

# **Exploring Identity Through Creative Portrait Photography**

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# Contributions

| Student/Author   | Contributions   |
|------------------|---|
| Maria Maletta    | <ul style="list-style-type: none"><li>• Lesson 4 (+ collab on 10)</li><li>• Unit Overview</li></ul>   |
| Jon Ben Oliver   | <ul style="list-style-type: none"><li>• Lessons 1, 6, 9</li><li>• Lead on PowerPoint Slides</li></ul>                                       |
| Kathy Kovosi     | <ul style="list-style-type: none"><li>• Lessons 3, 5, 7, 8, 10, 11(+ collab on 10)</li><li>• Lead on Unit Plan Word Documentation</li></ul> |
| Nicholas Juretic | <ul style="list-style-type: none"><li>• Lesson 2 (+ collab on 10), UDL</li><li>• Universal Design/Differentiated Instruction</li></ul>      |

# Lessons

1. Introduction to Camera Settings (slide 4-10)
2. Use of Lighting
3. What Makes a Photo Good
4. Faces Through Time: The Evolution of Portrait Photography
5. Contemporary Still-Life 'Portraits'
6. Product Photography
7. Famous Artwork Remake
8. Model Mugshots
9. Comic Series Creation
10. Expressive Self Portraits (Photography & Digital Drawing)
11. Inspirational Person Portraits: Creative and Technical Photography Project

# Lesson 1 - Introduction to Camera Settings





# **L1: Specific Lesson Learning Goals**

- Students will be introduced to cameras
- Students will learn about basic camera settings
- Students will practice how to use settings

# L1: Lesson Activity/Content - 1

- Watch the video “Master Your Camera in 20 Minutes”

❖ <https://www.youtube.com/watch?v=HTUjJoMnWqo&t=1s>

- Review the following graph with students:

| ISO  | Shutter Speed  | Aperture  |
|--|--|---|
| <ul style="list-style-type: none"><li>• Changes your exposure</li><li>• Adds noise/grain</li></ul> | <ul style="list-style-type: none"><li>• Changes your exposure</li><li>• Also affects motion blur</li></ul> | <ul style="list-style-type: none"><li>• Changes your exposure</li><li>• Also affects depth of field</li></ul> |

# L1: Lesson Activity/Content - 2

## Activity 1 | What's in the box?

- Prop an open box on its side
- Place an object- like a toy-inside and obscured by a shadow
- Have students play with their ISO settings to take photo

## Activity 2 | LET IT RIP!!

- Spin a top (or have students spin it) and have students try to take a photo of the top to make it appear motionless
- Instruct students to modify their shutter speed to enable proper photo

## Activity 3 | In Focus

- Place 2 toys; one in front of the other
- Have students modify focal length of their cameras, practicing to take photos in the back or front

# **L1: Instruction Objective and Teaching Strategies**

- Experiential learning with cameras from listed activities
- Having students review and implement camera settings
- The ability to critically analyze camera settings used in photographs outside of class

# L1: Assessment Strategies

- Students will submit photos on Brightspace/D2L

| ISO                     | Shutter Speed        | Aperature                 |
|-------------------------|----------------------|---------------------------|
| <student name>_HIGH ISO | <student name>_STILL | <student name>_FOREGROUND |
| <student name>_LOW ISO  |                      | <student name>_BACKGROUND |

# L1: Assessment Strategies - Differentiated

- Students will find 3 photo examples for each setting and try to describe corresponding values
  - ❖ 3 for ISO
  - ❖ 3 for Shutter Speed
  - ❖ 3 for Aperture
- Students will then create a document/slideshow to communicate their findings
  - ❖ Students can also be printing out sets of images, and student will write in paper

# Lesson 2 – The Use of Lighting



# Lesson 2 – Use of Lighting

## Types of lighting

There are many different lighting techniques we can introduce into our photography. Lighting generally falls under two categories.

- **Natural light** – Sunlight, natural to our world, the environment
- **Artificial light** – Human made, LED, fluorescent and flash lighting.





# Lesson 2 – Use of Lighting

## Examples:



Natural



Artificial

# Lesson 2 – Use of Lighting

## Types of lighting – Set ups

Most common lighting set ups include:

- **Rembrandt lighting** – Creates a triangle of light on the cheek of the subject opposite to the light source
- **Split lighting** – divides the face into equal halves of light and shadow
- **Butterfly lighting** – Light is placed above and center to the subject.  
Creates a casting butterfly shaped shadow under the nose.
- **Loop lighting** – Small shadow of the nose is looped off to one side
- **Board lighting** – Lights the side of the face turned towards the camera
- **Short lighting** – Lights the far side of the subject, enhances shadows and depth



# Lesson 2 – Use of Lighting

## Types of lighting – Set ups

Why do we use different lighting techniques in our photos?

1. To change angle and direction the light hits the subject from.
2. To play with shadows in our photos. Some shadows can be harder, and some can be softer on the subject depending on the lights and lighting techniques used.
3. Lights can set a type of emotion or mood in a piece. Can affect the storytelling of your image.
4. Warm lighting vs cool lighting is an example that can change mood.



# Lesson 2 – Use of Lighting

## Examples:



Rembrandt



Split



# Lesson 2 – Use of Lighting

## Examples:



Loop



Butterfly

# Lesson 2 – Use of Lighting

## Examples:



Broad



Short

# L2: Specific Lesson Learning Goals

We can...

- Learn how to use DSLR cameras and editing software to enhance portrait images.
- Plan and execute a portrait photography project that communicates identity.
- Use camera settings and editing tools effectively.
- Follow the steps of the creative process to create thoughtful media work.
- Learn about different types of lighting used in portrait photography.
- Understand how lighting direction, intensity, and quality affect the look and mood of a portrait.
- Practice using lighting tools and setups to create intentional effects in my portraits.

# **L2: Instruction Objective and Teaching Strategies**

- Identify and describe different types of lighting used in portrait photography.
- Explain how lighting direction, quality, and intensity affect a portrait.
- Set up and adjust lighting equipment safely and correctly.
- Analyze and evaluate my own photos and those of others for lighting effectiveness.
- Reflect on the impact of lighting choices in communicating emotion or character in a portrait.
- Follow the creative process by experimenting with lighting techniques and revising based on feedback by my teacher and my peers.



# L2: Lesson Activity/Content

Minds on:

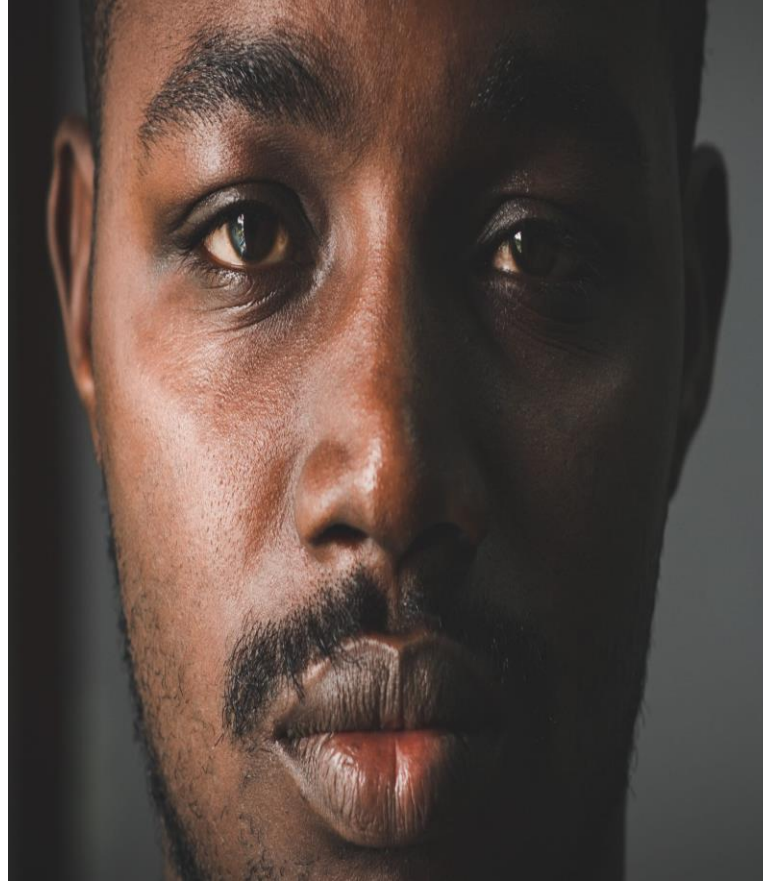
- In the following slides identify which type of lighting is used and the possible lighting technique that was used to capture the image.
- Work with your elbow partner to discuss and share with the class after 3 minutes.

# Lesson 2 – Use of Lighting

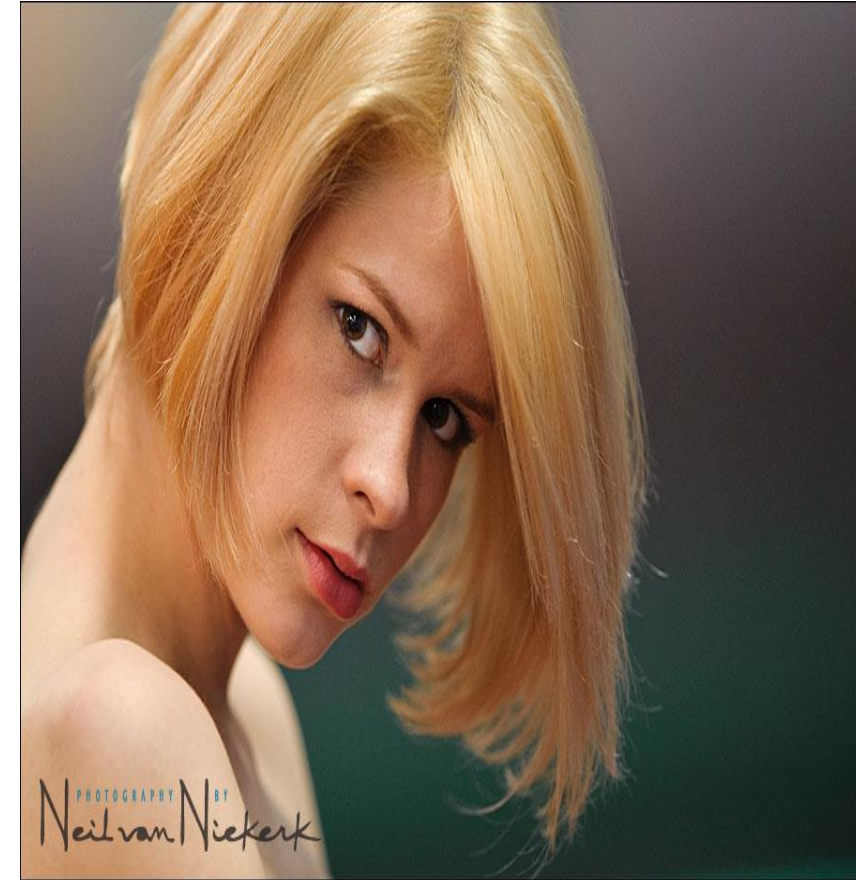
## Examples:



1.



2.



3.

# L2: Lesson Activity/Content

## Action on:

- In small groups of 3 (randomly assigned) you and your partners will get to shoot your own portraits of each other using some of the techniques we learned about that will be demonstrated to you.
- YouTube videos have been attached to the power point to help guide you with set up and placement after the first demonstrations.
- Two classroom periods have been assigned to this task, attempt to use each different type of set up discussed and make notes on the differences seen between your photos.

# L2: Lesson Activity/Content

## **Consolidation:**

- On the last day given for this task small groups will pair together and Exchange their photographs with each other.
- In an peer-to-peer feedback style your small group will present stars, wishes and next steps to the group you are paired with.
- Be constructive and fair with your feedback, guiding questions are posted on the sheets that will be handed out to each student at this time.
- Sheets will be collected after class and each group will have time to conference with the teacher about their work and what they learned throughout so make sure you are keeping notes during the process!



**Example:**

# YouTube References:

- Rembrandt - [https://www.youtube.com/watch?v=WqC-zJ2wgnY&ab\\_channel=sophielover23](https://www.youtube.com/watch?v=WqC-zJ2wgnY&ab_channel=sophielover23)
- Split - [https://www.youtube.com/watch?v=hoFXcrxIRDQ&ab\\_channel=DanielNortonPhotographer](https://www.youtube.com/watch?v=hoFXcrxIRDQ&ab_channel=DanielNortonPhotographer)
- Loop - [https://www.youtube.com/watch?v=KS1kbNLARoY&ab\\_channel=AnthonyToglife](https://www.youtube.com/watch?v=KS1kbNLARoY&ab_channel=AnthonyToglife)
- Butterfly - [https://www.youtube.com/watch?v=JbfN5to0vFo&ab\\_channel=DanielNortonPhotographer](https://www.youtube.com/watch?v=JbfN5to0vFo&ab_channel=DanielNortonPhotographer)
- Broad - [https://www.youtube.com/watch?v=n2zdbEO69cg&ab\\_channel=DanielNortonPhotographer](https://www.youtube.com/watch?v=n2zdbEO69cg&ab_channel=DanielNortonPhotographer)
- Short - [https://www.youtube.com/watch?v=qVIW8Mp8jrl&ab\\_channel=DanielNortonPhotographer](https://www.youtube.com/watch?v=qVIW8Mp8jrl&ab_channel=DanielNortonPhotographer)





# Lesson 3 – What Makes a Good Photo

# L3: Overall & Specific Learning Goals

|                                |  |
|--------------------------------|--|
| <b>Overall Learning Goals</b>  | <ul style="list-style-type: none"><li>• <b>B3.</b> Connections Beyond the Classroom: demonstrate an understanding of the types of knowledge and skills that are transferable beyond the media arts classroom</li><li>• <b>C1.</b> Terminology: demonstrate an understanding of, and use proper terminology when referring to, elements, principles, and other concepts related to various arts disciplines;</li><li>• <b>C2.</b> Contexts and Influences: demonstrate an understanding of symbols and themes associated with art works produced by various cultures from around the globe and of past and present influences on works from various arts disciplines;</li></ul>                       |
| <b>Specific Learning Goals</b> | <ul style="list-style-type: none"><li>• <b>B3.2</b> analyze skills connected with design, production, distribution, or management processes in media arts</li><li>• <b>C1.3</b> explain terminology associated with the technologies, tools, and techniques used in the production and presentation of media art works, and use this terminology correctly and appropriately when producing, presenting, and analysing media art works</li><li>• <b>C3.5</b> demonstrate an understanding of and apply conventions associated with the presenting and experiencing of media art works, and challenge these conventions in creative ways to extend the audience's experiencing of art works</li></ul> |





# L3: Activity & Content - 1

## Minds On: (10 minutes)

- In pairs and written in sketchbooks: Discussion/Brainstorm with a partner:
  - a. Write down 5 things that you think make a photo good.
  - b. Have you ever taken a 'good' photo? What did you like about it? If you had the chance to take the photo again, how would you improve it?

## Main Activity: (45 minutes)

- Please find the worksheet and website:
- [What Makes a Photo Good](https://www.wordsandphotos.org/Commentary/WhatMakesAPhotoGood.htm)

[wordsandphotos.org/Commentary/WhatMakesAPhotoGood.htm](https://www.wordsandphotos.org/Commentary/WhatMakesAPhotoGood.htm)

- Read the article "What Makes a Photo Good" on the website.
- Answer questions #1-11 in the word document.
- Hand in an electronic file of completed work to the submission box on D2L/Edsby.



# L3: Activity & Content - 2

## **Final Thoughts: (10-15 minutes)**

- **Beginning of next class.**
- Review questions and talk about answers as a group. Have students make needed corrections to their own work. This document should be used as a reference for further work.

## **Exit Ticket: (5 minutes)**

- What are 3 things you learned from this article?
- What are 3 things you already knew?



