

The Photograph: From Art to Documentary

Grade Level or Special Area: Art, 8th Grade

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Length of Unit: Six lessons (eleven to seventeen 45 – 50 minute class periods)

I. ABSTRACT

Students will explore the development of the use of the photographic image as an art form and evolution of photojournalism. The students will become familiar with significant photographic images from the late Nineteenth century and into the early Twentieth century. The students will learn about the mechanics of photography, expose a series of images using black and white film and a manual 35mm camera. All film will be processed commercially. A display of the photographs when developed will be the Culminating Activity.

II. OVERVIEW

A. Concept Objectives

1. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO Visual Arts Standard 1)
2. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
3. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts. (JCCVAS 3)
4. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)

B. Content from the *Core Knowledge Sequence*, page 192

1. Photography
 - a. Examine representative artists and works, including,
 - i. Edward Steichen: *Rodin with His Sculptures "Victor Hugo" and "The Thinker"*
 - ii. Alfred Stieglitz: *The Steerage*
 - iii. Dorothea Lange: *Migrant Mother, California*
 - iv. Margaret Bourke-White: *Fort Peck Dam*
 - v. Ansel Adams: *Moonrise, Hernandez, New Mexico*
 - vi. Henri Cartier-Bresson: *The Berlin Wall*

C. Skill Objectives

1. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
2. Students will communicate and express themes and ideas through the use of visual images. (JCCVAS 1.2)
3. Students will evaluate the effective use of the "language of art" in communication. (JCCVAS 1.3)
4. Students will share and present their artwork. (JCCVAS 1.4)
5. Students will use information and resources in an ethical manner. (JCCVAS 1.5)
6. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
7. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
8. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art. (JCCVAS 2.3)

9. Students will identify and apply materials, techniques, processes, and technology. (JCCVAS 3.1)
10. Students will demonstrate craftsmanship and safety practices. (JCCVAS 3.2)
11. Students will know and use a vocabulary related to materials, techniques, processes, and technology. (JCCVAS 3.3)
12. Students will recognize that works of art have cultural and historical similarities and differences. (JCCVAS 4.1)
13. Students will create works of art that are influenced by various cultures, historical periods, and personal heritages. (JCCVAS 4.2)

III. BACKGROUND KNOWLEDGE

- A. For Teachers
 1. Photography: use of cameras
 2. Horenstein, Henry, *Black and White Photography, A Basic Manual, Second Edition Revised*, Little, Brown and Company, New York, 1983 ISBN 0316373141
 3. Fremier, Roger, *Techniques for Black and White Photography: Creativity and Design*, Amherst Media, Buffalo, New York, 2000, ISBN 1584280336
- B. For Students
 1. Impressionism, Post-Impressionism and Art Nouveau from the 7th grade *Core Knowledge Scope and Sequence*
 2. Students should have a strong grasp of the Elements of Art and the Principles of Design.

IV. RESOURCES

1. Cartier-Bresson, Henri, Aperture's *Masters of Photograph: Henri Cartier-Bresson*, Aperture Foundation, Inc., New York, 1987, ISBN0893817449 (Lesson Two)
2. Daffron, Carolyn, *Margaret Bourke-White*, The Chelsea House Publishers, New York, 1988, ISBN 1555466443 (Lesson Two)
3. Durden, Mark, *Dorothea Lange 55*, Phaidon Press Inc., New York, 2001 ISBN 071484053X (Lesson Two)
4. Encyclopedia: lup Info, *Photography* and *Photography Biographies: Adams, Bourke-White, Cartier-Bresson, Lange, Steichen and Stieglitz*, Date of Access 8/02/03, <http://www.lupinfo.com/encylopedia/> (Lesson Two)
5. Hammond, Anne, *Ansel Adams: Divine Performance*, Yale University Press, New Haven, 2002, ISBN 0300092415 (Lesson Two)
6. Harden, Mark, *Masters of Photography*, Date of Access 8/02/03, <http://masters-of-photography.com> (information on Ansel Adams, Margaret Bourke-White, Dorothea Lange, Edward Steichen, Alfred Stieglitz and numerous links to other photography and biographical sites) (Lesson Two)
7. Johnson-Roehr, Susan, *Lessons in Looking: The Photography of Margaret Bourke-White*, Date of Access 8/02/03, www.efn.org/~sroehr/mbwindex.html (Lesson Two)
8. Library of Congress: American Memories Project, Date of Access 8/02/03, <http://memory.loc.gov/anmem/aamhtml/aamhome.html> (Lesson Two)
9. Metzler, Milton, *Dorothea Lange: Life Through the Camera*, Viking Kestrel, New York, 1985, ISBN 067028047X (Lesson Two)
10. Norman, Dorothy, *Aperture's History of Photography: Alfred Stieglitz*, Aperture Foundation, New York, 1976, ISBN 0893810045 (Lesson Two)

