

Digital 11

PHOTOGRAPHY

The Big Picture...Why take Photographs?

Before we talk about what the goals of this course are, it is important to ask the question: "Why do we take Photographs at all?" The answers to this will be different for every person to make the camera go "click" and the reasons we love photography are completely valid and entirely subjective. However, I would argue that there are some common elements that drive ALL of us to take photographs. From the first photograph ever taken by Nicéphore Niépce in 1826 I will argue that these are the 5 driving forces that continue to motivate people to get that next great shot:

AESTHETICS APPEAL- because representing beauty inspires us all

ORIGINAL CONTENT-To create images that have not been created before

EXPRESSION-To express our emotional responses to a subject or location

COMMUNICATION-Because we can say things with photographs that we cannot say in any other way

CAMERA MAGIC-To see how things look when they are immobile, when time and movement are stopped

With these 6 factors in the front of our minds, it is my goal for this year to instruct, mentor and inspire you to be able to harness the potential of a digital SLR camera, and more importantly to think about where, why and what to point your lenses towards. Sometimes you will hit on just one of these 6 factors and at times(if you are dedicated and resilient) you may capture the "ultimate" photographic image that seems to express all 6 of these. There will be several skills/techniques and processes that we will explore in this course in terms of learning how to harness the power of a manual camera as well as editing software and these technical factors are imperative in becoming a great photographic artist. However, it is the content and the potential for a photograph to communicate something, and to inspire awe in ourselves and our viewers that will lead us to excellence in photography. WE ARE ARTISTS, and being an artist and creating art is a way of life, not just something we hang on the walls

THE LIEBOVITZ FACULTY
PORTRAIT PROJECT



TAKEN BY: BENEDETTA BELTRAMO

PORTRAIT PROJECT PART
1: CLASSMATES AND SELF



TAKEN BY: NICK FROST

Course Objectives

The Course objectives are, essentially, an extension of understanding the 5 Factors discussed previously. There are 3 MAJOR GOALS for the year that, regardless of the assignment or project we are working on, you should be able to loop back to and ask yourself “To what extent am I finding success and demonstrating understanding in each of these 3 areas.” At any time this year, if you are not getting the results you wish, examine each of these 3 areas and isolate which aspect might need strengthening.

CAMERA MASTERY-We need to fully grasp and be fluent in using the SLR camera. Don't Panic! You will, through several opportunities and learning moments, become familiar and eventually master these skills so you can use the complex machine as a means of telling your story. If you are committed to putting in the time, patience and experimentation needed to fully master the camera, it will show quite dramatically in the results you will achieve no matter the challenge. It's like learning to write when we were children, eventually, through practice, our hands began listening to our brains and the letters became more and more legible. Camera mastery is paramount in success this year if you really want your images to dazzle!

CRAFTING THE IMAGE-The second goal is centered on a Philosophy which many believe is the key difference between average and great photos: “We don't TAKE great photographs, we MAKE them. The goal will be to understand that, when we push ourselves creatively and think critically about image making, the great shots become more of a carefully painted Sistine Chapel rather than a random splat of paint. Part of this process will involve becoming astute observers of the work of professional artists as well as our peers if we are to fully open our eyes to the possibilities of what a photograph can be. All of the best photographers are people who SEE the world around them with a critical and curious eye and who are constantly learning and becoming inspired by the people and world around them. I encourage you to do the same. Achieving success MAKING PHOTOGRAPHS means a commitment to research, careful planning of the shoot and a willingness to make several attempts at each crafting of a photograph.

PRESENTATION- With the above 2 goals in mind, you will surely get to a high level success in the work you produce this year. However, like any great painting, sculpture, or work of literature, the devil is in the details. Editing(done in Adobe Photoshop and Lightroom) and presenting your work both online as well as engaging in the flickr community and sharing the process of your photography(through flickr.com) is an aspect of photography that cannot be approached as an afterthought. Decades ago, editing was all done in the darkroom. Nowadays we do it on laptops or even handheld devices. The point being, the final touches and time spent on getting a photo “exhibit ready” have always played a huge part in the history of photography and should be regarded as an important element in your approach to each photograph. If you are thinking about how to elevate your photograph from good to great in this final step, you will surely see the difference in how your photo speaks and begs to be exhibited for the world to see!

