Ms Rebecca Cauchon

# Welcome

# To

# IB PHOTO

# IB Mission Statement

The International Baccalaureate aims to develop **inquiring, knowledgeable,** and **caring** young people who help to create a better and more **peaceful world** through **intercultural understanding** and **respect**.

The IB programmes encourage students across the world to become **active, compassionate,** and **lifelong learners** who understand that other people, with their **differences,** can also be right.

# IB learner profile

**The aim of all IB programmes is to develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.**

## As IB learners we strive to be:

### INQUIRERS
We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently and with others. We learn with enthusiasm and sustain our love of learning throughout life.

### KNOWLEDGEABLE
We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.

### THINKERS
We use critical and creative thinking skills to analyse and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions.

### COMMUNICATORS
We express ourselves confidently and creatively in more than one language and in many ways. We collaborate effectively, listening carefully to the perspectives of other individuals and groups.

### PRINCIPLED
We act with integrity and honesty, with a strong sense of fairness and justice, and with respect for the dignity and rights of people everywhere. We take responsibility for our actions and their consequences.

### OPEN-MINDED
We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience.

### CARING
We show empathy, compassion and respect. We have a commitment to service, and we act to make a positive difference in the lives of others and in the world around us.

### RISK-TAKERS
We approach uncertainty with forethought and determination; we work independently and cooperatively to explore new ideas and innovative strategies. We are resourceful and resilient in the face of challenges and change.

### BALANCED
We understand the importance of balancing different aspects of our lives—intellectual, physical, and emotional—to achieve well-being for ourselves and others. We recognize our interdependence with other people and with the world in which we live.

### REFLECTIVE
We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development.

**The IB learner profile represents 10 attributes valued by IB World Schools. We believe these attributes, and others like them, can help individuals and groups become responsible members of local, national and global communities.**

International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

© International Baccalaureate Organization 2013
International Baccalaureate® | Baccalauréat International® | Bachillerato Internacional®

## The basic art-making forms table

| Two-dimensional forms | Three-dimensional forms | Lens-based, electronic and screen-based forms |
|---|---|---|
| • Drawing<br>• Painting<br>• Printmaking<br>• Graphics | • Sculpture<br>• Designed Objects<br>• Site specific/ ephemeral<br>• Textiles | • Time based and sequential art<br>• Lens media<br>• Digital/ screen based<br>• Lens-less media |

**3D forms** may include many different sculptural techniques, such as carved, modelled, constructed, cast, designed...and the last column which includes **lens based forms** also may include **lens-less media** such as rayograms, cyanotypes, pinhole photography etc.

In the table below are further examples of each of the three columns. The Art-making Forms Table is not intended as a definitive list but an open-ended and ongoing invitation to experiment widely.

| Two-dimensional forms | Three-dimensional forms | Lens-based, electronic and screen-based forms |
|---|---|---|
| • **Drawing**: such as charcoal, pencil, ink, collage<br>• **Painting**: such as acrylic, oil, watercolour, murals<br>• **Printmaking**: such as relief, intaglio, planographic, chine collé<br>• **Graphics**: such as illustration and design, graphic novel, storyboard | • **Carved sculpture**: such as carved wood, stone, block<br>• **Modelled sculpture**: such as wax, polymer clays<br>• **Constructed sculpture**: such as assemblage, bricolage, wood, plastic, paper, glass<br>• **Cast sculpture**: such as plaster, wax, bronze, paper, plastic, glass<br>• **Ceramics**: such as hand-built forms, thrown vessels, mould-made objects<br>• **Designed objects**: such as fashion, architectural models, interior design, jewelry<br>• **Site specific/ephemeral**: such as land art, installation, performance art<br>• **Textiles**: such as fibre, weaving, constructed textiles | • **Time-based and sequential art**: such as stop-motion, digital animation, video art<br>• **Lens media**: such as analogue (wet) photography, digital photography, montage<br>• **Lens-less media**: such as photogram/rayograph, scenography, pinhole photography, cyanotype, salted paper<br>• **Digital/screen based**: such as vector graphics, software developed painting, design and illustration |

# The Comparative Study

Students will compare the works of different artists and will also be responsible for making connections between their own work and the artists they study.  Both SL and HL students need to understand the relationship between theory and practice. This course encourages you to critically investigate the work of other artists and allow the work to influence your own art-making practice.

Students compare at least 3 different artworks, by at least 2 different artists, with commentary over 10–15 slides. Students also submit a reflection on the extent to which their work and practices have been influenced by any of the art/artists examined (3–5 slides). You will present your comparative study using Powerpoint and submit it to IB as a pdf.

# The Process Portfolio

Throughout the course you will work on your Art Journal. From this journal you will select a certain number of pages to submit. Your journal should clearly indicate technical details used in the development of all art making undertaking, such as processes, products, color palettes, format, size, hardware and software used.

You should make comments on your feelings, how your work is progressing and what successes you have had. You should also write about any investigation or technical problems you have encountered. You should make comments on your attitudes about life, social, cultural and political concerns. Think about the big world outside of school. The visual arts journal is yours, so it should reflect your values and beliefs! These comments can be related to art you are investigating or artwork that you are producing.

# The Exhibition

You will be working on art and photography through the course, and you will select your best works to submit for evaluation. The selected pieces should show evidence of your technical accomplishment during the visual arts course and an understanding of the use of materials, ideas and practices appropriate to visual communication. Students submit 8–11 pieces with exhibition text for each, along with a curatorial rationale (700 words maximum).

# SL; Overview of Visual Art Assessment

**SL students will be expected to:**

| **Combining all the information students have learned from visual arts in context; visual arts methods and communication in the visual arts core syllabus areas** | External/ Internal | Percentage % |
|---|---|---|
| **Comparative study**<br>Students and analyse and compare different artworks by different artist. This contextual and critical investigation explores artworks, objects and artefacts from different cultural contexts. Students compare at least 3 different artworks by at least 2 different artists with a commentary over 10-15 screens in a presentation. | External | 20% |
| **Process portfolio**<br>Students submit carefully selected sections from their workbooks which show evidence of: experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the 2 year course. Students submit 9-18 screens. The submitted artwork must be in at least two different art making forms. | External | 40% |
| **Exhibition**<br>Students submit for assessment a selection of resolved art works for their exhibition. These selected pieces should show evidence of their technical accomplishments during the two year visual art course and a complex understanding of the media use, ideas and practices appropriate for visual communication. Students submit 4-7 pieces with exhibit text for each, along with an artist statement (curatorial rationale) 400 words. | Internal | 40% |

