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# AWQ 4M Photography

**Senior Course Outline**

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Resource to Support the 2010 Revised Ontario Arts Curriculum Policy Documents

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**Course Description: Persuasion**

This course further refines students' abilities to use the photographic medium to express ideas, change meaning through context, and further their understanding of visual culture through the overarching lens of **Persuasion**. Students will deepen their knowledge of photographic movements and skills, while investigating how they may use this power of persuasion in their own work, as well as recognize it in the work of others. The work of "others" will include historical and contemporary artists, as well as the work of peers. The course will be taught through four thematic units which will include; **Transform, Misrepresent, Power and Believe**. Throughout these units, students will keep a Visual Research Journal, which will encourage and document their "**creative process**" (see Appendix AWQ 4M 1:1:1), as well as include a variety of ongoing formative work, reflections, and creative inspirations. Students will also employ the "**critical analysis process**" to engage in ongoing dialogue in a variety of formats, to evaluate and discuss their own work, and the work of others.

This photography course can be adapted in any manner to suit the facilities and needs of individual schools, students, and the expertise of the instructor, as well as the needs of the community. Each unit may be adapted to be fully darkroom, fully digital, or a combination of both. Due to the nature of this course, some of the units and themes will overlap, and certain projects and routines will be ongoing throughout, such as the visual research journal, the artist of the month, the collection and documentation of work for the creation of a portfolio\anthology, explorations and historical inquiry, etc.

**Prerequisite:** Any Grade 11 College\University Visual Arts course. **Recommended:** AWQ 2O, and/or AWQ 3M, or AWQ 3O.

### Overview of Units: Suggested materials and Projects

#### AWQ4M: Course Theme: Persuasion

To demonstrate these skills and knowledge, students will have an opportunity to create a "commercialized" object of beauty using studio lighting and placement of objects to convey a message; use advanced photo manipulation techniques to investigate and make a statement about a social issue; investigate and make a work which highlights stereotyping; develop a theme based on personal preference which employ skills and knowledge attained in the course, which will culminate in a major work. Students will also collect, document, and present their collective works as part of an anthology or portfolio at the end of the course.

#### Suggested Lessons/Activities:

#### Materials and/or resources needed:

The more variety that you can provide, the more successful the students will be in their creation of personal and meaningful artworks.

#### Unit 1: Transform (28 hours)

An introductory unit to review previous skills and knowledge, and build upon these through the creation of artworks surrounding the sub theme of *Transform*.

- Intro to the Visual Research Journal
- Review of safety and ethics, orientation of facilities, norms.
- Review of elements and principles, compositional techniques, and photo related procedures.
- Identify and emphasize "misrepresented" images.
- Use specific lighting techniques to glamourize an object or product.
- Create a narrative artwork based on the passage of time.
- Introduction to the idea of accumulating and documenting work for a portfolio.

#### Materials:

- Computer lab, editing software and tutorial (for digital)
- Darkroom facilities (for traditional processing)
- Cutting surfaces (boards or pile of newspapers or magazines)
- DVD player, or laptop and projector
- Glue sticks
- Magazines or newspapers that can be cut up for photo and product examples [i.e.: National Geographic, LCBO (free in store mag, ON), fashion, entertainment, hobby magazines].
- Pencil crayons
- Safety quiz and/or handout (Appendix AWQ 4M 1:1:3 and Appendix AWQ 4M 1:1:4)
- Scissors and X-acto knives
- Studio lighting set up for product shoot

**Unit 2: Misrepresent** (26 hours)

A unit which builds on students prior knowledge, and pushes them towards how photography is a very narrative form of art, and that it has vast power to affect perception, and unfortunately, does not always tell the truth.

- Explore and define through a mind map various ways in which we stereotype. Examine how point of view, photographic techniques, and the elements and principles can affect meaning.
- Create, reflect on, and critique at least 5 photos, which follow a theatrical narrative sequence
- Further study the use of signs and symbols to imply further meaning.
- Create a photo based artwork which is a form of hybrid, with the separate parts meaningful to the final outcome of the work.

**Materials:**

- Costumes, fabric and props (student selected)
- DVD player
- Photographic studio set up and lighting
- Tableau cards (three sets: people, places and things, to stimulate creativity)
- Tripods.
- A variety of books and websites for further understanding.

**Unit 3: Power** (24 hours)

This unit introduces students to the various ways in which power is used to sway opinion, affect meaning, and how photography is a medium inherently imbued with power.

- Role play to distinguish different types of power, and how they are used regularly in society.
- Use the VRJ to jot notes on power, and it's relation to capitalism and the media.
- Create an opportunity for students to work in groups gathering photos on a specific power related theme.
- Research project based on various careers in photo related fields, with a written, visual and presentation component.
- Create an artwork based on a social cause, with reference to culture jamming, advertising, and censorship.

**Materials:**

- DVD player
- Treats / candies
- Phone book to find photography professionals
- Amazing Photo Race supplies: maps, clue envelopes, required objects needed to complete tasks, direction handouts.
- Computer lab time for writing *Time is Money* paper.
- Library time for research for *Time is Money* project.

**Unit 4: Believe** (Includes final performance task) (32 hours)

This culminating unit will bring together the skills and knowledge developed throughout the course, and apply it to the creation of a proposal for final work, a portfolio of work to date, and an artist's statement and personal reflection. This unit may vary depending of the nature of what was taught in the course, and should be adapted to suit the specific skills and knowledge that students have accumulated. The final project should be evaluated according to ministry expectations.

- Co-create the criteria for a final artwork based loosely on the theme of 'believe'.
  - Participate in a jigsaw activity to examine bias and stereotypes in more detail.
  - Develop, present, and submit a written proposal of their final project.
  - Based on the proposal, develop, revise and create a final project that employs the skills, knowledge and thematic explorations of previous units.
  - Create and present a portfolio or anthology of their work, which includes an artist's statement
  - Participate in the mounting of an art show, or other form of presentation of work beyond the classroom.
- Materials:**
- Computer and LCD projector or Smartboard, or large prints of artwork.
  - Computer lab for research and digital work.
  - Darkroom for traditional photo work.
  - Lighting studio set up for studio photography.

## Unit 1 Description (Approximately 28 hours)

### Unit #1: TRANSFORM

The theme of this unit is the *transformation* of objects or subjects by manipulating the elements and principles of design, through the use of photographic processes. As humans, we are biased in our views towards the pervasive visual culture surrounding us, and photographic processes are often employed by advertisers, artists, film makers, political bodies, etc., to put forth their message or idea. After a review of basic techniques in composition, darkroom, and/or digital techniques, photo related safety, ethics and history, students will have the opportunity to explore image making and manipulating at a more advance level.

The theme of *persuasion* will be explored through the examination of commercialized beauty, and by the manipulation of point-of-view, lighting, studio set-up, and other photographic techniques to convey a message or mood from a simple, common object. Students will become familiar with artists who work with a *transformative* theme and will be comfortable using the critical analysis process to evaluate their works, as well as their own work and the work of peers. Students will be encouraged to explore the theme in their own way, combining a personal choice of subject matter with a viewing sequence that embraces the concept of time.

### Overall and Specific Expectations

#### **A1. The Creative Process: Students will apply the creative process to create a variety of art works, individually and/or collaboratively.**

A1.1. Students will use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges.

A1.2. Students will apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media.

#### **A2. The Elements and Principles of Design: Students will apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages.**

A2.1. Students will apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions

A2.2. Students will apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues.

#### **A3. Production and Presentation: Students will produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.**

### Learning Goals:

#### **By the end of unit 1 students will be able to:**

- Understand the use of, and employ a variety of studio lighting. (white balance, types of bulbs, diffusion & quality of light, backdrops, arrangements).
- Demonstrate an understanding of a variety of pathways for both fine art and commercial photography related roles, as well as educational options.
- Demonstrate an understanding of how to use different photographic media and techniques to communicate an idea.
- Demonstrate an understanding of proper critique and analysis processes for viewing photographically based images

#### **Digital:**

- demonstrate an understanding of resolution, file types, raw, compression, colour space, RGB vs. CMYK
- prepare shots for printing (using adjustment layers, retouching, colour correction, sharpen, clone tool, patch tool etc.)

#### **Traditional:**

- demonstrate proficiency in a variety of advanced darkroom

A3.1. Students will use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes.

A3.2. Students will use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art works for a variety of purposes and audiences.

**B1. *The Critical Analysis Process:* Students will demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works.**

B1.1. Students will demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function.

B1.2. Students will deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others.

**B3. *Connections Beyond the Classroom:* Students will demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.**

B3.2. Students will identify, on the basis of research, and assess a variety of opportunities in their community for involvement in the arts.

techniques and/or alternative processes.

#### Key Questions:

1. In what ways can we record, explore, experiment and present photographic images and processes throughout the course?
2. What different types of photography careers and pathways are there, and what education and/or experience is needed to enter these fields?
3. How can lighting, cropping and the arrangement of objects influence how you feel about an object or product?
4. Is it ethical to use highly manipulated images in advertising? (Dove commercial) How much digital manipulation is enough?
5. In what ways can photography be used to exhibit or facilitate transformation and change?

#### Prior Learning:

- Students should have at least a basic knowledge of single lens reflex controls such as aperture, ISO, shutter speed, etc., which can be determined through the diagnostic strategies suggested in the lessons.
- Students should also have a foundation in the Elements and Principles of Design, as well as the critical analysis and creative process, which they should have from the grade 11 prerequisite. The extent to which students are familiar with these and other concepts is dealt with through the introductory lessons and diagnostic performance tasks.

**C1. Terminology: Students will demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to the visual arts.**

C1.1. Students will extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works.

C1.2. Students will explain in detail terminology related to a wide variety of techniques, materials, and tools, and use this terminology correctly and appropriately when creating, analyzing, and/or presenting art works.

**C2. Conventions and Techniques: Students will demonstrate an understanding of conventions and techniques used in the creation of visual art works.**

C2.1. Students will extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects.

C2.2. Students will extend their understanding of the variety of conventions used in visual art, and explain in detail how they are used in a variety of art works.

**C3. Responsible Practices: Students will demonstrate an understanding of responsible practices in visual arts.**

C3.1. Students will demonstrate an understanding of legal and ethical issues related to the appropriation of virtual, intellectual, or physical property, and apply legal and ethical practices when creating and displaying art works.

C3.2. Students will demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works.)

**Assessment for and of Learning:**

- Teacher checklist for completion and understanding of initial review/prior learning activities including: conceptual self-portrait, safety quiz/posters, 3 photo composition examples/answers, and digital/multi-media self-portrait (Appendix AWQ 4M 1:1:5).
- Formative assessment of visual resource journals, through verbal and written feedback can be done through collection of journals every week or two.
- For formal evaluation of the visual resource journal for summative tasks, it is recommended to use a rubric (Appendix AWQ 4M 1:1:6).
- Regular student teacher conferences will aid in understanding and aiding in student success, especially with the set up of lighting and still life scenes.
- Peer evaluation and critiques for the manipulated image will help students see what aspects of their manipulated images were the most successful.



**Instructional Strategies:****Lesson 1: Introduction to the Course (4 hours)**

- Course Outline, Class Rules, Required materials. Students should purchase or supply an existing, 8 1/2" x 11" Sketchbook or Journal. It should be purchased or brought in as soon as possible, and brought to every class. Students benefit greatly by having their own camera: SLR manual or digital is preferred; self owned or rented through the photography department. Some loaner cameras should be available through the photography department as well.
  - Introduce *Artist of the Month* in a teacher lead discussion--Each month feature a new contemporary photographically based artist. Insure variety in nationality, culture, gender and style. Make sure to include Canadian artists. Include a bulletin board display of the artist: photo of the artist, examples of the artist's work, an artist's statement.
  - Anchor charts are effective to include here, and throughout the course and classroom. These might be posted images and info about learning goals, and exemplars of good composition, technique, etc. Change them periodically as course progresses, and use opportunities to have students create some of these.
  - Consider setting up a course website for online access, student forums, website links, and photo sharing.
  - Introduction to the Visual Research Notebook/ Journal. Show examples of Visual Research Notebooks to introduce students to how they can be used. These may be previous grade 12 student examples or photo artist examples found online, like: Dan Eldon and Peter Beard. Use of the VRN will be ongoing throughout the course, and at this senior level, students are expected to conduct independent inquires and use their VRN as an integral part of their final portfolio or anthology.
  - While these topics would have been covered in the grade 10 or 11 photography curriculum, it would be helpful to provide a review of the each of the following. If a smaller darkroom is being used, then breaking students down into a group rotation would allow things to run smoothly (Appendix AWQ 4M 1:1:2). The activities in the rotation schedule can be changed to suit this lesson.
    - Review of the history of photography by viewing a video like *The Developing Image, 1900-1934* from *American*
- Summative assessment rubric criteria for The Beauty Myth Print:
    - *Knowledge and Understanding*
      - Understands how the elements and principles are used to create an aesthetically pleasing image that represents beauty.
    - *Thinking*
      - Uses planning skill to brainstorm and document ideas in the Visual Research Notebook.
      - Uses creative and critical thinking to solve the problem of manipulated beauty.
    - *Communication*
      - Expresses beauty through effective photography and lighting techniques and conventions.

*Photography: A Century of Images* (1999; Episode 1; 60 min.). PBS offers a free online teacher's guide to address this video if you should want it. <http://www.pbs.org/ktca/americanphotography/teachersguide/index.html>

- Make sure whatever video is shown is new to the students, and is not a repeat from a previous photography course / grade.
  - First page of Visual Research Notebook: While watching the video, students can personalize their Visual Research Notebooks by creating a mixed media conceptual self-portrait (with no physical likeness). They can collage magazine pictures and personal items of interest like concert or sporting event tickets, map fragments, newspaper headlines, drawings, etc... Students will include (thus review) *all* the Elements of Design: line, shape, colour, texture, space, form and value, and use some of the Principles of Design. The conceptual self-portrait page should also include: student name, course, year, and teacher.
- If using a darkroom: Teacher demonstration of darkroom use and instructional strategies for ensuring safe handling of photographic chemicals. Teacher can administer a diagnostic safety quiz (Appendix AWQ 4M 1:1:3), and/or students can list safety rules and then make 11x17" safety posters in pairs or small groups (Appendix AWQ 4M 1:1:4).
- Review the Compositional Elements, Principles and Techniques of photography. Have students find three photos that they like that explore the principles of design in different ways, from magazines or newspapers or other source (National Geographics are great magazines for photo searches). They can cut them out, glue them in their

- *Application*
  - Makes connections between art / photography and advertising / persuasion through the perception of beauty.

VRNs, and answer the following questions about each:

- What is the subject matter of the photograph?
- What part of your photograph do you think is the most visually striking?
- What shooting techniques have been used to take this photo?
- What are the most prominent elements of design seen in this photograph?
- What are the most prominent principles of design seen in this photograph? Explain.
- What aspect of this photograph do you think is the most successful?
- How could you improve this photograph if you could shoot it again?
- If using computers for digital: Students can complete a tutorial as a review of basic tools and functions of the photo manipulation software that you are using. The software may come with a tutorial, or you can often download specific tutorials off the Internet. They can begin with a digital photo of themselves that can be played with through the software program, or with multi-media, printed out later, and glued into their VRNs.
- Results of the teacher check of prior learning will determine whether further review/learning needs to be addressed early on.

### Lesson 2: Persuade Me (3 hours)

- **Whole class:** A short review of both ethical and safety issues related to photographic production will be investigated through a teacher led discussion. Have students use their visual research notebooks to brainstorm ways in which the production of photographic images can be used to hurt/help individuals, groups, or the environment. Have students think about the impossible standards for women put forth in the media, stereotyping of various peoples, the physical, emotional and environmental issues photographers deal with, power relationships, etc.
- **Small groups:** Have students browse through some provided magazines or Internet advertisements and/or publicity images, and select several that they feel fit into some of their

- Summative assessment rubric criteria for Transformations in Succession Project:
  - *Knowledge and Understanding*
    - Understands how the elements and principles of design affect the composition of photographs.
  - *Thinking*
    - Uses planning skills to brainstorm, and document ideas in the Visual Research Notebook.
    - Uses creative and critical thinking to problem solve the concept of transformation.
  - *Communication*
    - Shows clear expression and a logical organization of ideas in the sequence of the photos.
  - *Application*
    - Makes connections between photography and change, and between personal art and other artist's work.

previously defined criteria. Ask students to select the most obvious misrepresented image to present to the class, and include their reasons for choosing the image.

- **Individual:** Instruct students to find an image, from a magazine or the Internet, that is of a famous individual (political, popular, iconic), and to brainstorm a list of ideas, character traits, events, etc., associated with that individual. Have them refer back to the earlier brainstorming session, and to think about ways in which they could either change, or exaggerate the meaning of these by manipulating the image. This can be done by physically adding mixed media, and/or text, or by using photo editing software to change key aspects of the image that would in turn change the mood and meaning of the image. Either as homework, or as the performance task for the next class, have students glue the final manipulated work into their visual resource journal.

### **Lesson 3: The Beauty Myth (10 hours)**

- **Whole class:** Remind students to look at their brainstormed lists of how images are manipulated to tell a story, and to refer to the devices they used personally to change the meaning of their image. Inspired by the theme of "Persuasion", students will look at teacher provided examples of photography in advertising, fashion and/or commercial product photography. They will view video clips about what happens at a shoot, the people involved, and the amount of work that goes into the final product.
  - Clips from *Canada's Next Top Model* (Reality TV series) will work.
  - *Dove Real Beauty campaign* video clip from YouTube (<http://www.youtube.com/watch?v=iYhCn0jf46U>)
  - There are lots of examples on the Internet, search under celebrity retouching.
- Teacher lead review of the studio set up and variations of three-point lighting, high key and low key, for still life photography. Smartboard or digital projector with Internet access can access online simulator sites which allow students to see the effects of lighting changes on a model. <http://www.mediacollege.com/lighting/three-point/simulator.html>
- Teacher directed small group workshops can be used to demonstrate advanced techniques for glamour retouching in darkroom or digital.

