

## **Art Criticism - How I encourage secondary students to communicate through art.**

Many students do not feel comfortable enough with themselves or their classmates to express their thoughts about art work. They are concerned about how other students and I will react to their ideas about the art. A big concern may be the validity and accuracy of their comments and how they will be viewed by others. In my classes, critique is open to each student's interpretation. If you have an idea or feeling while you look at an image, you are correct in your statements. This seems like a difficult concept for students to grasp, and teaching confidence is difficult.

I want my students to develop an idea, or feeling about an experience. I want them to look at a work of art, literature, music, or play and have a feeling about it. Then be able to explain their strong feelings. Discovering what the art means to them, or to the artist is difficult but valuable. I want them to feel confident enough with themselves to back up their feelings with strong statements. I want them to listen and respect each other's ideas and differences. I want them to express themselves in a mature, articulate verbal and written form.

The best way to achieve this type of sophistication in a classroom is to establish a comfort level first. Students need to know their thoughts are important. The class will not be whole without their input in a discussion. There are many things I do in class for my students to feel comfortable and confident communicating with others, students and adults.

I wanted to incorporate writing as an expression in addition to the visual art making. I began a classroom journal. Each period class takes ownership for their journal and it is available only during their period for browsers and writers. Short stories, plays, poetry, creative writing, jokes, critiques of plays, images are all written about in the journal, as well as daily events or questions. Students direct questions to other students, compliment, or even use the journal for constructive criticism. This is essential for the critique. When people share their ideas, and others understand their background, respect is more natural.

Each Monday morning, we spend 5 minutes discussing our weekend activities. Sometimes I think I would be embarrassed if someone came in and saw us basically talking about our weekend, but then, I encountered Louie one Monday morning before class. I saw Louie in the hallway and asked him how his weekend was. He was so excited to tell me, he explained a little and said he would finish up in class because he could not wait to share with the entire class. This made me think that Louie is excited to get to class to share his weekend adventure. I realized, when students look forward to one's class, positive things are happening. In addition, the students are becoming familiar with each other and feeling more comfortable. I have heard many teachers ask how to teach respect? If students are truly discovering and learning about classmates, they are beginning to accept differences and respect alternating personalities. When we discuss art, we are sharing our feelings about sensitive, or controversial topics. A class can not have a positive discussion without the ground work of respect, cooperation, and community.

The classroom journal, Monday morning chats, and open dialogue concerning assessment, is the groundwork for students to feel comfortable and attached to the class. As this positive environment is established, I begin to incorporate art based discussions. I use professional artwork, so students do not feel attached to the work. I encourage them to first learn how to describe the image. They need to look at the art work longer than they normally look at a picture to see more details. In addition, students need to examine technical qualities about the art, questioning themselves and others concerning elements of art and principles of design. (Contrast, composition, value, line, shape, balance, rhythm, focus...) Finally, I introduce interpretation of the art work. Why did the artist create this piece? What does it mean to you? Are there symbols in the art that can help interpretation? How does the art make you feel? How would you have done it differently? How does the work relate to the world in general? Specifics? This is the hard part of the discussion. Students need to form an opinion, then feel comfortable enough to

communicate the opinion. The power of visual and verbal language can be overwhelming and difficult to communicate. Again, I begin with a discussion, using art from alternate sources and base the discussion on forming opinions. Since the students feel somewhat comfortable sharing opinions, the reasons to back up the opinions are important. With each critique, there is more discussion, more true feelings shared, more concepts discussed, and a growing sophisticated way of articulating ideas.

## Critique Goals

Critique is an extremely important art element. I begin to question the intent of the artist, the intent of myself, my students. To be reflective about the art we are making is difficult, but rewarding when we try to go beyond the accomplishments of the past. Constructive criticism is an important life lesson to become familiar with and learn from. Art can reflect the past. We can learn history from the information in paintings and images. We learn to express ourselves in ways that range from delicate to powerful. Some goals of a critique for myself and my students are listed below. This list reflects important parts or qualities my students generated in addition to my own beliefs.

- Students need to feel comfortable communicating with each other and myself.
- Students need to technically identify certain aspects of photography that reflect strengths and weaknesses of the art.
- Students should demonstrate an ability to establish opinions about a work of art in addition to respecting opposing thoughts and ideas.
- I encourage people to appreciate images that bring a deeper or specific feeling or meaning to the viewer.
- It is important to think about images from different points of view.
- Interpreting art is important. Trying to figure out the meaning of art is interesting.
- Students need to think about how each piece of art has impacted the viewer.
- What is the art saying to you?
- Students need to learn from other people and critique can help achieve this.
- Students need to learn how to problem solve individually and in groups.
- Students need to think about how art has changed peoples' thoughts through history. In addition to helping us understand and influence history.
- Students need to acknowledge and recognize symbols in art and elements they represent.
- The atmosphere is an important part of the critique. People need to feel safe to state their opinions and feelings.
- Critical thinking and creative problem solving are essential in critique and throughout life.
- Students need to develop an appreciation for the arts and express knowledgeable judgment about art.
- Students need to feel free enough to express their thoughts and ideas through communication.

# M & M Game

I will pass around a bag of M & M's instructing the students to take a handful. I will pass around a sheet breaking down the colors of M & M's to the information they need to share. They will individually place the candies in categories based on colors. Whichever color the student has the most of is the coordinating information they would share with the class. Of course, they can share something about any of the colors if they choose. The goal is for the student's to learn each other's names and start to feel comfortable in the class.

**Blue** — hobby, past hobby

**Yellow** —something you did this summer

**Green**- embarrassing moment

**Red** — person you admire

**Brown** — most daring moment

**Orange** —exciting place you have visited

## Find a Person Who...

- \_\_\_\_\_ Is a pet owner
- \_\_\_\_\_ Is an athlete
- \_\_\_\_\_ Has no cavities
- \_\_\_\_\_ Has the most cavities
- \_\_\_\_\_ Went to more than 5 concerts this summer
- \_\_\_\_\_ Can run more than 3 miles
- \_\_\_\_\_ Visited more than 5 states this summer
- \_\_\_\_\_ Went out of the country this summer
- \_\_\_\_\_ Has changed oil in a car
- \_\_\_\_\_ Has nieces or nephews
- \_\_\_\_\_ Took Summer School this summer
- \_\_\_\_\_ Does not have a body part pierced
- \_\_\_\_\_ Had braces for more than 3 year
- \_\_\_\_\_ Willingly eats liver
- \_\_\_\_\_ Likes sushi
- \_\_\_\_\_ Likes to mountain climb
- \_\_\_\_\_ Is into martial arts
- \_\_\_\_\_ Loves to read
- \_\_\_\_\_ Read more than 5 books this summer
- \_\_\_\_\_ Likes to Hike and Camp
- \_\_\_\_\_ Has ever bungee jumped
- \_\_\_\_\_ Has ever gone hang gliding or paragliding
- \_\_\_\_\_ Knows how to surf
- \_\_\_\_\_ Has been White Water Rafting
- \_\_\_\_\_ Is a scuba diver
- \_\_\_\_\_ Has broken an limb
- \_\_\_\_\_ Knows how to Knit or Crochet
- \_\_\_\_\_ Loves the Harry Potter books and Movies
- \_\_\_\_\_ Is against Harry Potter, but loves Lord of the Rings
- \_\_\_\_\_ Likes Politics
- \_\_\_\_\_ Can speak a language other than English fluently
- \_\_\_\_\_ Loves Musical Theater
- \_\_\_\_\_ Is in a fall Sport
- \_\_\_\_\_ Loves the Beach
- \_\_\_\_\_ Had Photo Before this class
- \_\_\_\_\_ Has a camera
- \_\_\_\_\_ Love to Write

## Common things among all of us

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## **Get To Know You Games**

### **Basic Questions** (Get in groups and pass out questions)

- What was your most embarrassing moment?
- What are some of your hobbies and do you have any stories?
- Traveling stories? What is the most amazing place you have been?
- What kind of photography do you like? Why?
- What are your favorite foods?
- How would you describe yourself? How would your friends describe you?
- What do you like about school?
- What do you hate about school?
- What are you most looking forward to after high school?
- Do you have any brothers or sisters? What are some funny stories?

### **Brother and Sister Questions** (Get in groups and pass out questions)

- Do you have any brothers or sisters?
- How old... What do they like to do?
- What do you like about them?
- What is difficult to like about them?
- What are some funny stories? Who beat up who? Why?
- Do you respect them?
- Will you miss them after high school?
- Is it important to you to have a close relationship with them in the future?

### **Hobby Questions** (Get in groups and pass out questions)

- What are some of your hobbies?
- Do you have any stories about your hobbies?
- Who introduced you to this hobby?
- What do you like to do on the weekends?
- What were some of your past hobbies? Did you quit? Why?
- Does anyone in your family also like your hobby?
- As a family, what are things that you do together?

### **Babysitter Questions** (Get in groups and pass out questions)

- Did you have a babysitter?
- How often did they sit for you?
- Did you have more than one sitter?
- How old were you when they sat for you?
- What did you like about them?
- What didn't you like about them?
- What are some funny stories?

- What did they do with you to entertain you?
- Do you still keep in touch?

**Traveling stories** (Get in groups and pass out questions)

- Traveling stories? What is the most amazing place you have been?
- What trip has been the most fun?
- What road trip has been the most fun?
- Who do you get along with (in your family) the best when you travel?
- What are your favorite foods that relate to the place you visited?
- What was the silliest or best photograph you took from a trip?

**Movie Questions** (Get in groups and pass out questions)

- What is your favorite movie of all time?
- What are your top 5 movies?
- Who is your favorite actor?
- List the top 5 actors.
- Who is your favorite actress?
- List your top five actresses.

**Cousin Questions** (Get in groups and pass out questions)

- How many cousins do you have?
- How many first cousins do you have?
- Do you like them?
- Do you have cool Aunts and Uncles?
- Where do your cousins live?
- How old are your cousins?
- How often do you visit them?
- What do you do with your cousins when you visit?
- Do you have any shared interests or activities as your cousins?
- Is there anything weird about your cousins?

**Grandparent Questions** (Get in groups and pass out questions)

- Do you have Grandparents? If not, try to think about all of the good memories you may have had with them. If you have never had Grandparents, you can be a good listener to others.
- How many Grandparents do you have?
- Where do they live?
- How often do you see them?
- Who are they - Mom's parents...
- What do you call them? What are their names?
- What is your first memory of them?
- What do you Love about your Grandparents?////////
- When you were younger, what activities did you enjoy with your Grandparents?



- What things do you like doing with your Grandparents?
- How do you treat them? Hopefully well. They are your link to your past.

**Friend Questions** (Get in groups and pass out questions)

- Are you a good friend? Why? What do you do that makes you a good friend?
- Why are you a good friend?
- We have all been a bad friend at some point. When have you been a bad friend?
- Have you ever judged someone based on how they look?
- When have you gone along with the crowd? (Or have you?)
- What qualities do you look for in a friend?
- How do you select your friends?
- What makes it hard to talk to someone your age that you do not know?

**School Questions** (Get in groups and pass out questions)

- What do you like about school?
- What is your favorite class? Have you always liked this subject? Why is it your favorite class?
- What clubs / activities are you involved in? How much time do you give to your activities?
- What is your most difficult class? Why?
- What is the hardest part of the day?
- Which excursion was your favorite? Why?

## The Classroom Journal / Sketchbook

### Objectives

- Students will use the journal as a way to communicate with each other and with me.
- Students will respect all ideas presented in the journal.
- Students will share ideas and respond to thoughts appropriately.
- Students will offer constructive criticism.
- Students will participate by adding their own thoughts to the journal.

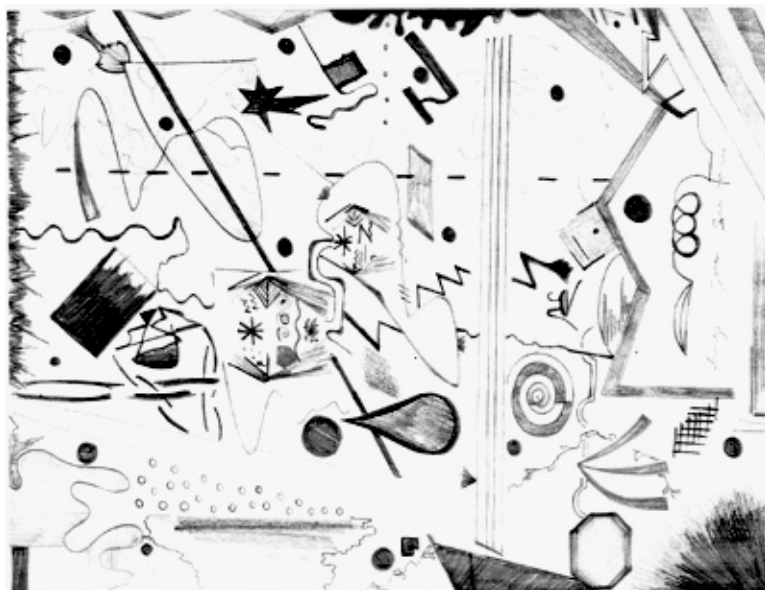
### Explanation

Before I introduce the journal, I will initiate activities for the class to become a more cohesive group. The students need to be able to trust and respect the entire class in order to have a successful journal. I will explain how the journal can be used for thoughts, ideas, stories, poems, informal critiques, giving feedback during critique, and sketches. I will bring the journal to class everyday so that the students can use the journal during the class period. The journal will be used as a form of communication between the students and between myself and the class.

