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Office Hours: By appointment (Scarfe Palace, 1323)
Time: Summer Term July 6-24, 2015. Meets M-F, 1:30-4:30pm
Room: 1130 Scarfe & Mac lab 1007 Scarfe
UBC Class Blog: *Awakening the Spirit* <https://blogs.ubc.ca/blakesmi/>

Course Description

This course provides a space for a wide range of participants to consider and creatively explore the ways photography/other creative media can be useful to teachers, students, and others working in educational contexts. Recognizing that teaching and learning in the arts is not limited only to schools, this includes thinking about educative art- and photo-based practices happening outside the classroom in art studios, communities, groups, local collectives, etc. Specifically, we will consider the *pedagogical, practical, creative, and conceptual/theoretical* possibilities around photography in order to imagine ways in which educators might effectively design and deliver engaging content that is relevant to students. When taken on as an art form and method of visual/life inquiry, we will also look at the ways photography might inform art and teaching practices – this can include illustrating or illuminating a teacher’s autobiography in a visual way, or through visual methods. As teachers and human beings, we all have unique and important narratives of our own that shape our histories and ways of teaching – how might the photograph or act of photography become a way to tell (visualize) these narratives? Can this be considered not only pedagogical for our students, but also for ourselves as educators?

Course Structure

The aim of this course is to draw from and strengthen students’ existing photographic and pedagogical skillsets and other art knowledge in order to help them devise innovative teaching strategies for using photography in their classrooms and/or other educative spaces. (Beyond and in addition to photography, other digital media can also be explored if students are interested in this for their own inquiries.) Through class readings and discussions, studio days, off-campus photo excursions, shooting assignments, and studying contemporary artists¹, students will engage in various aspects of photography - artistic, technical, conceptual, and visual literacy among others. The emphasis is to take up ideas in class intellectually through the readings, pedagogically through open dialogue and applications to classroom practice, and hands-on studio art-making (*i.e. learning about photographic creative practice by doing it*). Daily constructive feedback and productive discussions amongst all members will be a large component of the course, as we will critique each other’s images and pedagogical ideas as well as the course readings.

In a respectful community of practice and inquiry, students will be expected to share their ideas and work openly, providing thoughtful, critical feedback, and listening with intention. Most importantly, everyone is encouraged to use his/her own artistic areas of strength as a starting point for inquiry if desired (*i.e. a printmaker, poet, graffiti artist, painter, musician, performer, etc.*). **Some background or experience in photography (including camera use) is recommended**, as this is not an introductory course in photography *nor* is it a crash-course in photo/video editing software or digital media. It is suitable for students from a variety of departments/disciplinary areas and those teaching at secondary and elementary levels. We will retain an arts-based, creative emphasis mainly around photography but will be flexible towards various interests/skill sets. With this in mind, it is expected for

¹ Some of the contemporary artists we may look at for potential frames of observation/pedagogy include: *Alfredo Jaar, Ishiuchi Miyako, Byron Wolfe, Mark Klett, Susan Meseilas, Vik Muniz, Emily Jacir, Dana Claxton, Ken Gonzalez-Day, and Geoffrey Farmer (we will view his and others’ work at the current VAG show)*. Students are recommended to share artists and resources they are familiar with in order to broaden the pedagogical possibilities we will be discussing and trying out.

participants to take charge of their own learning and independently seek and try out tutorials, online resources, artists, new software, etc. and to report on what they find to the class in a sharing and learning capacity. A goal of the course is to prepare future/current teachers with new ideas for bringing photography/other media into the classroom, while bringing together personal inquiry, art-making, and practical information for educators.

Course Objectives

As this course only **meets 15 times**, our objectives aim for both breadth and depth. Together, our objectives include: to enhance and generate discussions about photographic content, theory, and pedagogy; to each develop a meaningful portfolio of original photographs and creative works (including visual journals); to collect, share, and study resources (including teaching plans, process notes, and step-by-step examples); to develop and improve visual literacy in the classroom, including literacy around contemporary art; to introduce and try out various approaches to photographic production based on historic and contemporary photography; to address and discuss potential ethical considerations and other complications around photography/other media, particularly in a digital era; and to address the needs, concerns, and curiosities of students enrolled in this course. That means, most days are structured and readings/other activities have been assigned, but we can also ebb and flow as needed to meet the demands of this particular class this particular term. Often, open spaces of emergence create rich possibilities...