11. PBS American Experience, *Ansel Adams*, Date of Access 8/02/03, <http://www.pbs.org/wgbh/amex/ansel/> (Lesson Two)
12. PBS American Masters, *Alfred Stieglitz*, Date of Access 8/02/03, http://www.pbs.org/wnet/americanmasters/print/stieglitz_a.html (Lesson Two)
13. Photographic Explorer, *Henri Cartier-Bresson*, Date of Access 8/02/03, <http://www.photographic-explorer.com/bio/hcb.htm> (Lesson Two)
14. Rubin, Susan Goldman, *Margaret Bourke-White: Her Pictures Were Her Life*, Harry N. Abrams, Inc. New York, 1999, ISBN0810943816 (Lesson Two)
15. Smith, Joel, *Edward Steichen: The Early Years*, Princeton University Press, Princeton, New Jersey, 1999, ISBN 0691048738 (Lesson Two)
16. Venezia, Mike, *Dorothea Lange*, Children’s Press, New York, 2000, ISBN 0516271717 (Lesson Two)
17. Posters of the following Photographs (Lesson One and Two, Four and Five):
 - a. Edward Steichen: *Rodin with His Sculptures “Victor Hugo” and “The Thinker”*
 - b. Alfred Stieglitz: *The Steerage*
 - c. Dorothea Lange: *Migrant Mother, California*
 - d. Margaret Bourke-White: *Fort Peck Dam*
 - e. Ansel Adams: *Moonrise, Hernandez, New Mexico*
 - f. Henri Cartier-Bresson: *The Berlin Wall*

V. LESSONS

Lesson One: Introduction to Photography (two class periods)

- A. *Daily Objectives*
 1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO Visual Arts Standard 1)
 - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
 - c. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts (JCCVAS 3)
 2. Lesson Content
 - a. Photography, *Core Knowledge Scope and Sequence*, page 192
 - i. Edward Steichen: *Rodin with His Sculptures “Victor Hugo” and “The Thinker”*
 - ii. Alfred Stieglitz: *The Steerage*
 - iii. Dorothea Lange: *Migrant Mother, California*
 - iv. Margaret Bourke-White: *Fort Peck Dam*
 - v. Ansel Adams: *Moonrise, Hernandez, New Mexico*
 - vi. Henri Cartier-Bresson: *The Berlin Wall*
 3. Skill Objective(s)
 - a. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
 - b. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
 - c. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
 - d. Students will identify and apply materials, techniques, processes, and technology. (JCCVAS 3.1)

- e. Students will know and use a vocabulary related to materials, techniques, processes, and technology. (JCCVAS 3.3)
- B. *Materials*
1. Rubric for Daily Art in Sketchbooks – Appendix A
 2. Sketchbooks
 3. Pencils
 - a. Posters of the following Photographs: Edward Steichen: *Rodin with His Sculptures “Victor Hugo” and “The Thinker”*
 - b. Alfred Stieglitz: *The Steerage*
 - c. Dorothea Lange: *Migrant Mother, California*
 - d. Margaret Bourke-White: *Fort Peck Dam*
 - e. Ansel Adams: *Moonrise, Hernandez, New Mexico*
 - f. Henri Cartier-Bresson: *The Berlin Wall*
 4. KWL Chart – Appendix B one for each student
 5. Transparency of KWL chart – Appendix B
 6. Variety of different cameras or images of different types of cameras
 7. White board
 8. White board markers
 9. Overhead Projector
 10. Transparency markers
 11. Tape
- C. *Key Vocabulary*
1. Viewfinder camera – no adjustable focusing, simple viewing system
 2. Single-lens Reflex (SLR) Camera – light reflects off the subject through the lens, then off a mirror and upward through ground glass; focusing occurs by turning the lens; viewing happens through an eye-level viewer to a prism that reflects the image on the ground glass; film is loaded behind the mirror, which moves to allow light to expose the film when the shutter is depressed
 3. Twin-lens reflex Camera – has two lenses one on the top for viewing and the other on the bottom for exposing the film
 4. View Camera – viewing and focusing are through the lens without any reflecting mirrors, focusing occurs by expanding and contracting the bellows changing the position of the film’s distance to the lens; usually on a tripod
 5. Photojournalism – photography used to communicate events, stories and news, with or without captions
 6. Realism – school of thought that photography should depict reality realistically
 7. Expressionism – photographic theory that is more about the photographer expressing himself/herself artistically through the photograph
- D. *Procedures/Activities*
1. After students are seated, start asking questions about their experiences with photography.
 2. Ask how many students have taken their photographs.
 3. How old were they when they started taking photographs?
 4. What kind of cameras have the students used?
 5. How did their photographs look?
 6. Have student get out their sketchbooks as they come into the room for Daily Art assignment of evaluating different photographers artwork by labeling, sketching and writing about the artwork in their sketchbooks. (Appendix A – Rubric for Daily Art).
 7. Hand out Appendix A – Rubric for Daily Art.
 8. Hand out tape to each table of students.