# IB Criteria

# Comparative Study

## Part 1: Comparative study – Criteria – External assessment 20%

| Mark | **A - Identification and analysis of formal qualities**<br>To what extent does the work demonstrate: informed identification and analysis of the formal qualities of the selected artworks, objects and artifacts? |
|---|---|
| 0 | The work does not reach a standard identified by the descriptors below. |
| 1-2 | The work provides an outline of the formal qualities of the selected pieces but this is limited, superficial or relies heavily on personal opinion. |
| 3-4 | The work provides a largely descriptive account of the identified formal qualities of the selected pieces. There is some evidence of informed analysis, but this is underdeveloped. |
| 5-6 | The work provides a consistent, insightful and informed identification and analysis of the formal qualities of the selected pieces. |

| Mark | **B - Analysis and understanding of function and purpose**<br>To what extent does the work demonstrate: informed analysis and understanding of the function and purpose of the selected artworks, objects and artifacts within the cultural context in which they were created? |
|---|---|
| 0 | The work does not reach a standard identified by the descriptors below. |
| 1-2 | The work provides an outline of the function and purpose of the selected pieces, but this is limited, superficial or relies heavily on personal opinion. |
| 3-4 | The work provides a largely descriptive account of the function and purpose of the selected pieces from at least two contrasting cultural contexts. There is some evidence of informed analysis and understanding, but these are not fully developed. |
| 5-6 | The work provides a consistent, insightful and informed analysis and demonstrates thorough understanding of the function and purpose of the selected pieces from at least two contrasting cultural contexts. |
| *Candidates who do not examine and compare at least three artworks by at least two different artists from at least two contrasting cultural contexts will not be awarded a mark higher than 2 in this criterion.* | |

| Mark | **C - Analysis and evaluation of cultural significance**<br>To what extent does the work demonstrate: informed analysis and evaluation of the cultural significance of the selected artworks, objects and artifacts within the specific context in which they were created (such as the cultural, sociopolitical and historical significance of the works, with respect to the original audience and purpose, as well as to a contemporary audience)? |
|---|---|
| 0 | The work does not reach a standard identified by the descriptors below. |
| 1-2 | The work provides an outline of the material, conceptual and cultural significance of the selected pieces, but this is limited, superficial or relies heavily on personal opinion. |
| 3-4 | The work provides a largely descriptive account of the material, conceptual and cultural significance of the selected pieces from at least two contrasting cultural contexts. There is some evidence of informed analysis and evaluation, but these are not fully developed. |
| 5-6 | The work provides a consistently insightful and informed analysis and thorough evaluation of the material, conceptual and cultural significance of the selected pieces from at least two contrasting cultural contexts. |
| *Candidates who do not examine and compare at least three artworks by at least two different artists from at least two contrasting cultural contexts will not be awarded a mark higher than 2 in this criterion.* | |

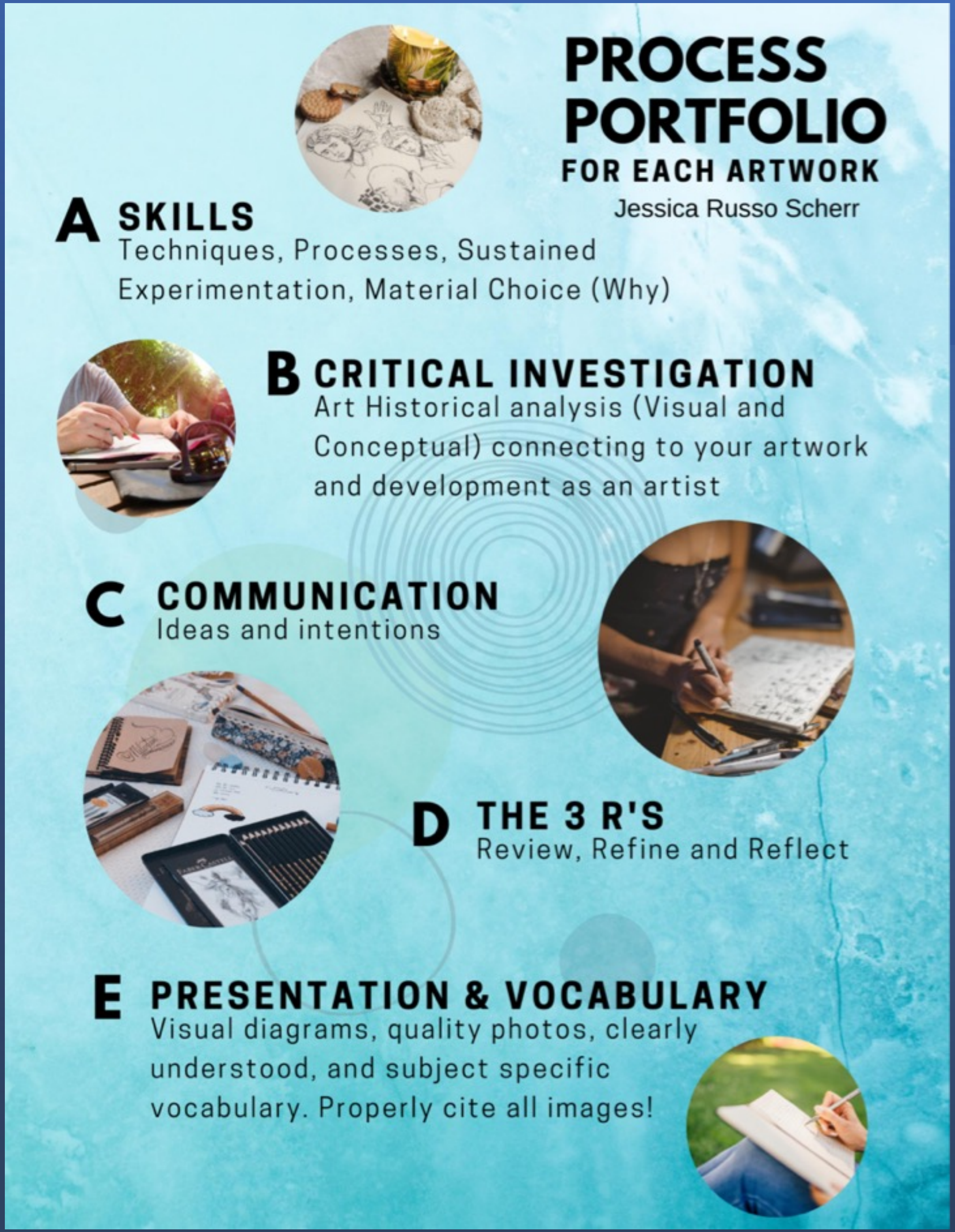
| Mark | **D - Making comparisons and connections**<br>To what extent does the work demonstrate: effective critical analysis and discussion of the connections, similarities and differences between the selected artworks, objects and artifacts? |
|---|---|
| 0 | The work does not reach a standard identified by the descriptors below. |
| 1-2 | The work outlines connections, similarities and differences between the selected pieces, with little analysis. These connections are largely superficial or inappropriate and demonstrate a basic understanding of how the pieces compare and contrast. |
| 3-4 | The work analyses and describes the connections, similarities and differences between the selected pieces, with some critical analysis. The connections are logical and coherent and demonstrate an adequate understanding of how the pieces compare and contrast. |
| 5-6 | The work critically analyses and discusses the connections, similarities and differences between the selected pieces. These connections are logical and coherent, showing a thorough understanding of how the pieces compare and contrast. |
| *Candidates who do not examine and compare at least three artworks by at least two different artists will not be awarded a mark higher than 3 in this criterion.* | |