## Writing And Imagery

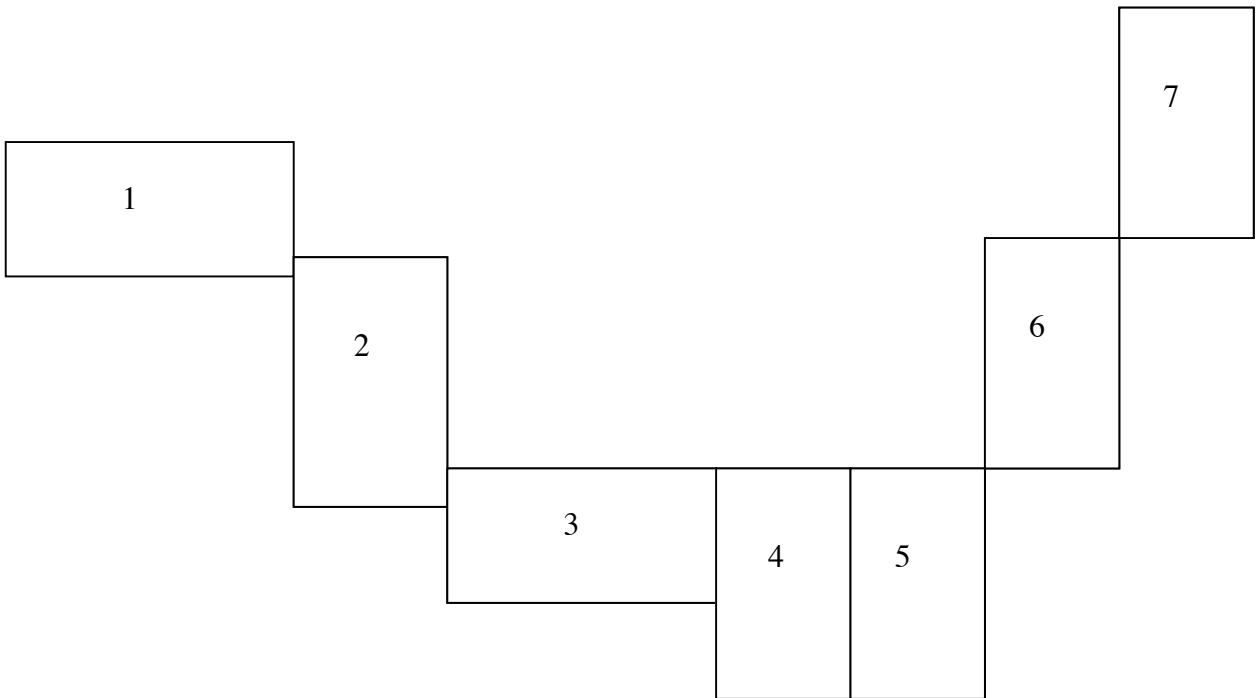
### Through My Soul by Sari Sanchez

Don't mistake this striking title for some sort of ravishing tale. This is simply a piece that represents my life. Of course, a life can't possibly be limited to a few words and a bunch of "sketches". These "sketches" express what I value as an individual and how I perceive life to be. The upper center was inspired by my father. By the right, there is a similar sketch that represents *my* soul. The "grand" center figure, inspired by my father, is filled with experience and wisdom. There is a wire figure surrounding the sketch, with specific breaks. Where the "wire" leaks shows that, at times, a piece of who we really are can be seen. If we choose to let go, we give trust, growing venerable; the chance that we might find what we're looking for makes it all worth while. The path leading to the similar drawing represents how my father has created, effected, and is a piece of my soul. The differences in figures within the "souls" is due, obviously, to the fact that each individual witness their own experiences within their lifetime. My life is yet to begin, drowned in overwhelming opportunities. This piece is filled with chaos, as life is. Some figures are simple, harsh to the eyes, complex, hard, dark, and empty. In life, I believe there are moments that bring joy and then again cause nothing but pain. These figures can be anything you want them to be, if you only believe. I know that people are capable of doing almost anything, if they could only believe, without seeing. Situations are *always* interesting, for simplicity can, at times be the most difficult to accept. Some situations just occur, without reason for existence nor a solution to bring an "end". Beauty can disguise itself with masks of horror. People can be blinded from reality, whether they chose to hide, or not. There are a couple figures that represent what we sometimes miss, too much technical stuff blur what's really important and if we're lucky enough we realize we've missed it. Some outlines you understand after looking at them from different points of view. Looking at experiences from different points of view can simply help you understand them better. Strong lines run across the piece. Paths are drawn out throughout our lives. The choice is ours; if one chooses to pass side "The Golden River" he's considered crazy and if we follow, we're destined to be alive without *living*, a "catch 22" situation, really. Certain objects are not finished, but is "Not Finished" the pride of an artist? Throughout the numbers of questions, moments of frustration, and sadness, I know never to give up. There is one "spotlight", if you will, coming down on the piece. The "light" represents the hope that carries on, and the faith I have in life. The worst that happens, happens, but hand in hand comes the priceless gift of experience. If looked at from afar, dark circles stand out the most in the drawing. The circles represent people. Every person I've ever met, from my mother to the driver who let me ride five cents short, have made an impact on my life, which has changed me forever. People are the most interesting characters I've come to know. People can be passionate, caring, or walking zombies. Even without words, every person you come in contact with scare you for the rest of your life. Fascinating creatures, some are judged insane, of that: NOT FITTING THE STANDARDS BY WHICH SOCIETY SETS IN STONE. Who is one to judge insanity. Some of these people become the greatest artists the world has come to know. Of course some are selfish, taking the lives of others; even then some could be diagnosed as geniuses. I'm living my life and your living yours, the choices we make lead us closer to our destiny, and every individual is responsible for the choices they make. What excites me is that this sketch is a general beginning, and the thought of how much more there is to come. The "empty" space, in this piece, represents how much I fail to see. And with every day I live, this piece my imagination carries, continues to change and grow...



## Describing Game

- Students sit back to back in pairs.
- One person in the pair has this diagram, the other pair has a piece of blank paper and pen.
- The person with the picture describes the design to the person with the blank paper.
- The person with the blank paper draws the design based on the communication from the describer.
- The person drawing is limited to only yes or no answers.
- The person describing the design needs to speak in detail.
- How close does the drawn picture look like the diagram?



## Vocabulary Lesson

- As students walk into room, hand them the Visual Vocabulary hand out face down.
- Ask them to write every art / photo word they know.
- Have them turn over the term sheet and read over with a partner.
- Teacher holds up an image and ask students to verbally describe the photograph using the terms on the sheet. Ask them to state their opinions about the image using the terms – judge the artwork.
- Do the corners critique.
  
- Concepts:
- Holding and presenting images for the class to see and hear
- Speaking constructively, naming positive things, then areas of improvement
- Audience participation
- Speaking in a way that relates to the specific visual vocabulary

### Visual Vocabulary

<p><b>Value</b> - The darkness or lightness in an image.</p> <p><b>Contrast</b> – The brightness or dullness of an image.</p> <p><b>Unity</b> - The wholeness or oneness of the elements in the image.</p> <p><b>Composition</b> - The way the design elements are used to organize the image.</p> <p><b>Negative Space</b> - Empty spaces that surround shapes and forms.</p> <p><b>Design</b> - Plan, organization, or arrangement of art elements.</p> <p><b>Line</b> - A mark drawn with a pointed moving tool, one-dimensional and measured by length. Can be vertical, horizontal, zigzag, curved or diagonal.</p> <p><b>Space</b> - The emptiness around or within objects – Shapes and forms are defined by space.</p> <p><b>Rhythm</b> - Visually indicates movement by repetition of elements. Repeating positive spaces separated by negative spaces.</p>	<p><b>Repetition</b> - The technique for creating rhythm, single elements appear again and again.</p> <p><b>Perspective</b> - Creates the illusion of depth and volume to a 2 dimensional surface by overlapping, size variations, and converging lines.</p> <p><b>Harmony</b> - Creates unity by stressing similarities of separate but related parts.</p> <p><b>Highlights</b> - Areas of white that are bright, which create form or shape.</p> <p><b>Shadow</b> - Shaded areas – it is successful to have detail in shadow areas.</p> <p><b>Movement</b> -Creating the illusion of action or physical change.</p> <p><b>Balance</b> – Equalizing visual elements in a work of art. Balance can either be : Symmetrical (The same on both sides) or Asymmetrical (Different on each side)</p> <p><b>Emphasis</b> - Makes one part of an image dominate over another.</p> <p><b>Texture</b> - How things feel, and are perceived.</p>
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**Texture** - How things feel, and are perceived.

★ Write down every artistic term you know?

★ Below are the elements and principles of Art. (visual Vocabulary) What does each term mean?

Value

Contrast

Unity

Composition

Negative Space

Design

Texture

Line

Space

Rhythm

Repetition

Perspective

Harmony

Highlights

Shadow

Movement

Balance

Emphasis

## The Intelligent Eye

### Learning to Think by Looking at Art by David Perkins

Published by The Getty Education Institute For the Arts.

In this book, I have found many great ideas. The following pages are part of a critique that I do with my beginning students. People / Students seem to have a hard time explaining their feelings. When people look at an image, they look at one part of the image, which may be all that they see. This exercise is intended to encourage students to take time to look at the image and comment about what they are seeing after an extended period of looking and reflecting.

- First, I put the students into groups of 4.
- I pass out the packets and instruct them to only look at the picture and write as much as possible about the image, with your group's help.
- I also have large color copies, that are more clear, at the front of the room
  - If you get the book, that may help.
- After about 10 minutes, the students read the book observations to see what the author found and how their comments were similar and different from their own written comments.
- Have the groups also discuss what they found.
- As an entire class, discuss why I thought this was important, and what they learned.



Vincent Vangough *Starry Night*



Jack Manning *Car Drying*



Peter Keetman *Oil Drops*



# Intelligent Eye Observations

(Excerpts from the book)

## The Starry Night

- **First Minute**  
Energy everywhere. The tree spiraling up into the sky. The swirling sky, like currents in the sea. The moon upper right, concentric lines around it. Moonglow. A strange impossible moon, its crescent almost closed. The landscape swirls into the sky. A church, a steeple. The steeple reaches up like the tree.
- **Second Minute**  
Houses, a village. Fields, a farming community. Energy lines everywhere. Is it the wind, a windy night? Is the flow in the sky the milky way? What spirit invests the picture? The energy flows everywhere like a pulse, like a bloodstream.
- **Third Minute**  
Circles in the sky echo one another, the moon's circle, the circle of the stars. No circles found below. What kind of a tree is that? Don't know. The land like a sea, in motion. The temperature? Warm, a summer's night, the stars blurred soft and brilliant.
- **Fourth Minute**  
The church again. Religious significance? Where do people fit in? The nestled village, engulfed in all of this. All part of the flow. Smoke from the houses, swirling like the rest, joining the village to the sky.
- **Fifth Minute**  
Horizontal motion, vertical motion, horizontal in the sky and horizon, vertical in the tree, the church and smoke. The impossible moon. The fantastic landscape. The tree is like a flame. Is it windy? Still? Is the swirl the wind or some natural energy?
- **Sixth Minute**  
Wind and flow of light and deep energy in nature all merged. Logic: It is not windy. The smoke from the houses goes straight up. Nature itself is on the move.
- **Seventh Minute**  
Sudden technical interest. The "S" motif, a graphic gesture, clear in the sky, and elsewhere flowing a flow, all the way across the sky around the moon. The moon brings your eye back. You can't spin off into space, the moon stops you. The tree pulls your eye back.
- **Eighth Minute**  
Some of the circles have dots in the center, stars. Didn't see before. Smoke echoes steeple echoes tree, the vertical motif. The land dissolves into the sky through these conduits becoming the sky.
- **Ninth Minute**  
On the right, the landscape flows left like rapids. Right to left motion on the ground, left to right in the sky. Brings the eye back around. Leftward flow on the ground stopped by tree, lifted up into the sky, brings the eye back around. The eye caught in the flow of the picture like an eddy in a stream.

## Car Drying

- **First Minute**  
Car. Lights. What's going on? Car drying, they must have painted the car. It's on the assembly line. The lights heat the paint and dry it. Beautiful, all the lights. The lights echoed in the shiny paint. Light in black, like the sky.
- **Second Minute**  
Cool, Hot? It has to be hot. But with the dark and the light, it looks cool. Why a car? That's the all American way. Here is the American baby at birth- shiny, sleek, under delivery room lights, its code # written on the windshield.
- **Third Minute**  
The body of the car is almost invisible. The reflections show us where the car is. There is no car but for the lights. This is a classy car with shiny paint.
- **Fourth Minute**  
Is it light or dark inside / outside? The lights surround the car yet sit within the car in their reflections, outer space and inner space. Abstract design, yet it represents something. Beauty in an industrial setting, a paradox.
- **Fifth Minute**  
Let's look at motion, not literal motion, but a feeling or a suggestion of motion. The lights zoom away like a tunnel, like the motion of the car to be born. Which way is it moving? We are looking at the back. The car seems to move with the lights, away from us deeper in the picture plane. The highlights around the edge of the car boost the sense of velocity. Of course, it is actually still, or perhaps moving very slowly on the assembly line.
- **Sixth Minute**  
Is this just a visual statement? Or, from earlier, the American dream, the paradox of the assembly line loveliness, the universality of form, how form and symmetry and light and luster create beauty even when we need none, when it is just mechanics, getting the car painted.
- **Seventh Minute**  
Space and negative space. The black mass of the car, centrally. The dark space around it, full of light but dark, a shaft extending away from us. The space between the car and the walls, complexly curved, the negative impression of the car. The space inside the reflection of the car, a mirror universe of the outside, curved, complex.

## Oil Drops

- **First Minute**  
Lovely, the droplets. On a metal surface, it seems. Beads reflecting, all different sizes. Each the same, with the same reflected image of a cross. What is the physical thing being reflected? The delicate shading of the droplets is amazing. The reflection is clearest in the largest drop. They seem like bodies in space, planets adrift in their own private cosmos.
- **Second Minute**  
Images reflected in droplets aren't quite identical. The reflected cross is differently positioned. Curious. The center of the cross seems to tend toward the side of the oil drops closest to the center of the image. Why? But the dazzle of it—this scatter of brilliant globules! Imagine what it would be like to touch. You can almost feel the oil, its slick, sliding iridescence, the texture especially intense on the large globule bottom right.
- **Third Minute**  
How small do they get? As small as you can see. How large? The largest in the lower right. It's a continuum, all sizes. Notice the background, not uniform, some areas brighter, some darker. On the surface of the plate there is a kind of shadowy cross, its center in the upper left quadrant. This must be another reflection of the cross apparent in the globules.
- **Fourth Minute**  
Is there meaning? Christian symbolism in the cross? No reason to think so. The industrial world implicit in the oil? No reason to think so. The visual tension between droplets on a flat surface and their guise as spheres floating in space at different distances. The large globule in the lower right, larger by far than others, startling large, almost dominates. It is balanced by the shadowy cross in the upper left.
- **Fifth Minute**  
Technical, physical, the machine of the world doing what it does. Or, a swarm of silver spheres. Motion, Suspension, Stillness. An array at rest. The spheres lie circled by their own boundaries, not wanting to go anywhere.
- **Sixth Minute**  
What is reflected? Look to the large globule, where you see more. A room, a scene? Is the cross a reflection of the crossbars of a window? Unlikely, the different positions of the reflection of the cross in the droplets suggest it is close to the plate. Part of the experience of the work is how it lures you into a game of identification that you cannot win, tangling you in pursuit and puzzlement.
- **Seventh Minute**  
The cosmos of globules The sharp lines of the crosses. The texture of the oil, the metal almost sweating. The shadowy cross, a counterpoint to the sharp clean crosses reflected in the oil droplets. A stillness of balances, each drop stable, unmoving its perfect liquid surface mirroring an inscrutable world.