# L3: Instruction Objective and Teaching Strategies



## **Instruction Objective:**

- Review of vocabulary and rules of photography.
- Class discussion, teacher guided, independent work on Q&A. Each student submits own document.

## **Teaching Strategies:**

- Inquiry-Based Learning: Research website for answers and complete document with written answers.
- Collaborative Learning: Students can talk and work together to help each other find answers.
- Socratic Seminars-Teacher led discussion, prompting for answers and inquisitive learning.



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# L3: Assessment Strategies

## *Assessment For Learning (Formative)*

- **Diagnostic Tasks:** Gauge prior knowledge through media critiques or short creative exercises.
- **Learning Journals:** Students reflect on their creative process and technical challenges.
- **Exit Tickets:** Quick reflections or questions at the end of lessons to assess understanding.

## *Assessment Of Learning (Summative)*

- **Written Critiques:** Analytical essays on media artworks or trends.
- **Main activity** 'What Makes a Photo Good?' Q & A electronic file is submitted and marked /20 marks.



# L3: Assessment Strategies – Differentiated

- Offer multiple entry points: visual, auditory, kinesthetic.
- Scaffold technical skills with tutorials and tiered challenges.
- Adapt tasks for diverse learning needs and interests.
- Ensure that all information and resources are available in class and on the class website to ensure that students can work at their own pace with 'goal posts' to guide them towards the deadlines.



# Lesson 3: Resources & Materials

“What Makes A Photo Good?” /20 marks

**Instructions:**

- Go to the link found in D2L for this assignment.
- Link: [What Makes a Photo Good](https://www.wordsandphotos.org/Commentary/WhatMakesAPhotoGood.htm)  
[wordsandphotos.org/Commentary/WhatMakesAPhotoGood.htm](https://www.wordsandphotos.org/Commentary/WhatMakesAPhotoGood.htm)
- Read the article “What Makes A Photo Good?”
- Using Microsoft Word, answer the questions listed below IN FULL SENTENCES
- Hand in completed work to submission folder.

d) A photo that Tells A Story



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# Lesson 3: Resources & Materials

## Questions pt 1:

Define what is meant by 'center of interest'. (1 mark)

Define the term 'composition'. (1 mark)

Define what is meant by 'the rule of thirds', and then create a vertical and horizontal thumbnail sketch to demonstrate your knowledge. (2 marks)

Why must a photographer control the background of their photographs? Explain how this can be done. (2 marks)

Why should a photographer 'keep it simple'? (1 mark)

What should be in 'tack sharp' focus in a good photograph? (1 mark)

Define 'exposure'. (1 mark)

Why should a photographer try to 'tell a story' when taking a photograph? (2 marks)

Explain two ways that a photographer can use light to enhance their photographs. (2 marks)

Define 'creative'. (1 mark)

## d) A photo that Tells A Story



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# Lesson 3: Resources & Materials

## Questions pt 2:

Go to <https://500px.com/galleries> find a photograph that represents...

- a) A strong Center of Interest
  - b) The Rule of Thirds
  - c) Tack Sharp Focus in the foreground, but not in the background
  - d) A photo that Tells A Story
  - e) Lighting that enhances the mood of the photograph
  - f) A Creative photograph (6 marks)
- COPY each of the six photographs you find from the msnbc web-site and PASTE them into the end of your Microsoft Word document.
  - Label each of the photographs as seen in the example...

## d) A photo that Tells A Story



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# Lesson 4: Faces Through Time: The Evolution of Portrait Photography



# L4 - Overall Curriculum Expectations

**A3.** Using Technologies, Tools, and Techniques: apply traditional and emerging technologies, tools, and techniques to produce and present media art works for a variety of audiences and purposes.

**B2.** Identity and Values: demonstrate an understanding of how media art works reflect personal and cultural identity, and affect personal, cultural, and community values and their awareness of those values;

**C1.** Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other concepts relating to media arts;

**C2.** Contexts and Influences: demonstrate an understanding of symbols and themes associated with art works produced by various cultures from around the globe and of past and present influences on works from various arts disciplines;

**C3.** Conventions and Responsible Practices: demonstrate an understanding of conventions and responsible practices associated with various arts disciplines, and apply these practices when creating, presenting, experiencing, and promoting art works.

# L4 - Specific Curriculum Expectations

**A3.1** explore a wide range of traditional and emerging technologies, tools, and techniques, and use them to produce effective media art Works

**B2.1** identify and analyse ways in which media art works express the personal identities of artists

**B3.3** describe skills and understandings acquired through the creative and critical analysis processes in the media arts

**C2.1** analyse the connections between a contemporary media art work and related historical art works

**C2.3** describe, with reference to individual artists and their works, culturally specific methods used by contemporary media artists to engage their audiences

**C3.2** explain ethical and legal issues associated with media arts, particularly with respect to social justice and equity issues, and use ethical and legal practices when creating, presenting, or promoting media art works

# Learning Goals

By the end of this lesson, students can...

- Understand the historical evolution of portrait photography, from early Daguerreotypes to AI-generated imagery.
- Analyze how technological innovations influenced artistic decisions, access, and identity representation.
- Evaluate the impact of portraiture on personal and cultural identity across time.
- Experiment with visual storytelling to express identity through creative techniques.

# Success Criteria

By the end of the lesson, I can...

- Identify and describe key developments in portrait photography history.
- Explain how different techniques and tools influence identity expression.
- Make thoughtful connections between historical examples and contemporary practices.
- Communicate insights through discussion or written reflection.

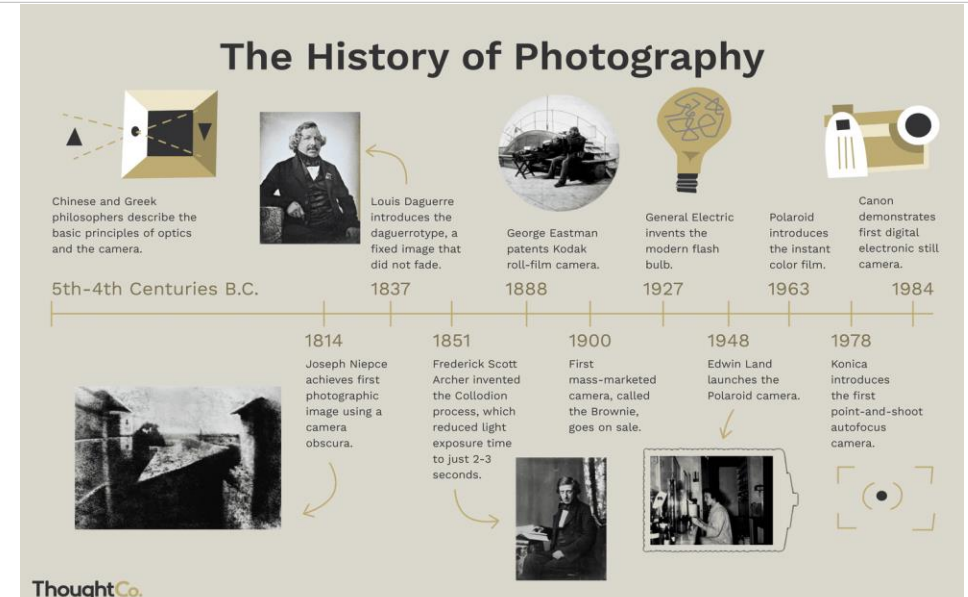
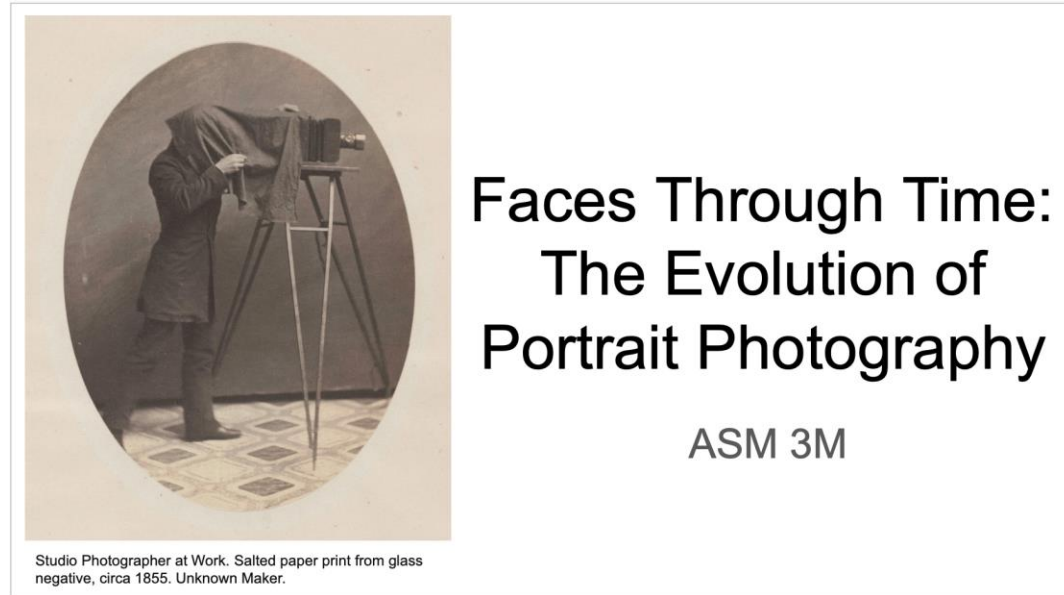
# L4: Activity & Content Sequence (2 x 75 minutes)

## Day 1: Introduction to the Evolution of Portrait Photography

**Minds-On (10 minutes):** Students will sit in their group tables. Each table has a pile of various photographs from various time periods. Ask students to create a chronological timeline of the photographs and consider their criteria on the photograph evolution.

**Action (45 minutes):** Begin Lesson : [Faces Through Photography: The Evolution of Portrait Photography](#)

**Consolidation (10 minutes):** Have students regroup to their table groups and decide whether they would like to re-adjust their chronological timeline. Have them share the connections to various eras and justify their reasoning.



# L4: Activity & Content Sequence (2 x 75 minutes) con't

## Day 2: Photomontage

**Minds-On (10 minutes):** Have students participate in an "equisite corpse" activity where an artist draws a part of the human body (a head, for example), folds the paper to hide his or her contribution, and passes it to the next artist, who adds the next part (a torso, perhaps), and so on, until a collective composition is complete. Each student should have 2 minutes for each turn, a total of 3 times. Afterwards, have students walk around to see the final compositions and share their thoughts on this experience.

**Action (30 minutes):** Introduce Photomontage Lesson focusing primarily on David Hockney: [Introduction to Photomontage](#)

**Consolidation (35 minutes):** Have students create a black and white (greyscale) photomontage of a symbol that represents themselves. They may use magazines found in the classroom or use photoshop to create their composition. They will have 7-10 minutes to plan, 15-20 minutes to create, and 5-10 minutes to share with their peers.



Introduction to  
Photocollage & Photomontage





# L4- Instruction Objective & Teaching Strategies

## Instruction Objective:

- Review of vocabulary terms and eras of photography.
- Class discussion, teacher guided lessons, collaborative work and independent work.
- Diagnostic tasks and student self-assessment tasks

## Teaching Strategies:

- Collaborative Learning: Students can talk and work together to support their learning.
- Multiple Entry Points & Mediums: Photomontage task allows students to create using digital or physical mediums.
- Teacher Facilitator during Minds-On and Consolidation Tasks, as well as reflection tasks during lessons.
- Scaffolding information and tasks for students.



# L4- Assessment Strategies

## **Assessment FOR Learning:**

- Student group work during Minds-on activities: students demonstrate and activate prior knowledge on various styles of photography and portraits, as well as their understanding of collaging.

## **Assessment AS Learning:**

- Reflection questions during lessons: students discuss with their peers various "big idea" questions and concepts. The questions are there to support student learning as they develop their understanding of the concepts.

## **Assessment OF Learning:**

- Student reflections: students summarize the stages of portrait photography and key characteristics of each era. They will add their photomontage composition to their course portfolio.



# L4- Resources & Materials

Access to lesson SlideDecks

- Link to [Faces Through Photography: The Evolution of Portrait Photography](#) Lesson
- Link to [Introduction to Photomontage](#) Lesson

Various thrifted photographs (include Polaroids, Daguerreotypes, and colour photographs)

- Print 4-6 copies of this article/webpage for students who prefer copies:

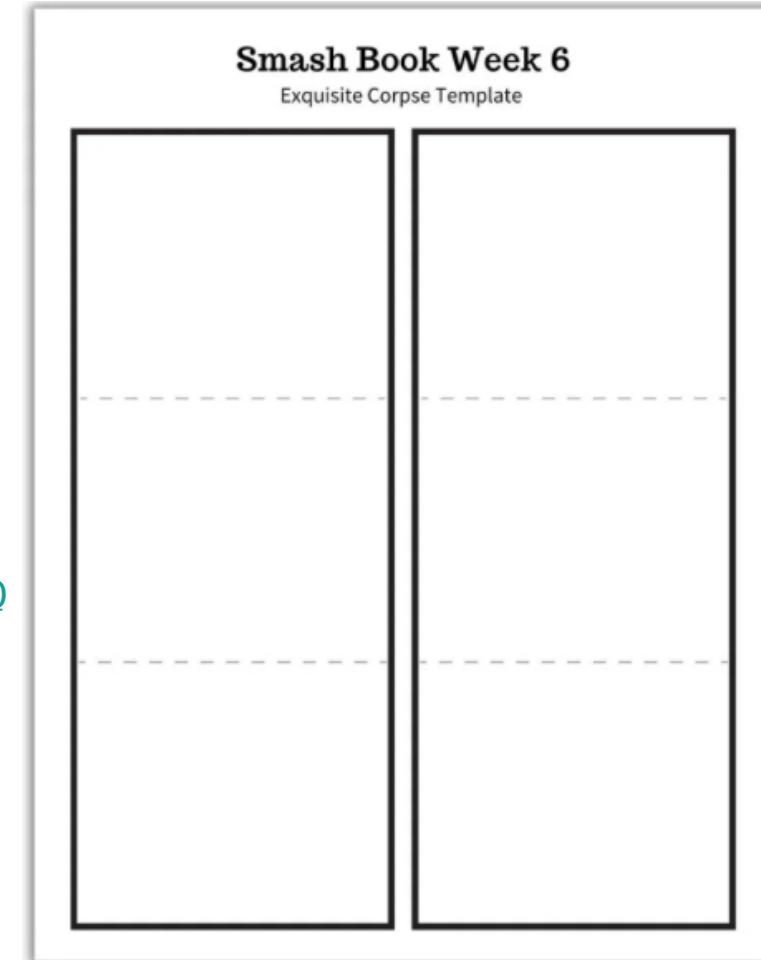
<https://www.nypl.org/collections/nypl-recommendations/guides/photographic-processes>

- Print enough copies to have 1 per student for "exquisite corpse" activity:

[https://static1.squarespace.com/static/56eceda8d210b872df9c2768/t/61df455f214d451520021d2b/1642022240243/Week+6\\_Exquisite+Corpse.pdf](https://static1.squarespace.com/static/56eceda8d210b872df9c2768/t/61df455f214d451520021d2b/1642022240243/Week+6_Exquisite+Corpse.pdf)

- Ensure video link works: [https://youtu.be/K\\_8mh5Gjuy0?si=5KxBKpgBNbBC97rV](https://youtu.be/K_8mh5Gjuy0?si=5KxBKpgBNbBC97rV)

Access to magazines, scissors, glue and photoshop to create photocollage.