9. Have students tape Appendix A to the front inside cover of their sketchbook for future reference for Daily Art Assignments.
10. Direct students to a clean page in their sketchbook and ask them to put the day's date on the page.
11. Hand out posters of photographs from materials list one to every four/five (table) students for Daily Art – Appendix A.
12. Direct the students to complete their daily art by identifying the artist, the title, completing a quick sketch and then evaluating the artwork using visual arts vocabulary of elements of art and principles of design to write a description of the artwork.
13. Pass out KWL charts to the students and place KWL transparency on the overhead.
14. Ask the students what they about know photography. Record several responses on the **Know** column of the KWL transparency. Have the students finish filling out the column.
15. Ask students to suggest questions the **What** column. Write about five appropriate questions on the overhead for the students to copy onto their KWL.
16. Have the students add some/all of the following questions:
 - a. What causes a camera to record an image?
 - b. What types of cameras are there?
 - c. What is photojournalism?
 - d. What is realism?
 - e. What is photographic expression?
 - f. How has photography been used?
 - g. When was photography first invented?
 - h. How is photography different today?
17. Instruct students to tape KWL into their sketchbooks.
18. Have the students write down three questions to research for homework to share with the class during the next class period.
19. Collect sketchbooks.
20. Dismiss students.
21. The next day have the cameras/pictures of cameras out on display at the front of the classroom.
22. Handout sketchbooks for daily art.
23. Have the students select a different poster of photographic artwork from the materials list to complete for Daily Art.
24. Repeat step 12.
25. When students have finished daily art, have them open to their KWL page.
26. Place KWL on the Overhead projector.
27. Ask the students to take turns sharing their research on one of the three questions they had for homework. Allow every student to respond even if some have the same questions for participation points. Fill in any missing information.
28. Write answers on the KWL transparency.
29. Pass around the different types of cameras and/or images of cameras. Explain how they work and the differences.
30. Have students finish filling their KWL chart.
31. Collect sketchbooks.
32. Dismiss students.

E. *Assessment/Evaluation*

1. Two Daily Art assignments completed – Appendix A Rubric for Daily Art
2. KWL chart taped into sketch book – Appendix B completed at 80% or above

Lesson Two: Puzzle Out the Giants (three to four class periods)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO Visual Arts Standard 1)
 - b. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
2. Lesson Content
 - a. Photography: *Core Knowledge Sequence*, page 192
 - i. Edward Steichen: *Rodin with His Sculptures “Victor Hugo” and “The Thinker”*
 - ii. Alfred Stieglitz: *The Steerage*
 - iii. Dorothea Lange: *Migrant Mother, California*
 - iv. Margaret Bourke-White: *Fort Peck Dam*
 - v. Ansel Adams: *Moonrise, Hernandez, New Mexico*
 - vi. Henri Cartier-Bresson: *The Berlin Wall*
3. Skill Objective(s)
 - a. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
 - b. Students will use information and resources in an ethical manner. (JCCVAS 1.5)
 - c. Students will recognize that works of art have cultural and historical similarities and differences. (JCCVAS 4.1)

B. *Materials*

1. Sketchbooks
2. Pencil
3. Tape
4. Overhead projector
5. Jigsaw Activity Chart – Appendix C (two pages) one set for each student
6. Transparency of Jigsaw Activity Chart – Appendix C
7. Overhead markers
8. Access to the Internet
9. Biography materials from Resource list
10. Websites from Resource list

C. *Key Vocabulary*

1. Dust bowl – term applied to the drought ravaged mid-west during the 1930’s
2. Depression – historical era in United States History when unemployment was high during the 1930’s
3. Migrant – homeless, usually people willing to move frequently in order to find low paying jobs, often in agriculture
4. Double Exposure – to expose on a piece of film twice or to print two negatives on the same piece of photographic paper
5. Internment camps – locations the United States required Japanese Americans to relocate to during World War II

D. *Procedures/Activities*

1. Hand out sketchbooks for Daily Art (Appendix A) and posters for the different photographers to different tables. Remind the students to complete their Daily Art to by identifying the artist, the title, completing a quick sketch and then evaluating the artwork using visual arts vocabulary of elements of art and principles of design to write a description of the artwork. Each table of students