## Photo 2 - Get to know you!!

- Create a work of art with a partner that reflects both of your personalities

Photograms

Pinhole

Combination of the above

Manipulation of negatives

Negatives and photograms

Get to know your partner to find out what parts of each personality will show through in the imagery.

2 day assignment / critique

# Big Group Critique – Practice

## Goals

- Become selective in style and thought -when choosing your image.
- Learn artistic vocabulary.
- Use artistic vocabulary in correct context.
- Explain your strong ideas in a thorough and appropriate way.
- Give and accept constructive criticism.
- Participate in the discussion.
- Respect eachother's ideas and written explanations.
- Discuss / think about new ideas or thoughts that people see in your image.

## Activities

1. Choose an image that visually speaks to you.
2. Color photocopy the image.
3. On an index card, write an explanation that supports your ideas using artistic vocabulary. Please write in an in-depth format that explains yourself thoroughly.
4. The next day, as you come to class, hang up your images with the index card attached.
5. Spend the first part of class reading eachother's explanations.
6. In a big group setting begin a discussion about the images in a nonthreatening and constructive way using artistic vocabulary.

## Vocabulary

**Contrast** - The darkness or lightness in an image.

**Unity** - The wholeness or oneness of the elements in the image.

**Composition** - The way the design elements are used to organize the image.

**Balance** – Equalizing visual elements in a work of art. Symmetrical / Asymmetrical.

**Negative Space** - Empty spaces that surround shapes and forms.

**Design** - Plan, organization, or arrangement of art elements.

**Line** - A mark drawn with a pointed moving tool, one-dimensional and measured by length. Can be vertical, horizontal, zigzag, curved or diagonal.

**Space** - The emptiness around or within objects – Shapes and forms are defined by space.

**Rhythm** - Visually indicates movement by repetition of elements. Repeating positive spaces separated by negative spaces.

**Movement** -Creating the illusion of action or physical change.

**Repetition** - The technique for cresting rhythm, single elements appear again and again.

**Perspective** - Creates the illusion of depth and volume to a 2 dimensional surface by overlapping, size variations, and converging lines.

**Emphasis** - Makes one part of an image dominate over another.

**Harmony** - Creates unity by stressing similarities of separate by related parts.

**Highlights** - Areas of white that are bright which create form.

**Shadow** - Shaded areas – it is successful to have detail in shadow areas.

**Texture** - How things feel, and is perceived by touch or sight.

## Compare / Contrast

- Get in groups and think about these ideas for each set of images.

### Robert Frank / Kids with Guns in suburbia

- What kind of society is this? Democratic, Communist, ...
- Is this an industrial society?
- Are there religious symbols? Is the image void of religion? What can that tell you about the society?
- Can you detect a date? Within a century?
- Why would people think this is a work of art?
- Is there a statement? Economic, Social, Political?
- How are they similar, how are they different?
- Do these works play a similar role in society?
- What was the function of the artwork?
- Is there a social message?
- Is it a Monarch, Democracy?

### George Krause / abstract shadowy image

- What is the style?
- What are they saying about the society?
- Is there a social message?
- Can you date these?
- Is there a feeling? In one in both? What is the feeling and why?
- What is the average life span?
- Was the society industrialized? Technology?
- What information does the artist want the viewer to know?
- Is there a religious statement?
- Is the government a democracy, Monarchy...? Why?

### Brett Weston / Judith Golden

- Why are we looking at them?
- What country are they taken in?
- What do you know about the society?
- Why would a society embrace this painting?
- What can you tell me about the climate? Is it warm, cold, northern / Southern Hemisphere?
- Is this society industrialized?
- Is it an agricultural society?
- Is the culture optimistic, pessimistic?
- Is Nature important in this society?
- Are Human emotions and feelings important in this society?

## What do you see?

Name \_\_\_\_\_

- What do you see? Specifically, What are you looking at, highlights, shapes and forms, patterns, shapes that repeat... Describe what you see.
  
  
  
  
  
  
  
  
  
  
  
- How do the specific shapes and forms relate to how you feel about the image? Does the images elicit a specific feeling from you and why?
  
  
  
  
  
  
  
  
  
  
  
- Do you like the image? Why?

# Texture Handout

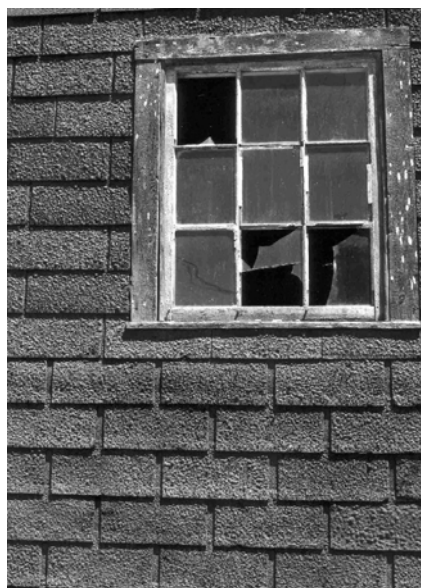
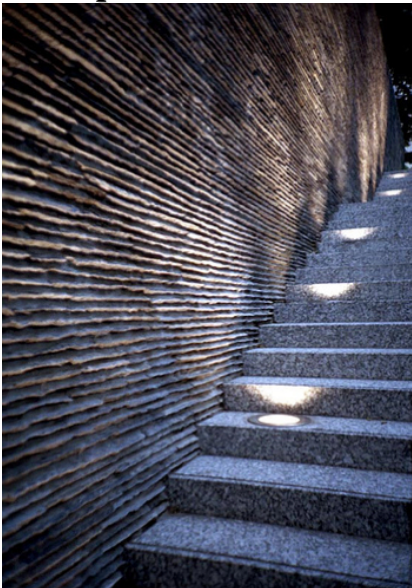
**GOAL:** You will shoot a roll of film based on texture. You will turn in four prints all spot toned and 2 mounted.

Shooting the roll of film- Think about texture, repetition, and pattern. Chipped paint, fences with vines running through, brick, sand creating a pattern, wood, baskets, nature, the texture of foods, jewelry, fabric, hair... all may work well. Go outside. Think about the light falling on the subject. Get close to your subject. But make sure you stay about a foot away so your camera can focus correctly. **HAVE FUN!!**

1. Load Film
2. set **ASA / ISO** (you do this for each entire roll of film, not each frame you shoot)
3. set the **SHUTTER SPEED**
  - a. Only use a speed faster than 1/60<sup>th</sup> of a second to freeze action
  - b. 60 90 125 250 500 1000 2000
4. Look at your light meter and get a reading
5. Based on your light meter reading, set your **APERTURE**
  - a. 2 2.8 4 5.6 8 11 16 22
6. **Focus your camera**
7. Press the shutter release button to take the picture
8. **Bracket** your film.
  - a. Keep your shutter speed constant (do not touch it after you set it)
  - b. Stop down your aperture by 1 stop, and focus your camera again and take another picture of the same scene. This is underexposing your frame.
  - c. Open up your aperture by one stop from the original light meter reading so that your picture is a tiny bit overexposed, refocus and take the picture of the same scene.
  - d. The goal is to have 3 different exposures of the same scene. When we print the frame, we can choose a properly exposed frame. We will have 3 choices per scene. One shot should be over exposed, one underexposed, and one perfect.

★ Shoot the entire roll of film this way. Have fun!!

## Examples





# Texture Self Evaluation

Name \_\_\_\_\_

- ☆ Look at your images. Think about the compositional as well as technical aspects. After careful reflection, think about some of these questions and answer them thoughtfully and in full sentences.
- ☆ Using your vocabulary terms, write an analysis of your images. Compositionally, are your images balanced? In what way. Where is the point of interest in each image? Where is the negative space in the image? How do the shapes add to (or take away from) the image? How do your images show texture?

**Value** - The darkness or lightness in an image.  
**Contrast** - The brightness or dullness of an image.  
**Unity** - The wholeness or oneness of the elements in the image.  
**Composition** - The way the design elements are used to organize the image.  
**Negative Space** - Empty spaces that surround shapes and forms.  
**Design** - Plan, organization, or arrangement of art elements.  
**Line** - A mark drawn with a pointed moving tool, one-dimensional and measured by length. Can be vertical, horizontal, zigzag, curved or diagonal.  
**Space** - The emptiness around or within objects - Shapes and forms are defined by space.  
**Rhythm** - Visually indicates movement by repetition of elements. Repeating positive spaces separated by negative spaces.  
**Texture** - How things feel, and are perceived.

**Repetition** - The technique for creating rhythm, single elements appear again and again.  
**Perspective** - Creates the illusion of depth and volume to a 2 dimensional surface by overlapping, size variations, and converging lines.  
**Harmony** - Creates unity by stressing similarities of separate but related parts.  
**Highlights** - Areas of white that are bright, which create form or shape.  
**Shadow** - Shaded areas - it is successful to have detail in shadow areas.  
**Movement** - Creating the illusion of action or physical change.  
**Balance** - Equalizing visual elements in a work of art. Balance can either be : Symmetrical (The same on both sides) or Asymmetrical (Different on each side)  
**Emphasis** - Makes one part of an image dominate over another.

## Image #1 (Write Critique)

- ☆ **Contrast:** \_\_\_\_\_ Good contrast – Black, White and many shades of gray.  
\_\_\_\_\_ Too little contrast, images are too gray, no white or black.  
\_\_\_\_\_ Too much contrast, images have only black and white.
  - What filters did you use and why?
- ☆ **Mounting:** \_\_\_\_\_ Great – no smudges, straight, signed in pencil.  
\_\_\_\_\_ Alright- I have a few smudges, the image has bubbles.  
\_\_\_\_\_ I eyed it and hoped for the best. It is really crooked!

## Image #2 (Write Critique)

- ☆ **Contrast:** \_\_\_\_\_ Good contrast – Black, White and many shades of gray.  
\_\_\_\_\_ Too little contrast, images are too gray, no white or black.  
\_\_\_\_\_ Too much contrast, images have only black and white.
  - What filters did you use and why?
- ☆ **Mounting:** \_\_\_\_\_ Great – no smudges, straight, signed in pencil.  
\_\_\_\_\_ Alright- I have a few smudges, the image has bubbles.  
\_\_\_\_\_ I eyed it and hoped for the best. It is really crooked!

## Film

- Did you use a slow or fast shutter speed? (Numbers!) How did that effect of the film?

## Texture Critique

\* Using specific vocabulary terms, reflect on the following and be prepared to discuss in class.

<p>Contrast - The darkness or lightness in an image.          Unity - The wholeness or oneness of the elements in the image.          Composition - The way the design elements are used to organize the image.          Negative Space - Empty spaces that surround shapes and forms.          Design - Plan, organization, or arrangement of art elements.          Line - A mark drawn with a pointed moving tool, one-dimensional and measured by length. Can be vertical, horizontal, zigzag, curved or diagonal.          Space - The emptiness around or within objects - Shapes and forms are defined by space.          Rhythm - Visually indicates movement by repetition of elements. Repeating positive spaces separated by negative spaces.</p>	<p>Repetition - The technique for creating rhythm, single elements appear again and again          Perspective - Creates the illusion of depth and volume to a 2 dimensional surface by overlapping, size variations, and converging lines.          Harmony - Creates unity by stressing similarities of separate but related parts.          Highlights - Areas of white that are bright, which create form or shape.          Shadow - Shaded areas - it is successful to have detail in shadow areas.          Movement -Creating the illusion of action or physical change. Balance - Equalizing visual elements in a work of art.          Symmetrical - The same on both sides.          Asymmetrical - Different on each side.          Texture - How things feel, and are perceived.          Emphasis - Makes one part of an image dominate over another.</p>
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\* Find an image that has successful of texture. How does the texture add to the composition?

\* Find an image that you think is successful or would like to comment on. In specific terms, why this image appealing?

## Texture Critique

\* Using specific vocabulary terms, reflect on the following and be prepared to discuss in class.

<p>Contrast - The darkness or lightness in an image.          Unity - The wholeness or oneness of the elements in the image.          Composition - The way the design elements are used to organize the image.          Negative Space - Empty spaces that surround shapes and forms.          Design - Plan, organization, or arrangement of art elements.          Line - A mark drawn with a pointed moving tool, one-dimensional and measured by length. Can be vertical, horizontal, zigzag, curved or diagonal.          Space - The emptiness around or within objects - Shapes and forms are defined by space.          Rhythm - Visually indicates movement by repetition of elements. Repeating positive spaces separated by negative spaces.</p>	<p>Repetition - The technique for creating rhythm, single elements appear again and again.          Perspective - Creates the illusion of depth and volume to a 2 dimensional surface by overlapping, size variations, and converging lines.          Harmony - Creates unity by stressing similarities of separate but related parts.          Highlights - Areas of white that are bright, which create form or shape.          Shadow - Shaded areas - it is successful to have detail in shadow areas.          Movement -Creating the illusion of action or physical change. Balance - Equalizing visual elements in a work of art.          Symmetrical - The same on both sides.          Asymmetrical - Different on each side.          Texture - How things feel, and are perceived.          Emphasis - Makes one part of an image dominate over another.</p>
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\* Find an image that has successful of texture. How does the texture add to the composition?

\* Find an image that you think is successful or would like to comment on. In specific terms, why this image appealing?

## **Self-Reflective Questions?**

### When describing your own work

- What were your conceptual goals?
- Did you achieve your goals? Conceptually, Technically? How?
- What could you have done differently, if anything?
- How has your art changed and evolved through time?
- What enabled this change to take place?

### When describing art

- Are you using artistic vocabulary to describe, or interpret the work?
- Do you support your statements with valid information?
- Do your descriptions or interpretations relate to the work?
- Why did you choose this image to interpret? Bias?
- Is the interpretation clear?
- Is the description expressing the student's actual thoughts?

These interpretations or explanations can be in written or presentation form.

## Angle Self Evaluation

Name \_\_\_\_\_ Period \_\_\_\_\_

- Reflect on the Composition - Design

### Film

- Did you use a wide or small aperture opening when shooting the film? What did that do? Why? Do you like the effect on the prints? I want f-stop numbers!
  
- Did you use a slow or fast shutter speed? (Numbers!) How did that effect of the film?

### Images

- **Contrast:** \_\_\_\_\_ Good contrast – Black, White and many shades of gray.  
\_\_\_\_\_ Too little contrast, images are too gray, no white or black.  
\_\_\_\_\_ Too much contrast, images have only black and white.
  - What filters did you use and why?
  
- **Spottoning** – How did it go?
  