## **Lesson 5 – Contemporary Still-Life ‘Portraits’**

# L5: Overall & Specific Learning Goals

## Overall Learning Goals

- **A1.** The Creative Process: apply the creative process to create media art works, individually and/or collaboratively
- **A3.** Using Technologies, Tools, and Techniques: apply traditional and emerging technologies, tools, and techniques to produce and present media art works for a variety of audiences and purposes.
- **B2.** Identity and Values: demonstrate an understanding of how media art works reflect personal and cultural identity, and affect personal, cultural, and community values and their awareness of those values;
- **C1.** Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other concepts relating to media arts;

## Specific Learning Goals



- **A1.** use a variety of strategies to investigate creative challenges and generate innovative ideas, individually and/or collaboratively, for addressing them
- **A1.2** develop plans, individually and/or collaboratively, that address a variety of creative challenges
- **A1.3** produce and refine media art works, using research, exploration, input, and reflection
- **A1.5** use an appropriate tracking tool
- **A3.1** explore a wide range of traditional and emerging technologies, tools, and techniques, and use them to produce effective media art works
- **B2.1** identify and analyse ways in which media art works express the personal identities of artists
- **C1.3** explain terminology associated with the technologies, tools, and techniques used in the production and presentation of media art works, and use this terminology correctly and appropriately when producing, presenting, and analysing media art works



# L5: Activity & Content

## Time: 280 minutes - 1

### Minds On: (10 minutes)

- **In Sketchbook:**
  1. Write down 5 words that describe 'your personality.'
  2. Write or draw 5 symbols that represent you.
  3. Write or draw 5 objects that are important to you or are your favourite objects/things.





# L5: Activity & Content

## Time: 280 minutes - 2

### Main Activity: (240 minutes)

- **Introduce** the idea of 'Symbolism' and 'Formalism.' **Discuss:** How are they the same and how are they different?
- **Hand out** the 'Video Notes' pages. Copy double sided so that there is one page for each artist. Students will write notes about each artist and sketch images of the art compositional arrangements and content.
- **Consider:** How do these concepts look in still-life and portrait photography?

### **Show videos and article to introduce:**

- Examples: Formalism-Jan Groover
- Examples: Symbolism & Formalism-Robert Mapplethorpe
- After video, tell the students that they are going to use the information gathered from the '**Minds On**' activity to follow the **Creative Process** and create their own '**Still-Life Portraits.**'



# L5: Activity & Content Time: 280 minutes - 3

**Introduce:** [Project 1 - Still Life Photography Lesson.](#)

This can be modelled for the students in the studio. This website has 2 videos that show the process of setting up a still life with the lighting, etc. in a simple studio.

- What is a Still-Life?
- Equipment needed.
- Planning your Scene.
- Lighting.
- Composing Your Scene.
- Shoot Your Scene.

Students should follow the steps in the lesson to **create** their own 'still-life portraits' using items in class or that they bring from home.



# L5: Activity & Content Time: 280 minutes - 4

- Students can use **editing** software to adjust their final photographs. Once they choose the 2 images that they want to submit, they should give each work a title.
- Students should include a short '**Artist Statement**' explaining their choices, the symbolism, use of technical skills and final thoughts.
- **Work should be submitted** as 'digital canvas' with a border for each photograph with the following information included:
  - Student name, title, Formal or Symbolism, date.
  - The work can also be submitted in a short Canva or PPT with a title page, short artist statement and the 2 images (including information stated in above paragraph.)

## **Final Reflection: (30 minutes)**

- ☐ What did you learn?
- ☐ How will you approach your next still life project?  
  
Did you make the connection between depth of field and your aperture settings?  
  
Were you satisfied with your first results, or did you go back and re-shoot the scene?
- ☐ What questions do you still have about still-life photography?



# L5: Instruction Objective and Teaching Strategies

## Instruction Objective:

- Experiment with lighting, framing, editing, compositional arrangement techniques and camera skills/rules to create a still-life composition.
- Choose objects that are symbolic and/or can build a metaphor for yourself or another person.

## Teaching Strategies:

- Inquiry-Based Learning
- Project-Based Learning
- Technology-Enhanced Learning (editing)
- Socratic Seminars



# L5:

## Success Criteria



- I used the creative process to design and create my project.
- I considered a variety of compositional arrangements of my objects for my image and experimented with these arrangements.
- I chose the best compositional arrangement for my final photograph.
- I considered the five factors of taking an image: Light, Aperture, Shutter Speed, ISO, & White Balance.



# L5: Assessment Strategies



## *Assessment For Learning (Formative)*

- **Diagnostic Tasks:** Gauge prior knowledge through media critiques or short creative exercises.
- **Learning Journals:** Students reflect on their creative process and technical challenges.

## *Assessment As Learning (Student-Driven)*

- **Process Portfolios:** Documenting stages of media production with commentary.
- **Creative Process Mapping:** Visual or written breakdown of how ideas evolve.

## *Assessment Of Learning (Summative)*

- **Written Critiques:** Analytical essays on media artworks or trends.
- **Digital Portfolios:** Curated collection of completed works with artist statements.

# L5: Assessment Strategies – Differentiated

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**Offer multiple entry points: visual, auditory, kinesthetic**

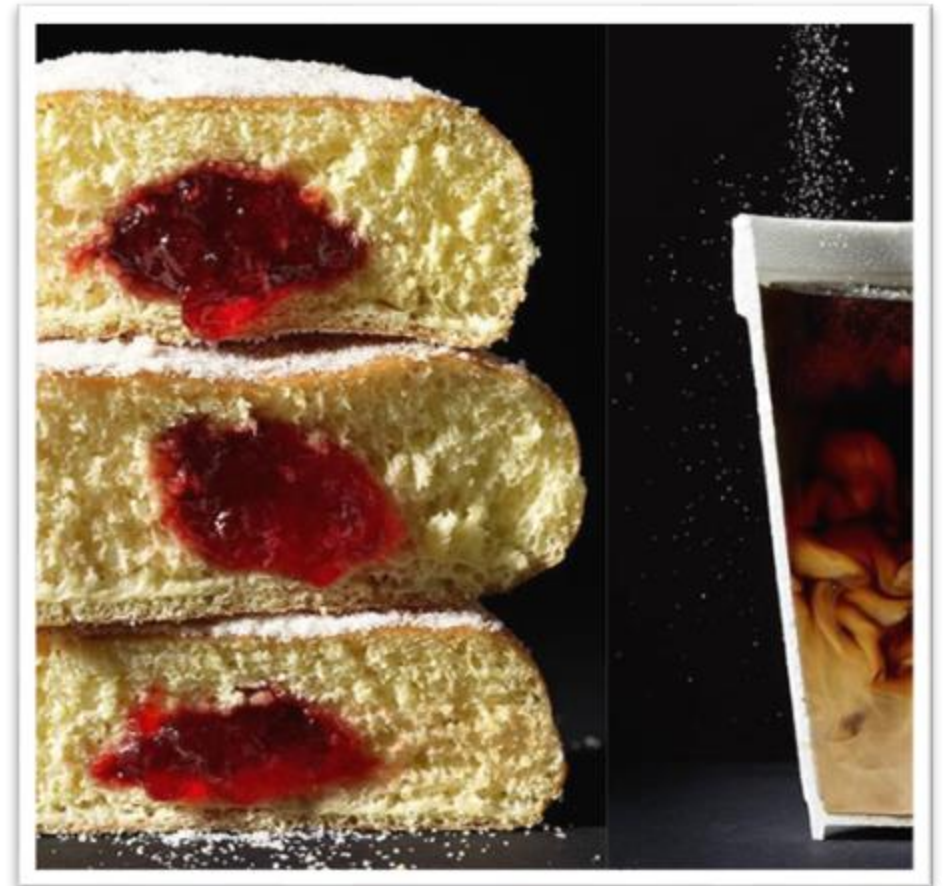
- Students can choose objects to work with and have an opportunity to experiment with multiple arrangements and situations while working.

**Scaffold technical skills with tutorials and tiered challenges.**

- Step by step instructions with assistance from other students and teacher.

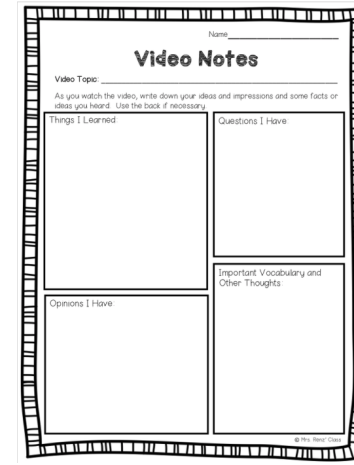
**Adapt tasks for diverse learning needs and interests.**

- Opportunity for students to choose the levels of difficulty in compositional arrangement, object choices and technical skills.
- Ensure that all information and resources are available in class and on the class website to ensure that students can work at their own pace with 'goal posts' to guide them towards the deadlines.



# L5: Resources & Materials

- **Make the following resources available in class and on D2L/class website:**
- [Project 1 - Still Life Photography Lesson](#)
- **Robert Mapplethorpe**
- **Jan Groover**
- [Bing Videos](#) Shooting Still-Life Photography for Beginners, Mango Street (5:32)
- [The Ultimate Guide to Photography - Everything You Need To Know – about photography](#)



A handout template for video notes. It features a header with 'Name' and 'Video Notes'. Below the header, there is a section for 'Video Topic' with a note: 'As you watch the video, write down your ideas and impressions and some facts or ideas you heard. Use the back if necessary.' The main body of the handout is divided into three sections: 'Things I Learned' (top left), 'Questions I Have' (top right), and 'Opinions I Have' (bottom left). A section for 'Important Vocabulary and Other Thoughts' is located on the bottom right. The entire handout is enclosed in a decorative border.

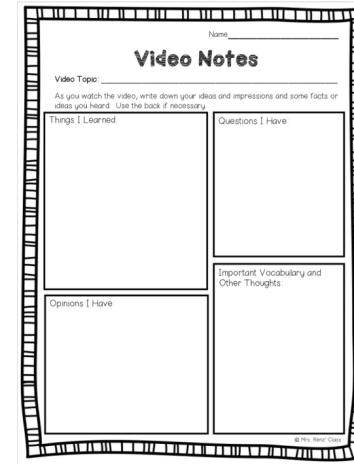


**'Video Notes' handout:** (1 for each artist: copy double sided) or digital document



# L5: Resources & Materials

- **Jan Groover info & examples**
- [Jan Groover – about photography](#) (5 mins)
- **Robert Mapplethorpe info & examples**
- [Bing Videos](#) (2 min intro)
- [Bing Videos](#) (29 mins-intro & flowers)
- [Bing Videos](#) (CD-i of flower photography)
- [Bing Videos](#) (8:35 mins-RM Bio-SP with Skull Cane, etc.)
- Cameras & equipment, lighting, objects (for students who can't bring in their own), desks/tables/plinths/tablecloths/backdrops
- Digital editing software (Adobe PS/Illustrator)



A handout template for video notes, designed to look like a film strip border. It includes a 'Name' field at the top, followed by a 'Video Topic' field. Below these are four large rectangular boxes for notes, labeled 'Things I Learned', 'Questions I Have', 'Opinions I Have', and 'Important Vocabulary and Other Thoughts'. A small instruction reads: 'As you watch the video, write down your ideas and impressions and some facts or ideas you heard. Use the back if necessary.' The bottom right corner has a small copyright notice: '© 2015 Jan Groover'.



**'Video Notes' handout:** (1 for each artist: copy double sided) or digital document







## L6: Product Photography



# **L6: Specific Lesson Learning Goals**

- Students will learn how to take photos of items for marketing purposes
- Students will practice lighting, image editing techniques and advertisement composition

# **L6: Lesson Activity/Content - 1**

- Students will choose an item to photograph
- Students will then create an advertisement with the photos taken

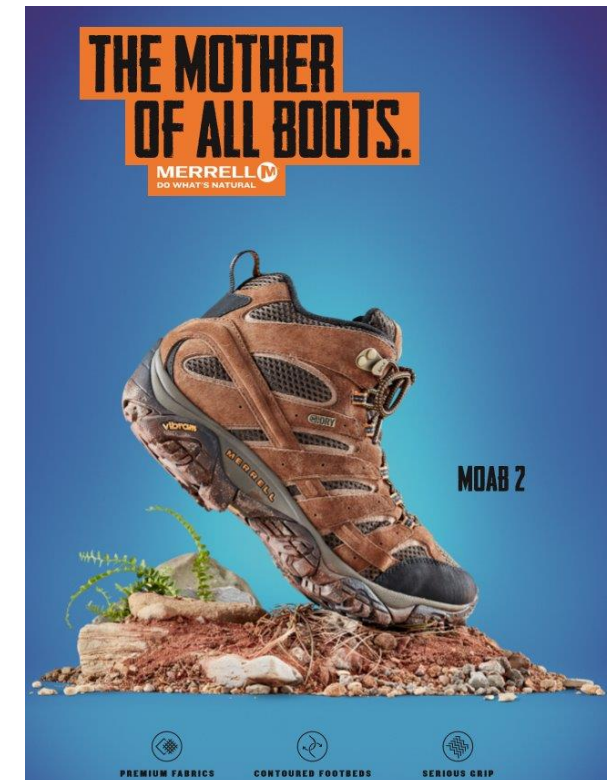
# L6: Lesson Activity/Content - 2

- Video reference: <https://www.youtube.com/watch?v=bBsQTgvQNRQ>
- Example references:



# L6: Instruction Objective and Teaching Strategies - 1

- Image exemplars:



# L6: Instruction Objective and Teaching Strategies - 2

- Website exemplars (opened in background of a classroom)

- ❖ <https://www.orientwatchusa.com/>

- ❖ <https://thursdayboots.com/>

- Video exemplars (played in the background of a classroom)

- ❖ <https://www.youtube.com/@BrittPearceWatches>

- ❖ <https://www.youtube.com/@TeddyBaldassarre>

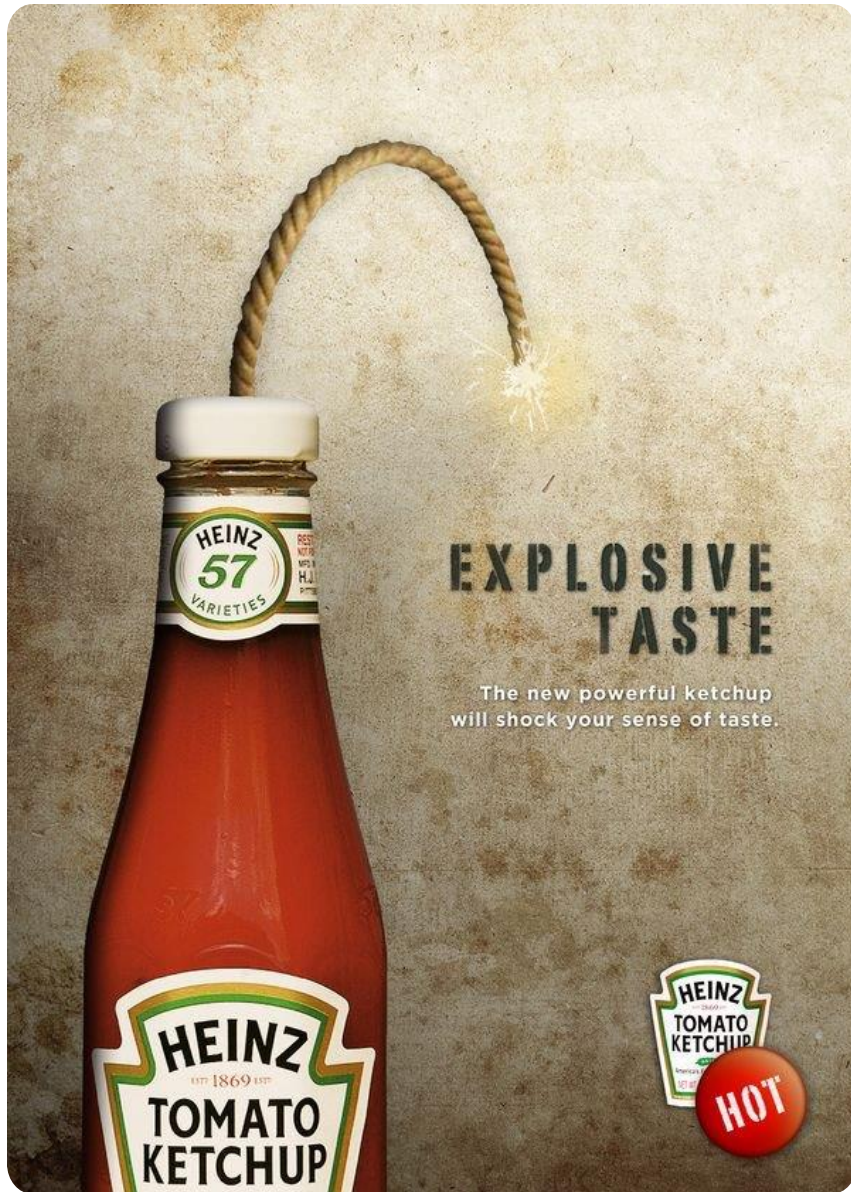
# L6: Assessment Strategies – pt 1.