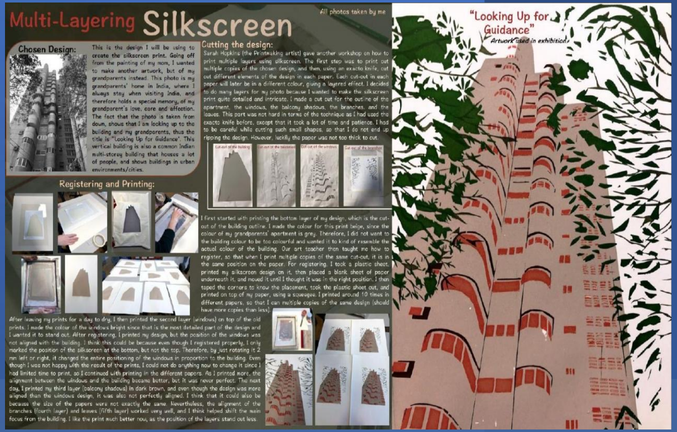
| Mark | **E - Presentation and subject-specific language**<br>To what extent does the work: ensure that information is conveyed clearly and coherently in a visually appropriate and legible manner, supported by the consistent use of appropriate subject-specific language? |
|---|---|
| 0 | The work does not reach a standard identified by the descriptors below. |
| 1-2 | The work is limited or inconsistent in conveying information clearly or in a visually appropriate manner. The work contains some appropriate subject-specific language, but this is limited. |
| 3-4 | The work clearly and coherently conveys information, in a visually appropriate and legible manner, with some consistent use of appropriate subject-specific language. |
| 5-6 | The work clearly and coherently conveys information which results in a visually creative and legible study that enhances the impact of the work and the reader's understanding. Subject-specific language is used accurately and appropriately throughout. |

| Mark | **F - Making connections to own art-making practice – HL ONLY**<br>To what extent does the work: analyse and evaluate the outcomes of the comparative study investigation and on how this has influenced the student's own development as an artist, identifying connections between one or more of the selected works and the student's own art-making processes and practices? |
|---|---|
| 0 | The work does not reach a standard identified by the descriptors below. |
| 1-3 | The work outlines the outcomes of the investigation in a limited way. There are few or only superficial connections to their own art-making practice. |
| 4-6 | The work provides some analysis of the outcomes of the investigation. The student describes the extent to which their own art-making and pieces have been influenced by artworks, objects and artifacts examined in the comparative study, making inconsistent or incomplete connections. |
| 7-9 | The work provides an analysis of the outcomes of the investigation. The student explains the extent to which their own art-making and pieces have been influenced by artworks, objects and artifacts examined in the comparative study, making adequate connections. |
| 10-12 | The work provides a consistent and insightful evaluation on the outcomes of the investigation. The student effectively analyses and evaluates the extent to which their own art-making and pieces have been influenced by artworks, objects and artifacts examined in the comparative study, making informed and meaningful connections throughout. |

*(Submission of Screens* ***SL*** *10-15* ***HL*** *10-15 [Plus 3-5 their artwork] & Both a list of sources used)*

*Extracted from the IB [Updated 2017] Visual Arts Guide (First Examinations 2017) – Toni Hauri*



Multi-Layering Silkscreen

All photos taken by me

Chosen Design:

This is the design I will be using to create the silkscreen print. Going off from the painting of my mom, I wanted to make another artwork, but of my grandparents instead. This photo is my grandparents' home in India, where I always stay when visiting India, and therefore holds a special memory, of my grandparent's love, care and affection. The fact that the photo is taken from down, shows that I am looking up to the building and my grandparents, thus the title is "Looking Up for Guidance". This vertical building is also a common Indian multi-storey building that houses a lot of people, and shows buildings in urban environments/cities.

Cutting the design:

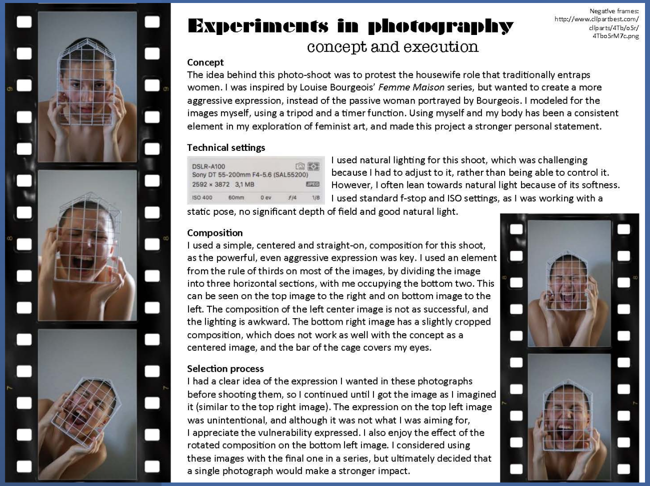
Sarah Hopkins (the Printmaking artist) gave another workshop on how to print multiple layers using silkscreen. The first step was to print out multiple copies of the chosen design, and then, using an exacto knife, cut out different elements of the design in each paper. Each cut-out in each paper will later be in a different colour, giving a layered effect. I decided to do many layers for my photo because I wanted to make the silkscreen print quite detailed and intricate. I made a cut out for the outline of the apartment, the windows, the balcony shadows, the branches, and the leaves. This part was not hard in terms of the technique as I had used the exacto knife before, except that it took a lot of time and patience. I had to be careful while cutting such small shapes, so that I do not end up ripping the design. However, luckily the paper was not too thick to cut.

Registering and Printing:

I first started with printing the bottom layer of my design, which is the cut-out of the building outline. I made the colour for this print beige, since the colour of my grandparents' apartment is grey. Therefore, I did not want to the building colour to be too colourful and wanted it to kind of resemble the actual colour of the building. Our art teacher then taught me how to register, so that when I print multiple copies of the same cut-out, it is in the same position on the paper. For registering, I took a plastic sheet, printed my silkscreen design on it, then placed a blank sheet of paper underneath it, and moved it until I thought it was in the right position. I then taped the corners to know the placement, took the plastic sheet out, and printed on top of my paper, using a squeegee. I printed around 10 times in different papers, so that I can multiple copies of the same design (should have more copies than less).

After leaving my prints for a day to dry, I then printed the second layer (windows) on top of the old prints. I made the colour of the windows bright since that is the most detailed part of the design and I wanted it to stand out. After registering, I printed my design, but the position of the windows was not aligned with the building. I think this could be because even though I registered properly, I only marked the position of the silkscreen at the bottom, but not the top. Therefore, by just rotating it 2 mm left or right, it changed the entire positioning of the windows in proportion to the building. Even though I was not happy with the result of the prints, I could not do anything now to change it since I had limited time to print, so I continued with printing in the different papers. As I printed more, the alignment between the windows and the building became better, but it was never perfect. The next day, I printed my third layer (balcony shadows) in dark brown, and even though the design was more aligned than the windows design, it was also not perfectly aligned. I think that it could also be because the size of the papers were not exactly the same. Nevertheless, the alignment of the branches (fourth layer) and leaves (fifth layer) worked very well, and I think helped shift the main focus from the building. I like the print much better now, as the position of the layers stand out less.

"Looking Up for Guidance"
Artwork used in exhibition



Negative frames: http://www.clipartbest.com/cliparts/4Tb/o5r/4Tbo5rM7c.png

**Experiments in photography**
concept and execution

**Concept**
The idea behind this photo-shoot was to protest the housewife role that traditionally entraps women. I was inspired by Louise Bourgeois' *Femme Maison* series, but wanted to create a more aggressive expression, instead of the passive woman portrayed by Bourgeois. I modeled for the images myself, using a tripod and a timer function. Using myself and my body has been a consistent element in my exploration of feminist art, and made this project a stronger personal statement.

