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CHANGING THE TRADITIONAL HIGH SCHOOL PHOTOGRAPHY CURRICULUM:  
INTEGRATING TRADITIONAL AND DIGITAL TECHNOLOGIES

by

JULIE A. COOPER

Under the Direction of Dr. Melody Milbrandt

ABSTRACT

This thesis presents a photography curriculum for a beginning high school level photography class. It is designed as a teaching guide to structure a photography class that incorporates both film photography and digital photographic technology. One of the biggest challenges for teachers of photography is how to structure a curriculum with a limited number of enlargers and space in the darkroom, while incorporating digital technology with limited computer access for students. The curriculum presented here includes three major parts: a traditional photographic film component, a digital photography component, and a concepts component where students will experiment with different photographic techniques of manipulation as well as tackle photographic history, criticism, and visual literacy.

INDEX WORDS: Photography, Art education, Digital photography, Art and technology, Criticism, Visual literacy, Photographic manipulation



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INTEGRATING TRADITIONAL AND DIGITAL TECHNOLOGIES

by

JULIE A. COOPER

A Thesis Submitted in Partial Fulfillment of the Requirement for the Degree of

Master of Art Education

in the College of Arts and Sciences

Georgia State University

2010

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Julie Allison Cooper  
2010

CHANGING THE TRADITIONAL HIGH SCHOOL PHOTOGRAPHY CURRICULUM:  
INTEGRATING TRADITIONAL AND DIGITAL TECHNOLOGIES

by

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## TABLE OF CONTENTS

<b>ACKNOWLEDGEMENTS</b>	iv
<b>LIST OF TABLES</b>	vii
<b>CHAPTER 1 Introduction and Need for the Study</b>	1
<b>Purpose of the Study</b>	2
<b>CHAPTER 2 Review of Literature</b>	5
<b>Photographic History vs. Art History</b>	5
<b>Photographic Education</b>	6
<b>Incorporating Art Criticism and Photographic Art History</b>	7
<b>Visual Literacy and Photography</b>	8
<b>The Digital Camera and Digital Photographic Technology</b>	8
<b>Technologies Within Current Art Education Classrooms</b>	14
<b>Concerns</b>	21
<b>Summary</b>	23
<b>CHAPTER 3 Methodology</b>	25
<b>Limitations of the Study</b>	28
<b>CHAPTER 4 Semester Overview</b>	29
<b>CHAPTER 5 Instructional Lessons</b>	33
<b>Lesson 1: Leading Lines/ Texture Film Photography</b>	33
<b>Lesson 1A: Concept Lesson</b>	42
<b>Lesson 2: Fill the Frame Digital Composition</b>	43

<b>Lesson 2A: Concept Lesson</b>	57
<b>Lesson 3: Industrial/Mechanical/Construction Film</b>	61
<b>Lesson 3A: Concept Lesson</b>	70
<b>Lesson 4: Abstract Photo Composition</b>	74
<b>Lesson 4A: Concept Lesson</b>	84
<b>Lesson 5: Formal Portraiture/ Lighting Film Photography</b>	88
<b>Lesson 5A: Concept Lesson</b>	97
<b>Lesson 6: Rhythm and Pattern</b>	101
<b>Lesson 6A: Concept Lesson</b>	111
<b>CHAPTER 6 Conclusions</b>	115
<b>    Reflective Analysis</b>	115
<b>    Analysis of Digital Photography Lessons</b>	116
<b>    Analysis of Film Photography Lessons</b>	117
<b>    Analysis of Photography Concept Assignments</b>	118
<b>    Conclusions and Recommendations for Further Research</b>	123
<b>REFERENCES</b>	125
<b>APPENDICES</b>	128

**LIST OF TABLES**

Table 3.1 Student Subgroup Table	25
Table 3.2 Race/Ethnicity Table	25
Table 4.1 First Six-Week Grading Period	27
Table 4.2 Second Six-Week Grading Period	28
Table 4.3 Third Six-Week Grading Period	29-30

## CHAPTER 1

### Introduction and Need for the Study

The need for this study arises from the many problems and complications that happen when teaching high school photography. One of the problems I have found in the past when teaching photography is that there is so much down time for students who cannot use the darkroom because the lack of enlargers for all the students. My current darkroom has 5 enlargers, while the average photography class I have usually falls between 15 and 20 students. While I can only have 5 students printing on the enlargers at one time, I need to find interesting, effective assignments for the students not using the enlargers. Some photography teachers find it difficult to bring in the added component of art criticism, art history, visual literacy or even the manual manipulations that can be done with photographs. What I propose will help solve the issue of downtime for students who cannot be on the enlargers as well as bringing in those additional components that would otherwise be difficult to add into the photography curriculum.

Secondly, film photography is slowly becoming obsolete. Because the world is making the switch to digital, it only makes sense to begin to use digital photography in a high school photography curriculum. However, I do feel strongly about keeping film as a part of the curriculum as well. Students are very motivated by the “magic” that happens when the image begins to appear in the developer and they feel they have even more control over their images. However, one of the problems with film is that there is so much to remember and teach with 35mm film that students forget to focus on good compositions. The inclusion of digital processes with 35mm photography is that each media can help support the other. In teaching digital photography, there can be more of a focus on creating good composition, while in teaching film photography, there is more of a focus on lighting, value contrast, and chemical



processing. Therefore, digital photography can influence the creation of successful compositions in film and the processing stage of film can help students when manipulating their images in computer programs like Photoshop. Photoshop allows students to increase or decrease brightness and contrast but also has dodge and burn buttons which are hard for students to grasp if they have not used those techniques with the enlarger.

Another problem when teaching photography is the cost involved in teaching and developing 35mm film. With the decrease in film usage, the cost of film and chemical developing supplies continues to increase. Adding digital photography into a traditional film photography curriculum, while can be pricy in the beginning, can save hundreds even thousands of dollars in supplies in the long run.

### **Purpose of the Study**

The purpose of the study serves to answer the following questions, how might I construct a beginning level photography curriculum that aligns with Georgia Art Standards integrates lessons for teaching traditional black and white dark room photography with digital media, visual literacy, history and criticism of photography? And the question of what do photography teachers do with the students who are not working in the darkroom, or if there is not enough photography equipment to meet the needs of the entire classroom of students?

This study creates a curriculum model for teaching an introductory level high school photography class that will integrate digital and traditional darkroom photography as well as include concept assignments that students will complete when they are not on the enlargers. Over the past 8 years of teaching photography, I have constantly been on the lookout as to how to make my photography class better. For the past three years, I have been slowly incorporating more digital assignments into the photography class. I have also been gathering input from my

photography students as to how to improve the class with each passing year by analyzing the quality of their work, observing their work habits, as well as observing their reactions to incorporating those digital assignments. I believe I can construct a curriculum model that other teachers could follow in order to solve some of the problems that come with teaching photography.

One of my main solutions to the problem of what to do with the students who are not working in the darkroom on the enlargers is the inclusion of “Photography Concept Assignments” that focus on the concepts behind photography, elements of art and principles of design related to photography, art criticism and visual literacy, as well as photo manipulation. Throughout the completion of these concept assignments, I think it is important to include art criticism as well as photographic art history. Students work on concept assignments during the time that they are not in the darkroom. Students also alter between 35mm and digital photo assignments, so when they are not in the darkroom working on 35mm assignments, they are working on their next digital assignment on the computer.

Through incorporating digital photography into the curriculum, students have an opportunity to focus on creating good compositions, and develop concepts of history during the “non-darkroom” time. Also, once teachers have the computers and digital technology set up in their classrooms, it will save them money in the long run on the expense of film photography materials. My own classroom has two desktop computers, but I have access to two more in the art room right next door. With a small photography class, four computers is fine, but for a class larger than ten, the amount of digital assignments would have to be limited. As it stands now, I am trying to get access for more computers in order to make it easier to have larger photography classes with digital assignments. However, I believe that, including digital photography along

with a traditional photography curriculum is a model that other photography teachers can use to benefit their photography programs even with limited equipment.

## CHAPTER 2

### Review of Literature

#### Photographic History vs. Art History

Why is it that photography is not viewed on the same level as other forms of art media within art history? Diana Hulick (1992), insists that although photography arrived much later than most traditional art forms, it should never have been alienated from other forms of art media. However, those photographic works that are considered of vital importance in the history of photography are not always recognized as being significant to the whole of art history; photography is rarely touched on in most college level survey's of art history (Hulick, 1992). Another difference is that when one does study art history, Western art is traditionally presented using individual masterpieces of artists as opposed an entire body of work as is the case when presenting art history of photography. In addition, when most photographic history is presented, it is categorized by subject matter, as opposed to traditional art history, where period or style is the rule (Hulick, 1992). One of the best examples of the difference in generic art history in relation to photographic art history is how they each view the work of Ansel Adams. The generic art history world views Ansel Adams to be a foremost landscape photographer, while photographic historians and photographers would recognize Adams for his invention of the "zone system" as well as being an excellent teacher of the technical aspects of photography. Another example is the work of photographer, Ralph Eugene Meatyard who is virtually unknown outside the field of photography, but is considered by photographic historians as important for his photographic subtlety (Hulick, 1992).

One possible reason for viewing the photography medium as less valuable than other art media, is the issue of value itself. There are far more photographs in the world than any other art

media combined and when there is more of something, the value of that object decreases. Also, because most forms of photography, digital, film, etc., have the ability to be mass-produced, each individual photograph is worth less than individual one-of-a-kind artworks such as paintings, for example. Therefore, the media of photography may be viewed as less of a value than other media, which transfers to a less valued focus in art appreciation classes, art history, art education, and even art research.

### **Photographic Education**

Diana Hulick (1992) notes that, since photography arrived on the main scene, there has been a fight for photography to be looked at as a fine art among other conventional art media. Likewise, in relation to traditional arts education, Newberry (1997) insists, “photographic education is an area that has inspired very little in the way of academic research” (p. 421). In many cases, the history and culture of photography is left out of current photographic education, which, instead focuses on the technical skill required in photography (Newberry, 1997). Newberry (1997) suggests that “although research into the content of some photographic courses may suggest that they are almost entirely technical, it is in the relationship between technology, the student-photographer, and the social world that some of the most important learning takes place” (p. 422). When students are given specific photographic assignments, they are rarely required to question the meaning behind the imagery they are creating or to consider the context in which their images can be read (Newberry, 1997). Stuart Oring (2000) notes that it is only at the most advanced classes in photography that visual communication is taught, while at the lower levels, the subject is barely covered at all. The view of Fey and Bashmore (2000), is that fine art photography, “involves complex intentions and shaping of imagery. As with any art

medium, photography reflects a series of decisions by the artist that are informed by aesthetic, social, and political influences” (p. 26).

### **Incorporating Art Criticism and Photographic Art History**

Art criticism is an important part of the art curriculum, yet many photo classes neglect this aspect and, instead, focus on technical skill and design. In a study done by Georgiana Short (1998), she found that by incorporating art criticism into a traditional studio art curriculum, students were able to achieve a higher rate of transfer. This allowed them to apply what they had learned to later works of art or to apply that knowledge to their own studio projects. The teacher provided guided practice for describing, analyzing, and interpreting works of art. Therefore, this “consistent approach to examining artworks may also have allowed students to internalize a method for describing and interpreting artworks” (Short, 1998, p. 60).

Candace Stout (1999) incorporated direct quotes from the photographers they studied in the class as another technique for art criticism. For example, she used Alfred Stieglitz’s quotes from his essay, “How *The Steerage* Happened”, in order to inform his photograph of *The Steerage*. Stout found that combining direct quotes from Alfred Stieglitz with viewing his artwork, gives much more motivation for student input (1999). As students are able to better understand the artist’s viewpoint the art work becomes more real to them. This approach could also help students understand more complex design ideas. Stout describes her use of a second essay Stieglitz wrote on photographing clouds; “students were ...surprised by Stieglitz’s heated pursuit of art. Most importantly, the photographer’s writings on clouds dissipated the conceptual foginess these basic level students had about abstraction” (Stout, 1999, p. 233).

In an article by Fey and Bashmore (2000), the authors discuss using the work of photographer Tseng Kwung Chi to illicit photo criticism. Fey and Bashmore include a critique

guide for examining and analyzing a photograph. It includes four sections: visual elements in a photograph, what you see; design of a photograph, how things are arranged; how the photograph was made, methods and equipment used; and finally, what the photograph communicates, feeling and mood (Fey and Bashmore, 2000).

### **Visual Literacy and Photography**

When students take art appreciation courses, they rarely deal with photography at all and if photography is touched on, students are not taught how to analyze photography with a proper visual language (Hulick, 1992). Stuart Oring (2000) emphasizes the importance of visual literacy by saying that,

A wise man once said that a picture is worth a thousand words. But, when visual symbols are used in place of words to express an idea, or to evoke a feeling or mood within us, it is necessary for the viewer to be able to understand the message. (p. 58)

Oring values visual literacy as a technique that is vital to life because visual imagery surrounds every one of us daily. If we fail to understand the visual language that is communicated by those images, we fail to understand much of the world itself. So why is it that the technical aspects of photography continue to be taught with little to no time focused on the visual language behind the images created? Oring (2000) again emphasizes this importance stating that, “reading a picture in a meaningful way is the only way that a true communication between the artist and the viewer can take place” (p. 58).

### **The Digital Camera and Digital Photographic Technology**

Several authors, when describing the benefit of digital photography as an alternative to film, have noted either the ease of use or the cost savings benefits including Callow (2001), Cavanaugh and Cavanaugh (1997), Radclyffe-Thomas (2008), Bull and Thompson (2004), and

Fisher and Lazaros (2009). Another benefit for art and classroom teachers is how easy it is to copy digital images and insert them into other computer documents. Additionally, the space saving that digital files have over film or actual prints is beneficial because digital files only take up space on the computer, not precious storage space in the classroom (Cavanaugh & Cavanaugh, 1997; Radclyffe-Thomas, 2008). Philip Callow (2001) notes the quickness that digital photography allows in comparison to film because it removes, “the need to spend long hours locked in a darkroom processing images in the traditional way” (p.47).

While the digital photography process is completely different from traditional, analog photography, many of the concepts are the same. One of the initial worries was the selective cropping of digital images would not be possible with the same clarity as analog technology. But with the advancement in digital technology, pixel-by-pixel selection and manipulation is possible. With film or analog photography, selective manipulation is achieved through framing, dodging and burning, and timing of exposure, while digital computer programs and software are used to manipulate digital photography (Hulick, 1990). In an article by Dybas (2005), reported on findings from a college educational panel that was analyzing the changes in photography education with the advent of new technologies. He found that a number of participating individuals on the panel were changing the traditional photography curriculum to include offering black and white, color, and digital photography within the course of a semester-long introductory photography course (p. 11). Included below are examples of three different photographic models of teaching that include either the use of digital cameras or digital technologies, including online photography lessons, incorporated into the curriculum. The first model uses digital photography and collaborative student learning to teach visual literacy to inner city fifth graders. The second is a blended model that combines traditional on-campus



classroom photography, which teaches technical skills with a Web based course, with lessons on visual literacy and developing critical analysis of the content of photographs produced; this is a supplement to the on-campus photography class. The third model is similar to the second in that it combines a traditional on-campus photography class with an online component; but this component is in the form of a virtual studio to teach complicated lighting concepts for students to experiment with virtual equipment that would be limited in a real life studio situation.

### **Incorporating digital technology in fifth grade inner city- class**

Phil Riner (2005) analyzed the effects of the incorporation of digital photography within a fifth grade inner-city classroom. Many who were able to view the results on display at the University of North Florida would have guessed that the work was done by intermediate to advanced level photography students instead of at-risk fifth graders. However, Riner made sure that the information the students were learning was broken down into small-sequential steps, in order to compare photography to the students' everyday decision making. Interestingly, the goal in this project was to teach students to make better decisions, not to create masterpiece photographs (Riner, 2005). This process is confirmed by Stuart Oring (2000) who notes that, "photography can provide a child with critical skills in perception, conceptualization, verbalization, and decision-making within experiences that are real for him or her" (p. 59). Riner found that photography is a wonderful tool for understanding how we perceive events through visual cues and how those perceptions of others could be slightly, yet significantly different (2005). This has great potential for teaching visual literacy to students in order to help them with greater decision-making skills.

It was found that through collaborative learning, the students learned more quickly than the teachers estimated and the results were imaginative and meaningful and increased student

motivation. One unexpected finding was that when students worked as a group, they were, “not interested in identifying the photographer for the picture. Rather, the students generally viewed pictures as belonging to the group” (Riner, 2005, p.630). With the step-by-step instruction, students were able to tackle more complex issues in photography such as angles, framing, the rule of thirds and negative space. Using digital cameras and technology was a benefit to the learning environment in Riner’s case. Where some teachers find new technologies cold and impersonal, Riner (2005) insists that,

Technology, in the form of inexpensive digital cameras, provided cost-effective instruction in social guidance, creativity, design and language experience that enhanced the humanity of the classroom, as well as capturing the spirited hearts and harnessing the elusive motivation of children at every ability and economic level. (p.648)

### **Blended model of photography.**

Dr. Shlomo Abrahmov and Miky Ronen (2008) indicated that because there is so much technical and practical knowledge to be learned in photography, students tended to only focus on that instead of critiquing the content or meaning behind photography. This prompted them to conduct a study using a blended model class where, instead of a completely Web based course, or a complete in-the-classroom course, a hybrid was used in which some online lessons or component replaced or supported a part of the traditional on-campus activity. This blended model shows that both visual meaning, as well as technical and practical skill, can be taught and focused on in a photography class without giving up critical studio production time in class. According to Abrahmov and Ronen (2008), their goal in using the Internet, “was not to replace traditional activities, but to introduce the new teaching objectives that would not have been possible to achieve, because of class time limitations and the definition of the courses as

practiced by nature” (p. 5). While the traditional course included lectures, practical and technical learning of skill, discussions, class critiques, personal assignments, and a final project; the blended model used the on-campus part for students to gain camera and photographic skills, and the Web-based part for critical study and discussion to develop visual literacy. The practical skills and techniques of photography were the focus of on-campus meetings, while a more theoretical learning and determining how to read photographs was the focus of online learning (Abrahmov & Ronen, 2008).

Darren Newbury (1997) also indicated his concerns with traditional photography teaching and how teachers had a propensity to disregard the visual content and impact that photographs can have; “the project briefs that students are set rarely ask them to question the meanings implicit in the dominant imagery they produce in their own work, nor are they asked to consider the social context in which images are used and given value” (p. 426). Most of the Web-based photography assignments described in Abrahmov and Ronen’s study asked students to select a photo from the World Wide Web using certain criteria for each assignment. They were to analyze the photograph according to various factors such as, composition, lighting, or the statement that the photograph makes. There were usually also asked to include a personal response to the photograph selected. In many assignments, students were required to respond to another student’s post in order to critique it and give feedback. This is a great way to incorporate critique and visual literacy into a photography class; in my own classes, I could see using these types of assignments as part of a weekly blog for student responses. Another way that teachers could incorporate this type of lesson would be for them have students upload their own photographs onto the web to analyze, interpret, and give a personal response. The results of Abrahmov and Ronen’s (2008) study seemed promising in that it showed the following:

All students reported that the online activities were effective and contributed to their ability to read photographs. Students were specifically asked to reflect on the open submission approach and their use of peer examples. Most students reported that they have examined peers' work before submitting their own, and that they have improved their analysis as a result of exposure to peer examples. (p. 11)

### **Virtual studio/ online photography lessons.**

Another study that combined digital technologies with photography was done by Stephen Brown and Iona Cruickshank (2003), in which a unit on studio lighting was implemented online. In their traditional photography classes, students were to use the language of light to express an aspect of themselves. They were to use a thumbnail sketch to demonstrate the pose they would be in, and how it would be cropped. Students were also to use shading to show highlighted areas of their face, and how they wanted the background to be lit. Students should have considered the type and directionality of the light source(s) used. The virtual studio came about because of the high numbers of students in a traditional photography class. When the unit on studio lighting was presented, very few of the students were able to experiment with the equipment; this led to questions and dissatisfaction because most students had to learn merely through observation. They decided to develop a virtual simulation of the lighting studio in an online environment. The online module was a computer-simulation program using a mannequin; they could choose 22 options for the light positions, four options for the type of light beam, six options for the pose of the mannequin, and five options of the mannequin in comparison to the background. In total, this would generate 2,640 unique options for students to pick from. While the initial cost of developing the program and learning the technology was considerable, it was projected that the savings on the tutoring hours would be substantial in the long run and the

project will allow each and every student to experiment with lighting techniques in a virtual environment (Brown & Cruickshank, 2003). While the main investment for classroom teachers wishing to try out virtual photography lessons would be time, it could definitely be beneficial for student learning and could save teachers time in the long run.

### **Technologies within current art education classrooms**

As an art educator, I feel that it is important to not only focus on technologies used by photography classes, but also how technology might also be affecting other art educators as well and to see how they can be used within a photography classroom as well. Included within the following are other types of emerging technologies art educators are already using in the classrooms to enhance their lessons and student learning. Today, high school students live in a world surrounded by media and technology in the form of ipods, television, interactive computer games, cell phones, BlackBerries, digital photography, Facebook, and other web blogging and social networking sites. These types of digital technologies offer a great opportunity to bring students' own experience and computer interaction into the classroom to enhance learning (Stanley, 2003). There are so many possibilities teachers have now with the new technologies available. Whether it be in the form of digital hardware such as laptop computers, scanners, new high quality printers, digital cameras and video equipment; or software programs such as digital imaging software, web publishing software, and video and music editing software. Technology also enables interaction and collaboration either among fellow students, or between students and specialists from across the world. It is important for art and photography teachers to become aware of these new technologies because they will have a huge impact on the way everyday visual culture is viewed both now and in the future (Callow, 2001).

### **ActiveClass.**

There are technologies on the market for teachers to enrich student collaboration as well as gain feedback from all students, not just the most vocal ones. ActiveClass is a wireless tool used at the University of California at San Diego to encourage class participation. This technology utilizes wireless-enabled laptops and Persona Data Assistants, which lets many students, who may not otherwise participate, share their ideas (Scholz, 2005). Not only does it give teachers feedback, but Scholz indicates that ActiveClass “permits students to silently ask questions, share responses, and provide other types of feedback. The results are compiled and then broadcast to all of the students and the teacher, facilitating verbal discussion” (p. 96). The implications for this type of technology for use not only at the university level, but also at the high school level is impressive. Photography teachers could better tailor our lessons for maximum comprehension with the feedback this technology could give us. I have seen some students reluctant to collaborate and share their own ideas, yet using collaboration is such a great learning tool for student understanding. This type of technology could help break the social barriers to learning that I have observed inhibiting many of my students.

### **Videoconferencing.**

Videoconferencing software allows teachers to get experts in their curriculum fields to be participants in classroom discussions even though they may be located in a different state or even a different country. According to Scholz (2005), Warren Sack, a professor at the University of California at Santa Cruz, uses Apple’s Insight videoconferencing software to get his colleagues from across the globe to participate in end-of-the-semester critiques with his students. Students get to pair up with experts using a two-way Web cam to get personalized critiques over the Internet. Sack indicated that he would like to see this practice spread to other professors in

visual arts so that they “might become regular visitors to each other’s studios” (p.105). I believe this could have a positive impact on students because when peer critiques and collaboration and additional expert feedback from professional photographers or even professors of photography at the college level can only serve to make student portfolios even better.

