# Photography Syllabus

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**Course Description:** Using the artistic eye through digital photography and computer-aided photo manipulation, students will use the elements and principles of art to capture their world. Students will be exposed to the concepts that make a quality, fine art photograph. Various subjects will be covered and students will be encouraged to continually capture what they see, even during off-school hours.

**Prerequisites:** Students must have completed Art Foundations or its equivalent.

**Goals/Objectives:** One goal of this course is to introduce and expand on the photography concepts, artists and processes. Another goal is to think critically of the photography we see and discuss important issues in the art world aesthetically. The final goal is to facilitate other core class essentials such as writing, reading, math and science while expanding on ways to visually express and communicate ideas and emotions.

### Essential Understandings:
- Capture up-to-the-minute photos that relate to the particular unit assignment.
- Utilize composition in a capturing way and original manner
- Use the Elements of Art and Principles of Design to create original digital photos.
- Understand that art is perceived in many different ways

**Grading:** All grading is aligned to the Ray-Pec district approved grading system

Students are graded on studio projects, bell work, written work, quizzes and a semester final. The final is 10% of the student's grade. All art projects are graded with a scoring guide that incorporates the student's motivation, understanding and participation into the grade. All scoring guides are posted when the assignment is given. It is the student's responsibility to read through the scoring guide before turning in their assignment. If a student would like to know their current course grade they can check SIS or come see me before or after school (SIS is updated bi-weekly). Projects are to be turned in to the designated location and will be graded within two weeks.
**\*\* If a student is absent they must come see me before or after school to see what they missed.**

**Late Work Policy:** All homework, assignment, or project deadlines will be strictly adhered to as defined by Ms. Pugh. Students who fail to submit any work at the time of a deadline can expect that a zero will be entered for their grade. If a student needs an extension, they are required to discuss that extension with Ms. Pugh at least 48 hours in advance of the deadline, never the day before. A new due date will be written at the top of the scoring guide at that point in time. Late work will not be accepted or graded without a penalty.

**Project Redos:** Since this is a studio based course with project deadlines, students are not allowed to "redo" projects they did not turn in by the deadline. Rather, students are allowed to redo a project that they turned in completed and on time but are not happy with their grade. In order to redo a project, the student must bring their scoring guide to the instructor so a new deadline can be written at the top.

**Materials Checkout:** There are several things you can check out in the photo room including cameras, flash drives and card readers. YOU MUST fill out the check out clipboard and you will be responsible for anything you use. The teacher must sign your item back in.

**Classroom Procedures:**
1. Students come to class (inside the door to not be tardy) and get out their art folder and camera.
2. All classes will start with bell work and/or teacher instruction.
3. Students will then either participate in a teacher lead activity or work independently on assigned art projects.
4. Clean up will be called 5 minutes prior to the bell ringing.

# Photography Vocabulary:

**Photography**_____

**Shutter Release**_____

**Viewfinder**_____

**Lens**_____

**Self Timer Lamp**_____

**Flash**_____

**Mode Switch**_____

**Pixel**_____

**3 Main Types of Cameras:**
       **1.**
       **2.**
       **3.**

**Rule of Thirds**_____

**Composition**_____

**Contrast**_____

**Focal Point**_____

**Balance**_____

**Subject**_____

**Focus**_____

**Leading Lines**_____

**Depth of Field**_____

**Selective Focus**_____

**Ambient Light**_____

**Artificial Light**_____

**Photo Montage**_____

**Photo Manipulation**_____

**Elongation**_____

**Emphasis**_____

## The Basic Concepts of Photography

- **Composition**

  Something that is created by arranging several things to form a unified whole. The composition of your photograph is the combination of elements coming together to create the whole image.

- **Subject**

  What is your photograph about? Without knowing the answer to this question you image will never work. Your subject is what you want the viewer to see first when they look at your image. It can be small or large, sometimes your subject will be a spider, other times it may be an entire mountain. No matter what your subject is, you must consciously choose a subject in order to make your image work.

- **Rule of Thirds**

  The rule of thirds explains where to place your subject in the image. Imagine that your image is divided into nine equal squares, basically a tic-tac-toe board with the lines equally spaced. The four points where the lines cross are the strongest focal points of your image. The lines that make up the squares are secondary strong points. The human eye is naturally drawn to these spaces within a frame, not the center of the frame. Make use of this to maximize the impact of your images by placing your subject along one of these lines or intersection points. If you are doing a portrait "head shot" of someone, place their eyes along these points and lines.

- **Background and Foreground**

  A photograph is a 2 dimensional representation of a 3 dimensional scene. This means that the camera effectively "flattens" the scene. Background is anything behind your subject. If there is a tree directly behind a person's head it will appear that the tree is growing out of their head. Likewise, a fence could seem to grow out of the side of a person. Foreground is anything in front of your subject. Foreground is just as important. If you are shooting a beautiful lake sunset but there is an ugly tire in the water's edge the photograph can be ruined.

- **Color**

  The world is in color. Sometimes the colors are white, black, and grey, but it is still color. While your subject will already have a color of its own, pay attention to how that color interacts with your background and foreground. If your subject is green and the background is green, your subject is liable to be hard to see in the image. In contrast, if your subject is red and the background purple, you may be able to see the subject very well but the clashing colors can distract from the subject.

- **Motion**

  There are two choices with motion in a scene. Freeze it with a fast shutter speed or let it appear as a blur on the image by using a slower shutter speed. Either choice is just that, a choice. A waterfall can be a beautiful image with the water blurred in motion or with the water frozen in midair. A baseball player hitting the ball can be a great image with the bat and ball blurred or with them frozen in time. The choice is up to you but you should always make that conscious choice of which type of motion you want. Also, remember that if you have a camera that your viewfinder shows you the actual view through the lens, what you see if the viewfinder is not what you will capture. As the camera records an image your view will be blocked for a fraction of a second. It is that fraction of a second your camera records. The best advice I ever received with sports photography was to remember that if you see it in your viewfinder you missed it.

**Focus**

Will your subject be sharply focused or fuzzy? Will you have the foreground and the subject in focus but the background fuzzy? How fuzzy will the background be? Focus will make or break your image. This is where aperture, F-Stop, and depth of field come into play. Aperture is the size of the opening inside you lens that lets light to the film or digital surface. F-Stop is the measurement of the aperture. Depth of field is a term telling you how much of your scene will be in focus or blurry. This is how you begin to control how your camera flattens the scene. In general, you want the subject and a small part of the foreground in focus but the background blurry. This helps avoid distracting lines around your subject. However, there are times you will want the entire scene in focus, such as landscape scenes.

**Lighting**

Lighting *is* photography. Photography is the art of capturing light reflected from subjects onto a film or digital surface. Always be aware of your lighting. If your subject is your child but his or her face is too dark to see, the image will not work. When you look at a scene, your eyes constantly adjust for the different lighting situations in the scene. When you take a photograph, the camera only records one light situation. Every camera is slightly different on how it "meters" or reads the amount of light in a scene. This is one reason why you must know your camera. Some general rules of thumb are: avoid harsh light behind your subject, watch out for dark shadows, and watch out for whites that glare in the light.

# Student Notes 10.1: COMPOSITION

After you have taken a photography class, you may never again develop your own film, print pictures, or take black and white photographs. You *will* continue to take photographs throughout your life, so it is important to make each picture count. Good composition takes time and thought. You will understand some of the "rules of composition" better when you have looked at many visual examples.

1. Good photos should have a focal point such as a tree, rock, or person, even when they are basically landscapes. Sometimes shooting low and having foreground in the picture will add that needed impact.

2. The center of interest is usually not in the center of the photo. Remember to avoid the "bull's eye syndrome."

3. All unnecessary details should be eliminated. Change position or move in close. Simplicity is important. Avoid shooting all photos at eye level. A bird's eye or worm's eye view may eliminate unnecessary detail and make even the ordinary subject look more interesting.

4. Look at the subject, then deliberately make your eye go to one corner of the viewfinder and follow the outline of the picture all the way around the viewfinder. Eliminate anything that detracts from the subject as you want it to be seen.

5. Leave space in front of a moving subject. For example, a person should be walking into the picture rather than out of it.

6. In taking photos of people, consider using the camera vertically, as people are vertical. If you are not shooting the entire body, crop (cut off) at the shoulder, waist, hip, knees, but usually not at the ankle or wrist.

7. Place the subject at one of the intersections of an imaginary tic-tac-toe grid. This is called the "rule of thirds."

8. Let the horizon be on the top or bottom third of the rectangle rather than in the middle of the picture.

9. Look for visual perspective—lines merging in a hallway, shooting straight up a building.

10. Diagonal lines used to lead the eye to the subject are strong. Horizontal lines tend to be restful.

11. Balance can be formal with everything symmetrical on each side, but can also be informal, with the largest subject on one side and a number of smaller ones to balance it.

12. Repetition of lines or similar shapes such as circles or triangles add interest to a composition.

13. One should always be aware of contrast— that lights and darks emphasize the subject.

14. RULES OF COMPOSITION MAY BE BROKEN!!
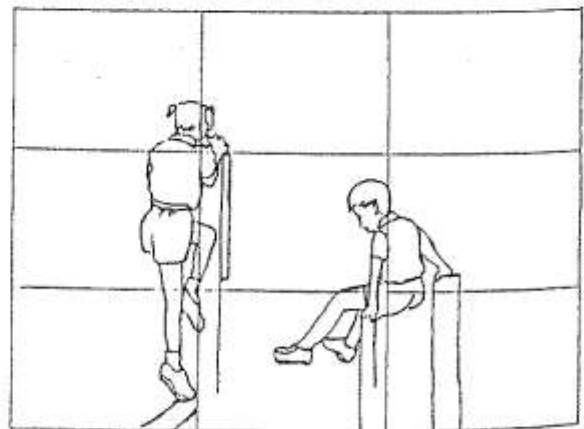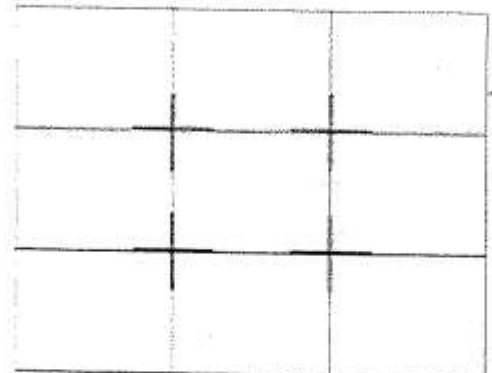
The rule of thirds

# RULE OF THIRDS
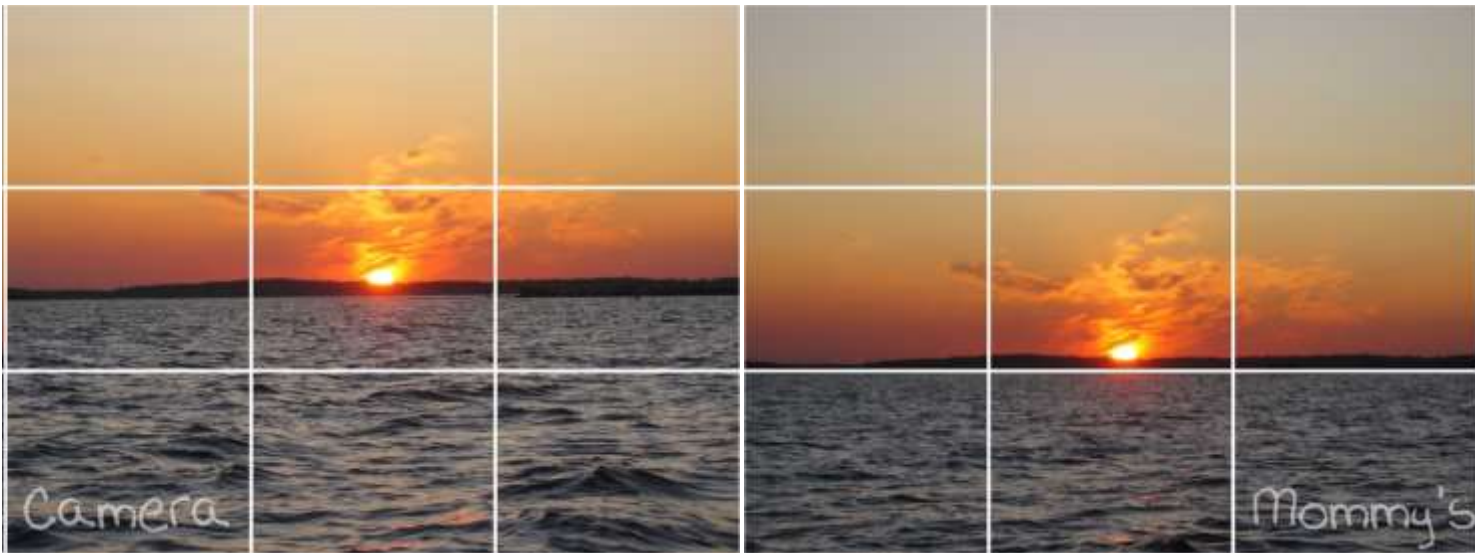


The ancient Greeks discovered the pleasing effect of objects with a rectangular shape. When a picture is divided into thirds, it is often most powerful if the focus of attention is in the intersection of two of the perpendicular lines.