### **Performance Tasks for Evaluation:**

1. Students will review past learning through a rotation of activities involving, darkroom procedure and safety, history of photography, photographic composition, and digital software use. Available facilities will affect and determine activities.
2. Students will use mixed-media art techniques, or image editing software, to change the meaning of an image which contains a political figure, pop icon, or other recognizable person.
3. Based on their explorations and understanding of "persuasion", students will transform an everyday object through lighting and point of view, etc., into an object of beauty.
4. Students will explore and create the idea of transformation by stringing together a series of photographs through digital stop motion, a manual flip book, or a successive display.

- Masking
- Burning and Dodging
- Liquid Light
- Hand Tinting
- Colour Toning
- Dry mounting
- **Individual:** Explain to students that they will be creating their own product photo shoot. The purpose is for students to TRANSFORM a simple everyday object into an object of 'beauty'.
  - They will need to bring in and set up a few simple objects, such as food (not immediately perishable), glass bottles, kitchenware, etc.
  - Their task is to "sell" the object and create a strong sense of mood and visual unity. These ideas should be brainstormed in their visual research notebook. Instruct students to pay close attention to shadows and reflections of the light source and camera. Students who attempt to do reflective, glass or metal objects should use a light box.
  - Students are required to try multiple set ups and do at least one low key and one high key shot. They can try different arrangements and backdrops. Adding text , or a filter (digital), could be an option for post production.
  - Students will print a contact sheet and then choose one shot to either print full size, or if working digitally, to colour correct, and prepare for digital printing. Drymount the final print.
    - Note: A schedule and sign up sheet might be helpful here to effectively plan studio time both in and outside of class time. Option: Lesson 3 and Lesson 4 independent work can be done simultaneously to make better use of class/studio/darkroom time.

**Lesson 4: Transformations in Succession (11 hours)**

- **Whole Class:** Watch the video *Art 21: Season 5: Transformation* (60 min.), focusing on artists Paul McCarthy, Cindy Sherman, and Yinka Shonibare MBE. Alternately, a gallery trip to view bodies of artists' works can be incorporated where ever possible.
- **Independently and then in Pairs:** Students can work through a critical analysis of the body of

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Students may be at very different levels of expertise when entering this course, and it is important to try to accommodate these levels, and design lessons to address this. Performance tasks may be modified to meet these needs.

When selecting groups, it is advisable to use numbered heads, or another random selection process to encourage more interaction.

As Lesson 2 may span several classes, it is advisable to have students present an exit card displaying the image they have chosen, with the brainstormed criteria on day 2, which ensures they have the material to complete the assignment for homework, or continue it for class # 3.

**Extensions**

- If teachers wish to set up an online course through Advanced Broadband Enhanced Learning (ABEL), accounts, training, and resources are free for educators. Contact them at: <http://www.abelearn.ca/>
- The product shoot could be adapted to create an ad campaign for a department or event in the school or community.
- Artist of the Month, or Style of the Month, etc., can be student created as well, and posters or anchor charts can be created to display.

work of one of the artists in the video that they choose, and answer some questions in their Visual Research Notebooks (Appendix AWQ 4M 1:4:1).

- **Thumbs Up to check for completion**
- **Whole Class:** Teacher lead discussion of image transformation through stop motion. Show stop motion video clips. Try looking at the aging process through stop motion, like *The Daily Photo Aging Project*:
  - [http://www.danhanna.com/aging\\_project/p.html](http://www.danhanna.com/aging_project/p.html)
  - Online video streaming sites will have lots of examples of transformation through stop motion, just select your search words specifically.
- Teacher directed small group workshops can be used to demonstrate advanced techniques in digital and darkroom.
  - Advanced Techniques
  - Texture Screens
  - Vignetting
  - Selective Development (Brush and Splatter)
  - Tilting, Curving, and Bending
- **Independent:** Transformations in Succession Studio Project:
  - Students will brainstorm in their VRNs, thinking of ideas for the unit theme of *transformation* through the use of a succession of photographs. Ideas can be gleaned from the Art 21 and other videos or any gallery visits that have taken place. Students will plan their storyboard.
  - Students will take a compilation of photos that can either be digitally assembled into a stop motion video (Appendix AWQ 4M 1:4:2) or can be manually assembled into a flip book or successive display. The compilation will demonstrate a transformation, in any way. Note: stop motion requires lots of photos, so allow extra time for this option.
  - Ideas:
    - Start or end with the photo created in Unit 3.
    - Manipulate portraits by splitting frontal view faces down the middle and flipping one side and reassembling to create a full left sided portrait, or full right sided. Portraits of family

## Support Materials & Resources

### Books

- Eco, U. (2004). *The History of Beauty*. New York, NY: Rizzoli International Publications. ISBN-10: 0847826465
- Eldon, Dan. (1997). Kathy Eldon (Ed.), *The journey is the destination: The journals of Dan Eldon*. San Francisco: Chronicle Books.
- Ministry of Education (2010). *The Ontario Curriculum, Grades 11 and 12, The Arts*. Retrieved from <http://www.edu.gov.on.ca>

### Materials

- Computer lab (for digital)
- Cutting surfaces (boards or pile of newspapers)
- Darkroom facilities ( for traditional processing)
- DVD player
- Glue sticks
- Magazines or newspapers that can be cut up for photo and product examples [i.e.: National Geographic, L.C.B.O. (free in store mag, ON), fashion, entertainment, hobby magazines].
- Pencil crayons
- Photo software tutorial
- Safety quiz or handout (Appendix AWQ 4M 1:1:3 and Appendix AWQ 4M 1:1:4)
- Scissors
- Studio lighting set up for product shoot.
- X-acto knives

### Videos

- Ellen, M. & Hovde, M. (Producer & Director). (2000). *American Photography: A Century of Images*. New York and Washington, DC: PBS. (180 min.; three episodes)



- members can be melded together or overlapped in gradual succession.
  - Transformations can occur in a story line.
  - Time lapse.
  - A social, political or cultural message could be underlying.
- **Whole class:** Teacher lead critique. Teacher establishes critique guidelines to insure that student confidence and comfort within the group remains intact.
  - Begin discussion with a positive appreciation of all the student work presented.
  - Stress empathy and allow only constructive comments. Students should provide a concrete example of how the art piece might be improved, or how it relates to the elements and principles of design. Students should speak to the compositional frameworks and prerequisites of the task.
  - Allow think time for students to take in the image.
- **Check for completion\understanding with Thumbs Up\Thumbs Down**
  - Allow class to discuss before the student photographers explain their intentions.
  - Students can complete their own self-evaluations on copies of the rubric before submitting their projects for teacher evaluation.

- Hockin, S., Schneeberg, I. Fortier, D. (2006-2010) *Canada's next top model* [Reality television series]. Toronto, ON: Temple Street Productions.
- Hovde, E. & Meyer, M. (Director) (1999). *The Developing Image, 1900-1934* [Documentary film, Episode 1] in *American Photography: A Century of Images*. USA: PBS. (60 min.)
- Wright, M. (Producer) (2009) *Transformation* [Season 5]. In *Art 21-- Art in the twenty first century*, [Television series]. USA: PBS.

#### Websites

- Dove "Real Beauty" campaign is excellent for looking at image manipulation. It is widely available, and copyright free. <http://www.youtube.com/watch?v=iYhCn0jf46U>
- The "Pen Story", a narrative stop motion film ad of over 9,600 photos, is widely available on internet streaming sites, and is copyright free. <http://www.youtube.com/watch?v=m9Et7UQh1tg>
- Exhibit 905 is an educational resource on sketchbooks and journals; <http://www.exhibit905.info/throughthesketchbook/titlesketchbook.htm>
- BBC, Art21, Season 5, synopsis, lesson plans, extensions. <http://www.pbs.org/art21/series/seasonfive/transformation.php>

### Glossary of Terms

**Adjustment layers (digital):** Applies a common effect, that can easily be edited, like brightness or saturation to other layers.

**Aperture (f-stop):** The adjustable opening in a camera lens used to control the amount of light reaching the film. The size of this hole is called the f-stop. F-stop numbers on the outside of the lens corresponding to the aperture opening. The larger the number (e.g., F/22), the smaller the opening of the lens; the smaller the number (e.g., F/2.8) the larger the opening of the lens. The f-number is equal to the focal length divided by the aperture diameter.

**Ambient Lighting:** The light that is already present in the location where you plan to shoot. This light could be sunlight or indoor overhead lighting.

**ASA:** Abbreviation for American Standards Association. In conjunction with a number, like 400, ASA refers to film "speed" or sensitivity. The higher the number, the more sensitive the film.

**Backdrop:** A screen or fabric curtain or drape, with or without an image on it, is displayed behind the subject to create a background.

**Backlighting:** Light coming from behind the photo subject. Can cause underexposure of the main subject with auto exposure systems.

**Balance:** Created in a work of art when textures, colors, forms, or shapes are combined harmoniously.

**Baseboard:** Gives the enlarger stability and is where the print easel is placed.

**Bellows:** Accordion-like device that allows the lens to move toward or away from the easel. They keep light in.

**Blending modes:** In digital image editing; are used to determine how two "Layers" are blended into each other. The default blend mode in most applications is simply to hide the lower layer with whatever is present in the top layer. However, as each pixel has a numerical representation, a large number of ways to blend two layers is possible. It may be applied with a painting or editing tool.

**Blur:** Unsharp. Caused by inaccurate focus or excessive movement of the camera or subject.

**Bracketing:** Practice of varying exposure to insure accurate exposure of a given subject; e.g., exposing "one stop under" and "one stop over".

**Broad:** Occurs when the main light illuminates the side of the subject's face that is turned toward the camera.

**Burning:** Burning-in / Printing in. Providing extra exposure to an area of the print to make it darker, while blocking light from the rest of the print.

**Butterfly lighting:** The main light is placed fairly high, directly in front of the face - aimed at the center of the nose. It casts a shadow shaped like a butterfly beneath the nose.

**Calotype:** The first negative/positive process, invented by W.H. Fox Talbot in 1839. Paper was coated with silver iodide and a solution of silver nitrate and gallic acid. After exposure the paper was developed in a silver nitrate solution.



**Camera:** Boxlike device for holding a film or plate sensitive to light, having an aperture controlled by a shutter that, when opened, admits light enabling an object to be focused, usually by means of a lens, on the film or plate, thereby producing a photographic image.

**Camera Obscura:** A device used by early artists (centuries before Christ) to display a scene on the wall of an otherwise-darkened room so that it could be more-easily copied. In a manner similar to the pinhole camera, a small hole placed in an opposite wall permitted light to enter the room (the "camera"), and the scene outside became transmitted inside, and was shown inverted on the rear wall or sometimes on a screen. The camera obscura is the origin of the modern camera.

**Camera Lucida:** Lens and prism system through which a virtual image was seen, apparently appearing on the surface of the drawing paper.

**Cartes-De-Visite:** Portrait photograph on a mount about the size of a postcard. Introduced in 1854, carte-de-visite became a social craze in many countries during the 1860s.

**Celluloid film:** Photosensitive material used in a camera to record an image. Made from a thin, transparent base coated with light sensitive chemicals.

**Centers-of-Interest:** The areas in the composition to which the eye is attracted.

**Clone stamp / tool:** Allows you to duplicate part of an image.

**CMYK (digital):** Refers to the subtractive colour space mode of cyan, magenta, yellow and black. Digital art must be converted to CMYK colour mode for printing with ink.

**Collodion:** Soluble gun cotton, dissolved in a mixture of ether and alcohol. Also known as "wet collodion" was invented by Frederick Scott Archer in 1851-52. It was a great improvement over the earlier calotype process because of the large increase in speed gained by exposing the plate while still "wet", but it had the disadvantage of requiring bulky equipment.

**Colour:** Differentiates and defines lines, shapes, forms, and space. Even black and white images have a huge number of different shades of gray.

**Colour correction (digital):** Using digital grading, objects and color ranges within an image can be isolated, adjusted and manipulated with precision.

**Colour space (digital):** Colour spaces are a given set of names or numbers which are defined by the existence of a corresponding set of physical colour swatches. Absolute colour space is a footprint made through the relationship between a mapping function and a colour model, like RGB or CMYK.

**Column:** Allows the enlarger head to move up and down, and it holds the head steady during the exposure.

**Commercial photography:** Photographer is paid for images that are intended to sell a product or service. Examples would be advertising, fashion, still life and food, photojournalism, crime scene photos, portrait and wedding photos, and paparazzi.

**Composition:** The arrangements of the elements in or the subject matter of an image. A successful composition draws in the viewer and pulls their eye across the whole image so that everything is taken in and finally settles on the main subject.

**Compression (digital):** Digital data in an image can be compressed, or stored in a more efficient form in order to make it easier to transmit / send.

**Condenser:** Optical system that concentrates light rays from a wide source into a narrow beam. Condensers are used in spotlights and enlargers.

**Contact print:** A print made with the negative in contact (held tightly against) the photographic paper so that both negative and print are the same size.

**Contact printer:** Apparatus used for making contact prints. Equipment ranges from a contact printing frame to more sophisticated boxes with safe lighting.

**Contact sheet:** A contact print made from several negatives at one time. The negatives actually come in "contact" with the printing paper, or as close as possible to the print paper when in a contact-printer negative holder.

**Contrast:** Subjective judgment of the difference between densities or luminosities and their degree of tonal separation in a subject, negative or positive print.

**Contrast / Variety:** Use of difference with several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork.

**Cool colours:** Colors that, by association, suggest coolness, such as green, blue and purple.

**Cool Lights:** Electronic flashes, much more powerful than the ones on your camera, but basically the same idea.

**Copyright laws:** Laws that govern the legality of ownership of a particular photographer or piece of work.

**Critique (art):** Criticism or critical comment on an artistic problem, subject, etc.

**Cropping:** Getting close and working with positive and negative shapes. Omitting parts of an image when making a print or copy negative in order to improve the composition of the final image.

**Crop tool:** To enlarge an image so that parts are cut or left off the print.

**Daguerreotype:** (1) An obsolete photographic process in which a picture made on a silver surface sensitized with iodine was developed by exposure to mercury vapor. (2) A picture made by this process.

**Darkroom:** "Dark", light-tight space for processing and printing photographic materials.

**Depth of Field:** The distance between the farthest and nearest points which are in focus. "Depth-of-field" can also be used to describe the zone of acceptable sharpness before and behind a given focused subject. DOF varies according to numerous factors such as lens focal length, aperture, shooting distance, etc.

**Developer:** Chemical bath containing reducing agents, which converts exposed silver halides to black metallic silver, making the latent image visible.

**Development:** Process of converting exposed silver halides to a visible image.

**Diffuser:** Material that diffuses light. A diffuser may be a translucent material or a rough-surfaced reflective material, both of which scatter light's rays, thereby softening the light.

**Diffused light:** Softened light, with less shadows and more even coverage. A diffused light source is most commonly achieved by directing light through a translucent material, such as a diffusion shoot-through umbrella, a softbox, or a diffusion reflector panel.

**Direct light:** Light shining directly on the subject and producing strong highlights and deep shadows.

**Dodging:** Selectively lightening part of a photo.

**Dominance:** Created in a work of art when the artist contrasts colors, textures, or shapes to direct viewing towards a particular part of the image.

**DSLR:** A single lens reflex camera that takes pictures without film, but instead records the image on an image sensor chip in a format that is readable by a computer.

**Emulsion:** The light sensitive, chemically active surface on photographic film and paper.

**Enlarger:** An adjustable light projection device used in a darkroom to project an enlarged image from a negative through a lens onto photographic paper in various degrees of enlargement.

**Easel:** A darkroom device used to hold paper flat while exposing it to light from an enlarger. An easel creates a white border surrounding a print because its "arms" block light from striking the print paper's edges. The sliding arms can be adjusted vertically and horizontally in order to create prints of specific measurements - e.g. 4" X 6" or 5" X 7" and so on.

**Elements of Design:** The art building blocks of the Principles of Composition. Line, shape, form, colour, value, texture and space.

**Emphasis / Dominance:** Created in a work of art when the artist contrasts colors, textures, or shapes to direct viewing towards a particular part of the image.

**Enlargement:** A photographic print made by "enlarging" an image from a piece of film.

**Enlarger head:** This is where the light source is located, as well as the filters and lens.

**Ethics:** Philosophy dealing with values relating to human conduct, with respect to the rightness and wrongness of certain actions and to the goodness and badness of the motives and ends of such actions.

**Exposure:** The amount of light that reaches film or the combination of f-stop and shutter speed that controls the amount of light. Also used to describe an exposed piece of film.

**F-stop:** Number that equals the focal length of the lens divided by the diameter of the aperture.

**Fiber based paper:** Photographic paper without a resin coating. Processing times are longer than for other papers, but the paper is more archivally permanent.

**Fill light:** The light source that is used to "fill-in" the shadows cast by the main light. This source can be a flash unit, or simply a reflector that is directed on the subject to illuminate the shadowed areas and lessen the contrast.

**Film advance:** Depressing this button advances the film one frame.

**Film rewind:** Camera feature that rewinds the film back on to its spool, ready for removal from the camera.

**Film speed:** Measurement of film's sensitivity to light, generally in numerical terms of an ISO exposure index - e.g. ISO 100. More sensitive (faster) films have higher ISO numbers and require less exposure in order to make a properly exposed picture.