- **Mounting:** \_\_\_\_\_ Great – no smudges, straight, signed in pencil.  
\_\_\_\_\_ Alright- I have a few smudges, the image has bubbles.  
\_\_\_\_\_ I eyed it and hoped for the best. It is really crooked!
  
- Give yourself a grade \_\_\_\_\_ Why?

Teacher Grade \_\_\_\_\_

# Photogram Evaluation

Name \_\_\_\_\_ Date \_\_\_\_\_

## Image # 1

### Contrast

too gray \_\_\_\_\_

too bright \_\_\_\_\_

tones look good \_\_\_\_\_

### Darkroom development and enlarger times

too dark \_\_\_\_\_

too light \_\_\_\_\_

tones look good \_\_\_\_\_

### Composition

Balanced well \_\_\_\_\_

Asymmetrically balanced \_\_\_\_\_

Symmetrically balanced \_\_\_\_\_

### Creativity

Did you tone or hand color?

### Presentation / Craftsmanship

Is your Mounting straight \_\_\_\_\_

Your Mounting could have been straighter \_\_\_\_\_

## Image # 2

### Contrast

too gray \_\_\_\_\_

too bright \_\_\_\_\_

tones look good \_\_\_\_\_

### Darkroom development and enlarger times

too dark \_\_\_\_\_

too light \_\_\_\_\_

tones look good \_\_\_\_\_

### Composition

Balanced well \_\_\_\_\_

Asymmetrically balanced \_\_\_\_\_

Symmetrically balanced \_\_\_\_\_

### Creativity

Did you tone or hand color?

### Presentation / Craftsmanship

Is your Mounting straight \_\_\_\_\_

Your Mounting could have been straighter \_\_\_\_\_

**\*Which image do you think is a stronger image? WHY?**

Name \_\_\_\_\_

Assignment \_\_\_\_\_

Date \_\_\_\_\_

	<b>Image #1</b>	<b>Image #2</b>	<b>Image #3</b>	<b>Image #4</b>
<b>Print Quality</b>	Full range of tones	Full range of tones	Full range of tones	Full range of tones
	Add Contrast	Add Contrast	Add Contrast	Add Contrast
	Decrease Contrast	Decrease Contrast	Decrease Contrast	Decrease Contrast
	Needs Burning / Dodging	Needs Burning / Dodging	Needs Burning / Dodging	Needs Burning / Dodging
<b>Aperture</b>	Large opening F2.8	Large opening F2.8	Large opening F2.8	Large opening F2.8
	Medium opening F8	Medium opening F8	Medium opening F8	Medium opening F8
	Small opening F16	Small opening F16	Small opening F16	Small opening F16
	Flat Image no depth	Flat Image no depth	Flat Image no depth	Flat Image no depth
<b>Shutter-speed</b>	Fast Shutter	Fast Shutter	Fast Shutter	Fast Shutter
	Slow Shutter	Slow Shutter	Slow Shutter	Slow Shutter
<b>Composition</b>	Interesting design	Interesting design	Interesting design	Interesting design
	Improve design	Improve design	Improve design	Improve design
<b>Craftsman-ship</b>	Needs Spot-Toning	Needs Spot-Toning	Needs Spot-Toning	Needs Spot-Toning
	Clean Matt	Clean Matt	Clean Matt	Clean Matt
	More attention to Mounting / Matting	More attention to Mounting/ Matting	More attention to Mounting/ Matting	More attention to Mounting/ Matting

**Teacher Comments****Image #1****Image #2****Image #3****Image#4**

# Aperture Self-Evaluation

Name \_\_\_\_\_

	<b>Image #1</b>		<b>Image #2</b>		<b>Image #3</b>		<b>Image #4</b>	
	<b>WIDE APERTURE (circle one)</b>		<b>WIDE APERTURE (circle one)</b>		<b>WIDE APERTURE (circle one)</b>		<b>WIDE APERTURE (circle one)</b>	
	<b>SMALL APERTURE</b>		<b>SMALL APERTURE</b>		<b>SMALL APERTURE</b>		<b>SMALL APERTURE</b>	
<b>Print Quality</b>	Full range of tones.		Full range of tones.		Full range of tones.		Full range of tones.	
	Add Contrast		Add Contrast		Add Contrast		Add Contrast	
	Decrease Contrast		Decrease Contrast		Decrease Contrast		Decrease Contrast	
	Needs Burning / Dodging		Needs Burning / Dodging		Needs Burning / Dodging		Needs Burning / Dodging	
<b>Aperture</b> <b>F2.8 - Wide</b> only object focused on is in focus. <b>F16 - Small</b> Entire frame is in focus  <b>Flat</b> Ex. A wall, no depth	Large opening F2.8		Large opening F2.8		Large opening F2.8		Large opening F2.8	
	Medium opening F8		Medium opening F8		Medium opening F8		Medium opening F8	
	Small opening F16		Small opening F16		Small opening F16		Small opening F16	
	Flat Image no depth		Flat Image no depth		Flat Image no depth		Flat Image no depth	
<b>Shutterspeed</b>  <b>Fast</b> – scene, action frozen <b>Slow</b> – scene, action blurred	Fast Shutter		Fast Shutter		Fast Shutter		Fast Shutter	
	Slow Shutter		Slow Shutter		Slow Shutter		Slow Shutter	
<b>Composition</b>	Interesting design		Interesting design		Interesting design		Interesting design	
	Improve design		Improve design		Improve design		Improve design	
<b>Craftsmanship</b>	Needs Spot-Toning		Needs Spot-Toning		Needs Spot-Toning		Needs Spot-Toning	
	Clean Matt		Clean Matt		Clean Matt		Clean Matt	
	More attention to Matting		More attention to Matting		More attention to Matting		More attention to Matting	

**Student Comments** - write 2 full sentences about each image . Use proper vocabulary, and try to infer a feeling or meaning in each image.

**Image #1**

**Image #2**

**Image #3**

**Image#4**



# Evaluation

Name \_\_\_\_\_

Date \_\_\_\_\_

	Image #1	Image #2	Image #3	Image #4
<b>Self Evaluation</b>				
<b>Contrast</b>	Full range of tones.	Full range of tones.	Full range of tones.	Full range of tones.
	Add Contrast	Add Contrast	Add Contrast	Add Contrast
	Decrease Contrast	Decrease Contrast	Decrease Contrast	Decrease Contrast
<b>Burning / Dodging, / Development / Darkroom</b>	Needs Burning / Dodging	Needs Burning / Dodging	Needs Burning / Dodging	Needs Burning / Dodging
	Detail in Highlights, Shadows	Detail in Highlights, Shadows	Detail in Highlights, Shadows	Detail in Highlights, Shadows
	Longer time in developer	Longer time in developer	Longer time in developer	Longer time in developer
<b>Focus / Aperture</b>	Large Aperture	Large Aperture	Large Aperture	Large Aperture
	Small Aperture	Small Aperture	Small Aperture	Small Aperture
	Clear Detail	Clear Detail	Clear Detail	Clear Detail
	Detail Fuzzy	Detail Fuzzy	Detail Fuzzy	Detail Fuzzy
<b>Shutter Speed</b>	Fast Shutter	Fast Shutter	Fast Shutter	Fast Shutter
	Slow Shutter	Slow Shutter	Slow Shutter	Slow Shutter
	Successful?	Successful?	Successful?	Successful?
<b>Balance / Point of Interest / Composition</b>	Symmetrical	Symmetrical	Symmetrical	Symmetrical
	Asymmetrical	Asymmetrical	Asymmetrical	Asymmetrical
	Clear focal Point	Clear focal Point	Clear focal Point	Clear focal Point
	Conflicting Focal Point	Conflicting Focal Point	Conflicting Focal Point	Conflicting Focal Point
<b>Craftsmanship</b>	Clean Print / No Dust	Clean Print / No Dust	Clean Print / No Dust	Clean Print / No Dust
	Needs Spot-Toning	Needs Spot-Toning	Needs Spot-Toning	Needs Spot-Toning
	Clean Mounting	Clean Mounting	Clean Mounting	Clean Mounting
	More attention to Mounting	More attention to Mounting	More attention to Mounting	More attention to Mounting
<b>Concept</b>	Original / Unique	Original / Unique	Original / Unique	Original / Unique
	Image has Emotional impact	Image has Emotional impact	Image has Emotional impact	Image has Emotional impact
	Good idea, but not successful	Good idea, but not successful	Good idea, but not successful	Good idea, but not successful
	Good idea and successful	Good idea and successful	Good idea and successful	Good idea and successful

## Comments



## **Visual Vocabulary**

<p><b>Value</b> - The darkness or lightness in an image.</p> <p><b>Contrast</b> - The brightness or dullness of an image.</p> <p><b>Unity</b> - The wholeness or oneness of the elements in the image.</p> <p><b>Composition</b> - The way the design elements are used to organize the image.</p> <p><b>Negative Space</b> - Empty spaces that surround shapes and forms.</p> <p><b>Design</b> - Plan, organization, or arrangement of art elements.</p> <p><b>Line</b> - A mark drawn with a pointed moving tool, one-dimensional and measured by length. Can be vertical, horizontal, zigzag, curved or diagonal.</p> <p><b>Space</b> - The emptiness around or within objects - Shapes and forms are defined by space.</p> <p><b>Rhythm</b> - Visually indicates movement by repetition of elements. Repeating positive spaces separated by negative spaces.</p> <p><b>Texture</b> - How things feel, and are perceived.</p>	<p><b>Repetition</b> - The technique for creating rhythm, single elements appear again and again.</p> <p><b>Perspective</b> - Creates the illusion of depth and volume to a 2 dimensional surface by overlapping, size variations, and converging lines.</p> <p><b>Harmony</b> - Creates unity by stressing similarities of separate but related parts.</p> <p><b>Highlights</b> - Areas of white that are bright, which create form or shape.</p> <p><b>Shadow</b> - Shaded areas - it is successful to have detail in shadow areas.</p> <p><b>Movement</b> -Creating the illusion of action or physical change.</p> <p><b>Balance</b> - Equalizing visual elements in a work of art. Balance can either be : Symmetrical (The same on both sides) or Asymmetrical (Different on each side)</p> <p><b>Emphasis</b> - Makes one part of an image dominate over another.</p>
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## **Self-Evaluation**

- ★ How many Mounted / Matted Prints are you turning in? \_\_\_\_\_ On Time?\_\_\_\_\_
- ★ Technically, evaluate your prints. Contrast, Composition, Focus, Craftsmanship.
- ★ List positive aspects about your work.
- ★ What are areas you might improve?
- ★ Choose your most successful image and describe the eye movement of the print. Composition.
- ★ Interpret the same image. What is your concept, and how are you visually explaining your idea? How does the concept and the images relate? What symbols are you using? What kind of feeling do you get from your images? Are your images representative of your concept? How?

# Capturing Motion

You have already learned that the shutter speed controls the length of time the camera is open to catch light onto the film. Faster shutter speeds (1/60 or faster) will freeze the image to the emulsion. Slower shutter speeds will cause a blur, so you use tripods. However, if you want a blur, you can use a slower shutter speed and make the subject look as if it is in motion. When the shutter is open, the camera or the subject needs to move to get a blur effect. At night, to capture the motion of lights, set the shutter speed at "B" and leave it open for up to 20 seconds-bracket. You can move the camera in patterns while the shutter is open, or set your camera on a tripod and let cars make patterns with their headlights on the emulsion. This way, the only thing that is blurred is the moving object.

**B 1 2 4 8 15 30 60 125 250 500 1000 2000**

## How

- **Capturing Motion in daylight**
  - Set shutter to a slow setting – 1/4
  - Check light meter and set aperture accordingly
  - Have subject or camera move during the exposure
- **Panning**
  - To get the background blurred and the subject frozen is a trick called Panning. Set the camera on 1/15th - 1/30th of a second and during the exposure, move the camera with the subject. The camera needs to move with the subject in the same direction at the same speed of the subject. The amount of blurring is not determined by how fast the subject is moving, but by how far the image travels across the film during exposure.

## Requirements

- Shoot a roll of film based on motion. Try to incorporate conceptual connections from your life or thoughts to the images you are interested in creating. Use the technical aspects of motion to increase the power of motion.
- 3 prints are due, a proof sheet- all mounted.

## Examples



Pigs in Motion



Kiell, Rooftop Jumping 2006



Panning, I stock photos.com

## **Motion Critique**

Please respond in writing to the questions below with a partner. Duplicate, cut up, pass out. Each pair will be accountable for two questions. They can write their answers, then share the answers with the group.

- Find an image that uses streaks of light to create a mood. What mood does this correspond to and why?
- Pick an image you think is visually interesting. Technically, why is it interesting from a visual stand point?
- Find an image that relates to a symbol. What is the symbol? Does it have religious/social/political references? Technically, how was the symbol shown in relation to the shutter speed?
- Find an image that looks like it is moving. Explain your thoughts.
- Find an image that you think is technically interesting. How do you think it was created?
- Find an abstract image. Explain how you feel about the image. What shutter speed did they use to the effect?
- Find an image you think is interesting. What do you think the artist was thinking and feeling when they created the image?
- Find an image you think is beautiful. Explain your thoughts. What shutter speed is they use? If they used a different shutter speed, how would the image change?
- Which image can you almost see a color? Why?
- Pick an image that shows more than one range of motion. Explain.
- Find an image that is blurry. How does the blurred effect add to the meaning of the image?
- Find an image that represents the camera setting of B. Explain technically how this image was created and interpret it.
- Find an image that looks shaken. What shutter speed did the artist use? What do you think about the image?
- Find an image that uses Panning. How did they use the technique to create an interesting design?
- Find an image that has a successful composition. How does the motion relate to the design in the image?

**End of year Self-Evaluation**

**Name** \_\_\_\_\_

- In what ways have you grown in your imagery throughout the year?
  
- What did you struggle with in the lab or about the class?
  
- What are your strengths?
  
- Technically and conceptually, evaluate your prints. You may focus on any or all of these concepts-Contrast, Composition, Focus, Craftsmanship.