The photo on the left above has the plane almost in the center, and it kind of floats there. The plane in the picture on the right is at the intersection of two of the lines, making it a bit stronger. It is also anchored a bit by the building and flag in the righthand third, which balance the plane on the left.

The Example on the left The Example on the left does not use the rule of thirds, the photo on the right does.  Although you can fix cropping on photographs on the computer, you will be challenged all year to get the shot right when you take it with your camera.

   The theory is that if you place points of interest in the intersections or along the lines that your photo becomes more balanced and will enable a viewer of the image to interact with it more naturally.

## 1- Rule of Thirds

In your mind, divide the picture into thirds. Place the most important part of your picture, your center of interest, at one of the four places where the lines cross.
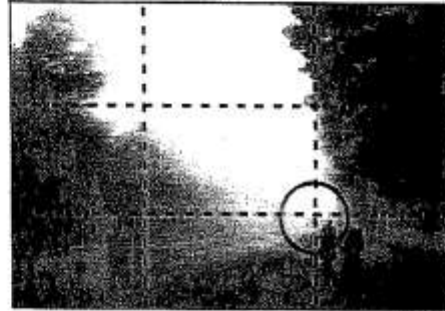
**Assignment:** Choose a subject matter, you will be using this for BOTH photos. Line up your shot without thinking about the rule of thirds and then line up your shot thinking about the rule of thirds in use. Put both of these images on your shared drive in a folder labeled ROT. Title the photo without rule of thirds "NOT" and the photo that has rule of thirds IS.

## FOLDER LABEL:  ROT
### One photo labeled "LastnameFirstnameISrot
### One photo labeled "LastnameFirstnameNOTrot

**ONLY USE ONE SUBJECT!** I should see the same exact subject in both photos.

### Think about orientation.
**If you shoot something tall** your camera should be in a vertical orientation or "portrait" orientation.
**If shooting something wide** your camera should be in horizontal orientation or "landscape" orientation.

| Rule of Thirds | Points earned | Points Possible |
|---|---|---|
| Student experimented shooting photos | | 10 |
| Student used the same subject for each photo | | 10 |
| Orientation is thought out (landscape for wide shots, portrait for tall subjects) | | 10 |
| IS photo shows correct use of rule of thirds (close up, touching lines and hot spots) | | 10 |
| NOT photo does not utilize rule of thirds (center and far away) | | 10 |
| | | |
| Total Points | | 50 |

# Using the lap tops and creating a shared Google folder

- Login into your assigned computer only, report any issues immediately.
- Log into your Google account and open up your Google drive.
- Create a folder in your Google drive by clicking the "create" button and then select the first option which is "folder"
- Name your folder with your HourLastnameFirstnameClass
      Ex:    2PughStephPhoto1
- You now need to share this, find the image and click on it
- Type in Ms. Pugh's emails (Stephanie.pugh@raypec.org) and make sure to click "can edit".  Hit advanced and unclick "notify".  Your folder is now shared with me.
- Inside that folder, for each new assignment you will make a folder.
      Ex:  ROT, Eggs (refer to scoring guide)

- NOTHING on this drive is permanent.  You must always have back ups of your photos for this class.  It is recommended that you keep your photos on on a separate SD card or flash drive.
- All laptops have a place to insert a common SD card.  It is recommended that you buy a card reader to use as well ($10 at Walmart).
- You may only use YOUR laptop number.  Failure to comply with this will result in revoking your laptop rights, you will be assigned a desktop only.
- Report any issues with your laptop at the beginning of class.  These may include; missing keys, low battery life, or not starting up.

**Please note that in Photoshop you are only allowed to use the "curves" tool and grayscale your image for assignments unless specified.**

## <u>LABELING PHOTOS</u>
Each photo should be labeled LastnameFirstnameTitleAssignment
If you are required to have a "favorite" photo for the project, label it
LastnameFirstnameTitleAssignmentFAV
Ex:  PughStephFlowerpowerEggFav

**If cell phone photos are allowed, add CP to the end of the assignments so that I know it may be a poor quality image.**

# Photography:  Introduction to Digital Cameras/Egg Photo Shoot

**Summary:**  Students learn and look at digital cameras along with learning about the history of cameras and the basic concepts of fine art photography.  Using an egg as the subject matter, the concepts learned are put to use.

**Key Idea:**  Everyone can take a photo, but artistic photographers have to know how to use their camera functions and exercise conscious decision making in compositions and subject matter.

**Objectives:**  The students will…
1.  Read and learn about the history of the camera.
2.  Discuss digital camera types and the basic functions.
3.  Practice using camera settings.
4.  Learn about basic concepts of photography.
5.  Take 2 pictures of the same subject, one with ROT and one without.
6.  Use the concepts learned to do a photo shoot of an egg in an interesting manner.

**Student Friendly Objective:**  I will learn about my camera and how to use it then apply these concepts in my first photo shoot of an egg.

**Missouri State Standards:**  FA1, FA2, FA3
**GLE's:**  I 1A HS level 1,

**Materials:**
Digital Camera
Egg
Computer with Photoshop

**Vocabulary:**
Composition:  Where an artist puts things in their artwork, how they are arranged.
Subject:  What your photo is about
Rule of Thirds:  Explains where to put your subject using a grid
Focus:  Making things look sharp, not blurry

**Resources:**
Handouts

**Evaluation:**  See attached scoring guide.

# PHOTO INTRODUCTION:  Egg Composition
## Folder Labeled: EGGS
## 4 photos are labeled: LastnameFirstnameTitleEGGS
## 1 photo is labeled:  LastnameFirstnameTitleEGGFAV
*One photo may be taken on a cell phone, add CP to the end of the assignment name.  If you want to leave a color version of a photo in the folder please add "color" to the end of the file name*

**CLASSWORK:  In class work done to complete assignment**

| | | | | | | |
|---|---|---|---|---|---|---|
| Vocabulary is complete | | 4 | 3 | 2 | 1 | IE |
| The student stays productive in class and shows a willingness to try the concept. | | 4 | 3 | 2 | 1 | IE |
| Folder is labeled "Eggs" | | 4 | 3 | 2 | 1 | IE |
| Individual photos are labeled correctly (see above), have 2 on the drive (**for 5, have more**) | 5 | 4 | 3 | 2 | 1 | IE |
| Sign Out sheet is used correctly w/ photo pass | | 4 | 3 | 2 | 1 | IE |
| Does my project shows consistent involvement and effort so far? | | 4 | 3 | 2 | 1 | IE |
| Am I shooting a variety of situations and ideas? | | 4 | 3 | 2 | 1 | IE |
| My photos reflect the rule of thirds concepts | | 4 | 3 | 2 | 1 | IE |
| My favorite photo so far reflects high quality work | | 4 | 3 | 2 | 1 | IE |
| I am using my class time wisely and to my advantage | | 4 | 3 | 2 | 1 | IE |

 **DUE:**                                    **CLASSWORK TOTAL POINTS**                    **/41**

**SUMMATIVE: Evaluation of student learning at the end of a unit**

| | | | | | | |
|---|---|---|---|---|---|---|
| Original and challenging compositions with simplified backgrounds | | 4 | 3 | 2 | 1 | IE |
| Rule of Thirds is being considered in each photograph | | 4 | 3 | 2 | 1 | IE |
| Subject is obvious in each photograph | | 4 | 3 | 2 | 1 | IE |
| Center of interest is clear and fills the frame | | 4 | 3 | 2 | 1 | IE |
| Favorite Photo shows high quality and concepts well thought out | | 4 | 3 | 2 | 1 | IE |
| Photos engage the viewer to keep looking. For a 5, you have an art show quality photo | 5 | 4 | 3 | 2 | 1 | IE |
| Subject is in focus properly | | 4 | 3 | 2 | 1 | IE |
| Photos are altered to black and white | | 4 | 3 | 2 | 1 | IE |
| Contrast is high with dark blacks, bright whites and full scale of greys | | 4 | 3 | 2 | 1 | IE |
| Student didn't rush to get the project done | | 4 | 3 | 2 | 1 | IE |
| Student shows motivation to find new ideas and environments | | 4 | 3 | 2 | 1 | IE |
| Folder and files are labeled correctly | | 4 | 3 | 2 | 1 | IE |
| Project and scoring guide are turned in on the requested date | | 4 | 3 | 2 | 1 | IE |
| **Why did you choose your favorite Egg photo?  Use vocab and a complete sentence.** | 5 | 4 | 3 | 2 | 1 | IE |

 **DUE:**                                    **SUMMATIVE TOTAL POINTS**                    **/58**

# Photography:  Interesting Angles and Depth of Field

**Summary:**  Students learn how photographers use interesting angles and depth of field to enhance subject matter.  Using these ideas they complete their own photos focused on these concepts.

**Key Idea:**  Subject matter can be greatly exaggerated and enhanced by experimenting with angles and depth of field.  Artist think about using the camera from vantage points close up, below and above to create these types of photos.

**Objectives:**  The students will…
1.  Discuss the importance of angles and depth of field.
2.  Look at examples showing these concepts.
3.  Practice taking photos in this manner.
4.  Complete several photo shoots and choose one photo that is an excellent example of interesting angles and one photo that is an excellent example of depth of field labeled as your favorites.
5.  Turn in 3 supporting photos and one favorite for both interesting angles and depth of field.
5.  Critique their work on the success of the compositions, angles and depth of field.  .

**Student Friendly Objective:**  I will learn how to shoot interesting angles and how to show depth of field in my photographs then apply these concepts to several photo shoots.