**Film speed dial:** Synchronizes the camera with the speed of the film being used.

**Filter / gel:** Thin piece of tinted or colored gelatin placed directly over the light source to alter the quality of the light's output. Gels will physically change the color of the light, whereas filters will modify its quality.

**Fine art photography:** Photographs created with the creative vision of the photographer / artist.

**Fix:** Fixing bath / Hypo. The chemical solution used for fixation. It removes any photosensitive silver-halide crystals that were not acted upon by light or by the developer.

**Fixed lens camera:** A camera with a non-removable, non-zoom lens. The lens focal length can't, therefore, be changed.

**Flash:** Artificial light source. Usually camera mounted but also larger studio models called strobes.

**Focal length:** The distance between the back lens element and the focal plane. In 35mm format, lenses with a focal length of approximately 50mm are called normal (standard), lenses 35mm and shorter are called wide-angle, and lenses with a focal length of more than approximately 70mm are called telephoto lenses.

**Focal Point:** The exact point at which the camera is focused at maximum sharpness.

**Focus control:** Means of adjusting a lens' elements in relation to the film plane so as to obtain the required sharpness in the image.

**Focusing ring:** Move the lens, or film, in relation to the focal plane in order to record a sharp image on the film.

**Fogging (Fog):** Produces an overall veil of density on a negative or print, which does not form part of the image. It can be achieved by chemicals or exposing the sensitive material to light.

**Form:** Three-dimensional shapes with length, width, and depth. Balls, cylinders, boxes and pyramids are forms.

**Format:** Can mean either the size of the camera or the size of the film. For camera sizes there are APS, 35mm, medium and large formats. For film formats there are APS, 35mm, 645, 6x6, 6x7, 6x9, 4x5, 5x7, 8x10, etc.

**Frame counter:** Records and displays the number of exposed frames on the film.

**Framing:** Natural frames result in a more focused image that draws your eye naturally to the main point of interest.

**Gradation:** Tonal contrast range of an image.

**Grain:** Exposed and processed silver halide crystals and colored dyes. After processing they turn black or appear colored and form the miniature "grain" that makes up an image on a piece of film.

**Grain focuser:** Magnifies the negative grain structure by 10X to 25X. This magnification allows you to focus the actual grain structure of the image. A grain focuser provides you with the sharpest focus you can get from a given negative.

**Gray Card:** A uniformly gray card which reflects precisely 18% of the white light that strikes it (corresponding to the calibration of a reflected-light meter). It is uniformly white on the other side, which reflects 90% of the light.

**Halation:** Diffused ring of light typically formed around small brilliant highlight areas in the subject. It is caused by light passing straight through the emulsion and being reflected back by the film base on the light sensitive layer. This records slightly out of register with the original image.

**Height control (enlarger):** Adjusts the enlarger head height along the column.

**Heliography:** Early photographic process invented by Niepce, employing a polished pewter plate coated with bitumen of Judea.

**High Key:** An image that is mainly made up of light tones, which relatively few mid-tones or shadows.

**Hot Lights:** Traditional tungsten or Metal Halide Iodide (HMI) lights that burn continuously.

**Hot shoe:** Metal or plastic fitting on the top of the camera that supports accessories such as viewfinder, rangefinder, or flash.

**Hue:** Name of the color (e.g. red, blue, yellow).

**Icon:** Sign or representation that stands for an object by virtue of a resemblance or analogy to it. In computers, it is a picture or symbol that appears on a monitor and is used to represent a command.

**Image:** Two-dimensional representation of a real object, produced by focusing rays of light.

**ISO:** The International Organization for Standardization (ISO) is a worldwide federation of national Standards bodies from some 130 countries, one from each country. ISO is a non- governmental organization established in 1947. The mission of ISO is to promote the development of standardization and related activities in the world with a view to facilitating the international exchange of goods and services, and to developing cooperation in the spheres of intellectual, scientific, technological and economic activity. ISO's work results in international agreements, which are published as International Standards. "ISO" is not an acronym, it is a word, derived from the Greek Isis, meaning "equal", which is the root of the prefix "iso-" that occurs in a host of terms, such as "isometric" (of equal measure or dimensions) and "isonomy" (equality of laws, or of people before the law).

**JPEG:** A standard for compressing image data developed by the Joint Photographic Experts Group, hence the name JPEG. Strictly speaking it is not a file format, it is a compression method used within a file format, such as the EXIF-JPEG format common to digital cameras. It is referred to as a lower resolution format, which means some quality is lost in achieving JPEG's high compression rates. Usually, if a high-quality, low-compression JPEG setting is chosen on a digital camera, the loss of quality is not detectable to the eye.

**Latent image:** The exposed but undeveloped image on a photosensitive surface.

**Layer masks:** Layer masks are digital grayscale images. They are linked to a layer and hide part of the layer from the picture. They are created with painting or selection tools. Painting with white reveals, and painting with black hides, a layer. Layer masks also define various levels of transparency. If you paint the mask in gray, the layer will appear semi-transparent.

**Layer Opacity:** Each whole layer can have different opacity settings, so some layers can be partially or completely transparent.

**Layers:** A Photoshop image file (.psd) can be made up of numerous independent layers that are overlaid on top of each other. Each layer can be edited without affecting any other layer.

**LCD:** Liquid Crystal Display, a low power monitor often used on the top or rear of a digital camera to display settings or the photo itself.

**Leading Lines:** Character of edges and lines. The eye is naturally drawn along lines and journeys through the image.

**Lens:** An optical device used to control and focus light.

**Lens flare:** Occurs when light is directed or refracted into the camera's lens. Some photographers will allow light to be reflected in their camera's lens for an intended glowing effect, but normally light spill is undesired. When using studio lighting to illuminate your subject, you can eliminate light spill by position your flash unit and accessories to not direct light back into your camera.

**Light meter:** A light sensitive device used for evaluating the amount of light in a scene for exposure. There are four types: Incidental meter, reflective meter, flash meter and spot meter.

**Light table:** Illuminated flat surface used to view negatives and other transparent or translucent materials.

**Line:** The most basic building block of formal analysis. Line can be used to create more complex shapes or to lead your eye from one area in the composition to another.

**Linear perspective:** Apparent convergence of parallel lines with increasing distance in a two dimensional image.

**Loupe:** Magnifying glass used to inspect photos or negatives.

**Low key:** Photograph in which tones are predominantly dark and there are few highlights.

**Luminosity:** Brightness of either a light source or a reflective surface.

**Macro lens:** Lens specially designed to give accurate resolution of a very near subject without the need for supplementary attachments. Sometimes, incorrectly, referred to as a micro lens.

**Main light:** The primary light used, which is typically the brightest in your setup, casting the most prominent shadows.

**Marquee Tool (selection):** Different marquee tools allow selection of certain shapes, rows and columns.

**Masking:** A system of controlling negative density ranges or color saturation through the use of unsharp masks.

**Mixed media:** A technique involving the use of two or more artistic media, such as ink and pastel, or painting, photography and collage, that are combined in a single composition.

**Micro lens:** Lens for microscopic photography. Not to be confused with a Macro lens.

**Midtone:** An area in a print or scene that contains average values.

**Mode (digital):** The prime operating function of SLR cameras, e.g. manual mode, aperture priority mode, shutter priority mode, etc.

**Montage:** A composite picture made from a number of photographs.

**Mosaic:** A composite made up from a patchwork of partly overlapping photographs.

**Movement / Eye Movement:** The way a viewer's eye is directed to move through a composition, often to areas of emphasis. Movement can be directed by lines, contrasting shapes, or colors within the artwork.

**Negative:** A processed piece of film where the image is reversed so that the shadows are light and the highlights are dark.

**Negative carrier (enlarger):** Supports the negative between the light source and the enlarging lens of an enlarger.

**Overexposed:** When light sensitive material is exposed to too much light resulting in film that is too dense to print or view well.

**Panning:** The act of following a moving subject with the camera while releasing the shutter.

**Panorama:** Picture presenting a continuous view of the landscape, produced either by using a panoramic camera or from a composite of several images.

**Paper safe:** Light-tight container for unexposed photographic papers, with an easy open positive closing lid.

**Parallax:** In rangefinder cameras, the difference between the image seen by the lens and the viewfinder. The discrepancy increases as the subject moves closer to the camera. This does not occur in SLR cameras.

**Patch tool (digital):** A digital tool used to edit photos, like fixing damaged photo images. The patch tool attempts to match the texture, lighting and shading of the area being fixed.

**Pentaprism:** A prism in an SLR camera that allows the photographer to view the image while it is being focused.

**Perspective:** Relationship of size and shape of three-dimensional objects represented in two-dimensional space.

**Photogenic Drawing:** Original name given by William Fox Talbot to his earliest method of recording camera images.



**Photogram:** Pattern or design produced by placing opaque or transparent objects on top of a sensitive emulsion, exposing it to light and then developing it.

**Photography:** Literally writing or drawing with light (from the Greek words photos meaning light and graphos, writing). First suggested by Sir John Herschel to William Fox Talbot in 1839.

**Pictorialist:** Photographs that are a picturesque, decorative art in their own right and appeal to the viewer's sense of beauty.

**Pinhole camera:** A camera with a fixed aperture made by poking a hole in a piece of metal. Usually made from a small, enclosed container such as an oatmeal box or small tin.

**Pixel:** Picture Element. Digital photographs are comprised of thousands or millions of them; they are the building blocks of a digital photo.

**Point of View:** The level of the camera in relation to the objects. Can affect mood.

**Polarizing filter:** Colorless gray filter made from stressed glass. Polarizing filters are used over light sources or camera lenses to reduce or remove specular reflection from certain types of surfaces.

**Positive:** A photographic image in which the light areas correspond to light areas in the subject, and the dark areas correspond to the shadow areas in the subject. Also called a slide or transparency.

**PPI:** A measurement of pixels per inch.

**Primary colors:** Three primary additive colors of the spectrum in terms of transmitted light. These colors are blue, green and red. Although, in art terms regarding pigment, they are red, blue, and yellow.

**Principles of Design:** Integrate the elements of design in different ways and build on one another. Balance/Symmetry, Contrast/Variety, Emphasis/Dominance, Movement, Repetition, Pattern, Proportion, Scale, Unity.

**Print:** An image, normally positive, which has been produced by the action of light on paper or similar material coated with a light sensitive emulsion.

**Processing:** Sequence of steps whereby a latent photographic image is converted into a visible, permanent image.

**Proportion / Figure/Ground relations / Scale:** Created when the sizes of elements in a work of art are combined harmoniously.

**Rangefinder:** A camera with a viewfinder separate from the lens. Not an SLR.

**RAW (digital):** RAW data is the original, unprocessed output from an image sensor. RAW data must be converted to TIFF or JPEG format in order to be viewed or printed.

**Rayograph:** Term coined by Man Ray and his friends for a picture made by placing directly on photographic paper (i.e. photograms).

**Red eye:** Effect encountered when light from a flash unit travels parallel to the lens axis during exposure.



**Reflectors:** Material used to reflect light onto a subject. A flash reflector is a shiny surface situated behind the flash tube that reflects light in a specific direction.

**Register:** Exact alignment when overlaying separate images.

**Repetition / Pattern:** Repetition of a shape, form, or texture across a work of art. This can create eye movement and rhythm.

**Resin coated paper (RC):** Printing paper with a water repellent base. RC Paper can be processed faster, require less washing, and dry more quickly than fiber based papers.

**Resolution:** Fine detail in an image. Also means "Resolving power." The number of pixels in a digital photo is commonly referred to as its image resolution.

**Retouching:** After treatment carried out on a negative or print, in the form of local chemical reduction, local dye or pencil additions or airbrushing. The purpose is to remove blemishes on the negative or print.

**RGB (digital):** Refers to the additive colour space mode of red, green and blue. Colour monitors emit coloured light as red, green, or blue in digital art. Most scanners, digital cameras and video capture systems save files in RGB mode. They must be changed to CMYK mode to be printed out.

**Rim Lighting:** Occurs when the main light is placed behind the subject so that the subject's face is completely in shadow, but there is a rim of light around the subject's head, like the corona in a full eclipse.

**Rule of thirds:** Compositional technique whereby the image area is divided horizontally and vertically into equal thirds by means of four imaginary lines. The main subject is considered strongly placed if it is positioned at the intersection of any two of these lines.

**Safelight:** A red or orange darkroom light that black and white photo papers aren't sensitive to.

**Sandwiching:** Combination of two or more negatives or film positives in the negative carrier or masking frame when printing or enlarging.

**Saturated color:** Pure color hue, undiluted by other colors, white or gray, i.e. the primary colors, red, yellow and blue are saturated colors.

**Scanner:** A device that captures an impression of an object (commonly a photographic print or other flat document) and converts it into a digital image that can be edited and saved on a computer.

**Shadows:** Darkest areas in a photographic print.

**Shape:** Created when lines are combined to form a square, triangle, or circle. Shapes can be organic (irregular shapes found in nature) or geometric (shapes with strong lines and angles such as circles, triangles, and squares).

**Short Lighting:** Also called "narrow lighting. It occurs when the main light completely illuminates only the side of the subject's face that is turned away from the camera.

**Shutter:** The mechanical device in a camera that controls the amount of time light is allowed to expose the film.

**Shutter Speed:** The shutter speed is the actual time that the shutter is open to allow light to hit the sensor. Shutter speed is usually measured in seconds. The smaller the number is, the shorter the shutter will be open. Longer shutter speeds are used for low light conditions such as shooting at night, or can give the effect of fast motion making objects appear blurry.

**Shutter speed dial:** Sets the shutter speed.

**Side lighting:** Light striking the subject from the side relative to the position of the camera. It produces shadows and highlights to create modeling on the subject.

**Silhouette:** A dark image outlined against a lighter background.

**Silhouette:** Photographic image in which the subject is seen as a solid black shape against a light background.

**Silver salts:** Chemical used in photo developers and treated photosensitive surfaces.

**SLR:** A camera that uses a mirror and prism to allow the photographer to see through the main lens.

**Softbox:** A box that fits over a flash head or tungsten lamp made of black sides, with white, gold or silver interior and a translucent front where light passes through. A softbox is most popular for its soft, even light and is used heavily in portrait photography.

**Soft Focus:** A soft look achieved by bending some of the light from the subject so it is defocused while the rest remains in focus. Highlights are actually dispersed onto adjacent areas. The image still looks properly focused overall, but its components are just enough out-of-focus that they are softened. Lines are slightly fuzzy and small details seem to disappear.

**Soft Lighting:** Low contrast illumination.

**Space:** Area between and around objects. Increasing or decreasing the amount of space around an object affects the way we view that object.

**Spotting:** Retouching dust spots or other fine blemishes in a photographic image with a small brush. Usually done on prints.

**Sprocket holes:** Perforations on both edges of 35mm film, which engage with the teeth of the film transport mechanism.

**Squeegee:** Tool with rubber blades or rollers, used to squeeze water out of wet prints.

**Still life:** Inanimate subject, either in the studio, or outdoors, normally arranged to make full use of form, shape and lighting.

**Stop Action:** Using a fast shutter speed with corresponding f-stop to capture an action without blurring.

**Stop bath:** Chemical bath whose purpose is to stop development by neutralizing unwanted developer. This increases precision of development and prevents carry over of one chemical into another during development.

**Stopping down:** To decrease the size of aperture in a lens, e.g., to stop down from f3.5 to f16. Increases depth-of-field.

**Stress marks:** Black lines on a photographic emulsion caused by friction or pressure.

**Strobe:** Although commonly-used to describe an electronic flash unit, especially one used in a studio, a strobe (short for "stroboscope" or "stroboscopic lamp") actually refers to an intermittently-flashing, extremely-short duration, bright light source.

**Studio Lighting:** Lighting set up in a room specially equipped for photography.

**Subject:** Person or thing photographed.

**Symmetry:** Effect of an evenly balanced arrangement of visual information, such as pattern, on either side of a central division.

**Telephoto lens:** Compact lens construction that provides a long focal length with a short back focus. Used to photograph distant objects to appear closer.

**Test strip:** Trial and error method of calculating exposure in photographic printing. A number of exposures are given to a strip of emulsion, over important areas of the image to help judge the correct exposure in the final print.

**Texture:** Surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures are often implied. For instance, a drawing of a rock might appear to have a rough and hard surface, but in reality is as smooth as the paper on which it is drawn.

**Three-Point Lighting:** Standard lighting method using three separate light positions; the key, fill, and back lights.

**Timer:** Clock used to control processing.

**Tone:** Refers to the strength of grays between white and black. It relates to the brightness, lightness and darkness of the subject and is determined by illumination.

**Touching up:** Fixing or changing specific, smaller areas of a photo.

**Tongs:** Hinged or squeezed implements used to hold photo paper throughout the developing process.

**Tripod:** A pole on a base of three legs to which a camera can be attached, providing support that eliminates or reduces camera movement, useful for sharp images when using slow shutter speeds or to show blur from a moving subject. The height of the pole and of the individual legs can usually be adjusted. Various models have different characteristics.

**Tripod socket:** Located on the bottom of the camera to attach the camera to a tripod.

**Tungsten Light:** A generic reference to standard, artificial room lighting (the light from normal household bulbs, for example, but not fluorescent lamps). It is produced by an incandescent electric lamp in which the filament is made of tungsten, a rare, metallic element having a high melting point.

**Umbrellas:** A lighting accessory that resembles a rain umbrella, used to soften illumination by bouncing or diffusing the light.

**Underexposed:** Allowing too little light to reach a photosensitive material. Results in a "thin" or light image with negative material and a "dense" or dark image with reversal material.

**Unity:** Created when the principles of analysis are present in a composition and in harmony. Some images have a complete sense of unity, while some artists deliberately avoid formal unity to create feelings of tension and anxiety.