What Calls Your Attention?

Beyond pre-determined course content, **most important are students' own personal journeys and inquiries, so pay close attention to that which drives you, inspires you, won't leave you, pulls you in, what artists and teachers give you guidance and fresh ideas, and the questions in your artistic or teaching life that need answers**...perhaps, these are the things you are being called towards and this class is a (possible) space to follow such callings in a creative way - if you choose. Take thoughtful notes, think deeply, research and read with intention, write down your own thoughts in order to connect with yourself, visit the class blog for new ideas, make time for this class, and follow the lines of inquiry that beg to be followed – see where they take you and where you end up. Such is the nature of learning – and what you do with what you find along the way. If there are ways to visualize these findings, journeys, and inquiries, consider photographic and other media as ways to bring form in a visual language to your ideas. (*Note: The 3 choices for final projects are designed with this idea in mind*).

Time Commitment

Due to the time-intensive requirements of this 3-week studio course, students are expected to make an active commitment in terms of dedicating time outside of class to complete their course reading, shooting, developing (for those shooting film), editing, and printing. Design projects you have the time and energy to work on.

Course Evaluation & Policies

- **Attendance:** As this course is Pass/Fail, please review attendance guidelines set by UBC. Daily attendance is required and please arrive to class on time (tardies may count towards partial absences, including late returns from breaks or leaving early). Email instructor and TEO regarding any absences, prior to if possible.
- **Participation:** Expected from everyone, every class, to the best capacity you can. Active listening and sharing discussion as well as studio space is expected. Please come to class prepared with readings done and notes taken. Participation also means the capacity to cooperate and work with others, to respectfully contribute to the collective learning environment, and to stay present here as opposed to on Facebook or your phone ☺. Show consideration for 'sharing the talking/listening space' equitably so that your voice is not the only or dominant one being heard. For quieter students, find other ways² to contribute as participation can happen in other ways beyond the verbal/extroverted way, such as personal writing, in community or small groups, in visual journals, in reading groups, and more.

² **TEACHER TIP-** The book *Quiet: The Power of Introverts in a World That Can't Stop Talking* by Susan Cain is great if this concept interests you – I learned a LOT from it and her accompanying Ted Talk, available online.)

- **Evaluation:** 76% B+ is considered a pass by TEO for teacher candidates and students in diploma programs. Master's and doctoral level students' work should reflect your advanced standing and will be evaluated according to Faculty of Graduate Studies guidelines, available online. Students who receive a mark below 76% on one assignment may be given one opportunity to revise and resubmit the assignment, with the instructor's guidance. Please be aware of UBC's academic misconduct and plagiarism policies, available online. Essentially, this means do your very very best and be honest about the places you struggle.
- **Self-Evaluation: Students will submit a self assessment statement on the final 2 days of class – placed inside visual journals. This is a complete assessment of your progress, performance, engagement, and learning over the full 3 weeks.**

Accommodations

Please let your instructor know of any accommodations you may require.

Course Policies

When I taught high school, I had 'Daily Expectations' and a motto similar to these posted on the wall for my students to follow and see every day. They apply here for our class of adult learners/teachers, and I invite you to abide by them as a whole group. My class motto was this: *"Do something constructive, meaningful, and creative every single day. Stay vulnerable, yet comfortable. Try to make new connections and constantly push yourself to grow. Good art and good teaching often comes from chaos, messiness, and second or third attempts – never quit or become bored. Consider your work ethic just as valuable as your actual work (process v product). I am not concerned with greatness so much as great efforts and great attitudes."*

Daily Expectations:

BE FULLY PRESENT.

BE PREPARED, MIND, BODY, & SOUL. FIND YOUR CENTER & BRING YOUR STUFF.