**Missouri State Standards:**  FA1, FA2, FA3
**GLE's:**  I 1A HS level 1,

**Materials:**
Digital Camera
Computer with Photo shop

**Vocabulary:**
Depth of Field:  The distance between the nearest and farthest objects in a scene that appear acceptably sharp in an image
Angle:  Vantage point from which a photo is shot

**Resources:**
Handouts

**Evaluation:**  See attached scoring guide.

# Photography:  Interesting Angles and Depth of Field

**Folder Labeled:** IA/DOF
**3 IA photos are labeled:** LastnameFirstnameTitleIA
**1 photo labeled :** LastnameFirstnameTitleIAFAV
**3 DOF photos are labeled:** LastnameFirstnameTitleDOF
**1 photo labeled:** LastnameFirstnameTitleDOFFAV
**TOTAL:  4 IA and 4 DOF photos in your folder**

**One photo for IA may be taken on a cell phone, add CP to the end of the assignment name**

### CLASSWORK:  In class work done to complete assignment

| | | | | | | |
|---|---|---|---|---|---|---|
| The student stays productive in class | | 4 | 3 | 2 | 1 | IE |
| Folder is labeled "IA/DOF" | | 4 | 3 | 2 | 1 | IE |
| Individual photos are labeled correctly | | 4 | 3 | 2 | 1 | IE |
| Sign Out sheet is used correctly w/ photo pass | | 4 | 3 | 2 | 1 | IE |
| Am I showing a willingness to try this new concept? | | 4 | 3 | 2 | 1 | IE |
| Am I shooting a variety of situations and ideas? | | 4 | 3 | 2 | 1 | IE |
| I have 2 IA photos on the drive, for a 5 I have more | 5 | 4 | 3 | 2 | 1 | IE |
| I have 2 DOF photos on the drive, for a 5 I have more | 5 | 4 | 3 | 2 | 1 | IE |
| My favorite photo so far reflects high quality work | | 4 | 3 | 2 | 1 | IE |
| I am using my class time wisely and to my advantage | | 4 | 3 | 2 | 1 | IE |

**DUE:**                                  **CLASSWORK TOTAL POINTS**                  **/42**

### SUMMATIVE: Evaluation of student learning at the end of a unit

| | | | | | | |
|---|---|---|---|---|---|---|
| Original and challenging compositions | | 4 | 3 | 2 | 1 | IE |
| Rule of Thirds is being considered in each photograph | | 4 | 3 | 2 | 1 | IE |
| Subject is obvious in each photograph | | 4 | 3 | 2 | 1 | IE |
| Center of interest is clear and fills the frame | | 4 | 3 | 2 | 1 | IE |
| Viewers eye moves through the photographs | | 4 | 3 | 2 | 1 | IE |
| Photos engage the viewer to keep looking | | 4 | 3 | 2 | 1 | IE |
| Subject is in focus properly | | 4 | 3 | 2 | 1 | IE |
| Photos are not cropped or altered in any way (you may choose color or b/w for each photo) | | 4 | 3 | 2 | 1 | IE |
| Unnecessary background information is removed | | 4 | 3 | 2 | 1 | IE |
| Photos look professional (**for a 5, you have one that is contest quality**) | 5 | 4 | 3 | 2 | 1 | IE |
| Student shows motivation to find new ideas and environments | | 4 | 3 | 2 | 1 | IE |
| Favorite Interesting Angle photo shows a creative vantage point | | 4 | 3 | 2 | 1 | IE |
| Favorite Depth of Field photo possesses a shallow depth of field (blurry, focused, blurry) | | 4 | 3 | 2 | 1 | IE |
| Project and scoring guide are turned in on the requested date | | 4 | 3 | 2 | 1 | IE |
| **Which photo do you think was more successful, your IA or DOF?  Use vocab and a complete sentence.** | 5 | 4 | 3 | 2 | 1 | IE |

**DUE:**                                  **SUMMATIVE TOTAL POINTS**                  **/62**

# Depth & Perspective

in a picture is expressed by the spatial relationship between the foreground and the background, and by the diminishing size of those objects on the ground plane, as they recede into the distance. Depth can be further emphasized by the presence of perspective, and by the deliberate use of the foreground to lead the eye into the picture. Intermediate and distant features in a landscape give an illusion of depth; so do the converging lines of linear perspective. Linear perspective is seen in terms of diminishing size and lines or planes that converge to a distant "vanishing point" on the horizon. The volume of space between the viewer and the far horizon is described by aerial perspective, where objects, features and colors lose detail and intensity as they recede.

While depth is not a vital element in a picture, most pictures possess it to some degree. It is likely that you will wish to create an illusion of great depth when the subject is in the middle distance or on the horizon. When photographing, say, a large building in the middle distance, it is often necessary to relate it to the foreground and to the background, in which case a considerable depth of field is the best choice.

The camera lens can be used to distort or emphasize linear and aerial perspective for particular effects. The distance from which a subject is photographed affects the image size in relation to the focal length of the lens. If a telephoto lens is substituted for a wide-angle lens, it appears to alter the distance between your viewpoint and the subject. In this way, even far distant objects can become the center of interest if a long lens is used. Linear perspective can be accentuated with a wide-angle lens, and diminished with a long-focus lens. Although tone and color intensity can indicate distance, depth is most frequently achieved by selective focusing. If you focus on the foreground, and use a wide aperture, you will lose depth. If you keep the foreground in your picture, but focus on the middle distance or far distance, you will achieve a greater degree of depth.

Depth, with form, are the elements that most create the illusion of three-dimensionality in your pictures, but depth can cause an imbalance if too greatly stressed in one area of the picture.

# UNUSUAL ANGLES



△ An overhead view, taken from a hotel balcony in Rio de Janeiro. The low, directional sunlight has cast strong shadows and highlighted textures. The viewpoint gives the composition a strong sense of design.

It is easy for photographers to fall into the trap of always taking pictures from eye- or waist-level. The inevitable result is a stream of images that are predictably dull, unless the subjects are very strong in themselves. Selecting an alternative view is one of our basic options when we want to add life to a composition, and often it is just a matter of departing from the two commonest shooting levels. In everyday life the normal angles of view change horizontally and we are used to seeing everything this way, but pictures taken from worm's eye or bird's eye viewpoints have an unusual quality of their own. Familiar subjects such as people, statues, and buildings become more imposing and acquire a sense of strength, towering above the viewer. Seen from above, these same subjects are diminished in relation to their surroundings and the viewer experiences a sense of domination. But raised or lowered camera positions are not the only alternative angles of view. Looking up from eye-level is perhaps the simplest change of all and often provides a refreshing perspective, especially from close range. The exploration of different viewpoints broadens the photographer's repertoire, and the aim should be for it to become second nature once conventional methods are familiar.







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# Photo 1:  Architecture
## Folder Labeled:  ARCH
## 4 photos are labeled :  LastnameFirstnameTitleARCH
## 1 photo labeled:  LastnameFirstnameTitleARCHFAV
## One photo may be taken on a cell phone, add CP to the end of the assignment

**CLASSWORK:  In class work done to complete assignment**

| | | | | | | |
|---|---|---|---|---|---|---|
| Student stays productive in class, using class time wisely | | 4 | 3 | 2 | 1 | IE |
| Folder is labeled "ARCH" | | 4 | 3 | 2 | 1 | IE |
| Individual photos are labeled correctly (see above) | | 4 | 3 | 2 | 1 | IE |
| Am I showing a willingness to try this new concept? | | 4 | 3 | 2 | 1 | IE |
| I have two photos on the drive (for a 5, have more) | 5 | 4 | 3 | 2 | 1 | IE |
| My photos so far reflect high quality work | | 4 | 3 | 2 | 1 | IE |
| I am soliciting and accepting feedback from others | | 4 | 3 | 2 | 1 | IE |
| I am showing my audience a viewpoint they may have not seen before | | 4 | 3 | 2 | 1 | IE |

**DUE:**                                    **CLASSWORK TOTAL POINTS**               **/33**

**SUMMATIVE: Evaluation of student learning at the end of a unit**

| | | | | | | |
|---|---|---|---|---|---|---|
| All 5 photographs are focused on Architecture | 5 | 4 | 3 | 2 | 1 | IE |
| Photographs are shot from original vantage point-not snap shots | | 4 | 3 | 2 | 1 | IE |
| Student focuses on finding details, angles, and subjects that are interesting | | 4 | 3 | 2 | 1 | IE |
| Original and challenging compositions show individual creativity | | 4 | 3 | 2 | 1 | IE |
| Compositions show Rule of Thirds is being considered in each photograph | | 4 | 3 | 2 | 1 | IE |
| Subject is obvious in each photograph | | 4 | 3 | 2 | 1 | IE |
| Center of interest is clear and fills the frame | | 4 | 3 | 2 | 1 | IE |
| Viewers eye flows through the photographs (**5: use leading lines**) | 5 | 4 | 3 | 2 | 1 | IE |
| Photos engage the viewer to keep looking | | 4 | 3 | 2 | 1 | IE |
| Subject is in focus properly | | 4 | 3 | 2 | 1 | IE |
| Photos are not cropped or altered in any way (you may choose color or b/w for each photo) | | 4 | 3 | 2 | 1 | IE |
| Unnecessary background information is removed | | 4 | 3 | 2 | 1 | IE |
| Favorite photos pulls the viewer in and moves their eye around | | 4 | 3 | 2 | 1 | IE |
| Favorite photo makes the viewer see something new and interesting | | 4 | 3 | 2 | 1 | IE |
| Photos look professional (**for a 5, you have one that is contest quality**) | 5 | 4 | 3 | 2 | 1 | IE |
| Student shows motivation to find new ideas and environments | | 4 | 3 | 2 | 1 | IE |
| Project and scoring guide are turned in on the requested date | | 4 | 3 | 2 | 1 | IE |
| **Why did you choose your favorite architecture photo?  What made it strong and what makes the viewer keep looking?  (vocab and complete sentences for full points)** | 5 | 4 | 3 | 2 | 1 | IE |

**DUE:**                                    **SUMMATIVE TOTAL POINTS**               **/76**

# Helpful Tips to get that "A" on your photo

**PHOTO QUALITY**
- Focus
- Faces are captured if in in the shot
- Subject fills the frame, other items in the frame should support the subject

**COMPOSITION**
- Clear and interesting center of interest
- Frame the center of interest using rule of thirds UNLESS THE SHOT IS SUPER CLOSE UP
- Allow for the center of interest to have movements
- Background should not distract from the center of interest
- Photo is shot from the most effective angle and location
- Use the environment to frame or lead to the center of interest
- Use leading lines to take the viewer's eye through the photograph
- Use repetition to enhance content, remember you can break the pattern to pull the eye in

# Architecture:

Photographing interesting parts of buildings or structures takes observation of interesting angles and depth of field.  Try making an interesting composition by getting close up to the subject.  Old buildings offer more possibilities than most new ones.  Peeled paint, weathered textures, intricate architectural detail and marks left by people are all more likely to be found on older structures.  Look for ways light and shadow play on your subject.  Lighting is best two hours after sunrise and two hours before sunset.  Before you shoot, look at parts of the building and get close and move around.  Thing about angles, rule of thirds, balance, dominance and variety.