### **Online Portfolios.**

In a similar manner, students can use the Internet to post their artwork online in an online photography portfolio accessible to the entire world. These types of online galleries and portfolios can encourage communication from others with a comment feature that viewers can click to post comments about the work (Callow, 2001; Radclyffe-Thomas, 2008). I have found that student weblogs, or blogs, are a great way to do this with my upper level high school art students, including those in photography. Students can create blogs, to post their artwork and get feedback from myself as the teacher, fellow students, or from the online community.

### **Student art exchanges.**

Collaboration can also take place through the Internet with online student art exchanges when students from schools in different locations visually respond to one another using a common theme (Roland, 2003). In an annual digital art competition sponsored by Philip Callow, students are challenged to digitally manipulate the same image and then submit their productions for display in an online gallery (Wood, 2004). Another way art exchanges can take place is through collaboration on a shared artwork. Artist collaboration to create artwork is not a new idea; dating back before the Renaissance, masters and apprentices collaborated to form artwork, but the Internet has helped bring forth a resurgence of artist collaboration. Artists and educators Jeanne Brynie from Texas and Phi Callow from the United Kingdom created a collaborative artwork themed ‘*Our Backyard*’ which consisted of them taking turns altering photo images,

most of which were photos in their backyards that they finalized with filters to complete their artistic collaboration. This collaboration influenced one of Callow's students to collaborate with an artist in Santa Cruz, California named Bob Slider. They began with the students altered portrait and the artist added a tattoo-like pattern across the face (Callow, 2001). In addition to demonstrating that it is possible to collaborate via the World Wide Web, this also illustrates how students can be put in touch with experts with whom they share an interest; some may even be able to work with these experts to create new artwork. This is exciting because teachers of all subject areas could also use the Internet to find experts who would like to work collaboratively with students. But this would be an incredible experience for collaborative work in a photography class. Students could work collaboratively with professional photographers both local and across the world, or they could also work in collaborative groups within the photography class, combining photographs of each student in the group into one cohesive work of art.

### **Students as Media Creators**

Although some artists might have frustrations with existing digital technologies and software programs, both teachers and students utilize using these existing technologies to be creators of online content. Radclyffe-Thomas (2008) notes "the increasing accessibility of electronically mediated experiences creates opportunities for students to become cultural producers with global exposure rather than just mere consumers" (p. 164). Students are now actively involved and participating instead of being passive consumers of information and media images (Callow, 2001). The hardware of digital cameras, video cameras, and audio recorders combined with video and audio editing software like Apple's iMovie and GarageBand, as well as blogging software lets amateurs experiment with creative media making (Brown, 2007). It is



indicated by Brown (2007), that ordinary people “are now creating music videos, animation, and short films; podcasting; remixing their favorite songs; publishing Webzines; and blogging” (p.306). Buckingham, Pini, and Willett (2007) note that part of the sales promotions for mobile phones is the ability for amateurs to create their own movies using the technology on the phone being advertised. It is only too easy for these movies to then be posted to an online format. Online content creation can be used as a tool for students to create their own means of personal expression to find their own creative voice, such as in a weblog. Although much of the online creating does use art and technology, other disciplines could utilize these techniques to enhance their curriculum through visual culture connections. Buckingham, Pini, and Willett (2007) indicate that the simplification of technology is “blurring the lines between professional and amateur filmmaking” (p. 189). With the ease of new technologies, photography students can create high quality videos and images that can be incorporated into their artwork. Brown (2007) suggests that teens are sometimes known as “media remixers” in that they use media materials from online pictures, videos, songs, stories, etc. and refashion them into something new. These could be parodies or photo collages of known media content that could easily have interdisciplinary connections.

### **Digital manipulation.**

Some photography teachers include digital manipulation as a part of their curriculum, Philip Callow put together a Digital Art Workshop for his students in the United Kingdom that combined aspects of digital photography, digital manipulation, and Internet collaboration to create artworks that depicted each student’s personal self-expression. While students began with digital portraiture, the goal was to introduce students to the possibilities of layering digital images to create electronic collages. These collages were to express the students’ personalities

and individual interests. Students were encouraged to incorporate materials taken from popular culture from web sources, other digital photographs they had taken, as well as using a digital scanner to scan actual artifacts of personal interest (Callow, 2001). This workshop has the possibility of visual culture connections as well as visual literacy to find meaning in student photography. This type of lesson could be used as part of a photography curriculum or a regular visual arts curriculum.

Joyce Wood (2004) also discusses ways to use digital manipulation in the visual arts. One of which is to start with a drawing or painting that can be scanned into the computer, and then use digital manipulation software to add to it, using filters, or special effects to enhance the artwork. Art educator James Naire does this with his students, and he comments that the computer was, “a nice tool for getting them to work in a painterly way” (Wood, 2004, p. 185). Sue Crudgington relates that the computer and digital technologies allows students the freedom to try out new things without the fear of it being permanent. They can try it out, and if it doesn’t work, a few keystrokes will get them back to the start. The same is true with digital photography in that students can be more experimental and then be more selective about the final image they choose to print out (as cited in Wood, 2004). Crudgington encourages her students to use the digital scanner to scan items that filter light such as plastic wrap, film negatives, netting, etc; and then uses these images along with other items to create digital collages. Wood also interviewed art teacher, Jan McGranaghan, who uses scanners by letting students scan items and images to use as a starting point for digital manipulation. McGranaghan reported that once these works are completed, the finished products are saved so they can be scanned in again to be starting points for other students’ work in the future.

It is important to note that the use of computers as a tool for creating artwork should not replace the teaching of basic design concepts; Busby, Parrott, and Olson (2000) reported that, “instructors who used computers in art lessons found that students who understood the elements of design and composition were more successful in creating computer art and graphics” (p. 190). While students can create art quickly with a computer, they must be familiar with using the elements and principles of design in their compositions, or their art will not be strong enough to stand as fine art. Still, digital manipulation can help composition analysis because when students work with changing the usual perception of an image, it helps students to become more sensitive to what elements it takes to make a composition successful (Kirschenmann, 2001). But digital manipulation can help in other ways as well. In using new technology as a tool, students can use software tools to play with an image and explore ways they can change the composition; the digital image just helps them see where they want to go, but the final image is done traditionally. Digital manipulation software can take images and then alter them on the computer to be the basis for a more traditional drawing or painting (Wood, 2004).

Artist and art educator, Ken Gonzales-Day, alters and manipulates photography to take a medium that has its roots in real life documentation and turns it into abstraction. Part of his photo manipulation series includes taking photographs with a conventional 35mm film camera, which are then digitally cut up and reassembled. He tends to use portraiture for his subject matter, yet he crops so close to the skin or the hair that the photograph changes to flat planes or dynamic lines. He sometimes takes photographs that are cropped very close, so they have lost the depth of space, and then adds drawing on top of them, relating to the overall theme of the series. In his series on portraiture, he took detailed photographs of skin and then overlaid them with drawings of human cells. This process gives the suggestion of medical illustration and

scientific slides of human skin cells. Gonzales-Day insists that photo manipulation can take place either digitally or manually (Gonzales-Day, 2002).

### **Concerns**

One of the drawbacks in working with digital technologies is keeping up with the ever-changing rate of technological advances (Busby, Parrott, & Olson, 2000; Scholz, 2005). The cost of keeping up with these advances is one concern, but another is the time and resources to train teachers on the new technologies. Radclyffe-Thomas (2008) conveys that, “teachers and students themselves report the biggest barrier to the use of [computer technology] is the problem of learning and using the technology itself” (p.163). When deciding to invest in computer technology, often other peripheral costs are overlooked such as scanners, printers, printer ink, paper and digital cameras; making class teachers have to account for these items in their continually shrinking budgets. In combination with this, teachers get frustrated with recurring technical difficulties or poor Internet connections with a lack of technical support, which can cause teachers to hesitate before delving into digital technology (Radclyffe-Thomas, 2008).

In a study done by Joyce Wood (2004), art teachers tend to approach technology with a sense of adventure and they seemed more inventive and insightful about the impact of technology than other teachers interviewed. That is not surprising, considering the resourcefulness of most art teachers who can “make silk purses from sow’s ears” (p. 180), but the art teachers interviewed were concerned about funds to acquire the technology. While most teachers can get by on standard software, art and design software usually needs higher memory and higher speed, and is usually more expensive (Wood, 2004). This is something I can relate to in that I am extremely excited about the possibilities that new technologies can offer for my students, yet, I am frustrated that it is not used as effectively as it could be because of the lack of

computers and resources for my entire class of students to take part. I am not alone in this frustration; in a study done in a higher education setting by Busby, Parrott, and Olson (2000), a lack of computers for each student to use was seen as a key disadvantage for both the students and the professor participating.

Other concerns about digital art include the loss of the exclusive quality of fine art, in that any number of copies of the same piece can be made (Busby, Parrott, & Olson, 2000). Paintings, drawings, and sculptures are one-of-a-kind pieces. Even printmaking artists limit the amount of prints they do and then destroy the original plate so that the exclusivity of their work remains. Some art teachers worried that computers might be misused for trivial purposes, because there is no point in using a computer for some things that can be achieved with better effects in another medium (Wood, 2004). For example, Photoshop has a charcoal filter that can mimic the visual effect of a work in charcoal, but it could never replace an actual charcoal work of art. As art educator, James Nairne, describes digital art:

With a digital image, you never know what you're looking at. The human touch isn't there at all. There is more interposition or distance between myself and a digital image than there would be with a painted image. Digital art is once-removed. (as cited in Wood, 2004, p. 190)

Other teachers may believe that the computer is a barrier for artistic expression because students appropriate images to use in their artwork from the World Wide Web instead of creating their own images to use in their works. Or, they fear that students could overwork the image with what technology can do, and depart from the original source that inspired them initially (Radclyffe-Thomas, 2008). This relates to one of my own concerns in that I fear that photography students will get so wrapped up in the technology of certain computer programs,

they lose sight of the fact that they are trying to create an interesting composition. Or even that they spend so much time playing with the options that the technology allows them, they don't have enough time to produce the composition they were originally intending in the first place.

### **Summary**

I believe that technology is a great tool for art educators to help amplify student learning, but can also to make their lives easier. While I don't believe that art teachers should incorporate digital art into every lesson, I think they could slowly incorporate it into lessons where it would be appropriate. In my own quest to benefit my students, I have found that it is most important to begin incorporating digital technology into my photography classes. Traditional film photography is becoming more and more rare, and students should be taught technologies that can help them succeed in the future. If teachers fail to embrace technological advancements, those teachers and their outdated technologies may become irrelevant to students' needs because the world is going to be using these new digital technologies and it is the students who will get left behind (Radclyffe-Thomas, 2008). I am inclined to focus on the benefits of using these digital technologies and I am excited to see where they can take my teaching and my students' learning in the future.

Nick Stanley (2003) indicates that so much of traditional photography teaching is involved in the technical aspects of photography and more work needs to be done on critique and meaning of the photographs being taken. This is one of the main reasons that I have integrated digital photography and daily photography concepts into my traditional photography class. Over the past seven years of teaching photography using the traditional film media, I have noticed that my students get so caught up in the technical "how to" aspects of developing film and prints, lighting techniques, camera controls, that they sometimes lose sight of the actual composition of

the photograph. Integrating digital photography together with film helps me to focus on composition techniques with the digital images. This then transfers over as my students make connections to the film assignments, while still being able to focus on the technical aspects of film photography. Besides solving an essential problem of keeping students actively engaged in learning photography when they are outside of the darkroom, one of the main reasons I include daily photography concepts is to focus on critiquing and reading a photograph, photographic history, and creating physical manipulations with photographs. Because photography does have so many aspects to it, the types of digital technologies mentioned previously as well as incorporating daily photography concepts can help make photography classes run smoother, be more effective, and solve some of the problems that photography teachers like myself face every year.

## CHAPTER 3

### Methodology

The first step for data collection was a review of literature on teaching photography and digital photography. These provide a foundation to support my curriculum. I also analyzed articles from School Arts and Art and Activities that focus on teaching photography. These provided the main inspiration for the “concept” activities, which are the activities that students work on when they are not working in the darkroom. I also believe that traditional photography assignments could be inspired from this analysis as well.

I then created a beginning level photography curriculum, which align with the Georgia curriculum standards through the incorporation of traditional photography, digital photography, and daily photography concept assignments. The beginning photography class meets five days a week for a period of 90 minutes. The curriculum focuses on a six week time period. Throughout this time period, I created six, interconnecting lessons with photography concept lessons that supplement the each of the main six lessons. One of the main problems with teaching a large photography class is the lack equipment, such as enlargers and computers. Therefore, students were separated into groups with set times for the computers, set times to work in the darkroom, and set times when they will be working on photography concept assignments. The curriculum that I created has a traditional photography component, a digital photography component, and a daily concept component. During this six-week time frame, I created three traditional photography lessons, three digital photography lessons, and six daily concept lessons (one concept lesson is due each week). Because students are responsible for three different types of assignments in the same week, it is important that each lesson be related to the others in that time



period in some way. During this six week time period, I have also reflected upon my own teaching and noted my own observations of how the curriculum affected the students.

As stated in chapter one, my research questions are as follows: How might I construct a beginning level photography curriculum that aligns with Georgia Art Standards integrates lessons for teaching traditional black and white dark room photography with digital media, visual literacy, history and criticism of photography? And the question of what do photography teachers do with the students who are not working in the darkroom, or if there is not enough photography equipment to meet the needs of the entire classroom of students. To answer the first question, I created a curriculum that focuses on large portfolio assignments with a combination of traditional photography and digital photography as one component of the class. The other component of the class includes students working on daily photography concepts that cover a myriad of topics from digital manipulation to art criticism and history as well as visual literacy. The answer to the second research question lies in the creation of the second component of the curriculum, which I will term "Photography Concepts." These are what the students will focus on when they are not in the darkroom or working on the computers to upload their digital photography assignments. There are also a couple of sub-questions that are also be addressed through my curriculum. How can photography teachers successfully integrate digital photography within the traditional photography curriculum? And what are the benefits to teaching traditional photography in a world that is becoming more and more digital? These I have also explored through the creation of my curriculum component with large portfolio assignments that incorporate both digital and traditional photography assignments.

The target audience of this study were my Photography I students at Kell High School. These students are 10-12 grade students who have met the Visual Arts Comprehensive and Drawing

and Painting I required prerequisite. As a teacher, I am continually trying to keep in mind the demographics of my student population. Kell High School's demographics from the 2008-2009 Georgia Department of Education report card was 1807 students enrolled. Of those enrolled in the 2008-2009 school year, twenty-one percent were economically disadvantaged, twelve percent were students with disabilities and two percent were English language learners. Also that year the race/ethnicity breakdown was the following: four percent of students were Asian, seventeen percent were black, eight percent were Hispanic, sixty-seven percent of students were white, and four percent were multiracial students.

Table 3.1 Students Subgroup Table

Number of students in 2008-2009: 1807

- Economically disadvantaged: 21%
- Students with Disabilities: 12%
- English Language Learners: 2%

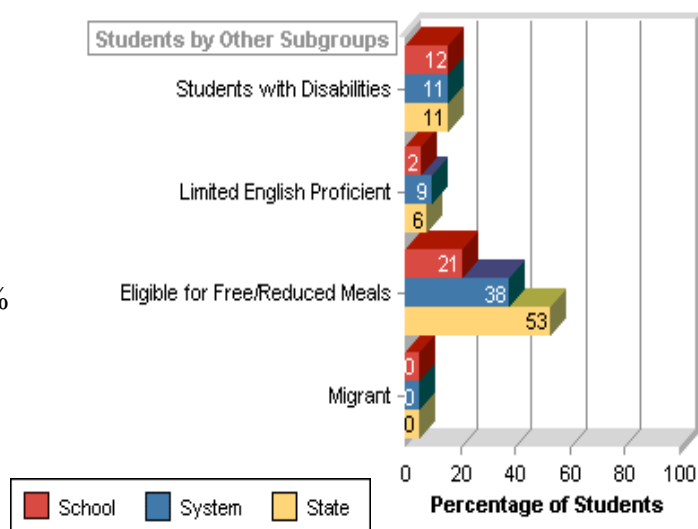
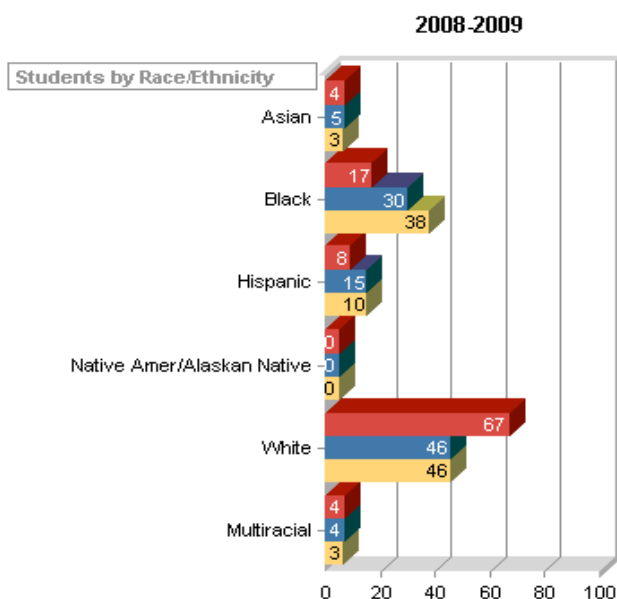


Table 3.2 Race/Ethnicity Table

Race/Ethnicity Breakdown in 2008-2009

- Asian = 4%
- Black = 17%
- Hispanic = 8%
- White = 67%
- Multiracial = 4%



I present an overview of the entire semester of a beginning photography class and I have developed and analyzed an in depth six-week curriculum for this class. This is the six weeks in the middle of the semester, so students had already learned the photography basics through pinhole photography and had done at least one project using film. At this point, they had already reviewed the elements and principles of design from their previous art classes and have analyzed through teacher discussion and student concept assignments, how the elements and principles of design can relate to photography. The middle six weeks is when I first began introducing digital photography lessons in addition to traditional film photography.

### **Limitations of the Study**

The limitation of this study is the lack of field-testing that took place. I analyzed my own curriculum through reflection of my experience as the teacher. Any information on student reactions to the curriculum or particular lessons was based on my own observations and reflections, or analysis of student production not from the direct questioning of students.

## CHAPTER 4

### Semester Overview

To explain the overall photography curriculum for an entire semester, I have broken it down into grading periods. The first six-week grading period, students learned about the basics of photography, photographic history, and photography as it relates to elements and principles of design and overall compositional elements. Students built their own pinhole cameras, which helped them to understand the process of how photography works. They learned how to develop paper negatives in the darkroom and then how to turn those paper negatives into positives. Towards the end of the first six-weeks, they were taught the basics of their SLR camera, how to load it with film, and then how to develop those film negatives. Finally they were taught how to develop those negatives into positives using the enlargers in the darkroom.

Table 4.1 First Six-Week Grading Period

	Monday	Tuesday	Wednesday	Thursday	Friday
Week 1	Photo Basics	Begin building pinhole cameras	History of photography	Elements and principles of photography	Complete pinhole cameras
Week 2	Intro to assign #1 (3 photos of same subject)- <i>Pinhole</i>	Successful compositions in photography	How to make positives from paper negatives		Concept #1 Due (line, shape, form)
Week 3			Intro to assign #2 (Warped photo) <i>Pinhole</i>		Assign. #1 Due Concept #2 Due (space, color, texture)
Week 4			Intro to assign #3 (Reflection) <i>Film</i>		Concept #3 Due (rhythm, movement, emphasis)
Week 5		Roll #1 Due (Reflection)	How to develop film	How to make a contact proof sheet	Assign #2 Due Concept #4 Due (pattern, unity, variety)
Week 6			Intro to assign #4 (leading line/ texture) <i>Film</i>		Assign #3 Due (Reflection) Concept #5 Due (Parts of SLR/ Enlarger)

The second six-week grading period is the one I am presenting in this curriculum guide. It contains six photography lessons; three lessons have a film portfolio assignment, and three lessons have a digital portfolio assignment. Each of the six lessons presented have an additional concept “mini-lesson” that helps to enhance the overall lesson objectives. These concepts either deal with some sort of photographic concept that students should know, a type of digital manipulation on the computer, some sort of manual manipulation of prints, photographic criticism, or connections to important photographers the students should know about. When looking at this particular six-week grading period, students were introduced to a new lesson each week, yet, they have two weeks to work on each lesson. Therefore, the overlap of time gave students the opportunity to work on the film assignments when their group had darkroom time, the digital assignments when their group had computer time, and when their group wasn’t in the darkroom or on the computers, they worked on either developing film, or concept assignments in the classroom.

Table 4.1 Second Six-Week Grading Period




	Monday	Tuesday	Wednesday	Thursday	Friday
Week 1	Lesson 1 Intro (Leading Line/ Texture) <i>Film</i>			Roll #2 Due	Concept 1 Due (digital self reflection, paint w/ developer, Ansel Adams)
Week 2	Lesson 2 Intro (Fill the Frame) <i>Digital</i>			Digital Images #1 Due	Leading Line/ Texture Due Concept 2 Due (solarisation, ink contours, Edward Weston)
Week 3	Lesson 3 Intro (Industrial, Mechanical, Construction) <i>Film</i>			Roll #3 Due	Fill the Frame Due Concept 3 Due (photo transfer, framing, Andreas Fininger)
Week 4	Lesson 4 Intro (Abstract Photo Composition) <i>Digital</i>			Digital Images #2 Due	Industrial/ Mechanical/ Construction Due Concept 4 Due (sandwiched negatives, sharpie contours, mulligan critiques)

Week 5	Lesson 5 Intro (Formal Portrait/ Lighting)			Roll #4 Due	Abstract Photo Composition Due Concept 5 Due (extend-a-photo, special effects montage, Mary Ellen Mark )
Week 6	Lesson 6 Intro (Rhythm/ Pattern) <i>Digital</i>			Digital Images #3 Due	Formal Portrait / Lighting Due Concept 6 Due (sepia toning, pattern collage, Ruth Burnhard)

Once students reached the third six-week grading period, they were able to work more independently on assignments. While I still gave introduction to new assignments, students had more choices as to if they wanted to work on these in either film or digital. They collected all of the work they had done during the final six-week grading period into their final photography portfolio. At the end of the six weeks, students turned in a final portfolio of everything they had done the entire semester and included the assignment checklist given to them at the beginning of the semester. I graded all the new assignments they had done over the last six weeks, but they also had everything else they had done from the entire semester, so that their portfolio was completely comprehensive.

Table 4.3 Third Six-Week Grading Period

	Monday	Tuesday	Wednesday	Thursday	Friday
Week 1	Intro to childhood without children		Intro to tools of the trade		Concept Due (hand tinting photos, scratch that)
Week 2	Intro to historical reference		Intro to Photo Essay		Concept Due (pop-up-photo, list of historical reference artists)
Week 3	Intro to beauty in the ordinary	←	Work on final portfolio	→	Concept Due (Barbara Kruger article and collage, 5-10 ideas for photo essay)
Week 4		←	Work on final portfolio	→	Concept Due (symmetrical balance collage, final idea for photo essay, sign up for historical reference artist)

Week 5			Work on final portfolio		Make up Concept Due (David Hockney article and collage)
Week 6			Final Portfolio Due		

## CHAPTER 5

### Instructional Lessons

#### Lesson 1: Leading Lines/ Texture Film Photography

**Grade Level:** High School Photo Students (10-12<sup>th</sup> grade)

**Designer of Lesson:** Julie Cooper Denison

#### **QCC Standards:**

#### **VA.Pho.1 Creating Photographs**

The learner will be able to develop ideas, plan, and produce a series of photographs within constraints of selected problems with emphasis on particular elements of art and principles of design; emphasis on a particular function; and emphasis on a particular idea, concept, or emotion.