BE RESPECTFUL, RESPONSIBLE, & CARING. DO THE RIGHT THING. ALWAYS SHARE THE SPACE.

BE FLEXIBLE & OPEN TO RISK-TAKING. LEARN BY TRIAL & ERROR. SHOW PATIENCE & ENDURANCE.

BE COMMITTED TO YOUR OWN EVOLUTION. DO YOUR BEST EVERY DAY.

BE PROUD. CELEBRATE GROWTH IN INCHES & IN MILES.

BE YOUR AWESOME SELF & NO ONE ELSE. OWN IT. KEEP GROWING & LEARNING!

This course recognizes that there is no single expert in any classroom and that we learn better together in collaboration, respectful of each person's unique contributions, experiences, and skill sets. Imagine this university classroom as a space for knowledge exchange, asking great questions, and trying on new experiences in a non-judgmental, supportive yet constructively-critical environment. Students are invited to create a community of learners where participation involves more than speaking up in class or doing assigned work, and instead, actively work to shape the class into a positive, nurturing learning experience for all. Integrity, kindness, and respect are expected as well as creative risk-taking and deep listening to one another. ***Sharing expertise specifically around technology, photography, and other digital media will be useful as the course will have a range of levels of experience and content understanding.***

REQUIRED EQUIPMENT & MATERIALS

Participants are required to have daily access to some form of camera or image-making/taking device as we may be taking photo walks, field trips, and practicing creative writing as ways of documenting our learning and teaching. For those without editing software/know-how, downloading a free trial of **Adobe Creative Cloud** and looking into **Lynda.com** or similar courses/online tutorials is a good idea if you need to learn more.

Photography

- **Camera** – Digital or film camera with ability to upload/edit images at home or in school labs. Smartphones with good cameras may be an alternative but cameras are recommended. Charge batteries and find/read camera manual so you are familiar with it's functions/buttons. (Look online for manual if needed). Consider asking friends/family to borrow a camera.
- **Memory card or film** (black and white or color). *Students choosing to use film are fully responsible for purchasing and processing film/prints and must plan ahead re: film processing times and costs in relation to course assignments. The # of film rolls you shoot is up to you.*
- **USB cord** to connect digital camera or smartphone to computer and download images
- **USB stick/jump drive or transportable hard drive** (1 gig minimum, 4gig+ is ideal)
- **Access to laptop or computer** with editing software or UBC CWL for using school labs

Art Kit - Bring to class daily, starting Tuesday if possible:

- Glue stick and/or double-sided tape
- Pen/pencil and other fun things to draw/write/color with – think about nice pens you will enjoy writing with or what you like to color/draw with (charcoal, color pencil, calligraphy pen, graphite, etc.)
- Ziplock bag or envelope for collecting collage materials/small objects – can include in visual journal
- Optional: Small travel scissors or xacto knife with tip and small travel-size versions of other mediums you like to use: Gouash? Paint? Ink? Favorite brushes? Modge-podge?
- Collage/photo collection of images, yours or others – **start collecting now, print your own work if possible**

Photo Supply Stores

- Beau Photo
- Lens and Shutter
- Futureshop (cameras/lenses)
- London Drugs Photo Lab (*The LD in Kits on Broadway has excellent photo printers)
- Costco Photo Lab (need Costco card)
- The Lab
- Colorific
- ABC Color
- Other places you know? (please share with the class)
- **Note:** Some have film processing labs, so call around and ask – mention you student id for discounts

Computer Labs

- Muses Mac Lab 1227 – specific hours only, limited software (unless you are a musician!)
- Scarfe PC Lab 1006
- Scarfe Mac Lab 1007
- **Note:** A UBC CWL is required and students must transfer/store their work on transportable image storage devices (USB stick or hard drive). Please note all lab rules and hours.

