

Music as Artifact, as a Family Heirloom... No Wahala (It's all good)

Inspired by the exhibition [No Wahala, It's All Good: A Spiritual Cypher Within the Hip-Hop Diaspora](#), presented at Photoville from September 12-22, 2019

Inspired by Adama Delphine Fawundu's music photographs, students will be asked to look at the music traditions in their own lives and document them using various photography equipment and approaches. Students will use the subject of music as a way of beginning a conversation with a family member, whom they will interview and create a photo essay about.



Students will be able to:

- Connect to music as a family artifact
- Interview a family member to understand the story behind the music
- Photograph a family member and musical experience using elements of photographic composition and technique

Featuring photography by
Adama Delphine Fawundu

Authors: Adama Delphine Fawundu, Tyrone Brown-Osborne, Ronda Johnson, Jorge Castro, Jacqueline Du, and Brenna McLaughlin

Facilitator/Editor: Brenna McLaughlin

Grade Level: 6th - 12th grade

Subjects: Photography, Music, Social Studies, Journalism

Time Required: 4-5 sessions (2-4 weeks)

Key Images:

No Wahala (It's all good)

[Image Bank](#) (printed or digitally displayed)

The Photoville 2019 Education program is proudly supported by:



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SESSION 1: Music Traditions

1. Start with [Visual Thinking Strategies](#) discussion using images from the Image Bank.
 - What's going on in this picture
 - What do you see that makes you say that
 - What more can we find?
2. Brainstorm music as an artifact.
 - What is an artifact?
 - How can music be shown as an artifact?
 - What are some examples of how music connects people in your family?
3. Divide your students into working groups of 4 to 6 students. This will be their peer feedback group.
4. Discuss your family music tradition in their feedback groups.
 - Do your family members dance in the living room while listening to music?
 - Play an instrument?
 - Do they catch live music throughout the city indoors or outdoors?
5. Choose family member to interview. With a partner in their feedback group, brainstorm questions to ask that family member that will unearth their connection to music. Some examples are:
 - What kind of music do you listen to?
 - What does this music mean to you?
 - Is this current, or does this music have a history?
6. Homework: Interview family member using questions drafted in class. Audio recording optional but students should record the answers in note form.

Materials Needed:

- Smartphone camera/DSLR/film camera
- PowerPoint of artwork
- Printed photographs
- Worksheets
- [Visual Thinking Strategies](#) questions

Additional Resources:

- [United Photo Industries' Educator Resources](#)

Here are a few additional music photography projects done over the years:

- [Contact High](#)
- [Bruce Talamon](#)
- [Danny Clinch](#)
- [Format Magazine](#)

Standards Addressed:

[CCLS ELA LITERACY ANCHOR READING](#)

[CCLS ELA LITERACY ANCHOR WRITING](#)

[CCSS.ELA-LITERACY.RH.9-10.2](#)

[CCSS.ELA-LITERACY.RH.9-10.3](#)

[NYS ART STANDARDS](#)

[NYC Blueprints for the Visual Arts](#)



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SESSION 2: Creative Brainstorm

1. Students will share out interview with their feedback group and determine the focus of the photography project. In thinking of how to photograph their family member, have students respond to the questions:
 - How does the person you interviewed relate to music?
 - How does music become an artifact to remember more personal, family memories by?
 - How does music become a historic artifact?
 2. Instruct them to plan their photo shoot based on what they discovered from their family interview. Provide a few options, such as:
 - Photograph an environmental portrait of a family member playing an instrument
 - Photograph an environmental portrait of a family member listening to their favorite song
 - Photograph an environmental portrait of a family member dancing to their favorite song
 - Attend a music event with your family member and (with permission) photograph the event as a photojournalist would.
 - Photograph a family reunion or family gathering (wedding, etc.) where music plays a key role connecting members
 3. Students will begin photographing story and bring in 10-20 images in one week's time. (*Set deadline with students based on your schedule with them*)
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SESSION 3: Editing & Continuation

1. Students will bring in images to class and discuss.
 - With their feedback group, they will choose their favorite 5 images.
 - What else could add to the story? What other things could you photograph? Are there any photographs you want to try to make differently?
2. Recommended: Share out a few student images with the class and discuss using VTS technique or another critique/feedback method, such as I like, I wish, I wonder (one compliment, one constructive comment, one question).
3. In the next week, students will have a chance to add to their photo essay with additional images based on the feedback they received in class.

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SESSION 4: Shareback

1. Students will share new images with their feedback group:
 - What challenges did you face in completing your project?
 - Choose 5 more images to add to the photo essay.
2. Lead a session using one student's images or another sample on editing and sequencing stories. Collectively create 2-3 different sequences for the example project and discuss the benefits of each. Possible options for sequencing images include:
 - Chronologically
 - By theme
 - Using common colors/shapes
 - Alternating close/wide/medium shots
3. Provide class time for students to work on their final presentations and sequences of 10 photographs. Have each student write a one paragraph artist statement describing how music tradition impacts their family's history.
4. Students will present images in class or with partners individually.

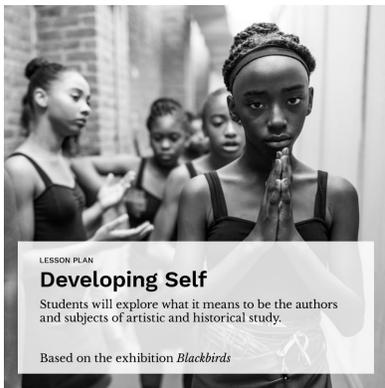
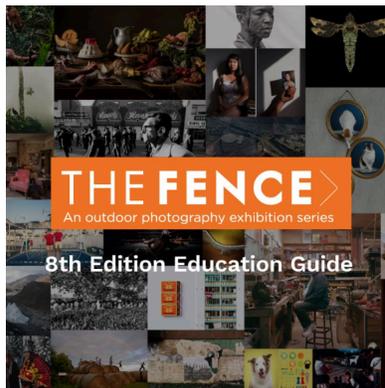
United Photo Industries Education

Browse the United Photo Industries' Teacher Resource library for over 20 free lesson plans and resource guides for incorporating photography and storytelling into the classroom.

These lesson plans were developed in collaboration with over 100 educators through our [Teacher Professional Development Workshop](#). Educators across subject matters interested in incorporating visual storytelling into their curriculum participate in a free one-day professional development workshop that culminates in a hands-on lesson planning session in collaboration with the photographer.

We always love hearing how our exhibitions are used in the classroom; if you would like to submit feedback and stories of your experience, please email us:

education@unitedphotoindustries.com.



The Photoville 2019 Education program is proudly supported by [PhotoWings](#) and [The Mayor's Office of Media and Entertainment!](#)