- should eventually have the opportunity to complete a daily art page for each of the different photographers throughout the unit.
2. Divide the students up into expert groups. I give careful thought into which students are in each of the different groups in order to maximize each student's role in the group. Explain to the students that they are now in their "expert groups" and each group will read about one of the six photographers and become an expert on that photographer.
 3. Assign each group a photographer and hand out to each student the appropriate biography materials and websites.
 4. Hand out jigsaw chart, Appendix C. Have students put his or her name at the top and then list the other members of their expert group under their artist. Have students follow along as teacher reads each heading that they will be looking for information aloud. Explain to the students that they will each be responsible for filling out their own chart and that the students will be using their chart to teach the students from the other expert groups about their photographer. Check for understanding by filling out the date each photographer was born on transparency.
 5. Allow time for students to silently read biographies. Take students to the computer lab for access to the Internet. Circulate and check student work. This should take more than one class period.
 6. Have expert groups meet together. Students should discuss and agree on all key facts about their photographer. Teacher should circulate to each group and make sure that all the students have completed their photographer's section of the chart.
 7. Assign students to teaching groups. There should be at least one expert on each photographer in each group.
 8. Have students list the members of their teaching group under the photographer's name that they will be teaching about.
 9. Students in each group will take turns telling what they learned about their photographer while the other members of the group fill out the rest of their charts. Teacher should circulate among the groups to check for understanding.
 10. When students are done, put the transparency of the chart up and have students take turns filling in information that they have learned. (Or teacher may fill in chart while calling on students for information.)
 11. Collect completed charts. When corrected have the students tape into their sketchbooks for study note for the final exam.

E. *Assessment/Evaluation*

1. Four completed Daily Art - Appendix A assignments
2. Jigsaw Chart – Appendix C completed at 80% or higher

Lesson Three: The Camera: How Does it Work? (one to three class periods)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts. (JCCVAS 3)
2. Lesson Content
 - a. Photography
3. Skill Objective(s)
 - b. Students will identify and apply materials, techniques, processes, and technology. (JCCVAS 3.1)

- c. Students will know and use a vocabulary related to materials, techniques, processes, and technology. (JCCVAS 3.3)
- B. *Materials*
1. 35mm Manual cameras – one for every student if possible or have groups of two to three share
 2. Fee (\$20 –\$30) for film, developing and printing commercially per student
 3. Transparency of Appendix D – F stops
 4. Appendix D – F stops - one for each student
 5. Sketchbooks
 6. Pencils
 7. Tape
 8. White board
 9. White board markers
- C. *Key Vocabulary*
1. Aperture – opening of the lens through which light is exposed to the film
 2. F-stop numbers – the system of numbers designating the diameter of the opening of the aperture, f 1.2, f 2, f 2.8, f 4, f 5.6, f 8, f 11, f 16, f 22 are the most common
 3. Focal length – as the focal length of a lens increases the image gets larger in the frame, telephoto lens is long versus a wide angle lens which is short, detail in the background decreases with the increase of focal length
 4. Depth of field – distance of depth of the image that is in focus, the smaller the aperture the greater the depth of field, the larger the aperture the smaller the depth of field
 5. Shutter speed – the speed with which the shutter opens and closes measured in fractions of seconds
 6. Film speed – fast/high speed film is grainier and more sensitive to light and a slow/low film speed has little grain and is less sensitive to light, indicated by an ISO or ASA number
 7. Bracketing – exposing the film at one shutter speed or f stop less than what should be optimum for the correct exposure then the correct exposure and one f stop or shutter speed greater
- D. *Procedures/Activities*
1. Hand out sketchbooks.
 2. Have the students complete their daily art.
 3. Instruct the student to take notes as you list the vocabulary words on the whiteboard.
 4. Have at least one 35mm camera per one-three students placed on tables around the classroom.
 5. Have the students look at the camera and find the lens.
 6. On the top of the lens are several numbers on different rings.
 7. The set of numbers closest to the body of the camera are the F-stop selections.
 8. Place the transparency of Appendix D - F-stops on the overhead projector.
 9. Hand out Appendix D – F-stops to each student.
 10. As the students look at the F-stop chart – Appendix D have them identify the corresponding numbers to the ones on the camera lens.
 11. Have the students set the F-stop to f-22 and then look inside the lens to see how small the opening is, and then have the students adjust the F-stop to the smallest number (depending on the lens this will be f-1.4, f-2, or f-2.8). Again have the students check out the size of the opening. Point out that the larger the F-stop number the smaller the aperture/opening that allows light to the film. And the

smaller the F-stop numbers the larger the aperture/opening allowing the light to reach the film.