THE GOLDEN FRAME PROJECT



TAKEN BY: SILVER MCCLAUGHLIN

THE GOLDEN FRAME PROJECT



TAKEN BY: JORDAN SAYER

HOW DO I APPROACH THIS COURSE ?

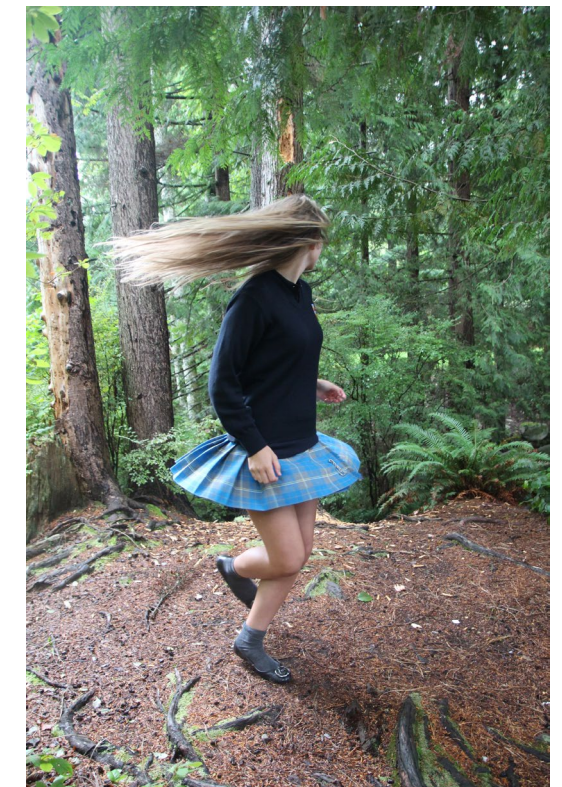
| | WADING | SNORKELLING | SCUBA DIVING |
|---|---|--|--|
| <p>It's not what you “get” in this course, it's how deep you go. People take a PHOTOGRAPHY course for many reasons, however many students are not armed with previous photography knowledge when they enter this course. This is why I encourage you to immerse yourself in the world of photography, we all have a lot of catching up to do!</p> <p>It is entirely possible to do well in the class without being transformed by your new found photographic knowledge, but it would be a darn shame. I like to think that this (and indeed, any) course operates on three levels. Imagine we are standing on the seashore; the course is the ocean...</p> | <p>You have a basic understanding and interest in understanding the fundamentals of photography. You grasp the highlights, the main skills & ideas, the surface-level knowledge</p> <p>There's nothing wrong with staying in the shallows; this approach may work for you if this is likely to be your only PHOTOGRAPHY course, or if you've never taken one before & it's all new</p> <p>“Waders” will tend to assume that exemplars, project outlines and expectations are to be taken at face value. No further digging is required. “Waders” are content to produce acceptable photographic work that meets criteria but does not push the possibilities further.</p> | <p>You have a grasp of the basics and are ready to think creatively, push ideas further and explore what's below the surface</p> <p>Perhaps you've taken a photography course before or another visual arts course You already know that creating strong photographs is a challenging art form that needs a big commitment to get the best results.</p> <p>“Snorkelers” know that simply meeting the requirements and producing the basic requirements of a photo project will not get their designs noticed or are likely to affect their viewers/ audience in a memorable way. Snorkelers are interested in pushing the limits of what a project “could” evolve to rather than how to just finish it at an acceptable level.</p> | <p>You want to go deeper into the vast possibilities of what the very best photograph can offer. Using your cognitive problem solving abilities and approaching each photograph as a critical thinker about to carve “David” from marble.</p> <p>Experienced and deeply immersed in the world of photography? You are well aware of how mediocre photography does not excite the viewer or the artist. You actively seek alternative sources, interpretations, and voices to guide you to thought provoking and visually stunning answers to how to best capture a moment.</p> <p>“Divers” don't take any of the course's structure or content as natural or inevitable. They see (and then fill) the course's gaps. They are curious, passionate, and concerned with WHY PHOTOGRAPHY MATTERS and how they can play a powerful role in demonstrating this knowledge.</p> |

THE PORTRAIT PROJECT PART 1: CLASSMATES & SELF



TAKEN BY: MAX HASMAN

PRINCIPLES OF DESIGN PROJECT: MOVEMENT



TAKEN BY: MEGHAN CHASE

TERM 1: OBJECTS OF INTEREST

What is the FOCAL POINT for Term 1?