#### **VA.Pho.2 Objective, Abstract, and Nonobjective**

The learner will be able to produce photographs from a variety of objective, abstract, and nonobjective subjects and content.

#### **VA.Pho.4 Safety and Maintenance**

The learner will be able to demonstrate safe and proper use of photographic tools and processes.

#### **VA.Pho.10 Objective, Abstract, and Non-Objective**

The learner will be able to interpret the content of objective, abstract, and nonobjective photographs and discusses why photographers might choose to work in each style.

#### **VA.Pho.11 Artistic Choice and Content**

The learner will be able to explain how the artist's choices in technique, media, and style interrelate to produce a particular expressive content in selected photographs.

#### **VA.Pho.12 Art Styles**

The learner will be able to compare two or more photographs of similar style and identifies those qualities that relate to the artworks.

#### **VA.Pho.13 Aesthetic Perceptions**



The learner will be able to make informed aesthetic responses by relating their own photographs to photographs by major 20th-century photographers.

#### **VA.Pho.14 Self-Evaluation**

The learner will be able to evaluate, based on predetermined criteria, own performance and progress on skills and written and visual products.

#### **VA.Pho.18 Development of the Art of Photography**

The learner will be able to identify and discuss selected artists who have contributed to the development of photography and evaluates the influence of historical factors on their significance.

#### **Lesson Theme:**

Leading Line and Texture

#### **Essential Questions:**

- What is leading line?
- How can the use of elements and principles of design create superior photo compositions?  
(How can the rule of thirds, the golden triangle, the golden spiral and well thought out focal points create a superior photo composition? How can leading lines create movement leading to a focal point?)
- Why is lighting important when showing texture in a photograph?

#### **Objectives:**

Photography students will produce a series of 20 leading line and texture photo compositions using the elements and principles of design to create successful compositions. (**VA.Pho.1**)

Students will discuss what makes successful photographic compositions including using the rule of thirds, golden spiral, or golden triangle to place focal point within the composition.

(**VA.Pho.1**)

After analyzing the principles of design and what makes good photographic compositions, students will choose the 3 most successful of the leading line and texture exposures to print from their contact proof sheet. (VA.Pho.4 & VA.Pho.1)

Students will use the enlargers to produce photographs in the darkroom, enhancing the contrast if needed from filters. (VA.Pho.4)

Students will analyze from a contact proof sheet the best three photos to develop and turn in. (VA.Pho.14)

### Teacher Samples:

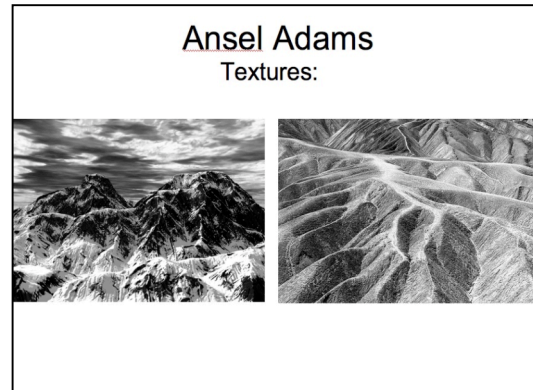
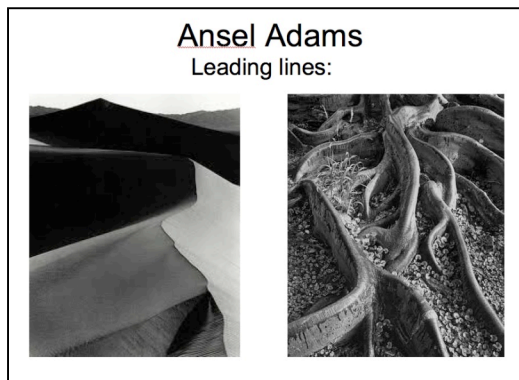


### Resources:

Handout explaining what to look for to find leading lines and what to look for when finding textures.

Teacher Samples.

Powerpoint with examples of leading line and texture images from Ansel Adams as well as student examples of each.



### **Introduction/Motivation:**

#### Showing Student Examples:

Introduction begins with showing student work of compositions that use the leading lines and textures, so the students can see what other students have done with that assignment and get excited about what they can do.

#### Project Handout:

A handout explaining how to find leading lines and textures is given out for students to have examples to take home with them.

#### Art Historical Examples:

Work from photography masters that use the leading lines and textures as subject matter can be used for both introduction and motivation. In this case, the work of artist, Ansel Adams is used to demonstrate leading line and texture.

### **Content Paper:**

- Previous lessons on Compositional elements in Photography will be applied to this assignment. (See Powerpoint on Principles of Photography and Making Photographic

Images THE BASICS OF PHOTO. Both of these are adapted from Powerpoints found on the web.)

- See Powerpoint Presentation on Lines and Textures.
- See student handout on Lines and Textures.

### **Instructor's Procedures:**

#### Creating a productive and engaging work environment:

As this lesson is to take place after the fourth or fifth week of class, students will have formed a cohesive work environment. This happens because students work in groups in and out of the darkroom. They work in pairs to develop film and they are responsible for setting up and cleaning up the darkroom within their groups. Wednesdays are reserved for group critiques, introduction of new material, collaborative explorations, catch up days, and digital photo scavenger hunts.

#### Previous Compositional Emphasis:

Previously, the students and teacher have discussed composition as it relates to photography. Referring to the PowerPoints on the basics of photography and the principles of photography, the teacher will remind the students the importance of using compositional techniques such as the rule of thirds, golden spiral, or golden triangle to have a successful focal point. The teacher will also remind students of the principles of design help to create successful focal points within the composition.

#### Teacher Introduction:

- Student Samples: Introduction begins with showing student work using leading lines and textures, so the students can see what other students have done with that assignment and get excited about what they can do.

- Project Handout: Explains the main objective of the project with basic how tos and what to look for when trying to find leading lines and textures. Students can write notes on this during the introduction of the assignment.
- Main Purpose: In leading lines and textures, students will be sure that the main subject matter contains the elements of leading lines and textures.

#### Students Shooting Images and Developing the Roll of Film:

After students take their roll of film outside of school, they are ready to develop their roll of film. Once the roll of film has been developed, students will place their negatives in a negative print file and then make a contact proof sheet to be able to see small positives of their roll of film.

#### Selecting the Exposure(s) for Grading/ Printing from Negatives:

The teacher will encourage the students to carefully review their contact proof sheet of their film before selecting the best three photos to print. The teacher is now a facilitator, to guide students, answer individual questions, and help review contact sheets before printing the final images. Once they have selected the best exposures, they will print the best three to turn in. The teacher has explained how to use the enlarger and filters in previous lessons, but will work one on one with students who are having difficulties in printing.

#### Evaluating the Final Images:

The teacher evaluates the three images turned in and evaluates them based on the assessment rubric. (Students are required to turn in the contact sheet as well as the best three images so the teacher can review the contact sheet to be sure the student is choosing the most successful compositions as well as being able to see if students are having any camera or technical issues.)

### Final Critique:

The teacher will facilitate a final class critique of the best images focusing on composition first and technical/ printing issues second.

### **Materials and Materials Management:**

- LCD Projector to view Powerpoints
- Handout for leading lines and textures to give to students.
- 35mm SLR cameras will be used by students to take their roll of film
- Extra departmental 35mm cameras may be checked out for students who need one.
- Enlargers for the students to print exposures.
- Darkroom and developing equipment is needed to develop both the film negatives and the positive exposures on paper.
- Folders for students to turn in final images.
- Mat board or black paper for students to mount their final images on.

### **Student Procedures:**

As this lesson takes place during the second six-weeks grading period, this was the second lesson the students used their 35mm film cameras. Students have already explored taking photographs with pinhole and 35mm film cameras.

### Introduction of Lesson:

Students had opportunity to ask questions after the teacher introduces the initial concept for the lesson. The students will also have a handout on leading lines and textures to take home with them to refer to when taking their roll of film.

### Taking the Images:

Students are required to take 20-25 images per photographic assignment. These are to be taken outside of class in order to find more variety of subject matter that has interesting leading lines and texture. Students are given 3-5 days to take these images for homework.

#### Students Taking Images and Developing the Roll of Film:

After students take their roll of film outside of school, they are ready to develop their roll of film. Once the roll of film has been developed, students will place their negatives in a negative print file and then make one contact proof sheet which will show each image to be able to see small positives of their entire roll of film.

#### Selecting the Exposure(s) for Grading/ Printing from Negatives:

The teacher will encourage the students to carefully review their contact proof sheet of their film before selecting the best three photos to print. The teacher is now a facilitator, to guide students, answer individual questions, and help review contact sheets before printing the final images. Once they have selected the best exposures, they will print the best three to turn in.

#### Selecting the Image(s) for Grading:

Students will carefully critique their prints, keeping the assessment rubric in mind, to select their best three images to print, mount and turn in.

#### Final Critique:

Looking at how other students chose to take photographs for this assignment can help students get ideas for future compositions. They can also compare and contrast student works to better understand which compositions are the most successful based on the rules of composition discussed earlier in the class as well as the best leading line and texture composition.

**Closure/Review:** A final class critique will be held reviewing the final prints that were turned in. This will provide feedback to students from both teacher and fellow learners. This will also help to determine photos for the photography show in February.

**Assessment Questions for Leading Line and Texture:**

Did the student produce a series of leading line and texture photographic compositions?

**VA.Pho.1**

Were the elements and principles of design included in creating photographic compositions with leading line and texture? **VA.Pho.1**

Did students use compositional techniques such as the rule of thirds or the golden triangle or golden spiral to place their subject matter and focal point(s) within the viewfinder? **VA.Pho.4 &**

**VA.Pho.2**

Did students use the enlarger to crop the photograph if needed or have a good use of value contrast with filters in the enlarger? **VA.Pho.4**

Did students use a contact sheet to analyze their photos and choose the best three for their final print? **VA.Pho.14**

**Assessment Instrument:**

Students will complete a self-assessment in the form of a daily log. These are for students to critique the final print they will turn in and to discuss how they would do better in the future.

See rubric for final project assessment below.



LEADING LINES AND TEXTURES COMPOSITION	Excellent	Good	Average	Needs Improvement
Overall Composition: Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Content: Fulfills the assignment. Used the elements of leading line and/or textures as the main emphasis in the composition?	10	9—8	7	6 or less
Contrast: Photo shows sense of depth because subject has contrast of shading and value with attention to lighting conditions? (use of filters if needed?)	10	9—8	7	6 or less
Focal Point: Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Good exposure? (not too light or too dark) Print Quality? (dust or scratches on negative; chemical stains or finger prints; uneven developing or incomplete fixing?)	10	9—8	7	6 or less

### **Lesson 1A: Concept lesson that goes with Leading lines/ Texture Composition**

#### **Essential Question:**

How can the concepts help emphasize leading lines and texture compositions?

#### **Concept Objectives:**

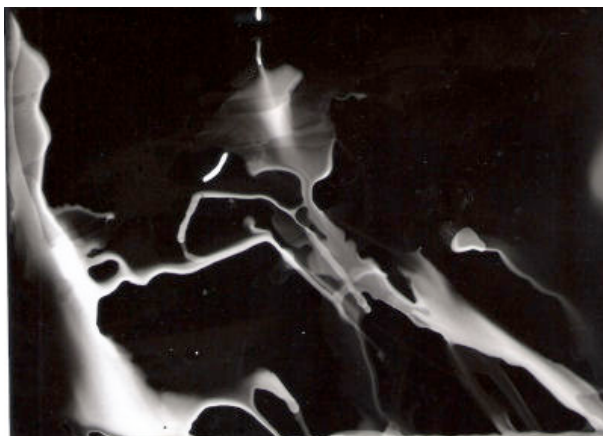
Students will complete a concept assignment using a manipulative technique called painting with developer onto a photograph. Students will discuss why artists may choose to use this particular technique in their photographs. **(VA.Pho.11)**

Students will complete a concept assignment using a digital camera to create a reflective digital self-portrait. Students will discuss why artists may choose to use this particular technique in their photographs. **(VA.Pho.11)**

Students will critique the work of 20<sup>th</sup> century photographers such as Ansel Adams that use leading lines and textures in his own photographic compositions. **(VA.Pho.10, VA.Pho.12, VA.Pho.18 & VA.Pho.13)**

Students will analyze from previous lessons what makes good photographic compositions using the principles of design, and using rule of thirds, golden spiral, or dynamic diagonals to make interesting focal points and include these in their concept compositions. (VA.Pho.1)

### Teacher Samples:



### Resources:

Handout on digital self-reflection concept assignment.

Article on Ansel Adams with comprehensive reading questions.

Student/Teacher samples

### Materials and Materials Management:

- Digital cameras and computers to upload digital images
- Exposed Photo paper
- Darkroom paper chemicals

### Procedures:

#### Previous Compositional Emphasis:

Previously, the students and teacher have discussed composition as it relates to photography. Referring to the PowerPoints on the basics of photography and the principles of photography, the teacher will remind the students the importance of using compositional

techniques such as the rule of thirds, golden spiral, or golden triangle to have a successful focal point. The teacher will also remind students of the principles of design help to create successful focal points within the composition.

### Concept Assignments:

While other students are working in the darkroom, or on the computers, the group of students that is working in the class will be working on the concepts assignments to build upon the concept of leading lines and textures by reading and analyzing an article on Ansel Adams. They will also be able to learn about other types of photo manipulation techniques that artists may choose to use in order to achieve expressive qualities in their artwork. They will experiment with these new techniques and turn them in as Photography Concept Assignments, which will be assessed separately from the line and textures photographs. The experimental concept techniques used this week will be digital self-reflection (see handout on digital self reflection) and painting with developer.

For painting with developer students will take an exposed piece of photographic paper and paint the developer onto it. Wherever the developer is painted on the paper will be black and everything else will remain white. Students will then complete the developing stage into the stop bath and fixer as normal. Students may also take a piece of photographic paper and expose it under an enlarger like normal and then selectively let the image show by painting on the developer instead of immersing the paper into the developing bath.

### **Assessment Questions for Concept Assignments:**

Did students create a successful composition using the painting with developer technique?

Did students create a successful composition using a digital camera to create a reflective self portrait?

**Assessment Instrument:**

Students will answer comprehensive questions based on an article about Ansel Adams. They will compare their own use of line and texture to Ansel Adams's use of line and texture in his work.

See rubric for concept assignments below.

Concept Assignment Rubric: digital self reflection	Excellent	Good	Average	Needs Improvement
Content: Fulfills the assignment. Used a digital camera to take a self-portrait in a reflective surface?	10	9—8	7	6 or less
Overall Composition: Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Focal point: Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Neat, clean & complete? Skillful use of the art tools & media??	10	9—8	7	6 or less

Concept Assignment Rubric: painting with developer	Excellent	Good	Average	Needs Improvement
Content: Fulfills the assignment. Used painting with developer on a photograph or piece of exposed photo paper?	10	9—8	7	6 or less
Overall Composition: Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Focal point: Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Neat, clean & complete? Skillful use of the art tools & media??	10	9—8	7	6 or less

## **Lesson 2: Fill the Frame Digital Composition**

**Grade Level: High School Photo Students (10-12<sup>th</sup> grade)**

**Designer of Lesson: Julie Cooper Denison**

**QCC Standards:**

### **VA.Pho.1 Creating Photographs**

The learner will be able to develop ideas, plan, and produce a series of photographs within constraints of selected problems with emphasis on particular elements of art and principles of design; emphasis on a particular function; and emphasis on a particular idea, concept, or emotion.

### **VA.Pho.2 Objective, Abstract, and Nonobjective**

The learner will be able to produce photographs from a variety of objective, abstract, and nonobjective subjects and content.

### **VA.Pho.3 Art and Technology**

The learner will be able to produce a series of systematically altered digital photographs that are based on student's imported photographs and on images created within the computer.

**VA.Pho.6 Art and Technology** The learner will be able to recognize the role of computer technology in photography careers and production such as the many roles for artists in emerging technological fields; the computer as an artist's tool much like the brush or pencil; the importance of visual imagery in emerging technology; the increasing demand for individuals who can combine photography/art skills; complex thinking and computer skills.

### **VA.Pho.9 Expressive Qualities**

The learner will be able to compare and contrast photographers' use of the elements of art and principles of design or combination of both to communicate expressive content or ideas.

### **VA.Pho.10 Objective, Abstract, and Non-Objective**

The learner will be able to interpret the content of objective, abstract, and nonobjective photographs and discusses why photographers might choose to work in each style.

### **VA.Pho.11 Artistic Choice and Content**

The learner will be able to explain how the artist's choices in technique, media, and style interrelate to produce a particular expressive content in selected photographs.

### **VA.Pho.12 Art Styles**

The learner will be able to compare two or more photographs of similar style and identifies those qualities that relate to the artworks.

### **VA.Pho.13 Aesthetic Perceptions**

The learner will be able to make informed aesthetic responses by relating their own photographs to photographs by major 20th-century photographers.

### **VA.Pho.14 Self-Evaluation**

The learner will be able to evaluate, based on predetermined criteria, own performance and progress on skills and written and visual products.

### **VA.Pho.18 Development of the Art of Photography**

The learner will be able to identify and discuss selected artists who have contributed to the development of photography and evaluates the influence of historical factors on their significance.

### **VA.Pho.19 Art and Technology**

The learner will be able to explain the changes in photography brought about by new technology and media.

### **Lesson Theme:**

Fill the Frame

### **Essential Questions:**

- What is filling the frame?
- How can the use of elements and principles of design create superior photo compositions?  
(How can the rule of thirds, the golden triangle, the golden spiral and well thought out focal points create a superior photo composition? How can leading lines create movement leading to a focal point?)
- How much negative space should be showing in a fill the frame composition?

- Why should digital photography be integrated into a traditional photography curriculum?

### **Objectives:**

Students will critique the work of 20<sup>th</sup> century photographers such as Edward Weston and Alfred Stieglitz that fill the frame in their own photographic compositions. (**VA.Pho.10, VA.Pho.12, VA.Pho.18 & VA.Pho.13**)

Students will discuss what makes successful photographic compositions including using the rule of thirds, golden spiral, or golden triangle to place focal point within the composition.

**(VA.Pho.1)**

After analyzing the principles of design as they relate to photography and the rule of thirds and which has the best use of negative space. Then, students will choose the 3 most successful of the fill the frame exposures to print from their contact proof sheet. (**VA.Pho.9, VA.Pho.4 & VA.Pho.1**)

Photography students will produce a series of 20 Fill the Frame photo compositions using the elements and principles of design to create successful compositions. After analyzing the principles of design and what makes good photographic compositions, students will choose the 3 most successful of the Fill the Frame photo compositions to print. (**VA.Pho.1, VA.Pho.2, & VA.Pho.14**)

Students will use the computer to enhance their photographs using the crop tool, enhancing the brightness and contrast if needed, and adjusting the hue or saturation if needed. (**VA.Pho.3**)

Students will compare and contrast the differences between working with film cameras and working with digital cameras. They will also analyze the advantages and disadvantages of working with each. (**VA.Pho.6 & VA.Pho.19**)

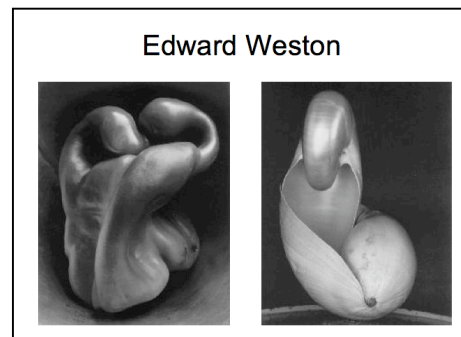
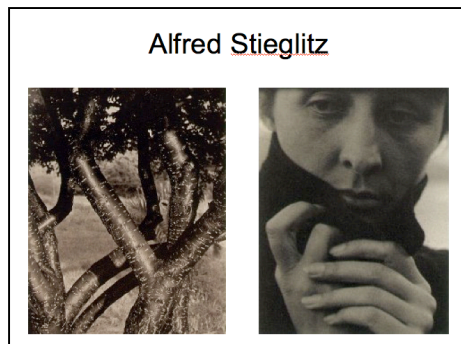
### **Teacher Samples:**



### Resources:

Handout explaining fill the frame and comparing compositions that did and did not fill the frame.

Powerpoint with examples of filling the frame and images from Alfred Stieglitz and Edward Weston.



Teacher Samples.

### Introduction/Motivation:

Showing Student Examples:



Introduction begins with showing student work of compositions that use the fill the frame technique, so the students can see what other students have done with that assignment and get excited about what they can do.

#### Project Handout:

A handout explaining how to fill the frame is given out for students to have examples to take home with them.

#### Art Historical Examples:

Work from photography masters that use the fill the frame technique can be used for both introduction and motivation. In this case, the artists, Edward Weston and Alfred Stieglitz were discussed.

#### Photo Scavenger Hunt:

After the project explanation and showing of student and teacher samples, the students will pair up to begin a “photo-scavenger-hunt” for compositions that fill the frame. This is where the students collaborate as a pair to go out around the school campus to take photographs based on the assignment. Students are encouraged to discuss with one other how they can use the view finder of their digital cameras to fill the frame with their chosen subject matter. (Students will move as a class with teacher direction around the school, breaking up into their collaborative pairs along the way to discuss and find subject matter.)

#### Class Critique of Scavenger Hunt Results:

After this scavenger hunt, we will look at the photos in class. The collaborative pairs will select the best photo to show and discuss with the class.

#### **Content Paper:**

- Previous lessons on Compositional elements in Photography will be applied to this assignment. (See Powerpoint on Principles of Photography and Making Photographic Images THE BASICS OF PHOTO. Both of these are adapted from Powerpoints found on the web.)
- See Powerpoint Presentation on Filling the Frame.
- See student handout on Filling the Frame.

**Instructor's Procedures:**Creating a productive and engaging work environment:

As this lesson is to take place after the fourth or fifth week of class, students will have formed a cohesive work environment. This happens because students work in groups in and out of the darkroom. They work in pairs to develop film and they are responsible for setting up and cleaning up the darkroom within their groups. Wednesdays are reserved for group critiques, introduction of new material, collaborative explorations, catch up days, and digital photo scavenger hunts.

Previous Compositional Emphasis:

Previously, the students and teacher have discussed composition as it relates to photography. Referring to the PowerPoints on the basics of photography and the principles of photography, the teacher will remind the students the importance of using compositional techniques such as the rule of thirds, golden spiral, or golden triangle to have a successful focal point. The teacher will also remind students of the principles of design help to create successful focal points within the composition.