## Part 1 | Solo Product – Criteria:

1. Proper lighting
2. Product taken at appropriate angle
3. Care is taken regarding product (clean, no rips or tears, etc. )







# L6: Assessment Strategies – pt 2.

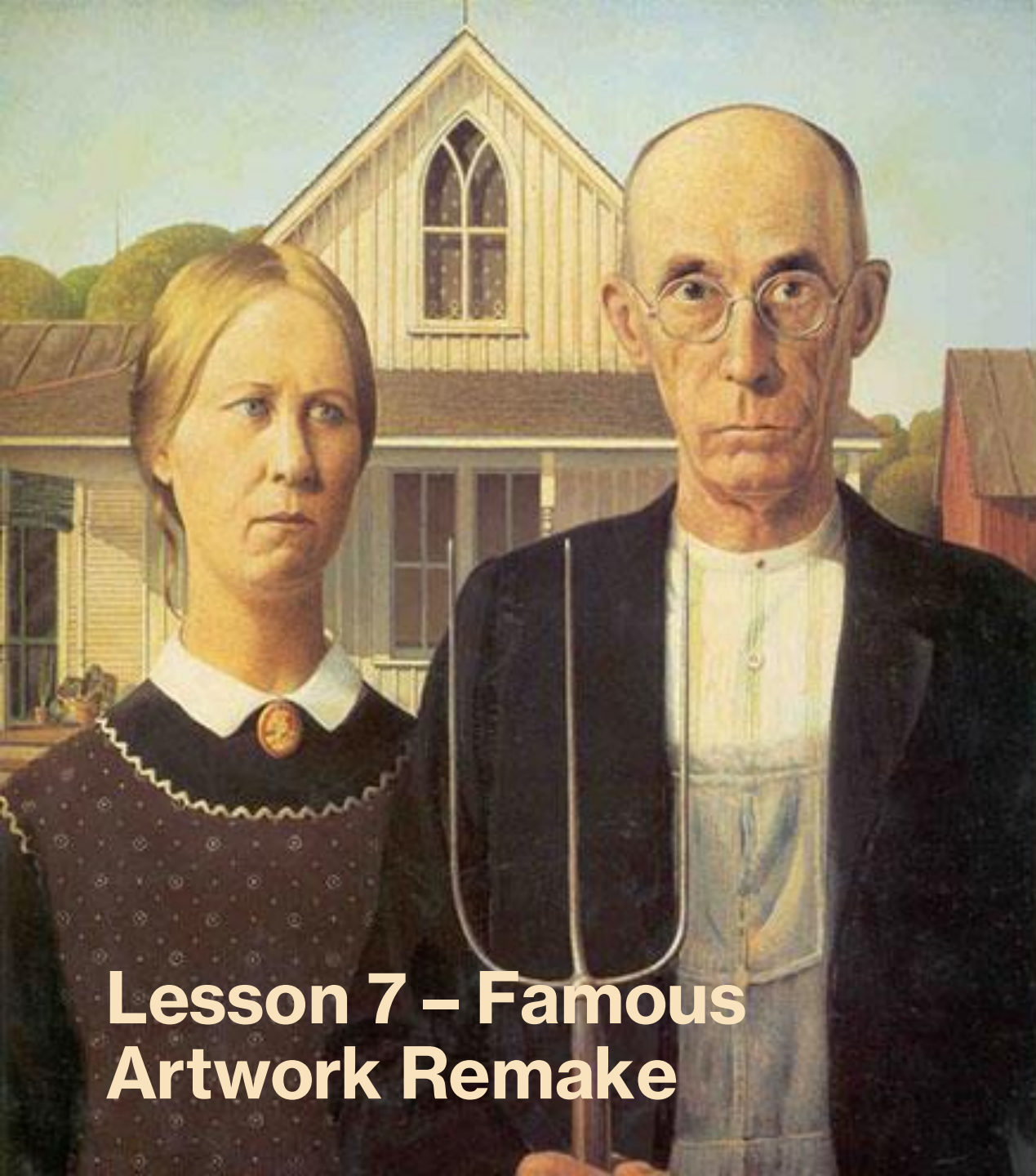
## Part 2 | Product Ad – Criteria:

1. Creative Title
2. Nice/clean non distracting background
3. Overall Design
  - I. Composition
  - II. Proper use of text
  - III. Design components and use of colour

# **L6: Assessment Strategies - Differentiated**

- Students can use or bring in props instead of editing
- Students are free to using drawing tablets
- Prompting and scribing
- Additions or modifications of assignment criteria





## Lesson 7 – Famous Artwork Remake





# L7: Overall & Specific Learning Goals

## Overall Learning Goals

- A3. Using Technologies, Tools, and Techniques: apply traditional and emerging technologies, tools, and techniques to produce and present media art works for a variety of audiences and purposes.
- B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by using it to monitor the creative process, and by examining, interpreting, assessing, and reflecting on media art works
- C2. Contexts and Influences: demonstrate an understanding of the sociocultural and historical contexts of media arts;

## Specific Learning Goals

- A3.1 Explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works
- B1.1 identify and describe their initial reactions to a variety of art works and explain the reasons for their reactions.
- C2.1 analyse the connections between a contemporary media artwork and related historical art works



# L7: Activity & Content 1 (Time: 180-200 minutes)

## Minds On: (15 minutes)

- In Sketchbook with a group or a partner:
- Brainstorm as many famous artists and/or artworks that you can think of.
- Share as a class on the board or on a digital document.





# L7: Activity & Content 2

## Main Activity: (150 minutes)

### Step 1: Explore Virtual Tours and Artworks

- Explore masterpieces from around the world through these virtual museum tours:
- [The Met 360° Project](#): Offers immersive views of The Metropolitan Museum of Art's iconic spaces.
- [Google Arts & Culture](#): Partnered with over 2,000 museums including MoMA, The Louvre, and The Getty Museum.
- [Artifakt Gallery](#): Features virtual exhibitions focused on conflict, resilience, and human spirit.
- [Masterpiece Curations](#): Curated list of 40 virtual art museum tours for families and students.

### Step 2: Research Art Recreation Examples

- These creative recreations will spark your imagination:
- [Getty Museum Challenge](#): People recreated famous artworks using household items – fun, witty, and inspiring!
- [Tussen Kunst & Quarantaine](#): Dutch Instagram account showcasing hundreds of
- These creative recreations will spark your imagination:
- [London Art College](#): Offers tips and 10 famous artworks you can recreate at home.
- [Nelarte](#): Step-by-step guide to recreating portraits with props and fabric.



# L7: Activities & Content 3

## Step 3: Recreate Your Chosen Portrait

Follow The Getty Museum's instructions:

- **Choose a portrait** – traditional or contemporary.
- **Find 3 household items** – get creative with clothing, props, or even food!
- **Recreate the artwork** – match pose, lighting, and mood.
- **Share your recreation** side-by-side with the original in a digital format and submit.

### Include these details:

- Title of the artwork
- Artist's name
- Art period or movement
- Date of creation



# L7: Activities & Content 4

## Reflection/Exit Card: (15 minutes)

- Some prompts to guide your reflection:
- What inspired your choice of artwork?
- Which items did you use and why?
- What challenges did you face during the recreation?
- What did you learn about the original artwork through this process?
- How did this activity change your view of art and creativity?



# L7: Instruction Objective and Teaching Strategies

## Instruction Objective:

Students will:

- learn where/how to search historical artworks and galleries.
- Use research techniques to select famous artworks to recreate.
- Use the Creative Process steps to plan, experiment and execute their photograph.
- Use knowledge and problem solving to choose and edit a final photograph to submit.
- The goal is to thoughtfully reinterpret the original piece through composition, technical skill, and creative innovation.
- Reflections and process documentation are essential parts of this assignment.





# L7: Instruction Objective and Teaching Strategies

## Teaching Strategies:

- Inquiry-Based Learning
- Project Based Learning
- Technology Enhanced Learning
- Coaching-based Support





# L7: Assessment Strategies & Success Criteria

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## Success Criteria:

- I can be creative by experimenting with materials I have around my home to recreate contemporary or traditional artwork.
- I can recognize how our recreations of artworks express the current values and cultures of our society.

## Assessment Strategies:

### *Assessment For Learning* (Formative)

- **Diagnostic Tasks:** Gauge prior knowledge through media critiques or short creative exercises.
- **Exit Tickets:** Quick reflections or questions at the end of lessons to assess understanding.

### *Assessment As Learning* (Student-Driven)

- **Exit Tickets:** Quick reflections or questions at the end of lessons to assess understanding.

### *Assessment Of Learning* (Summative)

- **Rich Summative Tasks:** Final media projects integrating multiple tools and techniques.



# L7: Assessment Strategies – Differentiated

**Offer multiple entry points: visual, auditory, kinesthetic.**

- -Students can choose engagement with recreation through use of props and editing to their level of comfort.

**Scaffold technical skills with tutorials and tiered challenges.**

- Students provided tiered instructions online, on paper, orally and with support from teacher in class.

**Adapt tasks for diverse learning needs and interests.**

- Large range of difficulty or ease available in photo choices. Teacher can help select images for student to meet their level.
- **Ensure that all information and resources are available in class and on the class website to ensure that students can work at their own pace.**



# L7: Resources & Materials

---

Provide these sites in class and on your class website along with the project outline:

- [20 Modern Remakes Of Famous Paintings | Bored Panda](#)
- [Getty Museum Challenge](#)
- [London Art College](#)
- [Nelarte](#)
- [https://www.sadanduseless.com/recreated-art/?fbclid=IwAR1b8C9WvmEutzi8-pEx4doJAGnZDwxF3S4gjchQgpXRmadNdpO\\_CZoiovg#.XoSUkgAfJPk.facebook](https://www.sadanduseless.com/recreated-art/?fbclid=IwAR1b8C9WvmEutzi8-pEx4doJAGnZDwxF3S4gjchQgpXRmadNdpO_CZoiovg#.XoSUkgAfJPk.facebook)



- Camera equipment/studio equipment
- Computer
- Props
- Digital editing software (Adobe PS/Illustrator)

# L7: Resources & Materials

---

Provide these sites in class and on your class website along with the project outline:

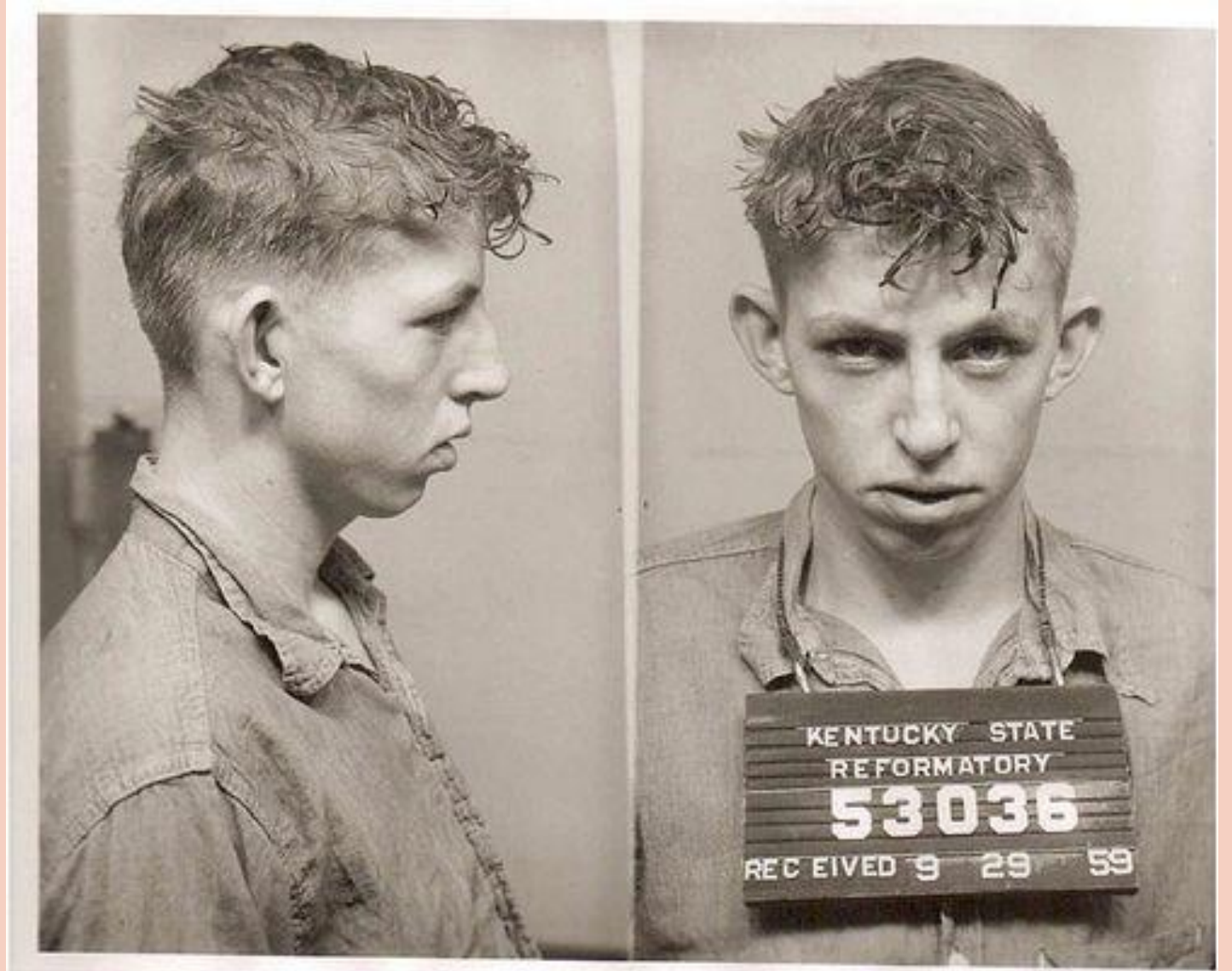
- <https://www.themarysue.com/people-stuck-at-home-recreating-classic-paintings-is-our-new-favorite-trend/>
- <https://learningenglish.voanews.com/a/getty-museum-asks-public-to-recreate-works-of-art/5358907.html>
- <https://www.buzzfeed.com/ikrd/housemates-remaking-art-in-quarantine-covid-classics>
- [The Quirky Self-Portraits of 18th Century Painter Joseph Ducreux | Open Culture](#)
- [The Met 360° Project](#)
- [Google Arts & Culture](#)
- [Tussen Kunst & Quarantaine](#)
- Project Outline



- Camera equipment/studio equipment
- Computer
- Props
- Digital editing software (Adobe PS/Illustrator)



## Lesson 8 – Model Mugshots





# L8: Overall & Specific Learning Goals

## Overall Learning Goals

- **A1.** The Creative Process: apply the creative process to create media art works, individually and/or collaboratively
- **A3.** Using Technologies, Tools, and Techniques: apply traditional and emerging technologies, tools, and techniques to produce and present media art works for a variety of audiences and purposes.
- **B2.** Identity and Values: demonstrate an understanding of how media art works reflect personal and cultural identity, and affect personal, cultural, and community values and their awareness of those values;
- **B3.** Connections Beyond the Classroom: demonstrate an understanding of the types of knowledge and skills that are transferable beyond the media arts classroom

## Specific Learning Goals

- **A1.1** use a variety of strategies to investigate creative challenges and generate innovative ideas, individually and/or collaboratively, for addressing them.
- **A1.3** produce and refine media art works, using research, exploration, input, and reflection
- **A1.5** use an appropriate tracking tool
- **A3.1** explore a wide range of traditional and emerging technologies, tools, and techniques, and use them to produce effective media art works
- **B2.2** analyse the ability of media art works to express historical or contemporary cultural identities
- **B2.3** analyse the ability of historical or contemporary media art works to influence community or societal values

# L8: Activity & Content 1 Time: 300 minutes

## Minds On: (60 minutes)

- View the documentary film Mugshots, TVO (51 mins)
- [Mugshot | TVO Today](#)
- Complete the 'Video Notes' sheet
- Discuss the cultural significance, purpose and important elements of a mugshot.