As the old saying goes "You only get one chance to make a first impression." This is your first chance to show me, yourself and your peers what you can do as a photographic artist so make it count. Don't Panic! I don't expect anybody to be technically or creatively equipped at the beginning of the course to produce professional photographs...yet(that's for Term 2 and 3!). It is crucial that your attitude, patience and willingness to explore the creative realms of what photos can become is a part of your approach every class. You must constantly be asking yourself the question: "What will make this Photograph stand out and what can I do to elevate this photograph from ordinary to extra-ordinary. If you are asking yourself this question and attempting to answer it, you are on the right path for Term 1. A second goal will be for you to begin to understand the power of the camera and how, by understanding its complex functions and capabilities, your images will begin to evolve and tell your stories in more aesthetically effective ways.

DOUGLAS COUPLAND



JEFF WALL



KIYOSHI TOGASHI



Who are the Hero's/ Inspiration to us in Term 1?

- Jeff Wall
- Ian Wallace
- Alfred Stieglitz
- Ansel Adams
- Annie Liebovitz
- Sue Bryce
- Cindy Sherman

WHAT CONCEPTS/SKILLS WILL WE COVER IN TERM 1?:

SLR CAMERA BASICS

- What do all these buttons & dials do? Aperture, Shutter Speed and ISO(the 3 way teeter totter) explained and explored
- Lens selection and Lens concepts
- Troubleshooting(Why is my photo: blurry, dark, too bright etc.)

MAKING VS. TAKING IMAGES AND HOW WE TAKE GREAT PHOTOS

- We will examine the origins of Photography and focus especially on the last 15-20 years of Photography.
- We will explore the fundamentals that are present in all stunning images.
- We will begin to understand what makes a good photograph good.

WORK FLOW

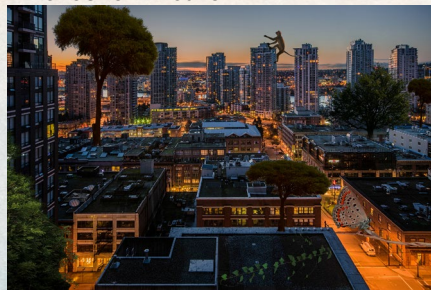
We will gain an understanding of the optimal approaches to planning, shooting and editing our photographs as well as posting to flickr.com for the world to enjoy.

PRINCIPLES OF DESIGN: MOVEMENT



TAKEN BY: HENRY CLEGHORN

RE-WILDING VANCOUVER PHOTOSHOP PROJECT



CREATED BY: MEGHAN CHASE

TERM 1 MAJOR ASSIGNMENTS & PROJECTS:

PROJECT #1: WHY DO WE PHOTOGRAPH?

DURATION: 5 WEEKS (10 PHOTOS/WEEK)

HOMEWORK:

20 THEME #1: A DAY IN THE LIFE & *WHAT MAKES PHOTOS GREAT READINGS* & PARAGRAPH RESPONSES

SKILLS/CONCEPTS:

COMPOSITION BASICS
SLR CAMERA BASICS
EDITING BASICS

PROJECT # 3: SURREAL LANDSCAPES(PHOTOSHOP)

DURATION: 3 WEEKS

HOMEWORK: 20 THEME #3: LAYERS OF DEPTH & *WHAT MAKES PHOTOS GREAT READINGS* & PARAGRAPH RESPONSES

PHOTOSHOP SKILLS:

SELECTIONS
MARQUEE TOOL
ADJUSTMENT LAYERS
HEALING BRUSH
CLONE STAMP
COMPOSITE BASICS

PROJECT #4: LIT UP

DURATION: 4 WEEKS

HOMEWORK: 20 THEME #4: FINDING THE LIGHT & *WHAT MAKES PHOTOS GREAT READINGS* & PARAGRAPH RESPONSES

SKILLS/CONCEPTS:

USING PORTABLE FLASH UNITS
EXPLORING MACRO LENS TECHNOLOGY
THE RELATIONSHIP BETWEEN APERTURE VS. SHUTTER SPEED IN CONTROLLING LIGHT
EDITING OPTIONS IN PHOTOSHOP(HDR, SHARPENING)

PROJECT #2: EXTRA-ORDINARY OBJECTS

DURATION: 3 WEEKS

HOMEWORK: 20 THEME PROJECT #2-OBJECTS OF MEANING & *WHAT MAKES PHOTOS GREAT READINGS* & PARAGRAPH RESPONSES

SKILLS/CONCEPTS:

COMPOSITION BASICS + PRINCIPLES OF DESIGN
SLR BASICS CONT. MANUAL MODE(SHUTTER SPEED, APERTURE ISO)
EDITING BASICS CONT.