**Value:** Degree of light and dark in a design. It is the contrast between black and white and all the tones in between. Value can be used with color as well as black and white. Contrast is the extreme changes between values.

**Vanishing point:** Point at which parallel lines, viewed obliquely, appear to converge in the distance.

**Viewfinder:** An optical viewing device for framing and focusing an image in a camera.

**Viewpoint:** Position of the camera in relation to the subject.

**Vignette:** The effect from blocking the light at the edge of an image. Can be caused accidentally by a combination of wide-angle lens and filters, or on purpose as a deliberate effect.

**Warm colors:** Colors that, by association, suggest warmth, such as red, orange and yellow.

**Wetting agents:** Chemicals which, when used in minute quantities, reduce the surface tension of water. They are usually added to the final wash of films and plates to improve draining.

**White balance (digital):** Removing unrealistic colour casts so that objects that appear white in person are rendered white in the photo. WB takes into consideration the warmness or coolness of the light source.

**Wide-angle lens:** Lens with wide covering power. It has a focal length that is less than the diagonal of the film format with which it is being used.

**Working solution:** Liquid chemical that has been mixed and diluted for use.

**Zoom lens:** Lens that is constructed to allow continuously variable focal length within a specific range. The effective aperture and focus settings remain unchanged throughout such adjustments.

**Zoom tool (digital):** Enlarges an image or area of an image to work in greater detail.

## Unit 2 Description (Approximately 26 hours)

### Unit # 2: MISREPRESENT

This unit encourages students to view images and visual culture with a more critical eye, and allows them opportunities to tell their own stories, and imply meaning, through both the creation of, and critical analysis of artworks. They will employ devices such as drama integration, theatrical lighting, sequential imagery and hybrid pairings, to manipulate, misrepresent, and re-present everything from objects and individuals, to entire cultures and social groups. They will look at emerging artists who work in this genre, as well as established ones like Cindy Sherman and Jerry Uelsmann, to inspire and enable the blurring of traditional boundaries in art. Through the creation of artworks, students will learn and apply new technical skills, demonstrate critical thinking and problem solving skills, and investigate stereotyping and misrepresentation.

#### Overall and Specific Expectations

##### **A1. The Creative Process: Students will apply the creative process to create a variety of art works, individually and/ or collaboratively.**

A1.1. Students will use various strategies, individually and/ or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges.

A1.2. Students will apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media.

##### **A2. The Elements and Principles of Design: Students will apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/ or messages.**

A2.1. Students will apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions.

A2.2. Students will apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/ or communicate a clear point of view on a variety of issues.

##### **A3. Production and Presentation: Students will produce art works, using a variety of media/materials and traditional and/ or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.**

A3.1. Students will use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes.

A3.2. Students will use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and

#### Learning Goals:

##### **By the end of unit 2 students will be able to:**

- Identify and challenge common stereotypes found in image based media and visual culture.
- Apply the Elements and Principles through the use of photographic processes to create a variety of artworks, both singly and in sequence, which explore the use of stereotypes, appropriation, and misrepresentation in visual culture.
- Recognize art's/photography's ability to influence opinion and beliefs.
- Integrate cross-curricular subjects like drama and visual art to problem solve in interesting ways.
- Misrepresent subject matter, photographic images, and materials to find new, atypical, hybrid solutions to artistic problems.
- Demonstrate proficiency in a variety of advanced darkroom and/ or digital techniques and/ or alternative processes.

tools to create original art works for a variety of purposes and audiences.

A3.3. Students will demonstrate an understanding of the appropriate standards and conventions for presenting art works for a variety of purposes, and apply these standards and conventions with preparing various types of visual art works for presentation.

**B1. The Critical Analysis Process: Students will demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works.**

B1.1. Students will demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function.

B1.2. Students will deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others.

B1.3. Students will explain in detail, with reference to a variety of historical and contemporary art works how knowledge of a work's cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work's intent and meaning.

B1.4. Students will describe and reflect on, with increasing insight, the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria.

**B2. Art, Society, and Values: Students will demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect personal values.**

B2.1. Students will analyse, on the basis of research, the function and social impact of different kinds of art works in both past and present societies.

B2.3. Students will assess the impact that the creation and analysis of art works has had on their personal identity and values and their perceptions of society.

**Key Questions:**

1. Why are stereotypes used on TV and in the media?
2. In what ways can photography be used to reinforce or challenge stereotypes?
3. How can photography be used to empower the photographer and the subject? In what ways might the reverse also be true?
4. How does a story change depending on who is telling the story?
5. How can the element of time or narration influence a photograph's message and effectiveness?
6. In what new, hybrid ways can objects and materials be recombined or integrated to challenge accepted views of representation?
7. In what ways can creative thinking be stimulated?
8. How can critical thinking be used to revise and reflect on work?

**Prior Learning:**

- Basic darkroom and digital knowledge and competency is assumed.
- Some knowledge of basic semiotics, or the study and understanding of signs and symbols. This is covered in the grade 11 English curriculum, and a short review often reminds students that they are familiar with these concepts.

**C1. Terminology: Students will demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to the visual arts.**

C1.1. Students will extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works.

C1.2. Students will explain in detail terminology related to a wide variety of techniques, materials, and tools, and use this terminology correctly and appropriately when creating, analyzing, and/or presenting art works.

C1.3. Students will explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works.

**C2. Conventions and Techniques: Students will demonstrate an understanding of conventions and techniques used in the creation of visual art works.**

C2.1. Students will extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects.

C2.2. Students will extend their understanding of the variety of conventions used in visual art, and explain in detail how they are used in a variety of art works.

**C3. Responsible Practices: Students will demonstrate an understanding of responsible practices in visual arts.**

C3.1. Students will demonstrate an understanding of legal and ethical issues related to the appropriation of virtual, intellectual, or physical property, and apply legal and ethical practices when creating and displaying art works.

C3.2. Students will demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works.

**Assessment for and of Learning:**

- Formative assessment of visual resource journals, through verbal and written feedback can be done through collection of journals every week or two.
- For formal evaluation of the visual resource journal for summative tasks, it is recommended to use a rubric (Appendix AWQ 4M 1:1:6).
- Regular student teacher conferences will aid in understanding and aiding in student success, especially with the set up of lighting and still life scenes.
- Self and Peer evaluation and critiques for the manipulated image will help students see what aspects of their manipulated images were the most successful.
- **Theatrical Narrative Group Project:** Summative assessment rubric criteria:
  - *Knowledge and Understanding*
    - Understands how to use studio techniques to show mood.
    - Understands how to effectively use the elements and principles of design to compose effectively in the tableaux series.



## Instructional Strategies:

### Lesson 1: A Typical Stereotype (4 hours)

- **Whole class:** Teacher facilitated discussion on the idea of stereotypes and 'categories' of people.
  - How does society see teenagers?
  - Students will have many examples. This is a great introduction to bullying and segregation of the "other", and how we stereotype on the basis of looks, perceived intellect, status, etc.
- **Small group:** (20 minutes) Organize students into **four corners** by sibling placement: Oldest, youngest, middle, only child. Teacher poses the following questions for the small groups:
  - What is misunderstood about being a..."\_\_\_\_\_ child?"
  - In what ways are the stereotypes about your group true or false?
  - What is the biggest benefit?
  - What is the most difficult thing?
- Select one student to report back to whole group with the similarities or common observations they found, and how they are misunderstood (i.e., the youngest is always spoiled, or the oldest is the smartest and hardest working, etc.).
- Have groups switch; eldest and youngest get together, middle and only. Repeat the observation reporting.
- **Whole class:** (30 minutes) Continue discussion around the role of stereotypes and preconceived notions about how people behave.
  - Television tends to be dominated by white talent, despite the fact that we live in a society made up of many ethnic groups and cultures. Although television uses stereotypes to present viewers with easily recognizable characters, stereotypes often present a one-sided and negative image. All viewers must be careful about forming opinions about groups or individuals based on what they see on TV.
  - A *stereotype* is a belief that members of a group generally possess some characteristic (for example, the belief that women are typically nurturing).
  - An *implicit stereotype* is a stereotype that is powerful enough to operate without conscious control.
  - Stereotypes directly reflect our beliefs, and we must understand them if we are to understand ourselves. A stereotype is a

- *Thinking*
  - Uses planning skills to brainstorm and document ideas in the Visual Research Notebook.
  - Creativity and critical thinking in solving the problem of challenging a stereotype
- *Communication*
  - Expresses a strong message through an effective sequence of 5 photos.
  - Organizes ideas in a clear artists statement and frame descriptions.
- *Application*
  - Makes connections between drama and visual art/ photography.
  - Makes connections between cultural stereotypes and art's ability to motivate or inspire change.

- **Hybrid Critique Worksheet:** Formative teacher check for completion.



valuable tool in the analysis of popular culture because once the stereotype has been identified and defined, it automatically provides us with an important and revealing expression of otherwise hidden beliefs and values.

- **Choose Option A or Option B.**
  - **Option A: Individual:** Computer lab: Consider having students individually take *The Implicit Association Test*, online at Harvard University's *Project Implicit* website. This online test rates the student's subconscious preference for people in different groups.
    - <https://implicit.harvard.edu/implicit/>
    - This is a sensitive topic and students may be upset and question results. Allow for discussion and a written reflection of their results and feelings in their Visual Research Journals.
  - **Option B: Whole Class:** View a film with a focus on social stereotypes like *Bend it Like Beckham* (2002), which explores the world of women's soccer and differing cultural expectations. Discussion can be guided by the following questions:
    - In which ways, through the characters in the film, are stereotypes affirmed or challenged?
    - Having seen the film have any of your preconceptions been challenged? If so, how?
- **Individual:** Create a mind map about stereotypes in the Visual Research Notebook. Answer the following question:
  - Based on what you have observed about stereotyping, what do you think are the best ways to challenge people's stereotypes through photography and video?

- **Summative Double Hybrid Project.** Co-create rubric criteria with students. Insure that they correspond with the curriculum document Achievement Chart categories.

Suggested criteria might be:

- *Knowledge and Understanding*
  - Understands how to use the elements and principles of design
  - Understands how to use camera, darkroom and/or digital photo techniques.
- *Thinking*
  - Uses planning skills to brainstorm and document ideas in the Visual Research Notebook.
  - Uses critical / creative thinking processes in exploring the hybrid.

**Lesson 2: Theatrical Narrative (12 hours)**

- **Whole class:** Teacher presents and class discusses some artist examples that play on the idea of misrepresentation, stereotyping, and narration:
    - Cindy Sherman (seen in the video *Art 21: Season 5: Transformation*)
    - Laurie Simmons
    - Justine Kurland
    - Alexander Orion
    - Gregory Crewdson
    - Roger Ballen
    - Jeff Wall
    - Sandy Skoglund
    - use artist of the month examples if applicable.
  - **Whole class and in groups:** Introduce Tableaux by having students physically recreate some of the compositions shown. Then try tableau sequences. Give a scenario to each group that develops through a sequence of events (i.e.: catching a huge fish, winning the lottery but losing the ticket, etc) or alternately, you can allow groups to come up with their own scenario through card prompts that stimulate creativity (give groups one card from each of three piles; person, place and item). Then create tableaux of fives: five scenes, five second poses, five seconds to rearrange a pose. This could be done with the lights off during the change, and on during the pose, to emulate theatre.
  - **Small groups:** Students can Brainstorm together, answering the following questions in their VRNs:
    - How does the media perpetuate stereotypes?
    - How are cultural icons / stars misrepresented in the media?
    - What past famous photographs have influenced our perception of a person, or place or thing?
    - How can photography techniques be used to misrepresent something or someone?
  - **Whole class:** Teacher facilitated discussion of the answers to the questions. Show some photo examples of how the photographs taken of certain places, and sent around the world in the early 20th century, helped define our idea of those places, and in turn, had an effect on their development. Emphasize the techniques used in photography to imply meaning.
    - point of view
    - shooting angle
    - lighting
    - lighting angle (above or below)
- *Communication*
    - Expresses a blurring of traditional boundaries in art making.
  - *Application*
    - Make connections between form and media to support concept.

- framing (what is omitted or included)
- setting
- staged photographs (Algerian women in 'harems', first nations people in costumes brought by the photographer to look more 'native', etc.
- **Small groups: *Theatrical Narrative Project*.** Student groups will create a work of their own that "misrepresents".
  - They will brainstorm ideas on misrepresented stereotypes in their VRNs. Conference with teacher regarding choice before beginning to photograph.
  - They will decide on who will be the photographer for the group and the rest will be characters. They will decide on scenario, costume, setting, camera techniques, lighting, and framing. It is advisable to have students use their VRJ to keep a personal log of their specific contributions to the group work, as well as their reflection on the process.
  - Students can use traditional SLR camera's and print their own photos in the darkroom or they may choose to use the digital camera's to produce digital photos.
  - They will photograph a sequence of planned and arranged compositions (*Tableau vivant*) that will narrate a challenged stereotype. They will express a sequence of events that have meaning, mood, and strong compositions.
  - Photo manipulation in the darkroom or with digital software is an option.
  - Complete 5 well composed photos, that work as a series (students may chose to do more if resources permit).
  - Students need to mount and present their final works for critique in class as well as write an artist statement and short description of each shot including the shot types and why they chose to use that shot type. Remind students that reflections on their progress and documentation their ideas, biases, issues and any problems, should be recorded in their VRJ's. If working digitally, a digital display would work as well.
- **Small groups: *Student art critique*.** If choosing the digital option, consider doing this on a projector, and having a full class critique.
  - The class is then broken down into groups of five or six students each and student-made

#### Performance Tasks for Evaluation:

1. Students will combine drama and photography to create a sequential 5 photo theatrical narrative that challenges a stereotype.
2. Students will use images with other "non-traditional" materials to express an idea of their choice that encompasses aspect of hybridity.

print narratives are distributed so that no group is holding any images made by a member of that group. This allows for candid discussion without worrying about hurting anyone's feelings.

- One person in each group is designated or elected to take notes on the comments made by the group.
- The groups then discuss each of the narrative sequences they hold.
- The teacher reconvenes the whole class and the secretary from each group recounts what was discussed.
- The teacher can attend to things that might have been missed or correct misconceptions (Barett, 2005).
- Option: During a small group critique, peer evaluation of the works can be conducted as well.
- This is always an opportunity to give students the option of revising work, based on critiques, and resubmitting. This always depends on the nature of the assignment, the time-lines, and logistics.

### DI

- There is a wide range of teaching/learning strategies and accommodations to meet the needs and learning styles of all students.
- Drama tableaux are used for cross-curricular integration and kinesthetic learners.
- A group assignment will be conducive to increased creativity and collaboration.
- The opportunity to use non-traditional materials in art making will present enormous options not otherwise presented to students.
- For more information on the six thinking hats, do an Internet search for DeBono.
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### Extensions

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**Lesson 3: Hybrids in media and meaning (10 hours)**

- **Whole class:** Teacher directed discussion. Post several images of hybrids on the walls to inspire discussion, or project on a screen.
  - hybrid car
  - bull dog
  - griffin
  - grafted rose
  - necturine
- A hybrid means something of mixed origin or composition that adds variety or complexity to a system. In science, a hybrid is the offspring of genetically different plants or animals, produced by breeding or grafting different varieties or species. In an automobile, a hybrid combines an electric motor with a gasoline engine.
- In art forms, hybridity could mean the blurring of traditional distinct boundaries between artistic media. It also can mean cross-curricular art-making with other disciplines. Hybrid art forms expand the possibilities for experimentation and innovation. Contemporary art frequently blurs boundaries, breaks rules, and creates hybrids.
- Try showing a clip of the opening credits of *The Outer Limits (1995-2002)* Canadian television series, which features the hybrid photo art of Jerry Uelsmann (*Other Realities*, 2002).
- <http://www.livevideo.com/video/88B2C5C5481D44BEA87E9AEBEE2C4893/the-outer-limits.aspx?lastvcid=719210>
- **Groups:** Teacher shares a pile of examples from photo artists of hybrid artworks that blur boundaries with media use and meaning. Use artist of the month examples whenever possible (good quality, large printed copies, calendar pages, or posters). Include Jerry Uelsmann's work.
  - Photo Think/Pair/Share: In pairs or small groups, have students choose an image from the pile of hybrid artworks and critique using the handout (Appendix AWQ 4M 2:3:1), not including the *Extention / Comparison* section. Pairs will join together forming groups of four. They will then complete the *Extention / Comparison* section of the handout. Each group will then present their photo critique to the class to discuss. Answer sheets can be collected to check for understanding and completion.

**Support Materials & Resources****Books**

- Alloula, M. (1986) *The Colonial Harem*. University of Minnesota Press.
- Barrett, T. (2005). *Criticizing Photographs: An Introduction to Understanding Images*. New York, NY: McGraw-Hill Higher Education.
- Buckingham, D. (2003). *Media education: Literacy, learning, and contemporary culture*. Cambridge, UK: Polity Press.
- Evans, J., & Hall, S. (Eds.) (1999). *Visual Culture; the reader*. Great Britain: The Cromwell Press Ltd.
- Kitch, C. (2001). *The girl on the magazine cover: The origins of visual stereotypes in American mass media*. Chapel Hill: University of North Carolina Press.
- Lester, P.M. & Dente Ross, S. (Eds.) (2003). *Images that injure: Pictorial stereotypes in the media*, Second Edition. Westport, Conn.: Praeger.
- Paxson, P. (2003). *Media literacy: Thinking critically about movies*. Portland, ME: J Weston Walsh Pub.
- Rome, D. (2004). *Black demons: The media's depiction of the African American male criminal stereotype*, Westport, CT: Praeger.
- Uelsmann, J. Karabanis, P. & Bunnell, P.C. (2002). *Other realities*. New York, NY: Bulfinch.