**Technical settings**
DSLR-A100
Sony DT 55-200mm F4-5.6 (SAL55200)
2592 × 3872 3,1 MB JPEG
ISO 400 60mm 0 ev ƒ/4 1/8

I used natural lighting for this shoot, which was challenging because I had to adjust to it, rather than being able to control it. However, I often lean towards natural light because of its softness. I used standard f-stop and ISO settings, as I was working with a static pose, no significant depth of field and good natural light.

**Composition**
I used a simple, centered and straight-on, composition for this shoot, as the powerful, even aggressive expression was key. I used an element from the rule of thirds on most of the images, by dividing the image into three horizontal sections, with me occupying the bottom two. This can be seen on the top image to the right and on bottom image to the left. The composition of the left center image is not as successful, and the lighting is awkward. The bottom right image has a slightly cropped composition, which does not work as well with the concept as a centered image, and the bar of the cage covers my eyes.

**Selection process**
I had a clear idea of the expression I wanted in these photographs before shooting them, so I continued until I got the image as I imagined it (similar to the top right image). The expression on the top left image was unintentional, and although it was not what I was aiming for, I appreciate the vulnerability expressed. I also enjoy the effect of the rotated composition on the bottom left image. I considered using these images with the final one in a series, but ultimately decided that a single photograph would make a stronger impact.

Madhubani Art

As I looked back at the artworks I have made, I noticed that all my artworks were planned beforehand and my recollections are of people, objects or places, however, none of the artworks are of art techniques that I have learned when I was very young. I want to make an artwork from the heart, without planning too much. I decided to draw Madhubani art, since Madhubani art is very close to my heart, since it is the first art style I ever learnt. From accompanying my mother to Indian folk art workshops at a young age, Madhubani art immediately gained my interest. The folk art, which is done by rural Indian women, is very simple and rustic in form, yet, the repeated patterns create a sense of intricacy, which I find amazing. Madhubani art is used to decorate mud houses in villages. The folk art, being the first time I got introduced to the art world, is one of the key reasons why I became interested in art, and therefore holds a special memory of my Indian roots and the richness of art in India. Even though I have been practicing Madhubani art since a small age, I feel as I have greatly developed my skills continuously. I decided to make a Madhubani artwork, because in addition to being an important memory of home for me (which is my theme), I also haven't practiced the folk art since I long time, and thought this would be a great way to practice and improve. I chose to make the design on hand-made paper, to emphasize the natural style of the folk art (gives an earthy look- in contrast with making the piece on normal paper).

Analysis of Madhubani paintings:

The white space allows the focus to go on the peacocks and border
Double border designs (characteristic of Madhubani art)
Bold, simple border of triangles
Source: "Madhubani Black and White Birds"
Source: Rani
Source: Kalpviti
Fish (animals) are also common symbols
Border is shaped in a L shape (not very common)
Leaf (nature)
Sun (nature) and circles are a common symbol/shape used
Natural colours used
Intricate, detailed border
My exploration on types of border designs:

Creating my artwork

I did not have a plan on what designs to include and thought of them on the spot, while drawing, as I found this the easiest. This is also common for many madhubani paintings, as it is traditionally free-hand and not always planned, since the designs are quite detailed and repetitive. Traditional Madhubani is made free-hand (without any rulers) so I tried to also avoid rulers, however, I had to make light marks with a pencil of a circle and mid- point of the paper to assist me with the shape and proportion, since I am not so used to drawing free hand.

Final Artwork (size: 21 x 21 cm)

What to do with my madhubani artwork

During the mock exams, I got feedback from my classmates and teacher to make the enlarge the size of my artwork, since when displayed against my other large-scale artworks, the madhubani drawing, with size 21 x 21 cm, was overshadowed. Since drawing the artwork took time, I thought I can project it so that it is bigger, or try linocut or use the silkscreen technique again by cutting the design and printing it many times, so that it looks like block printing, which is a very common art technique in India. I also thought of combining the Danish aspect into the design so that it is not so traditional, by weaving the cloth for the silkscreen. Weaving is common during Danish Christmas, where people make "julehaerte" (Christmas hearts) by weaving two pieces of paper together, and hang the handicraft on Christmas trees. Here are the different designs/compositions I made:

After making different designs, there were still none that I really liked, since it is too organized and not the same personal artwork that reminds me of my childhood of learning this folk art. I therefore decided to just make another Madhubani drawing from scratch, and I found a bigger handmade paper (49 x 49 cm) and drew madhubani designs on that. It was important to use handmade paper, so that it gives a traditional and organic texture and look. Making this artwork was a better idea than the weaving one, since drawing the designs all came from my heart, and I felt more connected to the artwork as it is the first art technique I ever learned.

Final artwork- size: 49 x 49 cm (used in exhibition)

Photos taken by me, unless cited

**Advancing colour** Warm or vivid colour that appears to come forward in the picture plane and forward from the surface.

**Aesthetics** The area of knowledge that deals with the nature and value of art objects and experiences. It is concerned with identifying the features within works that can be used to understand, evaluate, and defend judgments about those works. Originally, any activity connected with art, beauty and taste, becoming more broadly the study of art's function, nature, ontology and purpose.

**Allegory** The use of symbolic figures, image[illegible]ht abstract ideas and concepts

**Analogous colours** Any two or more colours that are [illegible]nd are closely related. For example, blue, blue-green, and green all have the colour blue in common. Fa[illegible] warm colours (red, orange and yellow) and the cool colours (green, blue and violet). Analogous colours are sometimes referred to as adjacent colours or harmonizing colours. (See also *colour*, *cool colours*, and *warm colours*.)

**Analysis** (1) The separation of the parts of a subject for individual study, in order to find out their nature, function, and meaning. Exercising the ability to break down learned material into its component parts so that its organizational structure may be understood. (2) A stage in art criticism, following the description of an artwork, and preceding its interpretation and judgment, in which one focuses on the relationships between the elements of a[illegible] principles of design in hopes of gaining an understanding of the work's design qualities, or how well the work is ordered, or put together. This understanding enables one to determine if a work has an overall sense of unity. (3) The fourth level of learning outcomes in Bloom's *Taxonomy of the Cognitive Domain*—the level of understanding just beyond comprehension and application because they require an understanding of both the content and the structural form of the material. Analysis may include the identification of the parts, analysis of the relationships between parts, and recognition of the organizational principles involved.

**Angle of view** The angle from which the viewer sees the objects or scene. Angles of view include high angle, low angle, and bird's eye view. Also known as point of view or camera angle (in photography and film-making particularly).

**Animation** The process of creating the illusion of movement through a series of images (for example, drawings, digital images, paper cut-outs, photographs, puppets, sculpted figures) that show slight, progressive changes sequentially in time using various techniques (for example, claymation, cut-out/collage animation, flipbook, thaumatrope, pixilation, rotoscope, stop motion, digital processes).