PROJECT #5- TERM 1 PRESENTATIONS

DURATION: 1 WEEK TO CREATE, 1 WEEK TO PRESENT IN CLASS

HOMEWORK: RESEARCHING MUSIC, QUOTES AND CHOOSING BEST WORK

SKILLS/CONCEPTS:

PRESENTED TO CLASS THROUGH VIDEO/POWERPOINT ETC.
A DEMONSTRATION OF YOUR ACCOMPLISHMENTS AND OPPORTUNITY FOR YOU TO DEMONSTRATE AN UNDERSTANDING OF



TERM 2: THE HUMANS IN OUR LIVES

What is the Big Idea for Term 2?

"The eyes are windows to the soul." We've all heard it before and its a saying that I encourage you to think about often as we head into a focus on portraiture in Term 2. As well as being the most expressive part of the human face(or entire body perhaps) the eyes have many other powers that are key to making the difference between a good and a great portrait. You will become familiar with several technical elements to successful portraiture in term 2, including posing, how to light a subject, capture the sparkle of the eye, and understand the relationship between your model and their surroundings. These are all crucial to the look of your photo, however it is the potential story that you may be able to tell in these portraits that is, perhaps, even more intriguing and motivating in your pursuit to explore this genre of photography. You will explore various subjects including self, peers, family and even faculty members. Each will have its own surprises and its own challenges as you attempt to photograph them in a meaningful way. Your goal should always be, no matter the subject, what can I share about this person and how can a still image of a person become more than a just a physical description of their appearance? A great portrait does more than simply describe a subject: It forces the viewer to confront the subject realize that each human is a complex being with many stories and unique aspects to their characters that the photographer can attempt to hint at in each pose or candid moment we freeze.

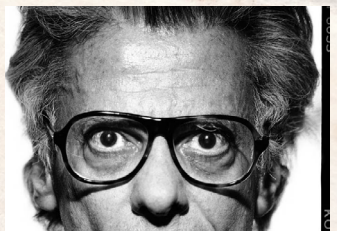
ANNIE LIEBOVITZ



YOUSUF KARSH



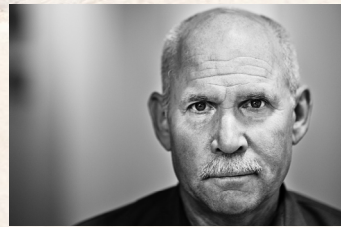
RICHARD AVEDON



Who are the Hero's/ Inspiration to us in Term 2?

Steve McCurry(Co-
lour Photography
Annie Liebovitz
Sue Bryce
Richard Avedon
Yousuf Karsh

STEVE MCCURRY



WHAT CONCEPTS/SKILLS WILL WE COVER IN TERM 2?:

THE ETHICS OF PHOTOGRAPHY

We will examine the question of ethics in photography and the art world in general in term 2. We will explore the work of Leibovitz, Avedon, McCurry and Karsh and many others and explore the idea of inspiration and learning from great photographers as well as the blurry line of what original content is vs. plagiarism.

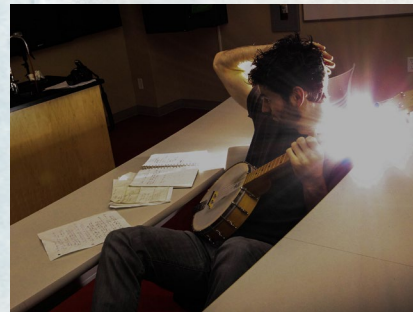
POSING VS. CANDID PHOTOGRAPHY AND HOW TO GET THE MOST OUT OF YOUR CAMERA

We will explore several options for creating both posed and candid photographs of human subjects. We will master the use of natural as well as artificial light inside and outside of the studio. You will become even more proficient with the camera in term 2.

STORYTELLING

We will begin to use our cameras to communicate more than just a visual record of the world around us. It will become a tool to tell stories of ourselves and the people in our lives.