- **Whole class:** Teacher directed class discussion and demos of Jerry Uelsmann's ideas and techniques. Suggest how meanings can be created by adding something simple like an "eye" or "hands" to another shot. Then demonstrate. Consider sharing previous student examples of the *Double Hybrid Studio Assignment* (with their permission), stressing that examples are not to be copied, but are shown to stimulate ideas for original, unique work.
- Students can collaborate with the teacher in establishing summative rubric criteria.
- Teacher directed small group workshops can be used to demonstrate advanced techniques in digital and darkroom.
  - Photogram + Negative together
  - Sabbatier Effect (also called solarization)
  - Negative Sandwiching
  - Darkroom Multiple Exposures
- **Independent:** *Double Hybrid Studio Assignment*. This project mixes images within photography as well as mixing photography with other media in order to develop and explore an idea of the student's choice. Form and media should support the concept.
  - Teacher can suggest methods to stimulate creative thinking (associative thinking, metaphorical thinking, elaboration, modification, questioning assumptions, mind mapping, brainstorming, six thinking hats, etc...).
    - Having students complete a synectic chart is a good idea starter for hybrids. (Appendix AWQ4M 2:3:2, Synectic Chart)
  - Students will use a preferred method to explore creative ideas.
    - What things, subjects, people, or issues do you care about?
    - What issues do you question or do you find troubling?
    - What subject matter do you find interesting and that you would really like to photograph?
  - Students decide on subjects for their photo hybrid.
  - Students decide on media, in addition to photography, that would best communicate your idea. They can brainstorm in their VRNs thinking about the following questions.
    - Will traditional art media, or innovative new art forms, or both, be best for my idea?

#### Materials

- Costumes, fabric and props (student selected)
- DVD player
- Photographic studio set up and lighting
- Tableau cards (three sets: people, places and things, to stimulate creativity)
- Tripods

#### Videos

- Chadha, G. (2002). *Bend it like Beckham* [Feature film]. UK: Kintop Pictures.

- What kinds of industrial materials or those outside the scope of the classroom might best express my artistic goals? (i.e.: photos with building materials, photos frozen in ice, photos put together in an artwork with living plants, etc...)
- Which particular techniques or media will limit or expand meaning in my artwork?
- How might artists make choices about materials and techniques for their art?
- Students can work digitally, in black and white film, or commercially developed colour film. The most important factor is that all of the physical properties of the finished artwork supports the emotional and conceptual ideas of the artist.
- Some options to juxtapose images to create meaning:
  - NEGATIVE SANDWICHING. Put two negatives into the negative carrier and overlap them.
  - IN CAMERA MULTIPLE EXPOSURES. Run film through the camera more than one time at 1/2 the exposure both times. This can also be done by using the "multiple exposure setting" or switch on the camera.
  - DIGITAL MANIPULATION. These techniques is can be achieved digitally using layers, transparency and blending modes.

### Websites

- Season 5; Transformation, PBS: Art21.  
<http://www.pbs.org/art21/series/seasonfive/transformation.php>
- The Association for Media Literacy. Retrieved on April 2010 from <http://www.aml.ca>
- Harvard University (2008). *The implicit association test*. Retrieved on April 2010 from <https://implicit.harvard.edu/implicit/>
- Crawford, J. (1998). *Media, stereotypes and the perpetuation of racism in Canada*. Retrieved on April 2010 from <http://www.usask.ca/education/coursework/802papers/crawford/jamesc.html>
- Media Awareness Network (2010). *Media education in Ontario*. Retrieved on April 2010 from <http://www.media-awareness.ca>
- University of Toronto (2009). *Studies In Media & Information Literacy Education (SIMILE)*. Retrieved on April 2010 from <http://www.utpjournals.com/simile>
- (podcast available) Canadian Broadcasting Corporation, Radio 1. *The Age of Persuasion*, Season 4, "categories". [www.cbc.ca/ageofpersuasion](http://www.cbc.ca/ageofpersuasion)

## Glossary of Terms

**Hybrid:** A hybrid means something of mixed origin or composition that adds variety or complexity to a system.

**Implicit stereotype:** A stereotype that is powerful enough to operate without conscious control.

**Narration:** A recital of events, especially in chronological order, as the story narrated in a poem or the exposition in a drama.

**Stereotype:** A simplified and standardized conception or image invested with special meaning and held in common by members of a group.

**Synecitic chart:** A chart based on Nicholas Roukes' Design Synectics, which utilizes the idea of combining disparate objects or ideas. Synectic trigger mechanisms are a great creativity tool for students.

**Tableau:** A representation of a picture, statue, scene, etc., by one or more persons suitably costumed and posed.



### Unit 3 Description (Approximately 26 hours)

#### Unit #3: POWER

This unit explores the ability of the photographic medium to not only persuade, but to tip the scales of power in favour of the most powerful image. Students will be asked to go beyond the traditional mounted photographic print, and to produce a contemporary multi-media work that employs, and possibly exploits, the idea of *power*. While continuing their development in creative and critical thinking, students will explore power relationships, power in money and capitalism, power through the idea of time, and power in media and photography. They will participate in a number of activities that will develop social awareness and bring future opportunities for a photographer to light. They will be exposed to conceptual artists who work in interactive and environmentally specific spaces. Emphasis in this unit is not on technical production so much as it is about the ability to use the elements and principles of art and photography to communicate an idea successfully.

#### Overall and Specific Expectations

##### **A1. *The Creative Process*: Students will apply the creative process to create a variety of art works, individually and/or collaboratively.**

A1.1. Students will use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges.

A1.2. Students will apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media.

A1.3. Students will document their use of each stage of the creative process, and provide evidence of critical inquiry, in a portfolio that includes a range of art works created for a variety of purposes and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process.

##### **A2. *The Elements and Principles of Design*: Students will apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages.**

A2.1. Students will apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions.

A2.2. Students will apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues.

##### **A3. *Production and Presentation*: Students will produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.**

#### Learning Goals:

##### **By the end of unit 3 students will be able to:**

- Recognize how power is an integral part of human interaction that includes teaching and learning, professions (art and otherwise), capitalism, and visual culture.
- Handle greater freedom and responsibility in picture taking, location, and subject choice.
- Demonstrate a deeper understanding of the types of jobs and professions that are associated with photographic practices.
- Communicate about art and photography visually, textually, and verbally.
- Use a variety of ideation methodologies to stimulate the creative process.

A3.1. Students will use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes.

A3.2. Students will use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art works for a variety of purposes and audiences.

A3.3. Students will demonstrate an understanding of the appropriate standards and conventions for presenting art works for a variety of purposes, and apply these standards and conventions with preparing various types of visual art works for presentation.

**B1. *The Critical Analysis Process:* Students will demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works.**

B1.1. Students will demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function.

B1.2. Students will deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others.

B1.3. Students will explain in detail, with reference to a variety of historical and contemporary art works how knowledge of a work's cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work's intent and meaning.

B1.4. Students will describe and reflect on, with increasing insight, the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria.

**B2. *Art, Society, and Values:* Students will demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect personal values.**

B2.1. Students will analyse, on the basis of research, the function and social impact of different kinds of art works in both past and present societies.

B2.2. Students will assess the impact of socio-economic, political, cultural, and/or spiritual factors on the production of art works.

B2.3. Students will assess the impact that the creation and analysis of art works has had on their personal identity and values and their perceptions of society.

**B3. *Connections Beyond the Classroom:* Students will demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.**

**Key Questions:**

1. How is power part of human relationships and how is this reflected in the media, photography, and art making.
2. How does photography and photojournalism affect the idea of "truth"?
3. How might an organized photo hunt improve your photo art making?
4. What kinds of professional opportunities are there for individuals with an interest in photography?
5. How can creative and critical thinking be used to prescribe an artistic problem and explore a solution?

B3.1. Students will analyse, on the basis of self-directed research, the requirements for postsecondary study and for careers of personal interest in arts-related fields.

**C1. Terminology: Students will demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to the visual arts.**

C1.1. Students will extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works.

C1.2. Students will explain in detail terminology related to a wide variety of techniques, materials, and tools, and use this terminology correctly and appropriately when creating, analyzing, and/or presenting art works.

C1.3. Students will explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works.

**C2. Conventions and Techniques: Students will demonstrate an understanding of conventions and techniques used in the creation of visual art works.**

C2.1. Students will extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects.

C2.2. Students will extend their understanding of the variety of conventions used in visual art, and explain in detail how they are used in a variety of art works.

**C3. Responsible Practices: Students will demonstrate an understanding of responsible practices in visual arts.**

C3.1. Students will demonstrate an understanding of legal and ethical issues related to the appropriation of virtual, intellectual, or physical property, and apply legal and ethical practices when creating and displaying art works.

C3.2. Students will demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works.))

C3.3. Students will explain how art works can have both a positive and negative impact on the environment.

### Prior Learning:

Students should have both technical proficiency and a basic understanding of how to visually manipulate an image at this point. A short review of point of view, retouching, who is left out of pictures, etc., will be helpful.

**Instructional Strategies:****Lesson 1: Power at Play (4 hours)**

- **Whole Class:** Teacher introduces types of power with a role play of the power types in education. Here is an example scenario:
- Teacher stands in front of the class, dressed professionally and speaking with conviction: (\*\*1)

"Good morning (afternoon). How are you all feeling? What has been the best thing about your day, so far? Mine is being in photography...I love photography. I brought treats today, just because this class puts me in a good mood...

Take one and please pass it on (hand out treats/candy).

(\*\*2) I hope you did your homework last night. You know my expectations. I will come around and check.(\*\*3) If you did your homework you will get another candy and no homework for tonight. If you didn't do it, it will be recorded and you will get more homework tonight.(\*\*4) Homework is an important addition to our class material. Today we will be talking about power and how it functions in relationships. I have lots of experience with both power and art being a teacher in the arts." (\*\*5)

- Teacher lead class discussion on types of power and how they played out:
  - (\*\*1) Legitimate Power: Assigned teacher's right to make requests. (by school, parents, community)
  - (\*\*2) Referent Power: Based on the relationship between the teacher and student; Student wants to please the well-liked teacher.
  - (\*\*3) Coercive Power: Based on the student's expectation that s/he will be punished by the teacher if s/he does not conform to a teacher's expectation.
  - (\*\*4) Reward Power: Base on the teacher's ability to provide a reward for good behavior
  - (\*\*5) Expert Power: Based on the student's expectations of the teacher to be knowledgeable and competent in their subject area.
- **Groups:** Every human relationship is a power relationship at some level. Brainstorm about power relationships in other situations (at home, with friends, with a significant other, in a sport, etc...) Remind students to think back to their four corners exercise from the previous unit, and ask them if there are power relationships within families, and

**Assessment for and of Learning:**

- Formative assessment of learning through exit cards given with Visual Research Notebooks idea/brainstorming checks.
- Regular Journal Collection: Formative assessment of visual resource journals, through verbal and written feedback can be done through their collection every week or two.
- Visual Resource Journal Summative Tasks: For formal evaluation of summative work contained in the VRJ, it is recommended to use a rubric (Appendix AWQ 4M 1:1:6).
- Regular student teacher conferences will aid in understanding and aiding in student success.

subsequently, sibling relationships. Record in the Visual Research Notebooks.

- **Whole class:** Watch a video that deals with power, capitalism and the media.
  - *The Merchants of Cool: A Report on the Creators & Marketers of Popular Culture for Teenagers* (Goodman & Dretzin, 2001) (60 min.) is a good option if the students have not already see it in an earlier grade.

Other video options might be:

- *Capitalism: A Love Story* (Moore, 2009) (127 min.). Note: This film is rated PG in Canada due to some profanity. It would be prudent to send an information/permission letter home with your students, informing parents of the intention to view the film and why. The film is quite long, so another option is previewing it and only showing parts to the students, omitting the bits with profanity and Christian reference.
- *Manufacturing Consent: Noam Chomsky and the Media* (Achbar & Wintonick, 1992) (167 min.) This film is even longer, so it might be preferable omit some parts.

- **Discuss**
  - How is money power?
  - Who is affected by capitalism? Who is wearing name-brand clothing? Is this an affect of capitalism, or random?
  - How is film and photography perspective power?
  - Is photojournalism truthful? Is truth a perspective?
- **Individuals:** Jot ideas and observations regarding power, capitalism, and the media in the VRNs.
- **Whole Class and in groups:** *Amazing Photo Race*. Consider a photo walking tour, photo treasure hunt, or amazing photo race to look for and record images of topics like power relationships, capitalism at work, the effects of time, and social awareness. This will take considerable planning by the teacher, but is well worth the experience, learning, and fun had by the students. Photos can be commercially processes or made into contact sheets in the darkroom or digitally. As incentive, there could be a prize for the winning group. The photos will become an idea bank archive for the students.

- Time is Money Project: Suggested summative assessment rubric criteria:
  - *Knowledge and Understanding*
    - Understands how the elements and principles and photo techniques are used to develop a composition.
    - Knowledge of the educational preparation, personal and artistic requirements for a specific photo profession.
  - *Thinking*
    - Uses planning and processing skills to formulate and refine a well composed written paper.
    - Uses critical and creative thinking processes to generate a unique artistic idea.
  - *Communication*
    - Clearly expresses understandings of a specific photo style linked with a photo profession.
    - Uses written and visual art conventions in a clear communication of ideas.
  - *Application*
    - Makes connections between the self and the professional photo/art world.
    - Transfers knowledge of the art profession and art problem and solution to a peer audience.

**Lesson 2: Time is Money (10 hours)**

- **Whole class:** If money is power and time is money, then is time also powerful? Discuss how this may be so.
  - time as potentiality.
  - time as direction.
  - time as management.
  - time as authority.
- Watch the video: *War Photographer* (60 min.), an episode from The CW Network's *In Harm's Way* (Piligian, 2008). Another, although longer, option is the film *War Photographer* (Frei, 2001). A shorter option, if not seen earlier, is *The Art of Life: Dan Eldon in Africa* (Tsai, 1997, 14 min.), a short video about photojournalist Dan Eldon. An alternative Dan Eldon option is *Dying to Tell the Story* (2006, Creative Visions, 45 minutes), which follows Dan Eldon's younger sister to Africa to follow the trails of five young photojournalists attacked in Somalia in 1993.
  - *"(I) f an individual assumes the risk of placing himself in the middle of a war in order to communicate to the rest of the world what is happening, he is trying to negotiate for peace? Perhaps that is the reason why those in charge of perpetuating a war do not like to have photographers around... The worst thing is to feel that as a photographer I am benefiting from someone else's tragedy. This idea haunts me. It is something I have to reckon with every day because I know that if I ever allow genuine compassion to be overtaken by personal ambition I will have sold my soul. The stakes are simply too high for me to believe otherwise."* James Nachtwey - War photographer (Frei, 2001)
- **Groups:** Discuss this quote. How does it relate to time? to money? to perspective? Reconvene to discuss as a whole class.
- **Whole Class:** Teacher encourages students to suggest the many options for professional work in photography. Make a list.
  - Fashion photographer
  - Sports photographer
  - Architectural photographer
  - Archival photographer
  - Still Life photographer
  - Food photographer
  - Photojournalism
  - Crime scene photographer
- Peer assessment via a checklist for Time is Money Project will be a check for understanding for both the presenters and the audience
- VRJ's: Parodies of well known ads can either be done as a more elaborate summative project to be handed in, or as a formative preliminary exercise in the VRNs. This will depend on time constraints and similar assignments completed in previous photography courses.



- Portrait photographer
- Wedding photographer
- Paparazzi
- Advertising
- Fine art photo artist
- **Individual:** *Time is Money Research Project.*
- This project consists of three components; Written paper / artwork / presentation. Students will choose a photo related profession, conduct an actual interview with a professional in that field, and problem solve through the perspective and style of that adopted photo profession.
  - Choose a photo profession that interests you.
  - Interview a photo professional in that field, or reference a recent interview or article, written in a magazine or other recognized source .. (in person, over the phone, or online; Note: Outline the safety measures taken in contacting and communicating with a person who is not personally known to the student.)
  - Brainstorm an artistic problem of your own that can be achieved through the chosen "job" in your VRN (teacher check/ conference)
  - Proposal: Prepare a brief proposal of your artistic problem (teacher check/ conference).
  - Photo art work: Create photo work in the style of your chosen photo profession (submit).
  - Written paper: Prepare a written paper that will combine: (submit)
    - Biographical information about your chosen professional.
    - The requirements for that job.
    - The experience of working in that field.
    - An artist's statement for your photo art solution.
      - A written artist's statement accompanies an artwork or a body of work. It provides the viewer with insight into the artist's ideas, concepts, and motivations. The primary focus is to increase the reader's interest in the art, which usually means helping them
- Installing Social Cause Project: Suggested summative assessment rubric criteria:
  - *Knowledge and Understanding*
    - Understands how the elements and principles and photo techniques contribute to a composition.
    - Knowledge of advance picture taking, darkroom and/or digital, and multi-media techniques.
  - *Thinking*
    - Uses planning and processing skills to document ideas in a visual research notebook.
    - Uses critical and creative thinking processes to generate a unique artistic idea.
  - *Communication*
    - Clearly expresses how advertising, parody, power relations, and popular culture influence and communicate through art making.
    - Uses written and visual art conventions in a clear artist's statement.
  - *Application*
    - Makes connections between personal art making and the environment via multi-media and/or installation, and the artist's statement.
    - Transfers the ideas and skills of power through persuasion to new contexts.



understand the reasoning behind the art as well as some of the methods used in its creation. Artist's statements are an important aspect of an artist's professional life because they are used to promote their work to gallery owners, museum curators, photo editors, art journals, and the general public. A clear and intelligent artist's statement will represent a thoughtful and deliberate artist.