## Exit Ticket: (5 minutes)

- Students answer the question in their sketchbooks:
- Is Mugshot art? What do you think?



Student Exemplar

# L8: Activity & Content 2

## Main Activity: (150-225 minutes)

1. Introduce main activity objectives and goals.
  - Show student exemplars (ppt)
2. Students should complete the *Mugshot Character Sketch worksheet* prior to shooting in the studio environment (all but the "Notes:Partner in Crime Experience" section...to be filled in after the photo shoot).
3. Create a studio rotation schedule for students to sign up for their shooting time slot. Students must come ready with their props, etc. or chance losing their time slot.



## Student Exemplars



# L8: Activity & Content 2

4. Students will work with a partner in the lighting studio.

- Each student must submit A SELF-PORTRAIT with the help of the partner. Primary student directs the lighting and setup. The partner will click the shutter with primary students' direction.
- Students will work with their partner during their time slot (20 mins) to complete their front and side view mug shots.
- Mugshot must consist of a front and side view. The front view must contain the info card, (provided)
- Make some props available to students (hats, wigs, bandages, etc) to use in building the story of their character.

## Reflection: (10-15 minutes)

- Students can complete the "**Partner In Crime Experience**" section on the Mugshot Character Sketch worksheet.



## Student Exemplars



# L8: Instruction Objective and Teaching Strategies

## Instruction Objective:

Students will;

- Learn how to direct models respectfully
- Learn how to interpret history into creative representations.
- Use editing software to refine images and add framing
- Use camera and studio equipment to develop skills and knowledge.

## Teaching Strategies:

- Coaching-Style Support
- Inquiry Based Learning
- Collaborative Learning
- Technology-Enhanced Learning



Sally Ngo

"Hazardous Hearts"

05/25/21

Student  
Exemplar



# L8: Instruction Objective and Teaching Strategies

## Demonstration:

- How to prepare for the photoshoot using self-portrait test shots.
- How to properly/carefully use studio equipment.
- How to kindly direct your Mugshot assistant in the studio.



Sally Ngo

"Hazardous Hearts"

05/25/21

Student  
Exemplar

# L8: Assessment Strategies

## Success Criteria:

- Evaluation will be based upon...
- Completion of the Mugshot Character Sketch worksheet, attached.
- Effective use of the studio lights (technical merits, such as focus control, correct head and shoulder cropping).
- Efficient time management and advanced preparation for your studio day.
- Creative character development (eg. facial expression / bring in your own props to rock this category).

## Student Exemplar



# L8: Assessment Strategies

## Assessment Strategies:

### *Assessment For Learning* (Formative)

- **Diagnostic Tasks:** Gauge prior knowledge through media critiques or short creative exercises.
- **Learning Journals:** Students reflect on their creative process and technical challenges.
- **Exit Tickets:** Quick reflections or questions at the end of lessons to assess understanding.

### *Assessment As Learning* (Student-Driven)

- **Process Portfolios:** Documenting stages of media production with commentary.
- **Creative Process Mapping:** Visual or written breakdown of how ideas evolve.

### *Assessment Of Learning* (Summative)

- **Written Critiques:** Analytical essays on media artworks or trends.
- **Digital Portfolios:** Curated collection of completed works with artist statements.

## Student Exemplar



# **L8: Assessment Strategies – Differentiated**

**Offer multiple entry points: visual, auditory, kinesthetic.**

- Students can choose engagement with recreation through use of props and editing to their level of comfort.

**Scaffold technical skills with tutorials and tiered challenges.**

- Students provided tiered instructions online, on paper, orally and with support from teacher in class.

**Adapt tasks for diverse learning needs and interests.**

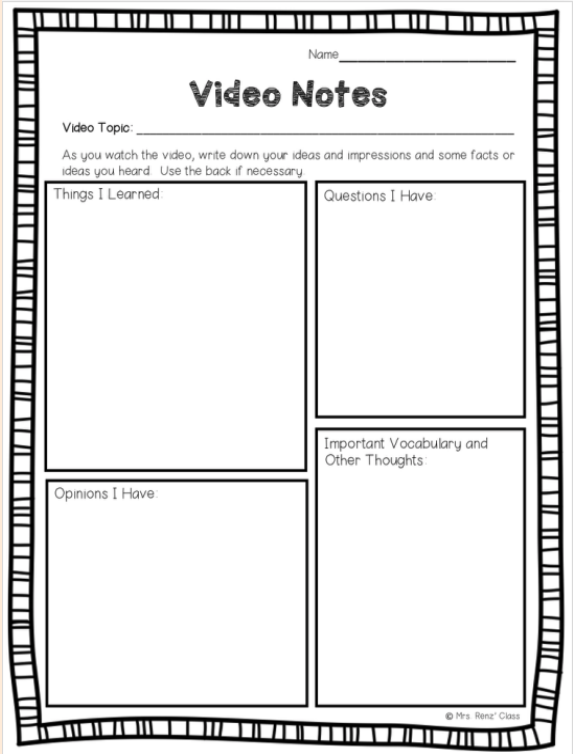
- Large range of difficulty or ease available in photo choices. Teacher can help select images for student to meet their level.

**Ensure that all information and resources are available in class and on the class website to ensure that students can work at their own pace.**

# L8: Resources & Materials

MUGSHOT TVO VIDEO: [MUGSHOT | TVO TODAY](#)

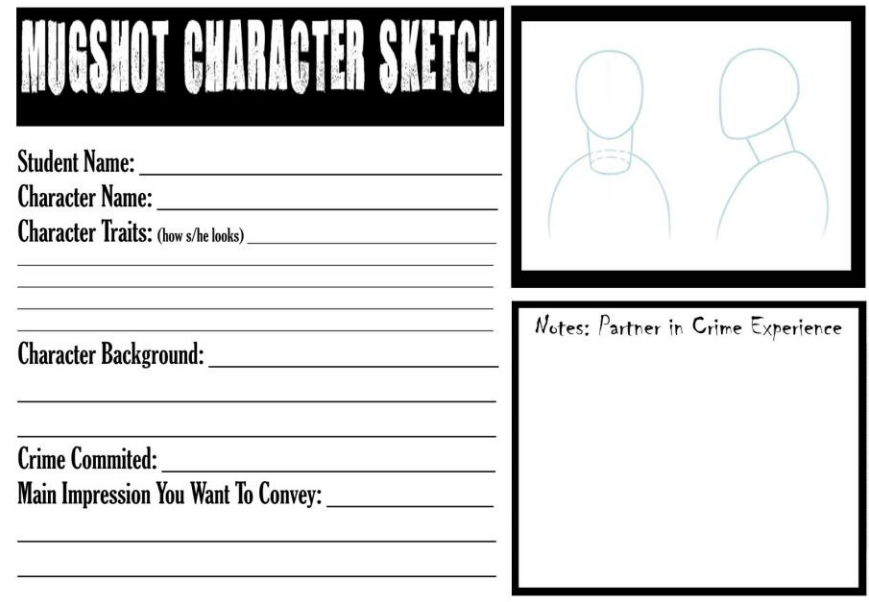
## VIDEO NOTES



A worksheet titled "Video Notes" with a decorative border. It includes a "Name" field at the top right. Below the title is a "Video Topic:" field. A paragraph of instructions follows: "As you watch the video, write down your ideas and impressions and some facts or ideas you heard. Use the back if necessary." The worksheet is divided into four main sections: "Things I Learned:" (top left), "Questions I Have:" (top right), "Opinions I Have:" (bottom left), and "Important Vocabulary and Other Thoughts:" (bottom right). A small copyright notice "© Mrs. Hens' Class" is at the bottom right.

- 2 worksheets (images included)
- Video: [Mugshot | TVO Today](#)
- Camera equipment/studio equipment
- Computer
- Props
- Digital editing software (Adobe PS/Illustrator)
- Mugshot Info Card (Can purchase on Amazon as Mugshot Package or create your own & copy for each student)
- Student Exemplars

## CREATIVE PROCESS WORKSHEET



A worksheet titled "MUGSHOT CHARACTER SKETCH" with a black header. It contains several text entry fields: "Student Name:", "Character Name:", "Character Traits: (how s/he looks)", "Character Background:", "Crime Committed:", and "Main Impression You Want To Convey:". To the right of these fields is a box containing two line drawings of a person's head and shoulders, one facing forward and one in profile. Below the main text fields is a large box labeled "Notes: Partner in Crime Experience".



# L8: Student Exemplars

## FINAL PHOTOGRAPHS



Sally Ngo

"Hazardous Hearts"

05/25/21

## CHARACTER DEVELOPMENT

**MUGSHOT CHARACTER SKETCH**

Student Name: Mattia Quinlan ✓

Character Name: Onyx Midnight (Witch)

Character Traits: (how s/he looks) She is tall and slim with long black hair. She has green piercing eyes that can hypnotize her victims. She has a sharp mouth that creates a mischievous grin. She has strong, angular eyebrows. She always wears black + red.

Character Background: She has been a witch since before the Salem Witch trials and has been practicing rituals and spells for 340 years.

Crime Committed: Arson, murder, destruction

Main Impression You Want To Convey: Looks mysterious and beautiful. Seduces or persuades her victims. Powerful and intimidating. Very stylish and smart.

(DOB: October 31, 1679)

Notes: Partner in Crime Experience  
\* Razor (her familiar, a snake)  
- hypnotizes victims, reads minds  
- has very poisonous venom that release when angry.  
- distracts anything that gets in her way.  
- has been surviving for 340 years.  
- Very skilled and talks, very intelligent, very sneaky  
- Her familiar (animal) snake gives her more energy, spirit, power.

13/15

A large, stylized teal circular graphic with a thick, layered border, partially visible on the left side of the slide.

# L8: Student Outline

## The Mugshot Assignment

### Due Date:

Required: Watch video, complete Mugshot Planning Sheet, Take Mugshots

1. View the documentary film **Mugshots, TVO** in class.
2. Complete the *Mugshot Character Sketch worksheet* prior to shooting in the studio environment (all but the "Notes: Partner in Crime Experience" section...to be filled in after the photo shoot).
3. You will work with a partner in the lighting studio to assist each other with your Mugshot creation.

### Important:

- **YOU ARE REQUIRED TO HAND IN A SELF-PORTRAIT...YOUR PARTNER WILL CLICK THE SHUTTER WITH YOUR DIRECTION!!!** This will be the same process for your Mugshot photos.
- View the studio rotation document on the classroom door, to see which time you are scheduled to shoot. COME READY WITH YOUR PROPS!



# L8: Student Outline

4. Mugshot must consist of a **front and side view**. The front view must contain the info card, found in the studio space. Other props will be available to you (hats, wigs, bandages, etc) so that you can add to the story of your character.

5. **Evaluation will be based upon...**

- Completion of the Mugshot Character Sketch worksheet, attached.
- Effective use of the studio lights (technical merits, such as focus control, correct head and shoulder cropping).
- Efficient time management and advanced preparation for your studio day.
- Creative character development (e.g. facial expression / bring in your own props to rock this category).

6. **Mugshot Photo Submission:**

- Hand in a digital canvas with name, clever title and date.
- Ensure that front and side shots are both on the same canvas.
- Use any apps / filters / photoshop software to alter to your liking.

# L8: Mugshot Photography Rubric

| Criteria  | Level 1 (50–59%)  | Level 2 (60–69%)  | Level 3 (70–79%)  | Level 4 (80–100%)   |
|---|---|---|---|---|
| Completion of Mugshot Character Sketch Worksheet  | Worksheet is incomplete or lacks detail; minimal effort shown.                    | Worksheet is mostly complete with some detail; effort is evident but limited. | Worksheet is complete with thoughtful responses and clear character planning. | Worksheet is fully completed with rich detail, creativity, and strong character insight.                  |
| Effective Use of Studio Lights (technical merits) | Major technical issues (e.g., poor focus, incorrect cropping, lighting problems). | Some technical aspects are handled well, but inconsistencies are present.     | Good control of lighting, focus, and cropping; minor technical flaws.         | Excellent technical execution; lighting, focus, and cropping are precise and enhance the image.           |
| Time Management & Preparation                     | Poor use of time; unprepared for studio session.                                  | Some preparation evident; time used somewhat effectively.                     | Well-prepared; time used efficiently with minor delays.                       | Fully prepared; time used effectively and independently; proactive planning evident.                      |
| Creative Character Development                    | Character lacks originality or effort; minimal use of expression or props.        | Some creativity shown; basic use of expression or props.                      | Creative character with expressive features and thoughtful use of props.      | Highly original and expressive character; exceptional use of props and performance to convey personality. |

## Mugshot Photography – Student Self-Assessment

- Name: \_\_\_\_\_ Date: \_\_\_\_\_
- Instructions: Reflect on your work for the Mugshot Photography project. For each category, check the box
- that best describes your performance and add a comment about what you did well or what you could improve.