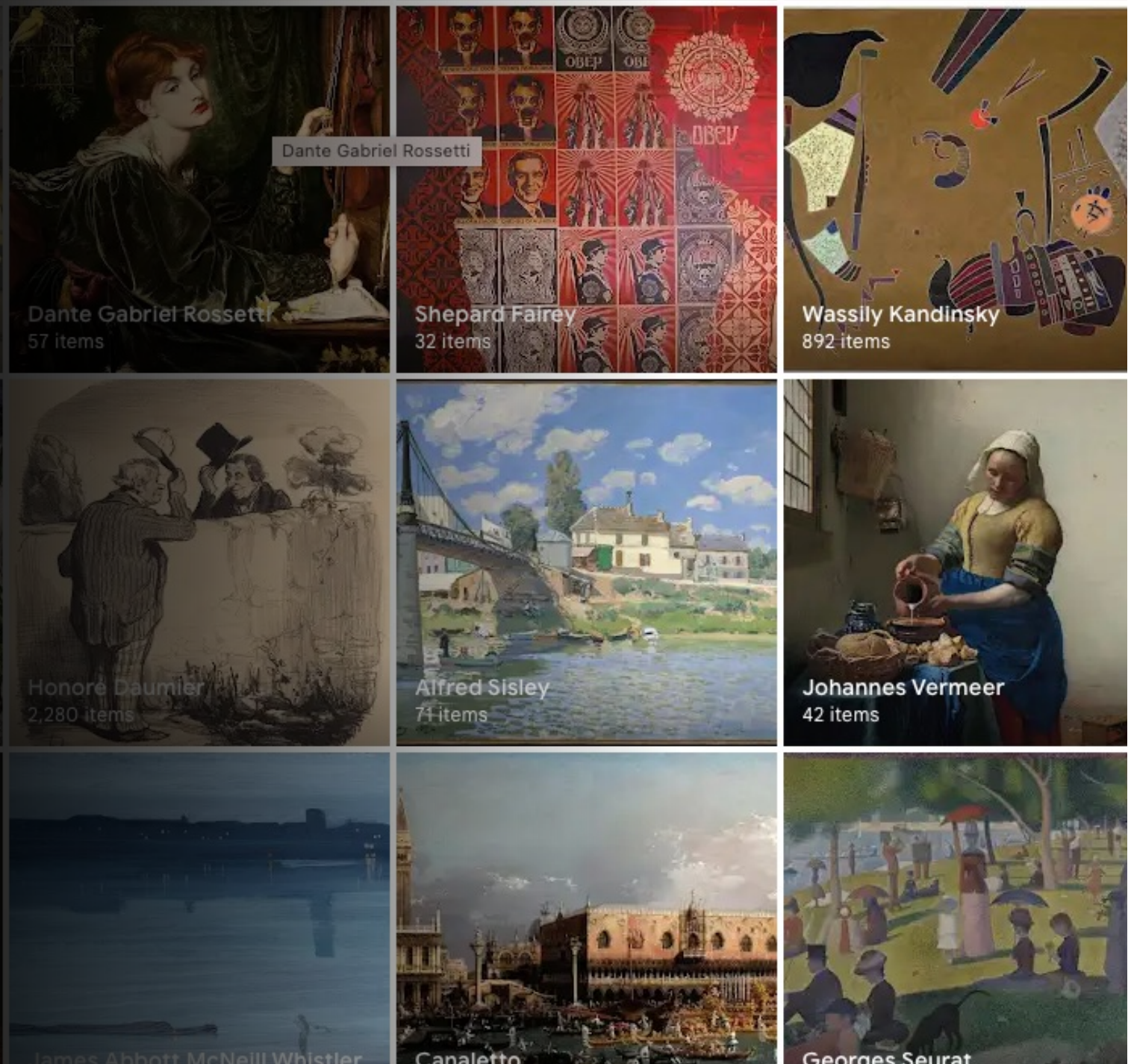
**Appropriation** The taking or borrowing of elements to recontextualize them or create new works. The borrowed elements may include images, forms, or styles from art history or from popular culture, or materials and techniques from non-art contexts (for example, everyday objects). The audience or viewer may or may not be aware of the intertextuality of the imagery.

**Artifact** (1) An object produced or shaped by human craft, especially a rudimentary art form or object, as in the products of prehistoric workmanship.

Diploma Programme

# •ART VOCABULARY

# Artists to Research



| FUNCTION AND PURPOSE OF ART |
| --- |
| A single artwork can have more than one |
| **Expressive** function – expresses the artists' feelings |
| **Descriptive** function – records the likeness of a place or person or other subject. |
| **Conceptual** function –the idea or concept behind the work is more important than the object |
| **Practical** function-has a practical use, such as clothing, vessels, furniture, a building |
| **Religious** function – tells a religious story or is an object of devotion. |
| **Historical** narrative function- tells a story of an event in history |
| **Commemorativ**e function – made to honour someone (like a statue of a famous person) |
| **Political** function- serves a political purpose, such as propaganda. |
| **Symbolic** function – symbolizes certain beliefs or ideas without representing them. |
| **Decorative** Function- used to adorn the body, a room, a building etc. |
| **Ritua**l function – used as part of a ritual or ceremony, or has magical powers. |
| **Shock** function – intended to shock or upset the viewer |
| can you think of more? |

# DSLR CAMERAS

**“Digital Single Lens Reflex”**

**Digital cameras that resemble 35mm film cameras.**

**They are high-end digital camera with removable, interchangeable lens. The mirror system inside lets you preview through the viewfinder the same image that is being captured on film/sensor.**

# Mirrorless Cameras

**Mirrorless cameras lack a reflex mirror, which means that light passes through the camera directly to the digital sensor. A mirrorless camera body is slim and lightweight, and features a digital display instead of a traditional optical viewfinder.**