# List 9–10   History of the Camera

1853 Sliding-box folding camera
for 8 x 10-inch plates

1861 Stereoscopic (side by side lenses),
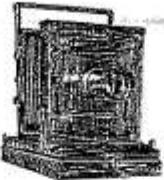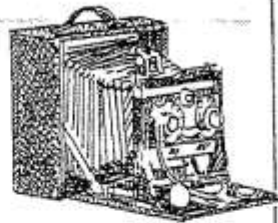giving two views of one subject

1875 Panoramic camera
1890 Spy cameras (concealed in a tie,
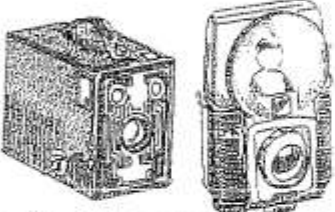   cane, top hat, beauty case, book)
1890 Folding box field camera
1895 Kodak Bulls Eye No. 2
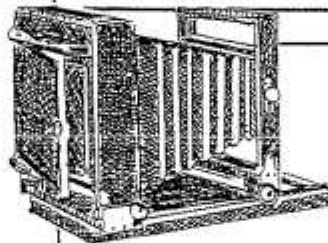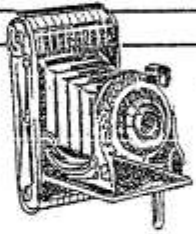1898 Jumelle Stereo Camera gives
high-speed photography 1/2000 of a second

1888 Kodak 100 exposure box camera

1900–1935 Kodak Brownie Series

1903–1905 Color separation camera
(Lancaster of London)

1900 The Mammoth, 1,400 pounds, 20 feet long
   when extended, needed 15 men to operate

1912 Speed Graphic Camera

1925 Leica I, model A

1927 Zeiss Ikon 35 mm camera
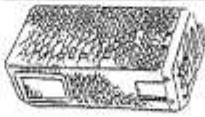1931 Twin-lens reflex

1935 Baby Brownie
1937 Minox (miniature camera), "You've been minoxed."
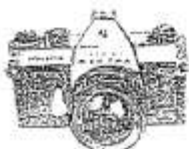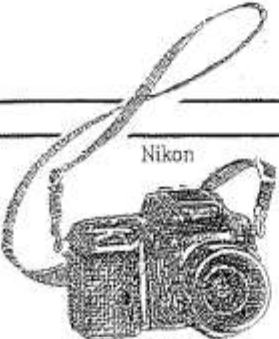1948 Polaroid Instant Photography
1963 Kodak Instamatic

1968 Asahi Pentax Spotmatic
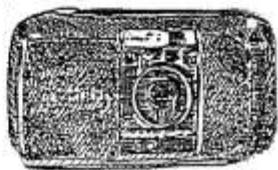
Nikon

Minolta

Olympus

1968 Leicaflex Single Lens

16

**Photography**

An art form invented in 1830s, becoming publicly recognized ten years later. Today, photography is the largest growing hobby in the world with the hardware alone creating a multi-billion dollar industry.

**Camera Obscura**

Before photography was created, people already knew the principles of how it eventually got to work. They could process the image on the wall or piece of paper, however no printing was possible at the time as preserving light turned out to be a lot harder task than projecting it. The instrument that people used for processing pictures was called the Camera Obscura (which is Latin for the Dark Room) and it was around for a few centuries before photography came along.
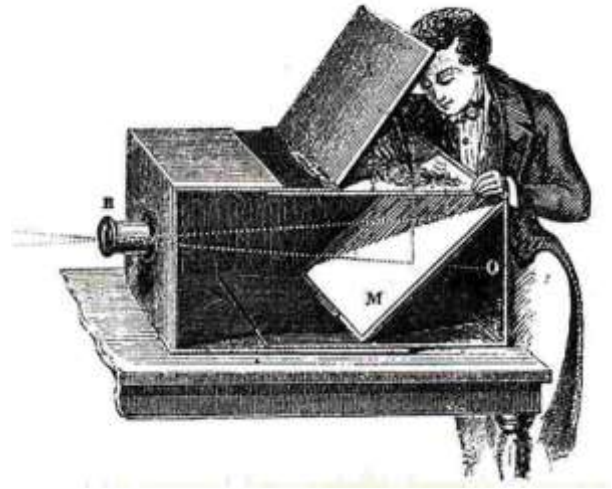
**The First Photo Picture**

As we know it – was taken in 1825 by a French inventor Joseph Niepce. It depicts a view from the window at LeGras.

**The Daguerreotype**

With improvements the daguerreotype quickly proved a great way to make portraits of     people. One year after the daguerreotype was invented, daguerreotype studios throughout Europe and America were producing detailed likenesses. People gazed in amazement at their own image in these "mirrors with a   memory."

**The Kodak Brownie**

In 1901 the Kodak Brownie was introduced, becoming the first commercial camera in the market available for middle class. The camera took black and white shots only, but still was very popular due to its efficiency and ease of use. Color photography, despite being explored throughout the 19th century, did not become commercially valuable until the middle of the 20th century. The scientists in the beginning of the century could not preserve color for long enough, as they were lost with time passing due to their chemical formulae. Several methods of color photography were patented from 1862 onwards by two French inventors: Louis Ducos de Hauron and Charlec Cros Practical who, however, worked independently.

## Alfred Stieglitz January 1, 1864 – July 13, 1946

Even though the invention of the photography led to new scientific achievements and development of the industrial world, photography also became a part of day-to-day life and an art movement. One of the people behind  photography as art was Alfred Stieglitz, an American photographer and a promoter for modern art. Many believe it is Stieglitz who made photography as art what it is today.

But most importantly was that Stieglitz pointed out that photographers are artists themselves. He, along with F. Holland Day, led the Photo-Secession, the first photography art movement whose primary task was to show that photography was not only about the subject of the picture but also the manipulation by the photographer that led to the subject being portrayed.
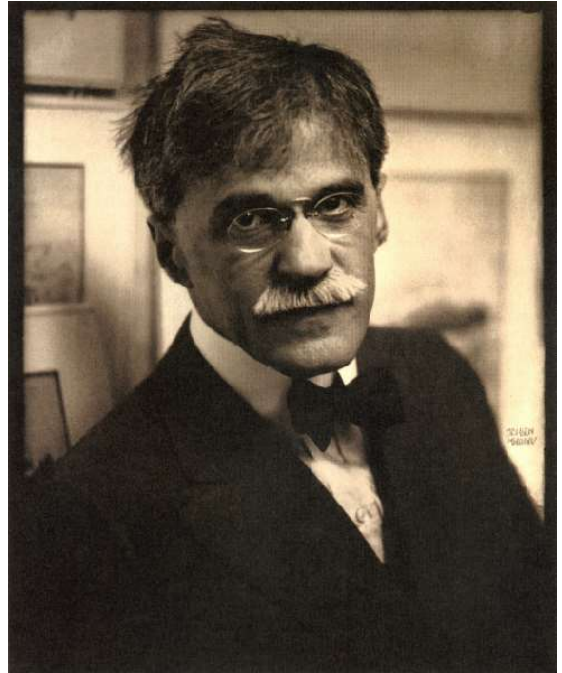
## Critique Basics: Photography

Name _____

**Identify the artwork you are critiquing.** If you know the artist's name and title write it below or describe the photo, where it is, and draw a thumbnail sketch
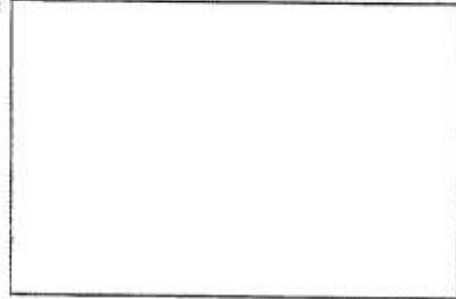
**Describe** what you see in the photograph.

**Analyze** how the artist put together the photograph

 **COMPOSITION: How the artist arranges things**

  Should the artist have gotten closer or farther away?

  Should they have used a simpler background?

  Would selective focus enhance the subject?

  Does the horizon placement improve the image?

  Do you feel a sense of balance?

  Do you see basic elements of art working together?

  Has the artist used the rule of thirds?

 **LIGHTING affects almost every aspect of an image. You can have natural or Ambient light or artificial light in a photo.**

  Does the lighting enhance the subject?

  Would the artist benefit from alternate angles or types of light?

*CONTRAST is the difference between the lights and the darks. High contrast is striking blacks with bright whites. Low contrast shows a lot of grays. You can also have contrast in other elements of art such as color.*

Does the photo have high or low contrast?

If the photo is a color photo do you see contrasting colors?

Do the colors work with or compete against each other?

Depth of Field is the amount of distance between the nearest and farthest objects.

Would the image have worked better with a shallower or deeper DOF?

Do the DOF focus your attention on the subject?

Interpret the meaning of the photograph

*Concept: What is the message the photographer is trying to convey?*

What am I feeling when I view this image?

Is there an idea/story that is being conveyed? If so what is it?

Do I form a connection to the image?

Judge whether or not you see it as successful

*Creativity is the mental process involving the generation of new ideas or concepts, or new associations between existing ideas or concepts.*

What makes this image original or different?

Is there something about this photo that catches your eye?

# Portrait Unit

You will be completing three portrait assignments over the next three weeks. Each one will involve getting to know your subject and preparing for your shoot. You should take about 20-30 photos for each assignment, picking the one that represents your subject the best keeping in mind that I will be looking for strong composition, rule of thirds, clear focus and originality.

1. **Solid Background**
   *Complete a webbing of your subject, the outer oval can be  limited prop ideas that relate to your subject.
   *Use only a solid color background (black or white)
   *Limited props only
2. **Environmental Portrait (background should speak about your subject)**
   *Complete a webbing of your subject, in the outside ovals list environments that relate to your subject.
   *The background should tell a story about your subject.  Explain this in the project plan.
3. **Handwritten Portrait (background should be simple)**
   *Have your subject complete the interview questions in fine line sharpie.
   *Use any questions for the interview, just have them write on blank paper.
   *Take a photo of your subject with a plain background (this background  does not have to be one of the sheets but rather just needs to be simple)
   *Take a picture of your interview and use Photoshop super impose the written text onto the photograph.

You will hand in one photo per assignment and your photos are due _____. Remember that shooting outside of class is a must if you are looking for that "A" with the exception of the simplified background in which you will use the photo studio at school.  Use of the photo studio is open during these times:

Students must have a pass from their teacher to come in during the school day to be a subject.  3 different subjects are required for these assignments but you may use yourself for one.

# Photo 1:  PORTRAITS
**Folder Labeled:** PORTRAITS
**Solid Background:** LastnameFirstnameTitleSOLID
**Environment:** LastnameFirstnameTitleENVIRO
**Handwritten:** LastnameFirstnameTitleHW

## CLASSWORK:  In class work done to complete assignment

| | | | | | | |
|---|---|---|---|---|---|---|
| Richard Avedon/Chalkley annotations are completed. | | 4 | 3 | 2 | 1 | IE |
| Aesthetics Worksheet is completed and notes over Photoshop are taken. | | 4 | 3 | 2 | 1 | IE |
| Folder is labeled Portraits and 1 photo is on the drive labeled correctly (**for a 5 have more**) | 5 | 4 | 3 | 2 | 1 | IE |
| My webbings over the two subjects are completed | | 4 | 3 | 2 | 1 | IE |
| My Project Plan is completed, I have a picture of their ideas/when to shoot | | 4 | 3 | 2 | 1 | IE |
| My project shows a willingness to try and attempt portrait photography | | 4 | 3 | 2 | 1 | IE |
| I am leading the shoots, engaging the subjects to get the shots I am looking for | | 4 | 3 | 2 | 1 | IE |
| My portraits are not being rushed, I am taking time for each one appropriately | | 4 | 3 | 2 | 1 | IE |
| I have been motivated to execute my ideas | | 4 | 3 | 2 | 1 | IE |
| I am using my class time wisely and to my advantage | | 4 | 3 | 2 | 1 | IE |
| My photographs show an effort to take many photos and reshoot if needed | | 4 | 3 | 2 | 1 | IE |

**DUE:**                               **CLASSWORK TOTAL POINTS**                  **/45**

## SUMMATIVE: Evaluation of student learning at the end of a unit

| | | | | | | |
|---|---|---|---|---|---|---|
| Solid background Photo is shot using completely solid background | 5 | 4 | 3 | 2 | 1 | IE |
| Solid background is clean and non distracting | | 4 | 3 | 2 | 1 | IE |
| Solid Background Portrait shows the subject's personality | | 4 | 3 | 2 | 1 | IE |
| Environment Portrait has a background that tells a story about the subject | | 4 | 3 | 2 | 1 | IE |
| Environment Portrait does not have a distracting/cluttered background | | 4 | 3 | 2 | 1 | IE |
| Environmental Portrait shows the subject's personality | | 4 | 3 | 2 | 1 | IE |
| HW portrait uses the handwriting of their subject's interview | | 4 | 3 | 2 | 1 | IE |
| HW Portrait shows creativity in adding the text | | 4 | 3 | 2 | 1 | IE |
| HW Portrait shows experimentation with opacity and warping of text | | 4 | 3 | 2 | 1 | IE |
| HW Portrait uses the subject and text as a team, neither over powers | | 4 | 3 | 2 | 1 | IE |
| Handwritten Photo shows the subject's personality | | 4 | 3 | 2 | 1 | IE |
| 3 Different subjects were used (ok for one to be a self portrait) | | 4 | 3 | 2 | 1 | IE |
| Limited props are used, those that are look natural | | 4 | 3 | 2 | 1 | IE |
| Original and challenging compositions show individual creativity and rule of thirds | | 4 | 3 | 2 | 1 | IE |
| Subjects do not look posed and are in focus | | 4 | 3 | 2 | 1 | IE |
| Photographs show high effort to get a perfect shot in each portrait | | 4 | 3 | 2 | 1 | IE |
| Photographs show a focus on lighting | | 4 | 3 | 2 | 1 | IE |
| Photos are edited to enhance contrast, erase blemishes | | 4 | 3 | 2 | 1 | IE |
| Photos are not cropped (you may choose black or white formatting) | | 4 | 3 | 2 | 1 | IE |
| Portraits look professional (**for a 5 have a contest quality photo**) | 5 | 4 | 3 | 2 | 1 | IE |
| Project and scoring guide turned in on the requested date | | 4 | 3 | 2 | 1 | IE |

**DUE:**                               **SUMMATIVE TOTAL POINTS**                  **/86**

# Portrait Project Plans

**Solid  Background Portrait:**
Subject:

What things about the subject are important to their personality:

How can you capture that in a photo using limited props?