- For the artist's statement consider:

- *What: Concept or subject matter.* What is the theme or subject you are exploring? What are the underlying ideas behind the project? What kinds of questions does the work address? How does the work relate to art history or contemporary practice? How does the work contribute to an understanding of contemporary society? What other artists are working with similar ideas and media?
- *Why: Intention.* What is the intention of your work?

#### Performance Tasks for Evaluation:

1. Students will use their visual resource journal to explore and record a variety of post secondary pathways in the photographic arts.
2. Students will expand their experiences and photo banks through picture taking by way of an out of class photo hunt / race.
3. Student will explore and research a photo professional and create art work in that style on a topic of their choosing. This will be elaborated through a written paper and a class presentation.
4. Students will explore the manipulation of image and public response through ad parodies.
5. Students will use their visual resource journals to exercise and answer inquires regarding manipulation, censorship, and artistic approaches to social action.
6. Students will create a culminating installation or multi media response to the ideas and topics investigated throughout the unit.

Is it to inform, persuade, challenge, change, educate, bring to consciousness, raise awareness, to act as a catalyst, to mobilize a community, to delight, amuse, to produce a space for aesthetic contemplation?

- *With: Technique and materials.* What will the work look like and consist of? What materials will be used?
- *How: Purpose of technique or materials.* How is the content shaped, emphasized or contradicted by the form?
- *Where: Site-specificity.* This is a discussion of the physical space the piece inhabits. If your piece is installed outside the classroom, consider locations that resonate with meaning.
- *Mood of the piece.* What emotion is intended in your artwork?

## DI

- Teacher role play will incorporate drama into the lesson for integrated learning.
- Groups of students photographing outside on a walking tour or photo hunt allows for safety in numbers, opportunity to solidify working relationships with peers, and the advantage of experiential learning. For group selection, think about numbered heads, or another random group generator.

## Extensions

- For a more in depth or visual extension to the discussion of "money as power", students could do these observations and notes as graffiti, a visual mind map, or other form of expression.

- Presentation: Present a summary of your paper, examples of your professional's photo work, and examples of your own photo work to your peers (peer and teacher assessed).

### **Lesson 3: Installing Social Cause (12 hours)**

- **Whole class:** Teacher lead discussion about "culture jamming". View *Adbusters* online, or the book *No Logo* (2009) by Naomi Klein, or find current culture jams online that will appeal specifically to your students. Students will use photography to do parodies of well known ads. Depending on time and similar assignments from previous courses, this can be done as a more elaborate summative project to be handed in, or as a formative preliminary exercise in the VRNs.
- **Whole class:** Teacher guided discussion of the photography behind the *United Colors of Benetton* advertising campaign.
  - Show images from the *United Colors of Benetton* website. You may also want to have students listen to the CBC's podcast "Oddball: Singular Campaigns", from Season 4, "The Age of Persuasion", which explains some of the techniques advertisers use to grab attention and make a point.
  - "Actual consumption is repositioned within the overall context of life. By entering the universe of values, the brand frees the product from the world of merchandise and manufacturing and makes it a social being of its own. By addressing an individual rather than a customer, the brand can identify its target on the basis not of age or income, but of a shared vision of what is important, starting from a set of common values." benettongroup website.
  - Directions taken:
    - Difference
    - Reality
    - Free speech and the right to express it
    - Volunteers in colors
    - Food for life
    - James & other apes
    - Africa works (global communication)

### **Support Materials & Resources**

#### **Books**

- Elkins, J. (2003). *Visual studies: A skeptical introduction*. New York, NY: Routledge.
- Klein, N. (2009). *No logo: 10th anniversary edition*. Knopf Canada.

#### **Materials**

- DVD players, CD players, laptop and LCD projectors, slide projectors, overhead projectors (you will need a number and variety for the installation project)
- Treats / candies
- Phone book or internet access to find photography professionals
- Amazing Photo Race supplies: maps, clue envelopes, required objects needed to complete tasks, direction handouts.
- Computer lab time for writing *Time is Money* paper.
- Library time for research for *Time is Money* project.

- Discuss the advertising strategy: To create “value” by capitalizing on an image.
- Discuss visual culture and how visual studies is blurring boundaries between distinct art disciplines like painting, sculpture and photography.
- **Whole class:** Watch video, *Power* (ART 21, Season 3, Episode 1). Featured artists:
  - Cai Guo-Qiang
  - Laylah Ali
  - Krzysztof Wodiczko
  - Ida Applebroog
  - Theresa Hubbard and Alexander Birchler.
- **Independent:** Work in Visual Research Notebooks: Assign some exercises that get students thinking about how images are interpreted, and how text, context, and point of view can be manipulative.
- Talk about "difficult art" and the censorship of art. (Benetton's "reality" images, Krzysztof Wodiczko, Damien Hirst) A note of caution: Be careful which images you deem "appropriate" and share with students.
- **Think/Pair/Share.** Students can focus on the following questions:
  - Why do some artists create art that is difficult or unpleasant to view?
  - What is the censorship of art?
  - Why are restrictions placed on reading and viewing material within a school setting.
  - Should this be the case? Are there exceptions?
  - Should there be a balance between censorship and freedom of speech, or not?
- **Whole class:** Compare *social cause* and *social action*. Define "allegory", "metaphor", and "narrative".
  - What musicians, artists, playwrights, etc., have used these to convey a message?
  - Visual pop culture, like *The Simpsons* television series (Season 2, "Itchy, Scratchy and Marge" on censorship and art), can be viewed as short video clip examples commenting on social causes and parody.
  - A teacher provided list of metaphors or popular sayings might help stimulate direction and creative thinking (Appendix AWQ 4M 3:3:2).

## Videos

- Achbar, M. & Wintonick, P. (1992). *Manufacturing consent: Noam Chomsky and the media* [Documentary film]. USA: Humanist Broadcasting Foundation. (167 min.)
- Brooks, J.L., Groening, M., & Jean, A. (Executive Producers). (1989-2010). Season 2, *Episode 9, "Itchy, Scratchy, and Marge": The Simpsons* [Animated television series]. USA: Gracie Films & 20th Century Fox Television.
- Goodman, B. & Dretzin, R. (Producer / Director / Writer). (2001). *The merchants of cool: A report on the creators & marketers of popular culture for teenagers* [Frontline documentary]. United States: PBS.
- Frei, C. (2001). *War photographer* (Documentary film). Zurich, Switzerland: Christian Frei Filmproductions GmbH.
- Moore, M. (Producer) (2009). *Capitalism: A love story* [Documentary film]. USA: Overture Films. (rated PG in Canada for language) (127 min.)
- Piligian, C. (Producer) (2008). *War photographer* [Reality television series, Season 1, Episode 6]. In *In harm's way* [The CW Network]. USA: Media Rights Capital. (60 min.)
- Tsai, C. (1997). *The art of life: Dan Eldon in Africa* [Documentary short video]. (14 min.) Accessed on-line or free download at [http://www.archive.org/details/CharlesTsaiTheArtofLifeDanEldoninAfrica\\_0](http://www.archive.org/details/CharlesTsaiTheArtofLifeDanEldoninAfrica_0)
- Wright, M. (Producer) (2005). *Power* [Season 3]. In *Art 21-- Art in the twenty first century*, [Television series]. USA: PBS. (60 min.) This video is widely available, and has a great slide show and lesson plans available free on line at: <http://www.pbs.org/art21/series/seasonthree/power.html#>

- **Independent: *Installing Social Cause Project.***
  - In their Visual Research Notebooks, students will imagine and plan their project using ideation techniques that they have learned (synectics, associative thinking, metaphorical thinking, elaboration, modification, questioning assumptions, mind mapping, brainstorming, and six thinking hats).
  - Students will create a multi media and/or site-specific art installation dealing with a social issue or cause of their choice.
  - They will include a pop culture icon as image or text in some form within their own composition/message.
  - They can perhaps use a/some photos from their photo hunt/race.
  - They will include advanced picture taking, darkroom and/or digital techniques.
  - They will incorporate the knowledge learned from their preliminary studies in advertising, parody, and power relations.
  - Students will write an artist statement about this project upon completion that will include how their artwork might have a positive or negative influence on the environment in which it exists.
- **Gallery Walk in small groups:** The teacher outlines some basic guidelines by which to conduct the gallery walk\critique. The class is then broken down into groups of three or four students. The student mixed media and installation projects are assigned to groups so that no group is critiquing any work made by a member of that group. One person in each group is designated or elected to take notes on the comments made by the group. The groups then physically moves to the viewing locations and discusses each assigned work. A worksheet can be provided if preferred (Appendix AWQ 4M 3:3:3). Option: During the gallery walk and ensuing small group discussion, peer evaluation of the works can be conducted using the project rubric.
- **Whole class.** The secretary from each group recounts what was discussed. The instructor can attend to things that might have been missed or correct misconceptions.

#### Websites

- Adbusters Media Foundation. *Spoof ads.* Retrieved in April 2010 from <https://www.adbusters.org/gallery/spoofads>
- Radio 1 (2010). *Season 4, Episode: Oddballs: Singular Campaigns. The Age of Persuasion* [Radio broadcast, many relevant episodes are archived for podcast]. Retrieved in April 2010 from [www.cbc.ca/ageofpersuasion](http://www.cbc.ca/ageofpersuasion) . Canadian Broadcasting Corporation. (30 min. each)
- Sherwood, G. (2009). *Photography Amazing Race* from F.E. Madill Secondary School, Avon Maitland District School Board, Retrieved April 2010 from [http://madill.typepad.com/mr\\_sherwoods\\_blog/2009/10/photography-class-amazing-race-toronto.html](http://madill.typepad.com/mr_sherwoods_blog/2009/10/photography-class-amazing-race-toronto.html) Note: This sample of an Amazing Photo Race can be modified to fit any geographical area and photo taking objectives.
- United Colors of Benetton. *Benetton advertizing campagn.* Retrieved in April 2010 from [http://press.benettongroup.com/ben\\_en/about/campaigns/list/](http://press.benettongroup.com/ben_en/about/campaigns/list/)

## Glossary of Terms

**Allegory:** The symbolic representation of abstract ideas or principles by characters, figures, or events in narrative, dramatic, or pictorial form.

**Capitalism:** An economic system in which investment in and ownership of the means of production, distribution, and exchange of wealth is made and maintained chiefly by private individuals or corporations, esp. as contrasted to cooperatively or state-owned means of wealth.

**Censorship:** The act or process of examining books, plays, news reports, motion pictures, radio and television programs, letters, cablegrams, etc., for the purpose of suppressing parts deemed objectionable on moral, political, military, or other grounds.

**Coercive Power:** Power based on an individual's ability to enforce a punishment on another party that does not conform or obey.

**Culture jamming:** Tactics, like re-figuring logos, fashion statements, and product images, used by many consumer social movements to challenge, disrupt, or subvert mainstream cultural institutions or corporate advertising.

**Expert Power:** Power based on an individual's knowledge, competency and credentials.

**Legitimate Power:** Power granted or assigned to an individual by assumed and recognized authorities.

**Metaphor:** A figure of speech in which a word or phrase that ordinarily designates one thing is used to designate or symbolize another, thus making an implicit comparison.

**Referent Power:** Power based on the relationship between individuals where one party wants to please or be liked by the other.

**Reward Power:** Power base on an individual's ability to provide a reward for good behavior.

**Social action:** An act which is taken because it leads to a valued goal. It can be rational, instrumental, affectional, or emotional.

**Social cause:** A reason for social thought and awareness.

**Visual Culture:** A field of study that generally includes some combination of cultural studies, art history, and anthropology, by focusing on aspects of culture that rely on visual images.

**Visual Studies:** Visual Studies concerns all aspects of the production, circulation and reception of visual images in culture, science, and society. It emerged in the late 1970s during the same period as Cultural Studies as a field of inquiry throughout the humanities.

## Unit 4 Description (Approximately 32 hours)

### Unit #4: BELIEVE

In this culminating unit, students will examine their beliefs in their own power of persuasion, their ability to make a difference, and their own voice. Students will be creating a personal artwork surrounding the theme of **believe**, as well as compiling a portfolio or anthology of their work, both of which will showcase the knowledge and skills learned throughout the course. As this unit progresses, it is important to encourage students towards a more conceptual way of thinking, as well as having them further reflect on, and revise their ideas, methods, and inspirations from works they have encountered and/or created thus far. The culminating task should be evaluated according to ministry recommendations.

#### Overall and Specific Expectations

**A1. The Creative Process: Students will apply the creative process to create a variety of art works, individually and/or collaboratively.**

A1.1. Students will use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges.

A1.2. Students will apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media.

A1.3. Students will document their use of each stage of the creative process, and provide evidence of critical inquiry, in a portfolio that includes a range of art works created for a variety of purposes and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process.

**A2. The Elements and Principles of Design: Students will apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages.**

A2.2. Students will apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues.

**A3. Production and Presentation: Students will produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.**

A3.1. Students will use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes.

A3.2. Students will use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art works for a variety of purposes and audiences.

#### Learning Goals:

**By the end of unit 4 students will be able to:**

- Independently explore and resolve an artistic problem through the use of the creative process, using advanced photo techniques and learned art experiences.
- Research and develop a themed based project which solves an artistic problem on their own.
- Use critical thinking and contemporary art theory terminology to discuss their own artworks and the work of others, in a clear and concise manner.
- Believe in their power of persuasion, their ability to make a difference, and the importance of their own auditory, textual and visual voice.
- Further recognize and explore successful qualities of an artwork through compositional elements, principles, and shot techniques, through the thematic lens *Believe*,
- Demonstrate an understanding of, and the difference between, an art proposal and an artist's statement, through the composition of one or both.
- Demonstrate an understanding of *Persuasion* in how to present a final portfolio, present ideas about the purpose of art, and



**B1. The Critical Analysis Process: Students will demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works.**

B1.1. Students will demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function.

B1.2. Students will deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others.

B1.3. Students will explain in detail, with reference to a variety of historical and contemporary art works how knowledge of a work's cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work's intent and meaning.

B1.4. Students will describe and reflect on, with increasing insight, the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria.

**B2. Art, Society, and Values: Students will demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect personal values.**

B2.1. Students will analyse, on the basis of research, the function and social impact of different kinds of art works in both past and present societies.

B2.2. Students will assess the impact of socio-economic, political, cultural, and/or spiritual factors on the production of art works.

B2.3. Students will assess the impact that the creation and analysis of art works has had on their personal identity and values and their perceptions of society.

communicate ideas to the public through a student organized student art show.

**Key Questions:**

1. What ideation techniques have you developed over this course that work best for you? How has your creative process changed over the course?
2. What are the most effective ways to present your work to leave a lasting impression and what effect does this have on society?
3. How is critical process used to determine the value of a photo, and how can it help you revise your artwork?
4. What determines a good photograph or artwork?
5. In what ways can standard photography be manipulated and challenged to explore it more broadly in terms of theme and medium?

**Prior Learning:**

At this point, students should have a good understanding of both the creative and the critical analysis processes, and be competent in a variety of ways in which to use their technical and aesthetic expertise to convey meaning, and to understand how work must be presentable to a variety of audiences.

**C1. Terminology: Students will demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to the visual arts.**

C1.1. Students will extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works.

C1.2. Students will explain in detail terminology related to a wide variety of techniques, materials, and tools, and use this terminology correctly and appropriately when creating, analyzing, and/or presenting art works.

C1.3. Students will explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works.

**C2. Conventions and Techniques: Students will demonstrate an understanding of conventions and techniques used in the creation of visual art works.**

C2.1. Students will extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects.

C2.2. Students will extend their understanding of the variety of conventions used in visual art, and explain in detail how they are used in a variety of art works.

C3.2. Students will demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works.))

**Assessment for and of Learning:**

- **Jig-saw Worksheet:** Check for understanding through question and answer during the presentation and submission of the jig-saw worksheet, of the marginalized group and relevant artist/photographer.
- **Building Final Project Criteria:**
- Assess understanding by participation and questioning.
- Teacher verbal feedback and comments to student responses on handouts.
- **Final Project Proposal:**
- Checklist and mark breakdowns
- Peer review questions

## Instructional Strategies:

### Lesson 1: Believed Myths become Truths (3 hours)

"Looking is not indifferent. There can never be any question of 'just looking'." Victor Burgin (1982c, 188)

- **Whole class:** Discuss the meaning of the title of this lesson as a class. Teacher presents the topic of photography's role in perpetuating myths into believable truths.
    - The choices that National Geographic made to marginalize aboriginal and other peoples, so that North Americans could feel better about their treatment of them.
    - The idea of semiotics and the gaze.
    - Who has been left out of pictures over the years, such as no black or native soldiers during WWII, even though they were there.
  - **Jig-Saw: Groups:** Break this topic into subtopics (Hirsch, 2008) and assign to smaller groups of twos or threes. Student groups will look at the treatment of various peoples in the past through photography and media. Students will use materials and resources from the Internet to gather and summarize information on their subtopic. They will show the class some art work by artist/photographer, along with his/her artist statement, that they think is important to their assigned subtopic. The following or additional subtopics can be assigned:
    - The history of North American aboriginal peoples in images.
    - The history of women in images.
    - The history of Japanese-North American peoples in images.
    - The idea of semiotics and the gaze.
    - The history of African-North American peoples in images.
    - The history of the mentally ill through photographs.
    - The history of criminals through photography.
    - The idea/role of the family through the history of photography.
    - The history of homosexual peoples in images.
  - Address questions like:
    - What group is being marginalized?
- **Final Project and Artist Statement:**
  - Progress report, checklist
  - Project Rubric: Co-create rubric criteria with students that aligns with the Achievement Chart categories. This culminating project should be weighted accordingly.
- Suggested criteria:
- *Knowledge and Understanding*
    - Understands the element and principles of composition in the final artwork.
  - *Thinking*
    - Use of creative thinking and inventiveness in proposing and solving the artistic problem.
    - Use of planning skills to brainstorm and document ideas in a Visual Research Notebook and develop an effective, thorough proposal.
  - *Communication*
    - Expresses successful printing and art-making techniques.
    - Uses photographic conventions to successfully develop the theme of *Believe*.