12. Make sure that the students understand this correlation. Have the students tape Appendix D into their sketchbooks.
 13. Identify the depth of field scale, distance marker, distance scale and the focusing ring to the students. Have the students take turns looking through the view finder on the back of the camera and turning the focusing ring on the front while focusing on various objects and each other in the class.
 14. Discuss different types of lenses such as normal, wide angle, telephoto and zoom, and the effect of each on focal length.
 15. Discuss depth of field and the variables that affect it. The lens opening: the smaller the aperture, example f-16 the greater the depth of field and in contrast the larger the aperture, example f 2.8 the smaller the depth of field. Distance: the larger the focusing distance from the subject to the camera, the larger the depth of field. The closer the distance the smaller the depth of field. And the length of the lens. The longer the lens the smaller the depth of field.
 16. Show students how to use the depth of field scale on the lens of the camera.
 17. Set the f-stop then focus on the object, the scale indicates the range of feet/meters that will be in focus. Go around to all the tables and check that the students understand this scale.
 18. Now looking at the top of the camera and have the students identify the shutter button. Check to make sure all the students understand its function.
 19. Point out the shutter speed dial. It has shutter speed selections 1, 2, 4, 8, 15, 30, 60, 125, 250, 500, and 1000. The 1 equals 1 full second, the 2 = 1/2 of a second, the 4 = 1/4th of a second, 8 = 1/8th of a second, 15 = 1/15th of a second, 30 = 1/30th of a second, 60 = 1/60th, 125 = 1/125th, 250 = 1/250th, 500 = 1/500th, and 1000 = 1/1000th of a second. These numbers correspond to how fast the shutter opens and closes or the duration of time that the light is allowed through the aperture to expose the film. Hence 1 full second allows the most light and 1/1000th allows the least amount of light to reach the film.
 20. Have the students try various settings of the shutter speed and with the camera back open watch the shutter as they depress the shutter button.
 21. Discuss the variable of film speeds.
 22. Explain that setting the camera at various f-stops and shutter speeds can produce the same amount of exposure so that an f-16 at 1/30th equals the same exposure as f-11 at 1/60th or f-8 at 1/125th or f-5.6 at 1/250th or f-4 at 1/500th.
 23. Also explain that a fast shutter speed is needed to stop the motion of a moving object.
 24. Discuss and define bracketing.
 25. Collect sketchbooks, and have students put cameras away.
 26. Dismiss students.
- E. *Assessment/Evaluation*
1. Daily art in sketchbooks.
 2. Notes on camera operations and parts in sketchbooks.

Lesson Four: Photography Assignment # 1 (two to three class periods)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO Visual Arts Standard 1)

- b. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
 - c. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts. (JCCVAS 3)
 - d. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
2. Lesson Content
- a. Photography *Core Knowledge Sequence*, page 192
 - i. Edward Steichen: *Rodin with his sculptures "Victor Hugo" and "The Thinker"*
 - ii. Alfred Stieglitz: *The Steerage*
 - iii. Ansel Adams: *Moonrise, Hernandez, New Mexico*
3. Skill Objective(s)
- a. Students will communicate and express themes and ideas through the use of visual images. (JCCVAS 1.2)
 - b. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
 - c. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
 - d. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art. (JCCVAS 2.3)
 - e. Students will identify and apply materials, techniques, processes, and technology. (JCCVAS 3.1)
 - f. Students will create works of art that are influenced by various cultures, historical periods, and personal heritages. (JCCVAS 4.2)
- B. *Materials*
- 1. Sketchbooks
 - 2. Pencils
 - 3. Whiteboard
 - 4. Whiteboard markers
 - 5. Manual 35mm cameras – one for every student if possible or have groups of two to three share
 - 6. Black and White 35mm film **400BW** (Color process C41 black and white film) at least one to two rolls/24 exposures per student
 - 7. Commercial film developing envelopes – enough for each roll of film
 - 8. Appendix E – Rubric for Photo as Art
 - 9. Parent volunteers/ teacher's aides to allow the class to divide into groups to start photo assigns around the school and grounds.
 - 10. Posters:
 - a. Edward Steichen: *Rodin with his sculptures "Victor Hugo" and "The Thinker"*
 - b. Alfred Stieglitz: *The Steerage*
 - c. Ansel Adams: *Moonrise, Hernandez, New Mexico*
- C. *Key Vocabulary*
None
- D. *Procedures/Activities*
- 1. Distribute or have students get out cameras.
 - 2. Demonstrate how to load the film into the camera.
 - 3. Distribute film to the students.

4. Review the posters by Steichen, Stieglitz, and Adams. Discuss the elements of art and the principles of design evident in the works.
 5. Handout the Rubric for Photos as Art – Appendix E.
 6. Brainstorm some ideas on the white board on ways to accomplish the assignment.
 7. Have students record their own brainstorming ideas in their sketchbooks.
 8. Utilize parent volunteers/teacher’s aides to allow the class to divide into groups to start photo assignments around the school and grounds.
 9. If additional help is not available take the students on a “mini” field trip around the school and grounds as a large group.
 10. Circulate to all the students to answer questions and help them with technical and artistic issues.
 11. In their sketchbooks, have the students list various shots that they took along with f-stops and shutter speed settings, in order to help identify the processed photos when the film is returned.
 12. Check out cameras (if cameras belong to the schools) and assign students to finish exposing their rolls of film for homework.
 13. Repeat next day if cameras are limited.
 14. Show students how to rewind the film and remove from the cameras without exposing to light.
 15. Hand out the commercial film developing envelopes. Have the students fill in the school and their name and place their roll of film in the envelope.
 16. Collect the envelopes to take to be developed.
 17. Return to the students when finished.
 18. Have students fill in their name, date, class and blanks on their rubric.
 19. Attach to the processed film envelopes and turn in for assessment.
- E. *Assessment/Evaluation*
1. Rubric for Art Photos – Appendix E