When do you plan on shooting this photo?

**Environment Portrait:**
Subject:

Things about the subject that are important to their personality:

What type of environment is important and how does this tell a story about the subject?

When do you plan on shooting this photo?

**Handwritten Photo:**
Subject:

When would be a good time to have them fill out questions about their life/personality?

When will you be able to photograph this subject?

When will you start working on the photo in Photoshop (remember, I will not assist if you wait until the last minute)?

# Solid Background Subject:  Outer ovals are prop ideas
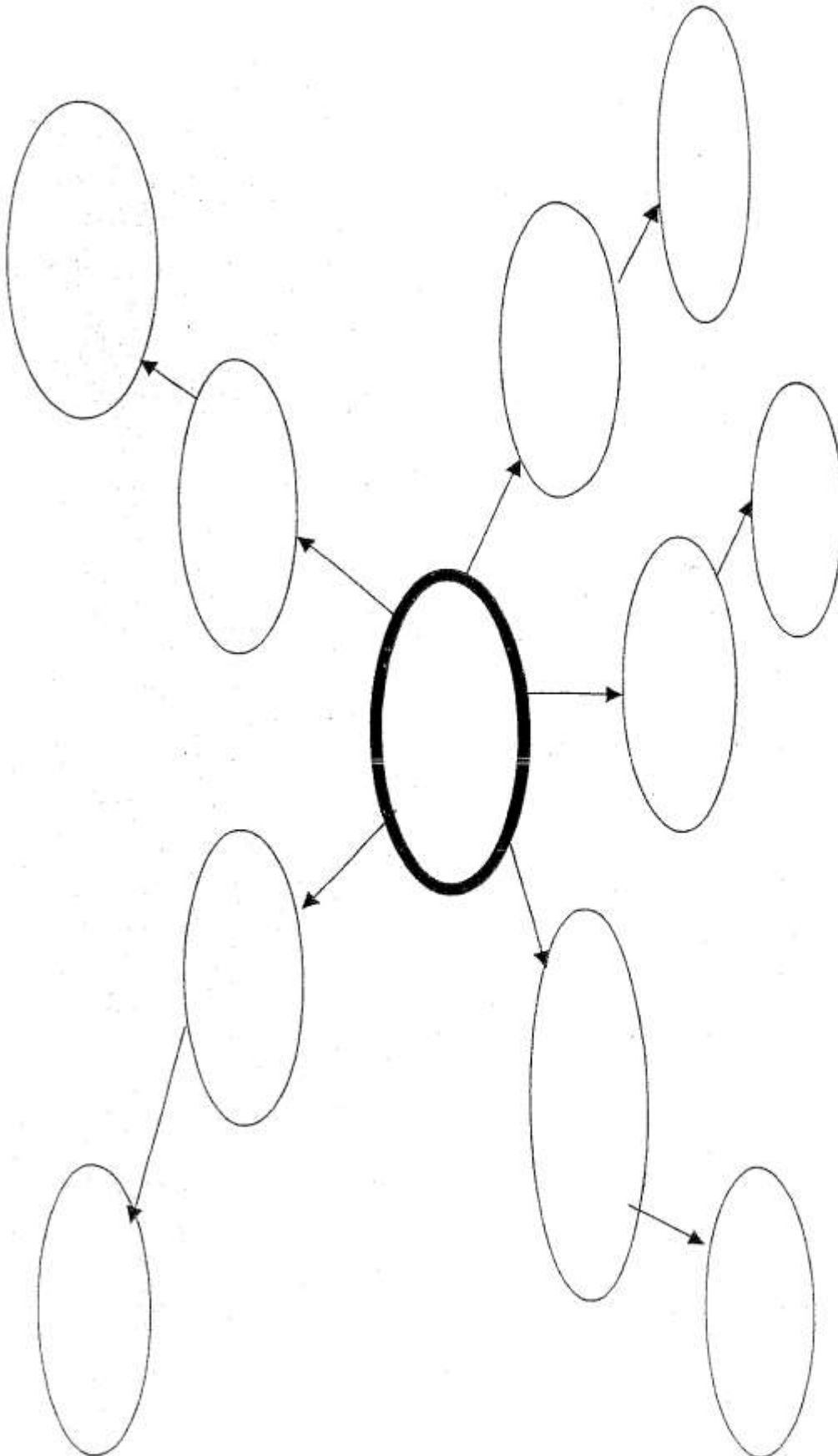
Webbing: Portrait Photography

# Environmental Subject:  Outer ovals are environment ideas
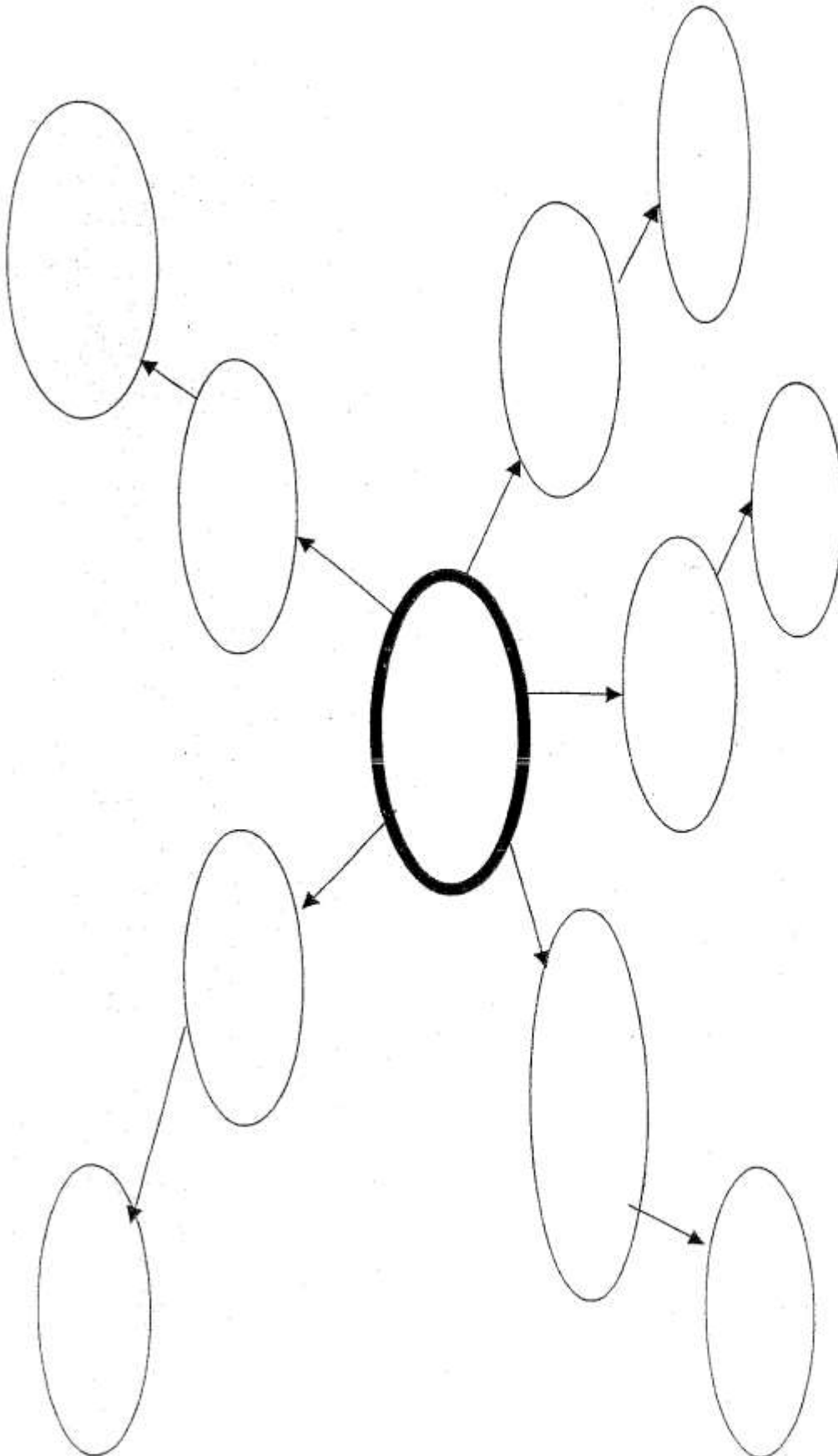
Webbing: Portrait Photography

# HW Portrait Interview Questions:  (fill out in fine line sharpie or ball point pen, make your own questions too)

- What is your full name?


- What is your birth date?


- What is your occupation or hobbies?


- What is your favorite quote or saying?


- What is your favorite color?


- Write a short paragraph about a significant event in your life.




- Doodle something (feel free to use another sheet)

| Notes: Photo Shop techniques |
| --- |
| |

## IMPORTANT TIPS!

**Check the "show transform controls" box near the top bar

**Mess around with opacity in the layers box

**Warp your text thinking about the shape of the person, contours of the walls or items in the background

**The Art of Posing: Body Language Basics**

Have you ever wondered what a pose actually is? Why one pose conveys power, another sweetness? Why the slightest shift can impact the mood of the image dramatically?

What if I told you that a pose is a coded message that speaks directly to your brain in a language as old as the origins of human life on earth? Pretty cool, right?

Before humans evolved into speaking beings, we communicated with each other through gestures, sounds and expressions. This mode of communication is commonly known as body language, and our brains learned how to recognize emotions linked to different behaviors so we could survive and live together. As it turns out, body language is trusted 14 times more than spoken words. When you feel an emotion, your body instinctively moves in response. It's essentially a physical reaction that happens without a filter. And this is where it gets really interesting for us photographers.

**Don't Say Cheese!**

Real happiness doesn't happen in the lips or mouth, but around the eyes. When humans feel real happiness, it's the muscles around the eyes that pull up the cheeks, not the mouth that pushes them out. We can identify a fake smile by the absence of action in the eyes.