What grade do you deserve for these prints? Why? \_\_\_\_\_

## Student Self Evaluation

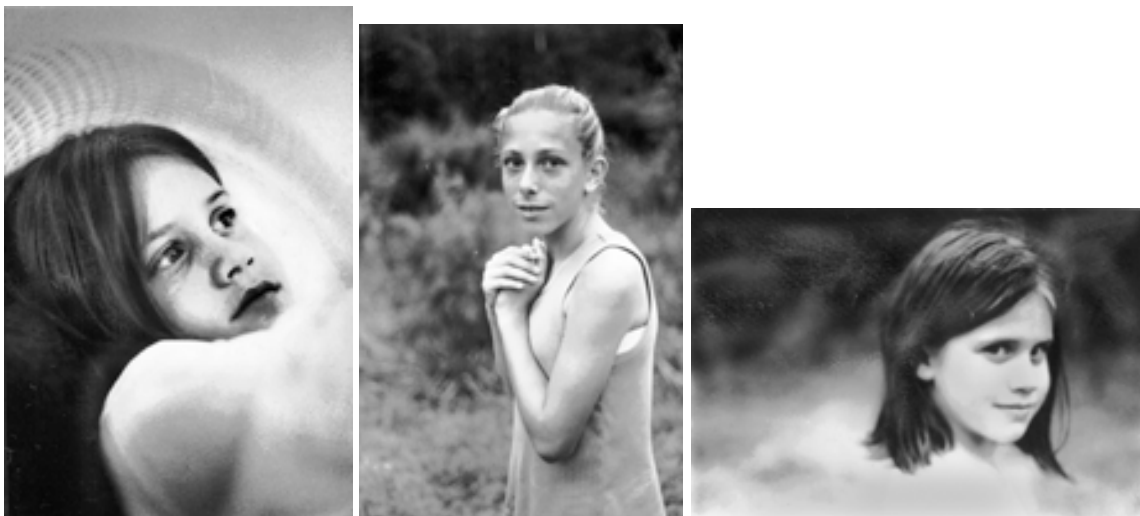
Name Dave



### Questions

- Evaluate the Contrast. What # filter did you use, and how do the tones look?  
*"I used a 3 1/2 filter for both images. I wanted to get the skin tone correct, and not too dark."*
- Evaluate the consistency of the tonal range throughout the prints. Burning and dodging. *"I did a lot of burning and dodging. The image with me in the center sitting needed a lot of burning in at the top and on the left bottom for the tones to be consistent."*
- What do you think about the composition?  
*"The lines in the wood floor bring your eye into the frame and into the world of the figure. The open door leads your eye into the frame back into the sitting boy. The black triangle and pole give the viewer distance from the scene."*
- Interpret the prints.  
*"The image of me sitting at the wall was supposed to place importance on the figure. The door is slightly open to represent a way out of his despair. The black triangle at the top represents his emptiness. I wanted attention focused on him. I think many people and kids feel like there is now way out when they are upset and things do not go their way. We all feel sad and I wanted to show that there is always a door open for you."*
- Technically, what did you do with your camera to get the motion in the film.  
*"I set the camera on a tripod and did a multiple exposure for the double image of the boy." The other image is a self portrait and I set the camera on a tripod and used the self timer."*
- How successful were you? Do you like or dislike the images? Why?  
*"I think I was successful. I wanted to capture a certain feeling of despair and I think the boy looks helpless and sad. I like how the multiple image gives me a spooky feeling like a ghost."*

## Student Self Reflection



**“When I take photographs, I like to capture different emotions. Instead of showing my sister smiling all the time, I like to find moments when she looks deep in thought. The picture on the far left, of my sister lying in a bed shows so a deep thinking. This is a kind of thinking we generally do not associate with eight year olds, and so it makes one think. The way that her eyes seem to stare into space with almost a longing depict sadness. At first, you only notice the subject, but then you notice the curving headboard that seems to never end. I like the way this seems like a rainbow. It is very dreamlike and fits with the picture. The next picture, of my cousin in the middle, is very confronting to the camera. It is almost scary the way she is staring right at the viewer. Again, I wanted to show her not smiling, to show her deeper emotions. Her hands folded against her seem to comfort, or protect her. She looks somewhat weak and fragile, but her strong eyes make her seem much stronger. The last image, on the right, is another image of my sister. This time, she is smiling. Her smile, though, is very mischievous. She looks as if she is about to or has just done something that she was not supposed to do. Because she is looking over her shoulder, it seems as if she was not aware that there was someone there. I think that the way the background fades from a very rich black to mixed white and gray is also successful because the viewer has not context of where she is. The theme of this picture is definitely mystery.”**

# Manipulating Images

## Goals

- You are to experiment with the different manipulation techniques and incorporate manipulation in your photographs. Think about the concept the image relates to.
- 3 mounted finished prints are due.

## Solarization

- Expose the image, high contrast images work better. Use a 5 filter or high contrast paper.
- Place image in developer, then water.
- Wipe off gently but thoroughly with towel – or squeegee. The surface of the paper is very sensitive and the handling of the image is important. Fingerprints and smudges will show.
- Expose image to white light for a short exposure. (1-2 seconds)
- Run through all of the chemicals.

## Negative prints

- Place image face down on fresh photo paper face up.
- Put glass over the sandwiched papers.
- Expose to white light. Make a test strip.

## Selective developing

Using a brush, spray bottle, sponge, or eye dropper, you decide which parts of the image you want to develop.

## Toning

Tone images different colors. You can tone the entire print, or block out a portion of the image using rubber cement. Apply the rubber cement, let dry and place in the toner.

## Hand coloring

Use the PM (turpentine) solution before you apply the oil paint. Make sure you use the paint very thin. A little bit goes a long way. To get lighter tones, rub off paint with cotton, or tissue. You can apply different hues on top of each other to layer colors. You can use colored pencils to get texture in the color. The beauty of this is that you keep the color thin so that you see the image through the color.

## Combining negatives

- \* Choose 2 negatives with good contrast.
- \* Decide which section of each negative you want to use.
- \* Find proper exposures of each negative.
- \* Make blocking tools to dodge out each negative.
- \* Set up first negative in enlarger.
- \* Cover up the area of the image you want the second negative in..
- \* Expose the paper to the first negative.
- \* Switch negatives, and cover up area in the print you want the first negative in.
- \* Expose paper to the second negative.

## Sandwiching negatives

Place 2 negatives together in the negative carrier. Choose negatives that relate to each other and have an interesting design. Print as you would normally make a print. Longer exposure times are needed.

## Scratch or burn the negative

- \* With a needle or pin, scratch into the negative.
- \* Using a match or lighter, melt the surface of the negative. Do not use your best negatives.

**Manipulation Evaluation**

Name \_\_\_\_\_

**Technique**        \_\_\_\_\_ Needs work        \_\_\_\_\_ Good Tones, Focus, and Quality

**Presentation**        \_\_\_\_\_ Needs work        \_\_\_\_\_ Clean and Well Presented  
(mounted/matted/craftsmanship)

**Number of Prints** \_\_\_\_\_

**Grade** \_\_\_\_\_ / 75

**Manipulation Evaluation**

Name \_\_\_\_\_

**Technique**        \_\_\_\_\_ Needs work        \_\_\_\_\_ Good Tones, Focus, and Quality

**Presentation**        \_\_\_\_\_ Needs work        \_\_\_\_\_ Clean and Well Presented  
(mounted/matted/craftsmanship)

**Number of Prints** \_\_\_\_\_

**Grade** \_\_\_\_\_ / 75



## Manipulation Critique

- Explain how your set of images fulfills the requirements given. To refresh your memory, the requirements were.....3-4 prints, forming a series. They should say something about the place, the people or the culture of the place. Evaluate the work **conceptually**.

- Describe or explain in art vocabulary, technically what you like best about this series, or just one image. Evaluate the work **technically**.

**Contrast** - The darkness or lightness in an image.

**Unity** - The wholeness or oneness of the elements in the image.

**Composition** - The way the design elements are used to organize the image.

**Balance** – Equalizing visual elements in a work of art. Symmetrical / Asymmetrical.

**Negative Space** - Empty spaces that surround shapes and forms.

**Design** - Plan, organization, or arrangement of art elements.

**Line** - A mark drawn with a pointed moving tool, one-dimensional and measured by length. Can be vertical, horizontal, zigzag, curved or diagonal.

**Space** - The emptiness around or within objects – Shapes and forms are defined by space. **Rhythm** - Visually indicates movement by repetition of elements. Repeating positive spaces separated by negative spaces.

**Movement** -Creating the illusion of action or physical change.

**Repetition** - The technique for creating rhythm, single elements appear again and again.

**Perspective** - Creates the illusion of depth and volume to a 2 dimensional surface by overlapping, size variations, and converging lines.

**Emphasis** - Makes one part of an image dominate over another.

**Harmony** - Creates unity by stressing similarities of separate by related parts.

**Highlights** - Areas of white that are bright which create form.

**Shadow** - Shaded areas – it is successful to have detail in shadow areas.

**Texture** - How things feel, and is perceived by touch or sight.

- Grade yourself \_\_\_\_\_

# Emotions

## OBJECTIVES

- Students will listen to 3 stories/passages- Rainbow Fish - Little Red Riding Hood and a passage from Catcher in the Rye.
- Students will discuss how certain emotions or feelings were portrayed in the books.
- Students will see images and hear background information about Barbara Krueger and Emmet Gowin.
- Students will learn how to incorporate text in their images.
- Students will learn three lighting techniques.
- Students will engage in a discussion about Barbara Krueger and Emmet Gowin's work. (About the emotional background that created the work)
- Students will shoot a roll of film based on emotions.
- Students will improve printing skills
- Students will form concepts in their imagery.
- Students will participate in a critique.
- Students will improve communication skills.

## INSTRUCTIONAL FOCUSES

Barbara Krueger - Began in NY as a graphic designer at Rhode Island School of Design. She is thought to be a feminist. Her images use somewhat crude photography, is that the point? Discussion.....I saw her speak at The Art Institute last year- share stories.

Emmet Gowin - From Virginia -born in 1941- he photographed his wife, Edith a lot. His images center around family. He has always been creatively engaged in his heard, soul and world.

GOAL / REQUIREMENTS - You will shoot a roll of film based on emotions or feelings. You will print images that incorporate a conceptual idea, mount/mat, spot tone, and turn them in on time. You will include text in at least one image. Completing the requirements will ensure you a "B" if printed technically correct.

After listening to the stories that reveal specific emotions, and viewing images that can refer to certain feelings, you need to base your image making around a thought or feeling. You can add text to the image to give the viewer more direction, or leave them to their internal ideas. You can pick one feeling and shoot all three images about that idea, or you can think about different feelings. You can shoot people, even yourself. If you choose to shoot people, think about the lighting we have discussed.

## TEACHING STRATEGIES

I will read the stories/passages, to show how different authors portrayed similar or alternative emotions. After each story, I will ask the class what kind of emotions they thought this story included, and how the author portrayed the emotion. I will show images of Barbara Krueger and give background information about her work. I will initiate a discussion about her work and how emotions and feelings maybe the root of the images. I will pass out a hand-out explaining the techniques of placing text into a print. The hand-out will also include lighting techniques I will explain. I will discuss the assignment with the students. I will initiate a critique at the end of the project.

## EVALUATION

The students need to listen to the stories and the slide presentation. The students need to participate in the discussions about the artists. The students need to participate and listen in the discussion and explanations of the lighting and text demonstrations. The students need to shoot a roll of film based on emotions and turn it in on time. The students need to print three images, mounted and finished on time. The students need to participate in the critique.

## Emotions Evaluation

Name \_\_\_\_\_

### **Expectations**

- Turn in 3-4 mounted, spot toned prints that show an emotion.
- One print must include text.
- Include a proof sheet.

1. How many Mounted Prints are you turning in? \_\_\_\_\_

- Does at least one image include text?
- Is the text image stronger in content or more subtle? Why?

2. Technically, evaluate your prints. Contrast, Spot toning, Focus, Mounting/ matting... Be specific. Is the composition interesting, balanced...?

3. What kind of feeling do you have after creating these prints? What kind of feeling do the images portray? Specifically, what information in the images are giving you that feeling? Expressions, symbols?

4. What grade do you deserve? \_\_\_\_\_ Why?

## Emotions Critique

Please respond in writing to the questions below with a partner. Duplicate, cut up, pass out. Each pair will be accountable for two questions. They can write their answers, then share the answers with the group.

- Find an image that uses light to create a mood. What mood does this correspond to and why?
- Pick an image you think is visually interesting. How does this image make you feel? Why?
- Find an image that relates to a symbol. What is the symbol? Does it have religious/social/political references? How do those thoughts alter the way you feel about the image?
- Find an image that looks COLD. Why do you think it makes you feel that way?
- Find an image that looks like it is moving. Explain your thoughts.
- Find an image that you think is humorous and explain why.
- Find an image that makes you feel HOT and explain why.
- Find an image that makes you feel uneasy. Explain your thoughts.
- Find an image that elicits a certain feeling. What is that feeling? What about the image makes you feel the way you do?
- Find an image that you think is technically interesting. How do you think it was created?
- Find an abstract image. Explain how you feel about the image. What emotion does it portray?
- Find a photograph that you think is visually interesting. Explain in your thoughts.
- Find an image you think is interesting. What do you think the artist was thinking and feeling when they created the image?
- Find an image that makes you feel angry. Why does it make you feel that way?
- Find an image that makes you feel good, or excited. Why does it make you feel that way?
- Find an image that makes you feel calm. Why does it make you feel that way?
- Find an image that makes you feel curious. Why does it make you feel that way?
- Find an image you think is beautiful. Explain your thoughts.
- Find an image that looks CLEAN. Explain why you chose that image.
- Find an image that elicits a certain smell. What is the smell? Why do you feel that way?
- Which image can you almost see a color? Why?
- Find an image that makes you feel DIRTY. Why?
- Pick an image that shows a specific emotion. What emotion and why?
- Pick an image that shows more than one emotion. List them and explain.
- Think of a feeling. Make a mental picture of that feeling. Look around the room and find an image that reminds you of that feeling. Why?

# Part of the Whole

## Goal

Photograph part of something. Photograph the Whole.

## Think About...

I want you to begin to spend time looking at your surroundings, deciding what is relevant to capture, and what part of the subject is worth photographing.

Look for how light is hitting the subject. How different times of the day or weather changes the subject dramatically. (A cloudy day will have a softer light than a bright sunny day at noon.)

Think about your camera angle and create interesting designs.



## Requirements

- \* 3 images of the part
- \* 1 image of the whole
- \* 3 mounted total --- 2 parts mounted, 1 whole mounted
- \* Prof Sheet
- \* Self evaluation

## Part of Whole Self-Evaluation

Look at your images. Think about the compositional as well as technical aspects. After careful reflection, think about some of these questions and answer them thoughtfully and in full sentences. Use your vocabulary terms to assist you.

- ⊗ Compositionally, are your images balanced? In what way? Explain with specifics – speak to each image using specific terms. Where is the point of interest in each image? Where is the negative space in the image? How do the shapes add to (or take away from) the image?? Technically evaluate one or more of your prints. (use image numbers).
  
- ⊗ List positive aspects about your work, and areas you might improve.
  
- ⊗ How are the images working together to create a body of work?
  
- ⊗ Which is your most successful image? Why. Use your visual vocabulary.
  
