



**The Bishop Strachan School**  
**Department Name: The Arts**

**Course Title: Visual Art, Photography**  
**Grade Level: 11**

**Ministry Course Code: AWQ3M**

**Teacher's Name: Marilyn Westlake**

**Developed by: Stephen Zeifman and Marilyn Westlake**

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**Developed from: The Ontario Curriculum, Grade 11 and 12, The Arts,  
Common Course Codes**

**Text: none**

**Prerequisite: AV12O or AV13M**

**Credits: 1.0**

**Length: 110 hours**

## Course Description/Rationale

This course provides students with opportunities to further develop their skills and knowledge in visual arts. Students will explore a range of subject matter through studio activities, and will consolidate their practical skills. Students will also analyze photographs and study aspects of photographic art history, including Canadian, American and European photographers.

## Overall Curriculum Expectations

### Theory

1. use appropriate photographic terminology in all areas of photographic theory;
2. demonstrate an understanding of Canadian and American photographic art and be exposed to 20<sup>th</sup> century European, Asian and Latin photography.
3. describe the social, commercial and artistic impact of photographs since 1839 as well as the impact of photographic materials on the environment.

### Creation

4. demonstrate through studio assignments the ability to solve visual and conceptual problems;
5. produce original art works, using a variety of materials, tools, processes, and technologies appropriately;
6. document and evaluate their creative process and art works, using portfolios.
7. gain competence with both film and digital cameras.

### Analysis

8. evaluate their own art works and those of others, demonstrating an understanding of the process of critical analysis and providing grounds for their aesthetic judgements;
9. analyze works of art in relation to their cultural, social, political, and historical contexts;
10. discuss how cultural institutions shape our perception and understanding of art;
11. awareness of the influence of art on their lives;
12. discover postsecondary educational and career opportunities in visual arts if applicable.

### Instructional Hours Summary

Course Content Unit	Classroom Hours	Field Trip Hours	Exam Hours	Independent Study/Student Teacher Conference	Total
1. Visual Design, Seeing & Knowing Quality Photographs	6			- journal of images	
2. Digital: Camera to Computer & workflow	5				
3. Shooting -Hand-held Photography	13	- to local park 1.5			
4. Ethics of Photography	1			- internet assignment	
5. Photography & How it Works	2				
6. The History of Photography	5	Visit photography galleries 4		- 4 internet units studying fine art photographers	
7. Basic Use of the Camera	5	Photograph an Event of their own choice 1.5			
8. Camera Techniques: Film & Digital	15			- help student with first edit	
9. Print preparation, Aesthetics & Techniques	17			- evaluation of first prints	
10. Print experiment with contemporary & conceptual practices	3	- teach & mentor grade 5 student's photography project		- continuing evaluation 1 to 1	
11. Range of Photographic Styles and their impact	1	Attend/discuss grade 5 photography exhibition 1		Ongoing consultation	
12. Creative Photoshop Techniques	8				
13. Summative: Presentation & Exhibition	14	- attend exhibition opening of their summative photographs			
<b>Total</b>	<b>99</b>	<b>11</b>			<b>110</b>

## Unit Descriptions

### **Unit 1– VISUAL DESIGN, SEEING & KNOWING QUALITY PHOTOGRAPHS**

After learning the basic compositional elements in photography the students practice controlling and combining elements for an intended effect. The student's visual sophistication and critical abilities are developed through self and peer analysis as well as marked assignments.

### **Unit 2 – CAMERA TO COMPUTER**

The students start the year using a film camera to learn and practice compositional techniques. Contact sheets are made using a scanner and Photoshop. In January, the students switch to Digital SLR cameras transferring their knowledge of the film camera to the digital camera. Using iPhoto software they learn about workflow, download images to a computer, to organize, label and edit. Now, Photoshop is used to manipulate the image, as well as prepare an image for print.