An emotion can't be faked and a person has to really feel it for the image to look genuine, so if you want a real smile, you need to help the person to actually feel that emotion on the inside. I ask my clients to think of something that makes them happy—a person, an object, a food, a memory—and observe their faces as I run through the options. As soon as I see that little tension around the eyes, I know we have it. At that moment, I ask them to share that thought with me and we'll use that word during the shoot to get a real smile every time.

**Pacifying and Blocking Gestures**

Rubbing or pressure movements are called pacifying gestures and are meant to calm down the brain when we are feeling discomfort by releasing a hormone called oxytocin.

You will observe this when a woman is playing with her necklace, rubbing her arms or legs, or a man is playing with his clothes or squeezing his fingers together. Another place to look for pacifying gestures is the mouth; lip pressing and licking, and tongue movements pressing inside the cheeks or lips show high levels of stress.

Take any of these as a sign from your clients that they are uncomfortable, and this might show up in your pictures.

**Mirroring**

Understanding and using body language doesn't end at creating stronger photos—it will also help you when directing and interacting with your clients. Many people feel uncomfortable at photo shoots, mostly because they don't know what to do, and this will translate in your photography if you aren't careful.

A client of mine shared this story: "At my last photo shoot, the photographer asked me to smile. So I smiled. 'No! Not like that!' he said. 'You know…relax and smile!' All I could think is, 'Damn…I'm not relaxed, how do I relax?' which made me stress even more, and the more he was telling me to relax, the less I was! It was horrible! I look like I'm growling in all the photos. I hate them!"

## Telling your clients to "act natural" doesn't work because what would be natural for them in this moment would probably be to

**run away.** So if telling them what to do doesn't help, what can you do? Show them. People can easily mirror what you want them to do. Ask them to mirror you, and show them exactly the pose you want them to take. Not only will this help them relax, it also allows you to get them to tap into the ideal body language for your session. When working with children, you can turn this into an imitation game, and they will play along with you in seconds.

# Aesthetics Worksheet:  Portraiture Photography

Scenario:  You have been chosen by a well-known photographer to have a portrait taken.  You go in for a photo shoot in which the photographer immediately starts shooting photos of you as you walk in the door.  You are then photographed in front of a solid color background.  The photographer then hands you a straw hat to put on and then a pair of sunglasses.  More pictures are taken.  When the shoot is over, as youa re getting in your car, the photographer takes one last round of shots.

Below are selections of photographs the artist wants to use in a gallery display of his/her work.  Please explain what you think about each of the selections as if that photo was the only one going in the show.  Think about how you as a subject feel about each photo and write your feelings in complete sentences.

- The door is halfway open and you are just coming into the room.  Your face is half obscured.

- The composition is central and youa re looking upward with a straw hat and glasses on.

- The composition is cropped where only your midsection is showing.

- You are looking straight into the camera, stoic expression with no props.

- Draw a sketch of the ideal photograph you would want used in the gallery show.

**Richard Avedon** (May 15, 1923 – October 1, 2004) was an American fashion and portrait photographer. An obituary published in *The New York Times* said that "his fashion and portrait photographs helped define America's image of style, beauty and culture for the last half-century."

By capturing American ideals of celebrity, fashion, and beauty in the 20th and early 21st centuries, Richard Avedon helped to establish photography as a contemporary art form. Avedon's distinct style of portrait photography is nothing short of iconic. While the portraiture of his contemporaries focused on single moments or composed formal images, his stark lighting and minimalist white backdrops drew the viewer to the intimate, emotive power of the subject's expression. Between 1945 and 1965, he worked as a fashion photographer, revolutionizing the craft even as he honed his aesthetic. His work appeared in magazines from Harper's Bazaar and Vogue to Life and Look. Later, he moved into journalism and the art world. His subjects included pop icons, models, musicians, writers, artists, workers, political activists, soldiers, Vietnam War victims, politicians, and his family. Curator Paul Roth observes: "In an Avedon portrait, the face maps an intersection: It is a place where the world outside the photograph meets the world inside the mind."

# Portraits by Richard Avedon

## "The people in his photographs seem posed to walk right out of their frames, immediately recognizable and wholly alive, down to the most-telling detail."

RICHARD AVEDON'S success in fashion photography is widely recognized. Unlike his fashion work, however, most of Avedon's portraits do not rise from commercial assignments, but from personal conviction, and are solicited by the artist himself. Each is a virtuoso reckoning with human complexities and contradictions, as well as a powerful expression of his distinctive vision.

With uncompromising directness, Avedon portrays his subjects against a bright, white seamless background, with no props or extraneous details to distract from the essential specificity of face, gaze, dress, and gesture. When everything essential is stripped away, what remains is an extraordinary intensity of characterization. The people in his photographs seem posed to walk right out of their frames, immediately recognizable and wholly alive, down to the most-telling detail.

**Opposite page:** Marilyn Monroe, actress, New York City, May 6, 1957. The Metropolitan Museum of Art, New York. TM 2002 Marilyn Monroe LLC by CMG Worldwide Inc.

**Above:** Marian Anderson, contralto, New York City, June 30, 1955. Collection of the artist, courtesy of Fraenkel Gallery, San Francisco.

Robert Lopez, oil field worker, Lyons, Tex., Sept. 28, 1980. Collection of the artist, courtesy of Fraenkel Gallery, San Francisco.

Ronald Fischer, beekeeper, Davis, Calif., May 9, 1981. Collection of the artist, courtesy of Fraenkel Gallery, San Francisco.



Avedon was born in 1923 in New York City. In 1942, he joined the U.S. Merchant Marine Photographic Department and, when he returned to civilian life, attended the Design Laboratory taught at The New School in New York by famed art director Alexey Brodovitch. As a staff photographer for *Harper's Bazaar* and later for *Vogue*, Avedon became well-known for his stylistically innovative fashion work, often set in vivid and surprising locales. In 1992, he was named the first staff photographer in the history of *The New Yorker*.

Early in his career, Avedon was drawn to actors and performers—people with a highly developed, vocational understanding of the face as mask. With Marilyn Monroe, he pursued the mysterious point of convergence between the private self and the public role. His famous 1957 portrait reveals her underlying pathos and foreshadows the tragic figure she would later become in the popular imagination.

One-hundred eighty pictures by the acclaimed photographer—a vast collective portrait of America in the second half of the 20th century—are on exhibition at The Metropolitan Museum of Art, New York. "Richard Avedon: Portraits," which will be on view through Jan. 5, 2003, features his most-classic and penetrating images, documenting as never before his dazzling reinvention of the genre of photographic portraiture. ★

# Avedon:  Solid Background

# Dean Chalkley: born 2 April 1968

Dean Chalkley's work acts as a cultural barometer. He was brought up in Southend on Sea, a seaside town on the mouth of the Thames estuary in Essex, England. Southend has a long tradition of youth culture, from the Teddy Boys in the 50's through the Mods, Skinheads, Punks etc all have been highly visible and a great simulation to the town's alternative youth. With this has come a strong musical legacy too…this is where Deans passion first grew.

Today Dean is one of the most high profile contemporary British music photographers, shooting anybody from Peter Doherty to The Strokes from The White Stripes to Green Day. It doesn't stop there either: Oasis, Ian Brown and Primal Scream have all passed in front of Dean's lens, standing testament to the fact that Deans work is a sign of these times and all that are relevant in them

# •Jeffrey Wolin

•    [Jeffrey Wolin](#) was born in the United States and educated at Kenyon College and The Rochester Institute of Technology. He isthe Ruth N. Halls Professor of Photography at Indiana University and his photographs have appeared in scores of magazines and professional journals.Wolin's series of portraits of Holocaust survivors, Written in Memory: Portraits of the Holocaust, was published by Chronicle Books in 1997.

## Artist Statement

My interest in the Holocaust dates back to my childhood in the 1950s in a Jewish neighborhood in suburban New York. The war was still fresh in my parents' minds. My grandparents, immigrants from Eastern Europe, would go ballistic whenever talk would turn to Hitler and the Germans. My grandfather was unable to find out exactly what happened to his family, but they did not survive the war. I have spent the past two years engaged in my project with Holocaust survivors. Following an interview, I photograph them. I try to find elements in their stories that can be expressed visually in the portrait. I am fully aware that no one who did not directly experience the Holocaust can truly understand the depths of horror that Jews in Europe experienced at the hands of the Nazis. Nevertheless, it is my hope that by providing a face with an accompanying story of great power, an audience can empathize with the survivors.

# ANNIE LEIBOWITZ



"I'm more interested in being good than being famous,"The photographer Annie Leibowitz
has said. But by elevating celebrity portraiture to an art, she has become as renowned as
many of her subjects.

Leibowitz's career is all about timing: not just being in the right
place at the right time, but having a sixth sense that allows her
to wait for that perfect moment when things click. Born the
third of six children, in Waterbury, Connecticut, she was called
Anna Lou as a girl; growing up, she roamed with her family
between her father's stations in the Air Force. They lived in
Mississippi, Texas, Alaska, and the Philippines. "We had no
money so they threw us in the backseat of the car and we drove
from wherever my father was stationed to the next place," she
told *The Wall Street Journal* in 2008. In 1967, Leibowitz
entered the San Francisco Art Institute, intending to study
painting. Instead, she began taking night classes in
photography, and in 1970 submitted photographs of her time
on an Israeli kibbutz to Robert Kingsbury, the art director
of *Rolling Stone,* who hired her to take a portrait of John
Lennon[...](#)

**Photocubism:**
**The Photocollages of David Hockney**

Intrigued by how Cubist painters incorporated multiple viewpoints of a single subject, British artist David Hockney applied it to the medium of photography. You will be creating a photocollage based on Hockney's work.

**NOTE:** This is an older lesson that uses photo film rather than digital images. You can still buy film online at several locations including <u>Amazon</u>.



1. Choose a composition of interesting objects, avoid flat objects or focusing on one small object.
2. Stand in front of your composition and think about how you want to move the camera. You can act as if you are taking a panoramic collage or you can move from side to side when shooting as well. If you bend or tilt your camera forward or backward you will skew the image (sometimes this can look cool…..sometimes not). Most recommend standing in ONE SPOT only and not moving from that spot.
3. Shoot about 20-30 photos of your composition. The photo frames should only slightly overlap. If you overlap too much, you composition will really suffer.
4. Complete one practice shoot and print the photos out wallet size.
5. Pick the glue you like most (Elmers, rubber cement, spray glue) and glue your practice to black construction paper.
6. Reshoot for your final project and print those images out 3.5X5.
7. Use photoshop to collage your final photo montage together.
8. Make a customized Publisher file to be able to print your montage.
9. Final photo collage should have 20-40 photographs.