Lesson Five: Photography Assignment #2 (two to three class periods)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO Visual Arts Standard 1)
 - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
 - c. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts. (JCCVAS 3)
 - d. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
 2. Lesson Content
 - a. Photography, *Core Knowledge Sequence*, page 192
 - i. Dorothea Lange: *Migrant Mother, California*
 - ii. Margaret Bourke-White: *Fort Peck Dam*
 - iii. Henri Cartier-Bresson: *The Berlin Wall*
 3. Skill Objective(s)
 - a. Students will communicate and express themes and ideas through the use of visual images. (JCCVAS 1.2)
 - b. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)

- c. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
 - d. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art. (JCCVAS 2.3)
 - e. Students will identify and apply materials, techniques, processes, and technology. (JCCVAS 3.1)
 - f. Students will create works of art that are influenced by various cultures, historical periods, and personal heritages. (JCCVAS 4.2)
- B. *Materials*
- 1. Manual 35mm cameras – one for every student if possible or have groups of two to three share
 - 2. Black and White 35mm film **400BW** (Color process C41 black and white film) at least one to two rolls/24 exposures per student
 - 3. Appendix F – Rubric for Photojournalism
- C. *Key Vocabulary*
- None
- D. *Procedures/Activities*
- 1. Distribute or have students get out cameras.
 - 2. Demonstrate how to load the film into the camera.
 - 3. Distribute film to the students.
 - 4. Review the posters by Lange, Bourke-White, and Cartier-Bresson. Discuss the elements of art and the principles of design evident in the works.
 - 5. Discuss the narrative qualities of these photographs.
 - 6. Handout the Rubric for Photos as Art – Appendix F.
 - 7. Brainstorm some ideas for using photos to tell a story on the white board on ways to accomplish the assignment.
 - 8. Have students record their own brainstorming ideas in their sketchbooks.
 - 9. Utilize parent volunteers/teacher’s aides to allow the class to divide into groups to start photo assignments around the school and grounds.
 - 10. If no help is available take the students on a “mini” field trip around the school and grounds as a large group.
 - 11. Circulate to all the students to answer questions and help them with technical and artistic issues.
 - 12. In their sketchbooks, have the students list various shots that they took along with f-stops and shutter speed settings, in order to help identify the processed photos when the film is returned.
 - 13. Check out cameras (if cameras belong to the schools) and assign students to finish exposing their rolls of film for homework.
 - 14. Repeat next day if cameras are limited.
 - 15. Hand out the commercial film developing envelopes. Have the students fill in the school and their name and place their roll of film in the envelope
 - 16. Collect the envelopes to take to be developed.
 - 17. Return to the students when finished.
 - 18. Have students fill in their name, date, class and blanks on their rubric.
 - 19. Attach to the processed film envelopes and turn in for assessment.
- E. *Assessment/Evaluation*
- 1. Rubric for Photos as a Story – Appendix F

Lesson Six: Critique and Final Exam (one to two class periods)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO Visual Arts Standard 1)
 - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
 - c. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts (JCCVAS 3)
2. Lesson Content
 - a. Photography
3. Skill Objective(s)
 - a. Students will communicate and express themes and ideas through the use of visual images. (JCCVAS1.2)
 - b. Students will evaluate the effective use of the “language of art” in communication. (JCCVAS 1.3)
 - c. Students will share and present their artwork. (JCCVAS 1.4)
 - d. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
 - e. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
 - f. Students will demonstrate craftsmanship and safety practices. (JCCVAS 3.2)

B. *Materials*

1. Students’ completed sets of photographs
2. Matt Board – whites, off whites, grays and blacks
3. Matt cutters (with bevel if possible)
4. Cardboard (to place under mat board to prevent cutting tables or floors)
5. Rulers/T-squares
6. Pencils
7. Acid free tape
8. Acid free clear corners (optional)
9. Appendix G – Self-critique/Photo Critique Forms (Multiple copies per student)
10. Appendix H – Final Exam (one per student)
11. Appendix I – Final Exam Key (one copy)

C. *Key Vocabulary*

None

D. *Procedures/Activities*

1. Remind students of safety guidelines when using matt cutters.
2. Have students evaluate and select their best two to three photographs from Lesson Four.
3. And have the students evaluate and select their best series of photographs from Lesson Five.
4. Hand out Self-critique/Photo Critique – Appendix G – one copy per every photograph/series of photographs.
5. Collect Appendix G – Self-critique/Photo Critique forms after the students have completely filled out the critique forms for all their photographs.
6. Demonstrate how to measure and a cut matt for a photograph.
7. Issue matt cutters.
8. Help the students to select the appropriate matt for their photographs.