  
- Are these images turned in on time? Yes / No
  
- What grade do you deserve? \_\_\_\_\_

### Visual Vocabulary

- \* **Line** – A mark on paper drawn with a tool, different lengths, sizes, widths - can vary directions. One dimension.
- \* **Shape** – A two-dimensional area that is defined in some way. Form has depth, shape only has height and width -geometric or free form.
- \* **Form** – Objects having three dimensions. Height, width, and also depth.
- \* **Space** – The emptiness or area around, between, above, below objects. Shapes and forms are defined by the space around and within them.
- \* **Color** – Reflected light in different tints, shades, saturation...
- \* **Value** – Darkness or lightness of an image. Value also refers to contrast. Black, white and shades of gray in an image has successful contrast.
- \* **Texture** – Related to how things feel or look as if they might feel if they are touched. Texture is perceived by touch and sight.
- \* **Rhythm** – Indicates movement by the repetition of elements.
- \* **Movement** – Creating the illusion of action or physical change in position.
- \* **Balance** – Equalizing visual forces or elements in a work of art. Visual balance. Formal, symmetrical, asymmetrical.
- \* **Variety** – Concerned with difference or contrasting visual themes.
- \* **Emphasis** – One part of an image dominates over another – Point of interest.
- \* **Unity** – The quality of wholeness or oneness that is achieved through effective use of the elements and principles of art.
- \* **Harmony** – Creates unity by stressing similarities of separate but related parts.
- \* **Proportion** – Concerned with the size relationships of one part to another

# Part of Whole Self-Evaluation

Name \_\_\_\_\_

	<u>Image #1</u>		<u>Image #2</u>		<u>Image #3</u>		<u>Image #4</u>	
<b>Print Quality</b>	Full range of tones.		Full range of tones.		Full range of tones.		Full range of tones.	
	Add Contrast		Add Contrast		Add Contrast		Add Contrast	
	Decrease Contrast		Decrease Contrast		Decrease Contrast		Decrease Contrast	
	Needs Burning / Dodging		Needs Burning / Dodging		Needs Burning / Dodging		Needs Burning / Dodging	
<b>Aperture</b> <u>F2.8 - Wide</u> only object focused on is in focus.  <u>F16 - Small</u> Entire frame is in focus  <u>Flat</u> Ex. A wall, no depth	Large opening F2.8		Large opening F2.8		Large opening F2.8		Large opening F2.8	
	Medium opening F8		Medium opening F8		Medium opening F8		Medium opening F8	
	Small opening F16		Small opening F16		Small opening F16		Small opening F16	
	Flat Image no depth		Flat Image no depth		Flat Image no depth		Flat Image no depth	
<b>Shutterspeed</b>  <u>Fast</u> – scene, action frozen <u>Slow</u> – scene, action blurred	Fast Shutter		Fast Shutter		Fast Shutter		Fast Shutter	
	Slow Shutter		Slow Shutter		Slow Shutter		Slow Shutter	
<b>Composition</b>	Interesting design		Interesting design		Interesting design		Interesting design	
	Improve design		Improve design		Improve design		Improve design	
<b>Craftsmanship</b>	Needs Spot-Toning		Needs Spot-Toning		Needs Spot-Toning		Needs Spot-Toning	
	Clean Matt		Clean Matt		Clean Matt		Clean Matt	
	More attention to Matting		More attention to Matting		More attention to Matting		More attention to Matting	
<b>Self-Evaluation &amp; Participation</b>								

## Teacher Comments

# Part of Whole Self-Evaluation

Name \_\_\_\_\_

<b>Print Quality</b>	Full range of tones		Full range of tones	
	Add Contrast		Add Contrast	
	Decrease Contrast		Decrease Contrast	
	Needs Burning / Dodging		Needs Burning / Dodging	
<b>Composition</b>	Interesting design		Interesting design	
	Improve design		Improve design	
<b>Craftsmanship</b>	Needs Spot-Toning		Needs Spot-Toning	
	Clean Matt		Clean Matt	
	More attention to Mounting / Matting		More attention to Mounting/ Matting	

How are the images working together to create a body of work?

Which image is the visually strongest? Why. Use your visual vocabulary.

- \* **Line** – A mark on paper drawn with a tool, different lengths, sizes, widths - can vary directions. One dimension.
- \* **Shape** – A two-dimensional area that is defined in some way. Form has depth, shape only has height and width -geometric or free form.
- \* **Form** – Objects having three dimensions. Height, width, and also depth.
- \* **Space** – The emptiness or area around, between, above, below objects. Shapes and forms are defined by the space around and within them.
- \* **Color** – Reflected light in different tints, shades, saturation...
- \* **Value** – Darkness or lightness of an image. Value also refers to contrast. Black, white and shades of gray in an image has successful contrast.
- \* **Texture** – Related to how things feel or look as if they might feel if they are touched. Texture is perceived by touch and sight.
- \* **Rhythm** – Indicates movement by the repetition of elements.
- \* **Movement** – Creating the illusion of action or physical change in position.
- \* **Balance** – Equalizing visual forces or elements in a work of art. Visual balance. Formal, symmetrical, asymmetrical.
- \* **Variety** – Concerned with difference or contrasting visual themes.
- \* **Emphasis** – One part of an image dominates over another – Point of interest.
- \* **Unity** – The quality of wholeness or oneness that is achieved through effective use of the elements and principles of art.
- \* **Harmony** – Creates unity by stressing similarities of separate but related parts.
- \* **Proportion** – Concerned with the size relationships of one part to another.



## **Bias / Opinion Series**

**Goal :** Create a body of work that shows your opinion.

### **Newspaper**

Read the newspaper, Time Magazine, Newsweek, 20/20, 60 Minutes... to get ideas. Are there issues that you question? Watch for facts. It is very easy to have strong feelings for a subject and try to defend it when you know little actual information about the subject. Get as knowledgeable as you can about your subject, so your images will be strong and you will be able to defend it well.

When you come to class, bring the newspaper clippings, or jot down ideas from the television newscast to share. Brainstorm ideas that you can photograph to show your issue and opinion.

### **Questions**

- Can you influence individuals concerning an issue, or change minds about a topic through art?
- What is a social concern?
- How does everything you read or see show a bias? The author's bias...
- What are some of your political or social views? You may need to read the newspaper to have some ideas!
- How can photography show an event and encourage people to have opinions?
- Throughout history, photography has played an important role in creating opinions about events / groups of people. (Holocaust, American Indians) How do you feel about photography being used for creating opinions or showing a bias?
- Do you have specific concerns about an issue?
- Can / would you incorporate writing with the body of work to explain yourself?
- Would the sequence tell a story, and need to be seen in a specific order?
- Would the body of work be a series and show examples of a certain issue / topic?

### **Artists**

Homeless kids

Robert Frank – Americas

Lewis Hine

### **Tips**

- A body of work is considered equivalent to a 7-10 print series.
- You may manipulate any image and use all the techniques you know to your advantage.
- You may use additional objects and incorporate them into your work to show your opinion. Newspapers, magazines, text, paint...

# Bias Critique

## Self Reflection / Group Reflection

### Day One

- Form groups of three students. Examine your images. Take some reflection time. Think about these questions and how they relate to your work.
  - Each student will receive one self reflection handout and two student reflection handouts for the group work.
- Write explanations to the questions about your own images on the self reflection handout.
- Switch work with each other, and write explanations for classmate's images on the student reflection handout.
- Discuss with each other (one at a time) each person's images, your own explanations and group member's explanations for each body of work.

### Day Two

- Place all images on bulletin board, or table.
- The class spends time looking at the work.
- Informal large group discussion about the photographs and the written comments.

Handouts (The actual handouts are on a full sheet of paper and give the student room to write.)

### Self Reflection Questions

- Technically, what do you think about the contrast, focus, craftsmanship, composition?
- How do your images educate people concerning your topic?
- How do your images show a bias? What is the bias or influence?
- How do your images show an event or encourage people to have an opinion?
- Do your images tell a story? How and what is the story?
- How well do the photographs fit together as a body of work?
- How did you shoot the images for the viewer to understand your concept? What was important to you?
- Are your images strong in feeling and idea or subtle? What concept or technique reflects that feeling?

### Student Reflection Questions

- Technically, what do you think about the contrast, focus, craftsmanship, composition?
- How do these images show a bias? What is the bias or influence?
- How do these images show an event or encourage people to have an opinion?
- Do these images tell a story?
- How do these images educate people concerning a topic?
- What feeling do you get from these images? What specifically gives you that feeling?
- How well do the photographs fit together as a body of work?
- What do you like visually concerning the work? Explain in specifics.
- What advice do you have for the artist concerning the work? Explain in specifics.

## Bias Critique • Reflection Questions

Name            Kerry



### Self Reflection Questions

- How do your images educate people concerning your topic?
- *“I think these images educate people about the kinds of activities that go on when people go to parties.”*
- How do your images show a bias? What is the bias or influence?
- *“My images are about how much drinking, smoking, and drugs actually go on at parties and clubs. I is a shame that people can not have fun with out that.”*
- How do your images show an event and encourage people to have opinions?
- *“They encourage people to recognize how often it’s happening and that these activities are not normal.”*
- Do your images tell a story? How and what is the story?
- *“My images have a story behind them. For me, the image that most tells the story is the boy who is drunk passed out. I have had friends go to the hospital from too much drinking and drugs.”*
- How well do the photographs fit together as a body of work?
- *“As a body of work, they fit together well. The contrast is consistent in each image and the composition is interesting in each image.”*
- How did you shoot the images for the viewer to understand your concept? What was important to you?
- *“I think the general idea is pretty obvious to the viewer. But I think because these people in the pictures are people I know, the ideas may be more important to me. But, I made sure to shoot images that were more obvious rather than subtle since it is a strong idea.”*
- Are your images strong in feeling and idea or subtle? What concept or technique reflects that feeling?
- *“The images are very strong in their ideas. I think the bias and composition in each image reflects the concept.”*

### Classmate Reflection Questions

- Technically, what do you think about the contrast, focus, craftsmanship, compositio?  
*“The contrast is successful. They capture a lot of detial, and movement. Some areas need burning in.”*
- How do these images show a bias? What is the bias or influence?  
*“Yes, as a series, the pictures show the danger and mindlessness kids put themselves in with drugs.”*
- How do these images show an event and encourage people to have opinions or tell a story?  
*The event can be taken in different ways depending on the opinion of the viewer. It can be seen as a horrible problem, or viewed as kids having a great night out with friends without responsibilities.”*
- How do these images educate people concerning a topic?  
*“They give real life documentary style images from a teenager’s life. They show some aspects of which non-peers might not be aware of.”*
- What feeling do you get from these images? What specifically gives you that feeling?  
*“A lack of responsibility, or a care in the works, they feel cold.”*
- How well do the photographs fit together as a body of work? Why?  
*“They tell a story of a night, they fit together well in tonal range and design. They are presented well.”*
- What do you like visually concerning the work? Explain in specifics. Any advice for the artist?  
*“I love the composition of the girl smoking. You captured that spontaneous moment we all feel. You could have burned in the girl’s hand – it is too bright.”*

## High Key / Low Key Photographs

### Goal

- Explore High Key and Low Key images
- Improve shooting / metering skills
- Improve printing skills

### Information

- High Key – Tints - Image is mostly composed of lighter shades of gray and highlights with very little dark tones.
  - The image should have detail in the highlights.
  - Use 125 speed film – go outside
  - Meter for the highlights
- Low Key – Shades – Image is mostly composed of darker shades of gray and black.
  - The image should have detail in the shadow areas.
  - Use 400 speed film – indoor / night
  - Indoor shooting – you MUST set up lights and use a tripod- or a chair.  
This is not an option.
  - Meter for the shadows
- BRACKET

### Requirements

- 2 rolls of 24 exposure film – one High Key, one Low Key
- 3 Low Key prints
- 3 High Key prints
- All window Matted and spottoned.

# High Key / Low Key Evaluation

Name \_\_\_\_\_

## High Key

	Image #1		Image #2		Image #3	
<b>Print Quality</b>	Full range of tones		Full range of tones		Full range of tones	
	Add Contrast		Add Contrast		Add Contrast	
	Decrease Contrast		Decrease Contrast		Decrease Contrast	
	Needs Burning / Dodging		Needs Burning / Dodging		Needs Burning / Dodging	
	Detail in Highlights		Detail in Highlights		Detail in Highlights	
	Needs Detail in Highlights		Needs Detail in Highlights		Needs Detail in Highlights	
<b>Composition</b>	Interesting design		Interesting design		Interesting design	
	Improve design		Improve design		Improve design	
<b>Craftsmanship</b>	Clean Matt		Clean Matt		Clean Matt	
	More attention to Mounting / Matting		More attention to Mounting/ Matting		More attention to Mounting/ Matting	

## Low Key

	Image #4		Image #5		Image #6	
<b>Print Quality</b>	Full range of tones		Full range of tones		Full range of tones	
	Add Contrast		Add Contrast		Add Contrast	
	Decrease Contrast		Decrease Contrast		Decrease Contrast	
	Needs Burning / Dodging		Needs Burning / Dodging		Needs Burning / Dodging	
	Detail in Shadows		Detail in Shadows		Detail in Shadows	
	Needs Detail in Shadows		Needs Detail in Shadows		Needs Detail in Shadows	
<b>Composition</b>	Interesting design		Interesting design		Interesting design	
	Improve design		Improve design		Improve design	
<b>Craftsmanship</b>	Clean Matt		Clean Matt		Clean Matt	
	More attention to Mounting / Matting		More attention to Mounting/ Matting		More attention to Mounting/ Matting	

## High / Low Key Critique

- Students will place their images on 2 tables in the room. One table is devoted to prints that each student loves!!! The other table is devoted to prints that need helpful suggestions.
- Look at all the images on the tables.
- Look at the questions / Think about them. Find photographs that relate to the questions.
- Write out your thoughts and prepare yourselves to present your thoughts to your group.

### Positive Table Questions

- Find an image that has fantastic tones. How do the tones add to the image?
- Find an image that has detail in the highlights or shadows. How does that detail add to the image?
- Find an image that incorporates a wonderful design. Using the terms below, discuss the composition.
- Find an image that tells a story. What can you read into the images? Jot down a few notes about the content of the image.
- Pick an image that uses light in an interesting way.

### Helpful suggestion Questions

- What time of day did they shoot this image? What affect does the specific light or shadow have on the image?
- Find an image that could have been taken with a more interesting angle. How could they have been more creative?
- Find an image that needs more or less contrast. How could they print this image better?
- Find an image that needs to use one of the art elements more successfully. Which and how?