Course Assignments

- 1) **Daily activities in class**, including active discussion of readings and meaningful use of time on studio days/off-site field trips
- 2) **Collaborative presentations to class by reading groups**, including the dynamic facilitation of class discussion – **Note: there are 5 assigned days for Reading Groups (July 9, 13, 16, 17, 21)**
- 3) Critiques of in-process and completed work
- 4) **Visual journal** (aka creative process or thinking log) - See details below and resources posted on class blog for Visual Journals
- 5) **Final project** - See 3 options below. Includes visual and written components, as well as final presentation to the class on July 23/24.

Final Projects

Proposals are due Monday July 13 in class – please bring a printed copy.

OPTION 1 | AN ARTS-BASED INQUIRY

Create a final portfolio or series of at least **10 strong, original images** (digital, film, or other visual media) exploring some topic/theme/artist you are interested in that relates to the course content. This must be new work produced during the course. A well-written **Artist-Teaching Statement or short essay** must accompany the work and be shared in your final presentation to the class. Length of written piece: 4 pages typed, double-spaced or 8 pages if (legibly) hand-written. The images should be thoughtfully shot, edited, printed, titled/captioned, and presented in a form/format that highlights the work – this could be a book, matted/mounted prints, performance, web-based, digital showcase, etc. Be creative! Both the images and the written piece should demonstrate a connection to your learning and own artistic inquiries. This could be a project you design for your students but want to try out for yourself first, or could be a purely artistic endeavor.

OPTION 2 | A PEDAGOGICAL INQUIRY

Design a creative **Instructional Resource guide** (or similar/different document) for use in the classroom with completed teacher samples (this could be a mini-curriculum unit). Must include at least 3 original project ideas for an appropriate school/community audience, guiding questions for discussion around each of the 3 projects, materials and specific references images that teachers will need, and detailed information that will be helpful to teachers about the artists/themes being explored – consider how you would/could use this project in a classroom & identify specific outcomes/issues/possibilities it addresses. Must include visuals! Use the *Art Education* Instructional Resources for teachers as your guide but feel free to creatively edit/adapt it as you wish. These should be fun to read in terms of visual presentation and interesting content relevant to contemporary art education!

OPTION 3 | AN INQUIRY OF ANOTHER KIND...

Create/design a student-driven individual or collaborative project that combines the arts-based with the pedagogical in an innovative way! One example is: *A series of 5+ images strong, original images (digital, film, or other visual media) exploring some topic/theme/artist you are interested in that relates to the course content AND a pedagogical component. This might be: a companion Instructional Resource guide (or similar/different document) for use in the classroom, an Artist-Teaching Statement, a short essay, or something else you design in complement with your images.* **Some ideas:** Creatively investigate a topic from the course readings/activities, extend your Inquiry Project, create a visual autobiography, add a new angle to your graduate research, do a series 'in the manner of' a favorite artist, try out one of my 'memory projects,' etc.... **Speak with instructor in WEEK 1 to discuss your ideas asap to gain approval for Option 3.**

Considerations for Final Projects:

- Focus on what you **learned** and what you still **want/need to learn**
- Emphasize **artistic and/or pedagogical possibilities** - think about how this project will enhance your teaching/art practice and topics we discussed in class
- Discuss the role of **ethics** if/as it applies to your project – what considerations were or should be made?
- Include **references to course readings** AND, if applicable, **to contemporary artists** studied in class or other artists of inspiration – not just citations, but how the connection is made. Use APA guidelines (owl.english.purdue.edu and UBC library APA formatting help online are 2 good resources.)
- Masters or PhD students: Seek to make connections to or enhance your own research interests
- **On July 23/24, present your work to the class in an engaging manner – think beyond the powerpoint! 😊**

On the Use of a Visual Journal: Visualizing Thinking & Learning

This can be a great and experimental space to journal about your understanding of and personal connection to the course topics/readings. It is an offering to reconnect with the hand, the eyes, the world as you see it. There is no 'right or wrong' way to journal visually but there is a way to consider how your reader/audience might understand the responses you offer/create. Dates, titles, headings, field notes, captions, and poetry are ways to write alongside your visuals or written responses. Consider how you organize your information. Below are some tips for journaling visually – and read the assigned texts for Tuesday July 7 as well, as they will help provide examples.