Teacher Introduction:

- **Student Samples:** Introduction begins with showing student work using the fill the frame technique, so the students can see what other students have done with that assignment and get excited about what they can do.
- **Project Handout:** Explains the main objective of the project with basic how tos and comparing examples of successful fill the frame compositions vs. less successful compositions. Students can write notes on this during the introduction of the assignment.
- **Main Purpose:** This is the first lesson the students will use with their digital cameras. Students will have already explored taking photographs with pinhole and 35mm film cameras. In fill the frame, students will be allowed to have objective subject matter, but they will be sure that the main subject touches each edge of the view finder, “filling-the-frame.” Students are to use the camera’s view finder to crop in close enough so that the subject matter is still visible, but overlapping the edges of the frame.

#### Digital Photo Scavenger Hunt/ Working in Collaborative Pairs:

So much of learning takes place socially, so the digital photo scavenger hunts are critical after the introduction of project assignments so that students can work together to figure out issues or problems they might be having. It is the teacher’s job to encourage each collaborative pair to discuss with one other how they can use the view finder of their digital cameras to fill the frame with their chosen subject matter. As the class moves to different locations around the school, the teacher can give suggestions and guide students with feedback along the way.

#### Class Critique of Scavenger Hunt Results:

After this scavenger hunt, we will look at the photos in class. The collaborative pairs will select the best photo to show and discuss with the class. The teacher will give feedback at the end of these scavenger hunts to answer any questions that might arise after the introduction of the assignment. These collaborative photo scavenger hunts are the best way to address problems before the students are let loose to find compositions outside of class time. The teacher will discuss what makes the best compositions successful and to answer any other questions about the project that students might have.

#### Uploading Images/ Digital Manipulation:

After students take images outside of school and are ready to upload them onto the computer, the teacher will show students how to upload images and simple editing techniques in small groups. (Because this is the first digital assignment, the teacher needs to include this step.) During this small group demonstration, the teacher will show students how to set up folders for each assignment, view images, print a contact sheet for the assignment, and select images to edit in Photoshop. In Photoshop, simple editing techniques are shown to students such as the crop tool, brightness/contrast, and adjusting hue/saturation.

#### Selecting the Image(s) for Grading:

The teacher will encourage the students to carefully review their contact sheet of images before selecting the best three photos to print. The teacher is now a facilitator, to guide students, answer individual questions, and help review contact sheets before printing.

#### Evaluating the Final Images:

The teacher evaluates the three images turned in and evaluates them based on the assessment rubric. (Students are required to turn in the contact sheet as well as the best three images so the teacher can review the contact sheet to be sure the student is choosing the most

successful compositions as well as being able to see if students are having any camera or technical issues.)

#### Final Critique:

The teacher will facilitate a final class critique of the best images focusing on composition first and technical/ printing issues second.

#### **Materials and Materials Management:**

- LCD Projector to view Powerpoints
- Handout for Fill the Frame to give to students.
- Students will need to bring their digital cameras for the photo scavenger hunt.
- Extra departmental digital cameras may be checked out for students who need one.
- Computers for the students to work with.
- Access to a program like Photoshop for students to analyze and edit prints.
- Access to a printer for students to print contact sheets and their final print.
- Computer cord or card reader to upload images to the computer.
- Folders for students to turn in final images.
- Mat board or black paper for students to mount their final images on.

#### **Student Procedures:**

This is the first lesson the students will use with their digital cameras. Students will have already explored taking photographs with pinhole and 35mm film cameras. Students will use the digital camera to find interesting compositions based on the elements and principles of design.

#### Digital Photo Scavenger Hunt/ Working in Collaborative Pairs:

Students will work in collaborative pairs to “test drive” the assignment out. Because students are in pairs, they will be able to question and learn from one another as to what types of

subject matter can be successful and how they should approach the project. Also issues can arise here that the student may not have anticipated in the introduction and can ask the teacher directly about these issues.

#### Class Critique of Scavenger Hunt Results:

The collaborative pairs will discuss which of their compositions are the most successful to share with class. In doing so, they are analyzing the objectives of the assignment in their evaluation. They also are making justifications in choosing one photograph over the others.

#### Taking the Images:

Students are required to take 20-25 images per photographic assignment. These are to be taken outside of class in order to find more variety of subject matter. Students are given 3-5 days to take these images for homework.

#### Uploading Images/ Digital Manipulation:

After students take images outside of school and have seen the teacher demonstration, they will upload their images into the computer and create a specific file for this assignment under their student folder. They will then print a contact sheet of these images. (The contact sheet is a great tool for selecting images that need to have some editing adjustments in Photoshop.) If needed, students will select images to minimally edit in Photoshop.

#### Selecting the Image(s) for grading:

Students will carefully critique their contact sheet, keeping the assessment rubric in mind, to select their best three images to print, mount and turn in.

#### Final Critique:

Looking at how other students chose to take photographs for this assignment can help students get ideas for future compositions. They can also compare and contrast student works to

better understand which compositions are the most successful based on the rules of composition discussed earlier in the class as well as the best fill the frame composition.

### **Closure/Review:**

A final class critique will be held reviewing the final prints that were turned in. This will provide feedback to students from both teacher and fellow learners. This will also help to determine photos for the photography show in February.

The students will also give feedback to the teacher on the advantages and the disadvantages of digital photography in comparison to film photography.

### **Assessment Questions for Fill the Frame:**

Did the student produce a series of fill the frame photographic compositions? **VA.Pho.1**

Were the elements and principles of design included in creating photographic compositions while filling the frame? **VA.Pho.1**

Did students use compositional techniques such as the rule of thirds or the golden triangle or golden spiral to place their subject matter and focal point(s) within the viewfinder? **VA.Pho.4**

Did students use a contact sheet to analyze their photos and choose the best three for their final print? **VA.Pho.14**

Did students use the computer to enhance photographs using the crop tool, enhancing the brightness and contrast if needed, and adjust the hue or saturation if needed? **VA.Pho.3**

### **Assessment Instrument:**

Students will complete a self-assessment in the form of a daily log. These are for students to critique the final print they will turn in and to discuss how they would do better in the future. They will also discuss here the differences between using a film camera and using a digital camera.

See rubric for final project assessments below.

FILL THE FRAME COMPOSITION	Excellent	Good	Average	Needs Improvement
Overall Composition: Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Content: Fulfills the assignment. Cropped in close enough to subject fills the frame with minimal background?	10	9—8	7	6 or less
Contrast: Photo shows sense of depth because subject has contrast of shading and value with attention to lighting conditions? Adjust brightness/contrast if needed?	10	9—8	7	6 or less
Focal Point: Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Use of the crop tool if needed? Adjust the hue/saturation if needed?	10	9—8	7	6 or less

## **Lesson 2A: Concept lesson that goes with fill the frame composition**

### **Essential Question:**

How can the concepts help emphasize the fill the frame technique within compositions?

### **Concept Objectives:**

Students will complete a concept assignment using a manipulative technique called ink contours onto a photograph. Students will discuss why artists may choose to use this particular technique in their photographs. (VA.Pho.11)

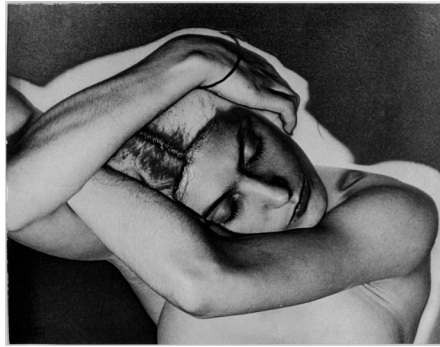
Students will complete a concept assignment using a manipulative technique called solarisation onto a photograph. Students will discuss why artists may choose to use this particular technique in their photographs. (VA.Pho.11)

Students will critique the work of 20<sup>th</sup> century photographers such as Edward Weston and Alfred Stieglitz that use the fill the frame technique in their own photographic compositions. (VA.Pho.10, VA.Pho.12, VA.Pho.18 & VA.Pho.13)

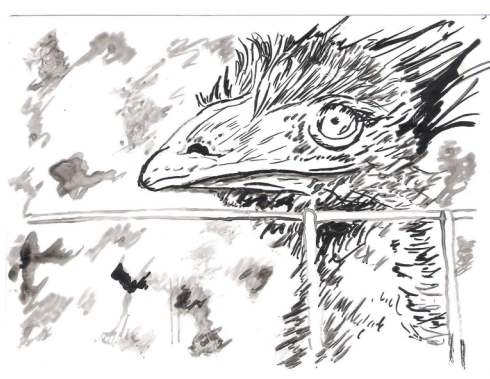
Students will analyze from previous lessons what makes good photographic compositions using the principles of design, and using rule of thirds, golden spiral, or dynamic diagonals to make interesting focal points and include these in their concept compositions. (VA.Pho.1)



### Samples of Man Ray's Solarisation:



### Teacher Samples of Ink Contours: Before ink is added and after ink is added.



### Resources:

Handout on solarisation

Article on Edward Weston with comprehensive reading questions.

Student/Teacher samples of solarisation and ink contours.

### Materials and Materials Management:

- Partially developed positive to exposed to diffused light for solarisation
- Black India ink
- Old, overexposed photographs
- Bleach bath for ink contours (can use a sepia toned bleach bath or can bleach out with an iodine solution in water)

**Procedures:**Previous Compositional Emphasis:

Previously, the students and teacher have discussed composition as it relates to photography. Referring to the PowerPoints on the basics of photography and the principles of photography, the teacher will remind the students the importance of using compositional techniques such as the rule of thirds, golden spiral, or golden triangle to have a successful focal point. The teacher will also remind students of the principles of design help to create successful focal points within the composition.

Concept Assignments:

While other students are working in the darkroom, or on the computers, the group of students that is working in the class will be working on the concepts assignments to build upon the concept of leading lines and textures by reading and analyzing an article on Edward Weston. They will also be able to learn about other types of photo manipulation techniques that artists may choose to use in order to achieve expressive qualities in their artwork. They will experiment with these new techniques and turn them in as Photography Concept Assignments, which will be assessed separately from the fill the frame photographs. The experimental concept techniques used this week will be solarisation and ink contours. Using the fill the frame technique would be helpful for these compositions.

For ink contours students will take an old photograph that may be overexposed and use India ink to go over the contours of the image. After the ink dries, the student will immerse the photograph into a bleach bath. A bleach bath can be made from sepia toning bleach or from an iodine solution in water. Once the image is bleached, the ink should still be visible. The photograph should be placed in a film strength fixing bath and then rinsed and dried.

For solarisation, students will take a partially developed photograph, one that has been exposed and then placed in the developer, and reexpose it under a diffused light source. Then the student will continue to develop the image by placing it in the stop bath and fixer for it to remain permanent.

### **Assessment Questions for Concept Assignments:**

Did students create a successful composition using solarisation?

Did students create a successful composition using ink contours over an existing photograph?

### **Assessment Instrument:**

Students will also answer comprehensive questions based on an article about Edward Weston.

They will compare their own use of the fill the fame technique to Edward Weston's use of filling the frame in his work.

See rubric for concept assignments below.

Concept Assignment Rubric: solarisation	Excellent	Good	Average	Needs Improvement
Content: Fulfills the assignment. Used solarisation on a photograph?	10	9—8	7	6 or less
Overall Composition: Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Focal point: Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Neat, clean & complete? Skillful use of the art tools & media??	10	9—8	7	6 or less

Concept Assignment Rubric: ink contours	Excellent	Good	Average	Needs Improvement
Content: Fulfills the assignment. Used ink contours on a photograph?	10	9—8	7	6 or less
Overall Composition: Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Focal point: Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Neat, clean & complete? Skillful use of the art tools & media??	10	9—8	7	6 or less

**Lesson 3: Industrial/Mechanical/Construction Film****Grade Level: High School Photo Students (10-12<sup>th</sup> grade)****Designer of Lesson: Julie Cooper Denison****QCC Standards:****VA.Pho.1 Creating Photographs**

The learner will be able to develop ideas, plan, and produce a series of photographs within constraints of selected problems with emphasis on particular elements of art and principles of design; emphasis on a particular function; and emphasis on a particular idea, concept, or emotion.

**VA.Pho.2 Objective, Abstract, and Nonobjective**

The learner will be able to produce photographs from a variety of objective, abstract, and nonobjective subjects and content.

**VA.Pho.4 Safety and Maintenance**

The learner will be able to demonstrate safe and proper use of photographic tools and processes.

**VA.Pho.9 Expressive Qualities**

The learner will be able to compare and contrast photographers' use of the elements of art and principles of design or combination of both to communicate expressive content or ideas.

**VA.Pho.10 Objective, Abstract, and Non-Objective**

The learner will be able to interpret the content of objective, abstract, and nonobjective photographs and discusses why photographers might choose to work in each style.

**VA.Pho.11 Artistic Choice and Content**

The learner will be able to explain how the artist's choices in technique, media, and style interrelate to produce a particular expressive content in selected photographs.

**VA.Pho.12 Art Styles**

The learner will be able to compare two or more photographs of similar style and identifies those qualities that relate to the artworks.

**VA.Pho.13 Aesthetic Perceptions**

The learner will be able to make informed aesthetic responses by relating their own photographs to photographs by major 20th-century photographers.

#### **VA.Pho.14 Self-Evaluation**

The learner will be able to evaluate, based on predetermined criteria, own performance and progress on skills and written and visual products.

#### **VA.Pho.16 Influences in Art**

The learner will be able to evaluate the influences of historical and social factors upon the development of selected photographs and equipment.

#### **VA.Pho.18 Development of the Art of Photography**

The learner will be able to identify and discuss selected artists who have contributed to the development of photography and evaluates the influence of historical factors on their significance.

#### **Lesson Theme:**

Teaching students to use industrial, mechanical, or construction subject matter to create interesting photographic compositions.

#### **Essential Questions:**

- What does industrial, mechanical, and/or construction consist of?
- How can the use of elements and principles of design create superior photo compositions?  
(How can the rule of thirds, the golden triangle, the golden spiral and well thought out focal points create a superior photo composition? How can leading lines create movement leading to a focal point?)
- How can lighting create an emotional effect or mood in industrial, mechanical, or construction compositions?

#### **Objectives:**

Photography students will produce a series of 20 industrial, mechanical, and/or construction photographic compositions using the elements and principles of design. (**VA.Pho.1 & VA.Pho.2**)

Students will discuss what makes successful photographic compositions including using the rule of thirds, golden spiral, or golden triangle to place focal point within the composition.

(**VA.Pho.1**)

After analyzing the principles of design and what makes good photographic compositions, students will choose the 3 most successful of the industrial, mechanical, and/or construction exposures to print from their contact proof sheet. (**VA.Pho.4 & VA.Pho.1**)

Students will use the enlargers to produce photographs in the darkroom, enhancing the contrast if needed from filters. (**VA.Pho.4**)

Students will analyze from a contact proof sheet the best three photos to develop and turn in.

(**VA.Pho.14**)

### Teacher Samples:



### Resources:

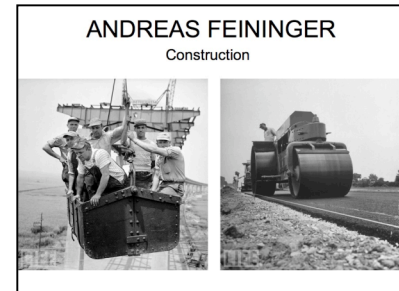
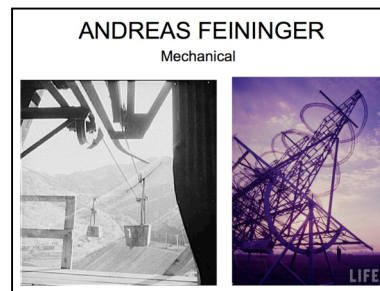
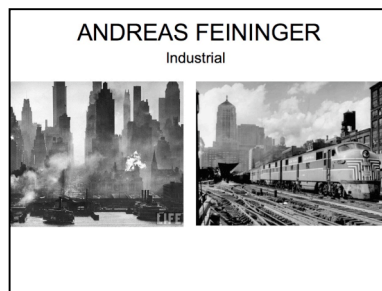
Handout explaining what to look for to find industrial, mechanical, and/or construction subject matter.

Powerpoint with examples of industrial, mechanical, and construction images from Andreas

Comprehensive reading on Andreas Feininger with comprehensive reading questions.

Teacher Samples.

Feininger as well as student examples of each.



### **Introduction/Motivation:**

#### Showing Student Examples:

Introduction begins with showing student work of compositions that use industrial, mechanical and construction as a subject matter, so the students can see what other students have done with that assignment and get excited about what they can do.

#### Project Handout:

A handout explaining what to look for when finding industrial, mechanical, and construction compositions is given out for students to have examples to take home with them.

#### Art Historical Examples:

Work from photography masters that use industrial, mechanical, and construction as subject matter can be used for both introduction and motivation. In this case, the artist, Andreas Feininger was discussed.

### **Content Paper:**

- Previous lessons on Compositional elements in Photography will be applied to this assignment. (See Powerpoint on Principles of Photography and Making Photographic Images THE BASICS OF PHOTO. Both of these are adapted from Powerpoints found on the web.)
- See Powerpoint Presentation on Industrial, Mechanical, and Construction.
- See student handout on industrial, mechanical and construction.

### **Instructor's Procedures:**

#### Creating a productive and engaging work environment:

As this lesson is to take place after the sixth or seventh week of class, students will have formed a cohesive work environment. This happens because students work in groups in and out of the darkroom. They work in pairs to develop film and they are responsible for setting up and cleaning up the darkroom within their groups. Wednesdays are reserved for group critiques, introduction of new material, collaborative explorations, catch up days, and digital photo scavenger hunts.

#### Previous Compositional Emphasis:

Previously, the students and teacher have discussed composition as it relates to photography. Referring to the PowerPoints on the basics of photography and the principles of photography, the teacher will remind the students the importance of using compositional techniques such as the rule of thirds, golden spiral, or golden triangle to have a successful focal point. The teacher will also remind students of the principles of design help to create successful focal points within the composition.

#### Teacher Introduction:



- Student Samples: Introduction begins with showing student work using industrial, mechanical and construction as subject matter, so the students can see what other students have done with that assignment and get excited about what they can do.
- Project Handout: Explains the main objective of the project with basic how tos and what to look for when trying to find industrial, mechanical, and construction compositions. Students can write notes on this during the introduction of the assignment.
- Main Purpose: In Industrial, Mechanical, and Construction, students will be sure that the main subject matter contains industrial, mechanical, and construction compositions.

#### Students Shooting Images and Developing the Roll of Film:

After students take their roll of film outside of school, they are ready to develop their roll of film. Once the roll of film has been developed, students will place their negatives in a negative print file and then make a contact proof sheet to be able to see small positives of their roll of film.

#### Selecting the Exposure(s) for Grading/ Printing from Negatives:

The teacher will encourage the students to carefully review their contact proof sheet of their film before selecting the best three photos to print. The teacher is now a facilitator, to guide students, answer individual questions, and help review contact sheets before printing the final images. Once they have selected the best exposures, they will print the best three to turn in.

#### Evaluating the Final Images:

The teacher evaluates the three images turned in and evaluates them based on the assessment rubric. (Students are required to turn in the contact sheet as well as the best three

images so the teacher can review the contact sheet to be sure the student is choosing the most successful compositions as well as being able to see if students are having any camera or technical issues.)

#### Final Critique:

The teacher will facilitate a final class critique of the best images focusing on composition first and technical/ printing issues second.

#### **Materials and Materials Management:**

- LCD Projector to view Powerpoints
- Handout for industrial, mechanical and construction to give to students.
- 35mm SLR cameras will be used by students to take their roll of film
- Extra departmental 35mm cameras may be checked out for students who need one.
- Enlargers for the students to print exposures.
- Darkroom and developing equipment is needed to develop both the film negatives and the positive exposures on paper.
- Folders for students to turn in final images.
- Mat board or black paper for students to mount their final images on.

#### **Student Procedures:**

This is the second lesson the students will use their 35mm film cameras. Students will have already explored taking photographs with pinhole and 35mm film cameras.

#### Introduction of lesson:

Students will have an opportunity to ask questions after the teacher introduces the initial concept for the lesson. The students will also have a handout on industrial, mechanical and construction to take home with them to refer to when taking their roll of film.

### Taking the Images:

Students are required to take 20-25 images per photographic assignment. These are to be taken outside of class in order to find more variety of subject matter. Students are given 3-5 days to take these images for homework.

### Students taking Images and Developing the Roll of Film:

After students take their roll of film outside of school, they are ready to develop their roll of film. Once the roll of film has been developed, students will place their negatives in a negative print file and then make one contact proof sheet which will show each image to be able to see small positives of their entire roll of film.

### Selecting the Exposure(s) for Grading/ Printing from Negatives:

The teacher will encourage the students to carefully review their contact proof sheet of their film before selecting the best three photos to print. The teacher is now a facilitator, to guide students, answer individual questions, and help review contact sheets before printing the final images. Once they have selected the best exposures, they will print the best three to turn in.

### Selecting the Image(s) for Grading:

Students will carefully critique their prints, keeping the assessment rubric in mind, to select their best three images to print, mount and turn in.

### Final Critique:

Looking at how other students chose to take photographs for this assignment can help students get ideas for future compositions. They can also compare and contrast student works to better understand which compositions are the most successful based on the rules of composition discussed earlier in the class as well as the best industrial, mechanical, and construction composition.

**Closure/Review:** A final class critique will be held reviewing the final prints that were turned in. This will provide feedback to students from both teacher and fellow learners. This will also help to determine photos for the photography show in February.

**Assessment Questions for Industrial, Mechanical, and Construction:**

Did the students produce a series of industrial, mechanical, and construction as the main emphasis in their compositions? **VA.Pho.1**

Were the elements and principles of design included in creating photographic compositions with industrial, mechanical, and/or construction? **VA.Pho.1**

Did students use compositional techniques such as the rule of thirds or the golden triangle or golden spiral to place their subject matter and focal point(s) within the viewfinder? **VA.Pho.4**

Did students use a contact sheet to analyze their photos and choose the best three for their final print? **VA.Pho.14**

Did students use the enlarger to crop the photograph if needed or have a good use of value contrast with filters in the enlarger? **VA.Pho.4**

**Assessment Instrument:**

Students will complete a self-assessment in the form of a daily log. These are for students to critique the final print they will turn in and to discuss how they would do better in the future.

See rubric for final project assessment below.

INDUSTRIAL, MECHANICAL, AND CONSTRUCTION COMPOSITION	Excellent	Good	Average	Needs Improvement
Overall Composition: Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Content: Fulfills the assignment. Used industrial, mechanical, and/or construction subject matter as the main emphasis in the composition?	10	9—8	7	6 or less
Contrast: Photo shows sense of depth because subject has contrast of shading and value with attention to lighting conditions? (use of filters if needed?)	10	9—8	7	6 or less
Focal Point: Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Good exposure? (not too light or too dark) Print Quality? (dust or scratches on negative; chemical stains or finger prints; uneven developing or incomplete fixing?)	10	9—8	7	6 or less

### **Lesson 3A: Concept lesson that goes with industrial, mechanical, and construction**

#### **Essential Question:**

How can the concepts help emphasize industrial, mechanical, and construction compositions?