<p><b>Value</b> - The darkness or lightness in an image.</p> <p><b>Contrast</b> - The brightness or dullness of an image.</p> <p><b>Unity</b> - The wholeness or oneness of the elements in the image.</p> <p><b>Composition</b> - The way the design elements are used to organize the image.</p> <p><b>Negative Space</b> - Empty spaces that surround shapes and forms.</p> <p><b>Design</b> - Plan, organization, or arrangement of art elements.</p> <p><b>Line</b> - A mark drawn with a pointed moving tool, one-dimensional and measured by length. Can be vertical, horizontal, zigzag, curved or diagonal.</p> <p><b>Space</b> - The emptiness around or within objects - Shapes and forms are defined by space.</p> <p><b>Rhythm</b> - Visually indicates movement by repetition of elements. Repeating positive spaces separated by negative spaces.</p> <p><b>Texture</b> - How things feel, and are perceived.</p>	<p><b>Repetition</b> - The technique for creating rhythm, single elements appear again and again.</p> <p><b>Perspective</b> - Creates the illusion of depth and volume to a 2 dimensional surface by overlapping, size variations, and converging lines.</p> <p><b>Harmony</b> - Creates unity by stressing similarities of separate but related parts.</p> <p><b>Highlights</b> - Areas of white that are bright, which create form or shape.</p> <p><b>Shadow</b> - Shaded areas - it is successful to have detail in shadow areas.</p> <p><b>Movement</b> - Creating the illusion of action or physical change.</p> <p><b>Balance</b> - Equalizing visual elements in a work of art. Balance can either be : Symmetrical (The same on both sides) or Asymmetrical (Different on each side)</p> <p><b>Emphasis</b> - Makes one part of an image dominate over another.</p>
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## Photography Galleries (1,2,3,4) at the Art Institute

Name\_\_\_\_\_

- Find a work of art that you like visually. Who made it, what year?
- Discuss the technical and compositional elements of the image using the terms given.
- What can you read into the images? Interpretation!
  - How does this piece make you feel? Does it elicit an emotion? Why do you think you feel that emotion from this piece? Does this art work refer to social or political issues? Please interpret this art work.

## Actual Student Comments

### Field Trip Questions

Name Becky

#### Contemporary Museum of Photography

- What do you think of Bob Thal's work?
- Do you technically like the work?
- What do you think he was trying to show with his series?

*"I really enjoyed Bob Thal's exhibit. His simplistic pictures, original mounting and unique series was very interesting. In most pictures there are many shades of grey and specks of black and white. However, in some pictures, there seems to be an overabundance of dark greys and I can not distinguish the actual image correctly. One picture, in particular (the doors & windows) shows depth and contrast perfectly. With this picture he captures the beauty of a glass and steel structure (which is primarily black and white in reality) in numerous shades of gray and how the essence of light captures the openness and space of the photo. In his series, he is trying to show western suburban Illinois. But the photos did not bring forth my more pleasant emotions. They glorified the bleak and ugly characteristics of housing developments and construction of once beautiful lands. Also, most of his pictures were two-thirds sky and rarely any clouds. I am not sure what that means but he may be expressing the vast area of the plains and its openness."*

#### Art Institute

- What do you think about Ken Josepheson's photographs?
- Do you like or dislike the manipulations? Why?
- What do you think about the work from a technical standpoint?
- What do you think he was trying to show with his images?

*"I especially enjoyed most of Mr. Josepheson's photographs. I liked his manipulation enough, to write down his techniques so I could try duplicating them in my own work. His manipulations help to show the contrast and express the images better and more clearly a visual audience. I was bothered by some of the pictures with the arm partially in them because it draws attention away from the photo and more towards the arm, thus, people don't experience the beauty of his art. Otherwise, all the photographs had contrast with a deep dark black and bright white. I really enjoyed how his series' was separated into categories based on his thesis for the Art Institute. Also, the information presented before each series explains insights into all his photographs. I think he was trying to express his emotions as well as how a Caremark can be manipulated to relate to one's feelings and how they want to express a certain image."*

- What did you think about Bill Viola's video art?
- What did you think as you were walking down the hall toward the art? When you heard the rumble, what did you think you would see?

*"Bill Viola's art is immensely creative and unique. I especially enjoyed the second room that brought on an essence of horror and fright. I thought it was people sleeping and their nightmares were imaged hugely on the room's interior. The small TV with the people and the giant-screened room with the nightmares created a threatening and real experience. His use of the fire coming from the ground versus water dropping from above demonstrated an interesting contrast between good and evil. Walking up to the room, I heard the rumble but that didn't interest me as much as the actual visual art did. It was the sounds in the background and flashing images that caught my immediate attention. All in all, I have never seen a video artist before, so this experience was thrilling and educational."*



## Art Exhibit Questions

Name\_\_\_\_\_

While at the exhibit, please answer these questions. You may work in groups. Explain yourself as accurately and thoroughly as you can. Write in full sentences, and think about your ideas before you form your written explanations.

- Find a work of art that you like visually. If it had a scent, what would it be? What would the taste of the work be? If it made sounds, what would you hear? A song, specific instruments, a high or low pitch? Why? Explain.....
- How does this piece make you feel? Does it elicit an emotion? Why do you think you feel that emotion from this piece? Does this art work refer to social or political issues? Please interpret this art work.
- Find a piece of work that does not interest you visually or conceptually. Describe the work. Explain what you do not like about the work. What is the concept? Why do you think the artist created this piece?
- Find a body of images that incorporates literary meaning. What is this piece / artist communicating with their art work?
- Find a body of work that uses color to show an idea or feeling. How do the colors make you feel about the work? Try to interpret the images.
- Find a work of art that you like visually. What do you think about the design. How does the design relate to the concept of the images? Why? Explain.....

## Sally Mann Debate

### OBJECTIVES

- Students will view images and hear background information about Sally Mann.
- Students will form opinions for or against, or indifferent about Sally Mann's work and be able to support their statements.
- Students will improve communication and public speaking skills.
- Students will feel comfortable in the class atmosphere and voicing their opinions.
- Students will discuss their opinions in a discussion debate.

### INSTRUCTIONAL FOCUSES

Sally Mann shot images near her home in Virginia. She used only her own children as models at different stages of their life. The images explore the child's struggle between dependence and autonomy- the holding on and the breaking away from childhood. She wanted to save the face until and after death. Before photography was invented, the only way to save someone's likeness was to have their features painted. Only families with money could have a portrait saved in paint forever. Sally Mann was very interested in saving the faces of normal childhood. More than half of all images people take are of children. Sally Mann states from the book Immediate Family, "These are photographs of my children...Many of these pictures are intimate, some are fictions, some are fantastic, but most are of ordinary things every mother has seen. I take pictures when they are bloodied, or sick or naked or angry. They dress up, they pout and posture, they paint their bodies, they dive like otters in the dark river."

### TEACHING STRATEGIES

This is a two day lesson. On the first day, I will show slides and give background information. While the students look at the images, they will write down their own thoughts, comments, and opinions about the work. The class will form groups based on the opinions about the work. In the groups, they will discuss reasons they feel the way they do about the work. Each group will need a scribe and with the help of the group, they need to form persuasive arguments to back up the group's opinions. The second day, the groups will re-cap and then in a discussion style, debate their thoughts.

### EVALUATION

The students need to participate in the activity on both days. During the slide presentation, the students should form thoughts and write them down. The students will need to participate in the groups efforts to persuade the groups feelings. The students need to respect all students in the class and give each other time to speak.

### RESOURCES

Sally Mann. Immediate Family. Aperture, Printed in Italy. 1992.

## **Results of the Discussion**

### **DAY ONE**

I began the classes with an introduction to the lesson and my objectives. I explained the debate and logistics of how it would work. Sally Mann is a very controversial photographer. She shoots nude shots of her own children. Some would think her work is baseline pornography and she exploits her kids, others think she is a pure artist. My goal is for the students to form opinions and feel comfortable discussing their opinions in an informal debate. As I showed the slides, and gave background information, I gave the students time to write down their individual thoughts about the work. Then they formed groups on their own. Each class basically did form the groups in a similar way. Those who thought she was doing this for arts sake and is a pure artist formed a group, those who were against the use of her children for any reason formed a group. Those who were undecided, or did not have strong feelings formed a group. Some classes formed more groups -ex.. if they were against her work but could see the positive views, or if they were for the work, but had some questions about the morality, they formed more groups. Each group chose a scribe, and wrote persuasive arguments based on their feelings about the art with the goal to be able to debate their feelings the next day in a discussion. The students seemed to have definite opinions about the morality issue, the thought that these images are being published without the formal consent of the children, even though she works with her children. I was impressed that the students formed groups on their own without my help or even facilitation. They discussed how the groups would be formed and be able to function.

### **DAY TWO**

The day of the debate (discussion), was amazing. The first period class was very open and honest, maybe too honest. They were very passionate about their feelings, and wanted them known to the class. They discussed censoring, and what specifically constitutes itself as art. In the middle of the discussion when I felt feelings may become hurt, I refocused the class and reminded them of how respect for one another is essential. After this speech, they were much more thoughtful of each other. They still shared strong feelings, but they let students finish their statements, and lowered their voices. In following classes, I began the class with the respect speech. I engraved in their minds that this kind of activity is meant for the class to understand different feelings, and respect those feelings. That this is a country of differences and that is how we as Americans thrive, on our differences. In addition to how this class is based on respect and trust. I explained how hard I have worked for this class to act the way they do to each other and their relationships is a positive, and without their unique cohesiveness, I could never do this kind of activity. Well, this worked much better. The students still had very strong statements, however, they were much more thoughtful of how they worded their thoughts and ideas. They took turns talking and the level of respect was seen. The students articulated issues at a high conceptual level. They wanted to keep going with the discussion for another day. They all seemed to have feelings and were intrigued about the images.

## Reflection Critique

- Get in groups of 4
- Each group choose one image from each student in your group
- Look at the questions / Think about them.
- Write out your thoughts and prepare yourselves to present your thoughts to the class
- Present to the class you group's images and thoughts!

### Questions

- How was light used to make this image interesting?
  
- What time of day did they shoot this image?
  
- Are there any symbols in the image?
  
- What are the symbols in the image referring to and how does that add to the meaning of the photograph?
  
- Explain is the mood or feeling of the image?
  
- How does the reflection, light or shadow add in content to the mood of the image?

# Portrait Critique

Name of artist \_\_\_\_\_

(Groups of 4, each group writes for another group then presents their images to entire class)

Names of group members contributing to the written statements...

Evaluate the work technically.

	Image #1	Image #2
<b>Print Quality</b>	Full range of tones	
	Add Contrast	
	Decrease Contrast	
	Needs Burning / Dodging	
<b>Aperture</b> <small>F2 only object focused on is in focus. F16 Entire frame is in focus Flat Ex. A wall, no depth</small>	Large opening F2.8	
	Medium opening F8	
	Small opening F16	
	Flat Image no depth	
<b>Shutterspeed</b> <small>Fast – action frozen Slow – action blurred</small>	Fast Shutter	
	Slow Shutter	
<b>Composition</b> <small>(Interesting Angle)</small>	Interesting design	
	Improve design	
<b>Craftsmanship</b>	Needs	
	Spot-Toning	
	Clean Matt	
	More attention to Mounting / Matting	

3. State 2 positive things about the artwork.

\* Image1 / image 2 (circle one)

\* Image1 / image 2 (circle one)

4. State 2 things the artist could improve.

\* Image1 / image 2 (circle one)

\* Image1 / image 2 (circle one)

\* 5. **Interpret** the art work. Use your Imagination. Use your visual vocabulary. Use describing words. What could the people be thinking, what was the mood of the image, what was the photographer thinking? Image1 / image 2 (circle one)

## **Small Group then BIG GROUP**

1. Discuss these questions in relation to your images in a small group – 4 students. Get ideas and feedback from other group members. 1/2 of the period.
2. Lay all images on the desks – all students – and have a casual big group discussion based on the feedback given in the small groups.
3. Use correct vocabulary to aid in your discussion.

### **Questions**

- How do the tones, (contrast) look? Is the image too gray, or too contrasty?
  - If the tones are not correct, what could they do differently?
- When you look at the image, where do your eyes lead you? Discuss the composition / design of the image using the terms given.
- How successful is the angle that they captured? How could they have been more creative?
- What can you read into the images? Interpretation!

### **Vocabulary**

**Contrast** - The darkness or lightness in an image.

**Unity** - The wholeness or oneness of the elements in the image.

**Composition** - The way the design elements are used to organize the image.

**Balance** - Equalizing visual elements in a work of art. Symmetrical / Asymmetrical.

**Negative Space** - Empty spaces that surround shapes and forms.

**Design** - Plan, organization, or arrangement of art elements.

**Line** - A mark drawn with a pointed moving tool, one-dimensional and measured by length. Can be vertical, horizontal, zigzag, curved or diagonal.

**Space** - The emptiness around or within objects – Shapes and forms are defined by space.

**Rhythm** - Visually indicates movement by repetition of elements. Repeating positive spaces separated by negative spaces.

**Movement** - Creating the illusion of action or physical change.

**Repetition** - The technique for creating rhythm, single elements appear again and again.

**Perspective** - Creates the illusion of depth and volume to a 2 dimensional surface by overlapping, size variations, and converging lines.

**Emphasis** - Makes one part of an image dominate over another.

**Harmony** - Creates unity by stressing similarities of separate by related parts.

**Highlights** - Areas of white that are bright which create form.

**Shadow** - Shaded areas – it is successful to have detail in shadow areas.

**Texture** - How things feel, and is perceived by touch or sight.

Constructive Advice

- ★ Write 2 sentences about the image.
  - ★ Positive points first.
  - ★ Constructive advice points next.

I.

2.

Constructive Advice

- ★ Write 2 sentences about the image.
  - ★ Positive points first.
  - ★ Constructive advice points next.

I.

2.

Constructive Advice

- ★ Write 2 sentences about the image.
  - ★ Positive points first.
  - ★ Constructive advice points next.

I.

2.

Constructive Advice

- ★ Write 2 sentences about the image.
  - ★ Positive points first.
  - ★ Constructive advice points next.

I.

2.

## Words

- Cut up words, hand out to students and have them match up words with images, then explain- specifically why the words matched up with the images.

ECSTATIC	DETACHED	MEDITATIVE	PROUD
SHY	EAGER	HESITANT	CONTAINED
WEAK	POWERFUL	FEARFUL	BOLD
INTENSE	AGONIZING	HUMBLE	SLEEPY
COLD	ANGRY	ACTIVE	AGITATED
EXPANSIVE	ALOOF	DAZZLED	PLEASANT
HOPEFUL	ALERT	ADVENTURE	INSPIRED
SECURE	SATISFIED	JOYFUL	BLISSFUL
GRATEFUL	PEACEFUL	COOL	DISGUSTED
HURT	SAD	SCARED	THANKFUL
SORRY	ANXIOUS	BAD	BITTER
INSECURE	ALIVE	CRITICAL	DETACHED
CONFUSED	GRIEF	LAZY	HELPLESS
DESPAIR	LOVING	FREE	SHOCKED



## Critique Questions

EXPLANATION - As the student walk into class, they will put the work up on the wall. I will pass out little slips of paper that ask different questions around. The students need to answer the questions during the course of the critique.