- What myths are being perpetuated?
  - What is missing or hidden in the pictures?
  - What messages of "truth" are being sent?
  - Which artist produced photography that is important to my subtopic? Why?
  - What is this the artist's statement by your chosen photographer/artist?
  - What are some examples of art by your chosen artist?
- Groups then come together and share their piece of the puzzle / information with the class.
- *Application*
    - Makes connections between self, the world and art in a written artist's statement.
    - Transfers knowledge and skills for an overall impact of an effective, complete, neat presentation.

### **Lesson 2: Final Project (13 hours)**

- This is the culminating project for this photography course. It should be a defining visual statement of all the skills and knowledge students have acquired, as well as an expression of their creativity in the medium of photography. Allowance for the greatest diversity possible in terms of materials, size, technique, etc., will benefit the nature of this final project, and work towards further developing students' personal style and thematic development.
- *Building final project criteria.* Teacher and students co-create criteria for what makes a good photo-based work of art. The criteria must align with the corresponding achievement chart. Students can answer questions from a handout in a Think/Pair/Share strategy to formulate their opinions. Focus on why some artworks are more successful than others, based on:
  - Technical qualities
  - Conceptual ideas
  - Emotional components
  - Personal connections
  - Social connections
  - Spiritual connections
  - Intellectual connections
  - Psychological connections
- **Project Proposal.**
  - The teacher will provide a Final Project handout outlining the proposal, the project, and the artist statement. Examples of proposal/artist statements (perhaps from previous students, with permission) will be shared and discussed.

- The students must formulate an artistic problem under the theme *Believe* and propose how they will solve it.
  - Students will brainstorm and record research and exploration of multiple ideas in their Visual Research Notebooks around the theme *Believe*. They will incorporate creative thinking strategies that they have already learned to use (associative thinking, metaphorical thinking, elaboration, modification, questioning assumptions, mind mapping, synectics).
  - Students will research and write a project proposal. Each student should submit a 1-2 page written proposal prior to art production. Proposals should be clear, concise, and easy to understand. They should outline what will be made, why it is being made, and what the work is exploring.
  - Proposals should include a discussion that considers all relevant aspects of the following:
    - **What: Concept or subject matter.** What is the theme or subject you are exploring? What are the underlying ideas behind the project? What kinds of questions does the work address? How does the work relate to art history or contemporary practice? How does the work contribute to an understanding of contemporary society? What other artists are working with similar ideas and media?
    - **Why: Intention.** What is the intention of your work? Is it to inform, persuade, challenge, change, educate, bring to consciousness, raise awareness, to act as a catalyst, to mobilize a community, to delight, amuse, to produce a space for aesthetic contemplation?
    - **With: Technique and materials.** What will the work look like and consist of? What materials will be used?
4. **Portfolio:**
- Student / Teacher Conferencing
  - Suggested criteria for evaluating the Portfolio Rubric:
    - *Knowledge and Understanding*
      - Understands the element and principles of composition.
      - Understands the concepts of relevant media and technical skills.
    - *Thinking*
      - Use of creative thinking, inventiveness, and experimentation in solving the artistic problem.
      - Use of planning skills to work through ideas

- **How: Purpose of technique or materials.** How is the content shaped, emphasized or contradicted by the form and medium used?
    - **Where: Site-specificity.** This is a discussion of the physical space the piece inhabits. If your piece is installed outside the classroom, consider locations that resonate with meaning.
    - **Mood of the piece.** What emotion is intended in your artwork? In what ways have you used photographic techniques, and the elements and principles of design to emphasize this?
  - Proposals and preliminary sketches and ideas will be presented to the class and submitted to the teacher. The rest of the class will complete simple peer review questions (based on the proposal criteria above) for each proposal that will be given to the presenters for feedback.
  - **Final Project Assignment**
    - This is planned as both an in class and independent project. Make use of the darkroom and computer lab schedule to keep all students working.
    - Students will determine their own artistic problem, as well as explore an individual process and artistic solution to this problem. Students will choose an appropriate medium, or combination of media, to create a complex visual statement/exploration based on the unit theme, *Believe*, within the overall course theme, *Persuasion*.
    - The solution will have a photographic component. Students will create non-traditional, alternative photo based work, or digital multi-media work, that may embrace an element of three-dimensionality. There are limitless ways that this can be accomplished. This might take the form of altered books, transfers, photo sculptures, projections, installations, interactive art, etc... Text and sound can be incorporated.
  - **Communication**
    - Uses of photographic conventions to reflect and critique.
    - Visual and verbal expression through specialization and personalization.
  - **Application**
    - Makes connections between self and the world through art.
    - Transfers photo and art knowledge and skills through portfolio completion and quality.
- 5. Final Exhibition:**
- Teacher feedback
  - Checklist

- Unity of the final artwork and strength of exploration of a complex idea is important.
- This is an individual artwork, but students may work together to work with new technologies.
- Finished artwork must be presented in a professional way.
- **Artist's Statement.**
  - Students can create an Artist's Statement to accompany the final project. The students can modify the initial project proposal after the completion of the project to create the Artist's Statement.
    - A written artist's statement accompanies an artwork or a body of work. It provides the viewer with insight into the artist's ideas, concepts, and motivations. The primary focus is to increase the reader's interest in the art, which usually means helping them understand the reasoning behind the art as well as some of the methods used in its creation. Artist's statements are an important aspect of an artist's professional life because they are used to promote their work to gallery owners, museum curators, photo editors, art journals, and the general public. A clear and intelligent artist's statement will represent a thoughtful and deliberate artist.
    - *What is an Artist's Statement* (Appendix AWQ 4M 4:1:1) can be handed to students to describe an artist's statement in more detail.
  - Students should include all documentation in their VRJ's regarding how small group brainstorming and help from peers assisted in further development of ideas about the art concept.
  - Note: Alternately, one document can be submitted as both the proposal and artist's statements.

#### Performance Tasks for Evaluation:

1. Students will share their knowledge of a group marginalized or distorted through photography over time, with emphasis on one relevant, current artist, through group research and presentation.
2. Students will develop, present, and submit a written proposal of their final project based on the theme *Believe*.
3. Students will explore, document and reflect on the stages of their creative process in their Visual Research Notebooks. Students will create a culminating work that explores the unit theme *Believe* connecting in some way to the course theme, *Persuasion*. The work should be personal, unique, and exhibit the skills and techniques learned throughout the course.
4. Students will modify and submit an artist's statement as a description, personal reflection, and written critique of the final project. This could be combined with the project proposal or done separately.
5. Students will compose and assemble an accumulative portfolio of course work that they will be able to present, describe, discuss, and critique verbally and in writing. Here, students will show comprehensive evidence of their artistic development and learning growth throughout the course. This may be traditional or digital, or a combination of both.
6. Students will contribute a number of finished, labeled artworks to the final exhibition that they will take primary responsibility in to organizing and presenting to the public.



**Lesson 3: Portfolio (6 hours)**

"An idealist believes the short run doesn't count. A cynic believes the long run doesn't matter. A realist believes that what is done or left undone in the short run determines the long run." S.J. Harris.

- Ideally the portfolio is an ongoing endeavor that will have been developed throughout the photography course so that students are not addressing it for the first time in Unit 4. It is important to remind students as they create artworks, to document them, safely store them, and
- A final photography portfolio will be submitted at the end of the course. Students are expected to draw from the current course work to compile the final portfolio. The format will be agreed upon by the teacher and student:
  - Digital portfolio
  - Art folder / envelope
- The final portfolio will include a self-evaluation by the student. It will be evaluated by the teacher through interview and a rubric for completion, level of understanding, and quality. See assessment & evaluation strategies.
- The teacher will need to schedule portfolio conferences with the students. Approximately 10-15 minutes will be needed per student. It can be organized ahead of time and perhaps worked into the rotation schedule. It will take approximately 1-2 weeks of class time to conference with a class. If time is limited, an alternative is to have students submit a written artist's statement about their body of work that will be assessed instead of the teacher-student conferences.

**Lesson 4: Final Exhibition (8 hours)**

- If it not feasible for whatever reason to mount an art show, a page in the yearbook, a digital gallery on the school website, or some alternate form of display would still be beneficial. It is valuable for students to experience the preparation and organization of a group exhibition in which they can display their artwork, no matter what the venue. While the student exhibition component has been placed at the end of this course, it can alternately be placed elsewhere within the term. It may be prudent to align the photo / art exhibition with other arts (music, drama, or dance) events established by the school or greater community. A grand presentation

**DI**

- This entire unit is designed to allow for personal choice, and the utilization of specific interests, skills, and knowledge on which individual students have focused.
- For the portfolio\anthology of work, the presentation format should echo the students personal strengths and interests, as well as the work it contains.

**Extensions**

- Pair with your local artists associations, community groups, and/or elementary school(s) to be involved in your arts night, or art show.
- Individual students may extend the idea of portfolio or anthology, by creating their own online gallery, self published book, or other creative means to share their work with a larger audience.
- A collaborative effort could create a more lasting online gallery with images from the art shows and/or portfolios, and update and add to this each year. This is often easy to do through the schools website, or free hosting services.
- Keep an eye out for local contests and art shows that feature student work. Library's, local councils, malls, council chambers, and more, are often also receptive to the idea of starting one, if they are not doing it already.

involving more students will attract more parents, friends, and ultimate support from the school and community.

- Artworks are matted and framed where possible. An accompanying display card is completed for each work.
- Senior students should take lead roles in the planning and organization of the final exhibition. these will include some or all of the following:
  - Advertisement
  - Exhibition postcards
  - Art/photo department created greeting cards (fund raising)
  - Art auction (fund raising)
  - Art demo / exploration stations
  - Art vending machine (fund raising)
  - Art matting and framing
  - Curation: planning, set up, and take down.
  - Opening food and beverages.

## Support Materials & Resources

### Books

- If creating a traditional portfolio, there are many excellent books, magazine articles and resources available on bookbinding, altering books, and portfolio construction.
- Hirsch, R. (2008). *Seizing the light: A social history of photography*. McGraw-Hill.
- Ministry of Education (2010). *The Ontario Curriculum, Grades 11 and 12, The Arts*. Retrieved from <http://www.edu.gov.on.ca>
- Roukes, N. (1982). *Design Synectics*. Worcester, MA: Davis Publications.

### Materials

- Computer and LCD projector or Smartboard, or computer prints of artwork.
- Computer lab for research and digital work.
- Darkroom for traditional photo work.
- Lighting studio set up for studio photography.

### Videos

- Hovde, E. & Meyer, M. (Director) (1999). The Photographic Age, 1935-1959 [Documentary film, Episode 2] in *American Photography: A Century of Images*. USA: PBS. (60 min.)
- Hovde, E. & Meyer, M. (Director) (1999). Photography Transformed, 1960-1999 [Documentary film, Episode 3] in *American Photography: A Century of Images*. USA: PBS. (60 min.)

**Websites**

- There are many excellent examples of artists statements and portfolios available online, and these can be selected and shown by the teacher, or this can be a research task for students independently.
-

## Glossary of Terms

**Portfolio\Anthology of work:** Portfolios or anthology's may be used for peer, teacher, self-assessment, and as a format to present selected works to parents, post-secondary institutions, or potential employers. In addition, the portfolio can demonstrate the links among home, school and community in the student's education. Each student should develop a portfolio representing his or her work during the course.

**Semiotics:** the study of signs and symbols and their use or interpretation.

**The Gaze:** Also referred to as 'the look', is a term which was originally used in film theory in the 1970s but which is now used more broadly to describe the ways in which viewers look at images of people in any visual medium and to the gaze of those depicted in visual texts.

## **Appendix AWQ 4M 1:1:1 - Photography AWQ4M, Grade 12, University/College Preparation, Creative Process**

### **Challenging / Inspiring**

Problem or challenge initiated by the project from the teacher or from yourself.

*What is the problem or challenge you will explore?*

### **Imagining / Generating:**

Think of ideas: brainstorming, lists, thumbnail sketches, mind maps, etc...

*What are different and unique ways in which you can approach the problem?*

### **Planning / Focusing**

Decide and begin to gather information.

*What is your approach to the problem? What kind of art form, tools, strategies and formal concepts will you be using?*

### **Exploring / Experimenting**

Respond to the problem.

*How will you use art elements, techniques and strategies in your approach to the problem?*

### **Producing Preliminary Work**

The embodiment of your idea.

*What is your initial creation?*

### **Revising / Refining**

Modify and rework based on feedback from others.

*How has your preliminary artwork developed, adapted and changed?*

### **Presenting / Performing / Sharing**

Identify your audience and space for sharing.

*How has your artwork been displayed and shared with others?*

### **Reflecting / Evaluating**

Determine degree of success and further learning goals.

*How successful is your artwork?*

*How could your solution to the problem be explored further?*

**Group Rotation Schedule**

**PERIOD** \_\_\_\_\_

GR. 12 PHOTOGRAPHY

**ACTIVITY GROUPS**

Divide students into four groups

Group 1

Group 2

Group 3

Group 4

**PHOTOGRAPHY ROTATION SCHEDULE**

A= activity      G= group

**MONDAYS    TUESDAYS    WEDNESDAYS    THURSDAYS    FRIDAYS**

<b>A</b>	<b>G</b>	<b>A</b>	<b>G</b>	<b>A</b>	<b>G</b>	<b>A</b>	<b>G</b>	<b>A</b>	<b>G</b>
W - 1		S - 1		S - 4		S - 3		S - 2	
W - 2		F - 2		F - 1		F - 4		F - 3	
W - 3		P - 3		P - 2		P - 1		P - 4	
W - 4		C - 4		C - 3		C - 2		C - 1	

**ACTIVITY CODE**

- S - Shooting (taking photos or researching techniques)
- F - Processing film
- P - Printing (priority in darkroom)
- C - In-class (working on projects in the classroom)
- W - Whole class activity, unless otherwise arranged.

You may work in any of these area's if there is space for you, or if you trade or negotiate with a member in another group.

## Appendix AWQ 4M 1:1:3 - Safety Quiz and Pledge

### True or False:

- \_\_\_\_\_ 1. You should never work alone in the darkroom.
- \_\_\_\_\_ 2. Only severe injuries need to be reported to the teacher.
- \_\_\_\_\_ 3. It is acceptable to use equipment with "out of operation" tags.
- \_\_\_\_\_ 4. Only one person should operate the paper cutter at a time.
- \_\_\_\_\_ 5. It is acceptable to pour all photographic chemicals down the sink.
- \_\_\_\_\_ 6. Long necklaces and ties pose not safety hazard in a darkroom.
- \_\_\_\_\_ 7. Once you have had instruction on a piece of equipment, you may use that equipment without asking permission.
- \_\_\_\_\_ 8. Never run in the classroom, darkroom or computer lab.
- \_\_\_\_\_ 9. Sniffing solvents is a good way to find out what they are.
- \_\_\_\_\_ 10. It is okay to use equipment that has a guard off or missing as long as you are careful.
- \_\_\_\_\_ 11. Splashing chemicals can cause eye damage or injury.
- \_\_\_\_\_ 12. Paper cutters pose no real safety hazard.
- \_\_\_\_\_ 13. Light tables have glass that is so strong you can sit on them.
- \_\_\_\_\_ 14. Fixative sprays and spray paint can be used in a room without ventilation.
- \_\_\_\_\_ 15. When diluting acid based chemicals, you should add the water to the acid.
- \_\_\_\_\_ 16. Wear safety goggles only when mixing chemicals in the darkroom.
- \_\_\_\_\_ 17. When using chemical baths, tongs are used to keep fingerprints off photo paper & to keep chemicals off your fingers.
- \_\_\_\_\_ 18. Cameras are sturdy enough to withstand a moderate amount of dropping.
- \_\_\_\_\_ 19. Food and drink in the classroom, darkroom, and computer lab are limited anything that can be served with tongs.
- \_\_\_\_\_ 20. Computers can only be used for school related projects.

### Safety Pledge:

I promise to follow all safety rules in the photography classroom, darkroom and computer lab. I will not use paper cutter, camera, exposure device, chemical baths, computer or any other piece of equipment without the permission of the teacher. I will report accidents or broken equipment to the teacher immediately, no matter how small they are. I will help to maintain a safe classroom, darkroom and computer lab by working on my own projects and by not interfering with the work of other students. As part of my responsibility to the environment, I will not waste materials, contaminate the water supply by disposing chemicals improperly, or use materials incorrectly. I will read labels to insure that I use, store, and dispose of materials correctly.

Student Signature: \_\_\_\_\_ Date: \_\_\_\_\_



### **Safety Sheet and Poster Instruction**

Photography Safety Regulations:

List the safety rules for the photography classroom and darkroom.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

Create a safety illustration:

- The teacher will assign the topic to you in pairs or groups.
- Brainstorm in your VRN for ideas.
- Keep compositional elements and principles in mind.
- Choose your most effective design.
- Make your poster together.