### **Unit 3 – SHOOTING: HAND-HELD PHOTOGRAPHY**

First the girls photograph with a manual 35mm camera, then they use a Digital SLR camera. The act and art of making photographs is the cornerstone of the whole photographic program. The goal is to continually practice and incorporate the learning throughout the year culminating with the evidence of their skills in the summative project and an exhibition.

### **Unit 4 – ETHICS OF PHOTOGRAPHY**

Awareness of how composition directs the reading of a photograph leads to a specific assignment on where and how intention and manipulation of an image crosses the line to become propaganda, manipulation or abuse.

### **Unit 5– PHOTOGRAPHY & HOW IT WORKS:**

A brief introductory overview of the technological history of the camera from the camera obscura to digital photography references both social and technological developments in history.

### **Unit 6 – THE HISTORY OF PHOTOGRAPHY**

The history of photography is first woven into examples of composition, lighting and narrative content. Later those same images along with seminal images from photography's major movements become part of the students resource base.

### **Unit 7 – BASIC USE OF THE CAMERA:**

Students learn about film speed, shutter speed, aperture and the practical, manual operation of the camera through the application of principles of film exposure to gain creative control of the image.

### **Unit 8 – BASIC DARKROOM TECHNIQUE: THE PRINT**

Efficiency, productivity, technique and enjoyment are fostered through supervised time making contact sheets, test strips, test prints then final prints. The students gain an additional appreciation of negative quality at this stage. They also learn to critique their own print quality.

### **Unit 9 – MORE DARKROOM TECHNIQUE: THE PRINT**

Field trips to an archive of fine art photography as well as a photography gallery set a benchmark of excellence for the students to model as they work toward the goal of a best summative print.

### **Unit 10 – DOCUMENTARY/JOURNALISM**

This unit – what documentary photography is and its similarities and differences with journalism – is woven into the history of photography, assignments and the student’s chosen topics.

### **Unit 11 – CREATIVE DARKROOM TECHNIQUES**

Basic manipulation of the digital image is practiced in iPhoto before switching to the 35mm camera. Then, basic creative darkroom techniques are introduced as required, such as under/over development of film; softening print development using a water bath, rebate edges on a print and toning.

### **Unit 12 – MIXED MEDIA & EXPERIMENTAL WORK**

A collage – containing some of the students own images – is required as part of the summative project. This can be all digital, all hard copy or a combination of both. It requires attention to design, content and personal expression.

### **Unit 13 – SUMMATIVE: PRESENTATION & EXHIBITION**

The summative project is the culmination of knowledge and skills learned throughout the year and the student’s ability to manifest a new level of visual and conceptual sophistication demonstrated in how they married content and form. For the summative project the students hand in a portfolio in an appropriate folder/binder with a cover page, contents page, artist statement and best print. The portfolio also has sections for contact sheets/test strips/test prints and negatives - filed sequentially and labeled including a file number. The best print(s) is framed and hung as part of a themed show in an exhibition space. The students have the experience of inviting people to the show and they are required to attend the opening of the show.

### **Unit 14 – BUYING A CAMERA**

Since the students have experienced using both a digital and 35mm camera, this is a brief unit focusing mainly on what type of camera and what features would best serve the purpose or interests of the student whether general or specific.

## **Teaching/Learning Strategies**

<input type="checkbox"/> Lecture	<input type="checkbox"/> Brainstorming	<input type="checkbox"/> Group critique
<input type="checkbox"/> Demonstration	<input type="checkbox"/> Group work	<input type="checkbox"/> Videotape critique
<input type="checkbox"/> Reading	<input type="checkbox"/> Research project	<input type="checkbox"/> Self analysis
<input type="checkbox"/> Structured discussion	<input type="checkbox"/> Workshop	<input type="checkbox"/> Peer analysis
<input type="checkbox"/> Practical exercise		<input type="checkbox"/> Teacher analysis
<input type="checkbox"/> Discovery		<input type="checkbox"/> Field trips
		<input type="checkbox"/> Independent study