THE LIEBOVITZ FACULTY PORTRAIT PROJECT



TAKEN BY JUSTIN HAN

THE LIEBOVITZ FACULTY PORTRAIT PROJECT



TAKEN BY JACQUELINE LAU

TERM 2 MAJOR ASSIGNMENTS & PROJECTS:

PROJECT #6: PORTRAITS OF CLASSMATES & SELF

DURATION: 3 WEEKS
HOMEWORK: 20 THEME #5: THE NEW SELFIE & WHAT MAKES PHOTOS GREAT
READINGS & PARAGRAPH RESPONSES
SKILLS/CONCEPTS:
Posing of subjects
Understanding Light(Natural vs Artificial)
The Relationship between aperture vs. Shutter Speed in controlling light

PROJECT #7: SURREAL PORTRAITS (PHOTOSHOP)

DURATION: 3 WEEKS
HOMEWORK: CONNECTED TO PROJECT # 8(FAMILY/GRANDPARENTS PROJECT)

PHOTOSHOP:
IN ADDITION TO PREVIOUS SKILLS TAUGHT IN PHOTOSHOP:
Blending Modes
Layer Masks
Using the Brush Tool

PROJECT #8: FAMILY & GRANDPARENTS PORTRAITS(OUTSIDE OF SCHOOL

DURATION: 3 WEEKS(Runs Concurrently with Project #7)
HOMEWORK: SHOOTING OF THE PROJECT WITH ANY AVAILABLE CAMERA
SKILLS/CONCEPTS:
VISUAL STORYTELLING
PHOTOJOURNALISM VS PORTRAITURE
GETTING THE MOST OUT OF A BASIC CAMERA(IPHONE)

PROJECT #9: LIEBOVITZ FACULTY PORTRAITS

DURATION: 2 WEEKS
HOMEWORK: 20 THEME #6: CANDID SHOTS OF LIEBOVITZ SHOOT & SCHOOL CANDID PORTRAITS
SKILLS/CONCEPTS: Relationship between subject and subject & subject and object
Posing of subjects
The relationship and conversation between photographer and subject(Liebovitz)
Portrait Touchups in Lightroom

PROJECT #10: CONTEMPORARY PORTRAITURE

DURATION: 3 WEEKS
HOMEWORK: 20 THEME #7: TBD
SKILLS/CONCEPTS:
HOW HAS PORTRAITURE BEEN RE-IMAGINED IN 21ST CENTURY PRACTICES?
THE BLENDING OF TRADITIONAL AND PHOTO MANIPULATION IN CREATING A PORTRAIT(PHOTOSHOP)

PROJECT #11- TERM 2 PRESENTATIONS

DURATION: 1 WEEK TO CREATE, 1 WEEK TO PRESENT IN CLASS
HOMEWORK: RESEARCHING MUSIC, QUOTES AND CHOOSING BEST WORK
SKILLS/CONCEPTS:
PRESENTED TO CLASS THROUGH VIDEO/POWERPOINT ETC.
A DEMONSTRATION OF YOUR ACCOMPLISHMENTS AND OPPORTUNITY FOR YOU TO DEMONSTRATE AN UNDERSTANDING OF THE MAJOR GOALS AND LEARNING OBJECTIVES OF TERM 2

TERM 3: OBJECTS + HUMANS IN THE 21ST CENTURY

What is the Big Idea for Term 3?

We have spent the last 2 term focusing on animate and inanimate objects. We have explored the basics and some advanced concepts in operating an SLR camera. We have looked at how important light is in crafting a photograph and how to harness this aspect with natural or artificial sources. We have also sought to understand how to place our subjects/objects into a composition for maximum effect and to add the edits that are necessary for the final exhibition of the work. We have also pushed past the basics of photographs that go beyond description and into evocation of feeling, hinting at a narrative and leaving our viewers with questions as well as answers. For our final term it is time to amalgamate all of these skills, process and philosophies and to join the conversation and experimentation of what photography can be in 2014 when we throw aside tradition, rulesets and assumptions in what an "acceptable" photograph is. We will explore local as well as international artists who are pushing this envelope and seek to understand and become inspired by their ideas and accomplishments and to, ultimately, put our own stamp on the ever adapting and re-defining world of image making.

CINDY SHERMAN



JR



OK GO



Who are the Hero's/Inspiration to us in Term 2?