# APERTURES or F-STOPS

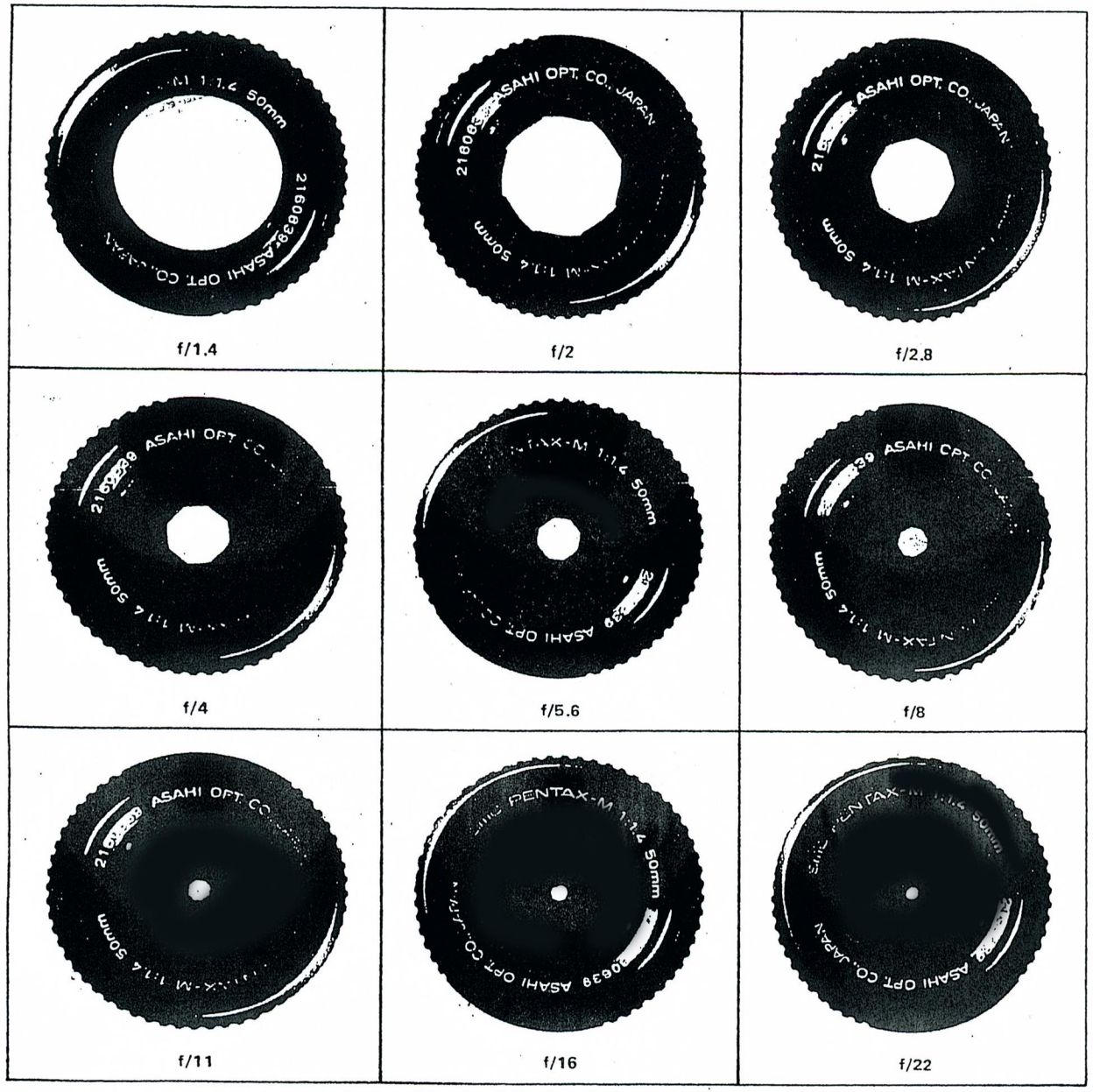
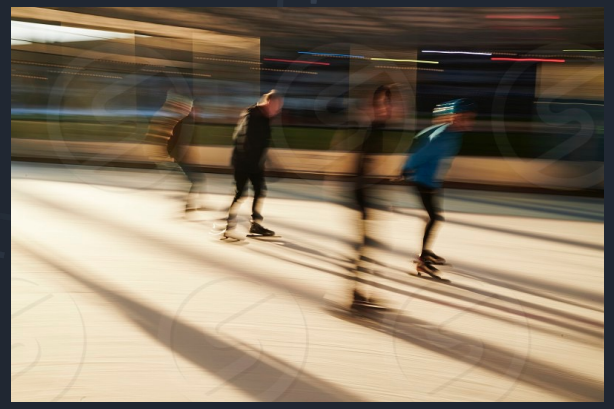


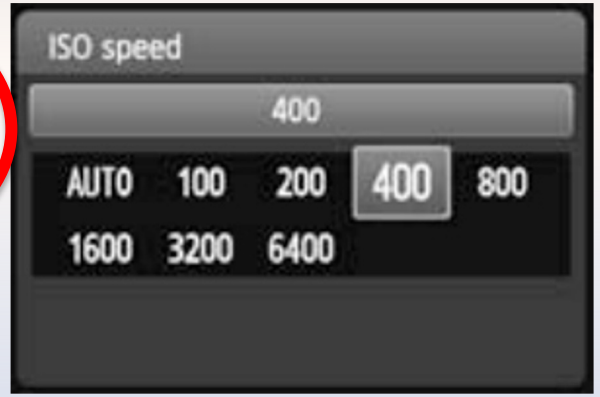

FIGURE 14-1. A comparison of the standard f-stop openings used with most lenses.

# •SHUTTER SPEEDS



# ISO

- International Organization for Standards - number that describes film's sensitivity to light
  - Used to describe sensitivity of digital sensors in digital cameras
  - **HIGH ISO** value means the sensor will be **MORE sensitive** to light, meaning it will take LESS LIGHT to get the right exposure