### Assessment/Evaluation Strategies

Paper and Pencil	Performance Methods	Personal Communication	Other
Tests	Projects	Classroom discussion	Teacher anecdotal records
Works sheets	Portfolios	Portfolio review	Teacher log
	Presentations	Self evaluation	Checklists
		Peer evaluation	Rubrics
	Demonstrations	Use of Blackboard and the computer for assignments & reminders	
	Research assignments		
	Constructions		
	Journals		

### Assessment/Evaluation

**Seventy per cent (70%)** of the final grade will be based on evaluations conducted throughout this course. This portion of the grade should reflect the students' *most consistent level of achievement* throughout this course, although special consideration should be given to the more recent evidence of achievement

**Thirty per cent (30%)** of the final grade will be based on a final evaluation in the form of an examination, performance, essay, and/or other method of evaluation suitable to the course content and administered towards the end of the course.

Teachers will ensure that student work is assessed and/or evaluated in a balanced manner with respect to the four categories (see below), and that achievement of particular expectations is considered within the appropriate categories. The four categories should be considered as interrelated, reflecting the wholeness and interconnectedness of learning. The categories of knowledge and skills are:

- Knowledge and Understanding (20-30%)
- Thinking (20-30%)
- Communication (20-30%)
- Application (20-30%)

Type of Assessment	Unit Title/Length	Overall Expectations (see pg 2)	Assessment Strategies
70%	1. Basics: Composition & Content	SEE CURRICULUM EXPECTATIONS  1,2,4,5	Practical exercises
			Collect examples
			Self Analysis
			Teacher Analysis
	2. History & Ethics	1,2,3,7,8,9,10	Peer Analysis
			Internet Assignments
			Group Critique
	3. Practical - Technical	1,4,5,6,7,	Identificaion
			Tests for technical understanding
			Evidence of understanding
			Evaluation of organizational skills
	4. Concepts, Accessing Creativity	2,3,4,5,6,7,8,9,	Research Assignments
Group assignments			
Ongoing Teacher Evaluation			
Work sheets			
Insert Here			
30%	5. Synthesis of knowledge & skills with concept, production and presentation	SUMMATIVE	- Ongoing Teacher Evaluations - Portfolio Presentation - Self Evaluation
			<b>Total</b>

### Course Resources

- Classroom notes become a manual.
- iPhoto software
- Websites: mainly photography galleries and technical photography sites
- Blackboard posted unit sections
- BSS Learning Commons
- Art Department: library and slides
- Videos
- Handouts and news media web sites re: critiquing
- Field trips: 1) photography gallery, 2) fine art archive
- Exhibition of student's work at a gallery/exhibition space with an opening
- The Bishop Strachan School Art Department Photography Course Outline
- The Ontario Curriculum Grades 11 and 12 The Arts

*Any other key resources used (software, websites, texts etc.)*

- iPhoto software
- Photoshop
- Card Readers and cables for downloading
- Power Point presentations developed by the teacher
- [www.dpreview.com](http://www.dpreview.com)
- [www.luminouslandscape.com](http://www.luminouslandscape.com)
- [www.eopinions.com](http://www.eopinions.com)