JR
Bansky
OK Go(Stop Motion Videos)
Cindy Sherman(Film Stills)
Ian Wallace
Jeff Wall(Manufactured Human Interaction/Places)
Douglas Coupland(
Abigail Reynolds(folding photographs)
Denis Darzacq(Flying People)

WHAT CONCEPTS/SKILLS WILL WE COVER IN TERM 3?:

MASTERY OF THE SLR CAMERA, LENSES AND LIGHTING.

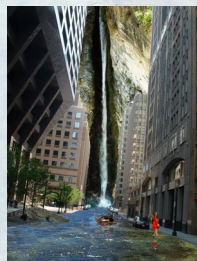
ONE OF OUR YEAR LONG **BIG 3** GOALS WILL BE FULLY REALIZED IN TERM 3 AS YOU WILL, AT THIS POINT IN THE COURSE, BE WIELDING THE SLR CAMERA AND ALL OTHER TECHNICAL ASPECTS OF PHOTOGRAPHY WITH MUCH MORE CONFIDENCE. FINAL ADVANCED CAMERA SKILLS WILL TAUGHT AT THE START OF TERM 3.

PHOTOGRAPHS THAT ARE A MULTI LAYERED & MULTI MEANING

EXAMINING THE WORK OF SEVERAL CONTEMPORARY ARTISTS WE WILL CREATE PHOTOGRAPHS THAT ARE MUCH MORE INTERPRETIVE AND RICH THAN PREVIOUS PHOTOGRAPHS WE HAVE MADE THIS YEAR.

PERSONAL STYLE AND VOICE

EXPLORING AND REFLECTING ON WHAT OUR OWN STYLE IS AND HOW WE CAN BEST EVOKE THIS IN OUR FINAL FEW PROJECTS OF THE YEAR.



REWILDING VANCOUVER BY: LEVENT SHAH



LEIBOVITZ FACULTY PORTRAI BY: HEATHER RATTRAY



CLASSMATE PORTRAITS BY: CASSANDRA MCCORD

TERM 3 MAJOR ASSIGNMENTS & PROJECTS:

PROJECT #12: FILM STILLS

DURATION: 2 WEEKS
HOMEWORK: Iphone Film Stills
SKILLS/CONCEPTS:
Cinematography(how does it different?)
Creating & Finding Ambience
Different Film Genres
Advanced Lens Techniques

PROJECT #13: STOP MOTION FILMS

DURATION: 4 WEEKS
HOMEWORK: TBA
SKILLS/CONCEPTS:
Storyboarding/Planning of Shoot
Windows Movie Maker workflow
Stop Motion techniques/approaches
Editing & Sound

PROJECT #14: LARGE SCALE GROUP PROJECTS

DURATION: 3 WEEKS(Runs Concurrently with Project #7)
HOMEWORK: SHOOTING OF THE PROJECT WITH ANY AVAILABLE CAMERA
SKILLS/CONCEPTS:
VISUAL STORYTELLING
PHOTOJOURNALISM VS PORTRAITURE
GETTING THE MOST OUT OF A BASIC CAMERA(IPHONE)

PROJECT #15: FINAL INDEPENDENT PROJECT

DURATION: 2 WEEKS
HOMEWORK:20 THEME: TBD
SKILLS/CONCEPTS:
Research and Proposal design for independent project
Planning & organization of in school and outside of school shooting approach
Research and planning of how to best exhibit final project(digitally, printed photographs, multi-media combination?)

PROJECT #16: FINAL PRESENTATION OF YEAR'S BEST WORK

DURATION: 2 WEEKS
HOMEWORK: 20 THEME: TBD
SKILLS/CONCEPTS:
Use of various programs and visual devices to celebrate and summarize your best work from Photo 11 this year.
Making connections with themes you have explored in your work and convey this to teacher and class



Evaluation and Studio Expectations:

Students and teachers are considered partners in the marking process.

- Students will always be clearly informed of how any individual project is to be marked, and what the expectations will be. It is the students' responsibility to inform their teacher if they do not understand what is required. Students will often be asked to participate in the marking of their own work and in the assigning of their own Effort marks.
- When a student creates a work of art, their attitude, and the process and experience of planning and making the art is as important as the final product. Students will therefore be marked on their performance at every stage of the process as well as on the finished piece.

READINGS, RESOURCES AND VIDEOS
FOR THIS COURSE CAN BE FOUND AT:

foggylens.weebly.com

Teacher: Mr. Jake Francis
email: jake.francis@collingwood.org
twitter: @jakefrancis
flickr: jacobfrancis
instagram: jacobdfrancis