#### **Concept Objectives:**

Students will complete a concept assignment using a technique called framing. Students will discuss why artists may choose to use this particular technique in their photographs. **(VA.Pho.11)**

Students will complete a concept assignment using photo transfer with gel medium. Students will discuss why artists may choose to use this particular technique in their photographs. **(VA.Pho.11)**

Students will critique the work of 20<sup>th</sup> century photographers such as Andreas Feininger that use industrial, mechanical, and in his own photographic compositions. **(VA.Pho.10, VA.Pho.12, VA.Pho.18 & VA.Pho.13)**

Students will analyze from previous lessons what makes good photographic compositions using the principles of design, and using rule of thirds, golden spiral, or dynamic diagonals to make interesting focal points and include these in their concept compositions. **(VA.Pho.1)**

#### **Teacher Samples for Photo Transfer and Framing:**



### **Resources:**

Handout on digital framing concept assignment.

Article on Andreas Feininger with comprehensive reading questions.

Student/Teacher samples

### **Materials and Materials Management:**

- Digital cameras and computers to upload digital images
- Handout on framing
- Gel medium
- Old digital images to use for photographic transfer

### **Procedures:**

#### Previous Compositional Emphasis:

Previously, the students and teacher have discussed composition as it relates to photography. Referring to the PowerPoints on the basics of photography and the principles of photography, the teacher will remind the students the importance of using compositional techniques such as the rule of thirds, golden spiral, or golden triangle to have a successful focal point. The teacher will also remind students of the principles of design help to create successful focal points within the composition.

### Concept Assignments:

While other students are working in the darkroom, or on the computers, the group of students that is working in the class will be working on the concepts assignments to build upon the concept of leading lines and textures by reading and analyzing an article on Ansel Adams. They will also be able to learn about other types of photo manipulation techniques that artists may choose to use in order to achieve expressive qualities in their artwork. They will experiment with these new techniques and turn them in as Photography Concept Assignments, which will be assessed separately from the line and textures photographs. The experimental concept techniques used this week will be digital framing (see handout on digital framing) and photo transfer with gel medium.

For photo transfer with gel medium, students will use one of their old digital photographs and cover it with a thick coat of gel medium. They will then place it gel-side down onto a sturdy sheet of paper. Once the gel medium has dried, students will peel off the paper from the back of the photograph and the image will stay. They will then use mixed media to complete the composition.

### **Assessment Questions for Concept Assignments:**

Did students create a successful composition using the photo transfer with gel medium technique?

Did students create a successful composition using a digital camera to depict the framing technique?

### **Assessment Instrument:**

Students will answer comprehensive questions based on an article about Andreas Feininger.

They will compare their own use of industrial, mechanical, and construction as subject matter to Andreas Feininger's use in his work.

See rubric for concept assignments below.

Concept Assignment Rubric: Photo transfer with gel medium	Excellent	Good	Average	Needs Improvement
Content: Fulfills the assignment. Used photo transfer with gel medium to create a successful composition?	10	9—8	7	6 or less
Overall Composition: Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Focal point: Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Neat, clean & complete? Skillful use of the art tools & media??	10	9—8	7	6 or less

Concept Assignment Rubric: digital framing	Excellent	Good	Average	Needs Improvement
Content: Fulfills the assignment. Used a digital camera to take a photograph that uses framing to emphasize the main subject?	10	9—8	7	6 or less
Overall Composition: Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Focal point: Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Neat, clean & complete? Skillful use of the art tools & media??	10	9—8	7	6 or less



## **Lesson 4: Abstract Photo Composition**

**Grade Level: High School Photo Students (10-12<sup>th</sup> grade)**

**Designer of Lesson: Julie Cooper Denison**

**QCC or Content Standards:**

### **VA.Pho.1 Creating Photographs**

The learner will be able to develop ideas, plan, and produce a series of photographs within constraints of selected problems with emphasis on particular elements of art and principles of design; emphasis on a particular function; and emphasis on a particular idea, concept, or emotion.

### **VA.Pho.2 Objective, Abstract, and Nonobjective**

The learner will be able to produce photographs from a variety of objective, abstract, and nonobjective subjects and content.

### **VA.Pho.3 Art and Technology**

The learner will be able to produce a series of systematically altered digital photographs that are based on student's imported photographs and on images created within the computer.

**VA.Pho.6 Art and Technology** The learner will be able to recognize the role of computer technology in photography careers and production such as the many roles for artists in emerging technological fields; the computer as an artist's tool much like the brush or pencil; the importance of visual imagery in emerging technology; the increasing demand for individuals who can combine photography/art skills; complex thinking and computer skills.

### **VA.Pho.9 Expressive Qualities**

The learner will be able to compare and contrast photographers' use of the elements of art and principles of design or combination of both to communicate expressive content or ideas.

### **VA.Pho.10 Objective, Abstract, and Non-Objective**

The learner will be able to interpret the content of objective, abstract, and nonobjective photographs and discusses why photographers might choose to work in each style.

### **VA.Pho.12 Art Styles**

The learner will be able to compare two or more photographs of similar style and identifies those qualities that relate to the artworks.

### **VA.Pho.13 Aesthetic Perceptions**

The learner will be able to make informed aesthetic responses by relating their own photographs to photographs by major 20th-century photographers.

### **VA.Pho.14 Self-Evaluation**

The learner will be able to evaluate, based on predetermined criteria, own performance and progress on skills and written and visual products.

### **VA.Pho.19 Art and Technology**

The learner will be able to explain the changes in photography brought about by new technology and media.

**Lesson Theme:** Briefly explain the main theme or big idea of this lesson.

Abstract images may be found in Daily Life. These images may be captured with Digital Photography.

### **Essential Questions:**

- How can abstraction be found with a digital camera in daily life?
- How can the use of elements and principles of design create superior photo compositions? (How can the rule of thirds, the golden triangle, the golden spiral and well thought out focal points create a superior photo composition? How can leading lines create movement leading to a focal point?)
- Why should you “get in close” to your subject matter when trying to create abstract compositions? (What is abstraction?)
- What types of subject matter can you look for in order to create abstract photo compositions?
- Why should digital photography be integrated into a traditional photography curriculum?

**Objectives:**

Students will work in collaborative pairs to compare the abstract photo compositions taken on their “digital scavenger hunt” and determine which are the most successful based on the principles of design as they relate to photography and the rule of thirds. **(VA.Pho.9 & VA.Pho.12)**

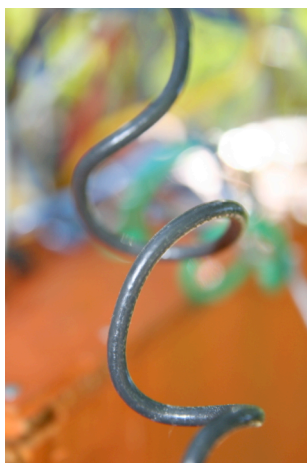
Students will discuss what makes successful photographic compositions including using the rule of thirds, golden spiral, or golden triangle to place focal point within the composition.

**(VA.Pho.1)**

Photography students will produce a series of 20 abstract photo compositions using the elements and principles of design to create successful compositions. After analyzing the principles of design and what makes good photographic compositions, students will choose the 3 most successful of the abstract photo compositions to print. **(VA.Pho.1, VA.Pho.2, & VA.Pho.14)**

Students will use the computer to enhance their photographs using the crop tool, enhancing the brightness and contrast if needed, and adjusting the hue or saturation if needed. **(VA.Pho.3)**

Students will compare and contrast the differences between working with film cameras and working with digital cameras. They will also analyze the advantages and disadvantages of working with each. **(VA.Pho.6 & VA.Pho.19)**

**Teacher Samples:**

## Resources:

Visual images (include artist and title), works of art, books, maps, experts, Internet sites, etc.

Alvin Langdon Coburn – Vortographs

<http://www.britannica.com/EBchecked/topic/123415/Alvin-Langdon-Coburn>

Photography of Richard Beenen-

<http://www.beenenphotography.com/index.php#mi=2&pt=1&pi=10000&s=0&a=0&at=0&p=11>

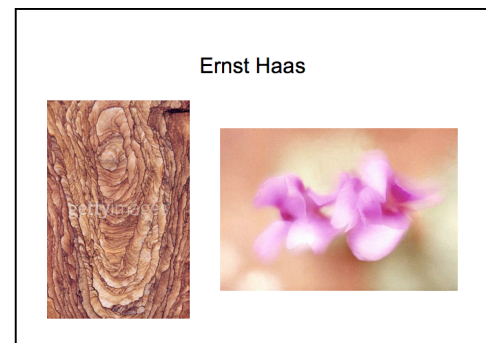
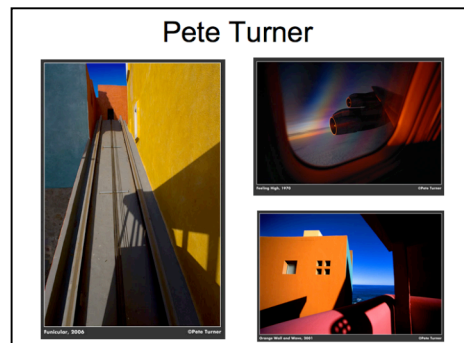
Flicker group on abstract photography--

<http://www.digitaldesktopwallpaper.com/blog/abstractions-abstract-photography/>

Article on Abstract photograph- [http://www.freewebs.com/lgfindlay/abstract\\_photos.htm](http://www.freewebs.com/lgfindlay/abstract_photos.htm)

Also included below are the following Powerpoint slides from this lesson on Pete Turner and

Ernst Haas:



## Introduction/Motivation:

### Showing Student Examples:

Introduction begins with showing student work of abstract photo compositions, so the students can see what other students have done with that assignment and get excited about what they can do.

### Art Historical Examples:

Work from photography masters that crop in tight enough to cause the subject matter to be abstracted can be used for both introduction and motivation. In this case, the artists, Pete Turner and Ernst Haas were discussed.

#### Photo Scavenger Hunt:

After the project explanation and showing of student and teacher samples, the students will pair up to begin a “photo-scavenger-hunt” for abstract photo compositions. This is where the students collaborate as a pair to go out around the school campus to take photographs based on the assignment. Students are encouraged to discuss with one other how they can use the viewfinder of their digital cameras to find abstract compositions. (Students will move as a class with teacher direction around the school, breaking up into their collaborative pairs along the way to discuss and find subject matter.)

#### Class Critique of Scavenger Hunt Results:

After this scavenger hunt, we will look at the photos in class. The collaborative pairs will select the best photo to show and discuss with the class.

**Content Paper:** Previous lessons on Compositional elements in Photography will be applied to this assignment. (See Powerpoint on Principles of Photography and Making Photographic Images THE BASICS OF PHOTO. Both of these are adapted from Powerpoints found on the web.)

See Powerpoint Presentation on Abstract Photo Composition.

#### **Instructor’s Procedures:**

##### Creating a productive and engaging work environment:

As this lesson is to take place after the sixth week of class, students will have formed a cohesive work environment. This happens because students work in groups in and out of the

darkroom. They work in pairs to develop film and they are responsible for setting up and cleaning up the darkroom within their groups. Wednesdays are reserved for group critiques, introduction of new material, collaborative explorations, catch up days, and digital photo scavenger hunts.

#### Teacher Introduction:

- **Student Samples:** Introduction begins with showing student work using the fill the frame technique, so the students can see what other students have done with that assignment and get excited about what they can do.
- **Main Purpose:** In Abstract Photo Compositions, students will use the view finder to crop in so close onto a subject that the objective subject matter cannot be seen and is more about non-objective lines, shapes, textures, and colors to create a successful composition.
- **Review Composition:** The teacher will review what makes successful compositions in photography such as the rule of thirds, the golden spiral, and the golden triangle.

#### Digital Photo Scavenger Hunt/ Working in Collaborative Pairs:

So much of learning takes place socially, so the digital photo scavenger hunts are critical after the introduction of project assignments so that students can work together to figure out issues or problems they might be having. It is the teacher's job to encourage each collaborative pair to discuss with one other how they can use the view finder of their digital cameras to find abstract photo compositions. As the class moves to different locations around the school, the teacher can give suggestions and guide students with feedback along the way.

#### Class Critique of Scavenger Hunt Results:

After this scavenger hunt, we will look at the photos in class. The collaborative pairs will select the best photo to show and discuss with the class. The teacher will give feedback at the end of these scavenger hunts to answer any questions that might arise after the introduction of the assignment. These collaborative photo scavenger hunts are the best way to address problems before the students are let loose to find compositions outside of class time. The teacher will discuss what makes the best compositions successful and to answer any other questions about the project that students might have.

#### Uploading Images/ Digital Manipulation:

Because students were taught digital manipulation and uploading techniques in the first digital lesson, the teacher is a guide or facilitator at this stage to help students who may be having problems.

#### Selecting the Image(s) for grading:

The teacher will encourage the students to carefully review their contact sheet of images before selecting the best three photos to print. The teacher is now a facilitator, to guide students, answer individual questions, and help review contact sheets before printing.

#### Evaluating the final images:

The teacher evaluates the three images turned in and evaluates them based on the assessment rubric. (Students are required to turn in the contact sheet as well as the best three images so the teacher can review the contact sheet to be sure the student is choosing the most successful compositions as well as being able to see if students are having any camera or technical issues.)

#### Final Critique:

The teacher will facilitate a final class critique of the best images focusing on composition first and technical/ printing issues second.

### **Materials and Materials Management:**

- LCD Projector to view Powerpoints
- Students will need to bring their digital cameras for the photo scavenger hunt.
- Extra departmental digital cameras may be checked out for students who need one.
- Computers for the students to work with.
- Access to a program like Photoshop for students to analyze and edit prints.
- Access to a printer for students to print contact sheets and their final print.
- Computer cord or card reader to upload images to the computer.
- Folders for students to turn in final images.
- Mat board or black paper for students to mount their final images on.

### **Student Procedures:**

This is the second lesson the students will use with their digital cameras. Students will have already explored taking photographs with pinhole and 35mm film cameras. Students will use the digital camera to find interesting compositions based on the elements and principles of design. Students have just completed the lesson on “Filling the Frame” so they are building on getting close to the main subject. Students are to use the camera’s view finder to crop in close enough so that the subject matter is abstracted to just the shapes, lines, color, etc of the subject.

### Digital Photo Scavenger Hunt/ Working in Collaborative Pairs:

Students will work in collaborative pairs to “test drive” the assignment out. Because students are in pairs, they will be able to question and learn from one another as to what types of subject matter can be successful and how they should approach the project. Also issues can arise



here that the student may not have anticipated in the introduction and can ask the teacher directly about these issues.

#### Class Critique of Scavenger Hunt Results:

The collaborative pairs will discuss which of their compositions are the most successful to share with class. In doing so, they are analyzing the objectives of the assignment in their evaluation. They also are making justifications in choosing one photograph over the others.

#### Taking the Images:

Students are required to take 20-25 images per photographic assignment. These are to be taken outside of class in order to find more variety of subject matter. Students are given 3-5 days to take these images for homework.

#### Uploading Images/ Digital Manipulation:

After students take images outside of school and have seen the teacher demonstration, they will upload their images into the computer and create a specific file for this assignment under their student folder. They will then print a contact sheet of these images. (The contact sheet is a great tool for selecting images that need to have some editing adjustments in Photoshop.) If needed, students will select images to minimally edit in Photoshop.

#### Concept Assignments:

While other students are working in the darkroom, or on the computers, the group of students that is working in the class will be working on the concepts assignments to build upon the concept learning about creating good photographs through critiquing the work of others as well as critiquing their own work. They will also be able to learn about other types of photo and manipulation techniques that artists may choose to use in order to achieve expressive qualities in their artwork. They will experiment with these new techniques and turn them in as Photography

Concept Assignments, which will be assessed separately from the Abstract Photo Compositions.

The experimental concept techniques used this week will be sandwiched negatives and sharpie contours.

#### Selecting the Image(s) for grading:

Students will carefully critique their contact sheet, keeping the assessment rubric in mind, to select their best three images to print, mount and turn in.

#### Final Critique:

Looking at how other students chose to take photographs for this assignment can help students get ideas for future compositions. They can also compare and contrast student works to better understand which compositions are the most successful based on the rules of composition discussed earlier in the class as well as the best abstract photo composition.

#### **Closure/Review:**

A final class critique will be held reviewing the final prints that were turned in. This will provide feedback to students from both teacher and fellow learners. This will also help to determine photos for the photography show in February.

#### **Assessment Questions for Abstract Photo Compositions:**

Did the students use the viewfinder of their digital camera to create a series of abstract photo compositions focusing mainly on the elements and principles of design? **VA.Pho.1**

Has the student created a focal point based on the rule of thirds, the golden triangle, or the golden spiral to place their subject matter and focal point(s) within the viewfinder? **VA.Pho.4**

Did the student crop in close enough so that the objective subject becomes non-objective, focusing mainly on line, shape, texture, value or color as its subject? **VA.Pho.2 & VA.Pho.9**

Did students use a contact sheet to analyze their photos and choose the best three for their final print? **VA.Pho.14**

Did students use the computer to enhance photographs using the crop tool, enhancing the brightness and contrast if needed, and adjust the hue or saturation if needed? **VA.Pho.3**

**Assessment Instrument:**

Students will complete a self-assessment in the form of a daily log. These are for students to critique the final print they will turn in and to discuss how they would do better in the future. They will also be able to analyze here the difference between working with film and working with digital cameras.

See rubric for final project assessment rubric below.

ABSTRACT PHOTO COMPOSITION	Excellent	Good	Average	Needs Improvement
Successful focal point in the image with minimal negative space?	10	9—8	7	6 or less
Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Content: Fulfills the assignment. Cropped in close enough to object so that object was abstract and non-objective?	10	9—8	7	6 or less
Photo shows sense of depth because subject has contrast of shading and value with attention to lighting conditions?	10	9—8	7	6 or less
Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Adjust brightness/contrast if needed? Use of the crop tool if needed? Adjust the hue/saturation if needed?	10	9—8	7	6 or less

**Lesson 4A: Concept lesson that goes with Abstract Photo Composition**

**Essential Question:**

How can the concepts help emphasize abstract photo compositions?

**Concept Objectives:**

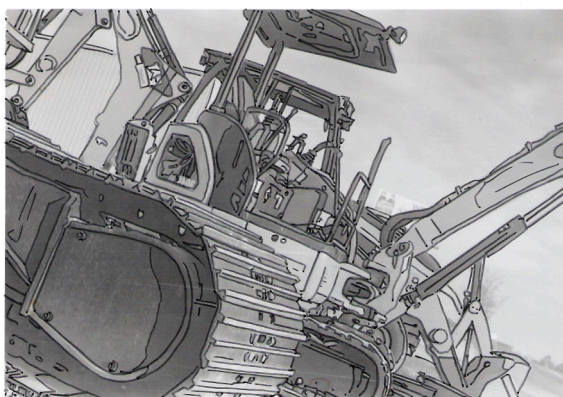
Students will complete a concept assignment using a manipulative technique called sharpie contours onto a photograph. Students will discuss why artists may choose to use this particular technique in their photographs. (VA.Pho.11)

Students will complete a concept assignment using a manipulative technique called sandwiched negatives onto a photograph. Students will discuss why artists may choose to use this particular technique in their photographs. (VA.Pho.11)

Students will critique the work of 20<sup>th</sup> and 21<sup>st</sup> century photographers that use abstraction as a subject matter in photography, or photographers that crop in enough to their subject matter so that it becomes non-objective. They will use these works as a guide for their own compositions and they will compare their own compositions with these photographers. (VA.Pho.10, VA.Pho.12 & VA.Pho.13)

Students will analyze from previous lessons what makes good photographic compositions using the principles of design, and using rule of thirds, golden spiral, or dynamic diagonals to make interesting focal points and include these in their concept compositions. (VA.Pho.1)

### Teacher Samples:



### Resources:

Handout on sandwiched negatives concept assignment.

Article on critiques with comprehensive reading questions.

Student/Teacher samples

**Materials and Materials Management:**

- Sharpies for sharpie contours
- Student's old photographs either digital or film prints that might be blurry
- Student's old negatives from previous assignments for sandwiched negative concept

**Procedures:**Previous Compositional Emphasis:

Previously, the students and teacher have discussed composition as it relates to photography. Referring to the PowerPoints on the basics of photography and the principles of photography, the teacher will remind the students the importance of using compositional techniques such as the rule of thirds, golden spiral, or golden triangle to have a successful focal point. The teacher will also remind students of the principles of design help to create successful focal points within the composition.

Concept Assignments:

While other students are working in the darkroom, or on the computers, the group of students that is working in the class will be working on the concepts assignments to build upon the concept of abstract photo compositions by reading and analyzing an article on critiquing photography. They will also be able to learn about other types of photo manipulation techniques that artists may choose to use in order to achieve expressive qualities in their artwork. They will experiment with these new techniques and turn them in as Photography Concept Assignments, which will be assessed separately from the line and textures photographs. The experimental concept techniques used this week will be sandwiched negatives (see handout on sandwiched negatives) and sharpie contours.

For sharpie contours, students can take one of their older images, either digital or film prints, and draw over the contours with sharpie marker. This works well with images that may have printed off as blurry by accident to salvage those prints. However, this makes for an interesting effect in any case.

### **Assessment Questions for Concept Assignments:**

Did students create a successful composition using the painting with developer technique?

Did students create a successful composition using a digital camera to create a reflective self portrait?

### **Assessment Instrument:**

Students will answer comprehensive questions based on an article about critiquing photography.

They will be able to critique their own abstract photo compositions using the techniques learned in this article.

See rubric for concept assignments below.

Concept Assignment Rubric: sandwiched negatives	Excellent	Good	Average	Needs Improvement
Content: Fulfills the assignment. Used two negatives sandwiched together to create a photograph?	10	9—8	7	6 or less
Overall Composition: Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Focal point: Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Neat, clean & complete? Skillful use of the art tools & media??	10	9—8	7	6 or less
Concept Assignment Rubric: Sharpie Contours	Excellent	Good	Average	Needs Improvement
Content: Fulfills the assignment. Used sharpie contours on a photograph?	10	9—8	7	6 or less
Overall Composition: Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Focal point: Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Neat, clean & complete? Skillful use of the art tools & media??	10	9—8	7	6 or less

**Lesson 5: Formal Portraiture/ Lighting Film Photography****Grade Level: High School Photo Students (10-12<sup>th</sup> grade)****Designer of Lesson: Julie Cooper Denison****QCC Standards:****VA.Pho.1 Creating Photographs**

The learner will be able to develop ideas, plan, and produce a series of photographs within constraints of selected problems with emphasis on particular elements of art and principles of design; emphasis on a particular function; and emphasis on a particular idea, concept, or emotion.

**VA.Pho.2 Objective, Abstract, and Nonobjective**

The learner will be able to produce photographs from a variety of objective, abstract, and nonobjective subjects and content.

**VA.Pho.4 Safety and Maintenance**

The learner will be able to demonstrate safe and proper use of photographic tools and processes.

**VA.Pho.10 Objective, Abstract, and Non-Objective**

The learner will be able to interpret the content of objective, abstract, and nonobjective photographs and discusses why photographers might choose to work in each style.

**VA.Pho.11 Artistic Choice and Content**

The learner will be able to explain how the artist's choices in technique, media, and style interrelate to produce a particular expressive content in selected photographs.

**VA.Pho.12 Art Styles**

The learner will be able to compare two or more photographs of similar style and identifies those qualities that relate to the artworks.

**VA.Pho.13 Aesthetic Perceptions**

The learner will be able to make informed aesthetic responses by relating their own photographs to photographs by major 20th-century photographers.

**VA.Pho.14 Self-Evaluation**

The learner will be able to evaluate, based on predetermined criteria, own performance and progress on skills and written and visual products.