**Achievement Chart – The Arts, Grades 9–12**

<b>Categories</b>	<b>50–59% (Level 1)</b>	<b>60–69% (Level 2)</b>	<b>70–79% (Level 3)</b>	<b>80–100% (Level 4)</b>
<b>Knowledge and Understanding</b> <i>Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)</i>				
<b>The student:</b>				
Knowledge of content (e.g., facts, genres, terms, definitions, techniques)	– demonstrates limited knowledge of content	– demonstrates some knowledge of content	– demonstrates considerable knowledge of content	– demonstrates thorough knowledge of content
Understanding of content (e.g., concepts, theories, ideas, procedures, processes, methodologies)	– demonstrates limited understanding of content	– demonstrates some understanding of content	– demonstrates considerable understanding of content	– demonstrates thorough understanding of content
<b>Thinking</b> <i>The use of critical and creative thinking skills and/or processes</i>				
<b>The student:</b>				
Use of planning skills (e.g., formulating questions, focusing research, gathering information, organizing a project)	– uses planning skills with limited effectiveness	– uses planning skills with some effectiveness	– uses planning skills with considerable effectiveness	– uses planning skills with a high degree of effectiveness
Use of processing skills (e.g., analysing, evaluating, inferring, interpreting, forming conclusions)	– uses processing skills with limited effectiveness	– uses processing skills with some effectiveness	– uses processing skills with considerable effectiveness	– uses processing skills with a high degree of effectiveness
Use of critical/creative thinking processes (e.g., creative process, design process, problem solving, reflection, elaboration)	– uses critical/creative thinking processes with limited effectiveness	– uses critical/creative thinking processes with some effectiveness	– uses critical/creative thinking processes with considerable effectiveness	– uses critical/creative thinking processes with a high degree of effectiveness
<b>Communication</b> <i>The conveying of meaning through various forms</i>				
<b>The student:</b>				
Expression and organization of ideas and information in art forms (visual arts, music, drama, dance, media arts) and in oral and written forms	– expresses and organizes ideas and information with limited effectiveness	– expresses and organizes ideas and information with some effectiveness	– expresses and organizes ideas and information with considerable effectiveness	– expresses and organizes ideas and information with a high degree of effectiveness

Categories	50–59% (Level 1)	60–69% (Level 2)	70–79% (Level 3)	80–100% (Level 4)
<b>Communication (cont.)</b>				
<b>The student:</b>				
Communication for different audiences and purposes (e.g., expression of emotion in art forms, expression of critical responses in oral and written forms)	– communicates for different audiences and purposes with limited effectiveness	– communicates for different audiences and purposes with some effectiveness	– communicates for different audiences and purposes with considerable effectiveness	– communicates for different audiences and purposes with a high degree of effectiveness
Use of conventions in art forms (e.g., symbolic representation), and vocabulary and terminology of the discipline in oral and written forms	– uses conventions, vocabulary, and terminology of the discipline with limited effectiveness	– uses conventions, vocabulary, and terminology of the discipline with some effectiveness	– uses conventions, vocabulary, and terminology of the discipline with considerable effectiveness	– uses conventions, vocabulary, and terminology of the discipline with a high degree of effectiveness
<b>Application</b> <i>The use of knowledge and skills to make connections within and between various contexts</i>				
<b>The student:</b>				
Application of knowledge and skills (e.g., concepts, processes, technologies, techniques) in familiar contexts (e.g., work requiring accurate repetition)	– applies knowledge and skills in familiar contexts with limited effectiveness	– applies knowledge and skills in familiar contexts with some effectiveness	– applies knowledge and skills in familiar contexts with considerable effectiveness	– applies knowledge and skills in familiar contexts with a high degree of effectiveness
Transfer of knowledge and skills (e.g., concepts, processes, techniques) to new contexts (e.g., work requiring stylistic variation, an original composition, an interdisciplinary or a multi-disciplinary project)	– transfers knowledge and skills to new contexts with limited effectiveness	– transfers knowledge and skills to new contexts with some effectiveness	– transfers knowledge and skills to new contexts with considerable effectiveness	– transfers knowledge and skills to new contexts with a high degree of effectiveness
Making connections within and between various contexts (e.g., connections between the arts; between historical, global, social, environmental, and/or cultural contexts; between personal experiences and the arts)	– makes connections within and between various contexts with limited effectiveness	– makes connections within and between various contexts with some effectiveness	– makes connections within and between various contexts with considerable effectiveness	– makes connections within and between various contexts with a high degree of effectiveness