### 1. Mugshot Character Sketch Worksheet

- How complete and thoughtful was your planning?
- ☐ Level 1 – I didn't finish the worksheet or gave very little detail.
- ☐ Level 2 – I filled it out but didn't go into much depth.
- ☐ Level 3 – I completed it with good detail and planning.
- ☐ Level 4 – I put a lot of thought into my character and wrote with creativity and detail.
- My comment:
- \_\_\_\_\_

### 2. Technical Use of Studio Lights

- How well did you use the camera and lighting setup?
- ☐ Level 1 – My photo had major issues (blurry, bad lighting, poor cropping).
- ☐ Level 2 – Some parts worked, but there were technical problems.
- ☐ Level 3 – My photo was mostly well-lit and in focus.
- ☐ Level 4 – I used the lights and camera really well to make a strong image.
- My comment:
- \_\_\_\_\_

# Mugshot Photography Student Self- Assessment



### 3. Time Management & Preparation

- How prepared were you for your studio session?
- ☐ Level 1 – I wasn't ready and wasted time.
- ☐ Level 2 – I was somewhat prepared but could've used time better.
- ☐ Level 3 – I was ready and used my time well.
- ☐ Level 4 – I was fully prepared and worked efficiently the whole time.
- My comment:
- \_\_\_\_\_

### 4. Creative Character Development

- How original and expressive was your mugshot character?
- ☐ Level 1 – I didn't really create a character or use props/expression.
- ☐ Level 2 – I tried a little, but it wasn't very creative.
- ☐ Level 3 – My character had personality and some creative touches.
- ☐ Level 4 – I went all in! My character was expressive and unique, with great props or costume.
- My comment:
- \_\_\_\_\_

# Mugshot Photography Student Self- Assessment





## Lesson 9: Comic Creation



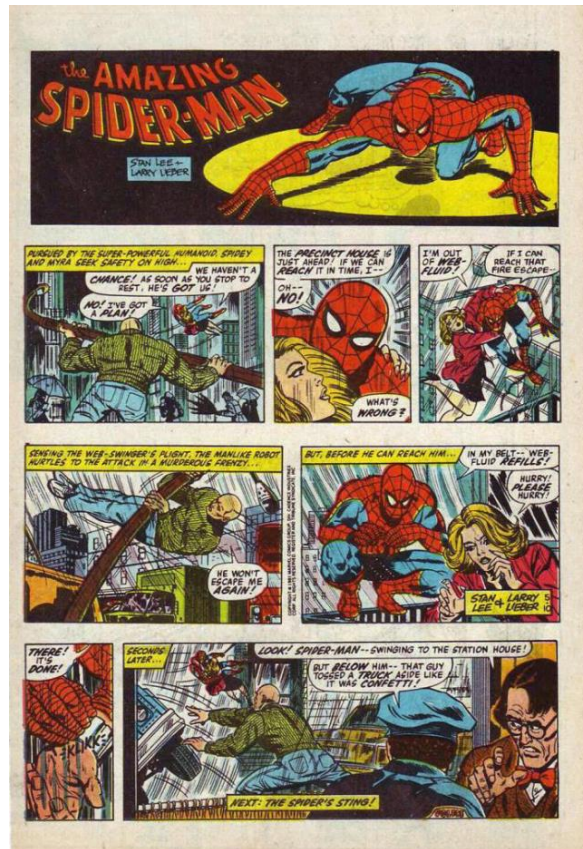


# L9: Specific Lesson Learning Goals

- Students will learn how to create a comic using photographs they have taken as a base
- Students will implement a **combination 2 of key photos** (can mix):
  1. **Depth of field**
  2. **Motion blur**

# L9: Lesson Activity/Content - 1

- Comic panel examples are presented:



The Amazing Spider-Man



The Way of the House Husband



Solo Leveling

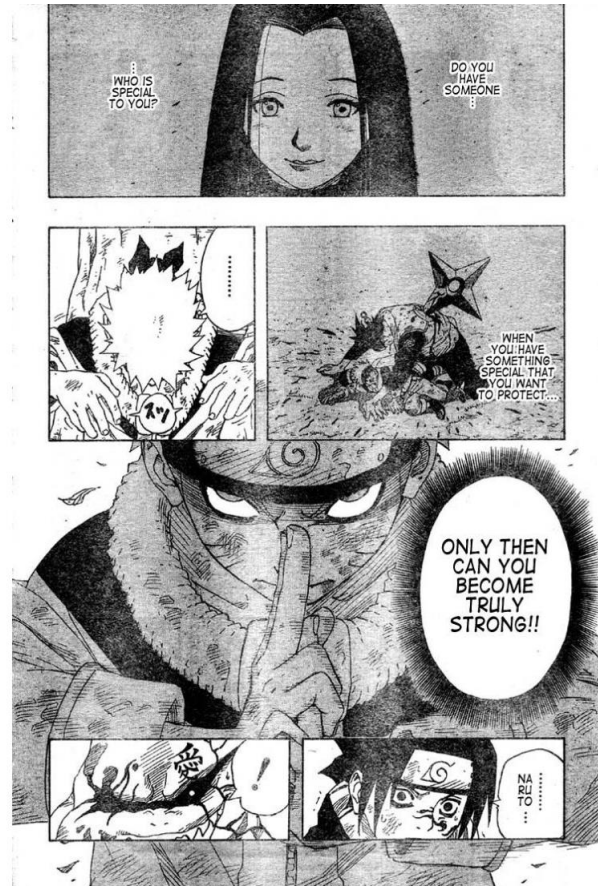


# L9: Lesson Activity/Content - 2

- Comic panel that demonstrates out of panel placement:



The Superior Spider-Man



Naruto

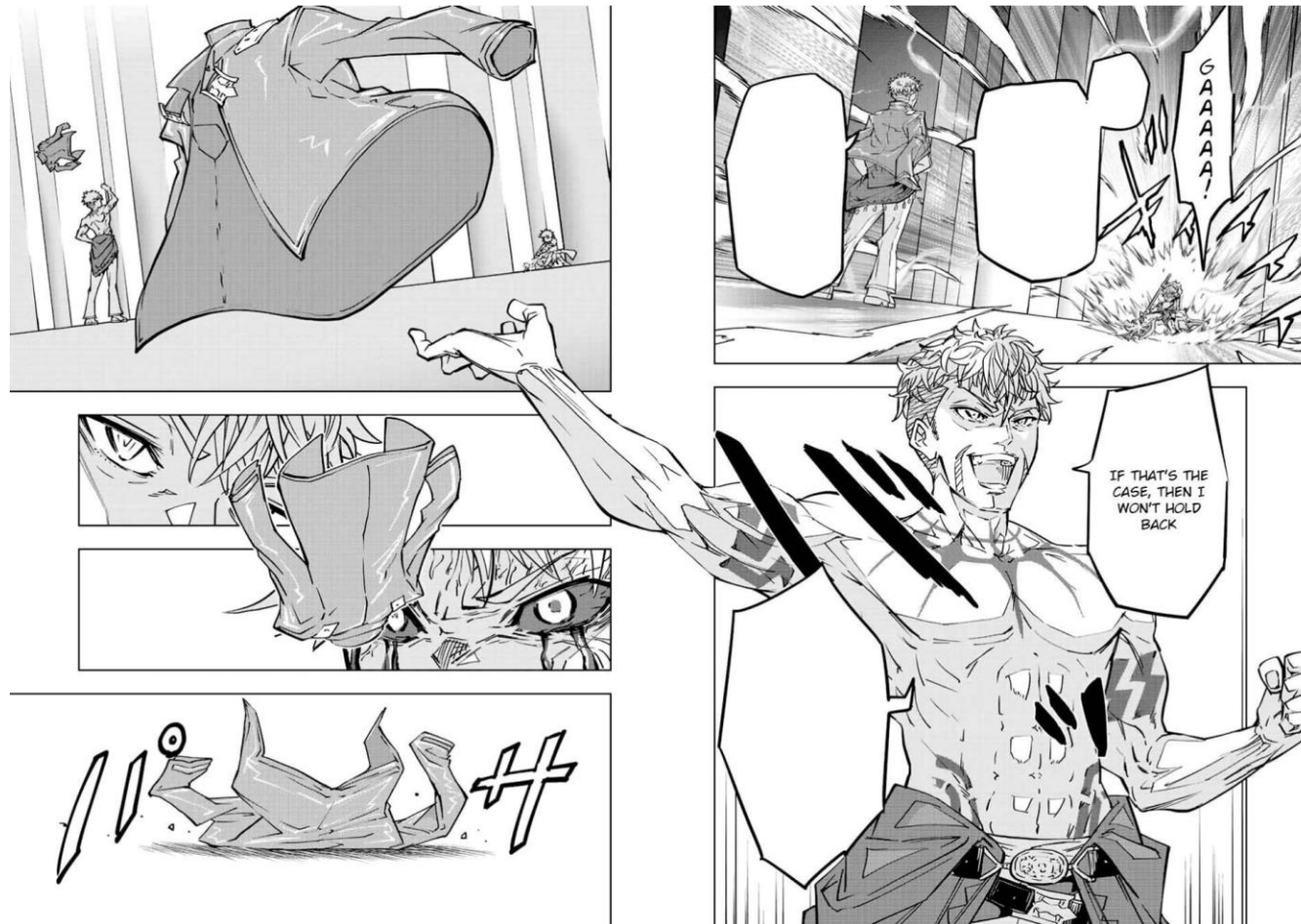


Blue Lock



# L9: Lesson Activity/Content - 3

- Comic panel that demonstrates out of panel placement:



# **L9: Instruction Objective and Teaching Strategies**

- Students will be get accustomed to the methodologies comics use (from different countries as well) to tell stories
- Identify the flow and the story and highlighting key features that make a comic

# L9: Assessment Strategies

| Criteria                    | Level 4  | Level 3   | Level 2  | Level 1   |
|-----------------------------|--|---|--|---|
| <b>Visual Story Telling</b> | <ul style="list-style-type: none"><li>Comic creatively uses visuals, transitions and dialogue to articulate a cohesive story</li></ul>   | <ul style="list-style-type: none"><li>Comic is clear and cohesive</li></ul>                     | <ul style="list-style-type: none"><li>Comic needs updates for further clarity and story telling</li></ul>          | <ul style="list-style-type: none"><li>Comic presents disorganized information</li></ul> |
| <b>Use of Photos</b>        | <ul style="list-style-type: none"><li>Deliverable photos from Part 1 have been implemented and thoughtfully edited to enhance comic</li></ul>  | <ul style="list-style-type: none"><li>Main photo deliverables are included</li></ul>            | <ul style="list-style-type: none"><li>Deliverables can be framed better to communicate what is happening</li></ul> | <ul style="list-style-type: none"><li>Deliverables are missing</li></ul>                |
| <b>Use of Panels</b>        | <ul style="list-style-type: none"><li>Panels are clean and are intuitive enough to follow</li><li>Use of space outside of panels are accounted for to enhance comic's impact</li></ul> | <ul style="list-style-type: none"><li>Panels are clean and intuitive enough to follow</li></ul> | <ul style="list-style-type: none"><li>Panels require clean up and better placement</li></ul>                       | <ul style="list-style-type: none"><li>Panels are messy or unintuitive</li></ul>         |

# L9: Assessment Strategies - Differentiated

- Criteria can be modified or accommodated
- Scribing
- Alternative artistic mediums can be accepted
  - ❖ As long as students can demonstrate the prerequisite photo deliverables that is a combination of motion blur and/or depth of field
- Extensions
- After school use of computers
- Physical mediums (on paper) can be accepted





# Lesson 10 – Expressive Self Portraits (Photography & Digital Drawing)

**Time: 480 minutes**

# L10: Overall Learning Goals

## Overall Learning Goals

- **A1.** The Creative Process: apply the creative process to create media art works, individually and/or collaboratively;
  - **A2.** The Principles of Media Arts: design and produce media art works, applying the principles of media arts and using various elements from contributing arts (dance, drama, music, visual arts);
  - **A3.** Using Technologies, Tools, and Techniques: apply traditional and emerging technologies, tools, and techniques to produce and present media art works for a variety of audiences and purposes.
- 
- **B2.** Identity and Values: demonstrate an understanding of how media art works reflect personal and cultural identity, and affect personal, cultural, and community values and their awareness of those values
- 
- **C1.** Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other concepts relating to media arts;

# L10: Specific Learning Goals

## Specific Learning Goals

- **A1.1** Use a variety of strategies (e.g., brainstorming, concept webs, mind maps, group discussions, research using sources such as case studies) to investigate creative challenges and generate innovative ideas, individually and/or collaboratively, for addressing them;
- **A1.3** Produce and refine media art works, using research, exploration, input, and reflection;
- **A2.1** Analyse how media artists use the principle of hybridization, and apply that principle in the design and production of media art works that explore elements from contributing arts
- **A2.4** Analyse how media artists use the principle of point of view and apply that principle in the design and production of media art works that explore elements from contributing arts.
- **B2.4** analyse, on the basis of reflection, and document how creating and presenting media art works has affected their personal values and their understanding of their culture and community
- **C1.3** explain terminology associated with the technologies, tools, and techniques used in the production and presentation of media art works, and use this terminology correctly and appropriately when producing, presenting, and analysing media art works





# L10: Minds On - 1

**Kahoots: Review of Colour Theory (5-10 minutes):**

- Whole class warm up & Review Kahoot!

Learning games <http://www.kahoot.com>

- Search for 'colour theory' and run through a game of Kahoots! To get an informal assessment of how much the students know/don't know about colour theory.

# L10: Minds On - 2

## Colour & Painting review should include:

- Colour Theory can be fascinating. We will be looking at how the concepts of Colour Theory have been applied to artwork by other artists and then have a chance to apply colour theory to our own work in a way that helps us express emotion and ideas.
- **Colour Theory Websites: Basic Color Theory** <http://artlex.com>
  - ❖ Students should have a basic understanding of:
    - *Primary*: blue, yellow, red.
    - *Secondary*: orange, green, purple.
    - *Tertiary*: yellow-green, yellow-orange, yellow-purple, blue-green, blue-orange, blue-purple, red-green, red-orange, red-purple.
    - *Monochromatic*: One colour mixed with black to create shades or with white to create tints.
    - *Analogous*: 3 colours that are next to each other on the colour wheel. These colours give warm or cool feelings. *Complementary*: Colours directly across from each other on the colour wheel and have the most contrast. These colours can be mixed to create brown or gray to create more neutralized colours or feelings.
- **Feelings** - (happy, sad) are brief emotional reactions that can create 'mood.'
- **Moods** - (dreary or angry temperament) A state of mind for a longer duration.



# L10: Activity & Content 1

## Main Activity:

**ACTION #1: Investigation & Analysis of Digital and Photographic Self-Portraits by Well Known Artists (30 minutes)**

**Present: Introduction to Self-Portrait Trickery (PowerPoint)**

## Whole Class Discussion & Analysis:

1. Present the **'Introduction to Self-Portrait Trickery'** PowerPoint to the entire class (also included on Edsby/D2L course platform). Students will consider & analyse the photographic and/or digitally created Self-Portraits by 4 historical and contemporary artists.

**Prompt:** As a class, consider and discuss the following questions for each:

1. What makes each of these images a self-portrait?
2. How do artists use colour to express themselves?

## **2. As an introduction to the analysis portion of the project:**

Included on the slides for each artist are questions that you can discuss with students can as a class and/or with a seat partner;

3. **Students will answer the questions independently and submit their answers to the 'Assignment' submission button on the course website platform.**

# L10: Activity & Content 1

## PowerPoint: Self-Portrait Trickery (contents):

With a partner, consider the work of the following artists, discuss your answers to the questions provided for each artist and individually, write down your analysis for each work:

These artist works will be projected for the entire class and will be made available on Edsby/D2L for students to review together and at their own pace.

### 1. Andy Warhol Andy Warhol's Haunting Self-Portrait: Andy Warhol/Self-Portrait #9 (1986) Bing Videos

**Questions:** Bing Videos


1. Why might Andy Warhol's 1986 self-portrait be depicted with a blue, pink, orange, and yellow camouflage pattern over his own face?
2. How was hybridization applied to this self-portrait? What purpose does it serve?

QUESTIONS

- How does Cindy Sherman's Photograph 'Untitled #98' make you feel?
- How did the artist use colour to provide information to the viewer?
- What is the focal point of this self-portrait?
- What perspective is this photograph taken from?
- Why do you think the artist took the photo from this perspective?

How Cindy Sherman Designed Self-Portraiture  
<https://www.thecollector.com/cindy-sherman-self-portraits/>


CINDY SHERMAN



*Untitled #98 by Cindy Sherman, 1982, via the Tate Modern, London*

ANDY WARHOL

Andy Warhol/Self-Portrait  
#9 (1986)



BING VIDEOS ANDY WARHOL'S HAUNTING SELF-PORTRAIT

(YOUTUBE, SOTHEBY'S, 11.8K VIEWS, NOV 14, 2016)  
[HTTPS://WWW.BING.COM/VIDEOS/RIVERVIEW/RELATEDVIDEO?&Q=ANDY+WARHOL+HAUNTING+SELF+PORTRAIT&MID=FC2EC858774CF284B4D1FC2EC858774CF284B4D1&FORM=VRDGAR](https://www.bing.com/videos/riverview/relatedvideo?&q=andy+warhol+haunting+self+portrait&mid=fc2ec858774cf284b4d1fc2ec858774cf284b4d1&form=VRDGAR)

# L10: Activity & Content 2

**2. Cindy Sherman How Cindy Sherman Redefined Self-Portraiture (7 Artworks) | TheCollector Untitled #98 by Cindy Sherman, 1982, via the Tate Modern, London**

## **Questions:**

1. How does Cindy Shermans' Photograph 'Untitled #98' make you feel?
2. How did the artist use colour to provide information to the viewer?
3. What is the focal point of this self-portrait?
4. What perspective is this photograph taken from?
5. Why do you think the artist took the photo from this perspective?