### **VA.Pho.18 Development of the Art of Photography**

The learner will be able to identify and discuss selected artists who have contributed to the development of photography and evaluates the influence of historical factors on their significance.

#### **Lesson Theme:**

Teaching students to use the elements of formal portraiture to create interesting photographic compositions.

#### **Essential Questions:**

- What is formal portraiture?
- How can the use of elements and principles of design specifically lighting techniques create superior formal portrait photo compositions? (How can the rule of thirds, the golden triangle, the golden spiral and well thought out focal points create a superior photo composition? How can lighting create drama or a mood for formal portraiture?)
- Why is lighting important to formal portraiture?

#### **Objectives:**

Photography students will produce a series of 20 formal portrait photo compositions using the elements and principles of design and a focus on lighting to create successful compositions.

#### **(VA.Pho.1 & VA.Pho.2)**

Students will discuss what makes successful photographic compositions including using the rule of thirds, golden spiral, or golden triangle to place focal point within the composition.

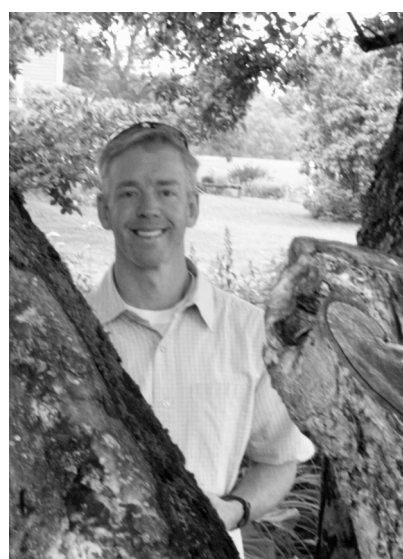
#### **(VA.Pho.1)**



After analyzing the principles of design and what makes good photographic compositions, students will choose the 3 most successful of the formal portrait exposures to print from their contact proof sheet. (VA.Pho.4 & VA.Pho.1)

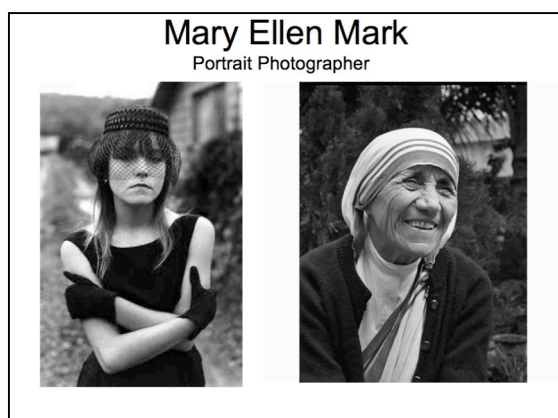
Students will use the enlargers to produce photographs in the darkroom, enhancing the contrast if needed from filters. (VA.Pho.4)

### Teacher Samples:



### Resources:

Powerpoint with examples of formal portraiture and good lighting images from Mary Ellen Mark and Annie Leibovitz as well as student examples of each.



Handout explaining what to look for to find successful lighting and what to look for when shooting formal portraits.

Comprehensive reading on Mary Ellen Mark with comprehensive reading questions.

Teacher Samples.

### **Introduction/Motivation:**

#### Showing Student Examples:

Introduction begins with showing student work of compositions that use the good lighting and formal portraiture, so the students can see what other students have done with that assignment and get excited about what they can do.

#### Project Handout:

A handout explaining how to find formal portraiture and lighting is given out for students to have examples to take home with them.

#### Art Historical Examples:

Work from photography masters that use the lighting and formal portraiture as subject matter can be used for both introduction and motivation. In this case, the artist, Mary Ellen Mark and Annie Leibovitz were discussed.

### **Content Paper:**

- Previous lessons on Compositional elements in Photography will be applied to this assignment. (See Powerpoint on Principles of Photography and Making Photographic Images THE BASICS OF PHOTO. Both of these are adapted from Powerpoints found on the web.)
- See Powerpoint Presentation on lighting and formal portrait photography.

- See student handout on formal portraiture and the roles of a photographer when shooting formal portraits.

**Instructor's Procedures:**Creating a productive and engaging work environment:

As this lesson is to take place after the seventh or eighth week of class, students will have formed a cohesive work environment. This happens because students work in groups in and out of the darkroom. They work in pairs to develop film and they are responsible for setting up and cleaning up the darkroom within their groups. Wednesdays are reserved for group critiques, introduction of new material, collaborative explorations, catch up days, and digital photo scavenger hunts.

Previous Compositional Emphasis:

Previously, the students and teacher have discussed composition as it relates to photography. Referring to the PowerPoints on the basics of photography and the principles of photography, the teacher will remind the students the importance of using compositional techniques such as the rule of thirds, golden spiral, or golden triangle to have a successful focal point. The teacher will also remind students of the principles of design help to create successful focal points within the composition.

Teacher Introduction:

- Student Samples: Introduction begins with showing student work using leading lines and textures, so the students can see what other students have done with that assignment and get excited about what they can do.
- Guest Lecturer: A guest lecturer will come in to help discuss formal portraiture with students. This way students will better understand the roll of the photographer, how

to direct the model, and how to adjust studio lighting and find good locations with natural lighting.

- Project Handout: Explains the main objective of the project with basic how tos and what to look for when trying to find formal portraiture compositions with good lighting. Students can write notes on this during the introduction of the assignment.
- Main Purpose: In formal portraiture, students will be sure that the main subject matter contains the elements of good lighting to create formal portraits.

#### Students Shooting Images and Developing the Roll of Film:

After students take their roll of film outside of school, they are ready to develop their roll of film. Once the roll of film has been developed, students will place their negatives in a negative print file and then make a contact proof sheet to be able to see small positives of their roll of film.

#### Selecting the Exposure(s) for Grading/ Printing from Negatives:

The teacher will encourage the students to carefully review their contact proof sheet of their film before selecting the best three photos to print. The teacher is now a facilitator, to guide students, answer individual questions, and help review contact sheets before printing the final images. Once they have selected the best exposures, they will print the best three to turn in.

#### Evaluating the Final Images:

The teacher evaluates the three images turned in and evaluates them based on the assessment rubric. (Students are required to turn in the contact sheet as well as the best three images so the teacher can review the contact sheet to be sure the student is choosing the most successful compositions as well as being able to see if students are having any camera or technical issues.)

### Final Critique:

The teacher will facilitate a final class critique of the best images focusing on composition first and technical/ printing issues second.

### **Materials and Materials Management:**

- LCD Projector to view Powerpoints
- Handout for lighting and formal portraiture to give to students.
- 35mm SLR cameras will be used by students to take their roll of film
- Extra departmental 35mm cameras may be checked out for students who need one.
- Enlargers for the students to print exposures.
- Darkroom and developing equipment is needed to develop both the film negatives and the positive exposures on paper.
- Folders for students to turn in final images.
- Mat board or black paper for students to mount their final images on.

### **Student Procedures:**

This is the fourth lesson where the students will use their 35mm film cameras. Students will have already explored taking photographs with pinhole and 35mm film cameras.

### Introduction of Lesson:

Students will have an opportunity to ask questions after the teacher introduces the initial concept for the lesson. A special guest lecturer will help introduce formal portraiture, so students can see the roll of the photographer and how they work with the model they are taking pictures of for the formal portraiture shoot. The students will also have a handout on lighting and formal portraiture to take home with them to refer to when taking their roll of film.

### Taking the Images:

Students are required to take 20-25 images per photographic assignment. These are to be taken outside of class in order to find more variety of subject matter. Students are given 3-5 days to take these images for homework.

#### Students Taking Images and Developing the Roll of Film:

After students take their roll of film outside of school, they are ready to develop their roll of film. Once the roll of film has been developed, students will place their negatives in a negative print file and then make a contact proof sheet to be able to see small positives of their roll of film.

#### Selecting the Exposure(s) for Grading/ Printing from Negatives:

The teacher will encourage the students to carefully review their contact proof sheet of their film before selecting the best three photos to print. The teacher is now a facilitator, to guide students, answer individual questions, and help review contact sheets before printing the final images. Once they have selected the best exposures, they will print the best three to turn in.

#### Selecting the Image(s) for Grading:

Students will carefully critique their prints, keeping the assessment rubric in mind, to select their best three images to print, mount and turn in.

#### Final Critique:

Looking at how other students chose to take photographs for this assignment can help students get ideas for future compositions. They can also compare and contrast student works to better understand which compositions are the most successful based on the rules of composition discussed earlier in the class as well as the best lighting and formal portrait composition.

**Closure/Review:** A final class critique will be held reviewing the final prints that were turned in. This will provide feedback to students from both teacher and fellow learners. This will also help to determine photos for the photography show in February.

**Assessment Questions for lighting and formal portraiture:**

Did the students produce a series of formal portraiture with a focus on lighting as the main emphasis in their compositions? **VA.Pho.1**

Were the elements and principles of design included in creating photographic compositions with lighting and formal portraiture? **VA.Pho.1**

Did students use compositional techniques such as the rule of thirds or the golden triangle or golden spiral to place their subject matter and focal point(s) within the viewfinder? **VA.Pho.4 & VA.Pho.2**

Did students use the enlarger to crop the photograph if needed or have a good use of value contrast with filters in the enlarger? **VA.Pho.4**

Did students use a contact sheet to analyze their photos and choose the best three for their final print? **VA.Pho.14**

**Assessment Instrument:**

Students will complete a self-assessment in the form of a daily log. These are for students to critique the final print they will turn in and to discuss how they would do better in the future. See rubric for final project assessment below.

LIGHTING AND FORMAL PORTRAIT COMPOSITION	Excellent	Good	Average	Needs Improvement
Overall Composition: Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Content: Fulfills the assignment. Used the elements of lighting to enhance the person as the main emphasis in the composition?	10	9—8	7	6 or less
Contrast: Photo shows sense of depth because subject has contrast of shading and value with attention to lighting conditions? (use of filters if needed?)	10	9—8	7	6 or less
Focal Point: Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Good exposure? (not too light or too dark) Print Quality? (dust or scratches on negative; chemical stains or finger prints; uneven developing or incomplete fixing?)	10	9—8	7	6 or less

### **Lesson 5A: Concept lesson that goes with formal portrait/ lighting composition**

#### **Essential Question:**

How can the concepts help emphasize formal portrait/ lighting compositions?

#### **Concept Objectives:**

Students will complete a concept assignment using a manipulative technique called extend-a-photo onto a photograph. Students will discuss why artists may choose to use this particular technique in their photographs. (VA.Pho.11)

Students will complete a concept assignment using a digital special effects montage. Students will discuss why artists may choose to use this particular technique in their photographs. (VA.Pho.11)

Students will critique the work of 20<sup>th</sup> century photographers such as Mary Ellen Mark that use lighting techniques in her own formal portrait compositions. (VA.Pho.10, VA.Pho.12, VA.Pho.18 & VA.Pho.13)

Students will analyze from previous lessons what makes good photographic compositions using the principles of design, and using rule of thirds, golden spiral, or dynamic diagonals to make interesting focal points and include these in their concept compositions. (VA.Pho.1)

#### **Teacher Samples:**





### **Resources:**

Handout on digital special effects montage assignment.

Article on Mary Ellen Mark with comprehensive reading questions.

Student/Teacher samples

### **Materials and Materials Management:**

- Digital cameras and computers to upload digital images
- Photoshop program to put special effects filters onto images
- Old photographs, such as fill the frame or abstract photo composition, to use for extend-a-photo
- Mixed media, such as watercolors, oil pastels, chalk pastels, etc.

### **Procedures:**

#### Previous Compositional Emphasis:

Previously, the students and teacher have discussed composition as it relates to photography. Referring to the PowerPoints on the basics of photography and the principles of photography, the teacher will remind the students the importance of using compositional techniques such as the rule of thirds, golden spiral, or golden triangle to have a successful focal point. The teacher will also remind students of the principles of design help to create successful focal points within the composition.

### Concept Assignments:

While other students are working in the darkroom, or on the computers, the group of students that is working in the class will be working on the concepts assignments to build upon the concept of lighting and formal portraiture by reading and analyzing an article on Mary Ellen Mark. They will also be able to learn about other types of photo manipulation techniques that artists may choose to use in order to achieve expressive qualities in their artwork. They will experiment with these new techniques and turn them in as Photography Concept Assignments, which will be assessed separately from the formal portrait photographs. The experimental concept techniques used this week will be digital special effects montage (see handout on digital special effects montage) and extend-a-photo.

For extend-a-photo students will take a film or digital print from an older assignment and glue it in the center of a larger paper. They will then extend the lines and shapes that touch the outside edge of the photograph onto the paper with mixed media. They will fill the frame and/or the abstract photo compositions work well for this assignment because of how it fills the negative space of the original photograph. The students can either be very realistic with how they extend the image outwards, or they can begin to abstract the image as they extend outward from the photograph.

### **Assessment Questions for Concept Assignments:**

Did students create a successful composition using the extend-a-photo technique?

Did students create a successful composition using a digital special effects montage?

### **Assessment Instrument:**

Students will answer comprehensive questions based on an article about Mary Ellen Mark. They will compare their own use of formal portraiture and lighting to Mary Ellen Mark's use of lighting and formal portraiture in her work.

See rubric for concept assignments below.

Concept Assignment Rubric: extend-a-photo	Excellent	Good	Average	Needs Improvement
Content: Fulfills the assignment. Used extend-a-photo to enhance a photographic composition?	10	9—8	7	6 or less
Overall Composition: Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Focal point: Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Neat, clean & complete? Skillful use of the art tools & media??	10	9—8	7	6 or less
Concept Assignment Rubric: digital special effects montage	Excellent	Good	Average	Needs Improvement
Content: Fulfills the assignment. Used a computer to create a special effects montage of previous digital images taken?	10	9—8	7	6 or less
Overall Composition: Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Focal point: Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Neat, clean & complete? Skillful use of the art tools & media??	10	9—8	7	6 or less

**Lesson 6: Rhythm and Pattern****Grade Level: High School Photo Students (10-12<sup>th</sup> grade)****Designer of Lesson: Julie Cooper Denison****QCC Standards:****VA.Pho.1 Creating Photographs**

The learner will be able to develop ideas, plan, and produce a series of photographs within constraints of selected problems with emphasis on particular elements of art and principles of design; emphasis on a particular function; and emphasis on a particular idea, concept, or emotion.

**VA.Pho.2 Objective, Abstract, and Nonobjective**

The learner will be able to produce photographs from a variety of objective, abstract, and nonobjective subjects and content.

**VA.Pho.3 Art and Technology**

The learner will be able to produce a series of systematically altered digital photographs that are based on student's imported photographs and on images created within the computer.

**VA.Pho.6 Art and Technology**

The learner will be able to recognize the role of computer technology in photography careers and production such as the many roles for artists in emerging technological fields; the computer as an artist's tool much like the brush or pencil; the importance of visual imagery in emerging technology; the increasing demand for individuals who can combine photography/art skills; complex thinking and computer skills.

**VA.Pho.9 Expressive Qualities**

The learner will be able to compare and contrast photographers' use of the elements of art and principles of design or combination of both to communicate expressive content or ideas.

**VA.Pho.10 Objective, Abstract, and Non-Objective**

The learner will be able to interpret the content of objective, abstract, and nonobjective photographs and discusses why photographers might choose to work in each style.

**VA.Pho.12 Art Styles**

The learner will be able to compare two or more photographs of similar style and identifies those qualities that relate to the artworks.

**VA.Pho.13 Aesthetic Perceptions**

The learner will be able to make informed aesthetic responses by relating their own photographs to photographs by major 20th-century photographers.

**VA.Pho.14 Self-Evaluation**

The learner will be able to evaluate, based on predetermined criteria, own performance and progress on skills and written and visual products.

**VA.Pho.19 Art and Technology**

The learner will be able to explain the changes in photography brought about by new technology and media.

**Lesson Theme:**

Rhythm and Pattern may be found in Daily Life. These images may be captured with Digital Photography.

**Essential Questions:**

- How can Rhythm and Pattern be found with a digital camera in daily life?
- How can the use of elements and principles of design create superior photo compositions? (How can photos emphasize rhythm? How can photos emphasize pattern?)
- What types of subject matter can you look for in order to create images with Rhythm and Pattern?
- Why should digital photography be integrated into a traditional photography curriculum?

**Objectives:**

Students will work in collaborative pairs to compare the Rhythm and Pattern photographs taken on their “digital scavenger hunt” and determine which are the most successful based on the principles of design as they relate to photography and the rule of thirds. **(VA.Pho.9 & VA.Pho.12)**

Students will critique the work of 20<sup>th</sup> century photographers such as Margaret Bourke-White and Ruth Bernhard that fill the frame in their own photographic compositions. **(VA.Pho.10, VA.Pho.12, VA.Pho.18 & VA.Pho.13)**

Students will discuss what makes successful photographic compositions including using the rule of thirds, golden spiral, or golden triangle to place focal point within the composition.

**(VA.Pho.1)**

Photography students will produce a series of 20 photo compositions using the elements and principles of design, specifically Rhythm and Pattern to create successful compositions. After analyzing the principles of design and what makes good photographic compositions, students will choose the 3 most successful of the Rhythm and Pattern compositions to print. **(VA.Pho.1, VA.Pho.2, & VA.Pho.14)**

Students will use the computer to enhance their photographs using the crop tool, enhancing the brightness and contrast if needed, and adjusting the hue or saturation if needed. **(VA.Pho.3)**

Students will compare and contrast the differences between working with film cameras and working with digital cameras. They will also analyze the advantages and disadvantages of working with each. **(VA.Pho.6 & VA.Pho.19)**

**Teacher Samples:****Resources:**

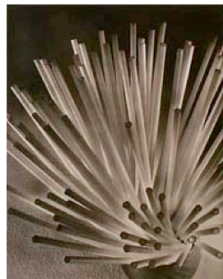
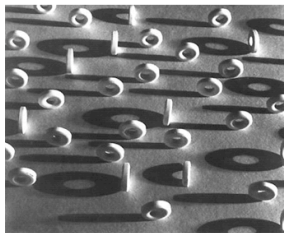
Handout with examples of Photographic compositions using Rhythm and Pattern.

Powerpoint with examples of Rhythm and Pattern and images from Margaret Bourke-White and Ruth Bernhard.

Teacher Samples.

Information on Ruth Bernhard and Margaret Bourke-White included as part of the Powerpoint presentation. See example slides from the presentation below:

**Ruth Bernhard**



**Margaret Bourke-White**



**Introduction/Motivation:**Showing Student Examples:

Introduction begins with showing student work of compositions that use Rhythm and Pattern as subject matter, so the students can see what other students have done with that assignment and get excited about what they can do.

Project Handout:

A handout explaining rhythm and pattern is given out for students to have examples to take home with them.

Art Historical Examples:

Work from photography masters that use rhythm and pattern as subject matter can be used for both introduction and motivation. In this case, the artists, Ruth Bernhard and Margaret Bourke-White were discussed.

Photo Scavenger Hunt:

After the project explanation and showing of student and teacher samples, the students will pair up to begin a “photo-scavenger-hunt” for compositions with rhythm and pattern. This is where the students collaborate as a pair to go out around the school campus to take photographs based on the assignment. Students are encouraged to discuss what types of subjects have rhythm and pattern. (Students will move as a class with teacher direction around the school, breaking up into their collaborative pairs along the way to discuss and find subject matter.)

Class Critique of Scavenger Hunt Results:

After this scavenger hunt, we will look at the photos in class. The collaborative pairs will select the best photo to show and discuss with the class.



**Content Paper:**

Previous lessons on Compositional elements in Photography will be applied to this assignment.

(See Powerpoint on Principles of Photography and Making Photographic Images THE BASICS OF PHOTO. Both of these are adapted from Powerpoints found on the web.)

See Powerpoint Presentation on Rhythm and Pattern.

Information on Ruth Bernhard and Margaret Bourke-White included as part of the Powerpoint presentation.

See student handout on Rhythm and Pattern.

**Instructor's Procedures:**Creating a productive and engaging work environment:

As this lesson is to take place after the seventh or eighth week of class, students will have formed a cohesive work environment. This happens because students work in groups in and out of the darkroom. They work in pairs to develop film and they are responsible for setting up and cleaning up the darkroom within their groups. Wednesdays are reserved for group critiques, introduction of new material, collaborative explorations, catch up days, and digital photo scavenger hunts.

Previous Compositional Emphasis:

Previously, the students and teacher have discussed composition as it relates to photography. Referring to the PowerPoints on the basics of photography and the principles of photography, the teacher will remind the students the importance of using compositional techniques such as the rule of thirds, golden spiral, or golden triangle to have a successful focal point. The teacher will also remind students of the principles of design help to create successful focal points within the composition.

### Teacher Preparation of PowerPoint Presentation and Student Handouts:

The teacher will prepare a PowerPoint presentation with student examples of rhythm and pattern compositions. The teacher will also prepare a handout with some examples and a brief explanation of the project as a whole for students to write ideas for subject matter and additional notes during the presentation. The teacher will also prepare information on two 20<sup>th</sup> century artists who used rhythm and pattern in their work; Ruth Bernhard and Margaret Bourke-White. The teacher will also prepare connections between these photographers and the subject matter they chose to work with, and what subject matter students may want to photograph.

### Teacher as Facilitator of Collaborative Learning in Photo Scavenger Hunts:

The teacher will act as a facilitator during the photo scavenger hunt encouraging the collaborative learning groups as they progress.

### Teacher Lead Critique of Photo Scavenger Hunt Results:

The teacher will encourage students to share the best rhythm and pattern compositions they achieved in the photo scavenger hunt. The teacher will also lead a discussion on any problems students may have had finding compositions, or lighting issues and suggest possible solutions for these.

### Teacher as Guide and Facilitator in Choosing Final Images and Digital Manipulation:

Once students have taken their photos, they will upload them onto the computer and print out a contact sheet. The teacher will be present to help students select the best compositions if needed by encouraging students to question for themselves what makes successful photo compositions.

### Evaluating the final images:

The teacher evaluates the three images turned in and evaluates them based on the assessment rubric. (Students are required to turn in the contact sheet as well as the best three images so the teacher can review the contact sheet to be sure the student is choosing the most successful compositions as well as being able to see if students are having any camera or technical issues.)

#### Final Critique:

The teacher will facilitate a final class critique of the best images focusing on composition first and technical/ printing issues second.

#### **Materials and Materials Management:**

- LCD Projector to view Powerpoints
- Handout for Rhythm and Pattern to give to students.
- Students will need to bring their digital cameras for the photo scavenger hunt.
- Extra departmental digital cameras may be checked out for students who need one.
- Computers for the students to work with.
- Access to a program like Photoshop for students to analyze and edit prints.
- Access to a printer for students to print contact sheets and their final print.
- Computer cord or card reader to upload images to the computer.
- Folders for students to turn in final images.
- Mat board or black paper for students to mount their final images on.

#### **Student Procedures:**

##### Digital Photo Scavenger Hunt/ Working in Collaborative Pairs:

Students will work in collaborative pairs to “test drive” the assignment out. Because students are in pairs, they will be able to question and learn from one another as to what types of

subject matter can be successful and how they should approach the project. Also issues can arise here that the student may not have anticipated in the introduction and can ask the teacher directly about these issues.