9. Circulate and help the students cut their matts.
 10. Display matted photographs throughout the school.
 11. Have the students write short explanations about their photographs to post along side the displays.
 12. Give Final Exam –Appendix H
- E. *Assessment/Evaluation*
1. Self-critique/Photo Critiques – Appendix G

VI. CULMINATING ACTIVITY

- A. Student display of matted photographs through out the school
- B. Final Exam – Appendix H

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Rubric for Daily Art
- B. Appendix B: KWL Chart Photography
- C. Appendix C: Jigsaw Chart (two pages)
- D. Appendix D: F-stop Chart
- E. Appendix E: Rubric for the Photo as Art
- F. Appendix F: Rubric for the Photo as a Story
- G. Appendix G: Self-critique/Photo Critique Forms
- H. Appendix H: Final Exam (two pages)
- I. Appendix I: Final Exam Answer Key

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Appendix A
Rubric for Daily Art Sketches in Student Sketchbook

	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
Today's Date				
Title of Artwork: if unknown write – UNTITLED				
Artist's name: if unknown write – ANON.				
Two complete sentences that describe each artwork: use Elements and Principles for support.				
A sketch of each artwork – size minimum 4 x 4"				
Total Points				/20

Appendix B
KWL Chart

Name _____

Date _____

Class _____

Know: information I (or the class) already know(s)	What I need to know and/or find out	Learn: what I have learned
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		

**Appendix C, page 1
Jigsaw Chart**

NAME: _____ **CLASS:** _____ **DATE:** _____

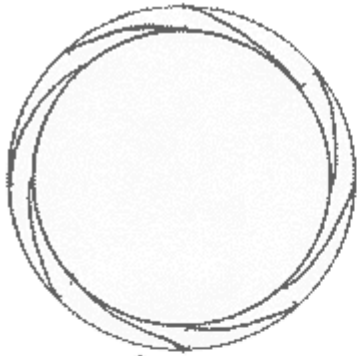
Directions: Write your name at the top and in 1 under the Artist whose biography you have been given. Then write the names of the other students in your **expert** group under your name (2-6). Fill in the chart as you read and then check your answers with the other students in your **expert** group. When you have divided into **teaching** groups, then list the names of the students under the Artist they will be teaching about. Your chart should be completely filled in when you are finished.

Artist (Group)	Life	Education/ Influences	Five major works or significant achievements	Subjects
Dorothea Lange 1. 2. 3. 4. 5. 6.				
Edward Steichen 1. 2. 3. 4. 5. 6.				
Alfred Stieglitz 1. 2. 3. 4. 5. 6.				

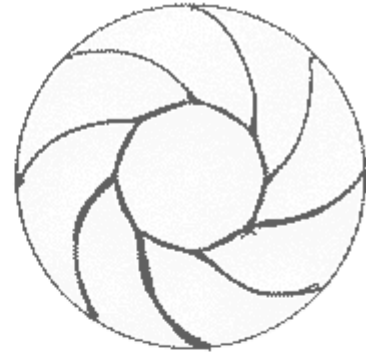
Appendix C, page 2

Artist (Group)	Life	Education/ Influences	Five major works or significant achievements	Subjects
Henri Cartier-Bresson 1. 2. 3. 4. 5. 6.				
Ansel Adams 1. 2. 3. 4. 5. 6.				
Margaret Bourke-White 1. 2. 3. 4. 5. 6.				

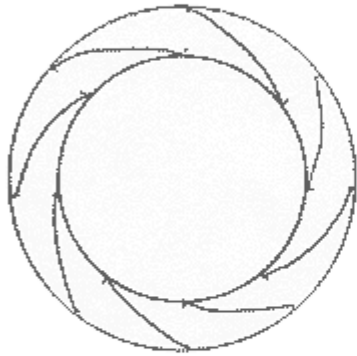
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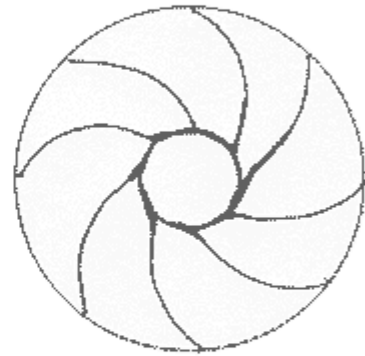
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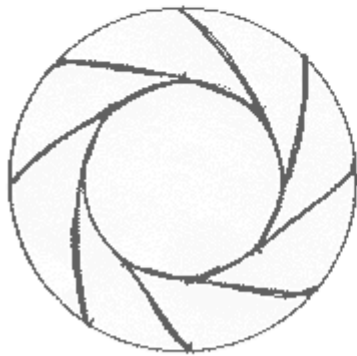
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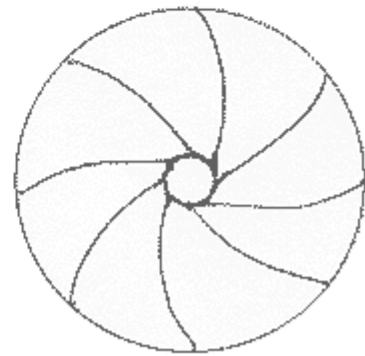
f/4