**3. Karen Armenta-Digital Self-Portrait 6 "i'M a MeSs", Medium: Digital Illustration, Size: 36 in. x 36 in., October 15, 2017**

## **Questions:**

1. How does this artist use elements of design (colour, line, shape, space, texture, value) to portray a particular emotion or mood?
2. What emotion or mood is this artist trying to express? Do you think they were successful? Why or why not?
3. If you could make suggestions to the artist to improve this work, what advice would you give?

# L10: Activity & Content 2

## 4. Mishelle Angarita

### Questions:

1. List step-by-step, the process that you believe the artist took to create this digital self-portrait?
2. What digital tools could have been used to create this self-portrait?
3. How did this artist use symbolism and colour theory to create a particular emotion or mood?



# L10: Activity & Content 2

## **ACTION #2: Introduction to Main Activity: Creative Process (30 minutes)**

### **1. Show PowerPoint for Introduction: Beyond the Selfie:**

**Beyond the Selfie PPT.pdf as an introduction to the creative part of the project.**

### **2. Discuss the student exemplars and how they might have been created. Some possible considerations:**

- Which digital tools were used? Which compositions use colour theory to emphasize emotion/mood?
- Which compositions use symbolism in their arrangements?
- What other elements and principles of design are being applied to create an intended effect?

# L10: Activity & Content 3

## PowerPoint Includes:

- 'Inspiring Questions to Ask Yourself' before starting your own Expressive Self-Portrait
- Painting
- Student Exemplars

## INSPIRING QUESTIONS TO ASK YOURSELF WHEN PLANNING TO CREATE THIS IMAGE:

- Who are you?
- What is your identity as a student, daughter/son, friend, sibling, artist, etc.?
- How can you express this through a meaningful self-portrait, using colour to show emotion and meaning?
- What setting could help you express your ideas/emotion? Ensure that the background is not too busy or distracting. The negative space (background) should add value to the narrative (idea/emotion) or neutral to emphasize the positive space.
- How can lighting help to create the mood/emotion that you would like to achieve?
- Which phone apps or computer programs could you use to manipulate your self-portrait in order to further express your concept?

**3. Introduce the remaining criteria for the project and direct students to continue independently with the following activities. Instructions will be on Edsby/D2L Platform as well.**

# L10: Activity & Content 3

## **MAIN ACTIVITY: Creation of 3 Expressive Self-Portraits (300 minutes)**

Create 3 self-portraits using colour theory and symbolism to represent 3 different emotions and/or moods. Another option could be to create a series of self-portraits (triptych) to represent different perspectives of one emotion/mood.

### **Self Portrait Step-By-Step Instructions:**

1. Using the steps of the Creative Process, plan out your idea using sketches, mind map, lists, colour scheme plans either physically or on a digital template.

# L10: Activity & Content 4

2. Photograph yourself. In your photos, include **2 symbolic objects** (props) along with yourself and/or photographed alone. Make sure to take lighting into consideration in relation to the emotion or mood that you want to create.
- **Symbolic Objects/Props**-Include symbols/props that represent your interests. These symbols can be human, animal, or object. Add symbols of objects that define your feelings.
    - ❖ **Example:** I would include my dogs' favourite toys that they have had since the day I found my dogs in Taiwan. These toys represent the love and memories I shared with my dogs over their lives through the only toys that they cared for their entire lives, while tearing every other toy apart. The tattered and muted toys represent my fading memories of the simple moments I shared with them daily.
  - The entire composition will become a **metaphor** for your experience. A metaphor is a figure that stands for something else. For instance, in some of the photos I wore the mask I would wear while riding my scooter in Taiwan to try not to breathe in all of the pollution. This mask represents my struggle with health and with not speaking the language fluently while I lived there.

# L10: Activity & Content 4

3. **Upload your photos into a digital folder** in your OneDrive account. Be sure to label the folder '**Computer Generated Self-Portrait**'. This is where you will keep your photographs and images that you would like to use for this project.

4. Edit through the photos that you have. Narrow down the selection to your top 3-5 photos. Remember that you are not looking for the photo that you think you look the best in but rather the photo that would best represent the emotion or mood that you are trying to convey.

5. Open your chosen digital drawing/painting program and upload your images to the program.

6. Add colour (and symbolism) to make the work more expressive by using the following colour theories:



# L10: Activity & Content 5

## S.P. #1: Monochromatic

**Choose ONE colour and make lighter and darker tones** of that colour. If you are using PS, Open multiple layers, and working between the layers add at least 3-5 tones of your chosen colours to create the emotion or mood that you are trying to create.

For example, you can use a variety of light and dark blues, adjusting transparencies of the colours over your image to represent the mood you are trying to convey. Feel free to add patterns and textures, overlayed imagery to create the intended mood and compositional arrangement that you would like to create.

## S.P. #2: Complimentary

**Choose 2 complimentary colours.** Try mixing/layering 2 colours that are opposite each other on the colour wheel. What happens if you mix blue and orange? Yellow and purple? Green with red? When overlapping strokes turn a shade of grey or brown, the tone is dull. Use your chosen 2 colours in a range of brightness and dullness as well as the mixed tones to draw/paint over your photograph and give the intended emotion/mood to your composition. Include textures and patterns, distort or exaggerate your facial expression to match the emotions/mood you are creating.

## S.P. #3: Analogous

**Choose 3 colours found next to each other** on the colour wheel or choose 2 primary colours such as blue and red together to create blue violet, violet and red violet. What mood would you create if you changed your colours to blue and green? Are the combinations that you chose warm or cold? Create a composition using a combination of your analogous colours to give the intended emotion or mood to your self-portrait. Add patterns, textures and drawing details where you feel fit to add to the composition and its arrangement.

# L10: Activity & Content 5

7. Have students complete the following questions to create their own **Artist Statement**. The final statement should be between **350-500 words**.

# L10: Activity & Content 6

## Reflection:

### ARTIST STATEMENT QUESTIONS (Self Analysis aka Self Reflection) (60 minutes)

1. Describe your subject matter.
2. Analyse and describe your colour scheme.
3. Interpret the meaning of your composition.
4. What symbols did you use? Why?
5. What are the 3 most important elements and principles that you applied to your work?

## KAREN ARMENTA

### Digital Self-Portrait

#### Questions:

1. How does this artist use elements of design (colour, line, shape, space, texture, value) to portray a particular emotion or mood?
2. What emotion or mood is this artist trying to express? Do you think they were successful? Why or why not?
3. If you could make suggestions to the artist to improve this work, what advice would you give?



"i'M a MeSs", Medium: Digital Illustration, Size: 36 in. x 36 in., October 15, 2017

## MISHELLE ANGARITA

### Digital Self-Portrait

#### Questions:

1. List step-by-step, the process that you believe the artist took to create this digital self-portrait?
2. What digital tools could have been used to create this self-portrait?
3. How did this artist use symbolism and colour theory to create a particular emotion or mood?



Mishelle Angarita - Ilustradora | Visual storytelling in Bogotá, Colombia :: Behance

# L10: Activity & Content 6

6. Which Principle of Design (Hybridization, Point of View, Interactivity or Duration) are being used in your compositions. Explain.
7. Why are they located where they are in your composition?
8. How is your work expressive regarding: a. Ideas b. Feelings c. Mood d. symbols.
9. How successful (unsuccessful) is your progression of ideas/depiction of feelings/moods in each of your 3 compositions? How can you improve your work?
10. What did you learn about colour, symbols, and/or depiction of feelings/mood in a self-portrait?

## KAREN ARMENTA

### Digital Self-Portrait

#### Questions:

1. How does this artist use elements of design (colour, line, shape, space, texture, value) to portray a particular emotion or mood?
2. What emotion or mood is this artist trying to express? Do you think they were successful? Why or why not?
3. If you could make suggestions to the artist to improve this work, what advice would you give?



"i'M a MeSs", Medium: Digital Illustration, Size: 36 in. x 36 in., October 15, 2017

## MISHELLE ANGARITA

### Digital Self-Portrait

#### Questions:

1. List step-by-step, the process that you believe the artist took to create this digital self-portrait?
2. What digital tools could have been used to create this self-portrait?
3. How did this artist use symbolism and colour theory to create a particular emotion or mood?



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# L10: Activity & Content 7

## **PRESENTATION & SUBMISSION: (60 minutes)**

8. Save your final 3 Digital Self Portraits. Give the series of compositions and each of the self-portraits a title and a short 'Artist Statement' by answering the Self Analysis questions for all 3 compositions that you have created.

- Create a simple **Powerpoint or Canva presentation** to arrange your completed project. Be sure to include the following:

Slide 1: Title of Assignment, Course Code, Your Project Title, Your Name, Date;

Slide 2-3: Artist Statement (Can be more than one slide). (See questions below to create A.S.)

Slide 4: Monochromatic Self-Portrait (In small font underneath your composition include your Title and 'Monochromatic S.P.')

Slide 5: Complimentary Self-Portrait (In small font underneath your composition include your Title and 'Complimentary S.P.')

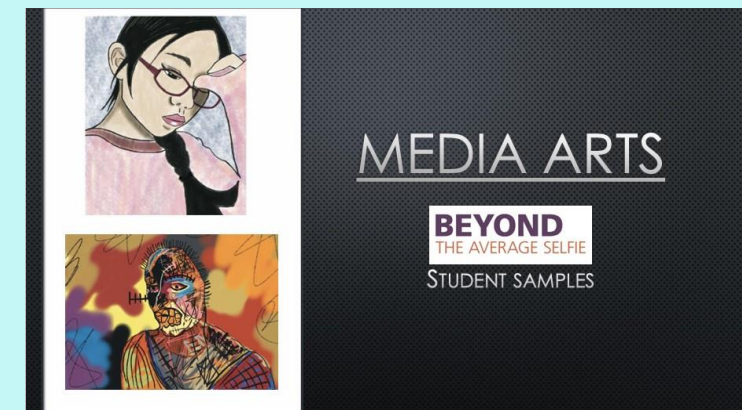
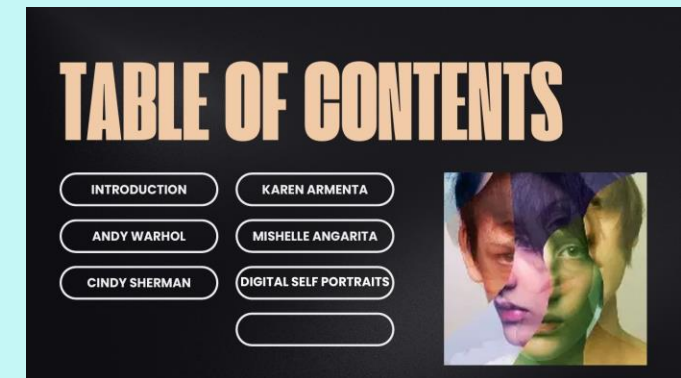
Slide 6: Analogous Self-Portrait (In small font underneath your composition include your Title and 'Analogous S.P.')

**9. Submit completed project to the appropriate Admission Button on Edsby/D2L by Deadline.**

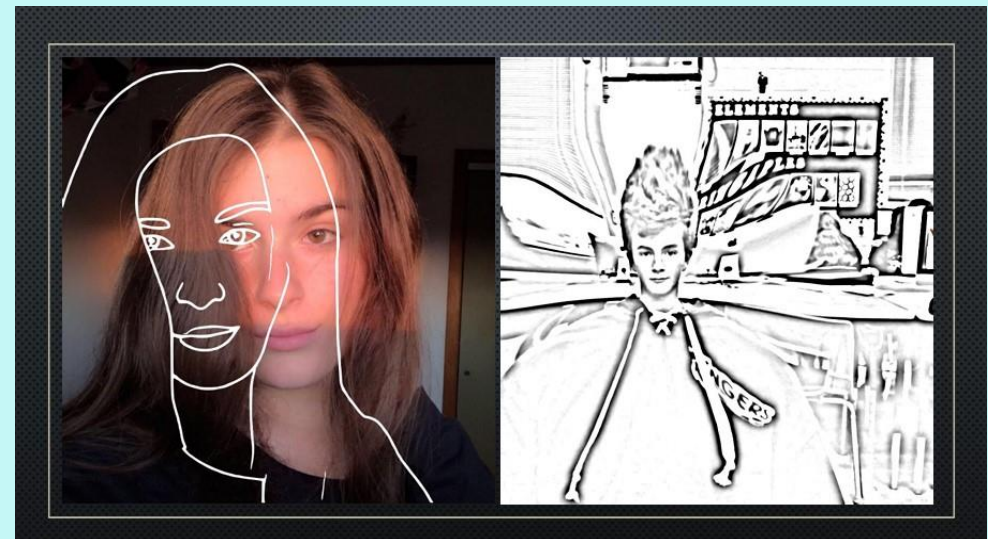
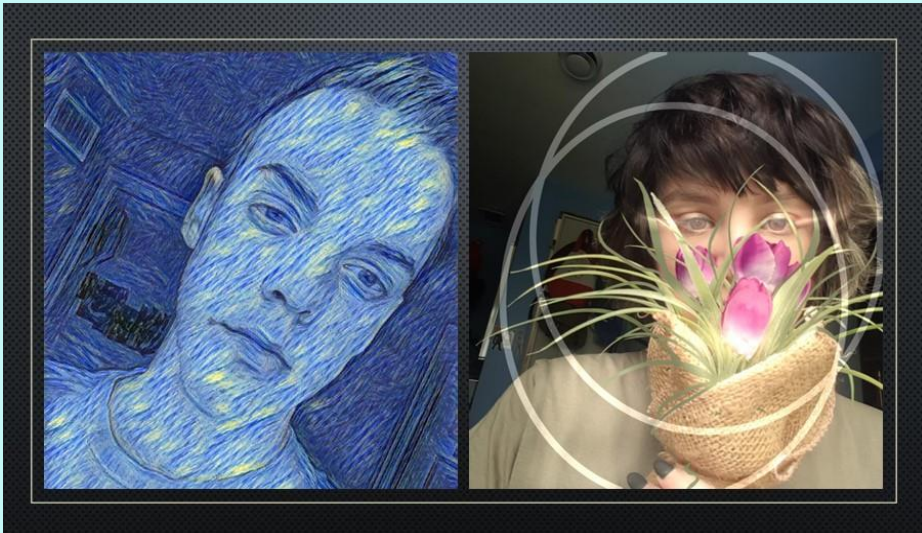
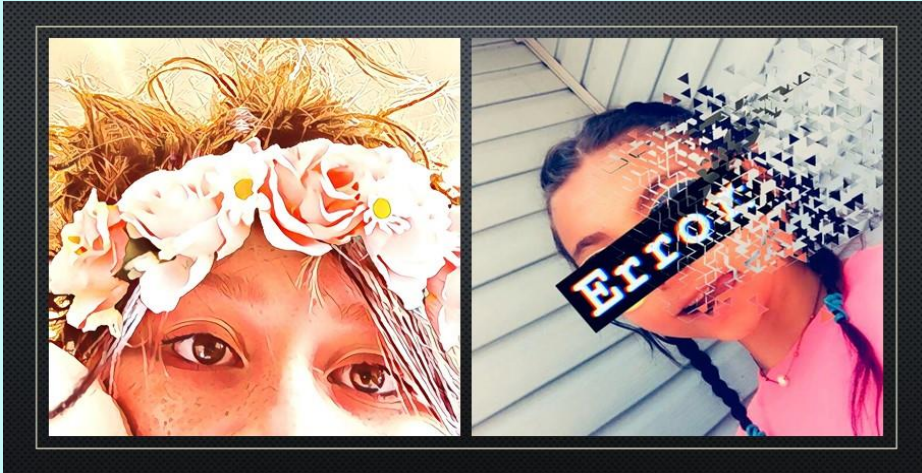


# Resources & Materials

- **2 PPTs:** Self-Portrait Trickery; Beyond the Selfie (Exemplars)
- <https://www.pbslearningmedia.org/resource/what-defines-you-artist-yidan-guo-video/createid-exploring-creativity-and-the-arts-in-idaho/>
- **Computer drawing/painting programs** (Photoshop, Procreate, Claris Draw, CorelDraw, CorelPaint, Drawpad Graphics, Painter, Illustrator, Color It, Dabbler, GIMP) and/or apps (Blender, Astropad Studio, Sketchbook, Clip Studio Paint, Inspire Pro, Zen Brush 3, GIMP, Paintstorm Studio, Krita, Metabang Paint Pro), Ibis Paint.
- **Props** for photography such as flowers/greenery, twinkling lights, fabrics, and miscellaneous items are available.
- Greenscreen or backdrop
- Camera and equipment/studio equipment/phone camera
- Digital Drawing Tablet
- Computer
- Multi-media materials
- [I wish someone had told me this about color](#)
- [digital self portrait tutorial | SELF PORTRAIT digitally in 4 WAYS](#)



# Student Exemplars





# L10: Instruction Objective and Teaching Strategies

## **Instruction Objective::**

Students will;

- Learn how to direct models respectfully
- Learn how to interpret history into creative representations.
- Use editing software to refine images and add framing
- Use camera and studio equipment to develop skills and knowledge.