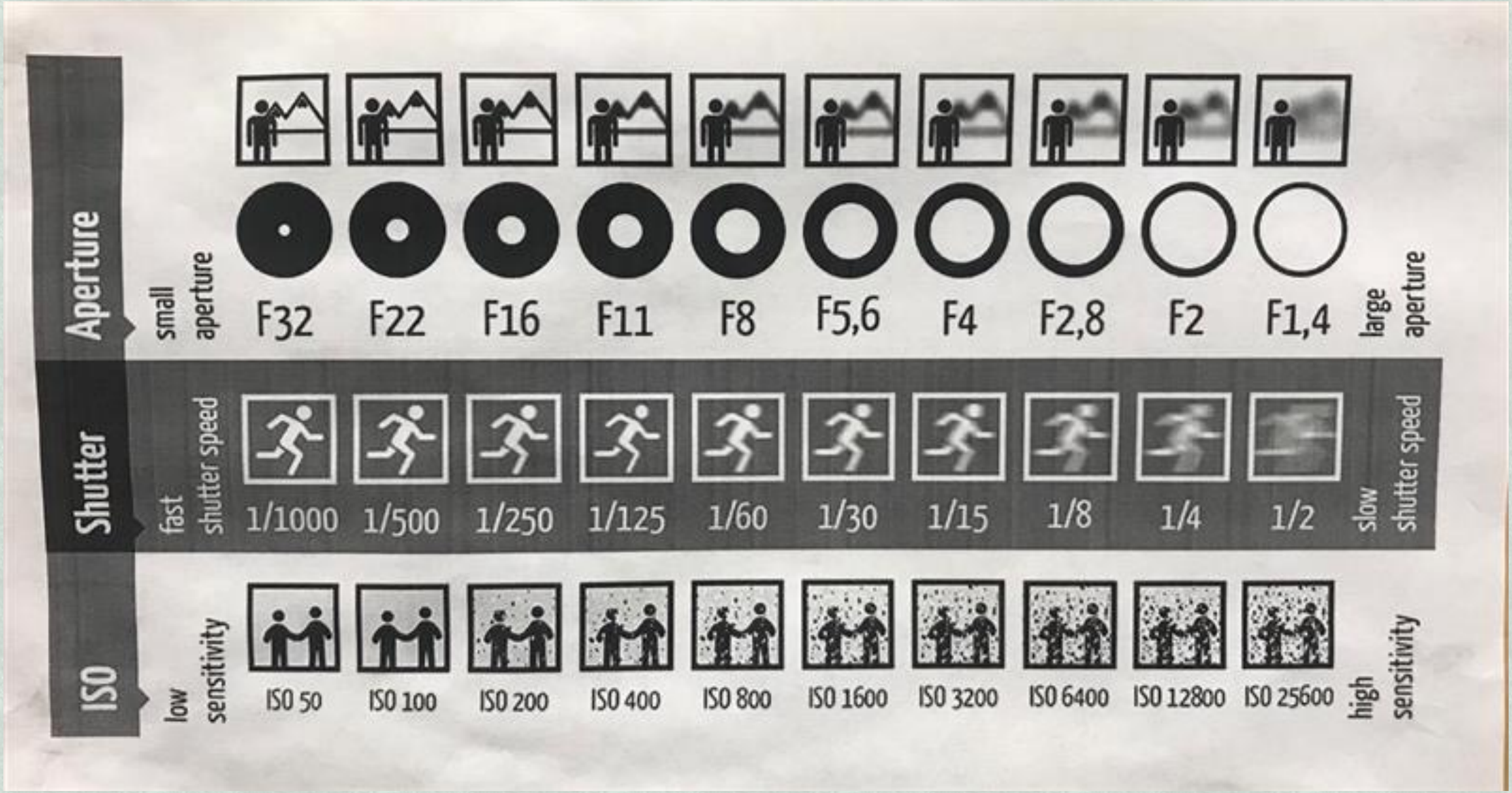


Depth of Field

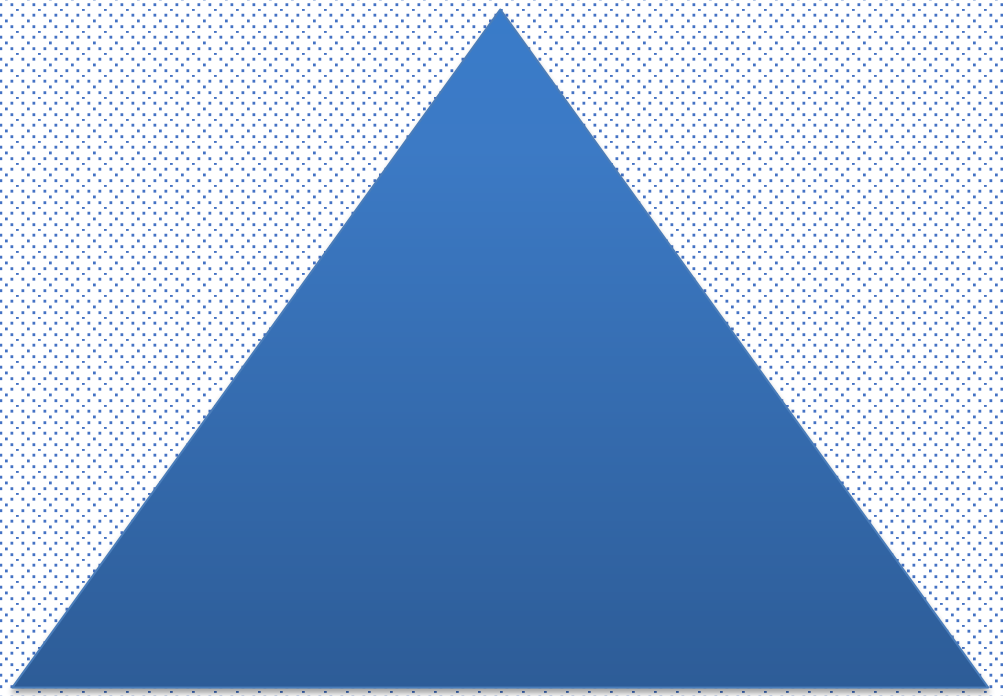
Apertures

Shutter Speeds

ISO



# EXPOSURE TRIANGLE



# SHOOTING MODES

- **Full Auto (green rectangle)** – camera does EVERYTHING for you – but will your pictures look the way YOU want them to?
- **CA (<u>Creative Auto</u>)** – camera does almost everything BUT lets you choose brightness, depth of field, picture style, action and motion

# SHOOTING MODES

"Creative Zone"

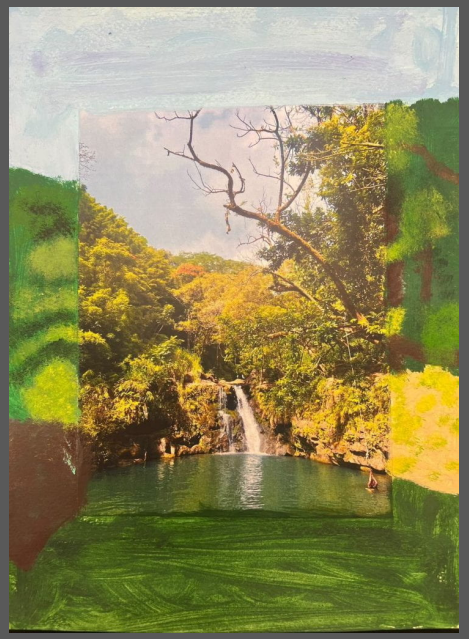
- **P (Program)** – camera sets shutter speed and aperture, but you can choose ISO, AF/MF, white balance
- **Tv (Shutter Speed priority)** – you choose shutter speed, camera chooses appropriate aperture
- **Av (Aperture priority)** – you choose aperture, camera chooses appropriate shutter speed
- **M (Manual)** – you choose EVERYTHING
- **A-Dep (Automatic depth of field)** – camera chooses aperture, shutter speed combo to get best DOF

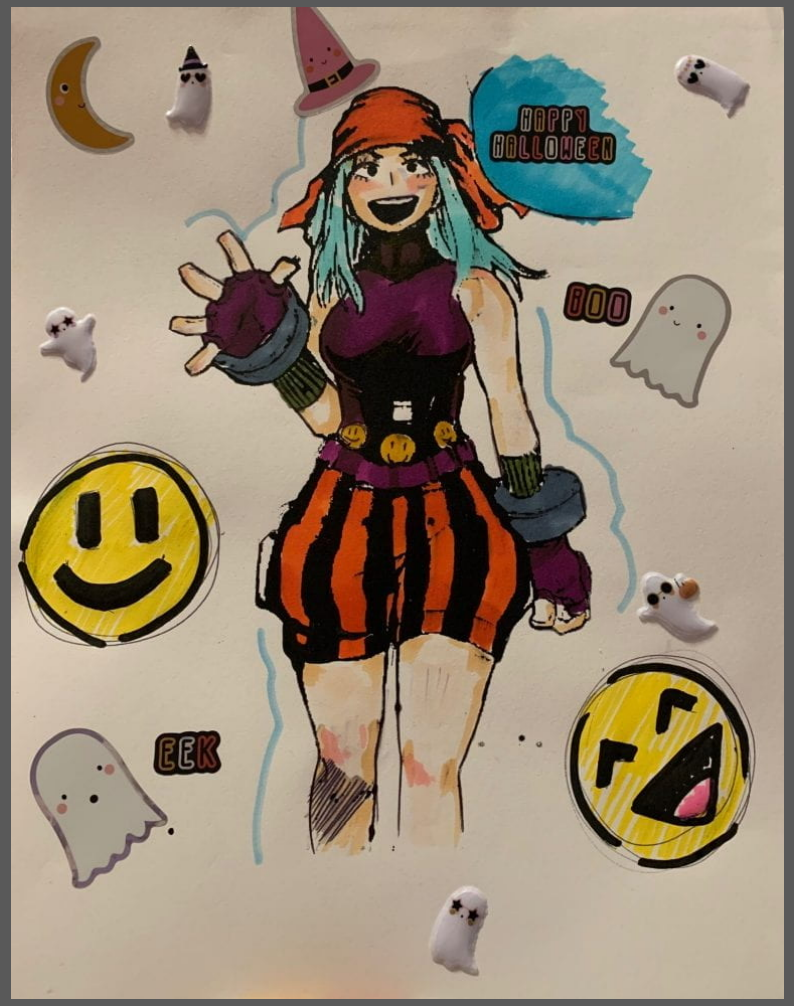
# DEPTH OF FIELD

F11, SS 125, !SO 800
35 mm lens

F4, SS 250, ISO 400,
100 mm lens

# Art and Photo Projects





Block printing, Screenprinting, Painting and Photography, Mixed Media, Image Transfer

