6. Everyone can TAKE a photograph
- 7. What makes a photograph "Art"?
- 8. "You don't take a photograph, you make it." -Ansel Adams
- 9. 1. Intention
- 10. 2. Aesthetic choices
- 11. Photography is Art created by LIGHT and the absence of light!
- 12. Let there be LIGHT
- 13. Like drawing and painting, Photographers use their camera to make us see life in a different way, feel emotions, and record stories and events.
- 14. There are three basic styles of photography. Landscape Portrait Documentary
- 15. Landscape
- 16. What is Landscape Photography?
- 17. What is Portrait Photography?
- 18. Portrait Photography
- 19. Different Portrait Styles
- 20. Portrait can be the whole body.
- 21. Can a portrait photograph also be a documentary photograph?
- 22. Documentary
- 23. What are the stories in these photos?
- 24. Where do you find documentary photographs?
- 25. Documentary photographs can be other things, too.
- 26. What is Documentary Photography?
- 27. What stories will you tell with your camera?
- 28. What stories will you tell with your camera?
- 29. Here are ways to shape your Point of View (POV) CHOICES
- 30. Contrast
- 31. What is Contrast?
- 32. Rule of Thirds
- 33. Rule of Thirds
- 34. One photograph uses lots of skills and the other uses limited skills.
- 35. Angle of View
- 36. Proximity
- 37. Contrast, Rule of Thirds, Angles and Proximity
- 38. "You don't take a photograph, you make it." -Ansel Adams

Source: [Jean-Marc Duchesne: teaching resources](#)

ADDENDUM 2

LESSON 1—SELFIE
ANGLES
Presentation

01 High
Positioning your camera slightly higher than the subject's eyes can often produce a more flattering image. It generally creates a slimming effect. Notice how the neck recedes and the jaw looks more defined. But don't go over the top—go too high and your subject will look like they're in some strange yoga position.

02 Eye level
With the right lighting eye level should be fine in most situations. Be aware that your camera height will affect how the portrait looks. Your LCD screen will be vital in helping you assess this. If you're shorter than your subject, consider using a box or step ladder to reach the right height.

03 Lying down
Generally, the lower you go with your camera angle, the less flattering the photo. It certainly won't make large folk look any slimmer. It does, however, create a striking effect and your subject will seem important. Corporate shots of business leaders are often shot from a low angle to create precisely this illusion.

Source: <https://www.techradar.com/how-to/photography-video-capture/cameras/how-to-pose-for-pictures-find-the-most-flattering-angles-for-you-and-your-subjects-1320810>



Source: <https://www.lifesavvy.com/3633/how-to-take-better-selfies-with-your-smartphone/>

ADDENDUM 3

LESSON 1—SELFIE

LIGHT

Handout and presentation



Cuba (2009)



Monument Valley USA (2010)



Afghanistan (2007)

Light

The most important part of every photo we take, it's what creates everything that we see and affects how it appears. Understanding a little bit about it can really help to improve the quality of your photos.

Natural Light

Light is what allows us to see. It is what shapes and colors every object we can see with our eyes. It creates depth, mood, and color. The word photography comes from "photo" or "light" and "graphy" or "writing", so photography essentially means "light writing".

Fundamentals of light

1. Exposure

Exposure is the overall brightness or darkness of a scene. A neutral or normal exposure is one which creates an image that looks similar to how we see it with our eyes. A typical scene during the day, the average high end DSLR captures between 5 and 7 stops. Our eyes can take in somewhere around 20 stops. What this means for us is that what we see in real life is not what we get in the camera or on the screen or in print.

2. Quality

As well as being light or dark, light can also be soft or hard. This is primarily a function of how large the light source is compared to the subject. A large light source close to the subject creates a very soft light with soft shadows if any, the light wraps around the subject. A small bright light far from our subject creates a hard light with hard well defined shadows. Sunlight may at first appear to be a small light source, however it is both small and soft as the earth's atmosphere diffuses a lot of it.

3. Color

Sunlight varies in color greatly and this color is measured as temperature in degrees Kelvin. The diffusing effect of the atmosphere also colors daylight, and normally daylight can vary from a warm 4000K in the late evening to a cool 6500K on a cloudy day. Tungsten lightbulbs put out a light that is really orange at around 3200K and fluorescent bulbs can now vary greatly in color. Note that when you are adjusting the color of a RAW photo with the color slider it makes changes opposite to what you would think initially.

4. Direction

Light travels in a direction for the most part. It may be hard or soft, but the sun is a single light source and that light travels in straight lines radiating out from it. It may bounce and reflect off of things, but try to keep in mind that it has direction. Because of these things can look quite different depending on which direction we view them from, they can be from front lit, back lit, or side lit.

5. Highlight

The highlight is the brightest part of an image. When we are dealing with a single light source this is normally a reflective surface or object facing the light source.

6. Shadow

Shadow is the darkest part of an image. When we are dealing with a single light source this is normally a non-reflective object or surface facing away from the light source or in the shadow of something else.

7. Contrast

Contrast in an image is the measurement of the difference between the highlights and the shadows. If there is a lot of range between the two there is very little contrast, if there is little range between the two then an image is said to have high contrast. Images shot on a cloudy day usually are low in contrast, and images shot in the bright sun are generally high in contrast.

Things to consider

1. See the light - What does it look like?

Take the time to evaluate the scene you are shooting and look at it from different angles, not just for composition but for light as well. Where is the light coming from? Are there shadows and highlights? How is the contrast?

2. Control the light - Can you make the light work for you?

Can you use a scrim to block unwanted light, or a reflector to add some light? Sometimes it doesn't take much to change average light into good light. Early morning or evening traditionally has the best light.