Materials:

- 11" x 17" paper
- Markers
- Pencil crayons
- Rulers
- Pencil

Appendix AWQ 4M 1:1:5

**Prior Learning Review Checklist:**

<i>Task</i>	<i>Complete</i>	<i>Incomplete</i>
Conceptual self-portrait	_____	_____
Uses all the elements of design	_____	_____
Safety quiz and pledge, completed and signed	_____	_____
List of 10 safety rules	_____	_____
Safety poster, strong composition	_____	_____
1 photo composition example / answers	_____	_____
2 photo composition example / answers	_____	_____
3 photo composition example / answers	_____	_____
Digital / multi media self-portrait, exploratory	_____	_____

TOTAL: \_\_\_\_\_ / 9

Appendix AWQ 4M 1:1:6

<b>Level</b>	<i>Level 1 (50-59%) Passing but much below provincial standard</i>	<i>Level 2 (60-69%) Approaching provincial standard</i>	<i>Level 3 (70-79%) Meets provincial standard</i>	<i>Level 4 (80-100%) Surpasses provincial standard</i>
<b>Knowledge &amp; Understanding</b> <i>Visual Research Journal use</i>	Demonstrates limited knowledge of VRJ use through the completion of minimal required and dated entries	Demonstrates some knowledge of VRJ use through the completion of most required and dated entries	Demonstrates considerable knowledge of VRJ use through the completion of all required and dated entries, and some personal entries	Demonstrates thorough knowledge of VRJ use through the completion of all required and dated entries, and a substantial number of personal entries
	2.5 +	- 3 +	- 3.5 +	4 4.5 5
<b>Knowledge &amp; Understanding</b> <i>Compositional elements and principles</i>	Demonstrates limited understanding of compositional elements and principles	Demonstrates some understanding of compositional elements and principles	Demonstrates good understanding of compositional elements and principles	Demonstrates excellent understanding of compositional elements and principles
	2.5 +	- 3 +	- 3.5 +	4 4.5 5
<b>Thinking</b> <i>Planning and processing skills</i>	Uses brainstorming, planning and processing skills with limited effectiveness	Uses brainstorming, planning and processing skills with some effectiveness.	Uses brainstorming, planning and processing skills with considerable effectiveness	Uses brainstorming, planning and processing skills with a high degree of effectiveness
	2.5 +	- 3 +	- 3.5 +	4 4.5 5
<b>Thinking</b> <i>Critical and creative thinking</i>	Uses critical/creative thinking processes through limited effectiveness	Uses critical/creative thinking processes with some effectiveness	Uses critical/creative thinking processes with considerable effectiveness	Uses critical/creative thinking processes with a high degree of effectiveness
	2.5 +	- 3 +	- 3.5 +	4 4.5 5
<b>Communication</b> <i>Expression and organization of ideas</i>	Text and images are imbalanced and ineffectively express and organize ideas	Expresses and organizes ideas and understandings with some effectiveness, but an imbalanced use of text & image	Effectively expresses & organizes ideas and understandings through a considerably balanced use of text and images	Expresses and organizes ideas and understandings through a very balanced use of text and images with a high degree of effectiveness
	2.5 +	- 3 +	- 3.5 +	4 4.5 5
<b>Communication</b> <i>Conventions, vocabulary and terminology</i>	Uses skills, techniques, vocabulary, and terminology of the arts/ photography with limited effectiveness	Uses skills, techniques, vocabulary, and terminology of the arts /photography with some effectiveness	Uses skills, techniques, vocabulary, and terminology of the arts /photography with considerable effectiveness	Uses skills, techniques, vocabulary, and terminology of the arts /photography with a high degree of effectiveness
	2.5 +	- 3 +	- 3.5 +	4 4.5 5
<b>Application</b> <i>Connecting the self and the world through art/photography</i>	Make connections within and between various contexts with limited effectiveness	Makes connections within and between various contexts with some effectiveness	Makes connections within and between various contexts with considerable effectiveness	Makes connections within and between various contexts with a high degree of effectiveness
	2.5 +	- 3 +	- 3.5 +	4 4.5 5
<b>Application</b> <i>Relationship between investigation and studio</i>	Presents a limited relationship between investigation and studio	Presents a developing relationship between investigation and studio	Presents a focused relationship between investigation and studio	Presents a clear relationship between investigation and studio
	2.5 +	- 3 +	- 3.5 +	4 4.5 5
Comments				

**Critical Analysis of an Artist’s Body of Work**

Student: \_\_\_\_\_

Source:(video or exhibition) \_\_\_\_\_

Artist: \_\_\_\_\_

*Initial Reaction:*

What is your first impression of the artwork?

What emotions does this body of work evoke?

What are your questions regarding this work?

*Analysis:*

Elements	Principles	Technical skills
Line	Dominance	Point of View
Shape/Form	Balance	Rule of Thirds
Space	Contrast	Tight Crop
Texture	Movement/Rhythm	Framing
Value	Pattern/Repetition	Proximity
Color	Unity	Camera Angle

*Aesthetic:*

What elements and principles are dominant in this body of work?

What is the theme or subject of the work?

What message or meaning do you think the work conveys?

*Technical:*

What media and technical skills did the artist use?

How did the artist achieve certain effects?

*Ongoing Evolving Interpretation:*

What and how is the artist trying to communicate?

What events in the artist's life affected his/her work?

What social, political, or cultural influences do you see in this body of work?

*Critical Aesthetic Judgment:*

In what ways is the art successful?

What doesn't work in this art? Why?

Has your point of view shifted from your initial reaction? Why?

*Reflection and Extension:*

What expectations might this artist have of the audience?

*Pair up with a partner who chose a different artist:*

Read your partner's critical analysis.

Verbally give feedback on whether you agree or disagree with their response (just your opinion about their opinion) and why.

*Comparison:*

Answer the following questions together. Compare the two artists and their works.

What are the similarities?

What are the differences?

Which is a better artist? Why?

How do these artists' works fit into our unit: *Transform?*

## **Stop Motion Option**

### *Materials:*

- digital still or video camera
- tripod.

### *Photo Sequence:*

1. Use a tripod to keep camera fixed for each shot; maintaining constant height and distance from the subject.
2. Once the initial setting is in place, click the first picture. Now move the objects/characters a very small distance (few centimeters) and shoot the next frame. Make sure you don't change the position of the camera.
3. Take a LOT of photos; approximately 5-10 stills / second. The more sequential stills for each movement, the smoother the movement will look.

### *Stop Motion Animation:*

4. Use a computer movie making program that is available to you: iMovie, Windows Movie Maker, Adobe Premier Pro, etc...

### *For Windows Movie Maker:*

1. Go to "Tools"
2. Click on "Options"
3. Click the "Advanced" tab
4. Change the "Picture Duration" to 0.125 seconds and the "Transition Duration" to 0.25 seconds – both are minimum values.
5. Import all digital photographs into Window's Movie Maker.
6. Drag-n-drop the images into the Video Timeline.
7. Add any effects, titles, sound, and music.
8. Save the video in compressed AVI format.

**Critical Analysis: Photo Pair and Share**

Initial Reaction

Credit Line Description

Do you like it or not?  What do you see?	Artist:  Title:  Media:  Date:
--	--

Aesthetic Analysis

<p>Elements</p> <ul style="list-style-type: none"><li>• Line</li><li>• Shape/Form</li><li>• Space</li><li>• Texture</li><li>• Value</li><li>• Color</li></ul>	<p>Principle</p> <ul style="list-style-type: none"><li>• Dominance</li><li>• Balance</li><li>• Contrast</li><li>• Movement/Rhythm</li><li>• Pattern/Repetition</li><li>• Unity</li></ul>
---	--

Technical Analysis

<ul style="list-style-type: none"><li>• Point of View</li><li>• Rule of Thirds</li><li>• Tight Crop</li><li>• Framing</li><li>• Proximity</li><li>• Camera Angle</li><li>• Media</li></ul>
--



## Critical Judgment

- Emotion
- Symbols
- Ideals
- Style

## Extension / Comparison

Compare two photographs.

Similarities?

Differences?

Which is better? Why?

How are these photos examples of hybrids?

**How to use a Synectics Chart:**

- Students can work individually or in groups.
- Begin by choosing an object or topic of interest.
- Place four random unrelated items in each box. The teacher can assign a category (i.e.: commonly found household objects, animals, things found in a forest, recreational activities, and foods) if students need more direction.
- Students complete the sentence, "A \_\_\_\_\_ is like a \_\_\_\_\_ because...", using the main object/topic and each of the four unrelated items.

**Sample Four Box Synectics for "Database"**

(using common household items)

**Closet**

A database is like a closet  
because it is used for  
storing information.

**Drawer**

A database is like a drawer  
because it helps to keep  
information organized.

**Trashcan**

A database is like a trashcan  
because you can delete any  
information you no longer  
want.

**Doorway**

A database is like a doorway  
because it is a portal to your  
information.

A \_\_\_\_\_ is like a \_\_\_\_\_ because...

**Synecities Chart:**

**Four Box Synectics for \_\_\_\_\_ (topic / object)**


**A \_\_\_\_\_ is like a \_\_\_\_\_ because...**

**Metaphors, Similes, Sayings, and such. --Stimulating Ideas**

*For many more .... Website: <http://users.tinyonline.co.uk/gswithenbank/sayings.htm>*

It's always darkest before the dawn.  
A bird in the hand is worth two in the bush.  
People in glass houses shouldn't throw stones.  
A penny saved is a penny earned.  
It's raining cats and dogs.  
Don't throw out the baby with the bathwater.  
Birds of a feather flock together.  
Can't see the forest for the trees.  
Goodnight. Sleep tight. Don't let the bedbugs bite.  
Early to bed, early to rise, makes one healthy, wealthy and wise.  
You can't teach an old dog new tricks.  
A stitch in time saves nine.  
Honesty is the best policy.  
Slow and steady wins the race.  
Absence makes the heart grow fonder.  
All that glitters is not gold.  
Ace up one's sleeve.  
As the crow flies.  
At the drop of a hat.  
At the eleventh hour.  
Axe to grind.  
Back to basics.  
Back to square one.  
Baker's dozen.  
The ball's in your court.  
Ballpark figure.  
Barking up the wrong tree.  
The be-all and end-all.  
Beat around the bush.  
Bee in your bonnet.  
Beggars can't be choosers.  
Bend over backwards.  
Between a rock and a hard place.  
Big Brother is watching you.  
Birds of a feather flock together.  
Another one bites the dust.  
That's the blind leading the blind.  
That is the pot calling the kettle black.  
A bone of contention.

That's the bottom line.  
Break a leg.  
Burning bridges.  
Brownie points.  
Burn the candle at both ends.  
Bury the hatchet.  
By the skin of my teeth.  
All chip in.  
Clean as a whistle.  
Cold turkey.  
Crocodile tears.  
Cut and dried.  
Doesn't cut the mustard.  
Cut to the chase.  
A real dark horse.  
Your days are numbered.  
Dead as a doornail.  
Don't look a gift horse in the mouth.  
Down in the dumps.  
Fit as a fiddle.  
The apple of my eye.  
A heart of stone.  
The heart of a lion.  
Time is money.  
A blanket of snow.

### Critical Analysis of a Student Art Work

Critique Group Names: \_\_\_\_\_

Student Artist: \_\_\_\_\_

#### *Initial Reaction:*

What is your first impression of the artwork?

What emotions does this body of work evoke?

What are your questions regarding this work?

#### *Analysis:*

##### Elements

Line  
Shape/Form  
Space  
Texture  
Value  
Color

##### Principles

Dominance  
Balance  
Contrast  
Movement/Rhythm  
Pattern/Repetition  
Unity

##### Technical skills

Point of View  
Rule of Thirds  
Tight Crop  
Framing  
Proximity  
Camera Angle

#### *Aesthetic:*

What elements and principles are dominant in this body of work?

What is the theme or subject of the work?

What message or meaning do you think the work conveys?

#### *Technical:*

What media and technical skills did the artist use?

How did the artist achieve certain effects?

*Ongoing Evolving Interpretation:*

What and how is the artist trying to communicate?

What events in the artist's life affected his/her work?

What social, political, or cultural influences do you see in this body of work?

*Critical Aesthetic Judgment:*

In what ways is the art successful?

What doesn't work in this art? Why?

Has your point of view shifted from your initial reaction? Why?

*Reflection and Extension:*

What expectations might this artist have of the audience?



## **What is an Artist's Statement?**

An artist's statement is a written piece accompanying your artwork that describes what you do as an artist. Artist's statements are used to help communicate the artist's ideas, concepts, and motivations to the viewer. The primary focus is to increase the readers' interest in your art, which usually means helping them understand the reasoning behind your art as well as some of the methods you used to create it. Writing an artist's statement can be very difficult and can be as much of a learning experience for the artist as it is an informative experience for the viewer. Artist's statements are an important aspect of an artist's professional life because they are used to promote artwork to gallery owners, museum curators, photo editors, art journals, and the general public. A clear and intelligent artist's statement will make you stand out and will show people that you are a thoughtful and deliberate artist. As visual artists we rely on our art to communicate our ideas, but visual art communicates much differently than written language. By this token, it is not expected that the artist's statement explain every detail and nuance of the artwork. If it did, we wouldn't need the artwork. Instead, it should provide insight into the artist's concept and motivation behind making the work.

## **Getting Started**

Try to detach yourself from your artworks, as though you are a viewer that has come upon them in a gallery. Ask yourself about the overall themes or underlying ideas. You don't need to write the first paragraph right away. Often, the overall themes don't appear until you have written the middle paragraphs. Often students do not come up with strong statements until they write a conclusion. This should then move to the start and be your thesis. Your introductory statement needs to be concise and to the point. Brevity and efficiency of language are key. It should deal primarily with the ideas and concepts you are concerned with as an artist. You may choose to write your statement about all your artwork as a whole this semester or only your final project.

You should begin your statement with two or three sentences that describe your overall concept. This should include your subject and your BIG IDEA. This is your thesis statement. Use the rest of the statement to fill in the details and background information as needed. Do not begin the statement with background information, detailed explanations, or philosophy in your first sentence. Be direct and confident with your lead-in, get the viewer interested, and then back up your idea with details and background information later. A wishy-washy introduction will give the impression that you don't really know what you're doing.

In the body content you might talk about what inspires you to create art, what your grandest goals are as an artist, or some themes that continually run through your artwork. Write a few sentences about how you make your art. Focus on the process you used for the pieces, but don't go into too much technical detail. Point out what makes your methods different and how your creative process is evolving. Make some specific comments on the artworks you made during this course. Give more details into the meaning behind your art, even pointing out one or two pieces in particular. This is your chance to explain any metaphors or hidden meanings in your work so viewers can go back to your art with a better

understanding of your intent. Finish up by mentioning what you see – or feel – when you look at your work.

Here are some questions to brainstorm in your Visual Research Notebook to get you started thinking about yourself and your work, as you begin developing the ideas to include in your artist's statement:

- What is your motivation for making your artwork? (personal connection, creative expression, love cameras...)
- What issues, themes, or big ideas are most important to you in your art?
- Why and how did you choose your subject matter or BIG IDEAs for projects?
- Talk about what you set out to do and your success. Be brief.
- Comment on your creative process, what works for you, and what doesn't.
- Describe what you believe "works" in your artwork. Explain why.
- What value does artwork that explores a theme have vs. a photo that simply is a nice to look at?
- How have the photographs or artists you looked at this semester had an impact on you and your work?
- What does your artwork say or teach you looking back at it now? What does it say or teach others?
- What do you think the purpose of creating art is, in relation to your work?
- To what degree do your images draw upon your own experiences, memory, and history?
- Do you think your artwork defines or comments on our society or you as a student?
- Pose your own problems or questions, possibly for future projects.
- If time and equipment were limitless how could you develop your ideas more? What would you do?
- Talk about your perspective on art or your personal philosophy behind creating art.
- Reflect on what sort of questions and meanings you think your work might raise for others.
- Is it important that the public views art? Why or why not? In what ways has this affected our community,  
or our school?

## THINGS TO WATCH OUT FOR:

**LONG LEAD-INS:** Get to the point in the first sentence or two. Don't begin your statement with background information and detail or people will lose interest before they get to your ideas. Get readers interested from the start so they will want to read on.

**CONCEPT VS STYLE:** Terms like abstraction, documentary, fashion, and landscape describe a style or approach to photography rather than the ideas or concepts you are interested in. It is okay to use these terms but they need to be followed up with ideas. For instance, you may be a *documentary photographer* (style) who is interested in *issues of gentrification in an urban neighborhood of Chicago* (concept).

**GENERALIZATIONS:** Be as specific as possible and avoid all-encompassing terms that could be applied to many photographers. "Capturing a moment in time," "documenting the world" and "exploring issues that are important to me" are statements that apply to most photographers. What specifically makes you different?

**ROMANTICIZATION:** Avoid getting nostalgic or glorifying photography in your statement. It isn't necessary to tell us how you got your first camera for your ninth birthday or how you always loved to look at old family pictures, unless these concepts are present in your work.

**FLOWERY LANGUAGE:** Big fancy words with vague meanings can kill an artist's statement. Don't try to impress people with your vocabulary because it will come off as pretentious and won't sound genuine. Write in a straightforward, comfortable style. Often, large words are a way to cover up a lack of understanding about what you are doing.

**TECH TALK:** Your statement is intended to accompany your work, not stand in for it. You do not need to explain the technical details of your work that people can see for themselves in your pictures. It is important to address technical issues only if they have conceptual significance or if they dramatically affect the way people interact with your work. For example: if you are creating a book, if there is a specific style of installation, if your images are particularly large or small, or it may be important to say what kind of camera you are using (view camera, pinhole). Regardless, be brief and put it in layman's terms or you will put people to sleep.

### ***Take a look at some examples.***

Artist's statements vary so much; it will probably help to look at examples written by other artists. Some artists go their entire lives without writing a decent artist's statement so don't expect perfection right away. You can search the Internet for examples of artist's statements simply by entering "artist's statement" into Google. There are thousands of bad artist's statements out there, so be careful to follow the guidelines in THIS handout and to not fall prey to the pitfalls of long, rambling, or pretentious artist's statements.