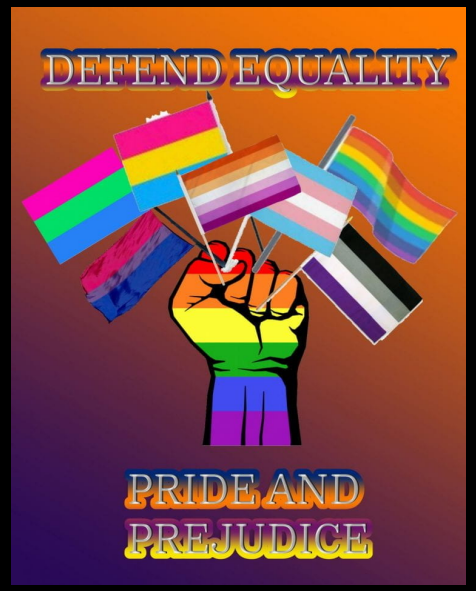
# Collage

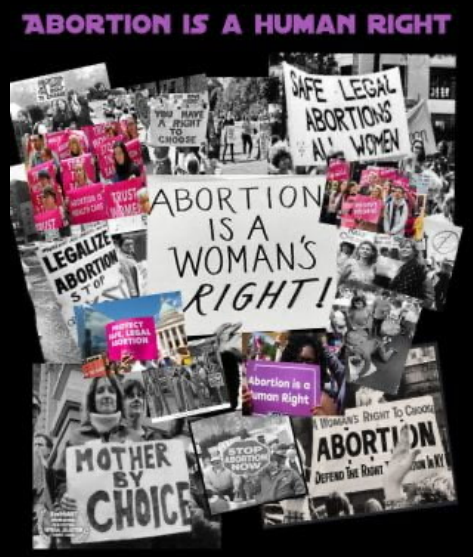
Hitler's LAST AIRDROP
Culture of War
Hitler's forces withdrew
GENERAL
War of Revenge
AMERICA'S #1
COMING Home
UNCONDITIONAL SURRENDER
MILITARY

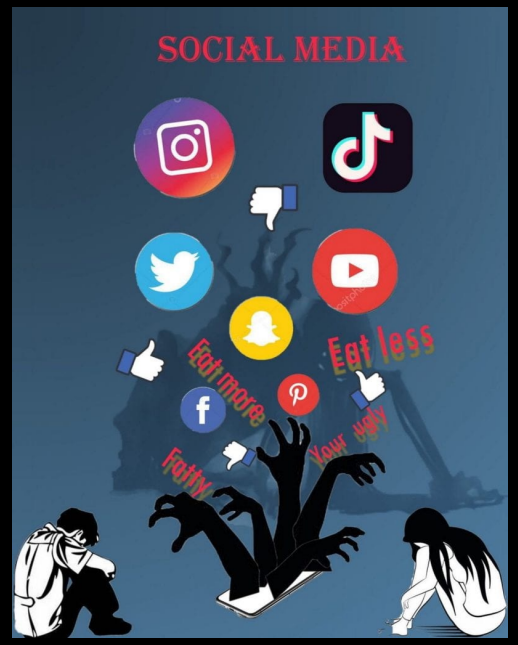
T-BONE
Tony Hawk
67 x 36mm
"IT'S COOL TO JUST BE ABLE TO SKATE WITH YOUR FRIENDS AGAIN"
"Shit done changed these days"
A NEW SKATE FILM
ANTIHERO AND
THE BODY

TRAVEL
EXPLORER
Nikon
TRAVEL +LEISURE
EXPLORER
GO EXPLORE

# Social Issue Posters

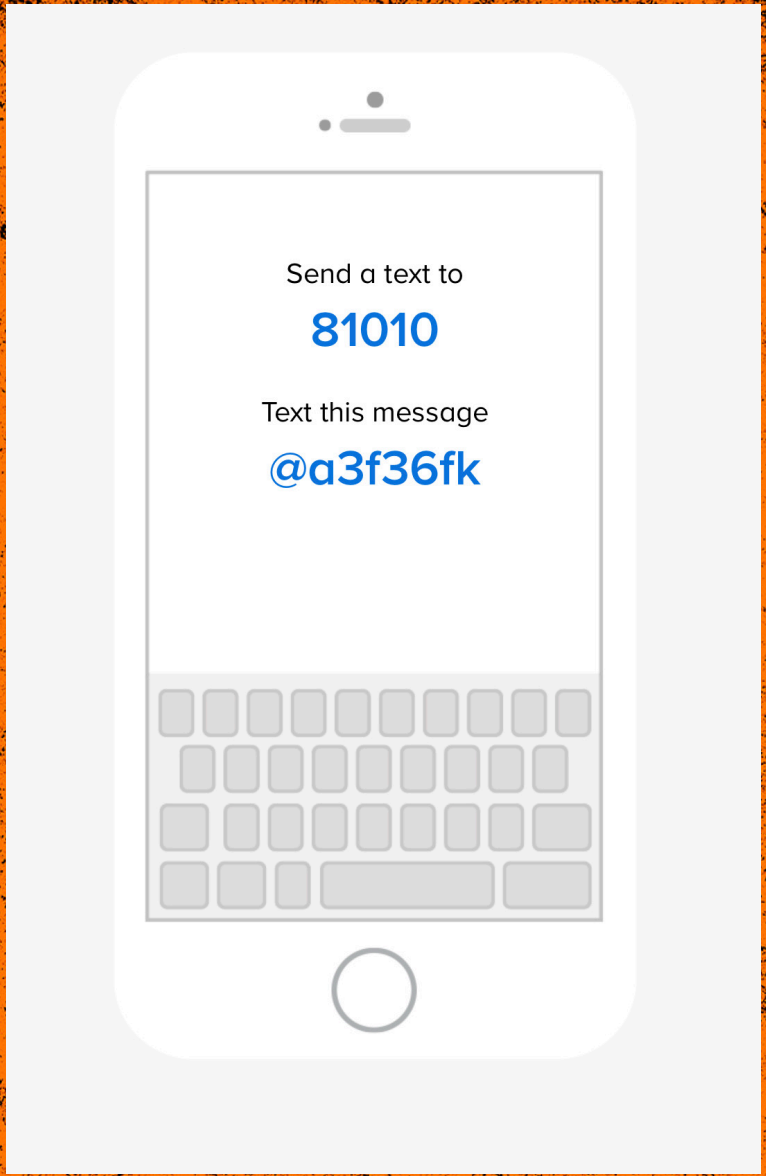


# Make a Statement!

Join the class REMIND



# https://edublogs.org/

**Use Character Animation app to create a character for yourself and put a video of a welcome to your site as a widget on your site.**

PUT YOUR **BEST WORK ON YOUR HOME PAGE** AS A GALLERY OR AS INDIVIDUAL IMAGES.
*CREATE AN **IMAGE WIDGET** AND PUT AN IMAGE OF YOURSELF OR SOMETHING YOU LOVE

**Home/Landing Page** (always add new work to your homepage every week.)

**Assignments Page** (post your photography assignments on this page.

**1 to 2 Gallery Pages** (ex: Portraits, Black and Write, Photojournalism, Sports, whatever you want to concentrate on)

**About Me/Contact Page** (or widget) with basic info about yourself including a photograph and email

**Comparative Study Page** (Post your comparative study notes where you compare the work of different artists and make connections with your own work)

**Process Portfolio-Journal Page** (Keep an online journal or process portfolio or photograph your journal pages and post on this page to be used later for process portfolio assessment.)

# Digital Photo Quiz

OPEN LINK AND TAKE QUIZ