#### Class Critique of Scavenger Hunt Results:

The collaborative pairs will discuss which of their compositions are the most successful to share with class. In doing so, they are analyzing the objectives of the assignment in their evaluation. They also are making justifications in choosing one photograph over the others.

#### Taking the Images:

Students are required to take 20-25 images per photographic assignment. These are to be taken outside of class in order to find more variety of subject matter. Students are given 3-5 days to take these images for homework.

#### Uploading Images/ Digital Manipulation:

After students take images outside of school and have seen the teacher demonstration, they will upload their images into the computer and create a specific file for this assignment under their student folder. They will then print a contact sheet of these images. (The contact sheet is a great tool for selecting images that need to have some editing adjustments in Photoshop.) If needed, students will select images to minimally edit in Photoshop.

#### Concept Assignments:

While other students are working in the darkroom, or on the computers, the group of students that is working in the class will be working on the concepts assignments to build upon the concept of Rhythm and Pattern by reading and analyzing an article on Ruth Bernhard. They will also be able to learn about other types of photo manipulation techniques that artists may choose to use in order to achieve expressive qualities in their artwork. They will experiment

with these new techniques and turn them in as Photography Concept Assignments which will be assessed separately from the Rhythm and Pattern photographs. The experimental concept techniques used this week will be sepia toning and pattern collage.

Selecting the Image(s) for grading:

Students will carefully critique their contact sheet, keeping the assessment rubric in mind, to select their best three images to print, mount and turn in.

Final Critique:

Looking at how other students chose to take photographs for this assignment can help students get ideas for future compositions. They can also compare and contrast student works to better understand which compositions are the most successful based on the rules of composition discussed earlier in the class as well as the best use of rhythm or pattern.

**Closure/Review:**

A final class critique will be held reviewing the final prints that were turned in. This will provide feedback to students from both teacher and fellow learners. This will also help to determine photos for the photography show in February.

**Assessment Questions for Rhythm and Pattern:**

Has the student used repetition of line, shape, texture, etc within the composition? Is rhythm apparent in the composition? **VA.Pho.1 & VA.Pho.2**

Did students use compositional techniques such as the rule of thirds or the golden triangle or golden spiral to place their subject matter and focal point(s) within the viewfinder? **VA.Pho.1**

Did students use a contact sheet to analyze their photos and choose the best three compositions for their final prints? **VA.Pho.14**

**Assessment Instrument:**

Students will complete a self-assessment in the form of a daily log. These are for students to critique the final print they will turn in and to discuss how they would do better in the future. Here they will also be able to analyze the difference between working with film cameras and digital cameras.

See rubric for final project assessment below.

RHYTHM/ PATTERN PHOTO COMPOSITION	Excellent	Good	Average	Needs Improvement
Overall Composition: Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Content: Fulfills the assignment. Used pattern and/or rhythm as the main subject matter?	10	9—8	7	6 or less
Contrast: Photo shows sense of depth because subject has contrast of shading and value with attention to lighting conditions? Adjust brightness/contrast if needed?	10	9—8	7	6 or less
Focal Point: Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Adjust brightness/contrast if needed? Use of the crop tool if needed? Adjust the hue/saturation if needed?	10	9—8	7	6 or less

**Lesson 6A: Concept lesson that goes with rhythm/ pattern composition****Essential Question:**

How can the concepts help emphasize rhythm and pattern within compositions?

**Concept Objectives:**

Students will complete a concept assignment using a manipulative technique called sepia toning onto a photograph. Students will discuss why artists may choose to use this particular technique in their photographs. (VA.Pho.11)

Students will complete a concept assignment using a manipulative technique called pattern collage with photographs. Students will discuss why artists may choose to use this particular technique in their photographs. (VA.Pho.11)

Students will critique the work of 20<sup>th</sup> century photographers such as Margaret Bourke-White and Ruth Bernhard that use the rhythm and pattern in their own photographic compositions.

(VA.Pho.10, VA.Pho.12, VA.Pho.18 & VA.Pho.13)

Students will analyze from previous lessons what makes good photographic compositions using the principles of design, and using rule of thirds, golden spiral, or dynamic diagonals to make interesting focal points and include these in their concept compositions. (VA.Pho.1)

**Teacher Samples:**



**Resources:**

Article on Ruth Bernhard with comprehensive reading questions.

Student/Teacher samples of pattern collage and sepia toning.

**Materials and Materials Management:**

- Glue and black mat board to mount pattern collage
- Sepia toning chemicals
- Old, slightly overexposed photographs

**Procedures:**

Previous Compositional Emphasis:

Previously, the students and teacher have discussed composition as it relates to photography. Referring to the PowerPoints on the basics of photography and the principles of photography, the teacher will remind the students the importance of using compositional techniques such as the rule of thirds, golden spiral, or golden triangle to have a successful focal point. The teacher will also remind students of the principles of design help to create successful focal points within the composition.

#### Concept Assignments:

While other students are working in the darkroom, or on the computers, the group of students that is working in the class will be working on the concepts assignments to build upon the concept of leading lines and textures by reading and analyzing an article on Ruth Bernhard. They will also be able to learn about other types of photo manipulation techniques that artists may choose to use in order to achieve expressive qualities in their artwork. They will experiment with these new techniques and turn them in as Photography Concept Assignments, which will be assessed separately from the rhythm and pattern photographs. The experimental concept techniques used this week will be pattern collage and sepia toning.

For sepia toning, students will take an old silver print photograph and place it in a sepia toning bleach bath until the image is bleached out almost all the way, then they will rinse off the bleach and place it into a toning bath for approximately two minutes where the image will come back and be sepia toned. This works well for images that are slightly overexposed because the bleach bath fades out the exposure somewhat.

For the pattern collage, students will find five to ten digital images of patterns found around the school or at home and print them out. They will then create a collage of those



patterns and mount it onto black mat board. Students will look at work from Image Art Workshop by Paula Guhin for ideas on how to do this.

### **Assessment Questions for Concept Assignments:**

Did students create a successful composition using sepia toning?

Did students create a successful composition using a pattern collage?

### **Assessment Instrument:**

Students will also answer comprehensive questions based on an article about Ruth Burnhard.

They will compare their own use of rhythm and pattern to Ruth Burnhard's use of rhythm and pattern in her work.

See rubric for concept assignments below.

Concept Assignment Rubric: Pattern Collage	Excellent	Good	Average	Needs Improvement
Content: Fulfills the assignment. Used several photographs to create a collage featuring pattern?	10	9—8	7	6 or less
Overall Composition: Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Focal point: Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Neat, clean & complete? Skillful use of the art tools & media??	10	9—8	7	6 or less

Concept Assignment Rubric: Sepia Toning	Excellent	Good	Average	Needs Improvement
Content: Fulfills the assignment. Used sepia toning on a photograph?	10	9—8	7	6 or less
Overall Composition: Used the Rule of thirds, Golden Spiral, or Golden Triangle to place focal point within the composition?	10	9—8	7	6 or less
Focal point: Use of element of line, shape, color, or texture to direct the viewer's eye to the focal point?	10	9—8	7	6 or less
Printing Technique/ Craftsmanship: Neat, clean & complete? Skillful use of the art tools & media??	10	9—8	7	6 or less

## CHAPTER 6

### Conclusions

#### Reflective Analysis

This thesis derived from a need to provide art teachers and students a better foundation for the photography curriculum. It grew from my own struggles and experiences of trying to keep up with new technology and yet still provide the foundations for traditional photography. This drove me to produce my own photography curriculum, which is a combination of new technology, traditional photography, and experimental photography concepts. I feel the guide will be beneficial to me and I hope other art teachers will find it helpful in their own photography curriculum. The six lessons presented are to be taught during the middle six weeks of a traditional eighteen-week semester. In this curriculum, I presume that students have already been taught the photography basics of how to develop film and paper, how to use the darkroom, and how to operate an SLR camera. They are also continuing to build on previous knowledge of what makes good compositions, not only in photography, but in all artwork.

In my opinion, this particular curriculum has been beneficial for my population of students. However, time management may be an issue for some students with this curriculum. It is imperative that students meet due dates for when rolls of film or when digital images are due. Students will need time to develop and print film images and upload and manipulate digital images in order to meet the due date. If students don't have their images shot in time, they will be unproductive in class. One teaching strategy that could be beneficial is to introduce both lesson one (film) and lesson two (digital) in the same week, so that if students don't have the images for one lesson, they could go ahead and begin working with the images for the other lesson.

## **Analysis of Digital Photography Lessons**

For the digital photography lessons, lesson two, fill the frame, and four, abstract photo composition, I feel are particularly strong. In my experience, students really understood how to crop in with the viewfinder of the camera and carried that over into later lessons to create dynamic compositions. In lesson two, fill the frame, students were able to see the dynamic focal points that can be created when subject matter is so close up that the negative space is minimized. Also, many beginning students of photography tend to take pictures where the subject of the photograph is too small in the relation to the negative space. The best way to alleviate this is to tell students to step forward and to crop in on the subject. The fill the frame lesson forces students to do just that because it is the main description of the lesson.

In lesson four, abstract photo composition, students were also able to crop in close on the subject matter. This time, the students cropped in so close that the subject was not recognizable, but an abstract design. This was a great opportunity for me to discuss using the elements of art and principles of design to create compositions with photography students. This was also a way to make connections with what makes abstraction successful with other media. Students discussed how it was important to create depth in the composition using value contrast. The conversation also lead to discussing the importance of unity within a composition through the use of similar colors or lines throughout as well as having a strong focal point that would follow the rule of thirds. Students were now able to create successful compositions in other media as well as with digital and film photographs from what they learned in this lesson.

Lesson six, rhythm and pattern, may require a little more teacher attention. My students seemed to struggle a bit more finding rhythm in a composition. Although we discussed both rhythm and pattern as principles of design earlier in the semester, they seemed to need more

guidance as to which of their photographs showed the best examples of rhythm and/or pattern compositions.

### **Analysis of Film Photography Lessons**

Of the lessons that focused on film photography, lesson three, industrial, mechanical, and construction, yielded some of the best results of all the lessons. Students were able to achieve great contrast in value, but also many had compositions packed with emotion and feeling as well. Using the examples from Andreas Feininger seemed to help students understand the depth, unique point of view, and attention to value contrast that can be conveyed in this type of photographic subject matter. When I have previously taught this lesson, I only used color examples from student photographers instead of Feininger's powerful black and white examples. Previously students did not achieve the same illusion of depth or strong value contrast that this year's students were displaying.

In lesson one, leading line and texture, students were still learning some of the technical aspects of developing film and taking photographs with a manual SLR camera. Because this was only their second roll of film, there were some problems when students developed the film. Some students had their roll completely blank because they had not loaded it properly into their camera. Others had their roll too dark because they did not adjust either the aperture setting or the shutter speed on their camera. This was actually a great teaching tool for me to get students to understand the importance of knowing how their SLR camera works because they saw the results of what happened when they overlooked some of those issues.

Lesson five, formal portraiture and lighting, had a great impact due to the visit of a guest lecturer. I was able to better explain lighting on the model and how to direct the model as a photographer. While the introduction with the guest speaker had a lot of impact on students, I

had forgotten that many of my students did not have flash on their cameras or good studio lights. To compensate, my guest instructor and I tried to focus on using natural lighting and giving our demonstration outside because, but when the students took their rolls of film, many tried to photograph inside and the lighting was not good enough for formal portraiture. The portraiture and lighting lesson requires particular emphasis on lighting techniques to be successful. I connected this lesson to the work of Mary Ellen Mark and Annie Leibovitz. Both of these artists used natural lighting on some occasions and studio lighting on others. In the future, I will use the work of these two artists to focus on the importance of lighting in taking formal portraits and as examples to compare and contrast formal and natural lighting in student compositions.

### **Analysis of Photography Concept Assignments**

The first photography concept assignments were from lesson 1A and were to be a companion to the Leading Line and Texture lesson. These concepts were an article on Ansel Adams, using developer to paint a design onto exposed photo paper, and taking a self-portrait into a reflective surface with a digital camera. The Ansel Adams article helped to supplement the leading line and texture lesson because students were able to compare the compositions they were taking with those of Ansel Adams who also used leading line as well as texture in his landscape photographs. A great thing about the painting with developer concept was that it reinforced the chemical processes of the darkroom, but let students know what else was possible with the chemical processes of traditional photography. It also showed students that if they exposed their negative onto photo paper, but then only wanted a certain section of the negative to be seen, they could selectively paint the developer onto the surface of the exposed paper to reveal only that section. Also, it is a great way to reuse the accidentally exposed paper that usually happen in the first few weeks of a beginning photography class. The digital reflective

self-portrait is a great way to give a brief introduction to using a digital camera. Students also liked to play around with how many reflective surfaces they could find and they especially seemed to enjoy the surfaces that would warp their self-reflection.

The second photography concept assignments were from lesson 2A and were to be a companion to the digital fill the frame lesson. These concepts were an article on Edward Weston, using a solarisation technique with photo paper, and ink contours on old, discarded photographs. The Edward Weston article helped to supplement the fill the frame lesson because students were able to compare the compositions they were taking with those of Edward Weston who filled the frame in his photographs of natural forms and the human body. For the solarisation concept, students looked at the artist, Man Ray and saw how his photographs had been solarised. Some of them seemed to have trouble, however because they were unsure how much light to expose their paper with. It seemed that although two different students would do the solarisation process in the same way, they would get very different results. I suggest teachers work with this technique themselves before using it in their curriculum. For the ink contours, students would take old, discarded photographs and draw over the contour lines with black India ink. Once the ink was dry, the photographs were placed in a bleach bath so that only the ink lines remained. This seemed to work best with photographs that were slightly underexposed so that the bleach bath turned the photograph completely white. Those that were overexposed sometimes did not bleach back all the way to white. It also seemed that the bleach solution stopped working about halfway through the class set of photographs. Iodine is also supposed to work to bleach the photographs, so teachers could use this to refresh the bath.

The third photography concept assignments were from lesson 3A and were to be a companion to the industrial, mechanical, and construction lesson. These concepts were an article

on Andreas Fininger, framing, and photo transfer. The Andreas Fininger article helped to supplement the industrial, mechanical, and construction lesson because students were able to compare the compositions they were taking with those of Andreas Fininger who used industrial, mechanical, and construction as a subject matter. The framing concept lets students work with a commonly used photography technique with a digital camera; because of the quick turn around of the digital media, this was a great way to critique student progress as they were working on the assignment. Students really seemed to enjoy the photo transfer assignment; I think this was because students were able to use drawing and painting media along with their photographs and it had been awhile since they were able to use media other than photography. Some students had more success than others with the transfer process. With this process, students took one of their digital images and covered the surface with gel medium; while the gel medium was wet, they placed it onto watercolor paper. Once it dried, students then wet the paper on the back of the image with water and scrapped all the paper off and the image would stick to the gel medium. Students who did not get all the paper off had a hazy image and were unsatisfied. One thing that could help this is to put another coat of gel medium on top of the image and most of the haze tends to go away, but teachers should encourage students to get as much of the paper off the photo transfer as possible to have a clear image.

The fourth photography concept assignments were from lesson 4A and were to be a companion to the abstract photo composition lesson. These concepts were an article on critiquing photographs, sharpie contours and sandwiched negatives. The critique article helped to supplement the abstract photo composition lesson because article discusses focal points within a photograph, using the rule of thirds, and how to use repeated patterns successfully in photographs; all of these would help students create successful compositions with only line,

shape, values, and patterns. Students seemed to enjoy the sandwiched negative concept, but some had trouble sandwiching two dark negatives together; even at the brightest f-stop they couldn't find the right exposure time. Teachers who use this in the future should suggest that students use lighter negatives. While students did seem to like the sandwiched negatives, they seemed to love the sharpie contour concept. I think this was because students could use this with either digital or film photographs and students were able to take images that were slightly blurred and make them usable with this technique. Some of my students used this technique on as many as four photographs even though they were only required to turn in one.

The fifth photography concept assignments were from lesson 5A and were to be a companion to the formal portraiture and lighting lesson. These concepts were an article on Mary Ellen Mark, extend-a-photo, and special effects montage. The Mary Ellen Mark article helped to supplement the formal portraiture and lighting lesson because students were able to compare the compositions they were taking with those of Mary Ellen Mark who both studio and natural lighting. In the extend-a-photo, students were to take a photograph where parts of the image ran to the edges and glue it into the center of a page; then students drew or painted on the remaining page, extending the subject of the photograph outward. Teachers might suggest that students use their fill the frame or abstract photo composition photographs because the subject matter in these reach the edges of the composition. While most of my students were successful with this assignment, in the future, I would not pair it with another manipulative type of concept assignment because it took more time than most of the other assignments of this kind. Students had a hard time completing both the extend-a-photo and the special effects photo montage. So students were not too rushed, I extended the due date for these two assignments by one week, so they had more time to complete. The special effects photo montage was very successful since



students did not have to be rushed to complete it. Students seemed to enjoy playing with the filters available to them on Photoshop. To unify the overall montage, teachers should suggest that students use photographs that all have a similar theme to them. For example, one student used four different photographs of leaves and another took four different photographs of purses and one even used four photographs of various office supplies.

The sixth photography concept assignments were from lesson 6A and were to be a companion to the rhythm and pattern lesson. These concepts were an article on Ruth Bernhard, sepia toning, and pattern collage. The Ruth Bernhard article helped to supplement the rhythm and pattern lesson because students were able to compare the compositions they were taking with those of Ruth Bernhard who used rhythm and pattern in her compositions. The sepia toning concept assignment worked well with images that students wanted to have an older or antiqued feel to them. This was a great way to discuss the emotional content of photographs to discover which images would be the most appropriate to use for sepia toning. In the future, I would change the schedule to do this concept assignment before the ink contour assignment because the bleach bath for sepia toning can be used for the ink contour concept assignment. The pattern collage was very successful because students were able to use the photographs taken from the rhythm and pattern scavenger hunt using their digital cameras and apply them to this concept assignment. Students were also able to play with different color combinations to unify their composition using hue and saturation color adjustment on Photoshop. Once four or five photographs were changed, two or three of each image were printed out as 3.5" x 5" photographs and then used to make the final collage. This particular concept assignment was one that seemed to produce the widest range of different results.

The concept assignments are the perfect solution for what to do with students when they are not in the darkroom, but they also serve other positive functions as well. They helped to supplement the larger portfolio assignments that students were working on with the art historical connections the students explored. Students also were able to explore the many different options that are available to manipulate photographs both manually and digitally. At the end of the semester, students are required to turn in a portfolio of the work they completed throughout the semester. Included within this portfolio, the students are to choose the best three to five concept assignments they completed. Seen along with the portfolio assignments that took even longer to complete, these concept assignments are raised to the same level of quality as the portfolio assignments. Some students continue to use the techniques learned in the concept assignments as personal choice assignments that were also included within the final portfolio.

### **Conclusions and Recommendations for Further Research**

This curriculum is designed to make teaching photography easier and yet have maximum impact on student learning. While teachers may not choose to use every lesson in this curriculum, I would encourage that they tailor the ones that work for them to fit their own needs. As noted previously, the benefit of digital photography as an alternative to film, in either the ease of use or the cost savings benefits is mentioned by several authors including Callow (2001), Cavanaugh and Cavanaugh (1997), Radclyffe-Thomas (2008), Bull and Thompson (2004), and Fisher and Lazaros (2009). This is why I chose to incorporate the use of digital cameras into my photography curriculum. I would recommend further research in digital technology because technologies are changing so fast; consequently it is only responsible to be fully aware of new technologies in order to take the most advantage of them as a learning tool. As indicated in my review of literature, technology can greatly increase student achievement in

art and photography; therefore, these new technologies should continue to be investigated in order to determine how they can impact student learning.

Because of the limited equipment such as enlargers in the darkroom and computers for digital assignments, I placed the students into different groups so they could navigate between the darkroom and the computers at different given times. While this was the best situation to take advantage of the equipment we had, it was sometimes difficult to determine individual student progress in each assignment. Students had to take more individual responsibility for meeting due dates in taking digital images and rolls of film in order to maximize their darkroom and/or computer time. Also, those students that had a “plan of action” for themselves during their darkroom time, for example, would get more done and be able to have more time for critical self-analysis and for composing compositions. Those that were not as successful in managing their time or meeting due dates for taking images were really digging a hole for themselves. Therefore, I would also recommend further research in time management strategies for high school students because that continues to be an issue for students not only in photography, but also in all areas of art education. Personally, I will continue to research and develop my photography curriculum to fit the needs of my students and to incorporate new emerging technologies as they develop and are made available.

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## APPENDIX A

### The Basics of Photography PowerPoint

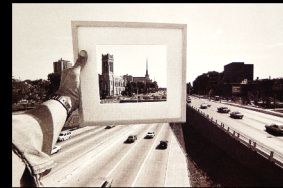
#### Making Photographic Images

Learning the Basic "Rules" allows you to "break" them creatively as your expertise increases!

#### What is Photography?

Is Photography a form of art?

What is the difference between a Photograph and a Snapshot?



Start Looking Around at Your World  
Students often benefit by looking through a view finding device to begin to see the possibilities of composing their photographs.

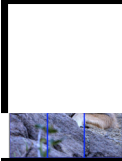
#### The "Rules" of Composition

The first "golden" rule is the "Rule of Thirds". It affects the placement of the main subjects in the photo.

You need to consider the composition:

The main subject should lie on one of the four lines or four intersections (for example the subject's eye ).

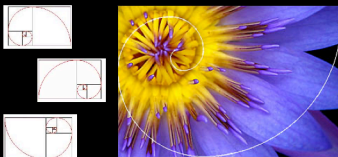
#### RULE OF THIRDS



- Avoid the center of the frame
  - Greater interest for the viewer if the subject is off-center
  - Imagine
    - Three vertical sections
    - Three horizontal sections
    - 9 total sections
    - 4 section intersection points
- Place subject at section intersection

In photographic compositions when a subject is directly in the middle of an composition it creates "static" or a "boring" image.

However, we all know that "rules" are made to be broken! There are occasions when smack dab in the middle is where you want your subject to be!



#### Golden Spiral or Golden Rectangle

- Another rule is a "Golden Spiral" or "Golden Rectangle"
- There should be something, leading the eye to the center of the composition. It could be a line or several subjects.

Another rule is the "Golden Triangles". It's more convenient for photos with diagonal lines. There are three triangles with corresponding shapes. Just roughly place three subjects with approximate equal sizes in these triangles and this rule would be kept.



#### Fill the Frame

© Hannah Toudy



©Cate Mahoney

©Laura Worcester



© LoWynn Newsome

Look at the scene you are shooting and position yourself so that you demonstrate the depth or space in the scene. Leading lines, overlapping objects or people or objects placed in the composition to give the viewer a sense of the "scale" of the whole scene.

#### Perspective



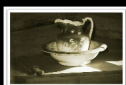
#### Unique Angles



#### Vertical Subject ? Shoot Vertical



#### Look for Shadows



Recompose and reshoot the same subject or composition using several different "angles" or "points of view" this can also change the direction of the light, shadows and contrast in your composition.



#### LIGHTING THE IMAGE

- Think about how light makes energy.
- Observe the different types of light...harsh, soft; hot, warm, cool; morning, evening, hazy, bright; etc.
- What direction is the light coming from?
- What is the source of the light?
- Is it natural or artificial?
- Does that effect your focal point or center of interest?
- What does light do to stimulate the space within the frame and your focal point?
- Is it creating space or flatness on your subject?
- What are the shadows doing?