f/11



f/5.6



f/16

Appendix E
Rubric for the Photo as Art

Name _____
Class _____
Date _____

Title _____

	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
Demonstrates knowledge of camera use. Not shaky or unfocused. Number of photos taken/successful. _____/_____				
Successfully communicates artistic intent				
Composition				
Element(s) of Art: 1. _____ 2. _____ Emphasized (list)				
Principle(s) of Design: 1. _____ 2. _____ Emphasized (list)				
Total Points				/20

Appendix F
Rubric for the Photo as a Story

Name _____
Class _____
Date _____

Title _____
Number of photos in series _____

	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
Demonstrates knowledge of camera use. Not shaky or unfocused. Number of photos taken/successful. _____ / _____				
Series of photos communicate a story or consistent theme.				
Composition				
Element(s) of Art: 1. _____ 2. _____ Emphasized (list)				
Principle(s) of Design: 1. _____ 2. _____ Emphasized (list)				
Total Points				/20

Appendix G
Self-Critique/Photo Critique

Photography – fill out one critique per photograph/series of photographs.

Name _____
Class _____
Date _____

1. Describe your Photograph/series of Photographs. _____

2. What was your intent? Were you successful? _____

3. What is your strongest Element of Art? _____

4. What is your strongest Principle of Design? _____

5. What would you change or do differently? _____

6. What grade would you give yourself? _____ %

Appendix H, page 2
Final Exam

Short answer questions, use complete sentence. 5 points each

1. What are f-stops? _____

2. What is shutter speed? _____

3. What does film speed mean? _____

4. What is photojournalism? _____

True/False: T = True F= False. Mark your answers clearly; unclear letters will automatically be marked as incorrect. 3 points each

1. ____ Dorothea Lange was a portrait photographer before she started recording the migrant workers in California.
2. ____ The 60 on the shutter speed dial means that the shutter opens and closes at 1/60th of a minute.
3. ____ A telephoto lens will have a greater depth of field than a wide-angle lens.
4. ____ Edward Steichen studied painting in Paris, France.
5. ____ An exposure at f-16 at 1/30th is the same as f-16 at 1/100th.
6. ____ Henri Cartier-Bresson was captured by the Germans in WWII and escaped on his third try.
7. ____ Alfred Stieglitz was instrumental in making the public view photography as art.
8. ____ Margaret Bourke-White was a commercial advertising photographer.
9. ____ In order to capture fast action use a fast shutter speed.
10. ____ Ansel Adams' photographs were instrumental in establishing a National Park system.

Appendix I Final Exam Answer Key

1. Give a short biography on the photographer that you became an “expert” on During Lesson Two: His/Her name:

Biography should include the following information: Photographer’s name, date/year of birth (and death), education and or major influences in the photographer’s life, list one the photographer’s most significant photographs, most frequently photographed subject matter and any other significant achievements in the photographer’s life.

2. Explain the difference of thought about early photography and photography of the twentieth century. What was the major shift in thought and how did this come about?

Early photography was mainly used to depict portraits or historical events it was thought of as a technical or mechanical process. While photography in the twentieth century became to be thought of as an artistic tool or medium where the photographer was able to communicate an event with few or no words at all or the photographer was able to express themselves through the photograph. The shift came about in the early part of the twentieth century when artists such as Steichen and Stieglitz used the camera in a more artistic manner to portray their subject matter and through Stieglitz’s efforts to have photography recognized for its artistic merit. During the Depression era photography also became recognized as a powerful journalistic and propaganda tool through the photographs of Lange, and Adams. Bourke-White and Cartier-Bresson furthered the shift in thought as they emphasized design and captured the moment in their respective photographs and photo essays.

1. What are f-stops? F-stop numbers are the system of numbers designating the diameter of the opening of the aperture, f 1.2, f 2, f 2.8, f 4, f 5.6, f 8, f 11, f 16, f 22 are the most common.

2. What is shutter speed? Shutter speed is the speed with which the shutter opens and closes, measured in fractions of seconds.

3. What does film speed mean? Film speed are used to designate the following: fast/high speed film is grainier and more sensitive to light and a slow/low film speed has little grain and is less sensitive to light, indicated by an ISO or ASA number.

4. What is photojournalism? Photojournalism is the use of photography to communicate events, stories and news, with or without captions.

- | | |
|-------------|--------------|
| 1. <u>T</u> | 6. <u>T</u> |
| 2. <u>F</u> | 7. <u>T</u> |
| 3. <u>F</u> | 8. <u>T</u> |
| 4. <u>T</u> | 9. <u>T</u> |
| 5. <u>F</u> | 10. <u>T</u> |