QUESTIONS- zerox, cut up and pass out.

- Find a work of art that makes you feel like you want more information about the place. Why?
- Which photograph makes you feel uneasy?
- Find an image that has successful contrast. How did they get those tones?
- Find an image that uses light to create a mood. What mood does this corresponds to?
- Which image shows people's feelings? What symbols in the image relate to certain feelings.
- Find a work of art that makes you feel good. Why?
- Find an image that relates to a social or political issue. Why?
- Find an image that relates to transportation. What symbols do you see in the image that relates?
- Find an image that has successful compositional elements. Why?
- Find an image that looks clean. Why?
- Find an image that looks dirty. Why?
- Find an image or set of images that tells a story. What is the story?
- Which image elicits a certain smell? What is the smell, why did you feel that way?
- Find an image that you can almost see a color. Why?
- Which image uses a small depth of field- F 22? Does the aperture setting add to the image?
- Which image uses a wide depth of field- F 2? Does the aperture setting add to the image?
- Pick an image that needs a different aperture setting to be more visually successful. Why?
- Find an image that feels HOT. Explain.
- Find an image that you think is beautiful. Why?
- Find an image that incorporates a symbol. What symbol, and what is the image telling you?
- Find an image that is humorous. Why?
- Find an image that relates to a historical reference. Why?

List of Adjectives

average	broad	afraid	good	alive	impossible
big	crooked	angry	happy	brainy	innocent
colossal	curved	annoyed	healthy	breakable	inquisitive
giant	deep	anxious	helpful	busy	modern
gigantic	flat	arrogant	hilarious	careful	open
great	high	ashamed	jolly	cautious	outstanding
huge	hollow	awful	joyous	clever	poor
immense	low	bad	kind	concerned	powerful
large	narrow	bewildered	lively	crazy	puzzled
little	round	bored	lovely	curious	real
long	shallow	combative	lucky	dead	rich
mammoth	skinny	confused	obedient	different	shy
massive	square	creepy	perfect	difficult	sleepy
miniature	steep	cruel	pleasant	doubtful	super
petite	straight	dangerous	proud	easy	tame
puny	wide	defeated	relieved	famous	uninterested
short	ancient	defiant	silly	fragile	wandering
small	brief	depressed	smiling	helpful	wild
tall	early	disgusted	splendid	helpless	wrong
tiny	fast	disturbed	successful	important	glamorous
boiling	late	embarrassed	thoughtful	adorable	gleaming
breezy	long	envious	victorious	alert	graceful
broken	modern	evil	vivacious	average	grotesque
bumpy	old	fierce	witty	beautiful	homely
chilly	old-fashioned	foolish	wonderful	blonde	light
cold	quick	frantic	zealous	blushing	misty
cool	rapid	frightened	zany	bright	motionless
creepy	short	grieving	brave	clean	muddy
crooked	slow	helpless	calm	clear	plain

<b>cuddly</b>	<b>swift</b>	<b>hungry</b>	<b>charming</b>	<b>cloudy</b>	<b>poised</b>
<b>curly</b>	<b>young</b>	<b>hurt</b>	<b>cheerful</b>	<b>colorful</b>	<b>quaint</b>
<b>damaged</b>	<b>abundant</b>	<b>ill</b>	<b>comfortable</b>	<b>crowded</b>	<b>shiny</b>
<b>damp</b>	<b>empty</b>	<b>jealous</b>	<b>cooperative</b>	<b>cute</b>	<b>smoggy</b>
<b>dirty</b>	<b>few</b>	<b>lonely</b>	<b>courageous</b>	<b>dark</b>	<b>sparkling</b>
<b>dry</b>	<b>heavy</b>	<b>mysterious</b>	<b>delightful</b>	<b>drab</b>	<b>spotless</b>
<b>dusty</b>	<b>light</b>	<b>naughty</b>	<b>determined</b>	<b>distinct</b>	<b>stormy</b>
<b>filthy</b>	<b>many</b>	<b>nervous</b>	<b>eager</b>	<b>dull</b>	<b>strange</b>
<b>flaky</b>	<b>numerous</b>	<b>obnoxious</b>	<b>elated</b>	<b>elegant</b>	<b>ugly</b>
<b>fluffy</b>	<b>cooing</b>	<b>outrageous</b>	<b>enchancing</b>	<b>fancy</b>	<b>unsightly</b>
<b>wet</b>	<b>deafening</b>	<b>panicky</b>	<b>encouraging</b>	<b>filthy</b>	<b>unusual</b>
<b>bitter</b>	<b>faint</b>	<b>repulsive</b>	<b>energetic</b>	<b>silent</b>	<b>grubby</b>
<b>fresh</b>	<b>harsh</b>	<b>scary</b>	<b>enthusiastic</b>	<b>soft</b>	<b>hard</b>
<b>juicy</b>	<b>high-pitched</b>	<b>selfish</b>	<b>excited</b>	<b>squealing</b>	<b>hot</b>
<b>ripe</b>	<b>hissing</b>	<b>sore</b>	<b>exuberant</b>	<b>thundering</b>	<b>icy</b>
<b>rotten</b>	<b>hushed</b>	<b>tense</b>	<b>fair</b>	<b>voiceless</b>	<b>loose</b>
<b>salty</b>	<b>husky</b>	<b>terrible</b>	<b>faithful</b>	<b>whispering</b>	
<b>sour</b>	<b>loud</b>	<b>thoughtless</b>	<b>fantastic</b>		
<b>spicy</b>	<b>melodic</b>	<b>tired</b>	<b>fine</b>		
<b>stale</b>	<b>moaning</b>	<b>troubled</b>	<b>friendly</b>		
<b>strong</b>	<b>mute</b>	<b>upset</b>	<b>funny</b>		
<b>sweet</b>	<b>noisy</b>	<b>uptight</b>	<b>gentle</b>		
<b>tasteless</b>	<b>purring</b>	<b>weary</b>	<b>glorious</b>		
<b>tasty</b>	<b>quiet</b>	<b>wicked</b>			
<b>thirsty</b>	<b>raspy</b>	<b>worried</b>			
<b>fluttering</b>	<b>resonant</b>	<b>agreeable</b>			
<b>fuzzy</b>	<b>screeching</b>	<b>amused</b>			
<b>greasy</b>	<b>shrill</b>				

# Written Critique Comments

Name of Artist \_\_\_\_\_

★ Name of Writer \_\_\_\_\_

✱

✱

✱

★ Name of Writer \_\_\_\_\_

✱

✱

✱

★ Name of Writer \_\_\_\_\_

✱

✱

✱

★ Name of Writer \_\_\_\_\_

✱

✱

✱

★ Name of Writer \_\_\_\_\_

✱

✱

✱

# Critique Ideas

## The Endless Sentence

During the critique, one person starts talking about a piece, then in mid idea, they stop talking and point to another student and the new student needs to finish the idea. This structure can go on and on, or may only last for a few minutes depending on student involvement.

## The Most Fantastic Thing

- Ask the students what the most fantastic thing they ever saw or did was.
- The next day, put the students into groups of 3,4 and first have them write the things they thought of down- with these questions in mind- Why did this make you feel so good? How does it feel to have done that? Would you ever want to do that again? What could make you feel that way again? Could you build a photo essay around something that was the most fantastic thing?
- If the students could bring in an object, or photo of this, that could be the first critique.

## Big group with Partners

Students with partners look at all the work that is hanging on the wall. 2 kids are the leaders of the critique and they begin the discussion and each pair comes up to talk about the images they chose.

## Role Play

I would walk in as a photographer or other person they would know. ex... Ansel Adams... Then talk about qualities of photography that the photographer thinks/thought were important.

## Cover and Guess

Cover a piece of work with a sheet. What song comes to mind and why?

## Writing and Responding

- Pass out Numbers 1-15 (x2). They need to match up their numbers. 1's go together.....
- All students trade their works of art. Then they will write responses to certain questions.
- After they are finished with the answer, they will trade and write a response.
- \*\*Technically, what do you think about your partners' technique? Pick 2 strengths and 2 weaknesses, and point out how they could improve their work?
- \*\*How does this work make you feel?
- This takes 10 minutes, then have a group verbal discussion.
-

### **Concentration**

All students will sit around a table with all photographs face up on the table. They will need to match up images with similar qualities. Example:

Match up images that make you think of anger. Why?

Match up images that use light in a similar way. How do they differ?

Match up images that have different styles of contrast. How did each artist get the contrast?

Match up images that use light in different ways. How are they similar?

Match up images that have similar focus. How did the artist get this focus? Aperture.....

Match up images that have a similar style. What does style mean?

Match up images that feel calm. Why?

Match up images that feel sweet. Why?

### **Skittles Game**

- Every student grabs a handful of skittles.
- The students count up the amount of each color.
- They will form groups based on the amount of each color they have.
- Each group responds to corresponding questions.
- When finished in the groups, the students will come together to share the information they found.

Questions.....

Which image shows power? Why?

Which image shows warmth? Why?

Which image shows anger? Why?

Which image has a small /great depth of field- F22?

Which image uses light to their advantage?

Which image makes you think of a story? What is the story?

Which image makes you want more information about the image? Why?

Which image does your group think is the most successful? List 4 supportive reasons.

### **Pass the M&M's**

- The teacher begins with a bag of M&M's.
- I pass the bag to the next speaker, and that student adds comments, then passes the bag to the next student.....

### **Twister**

The color twister board is needed. Color coordinating questions are also needed. Each student can spin and answer a question.

OR - The students can form groups of 4 and each group spins the wheel, I bring out the color coordinated questions and each group is responsible for writing a response. The groups come back and explain their thoughts.

OR - Divide the class in half. Each group is a team. Each team spins, and answers a question. they have 2 minutes to form their answers. They answer the questions and whichever team is more thorough, wins, keep points and give a prize.

Questions.....

- \*Find an image, or set of images that makes a statement, or tells a story. Explain your thoughts.
- \*Find an images or set of images that refers to social or political issues. Explain your thoughts.
- \*Find an image or set of images that evokes one of the five senses other than visual. What elements in that image makes you feel that way.
- \*Find an image that makes you think of a certain color. Colors can make you think of specific moods. Why do you pick the image?

### **Survey**

- As students enter the room, give them half sheets of paper with questions on them.
- The students need to answer the questions and share them with the class.

Question---

This work of art has no/ little /some/ much merit / value / significance because.....

### **Describing the Words**

- I have cards with describing words on them.
- The students can first look at the artwork, then choose a word they need to describe, write down their thoughts, then share with the class.

OR –

- The students can form groups of two or three.
- The groups can pick a word to describe the artwork, and write an explanation.
- Share with the class their thoughts.

### **Beginning Critique Idea (I will provide the artwork)**

Sometimes, students write one sentence explanations about a piece of art. I want the students to understand that it is possible to look and try to interpret the work. Even show relationships between the artwork and social / political issues, show symbols and create conceptual connections.

- I will place the students in groups of 4.
- I will pass out a replica art work to each group.
- Each group writes as much as they can about the work. They describe the work, give a formal analysis, and interpret the work.
- After they individually respond to the work, I will discuss the importance of giving time to think, look and see is important.

- I will pass out the 1,2,3,4,5, minute responses I found in The Getty Center Visual Book.
- The groups will go over the hand outs and compare and contrast their responses.
- The class will come together and discuss the responses.

### **Corners**

- I will show four very different styles of artwork.
- I will place each series in different corners of the room.
- The students have 5 minutes to look at the work, and choose the series they like the most.
- In the four corners of the room, the groups need to write persuasive reasons they chose the work, or why they think it is the most successful.
- The goal for each group is to try to persuade the entire class to stray from their work and join their group.

### **One on One**

- Each student picks one image to put up on the wall.
- Then each student picks one image to focus on.
- Each student takes 5 minutes to critique their image.
- They will be responsible for bringing up that image for discussion.

### **Groups Explaining a Word**

- When students arrive, they hang up their work on the wall.
- They go around the room and write down a word that comes to mind when looking at specific images. They should write down words for about 10 minutes. (The looking time is so important!)
- The students get in groups of 4-5 and on a big piece of butcher paper, write down why some of the images relate to some of the words. They should go in-depth for about 3,4 images.
- Then present to the class, OR-The images can be assigned to the groups...

### **Groups -More Ways.....**

Kids get into groups, choose images that they like, write a description of reasons they like this images, set of images... present to class. 3-4 days.



### **Writing Critique – Paper**

- Each student places their set of images on the table and places a piece of paper next to their body of work. They write their name on top of the paper.
- The students walk around the room to see all of the work on the tables.
- The students sit down next to a body of work and on the paper that is next to the images, they write comments about the photographs. They students try to give written critiques to as many students as possible.
- At the end of class, students go back to their own artwork and read the many comments from the class. This way, each student receives a lot of feedback.

### **Writing Critique – Index Cards**

- As students walk into the classroom, I give them a stack of 5 index cards.
- Each student places their set of images on the table.
- The students go around the room and write critiques on the index cards to the artists.
- On the top of the index card, they write the artists name, write a critique, then sign their name. They hold onto the cards until the end, then they hand out the cards to the appropriate artists, and read the comments.
- Spend 10 minutes wrapping up by talking about some of the art they needed to verbally comment about. (This helps the students who are more verbal.)

### **Positive Negative Tables**

- When students walk into the room, have them place their work on the two tables based on this...
  - One table for images they thought were successful
  - Second table for images they thought needed suggestions and help.
- Begin with the group of positive images. Students will only give positive feedback.
- Progress to the group of images that were less successful, and encourage students to give positive and negative feedback in helpful ways.
- This will help the students give negative feedback in more positive ways.

### **Big Group Critique - that continues**

- Students hang photographs on the wall.
- Students get in a big group.
- When one person chooses an image to discuss, whoever's image was chosen becomes the next to pick an image.
- This way there is a lot of momentum.

### **Medium Group Critique**

- 7-8 people in group

- each person shows one image at a time and you pass it around the circle and each person in the group makes at least one comment.

### **Small – Medium Group Critique**

- form groups of 5-6
- form a stack of prints with all of the students prints
- pass all prints to the left and each kids looks through and picks one print to talk about
- go around the group and each kid talks about their print
- pass the stack to the left and begin again