## APPENDIX B

## Leading Lines and Texture Handout

## Leading Lines

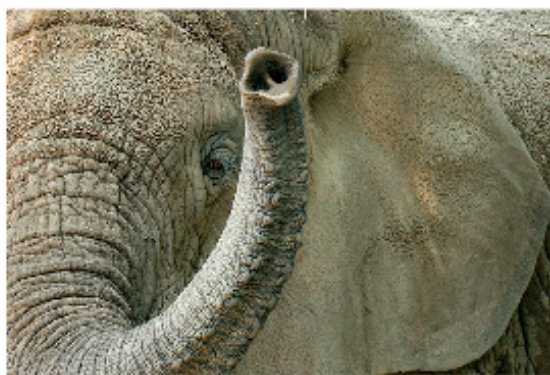
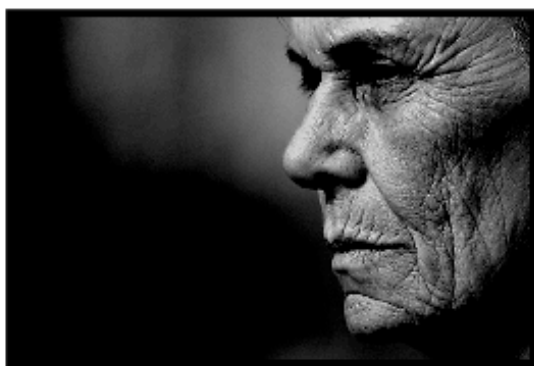
Leading lines draw the viewer's eye to the point of interest or help create the illusion of depth and/or distance.





# Textures

**A texture occurs in a photograph because of the interaction between light and a three dimensional surface. Use this information to make the viewer "feel" the appearance of your subject.**



## APPENDIX C

### Digital Self Reflection Handout

#### Criteria for Assignment Portrait Photography: Self Reflection

##### Create a self reflection portrait

1. Each photo that you use for this assignment **MUST** be an original of yours, one that you took with a digital camera this semester.
2. Your image must be a portrait of yourself reflected in something.
3. Do **NOT** take a picture of you in a mirror, **UNLESS** it is the most amazing, creative, compositionally dynamic image I have ever seen.

##### Examples of self reflection:



## APPENDIX D

### Fill the Frame Handout

# Fill The Frame

Fill the frame with as much of the subject as you can. This can be done by getting in extremely close, or simply changing your angle or perspective. Any distracting background is eliminated, and the image is much more intimate, viewed at an eye-to-eye level. Compose your photograph so that nothing but your subject is in the frame.

Images on left: not filling the frame; less interesting.

Images on right: subject filling the frame; more interesting.



### How To Fill the Frame

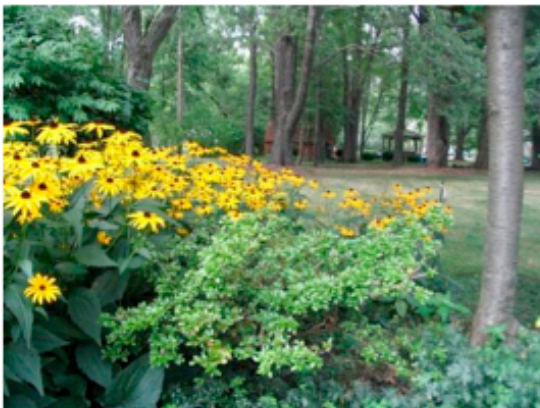
In this case, the frame is the edges of the photograph you take. The expression "fill the frame" does not mean that your photograph should be packed with visual information. It means that your primary subject should be large enough in the photo to stand out from the surroundings.

It also means that you should isolate the primary subject of the photo, so that there is not a lot of other visual information competing for attention.



### Get Up Close

The easiest way to fill the frame is to get right up next to your subject. If your subject is a leaf, make sure it is the largest element in the photo. If your subject is a house, fill as much of the photo as you can with it. If you're making a portrait with a competing background, get close to your subject and eliminate as much of the background as you can.



## APPENDIX E

### Sandwiched Negative

#### Handout

### Sandwiched Negatives??

What is a Negative Sandwich? Simply combine two (or more) negatives in your enlarger to create a single image on one sheet of paper. This is accomplished by sandwiching negatives together in the negative carrier-one on top of the other.

Once you have "sandwiched" the negatives in your carrier, make a print just like you would for a single negative print. In areas where your negatives are dense (bright areas), details will be held back from the other negative. In areas where your negatives are thin (dark shadows), detail from the other negative will pass through.

Just a heads up; by sandwiching your negatives together, you are increasing the density, which will lead to longer than normal exposure times. You may also experience a reduction in contrast in particular areas of the final image.

Once again, this is an experimental process. You can come up with a totally different outcome by simply changing the order of the negatives in the carrier-(which one is on top)

Here are a few tips for making your negative sandwich:

- > Choose simple images. Portraits on top of a cloud filled sky or textured landscape. Experiment with a simple and complex image (one with a lot of detail).
- > Often underexposed negatives (too thin) work well.



## APPENDIX F

## Lighting Handout

# Lighting

Lighting adds dramatic effect to your photographs. Usually you want the light source behind you when shooting photographs. "Backlighting" occurs when the light source is in front of the lens, creating dark silhouettes. "Side-lighting" is effective in communicating strong emotion. "Floor-lighting" is a technique of placing a single light source in front of and below the subject and the camera to create suspense and mystery.





## APPENDIX G

### Special Effects Photo Montage Handout

#### Special Effects Montage

- add guides to help you precisely place and align images
  - save selections
- apply filters to selections to create various effects
- add layer styles to create editable special effects



#### Criteria for Creating a photo montage

Create a photo montage that....

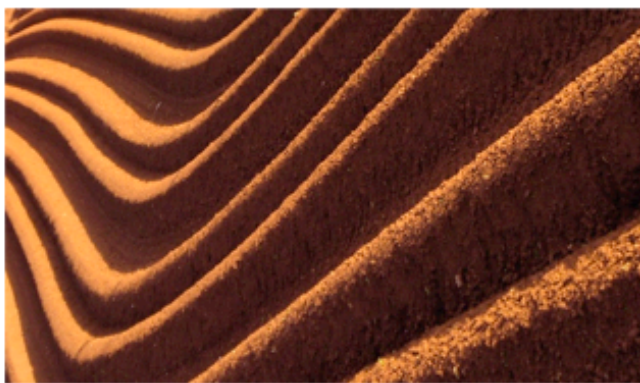
1. All photos that you use for this assignment **MUST** be originals of yours, one that you took with a digital camera this semester.
2. Place four images together to create a photo montage. These images should be related in some way so that they work as a composition once you put them together.
3. Each image must be manipulated using multiple filters, etc.
4. Make all of your images 72 pixels.
5. Save your image in your personal folder and place a copy of the image as a JPEG in the shared folder under Montage. Don't forget to clear your guides before turning your image in.

## APPENDIX H

## Rhythm Handout

# Rhythm

**Repeat a theme to create rhythm in your photograph. Have fun, and good luck.**





## APPENDIX J

## Pattern Handout

# Pattern

Take a photograph where patterns grab the viewer's attention.



## APPENDIX K

### Analysis of School Arts and Arts and Activities Resource Articles

Section #1: Art History / Art Criticism-- these are articles I found that would assist in photography concepts in the teaching of art history and art criticism as it relates to photography.

- A. "Examining the Art of Photography" —*Art Education*, (Sept. 2000)
  - a. Art Criticism
- B. "Photography and Visual Perception" --- *Journal of Aesthetic Education* (Winter, 1993)
  - a. Photo and Design
  - b. Gestalt Photography
  - c. Critical Analysis of Photography
- C. "Artists as Writers: Enriching Perspectives in Art Appreciation"—*Studies in Art Education* (Spring 1999)
  - a. Art Criticism
  - b. Includes samples of artists who wrote about their work to give students a better understanding of the work and the mindset of the artist
- D. "'Men Great Thro' Genius... Women thro' Love' Portraits by Julia Margaret Cameron"—*The Metropolitan Museum of Art Bulletin* (Spring 1999)
  - a. Art History and Analysis of Julia Margaret Cameron
  - b. Discusses how she portrayed the men, who were important scholars and men of the day as being the great thinkers and minds that they were.
  - c. Women, on the other hand, were portrayed as the ideal goddesses and figures from mythology and legends
- E. "Learning from Exhibitions: Photography by Karsh" by Mark M. Johnson—*Arts and Activities* (Jan. 2008)
  - a. Looks at the portrait photography of Yousuf Karsh
  - b. Portraits of O'Keeffe, Churchill, Albert Einstein, Frank Lloyd Wright, etc.
  - c. Great story of how he captured the strength of the portrait of Winston Churchill.
  - d. Would travel to the homes of those he photographed to capture more of the true nature and essence of that person's character. Also, the person would be more at ease so the true emotional state of the sitter could be captured.
  - e. He would prepare for each upcoming photo shoot by doing his homework and learning as much about the sitter as possible. Sometimes he would include an attribute that was known to be associated with the person.

Section #2: Digital Lesson Ideas-- These are ideas from articles that would work well into digital photography lessons for my students.

- A. "Simple Digital Portraits" – by David Laux– *Arts and Activities* (June 2006)
  - a. Students began with a digital self portrait that they then incorporated into a famous work of art.
  - b. This was used as an end of the year project for when the students were in the computer lab.
  - c. Digital software of "Paint" and "Photo Editor" was used to manipulate the famous work of art and the students' self portraits in order for one to be incorporated into the other.
  - d. Teacher carefully selected the sites from which the students got the famous works of art so there were no scandalous images used.
- B. "Scanner as Fine Art" – Kris Fontes -- *School Arts* (May/ June 2008)
  - a. Students looked at self portraits from artists such as Kathe Kollwitz's *Self Portrait with and on the Forehead* and Max Pechstein's *Self-Portrait with Pipe (Smoker)* and Chuck Close's *Study for Self-Portrait*.
  - b. Surreal Self Portraits were taken of students using the scanner. These were done with a partner in the computer lab. The partner was in charge of covering the head of the other student with a dark cloth to block out any ambient light while the other student's head was laid close to the scanner bed.
  - c. Students were encouraged to include jewelry or something personal about themselves as well as hands and putting their head at more of an angle.

- d. These were then manipulated the hue and saturation with computer software as well as using software filters.
- C. “Scanograms!”—by Michael Prater and Mark Sawrie-- *School Arts* (October 2002)
  - a. Can cut, copy, paste or transform all or part of the image.
  - b. Scanogram Self Portrait—Artists used symbolism and iconography to express themselves like the work of Khalo, Flack, and Magritte.
  - c. Objects were brought in (they needed to be able to be hand held) that personally represented the students. They were to fill a shoebox with the items.
  - d. They needed to create thumbnail sketches first in order to create good compositions and eliminate wasted time at the scanner.
  - e. Images were printed as an 8x10 and had 24 bits resolution and at least 150 dpi.
- D. “Scanner Art” – by Joy Jaworski and Kris Murphy– *School Arts* (Jan. 2009)
  - a. Students were using scanners as cameras.
  - b. There was a focus on environmental awareness and recycling.
  - c. Teacher encouraged the class to become aware of and appreciate the environments especially near their own local school.
  - d. The challenge was to recognize the efforts of parks/preserves in the local community and make a visual record of these special places
  - e. Students were required to venture into a space they felt attached to and collect hand-sized objects from that location: rocks, shells, leaves, even trash if they found it.
  - f. They were to consider the composition and include a foreground; middle and background.
  - g. These were produced as 16x20 prints which presented the hand-sized objects as larger than life. These were auctioned off to the community to create environmental awareness and raise money for a local environmental organization.
- E. “The ABCs of Nature”—*School Arts* (October 1995)
  - a. Short article on the ABC butterfly photographs taken by photographer Kjell Sandved
  - b. These were all taken of butterflies and took two decades to capture.
  - c. The article suggests using this as inspiration for a photo essay on patterns found in culture or the human environment.
  - d. This idea inspired my “photo scavenger hunts” to find ABCs in nature
  - e. My idea is for students to get as many letters from the alphabet as possible (at least 12) and then spell out a 5 letter word to turn in for the assignment.
- F. “The Digital Dynamic” –by Laurence Gartel–*School Arts* (August/September 2007)
  - a. “Today there are 10 megapixel cameras that cost less than a 1.4 megapixel camera did 10 years ago.”
  - b. This article included a digital image entitled “Coney Island Baby” by Laurence Gartel created in 1999.
  - c. This image featured a portrait with digital additions placed into the main shapes of the figure. Each addition was an image from Coney Island. (ex: roller coaster, hot dogs, etc.
  - d. This particular image could be a great example for a project which would involve a portrait of a student that included other digital symbols and representations on top of that person to tell about all the likes, etc. that made that person who they are.

Section #3: Photography Project Ideas—these articles inspire interesting photography projects that could be done with traditional 35mm photography or with digital photography.

- A. “A Shot in the Dark”—by Charl Anne Brew-- *Arts and Activities* (Nov. 2008)
  - a. Project inspiration comes from the work of Kenneth Josephson and Eadweard MuyBridge.
  - b. Students will set up a stable camera with the use of a tripod or other stabilizing system and they will pick a subject matter that moves.
- B. “Recording Sound...Visually” –by Bill Kelley-- *School Arts* (May/June 2002)
  - a. This article focused on using a photograph to photograph sound.
  - b. The teacher should hold an informal discussion of familiar and not-so familiar sounds in the world.
  - c. “sound is descriptive and lends itself to trials.” Such as nails on a chalkboard
  - d. Teacher and students analyzed sounds such as footsteps, water splashing, creaking doors, telephones ringing, sound of a kiss, or a baby’s laughter.

- e. The challenge for the students is photographing a visual representation of sound for their photography project.
- C. "Portraits of the Self" – by Jack Zichittella– *Arts and Activities* (May 1992)
  - a. Students were to explore the expressive nature of light to tell the story of the photographer to the viewer.
  - b. Students could use a mirror, self-timer, a cable release, and/or a tripod in order to capture a photographic self portrait.
- D. "A Point of Departure" –by Jerry Speight-- *Arts and Activities* (April 1993)
  - a. Students studied famous photographers and the series of work they were known for.
  - b. Students were to mentally establish a beginning point and then a series of in-depth pieces that would evolve from it.
  - c. These series jumping off points would be like the work of Dorothea Lange and her "Migrant Mother" for her own student, Ralph Gibson
  - d. Somnambulist—Subconscious suggested spontaneous images to him when he walked with his camera.
  - e. My idea is to do a photo walk like Ralph Gibson to produce Somnambulist photographs.
  - f. This could also work with the student close-up of still life objects.
- E. "A Personal Point of View"—by Karen Skophammer—*Arts and Activities* (April 2003)
  - a. "Photography skills can teach volumes about angles, texture, lighting, placement, harmony, balance, repetition, point of view and more."
  - b. Students are encouraged to fill the frame with this assignment, so they should move in close enough to the subject matter in order for it to fill up the view finder.
  - c. Point of view being the main focus of this lesson, the teacher discusses various angles and points of view such as bird's-eye, and worm's-eye views of normal subject matter. Examples are shown with these points of view.
  - d. Leading line was also discussed to capture the viewer's attention and lead to focal points of a subject matter.
  - e. "By developing their own photos, they become better photographers because they strive not only to be good technicians, but fine artists as well."
  - f. "With them being so readily available, and much ore cost-effective to use, I am starting to instruct younger students (grades 6-8) in the basics of photography using digital cameras."

Section #4: Photography Manipulation—These articles inspire photography concept assignments in which either traditional or digital photographs are physically manipulated in some way to create new works of art. (Collage, extend-a-photo, hand-coloring photos, etc.)

- A. "Creating Chemigrams in the Classroom"—by Paula Guhin—*Arts and Activities* (April 2003)
  - a. Article uses abstract painting with developer and fixer, which is mixed up in different strengths on exposed paper.
  - b. The article suggests that it is a good lesson at the beginning of photography to have the students understand how the different chemistries work.
- B. "Transformations" – by Cynthia McKeon-- *School Arts* (March 2008)
  - a. Individual self portrait photos are taken of the students and printed in black and white.
  - b. Students are shown examples of cultural masks for inspiration
  - c. Both translucent and permanent markers are used on top of the portrait to create designs.
- C. "Drawing on Photographs" –by Robert D. Clements and James M. King-- *School Arts* (Sept. 1985)
  - a. The article uses a term called "Photosketching" where students take a previously printed photo from the darkroom and draw on top of it with India ink.
  - b. Photos should be older photos that students would not normally keep. These "mess-ups" are the perfect opportunity for this project and can be from other students because the students will change the photos enough to make them completely their own works of art.
  - c. Once the ink is completely dry, the photograph will be bleached out with an Iodine solution bath.
  - d. Then placed in a running water bath.
  - e. Then into a film strength fixing bath for 2 minutes.
  - f. Then placed back into a running water bath for 5 minutes.
  - g. The last step is to go back in and draw on the top again with India ink after it is thoroughly dried.

- D. "Add Color" –by Steven A. West–*School Arts (May 1994)*
  - a. This article discusses hand-coloring photographs using watercolors and watercolor pencils.
  - b. Cotton swabs are needed to blend the watercolors.
  - c. Colors should be applied lightly.
  - d. When critiquing the final result, students and teacher are looking for a range of values; a good composition, with a strong focal point; no wasted negative space; that the photo is balance; that the color is used to enhance the photo; and finally the overall success of the photograph.
- E. "Black and White in Color" –by Andrea Thompson–*School Arts (Jan 1992)*
  - a. This article discusses hand-tinting on top of black and white photographs with oil paint.
- F. "Colorize with Stains and Dyes" by Paula Guhin—*Arts and Activities (June 2006)*
  - a. This article involves taking old prints and toning them.
  - b. Good dyes to use are available from Rockland's Printint ([www.rockaloid.com](http://www.rockaloid.com))
  - c. Also waterbased inks and food coloring will also tone photographs as well as coffee or tea. Those toned with coffee and tea should be washed in a neutralizing bath of baking soda and water to get rid of the smells associated.
  - d. The article discusses how rubber cement can be used to mask areas that you don't want stained or toned.
  - e. Students can also tone the entire photograph and then handwork on top of it with oils or colored pencils.
- G. "Weed Transparencies" –by LeBlanc, Aileen M.-- *School Arts (November 1987)*
  - a. Students can create a great abstract design for photograms using chopped up crayons melted between wax paper. Students will also collect weeds and natural materials from outside to add to the crayon melting.
- H. "Photo-Composition-Grams" –by Carol S. Jeffers–*School Arts (November 1987)*
  - a. Students will create a photogram like normal, but instead of immersing the exposed photo paper into the developer, the students will paint and drip dektol on exposed paper. This way, only portions of the exposure will be developed.
  - b. Also, students can use a technique of smearing Vaseline onto the Plexiglas to create a fogged, blurred image as well.
- I. "Photographs Without a Camera" –by Seth Laderman--*School Arts (January 1985)*
  - a. Students will paint on Plexiglas to create the negative, leaving the areas blank that they would like to be black. They should use a photograph that they have taken or a magazine to paint their contour lines.
  - b. These will then be exposed to the light for 5-8 seconds, then develop like normal.
  - c. My idea--Students can also use one of their previous photographs to create the negative and add painted additions to it onto the Plexiglas. These can be contact printed onto the paper to create the negative and then a positive image can be created with another contact print.
- J. "Digitally Romare" –by Melissa Linn- *Arts and Activities (February 2006)*
  - a. Students will create a Romare Bearden inspired collage self portrait from several digital self portrait images.
  - b. The students got a headshot of themselves to start with and each table of four students got a set of their tablemates pictures as well as the teacher in order to combine together to make their Romare inspired portrait collage.
- K. "Wonderful World of Warhol"—by Karen Skophammer—*Arts and Activities (March 2006)*
  - a. Students will take photos of themselves using props.
  - b. They (or teacher) will then use Photoshop to make the image black and white, to crop, and to tweak with solarized or posterization filters.
  - c. They can then print these out and add colored pencils in a Warhol/Pop Art style
  - d. My Idea...is for students to pose and use props like famous masterpiece (Girl With a Pearl Earring) and then combine digitally with the masterpiece itself. Then with its printed out, they could color like Warhol/Pop Art style.

- L. "New Perspectives on an Old Approach"—MaryJo Rosania—*School Arts* (November 2006)
- Students use digital cameras to document places where one or two-point perspective would be evident and then extend the image outward in a drawing.
  - This lesson seems to be meant for a Drawing class, but I think it could be used well as a Photography manipulation lesson.
  - My idea is for the students to use images from their Fill the Frame photo project to then print out for this extension. Students can then easily create their "Extend-a-photo" with any media.
- M. "Hockney-Inspired Photocollage" – Gina Wenger-- *School Arts* (November 2006)
- Students will first view Hockney's "Pearblossom Highway" to get a sense of how Hockney approaches his compositions and creates multiple points-of-view within the composition.
  - Hockney stated about his work that it gives "a sense of closeness to everything yet at the same time, depth can be achieved."
  - To create their own Hockney Composition, students will take between 27-36 exposures of one subject matter, moving in on certain parts to emphasize.
  - They will need to print all exposures for this project.
  - When creating the composition, they will have to piece it together like a jigsaw, focusing on one area at a time. Start with only two or three images instead of trying to use all the images at once.
- N. "Watergraphs: Exploring the World of Art with Instant Photography"—by Gloria Rzadko-Henry—*Arts and Activities* (April 2003)
- A "watergraph" is a watercolor painting overtop of a Polaroid instant image.
  - Students use this style to interpret a famous painting or style.
  - Teachers can introduce basic photographic composition concepts as well as color theory and principles of design.
  - Students were encouraged to pose like a famous portrait and recreate the style with the painting on top of the photographic portrait.
- O. "Photograms with x-rays: X-cellent!"—by Paula Guhin—*Arts and Activities* (November 2005)
- This article describes how to combine x-rays and other materials to create interesting photogram compositions.
  - A burning and dodging technique can be used to create different values within the composition.
- P. "Foto Fun Five Ways"—Paula Guhin—*Arts and Activities* (June 2008)
- Scratch That- (darkroom processed photos only)
    - Students will dip photographs from the darkroom in lukewarm water for 30 seconds.
    - Then they can use sandpaper or scratch tools in unwanted areas to create an interesting effect.
  - Contours Galore- (darkroom or digital photos can be used)
    - Students will use a fine black marker to outline each contour.
    - Students can all use silver or gold pens to outline.
  - It's a Frame-Up- (darkroom or digital photos can be used)
    - Students will enhance a photo with a fancy border around it.
    - They will first glue the photograph to a light colored mat or illustration board.
    - Then they will draw around it with fine and wide markers. The lines used should match the feeling within the photograph.
  - Reach for the Bleach- (darkroom processed photos only)
    - Students will draw on dark areas of photographs with a bleach pen.
    - They will then wipe with a damp paper towel, rinse and dry.
    - (if bleach pens are not available, students can use a cotton swab with a small container of bleach.
    - They can then colorize it later with markers.
  - A Permanent Solution- (darkroom processed photos only)
    - This can be used to improve washed out photographs.
    - Students can use permanent markers on top of photographs. They create surreal images such as a fiery sunset, or alien planet, or dream-world background.
    - Students can use a soft tissue or cotton swab to blend streaky areas.