# Photo 1:  Montage

**Folder:** Montage
**Take a photo of your final project**
**File:** lastnamefirstnameTitleMontage

**CLASSWORK:  In class work done to complete assignment**

| | | | | | | |
|---|---|---|---|---|---|---|
| I was motivated to start my practice | | 4 | 3 | 2 | 1 | IE |
| I have been productive, even when people/things around them are distracting | | 4 | 3 | 2 | 1 | IE |
| I paid attention to presentations/lectures and feel I fully grasp the assignment | | 4 | 3 | 2 | 1 | IE |
| My practice montage is ready for class critique | | 4 | 3 | 2 | 1 | IE |
| I gave myself one push during the critique | 5 | 4 | 3 | 2 | 1 | IE |
| I gave myself one positive during the critique | 5 | 4 | 3 | 2 | 1 | IE |
| I participated in critique by giving 2 comments about another student's work | | 4 | 3 | 2 | 1 | IE |
| I have taken concepts away from the critique to apply to my final montage | | 4 | 3 | 2 | 1 | IE |

**DUE:**               **CLASSWORK TOTAL POINTS**               **/34**

**SUMMATIVE: Evaluation of student learning at the end of a unit**

| | | | | | | |
|---|---|---|---|---|---|---|
| An environment is focused on, not just an object | 5 | 4 | 3 | 2 | 1 | IE |
| Student took time to reshoot if needed | | 4 | 3 | 2 | 1 | IE |
| Montage frames are taken into consideration | | 4 | 3 | 2 | 1 | IE |
| Layers in montage show slight distortion of the environment | | 4 | 3 | 2 | 1 | IE |
| Subject matter engages the viewer, for a 4 shoot the pictures off campus | | 4 | 3 | 2 | 1 | IE |
| Minimum of 20 photographs are included in the montage | | 4 | 3 | 2 | 1 | IE |
| Photos are printed 3.5X5 at school or 4X6/5X7 from a store | | 4 | 3 | 2 | 1 | IE |
| Glue is not showing on final project, all edges are securely glued down | | 4 | 3 | 2 | 1 | IE |
| Composition in final montage environment is thought out | | 4 | 3 | 2 | 1 | IE |
| Student problem solved to get their frames correct | | 4 | 3 | 2 | 1 | IE |
| Project is trimmed to make it even and more presentable before turning it in | | 4 | 3 | 2 | 1 | IE |
| Excellent craftsmanship is used overall | | 4 | 3 | 2 | 1 | IE |
| Project and scoring guide are turned in on the requested date | | 4 | 3 | 2 | 1 | IE |
| **What did you take away from the class critique that helped you improve your final montage?** | 5 | 4 | 3 | 2 | 1 | IE |

**DUE:**               **SUMMATIVE TOTAL POINTS**               **/58**

# Elongated Photomontage

1. Choose a photo that you think will be a good composition for an elongation. Often times nature is a good choice.
2. Print the photo a full page in color or black and white.
3. Use a filter in Photo Shop to alter the image in a way you think is interesting and compliments the original.
4. Print the filtered image off a full page.
5. Take both photos and cut them into strips, laying them in order on the table.
6. Use a piece of construction paper for the practice (chipboard or posterboard for the final).
7. Get gloss medium, matte medium or modge podge to use as your glue.
8. Paint the medium on first, lay your first strip down and paint the medium on top to seal it. Make sure to use your brush to get out all the air bubbles.
9. Take a strip from the other photo (should be a very similar strip) and glue it next to the first one.
10. Continue on until complete. You may choose to leave a few strips out….its up to you.
11. If the final on mat board warps, paint the back with gesso to even it out.

# Photo 1:  ELONGATION

**Folder Labeled:** Elong
**Take a photo of your final project**
**File:**  LastnamefirstnameTitleElong

### CLASSWORK:  In class work done to complete assignment

| | | | | | |
|---|---|---|---|---|---|
| I paid attention to presentations/lectures and feel I fully grasp the assignment | 4 | 3 | 2 | 1 | IE |
| I have been productive, even when people/things around them are distracting | 4 | 3 | 2 | 1 | IE |
| I was motivated to start and complete my practice | 4 | 3 | 2 | 1 | IE |
| My practice shows an understanding of the elongation concept | 4 | 3 | 2 | 1 | IE |

**DUE:**             **CLASSWORK TOTAL POINTS**        **/16**

### SUMMATIVE: Evaluation of student learning at the end of a unit

| | | | | | | |
|---|---|---|---|---|---|---|
| I chose my photo thinking about the elongation composition | | 4 | 3 | 2 | 1 | IE |
| I have explored Photoshop filters and chose two that are high contrast | | 4 | 3 | 2 | 1 | IE |
| My elongation concept will engage the viewer to keep looking | | 4 | 3 | 2 | 1 | IE |
| Photo strips do not overlap excessively | | 4 | 3 | 2 | 1 | IE |
| Elongation has balance throughout the composition | | 4 | 3 | 2 | 1 | IE |
| Layers are interesting | | 4 | 3 | 2 | 1 | IE |
| Subject is in focus | | 4 | 3 | 2 | 1 | IE |
| The illusion of stretching the subject is successful | | 4 | 3 | 2 | 1 | IE |
| Photograph has not been handed in before | | 4 | 3 | 2 | 1 | IE |
| The two versions of the photo compliment each other | | 4 | 3 | 2 | 1 | IE |
| Strips are cut carefully, for a 4 use a creative way to cut instead of vertical strips | | 4 | 3 | 2 | 1 | IE |
| Elongation is glued onto heavy paper | | 4 | 3 | 2 | 1 | IE |
| Modge Podge/medium is used to glue the strips down | | 4 | 3 | 2 | 1 | IE |
| Project is trimmed to make it more even and presentable | | 4 | 3 | 2 | 1 | IE |
| Final project shows excellent craftsmanship used overall | | 4 | 3 | 2 | 1 | IE |
| Project and scoring guide are turned in on the requested date | | 4 | 3 | 2 | 1 | IE |
| **Reflection Questions:  Did you change anything in your final project from what you did in your practice?  Why or why not?** | 5 | 4 | 3 | 2 | 1 | IE |

**DUE:**             **SUMMATIVE TOTAL POINTS**        **/69**

# Photography:  Applying the Elements and Principles

1.  Complete 4 photos for each of the following categories; Old Things, Up Close, Shiny Items and Inner Detail.
2.  Create a folder on your drive labeled EP.  See the next page for labeling individual photos.
3.  Looking through these photos in your EP folder on your drive, find one photo for each element or principle below that is the BEST example.  You will present these photos, equaling 7 photos.

- Balance:

- Contrast:

- Color:

- Space:

- Texture:

- Line:

- Emphasis:

- You may use any online or offline tool you would like to present.  I suggest power point, prezi, Powtoon, smore.com, video editing software or any other source that lets you create a presentation or poster we can put on the big screen.
- You will be graded on your creativity in creating the media publication.  Since you may use a number of online and offline media aids, I do not have size specifications.
- Each Element or Principle needs to be explained in detail.  A minimum of 2 sentences per explanation is required.
- Save your file to the shared folder EP and be ready to present to the class.  You should be able to talk about formal balance, color schemes, types of space and other photography basics like rule of thirds, leading lines, depth of field and interesting angles.  Defend not only why your photo is a great example of that element or principle but also what makes it a strong photo in general.

# Photography:  Applying the Elements and Principles

For this assignment you should have one folder named EP.

In this folder should be 4 folders (old things, Up Close, Shiny, Inner).
Each file will have 4 photos equally 16 photos

**One photo per category may be taken on a cell phone, add CP to the end of the assignment name**

Label the individual photos as follows:

LastnameFirstnameTitleOldthings1
LastnameFirstnameTitleOldthings2
LastnameFirstnameTitleOldthings3
LastnameFirstnameTitleOldthings4

LastnameFirstnameTitleUpClose1
LastnameFirstnameTitleUpClose2
LastnameFirstnameTitleUpClose3
LastnameFirstnameTitleUpClose4

LastnameFirstnameTitleShiny1
LastnameFirstnameTitleShiny2
LastnameFirstnameTitleShiny3
LastnameFirstnameTitleShiny4

LastnameFirstnameTitleInner1
LastnameFirstnameTitleInner2
LastnameFirstnameTitleInner3
LastnameFirstnameTitleInner4

# Photo 1: Applying the Elements and Principles
## For labeling see assignment pages

**CLASSWORK:  In class work done to complete assignment**

| | | | | | | |
|---|---|---|---|---|---|---|
| Student spent time researching and practicing their ideas | | 4 | 3 | 2 | 1 | IE |
| Folder is created on their drive with the 4 subfolders | | 4 | 3 | 2 | 1 | IE |
| 8 photos are completed, saved to the drive, and labeled correctly **(for a 5, have more)** | 5 | 4 | 3 | 2 | 1 | IE |
| Student uses their class time wisely, making sure they shoot and edit as needed | | 4 | 3 | 2 | 1 | IE |
| My Project plan is filled out with viable ideas | | 4 | 3 | 2 | 1 | IE |
| I have spent class time putting together my presentation | | 4 | 3 | 2 | 1 | IE |
| My peer reflection is completed | | 4 | 3 | 2 | 1 | IE |
| My peer reflection shows that I am on track with slides and photos | | 4 | 3 | 2 | 1 | IE |

**DUE:**                                        **CLASSWORK TOTAL POINTS**              **/33**

**SUMMATIVE: Evaluation of student learning at the end of a unit**

| | | | | | | |
|---|---|---|---|---|---|---|
| Blanks are filled out below in order to show the concepts focused on | | 4 | 3 | 2 | 1 | IE |
| Inner Details photos have creative perspective on the category and show photo basics | | 4 | 3 | 2 | 1 | IE |
| Inner Details photos show a wide variety of subjects and places | | 4 | 3 | 2 | 1 | IE |
| Old things photos are in focus, do not have distracting objects, and show photo basics | | 4 | 3 | 2 | 1 | IE |
| Old things photos show a wide variety of subjects and places | | 4 | 3 | 2 | 1 | IE |
| Shiny Items photos are in focus and have a focus on successful lighting and photo basics | | 4 | 3 | 2 | 1 | IE |
| Shiny Items photos show a wide variety of subjects and places | | 4 | 3 | 2 | 1 | IE |
| Up Close photos have interesting elements, do not have distracting objects, and show photo basics | | 4 | 3 | 2 | 1 | IE |
| Up Close photos show a wide variety of subjects and places | | 4 | 3 | 2 | 1 | IE |
| Balance type is clearly shown, the balance type the student is showing is _____ | | 4 | 3 | 2 | 1 | IE |
| Balance photo has strong photo basics and is argued on why it is a strong photo | | 4 | 3 | 2 | 1 | IE |
| Contrast is clearly shown, using _____ and _____ | | 4 | 3 | 2 | 1 | IE |
| Contrast photo has strong photo basics and is argued on why it is a strong photo | | 4 | 3 | 2 | 1 | IE |
| Color scheme is clearly shown and labeled here:  _____ | | 4 | 3 | 2 | 1 | IE |
| Color photo has strong photo basics and is argued on why it is a strong photo | | 4 | 3 | 2 | 1 | IE |
| Space is clearly shown by _____ | | 4 | 3 | 2 | 1 | IE |
| Space photo has strong photo basics and is argued on why it is a strong photo | | 4 | 3 | 2 | 1 | IE |
| Texture is clearly shown and is described as _____ | | 4 | 3 | 2 | 1 | IE |
| Texture photo has strong photo basics and is argued on why it is a strong photo | | 4 | 3 | 2 | 1 | IE |
| Line is clearly shown in the photo by having _____ | | 4 | 3 | 2 | 1 | IE |
| Line photo has strong photo basics and is argued on why it is a strong photo | | 4 | 3 | 2 | 1 | IE |
| Emphasis is clearly shown in the photo and brings attention to _____ | | 4 | 3 | 2 | 1 | IE |
| Emphasis photo has strong photo basics and is argued on why it is a strong photo | | 4 | 3 | 2 | 1 | IE |
| Presentation was at least 3 minutes in length and showed student was prepared | 5 | 4 | 3 | 2 | 1 | IE |

**DUE:**                                        **SUMMATIVE TOTAL POINTS**              **/97**

## Old Things

**Assignment:** Photograph a variety of old objects, things that are worn from age or use — houses, tools, toys, furniture, etc.

**Goal:** Show how the age of an object influences its character.

**Tips:** People in our society tend to think that a thing has to be new and glossy to be good. Few people appreciate things that have earned their character through age and lots of use. That's what this exercise is about.

Look for peeled paint, rust, broken glass, things that have been abandoned, used up, worn out. They have a statement of their own, a special mood. That mood may be sad ("This thing is all worn out"), or happy ("This thing has been useful for years").

Try to capture the object's character. Notice how light and texture may help to portray that character.

Possible subjects include old houses, cars, tools, bridges, train tracks, machinery, abandoned buildings, an old can, discarded toys, a chipped plate, teacup, fork.

