

# **Canterbury High School**

Ottawa-Carleton District School Board

## **Visual Art Department**

Semester II – 2010 / 11 – Course Outline, ( part one )

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**Course Title: Visual Arts :Photography**

**Course Code: AWQ4MI**

**Prerequisite: Visual Arts ,Grade 11**

**Grade Level: 12**

**Credit Value: 0.5**

**Teacher: James Gamble**

### **Course Overview** 55 hours

This course focuses on the refinement of students' skills and knowledge in visual arts. Students will analyse art forms; use theories of art in analysing and producing art; and increase their understanding of stylistic changes in historical , modern and contemporary Western art and photography , Canadian (including Native Canadian) art, and art forms from various parts of the world. Students will produce a body of work demonstrating a personal approach through traditional and digital photographic media .

### **Strands:**

### **Course Expectations**

#### **Theory**

By the end of this course, students will:

- \* use a wide range of appropriate terminology related to all areas of photography and art theory to describe photographs , art works, crafts, and applied design forms;
- \* demonstrate an understanding of historical , modern and contemporary art and photography including Canadian art, as well as African, Oceanic, and Central and South American art;
- \* demonstrate an understanding of the historical context and stylistic evolution of photography , some fine art, applied design, and craft forms.

#### **Creation**

By the end of this course, students will:

- \* identify and develop ideas and concepts to shape and unify their own photographic art works;
- \*choose the materials, tools, techniques, themes, and processes best suited to their photographic images , fine art , applied design , or craft forms, and use materials and tools safely;
- \*produce a body of photographic art work, using the stages of the creative process;

\*document and evaluate their creative process and photographic art works, using portfolios.

## **Analysis**

By the end of this course, students will:

- \* evaluate, individually and in groups, the effectiveness of their personal research, creative process, and photographic art products.
- \* analyse and evaluate historical , modern and contemporary Western works of photographic art, as well as selected works of fine art, works in applied design, and works in crafts from African, Oceanic, Central and South American, and emerging art communities;
- \* analyse the role of critics and art criticism in the understanding of art and photography ;
- \* explain the influence of aspects of social, cultural, and political contexts, including arts organizations, on the creation and understanding of photographic images , fine art, applied design, and craft works;
- \* describe the relationship between the knowledge and skills acquired through visual arts and postsecondary educational opportunities.

## **Units of Study / Assignments**

This first half credit course will introduce students photographic imaging using digital cameras. Examples of work by students who have successfully completed the course and by historical and contemporary photographers, (exemplars), will be reviewed and discussed. Students learn through a series of lessons incorporating definition, discussion, practice, evaluation and historical comparison. The history of photography will be introduced and students will get a feel for the influences and techniques that shaped the medium for its first century and a half.

Creative photographic imaging assignments incorporate controlling exposure and contrast, lighting, handling space (depth of field) and motion as well as individual interpretation of set themes. Traditional and digital imaging will be compared and discussed; students will use digital SLR cameras , studio lighting , and Adobe Photoshop to create a masked self portrait which expresses a specific part of their personality or alter ego.

### 1.) THEME: LIGHT & SHADE ( 16% )

- Use of adjustable digital SLR cameras; speed (ISO); focus control; shutter speed, aperture; light meter; bracketing exposures; quality of light; studio lighting techniques; controlling contrast, ( in camera and with Adobe photoshop )
- Submit :Two black and white images,1 portrait, 1 own choice; research drawings and notes in sketchbook

2.) THEME: SPACE AND MOTION ( 18% )

- Aperture, depth of field , and sharpness
- Shutter speed; motion and sharpness
- Submit: 1 image using shallow depth of field.  
1 image using maximum depth of field .  
1 image showing motion blur .  
1 image which freezes action .  
Research drawings and notes in sketchbook.

3.) THEME: QUALITIES ( 16% )

- Assignment: Take photographs of subjects to convey the following qualities: (i.e.: waterproof; 3D depth; sharp; rough texture)
- Submit: 1 image to convey each quality, sketchbook research drawings and notes.

4.) HISTORY OF PHOTOGRAPHY ( 20% )

- Develop an understanding of the history of photography itself
- Develop an understanding of its relationship with, and impact upon art as a whole.
- The pioneering decades of the early 19<sup>th</sup> century in Europe
- Awareness of the social implication of photography; as a means of reproducing a historical document, of propagating ideas, of advertising, of entertainment, of informing, etc.
- The photograph as record and the photograph as art.
- The relationship between the characteristics of various types of photographic image and:
  1. The type of camera (ex: Daguerreotype, calotype, albumen, collodion, ambrotype, celluloid ) and:
  2. The type of darkroom (ex: mobile, static).
- The work of individual photographers or a group of photographers (ex: W.H. Fox Talbot, L.J.M. Daguerre, Roger Fenton, Paul Nadar, Julia Margaret Cameron, Edward Steichen, Alfred Stieglitz, László Moholy-Nagy, Man Ray, Bert Hardy, Fay Godwin, Don McCullen, Eve Arnold).
- Resource material: video, dvd's, books and internet
- Keep all hand-outs and notes in a three ring binder
- Assignment: Illustrated research paper on a major nineteenth century photographer.(800 words approx.).

5.) SUMMATIVE STUDIO ASSIGNMENT: MASK (20%).

1. Working with a partner, create a digital studio self-portrait  
Submit one photo ink-jet print with an artist statement, all images taken on a CD.
2. Sketchbook research; ways of creating a masked portrait which explore a variety of concepts, e.g. aspects of personality, alter ego, effective / creative use of lighting using studio flash single source

lighting; Rembrandt lighting; butterfly/Hollywood lighting; direct & defused lighting; soft box, gels; reflectors; etc. ; exposure measurement /flash meter ;using a digital darkroom , (Adobe Photoshop ) to correct , enhance , and manipulate images .

### **Teaching Strategies**

- \* teacher demonstration
- \* written assignments
- \* brainstorming
- \* small group work
- \* field trips
- \* department video and library resources
- \* skill development and review
- \* exemplars
- \* investigative research
- \* models
- \* student/teacher conferencing
- \* portfolios

### **Assessment and Evaluation Strategies**

- \* observation (formal and informal)
- \* portfolios
- \* sketchbooks
- \* self evaluation
- \* written work
- \* artist statements
- \* studio (darkroom and digital imaging)
- \* exhibition

### **Evaluation Summary .**

#### **Achievement Category :**

<b>Communication</b>	<b>15%</b>
<b>Thinking and Inquiry</b>	<b>15%</b>
<b>Knowledge and Understanding</b>	<b>15%</b>
<b>Application</b>	<b>25%</b>
<b>30% PORTION OF THE COURSE</b>	
<b>Summative Task</b>	<b>20%</b>
<b>Portfolio and exhibition</b>	<b>10%</b>

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