Please bring your ideal art/writing materials daily in your art kit so that you have supplies to journal with.

- Use the journal page-space as a way to register the dialogue you are having with yourself over time – include questions, thoughts, quotes, images, found things, excerpts from the articles themselves, links to other courses, things you find outside of class that link to class (such as newspaper articles, poems, ticket stubs from a related movie or show you attended, quotes from the readings).
- **Plan to devote a minimum 1-2 page spread for EACH CLASS MEETING to take notes before and during. Should include your reading notes/questions/connections & be updated daily (one per class).**
- Consider creating a visual/textual response to what you read and what we discuss/discover as a class. You may find the use of metaphor useful to relate to the readings from your own experience. Visual responses might include: text, poetry, drawings, painting, collage, sewn or torn fabric, photographs, cut/paste excerpts or key quotes from the articles, examples of artists/artworks that relate, comics, etc.
- For readings, you may consider a basic **6 point reading analysis strategy**, such as: *Summary, keywords, key quotes with page #s noted, critique of reading, questions, and classroom application(s)*. Journals can be worked in during/after each class and on assigned studio days, as this is a PROCESS JOURNAL meant to register learning over time. Go back to previous writing and circle key sentences or ideas, and try to connect them with later pages...find and seek connections not just in the readings but within yourself.
- Think about how this can become a useful teaching resource and visual aid for you and your future students...connect what we read/do with classroom applications whenever possible.
- Being asked to 'show your thinking process' or to document your learning/ideas in a class is about accountability, as you are attending a top-tier, research-intensive Canadian university. Be willing to share what's inside your head and write in that voice onto the paper with freedom, creativity, your personal vision, and confidence. You are welcome to cover/remove any pages that become private, and consider keeping a separate diary. (Think about ways you might invite your students to engage with these.)
- Beyond the standard bound journal, possibilities include: online journal/sketchbook, series of mini books by day/week, Prezi or Tumblr journal, UBC or other blog, stream of tweets, photo/video diary, social media status updates, series of animations, etc...get creative! Talk to instructor if you have other ideas.
- **Please see our class blog under 'teaching resources' for a useful pdf about using Visual Journals in class!**

How to Prepare for Daily Course Readings and Class Discussions

- On the course outline, there are both required (REQ) and optional readings ☺ There are also assigned reading groups on specific days.
- **REQ** (everyone reads) means the whole class will read that text as a core reading for discussion. Be prepared with thoughtful notes, key phrases/quotes/ideas and corresponding page #s, **and ask one critical question of each reading that can be shared with the class. Record these in your journals.**
- **REQ: Pick 1** means that each person within the reading group selects an additional text to read from the bullet list and is responsible for thoughtfully analyzing the text and sharing this with the reading group/whole class. The group decides TOGETHER who reads what – **if you are absent, please email your notes to your classmates and cc: the instructor.** Example: In reading groups of 3 people, all 3 read the **REQ** reading plus one additional reading, thus everyone in the class has read 2 texts and can learn about the other texts from his/her reading group members. Of course, you may read all 4 if you feel inclined. ☺
- **OPTIONAL** means this is an additional reading that you may choose to read or not. These readings are in complement to the daily theme or other readings that I think you may find useful. They may come in handy for your final projects.
- **What it means to ‘do the reading’ and ‘take thoughtful notes:’** Simply summarizing the notes is not enough, so consider how you might push yourself further and a) apply a creative and critical eye to what you read; b) respectfully challenge the readings/authors but be willing to stand behind your argument/position; c) suggest alternative viewpoints or make comparisons/contrasts to the other readings; d) make direct connections to your own experiences with teaching and/or with art – how might you bring these topics into your classroom? What else needs to be considered? **Consider ways that the visual journal can support the documentation of your ideas and new knowledge formation.**
- **References and More Resources:** Refer to our class blog: <https://blogs.ubc.ca/blakesmi/>. A comprehensive list of these and additional references can be provided as needed. Use APA guidelines for all written references to course material.