(Note: If you find something indoors that you want to photograph outdoors, be very careful that it doesn't look set up. Adjust the arrangement until it looks natural.)
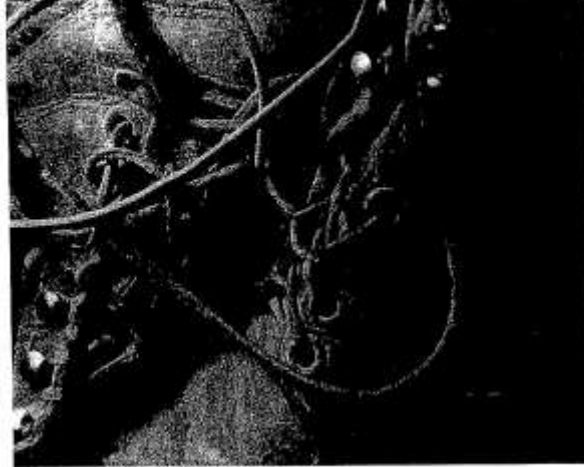


Student photograph by Mark Mealey.



Student photograph by Thomas A. Perez.

**Up Close:**
**You should have a variety of subjects in this category, your main goal is to get as close as you can. The viewer does NOT have to be able to recognize the object but the photo should possess interesting elements.**

# Shiny Items



1. **Photograph in a room with white walls** — you want to avoid having the color of the walls or wallpaper being reflected and appearing in the product photograph.

2. **Use a continuous light source** — continuous lighting is beneficial for two reasons. It allows you to not only see your adjustments and their impact on reflections 'on the fly.' You can use continuous light in combination with Arqspin to create 360 product videos.

3. **Utilize a diffusor** — a diffusor takes a single light source and spreads it across a surface, effectively creating a much larger light. This will help fill the space around the object with more light, "softening" the light and making the shadows in the resulting image less harsh

● **Glass**

Modern, glass-fronted buildings make ideal reflective surfaces. You might, as in this example (right), want to show a more traditional building reflected in the glass of the new to provide a stark contrast in styles.



● **Metal**

Reflections in a polished metal plate (below) give intriguing glimpses into a distorted copy of the real world.

## Tips for Inner Detail
1. Go and stand in a corner
2. It will be alright with good light
3. Ensure vertical lines go straight up
4. Get up high
5. Use a tri pod
6. Get Creative

# Project Plan:  Elements and Principles

**Old Things:**
List 5 things you can think of off the top of your head to shoot for "Old Things"
1.
2.
3.
4.
5.

What is something important to think about while shooting this category?


## Shiny Items:
List 5 things you can think of off the top of your head to shoot for "Shiny Items"
1.
2.
3.
4.
5.

What is something important to think about while shooting this category?


## Up Close:
List 5 things you can think of off the top of your head to shoot for "Up Close"
1.
2.
3.
4.
5.

What is something important to think about while shooting this category?


## Inner Detail:
List 5 things you can think of off the top of your head to shoot for "Inner Detail"
1.
2.
3.
4.
5.

What is something important to think about while shooting this category?

# PEER REFLECTION

You are  providing feedback on _____'s presentation.

Length of their presentation that you timed:  _____

What type of balance does their "balance" photo have?

_____

What color scheme does their "color" photo have?



_____

Did they have strong arguments for why their photos were high quality?


_____

What was one suggestion you gave them to improve (besides time)?


_____

Your Presentation was peer reviewed by _____.
I have _____ slides in my presentation started.
I have _____ photos in my presentation with explanations.
I anticipate finishing my presentation by _____.


What type of balance does your "balance" photo have?

_____

What color scheme does your "color" photo have?



_____

What length was your presentation as timed by your peer reviewer?  _____


What changes will you be making based on your peer reflection?

## Assignment:  Color Emphasis
Objective:  Using Photoshop, create a black and white image that has one (or a few) isolated area of color(s).

1. Please use both techniques shown in class. (Using the lasso/inverse/ saturation  or  duplicate layer/saturation/erase).
2. You may google your own technique
3. You can look here:  http://www.wikihow.com/Turn-an-Image-Black-and-White-Except-for-One-Color-(Adobe-Photoshop-Elements-5.0)
4. Print out both photos to the color printer and save the JPEGs to a shared folder labeled Color Emp.
5. Hand them in with your folder, put the pictures where the scoring guide is and write your name on the back of both in pencil with the technique used (eraser or lasso).

## Assignment:  Narrative Photo
Objective:  Using a series of photos, add text to narrate your personality in a poetic way.
1. Choose a series of 4 photos that describes your life, personality or feelings.
2. Your total text must equal 30 words or more.
3. Text reflects on the students life in a poetic manner
4. Images are of places, personal objects, and things to describe the student
5. Text value contrasts the background
6. Creative placement of text
7. Images are metaphorical self-portraits
8. You may use the techniques you have learned in the handwritten portrait assignment, demo or research your own creative way to add text.
9.  Next to your layers is a lower case "f" that will give you font effects.
10.  Always keep the background layer untouched, make changes to the layers.
11.  Print all 4 of your photos and write your name on the back in pencil. Save the jpeg's to your google drive as well in a folder labeled Narrative

Helpful Sites:
Layers basics.  http://photography.about.com/od/developingandprinting/ss/layers.htm
Text effects.   http://www.zoom-in.com/photography/photoshop-quicktips/adobephoto/photoshop-quicktips-text-effects

# Photo 1: Color Emphasis
**Folder Labeled:** Color Emp
**Magnetic Lasso:** LastnameFirstnameTitleLasso
**Eraser:** LastnameFirstnameTitleEraser
**Print both 1/2 page and turn in with scoring guide**

**CLASSWORK: In class work done to complete assignment**

| | | | | | |
|---|---|---|---|---|---|
| I paid attention to presentations/lectures | 4 | 3 | 2 | 1 | IE |
| Class time is used to practice and perfect Photoshop techniques | 4 | 3 | 2 | 1 | IE |
| 1 photo is completed, saved, and labeled correctly on the drive | 4 | 3 | 2 | 1 | IE |
| I am thinking about compositional ideas that work for this concept | 4 | 3 | 2 | 1 | IE |
| Photos used have not been handed in before and subjects are strong | 4 | 3 | 2 | 1 | IE |
| I have taken time during selecting and erasing areas, show preciseness | 4 | 3 | 2 | 1 | IE |
| I have been productive during class | 4 | 3 | 2 | 1 | IE |

**DUE:**          **CLASSWORK TOTAL POINTS**          **/28**

**SUMMATIVE: Evaluation of student learning at the end of a unit**

| | | | | | | |
|---|---|---|---|---|---|---|
| Different photos are used for each tool | | 4 | 3 | 2 | 1 | IE |
| Color is emphasized in one area of each photo (for a 5 emphasize two areas) | 5 | 4 | 3 | 2 | 1 | IE |
| Subjects are in focus in both photos | | 4 | 3 | 2 | 1 | IE |
| Rule of thirds is taken into consideration for both photos | | 4 | 3 | 2 | 1 | IE |
| Photographs engage the viewer and move their eye around | | 4 | 3 | 2 | 1 | IE |
| Color emphasis furthers the impact of the subject in both photos | | 4 | 3 | 2 | 1 | IE |
| One photos uses the Lasso tool to select the area for color | | 4 | 3 | 2 | 1 | IE |
| One photos uses the Eraser tool to let the color show through | | 4 | 3 | 2 | 1 | IE |
| Final photos show excellent craftsmanship with each tool | | 4 | 3 | 2 | 1 | IE |
| Photos are printed out 1/2 page and have student's name on the back in pencil | | 4 | 3 | 2 | 1 | IE |
| Project and scoring guide are turned in on the requested date | | 4 | 3 | 2 | 1 | IE |
| **Reflection Question: Which tool did you prefer, Lasso or Eraser? Why?** | 5 | 4 | 3 | 2 | 1 | IE |

**DUE:**          **SUMMATIVE TOTAL POINTS**          **/50**

# Photo 1: Narrative Photos

**Folder Labeled:** Narrative
**4 photos are labeled:** LastnameFirstnameTitleNar
**One photo may be taken on a cell phone, add CP to the end of the assignment name**

### CLASSWORK: In class work done to complete assignment

| | | | | | | |
|---|---|---|---|---|---|---|
| I paid attention to presentations/lectures | | 4 | 3 | 2 | 1 | IE |
| I used class time to practice and perfect Photoshop techniques | | 4 | 3 | 2 | 1 | IE |
| 2 Photos are saved and labeled correctly on the drive **(for a 5 have more)** | 5 | 4 | 3 | 2 | 1 | IE |
| Compositional ideas are being thought out | | 4 | 3 | 2 | 1 | IE |
| My photos have not been handed in before and subjects are strong | | 4 | 3 | 2 | 1 | IE |
| My photo choices show I am thinking about the assignment at hand | | 4 | 3 | 2 | 1 | IE |
| The text I have chosen relates to the my life in some way | | 4 | 3 | 2 | 1 | IE |
| Narration chosen shows research & has a relationship with the subject matter in the photo | | 4 | 3 | 2 | 1 | IE |

**DUE:** **CLASSWORK TOTAL POINTS** **/33**

### SUMMATIVE: Evaluation of student learning at the end of a unit

| | | | | | | |
|---|---|---|---|---|---|---|
| Subjects are in focus in all photos | | 4 | 3 | 2 | 1 | IE |
| Rule of thirds is taken into consideration for both photos | | 4 | 3 | 2 | 1 | IE |
| Photographs engage the viewer and move their eye around | | 4 | 3 | 2 | 1 | IE |
| A series of 4 photos with text are completed | | 4 | 3 | 2 | 1 | IE |
| Text has creative fonts | | 4 | 3 | 2 | 1 | IE |
| Placement of text is thought out and customized to fit | | 4 | 3 | 2 | 1 | IE |
| Text effects on Photoshop are experimented with | | 4 | 3 | 2 | 1 | IE |
| Photograph and text are equal, neither over power | | 4 | 3 | 2 | 1 | IE |
| Text equals more than 30 words for all 4 photos | | 4 | 3 | 2 | 1 | IE |
| Text value contrast the background of the photo and is easy to read | | 4 | 3 | 2 | 1 | IE |
| 2 favorite photos are printed out 1/2 page and have student's name on the back in pencil | | 4 | 3 | 2 | 1 | IE |
| Project and scoring guide are turned in on the requested date | | 4 | 3 | 2 | 1 | IE |
| **Reflection Question: What was your favorite narrative photo and why?** | 5 | 4 | 3 | 2 | 1 | IE |

**DUE:** **SUMMATIVE TOTAL POINTS** **/53**

# FINAL PROJECT:  ABC PHOTOS:  Creating a Word

OBJECTIVE:  Using the different letters you have shooting throughout the semester, create a workd at least 5 letters long that is easily readable.

1. You will plan out how you are going to produce and display this word (using a computer is an option, see next page).
**2.** Think about spacing and measurements.  Use a ruler and craftsman-ship skills.
**3.** Photos should all be the same orientation to make reading easier for the viewer.  First and last letters should be STRONG.
**4.** Trim the photos as needed but be consistent.  Size should be no small-er than 3.5 X 5 inches.
**5.** You may get your photos printed at a place like Walmart or Walgreens but you can make it through the assignment using the school printers.
**6.** Think about consistency with black/white vs. color photos.  Most prefer black and white.
7. Make sure your finished project has the following criteria it will be graded on:


75 Points Possible
Student presents project and discusses which letter is the strongest/weakest and why.

25 points:  Can the teacher read it in less than 10 seconds.
25 points:  Craftsmanship (spacing, glue, trimming)
25 points:  Photo Quality (photo basics used focusing on the letter taking up the entire frame and distracting objects removed)