Beauty can be seen in all things, seeing and composing the beauty is what separates the snapshot from the photograph.

– Matt Hardy

ADDENDUM 4

LESSON 1—SELFIE

How to Critique a photograph

Handout

How to Critique Photographs

So let's look at the three (3) steps to constructive critiquing.

1. How is the **TECHNICAL** quality? Start here before getting into more subjective issues of composition and emotion.

- **Focus?** (or if not, was that intended?)
- **Exposure:** Is it too light or dark? Are there blown out or underexposed areas?
- The use of **depth of field** to control the viewer's eye.
- The use of **contrast?** Too muddy or too much contrast.
- How was **lighting** handled?
- How do the **colors** look?

2. How's the **COMPOSITION**?

- **Framing?**
- What should and shouldn't be in the frame?
- Where is your **eye drawn** to?

3. How is the **EMOTIONAL APPEAL**?

- What **emotion** do you feel when you look at the photo? Or lack of?
- Did the photographer **connect** with his subjects or do they look tense, posed or stilted?
- Does the photograph **tell a story**, or part of one? ("This is what poverty looks like, right in my hometown." or this is a day in the life of police officer Fred.")

*REMINDER: all critiquing must be constructive. Which means state what you see and give a possible solution, like "take another step closer" or "your subjects look a bit tense, relax, etc.

Remember you'll get as much out of this process as you put in.

ADDENDUM 5



1



2



3



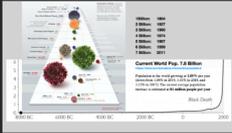
4



5



6



7



8



9



10



11



12



13



14



15



16



17



18

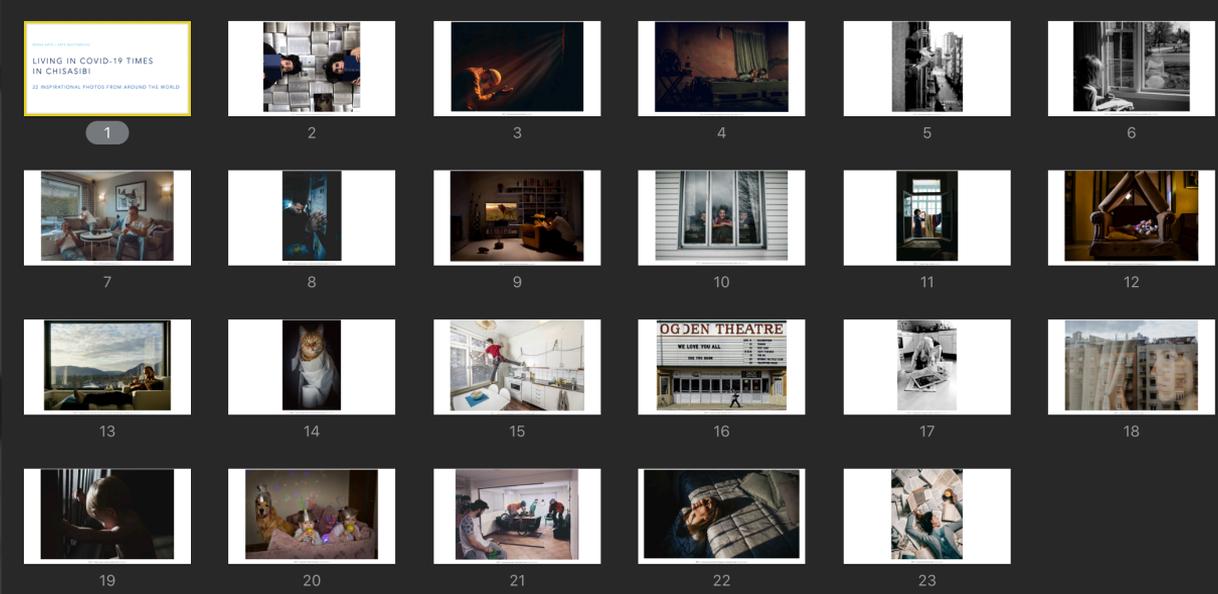
LESSON 2—PHOTO ESSAY
Pandemics and world populations
PowerPoint presentation

ADDENDUM 6

LESSON 2—PHOTO ESSAY

Living in Covid-19 times in Chisasibi
_22 photos from around the world.

PowerPoint presentation



Source: <https://www.npr.org/sections/goatsandsoda/2020/03/17/815576505/photos-public-life-is-surreal-in-a-pandemic>

ADDENDUM 7

Name: _____

Group: _____

WRITE THE CAPTION

1—



2—



3—



4—



5—

LESSON 4—CAPTIONS

Write the appropriate caption on the Worksheet

RESOURCES

- Associated Press (2020). *AP photo essay: Life interrupted from coronavirus*. Retrieved from (<https://www.youtube.com/watch?v=CT62v54K1oc>)
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- Lemoyne, D. (2019). *Nadya Kwandibens on disrupting the narrative and photographing identity*. Retrieved from (https://www.youtube.com/watch?v=Z_6UmpopeKI)
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- Stiller, S. (2019). *7th Gen / Focus Indigenous / Trevaun Banks*. Retrieved from (<https://vimeo.com/328216599>)
- Windsor, J. (2020). *8 IMPORTANT Composition Tips for Better Photos*. Retrieved from (<https://www.youtube.com/watch?v=VArlSvUjyr0>)
- World Press Photo Foundation (2020). *Collection Photos*. Retrieved from (<https://www.worldpressphoto.org/collection/photo-contest>)

DIGITAL DIRECTIONS: IDENTITY THRU PHOTOGRAPHY



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