## **Teaching Strategies:**

- Inquiry-Based Learning
- Project-Based Learning
- Collaborative Learning
- Technology-Enhanced Learning
- Socratic Seminars
- Cross-Curricular Integration

# L10: Success Criteria

- **Success Criteria:**
- *By the end of the lesson/task, you should be able to...*
- • Experiment with colour and symbols to create 3 digital portrait studies that express your mood, feelings, and ideas.
- • Experiment with layering, opacity and transparency of colours, textures, and filters over a photographic image with an emphasis on colour.
- • Experiment using a computer paint & drawing program such as Photoshop or Procreate.
- • Analyse the work of professional artists, their own artwork, and the work of their peers, through discussion and writing.
- • Write an analysis/reflection about the work of professional artists, peer work, and your own artwork.
- • Develop a level of comfort with using a digital drawing tablet and/or program drawing/painting tool.

# L10: Assessment Strategies

- *Assessment Of Learning* (Summative)
  - **Rich Summative Tasks:** Final media projects integrating multiple tools and techniques.
  - **Presentations & Exhibitions:** Students showcase and explain their work to peers or the community.
  - **Written Critiques:** Analytical essays on media artworks or trends.
  - **Digital Portfolios:** Curated collection of completed works with artist statements.
- *Assessment For Learning* (Formative)
  - **Learning Journals:** Students reflect on their creative process and technical challenges.
  - **Peer Feedback Sessions:** Structured critique circles using success criteria.
  - **Checklists & Rubrics:** Co-created with students to clarify expectations.
- *Assessment As Learning* (Student-Driven).
  - **Goal Setting & Reflection Logs:** Track progress on personal and course-related goals.
  - **Process Portfolios:** Documenting stages of media production with commentary.
  - **Creative Process Mapping:** Visual or written breakdown of how ideas evolve.



# L10: Assessment Strategies – Differentiated

- **Offer multiple entry points: visual, auditory, kinesthetic**
- Students can choose objects to work with and have an opportunity to experiment with multiple arrangements and situations while working.
- **Scaffold technical skills with tutorials and tiered challenges.**
- Step by step instructions with assistance from other students and teacher.
- **Adapt tasks for diverse learning needs and interests.**
- Opportunity for students to choose the levels of difficulty in compositional arrangement, object choices and technical skills.
- Ensure that all information and resources are available in class and on the class website to ensure that students can work at their own pace with 'goal posts' to guide them towards the deadlines.

# L10: Rubrics & Assessment

| Criteria   | Level 1 (50–59%)   | Level 2 (60–69%)   | Level 3 (70–79%)  | Level 4 (80–100%)  |
|--|--|--|---|--|
| <b>Analysis of Self-Portrait Work</b><br><br><i>(Reflecting, Responding, and Analyzing)</i>    | Demonstrates limited understanding of self-portrait conventions and emotional expression.                        | Demonstrates some understanding with basic insights into self-portrait conventions and emotional expression. | Demonstrates considerable understanding with thoughtful analysis of self-portrait conventions and emotional expression. | Demonstrates thorough and insightful analysis with strong connections to emotional and artistic intent.                        |
| <b>Creative Process &amp; Concept Development</b><br><br><i>(Creating and Presenting)</i>      | Limited evidence of planning and exploration of ideas. Colour schemes are not clearly connected to emotion/mood. | Some evidence of planning and idea development. Colour schemes show a basic connection to emotion/mood.      | Considerable planning and thoughtful development of ideas. Colour schemes effectively convey emotion/mood.              | Extensive planning and innovative development of ideas. Colour schemes powerfully enhance emotional impact.                    |
| <b>Technical Use of Digital Tools</b><br><br><i>(Creating and Presenting)</i>                  | Uses digital tools with limited skill and control. Compositions lack cohesion.                                   | Uses digital tools with some skill. Compositions show basic structure and intent.                            | Uses digital tools with considerable skill. Compositions are cohesive and visually effective.                           | Uses digital tools with a high degree of skill and creativity. Compositions are polished, expressive, and visually compelling. |
| <b>Application of Colour Theory</b><br><br><i>(Understanding of Elements &amp; Principles)</i> | Colour schemes are unclear or incorrectly applied. Limited emotional impact.                                     | Colour schemes are somewhat accurate. Emotional intent is partially conveyed.                                | Colour schemes are accurate and support emotional intent.   | Colour schemes are expertly applied and enhance the emotional and aesthetic quality of each piece.                             |
| <b>Communication of Mood/Emotion</b><br><br><i>(Communicating Meaning)</i>                     | Mood/emotion is unclear or inconsistent across the works.  | Mood/emotion is somewhat communicated. Some inconsistencies across the works.                                | Mood/emotion is clearly communicated and consistent across the work.  | Mood/emotion is powerfully and consistently communicated across all three compositions.  |
| <b>Reflection and Artistic Intent</b><br><br><i>(Reflecting, Responding, and Analyzing)</i>    | Reflection is vague or lacks connection to artistic choices.   | Reflection shows some connection to artistic choices and intent.   | Reflection clearly explains artistic choices and emotional goals.   | Reflection is insightful, articulate, and deeply connected to artistic intent and personal expression.                         |

# L10: Next Steps

- **Next Steps: Possible next projects**
- (Follow-up to this lesson)
- [Visual Autobiography Digital Self Portrait](#)
- **Link:**
- [Visual Autobiography Digital Self Portrait](#)

- Can an AI Generated Portrait be considered Art? Why or Why Not? Explain using your definition of what makes a work of art actually 'art.'
- Create a debate format activity for students to choose "yes", "no", and "it depends" and have them team up to prepare a summary of their decision. Each group will be able to share their criteria and considerations.
- After each group shares their reasoning and considerations, give students the opportunity to decide if they want to change their original answer.
- Ask students why they chose to stay or leave their original choice and help mediate the balance and merits of each perspective.
- **Link:**
- [AI Portrait Generator - Create AI Art Portraits Online Free](#)





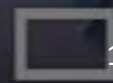
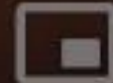
# Lesson 11 – Inspirational Person Portraits: Creative and Technical Photography Project



8/1/2025



0:00 / 4:39



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# L11: Overall & Specific Learning Goals

|                                |   |
|--------------------------------|---|
| <b>Overall Learning Goals</b>  | <p>A1. The Creative Process: apply the creative process to create media art works, individually and/or collaboratively;</p> <p>A3. Using Technologies, Tools, and Techniques: apply traditional and emerging technologies, tools, and techniques to produce and present media art works for a variety of audiences and purposes.</p> <p>B2. Identity and Values: demonstrate an understanding of how media art works reflect personal and cultural identity, and affect personal, cultural, and community values and their awareness of those values;</p> <p>B3. Connections Beyond the Classroom: demonstrate an understanding of the types of knowledge and skills that are transferable beyond the media arts classroom</p> <p>C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other concepts relating to media arts;</p> <p>C2. Contexts and Influences: demonstrate an understanding of the sociocultural and historical contexts of media arts;</p> <p>C3. Responsible Practices: demonstrate an understanding of responsible practices associated with producing, presenting, and experiencing media art works.</p> |
| <b>Specific Learning Goals</b> | <p>A1.1 use a variety of strategies (e.g., brainstorming, concept webs, mind maps, group discussions, research using sources such as case studies) to investigate creative challenges and generate innovative ideas, individually and/or collaboratively, for addressing them</p> <p>A1.2 develop plans, individually and/or collaboratively, that address a variety of creative challenges</p> <p>A1.3 produce and refine media art works, using research, exploration, input, and reflection</p> <p>B2.2 analyse the ability of media art works to express historical or contemporary cultural identities</p> <p>B3.2 analyse skills connected with design, production, distribution, or management processes in media arts</p> <p>C1.1 describe the stages of the creative and critical analysis process with reference to media art works, and explain and use correctly and appropriately a broad range of terms related to the conventions, concepts, principles, and elements of media arts when creating or analysing media art works</p> <p>C3.2 explain ethical and legal issues associated with media arts, particularly with respect to social justice and equity issues</p>              |



# L11: Activity & Content 1

Time: 600-900 minutes (2-3 weeks)

## Minds On Activity (slideshow) (20 minutes)

Let's think about how portraits tell stories...

### **Slide 2: Visual Prompt**

#### ☐ **What story does this image tell?**

(Include 3–5 iconic portraits: Frida Kahlo, Malala Yousafzai, David Bowie, etc.)

- ☐ Who do you see?
- ☐ What mood, story, or emotion is expressed?
- ☐ What makes this portrait visually powerful?

### **Slide 3: Think-Pair-Share**

#### **Small Group Discussion**

- ☐ Choose one image
- ☐ Write down:
  - ☐ 3 adjectives that describe the subject's presence
  - ☐ Emotions or traits shown in the photo
  - ☐ One word that sums up their legacy

### **Slide 4: Brainstorm Your Person**

#### **Who Inspires You?**

Now shift the focus inward:

- ☐ List 3 figures that inspire you (famous or personal)
- ☐ Choose one. **Ask:**
  - ☐ What makes this person special?
  - ☐ What character traits would you try to capture in a photo?
  - ☐ How would lighting, pose, and setting help tell their story?

### **Slide 5: Share Back / Debrief**

#### **What did we learn?**

- ☐ Portraits express character, emotion, and story
- ☐ A single image can say *everything* about someone
- ☐ Your photo shoot will be your chance to tell a story through visuals

# L11: Activity & Content 2

## **Main Activity:**

### **Instructional Steps:**

1. Introduction to portraiture & inspirational figures
2. Virtual gallery viewing + photo analysis
3. Steps to Design and PPT presentation explained
4. Technical photo recreation process
5. Creative series experimentation
6. Reflection journal writing

Follow the **‘Steps to Design’** to create a Power point that shows your steps to design creating both technical and creative portraits based on your chosen Inspiring Character. Use this checklist and outlines of the components that you will be marked on. Each section should include at least one slide.

You will also be graded on the creativity and quality of your PPT layout and design.

# L11: Activity & Content 3

Your slides could be organized in the following order:

|                                      |   |   |  |   |  |
|--------------------------------------|---|---|--|---|--|
| <b>Title</b><br><br>(Your name/date) | <b>Intro</b><br><br>(Name and photo of your Inspiring person)                       | <b>Research: Biography</b><br><br>(include photo) | <b>Inspiration</b><br><br>Reasons why this person is inspiring (x 4)               | <b>List</b><br><br>Costume/<br>Props/<br>Background   | <b>Lighting</b><br><br>Photo that you want to recreate<br>Explain lighting |
|                                      |   |   |  |   |  |
| <b>Technical Photo</b><br><br>Photo  | <b>Experimentation (Technical)</b><br><br>Practice photos and choices (see outline) | <b>Creative Series</b>                            | <b>Experimentation (Creative)</b><br><br>Practice photos and choices (see outline) | <b>Explanation of Creative series</b><br><br>Characteristics that you are trying to communicate | <b>Reflection Questions</b><br><br>Paragraph form                          |

# L11: Activity & Content 4

T=Thinking   A=Application   C=Communication   K=Knowledge/Understanding

## **Specifications: (K/U)**

For this project you will need to create the following:

- Reflection journal of your process and documenting your steps to design. (Hard copy or digital ie-ppt format).
- Technically accurate portrait recreation of an existing portrait of your inspiring figure.
- Creative portrait series that emulates character of your inspiring figure.

**Note:** Like a photo essay, this can be anywhere from 3-10 photos. It is important that you edit your choices carefully. The final photos that you include must be the best presentation of your efforts to emulate chosen characteristics of your figures' personality.

## **Research: (T, K/U)**

- Choose your inspirational figure from history or contemporary times.** Examples of figures previously chosen are prominent artists, humanitarians, leaders, musicians and sports figures such as Jane Goodall, David Suzuki, Che Guevara, Frida Kahlo, Greta Thunberg, Helen Keller.
- Choose a single portrait of that figure that you would like to recreate using the same lighting, camera angles, props, costume and photographic compositional rules.**
- Find a suitable model** ie-another student who is willing to let you transform him/her into your inspiring figure.

In your 'sketchbook' (digital/traditional) use photos, drawings, diagrams and written descriptions to complete the following preparation steps:

- Photo of inspirational figure portrait** with a brief description of distinctive characteristics of the photo ie-rules of composition, camera angles, lighting.
- Lighting diagram**-show where the light and shadow are in the photograph. Where is the light coming from and where are the cast shadows located? How do you plan to recreate this effect?
- List of Props**-ie make up, costumes, background materials, items in photo
- Figure Profile**-research your figure and include a brief bio of interesting information about what attracts you to this person. What makes this person inspiring and/or extraordinary? Include a life timeline, interesting achievements or life events, unique or defining personality traits –ie: Obama is cool, collected, funny, intelligent, a good father, plays basketball and speaks eloquently, passed Obama Care and made same sex marriage legal.
- Consider the **character traits** that you would like to emphasize in your creative portrait series that emulates character of your inspiring figure. How will you show this?

# L11: Activity & Content 5

## Sketch: (digital or traditional) (K/U, C)

- Create a diagram to show what will be involved in the set up for your photo shoot.
- Include drawings/sketches of how you will transform your model into your inspiring portrait.
- Create sketches/diagrams to show the poses that your figure might take during your creative session.

## Experiment: (A)

- ☐ Practice shooting photos of your model with and without the lighting.
- ☐ Start by helping your model feel comfortable in front of the camera. It is important that you show your model the image that you want to recreate and communicate with your model about what personality traits you would like them to portray in their photo series.

## **Technical Portrait:**

Take a number of practice shots experimenting with the lighting, poses, props, make up, hair styles, backgrounds, etc until you feel like you have gotten all elements as close as possible to your original reference photo.

## **Creative Portraits:**

Photos can be much more experimental, and you are encouraged to experiment with all elements included in taking this photo series.

## Photo Session & Revisions: (A)

- ☐ Set a time, place and date when both you and your model have a good amount of time to take this final photo series. In the biz they say, 'time is money.' **This is not a paid job, but your models' patience is not endless so please be organized and respect your model's time.**
- ☐ Take as many photos as possible so that you do not have to schedule another photo shoot. Your model may not be available.
- ☐ Keep all of your photos in a folder on Google drive or the cloud or wherever you feel it is safest.
- ☐ **It is time to choose the final shots.** This is a difficult task. Ask a friend or fellow student to help if you would like. A second set of eyes is always helpful. Choose what you feel are your best works.



# L11: Activity & Content 6

## **Presentation: (A, C)**

- ☐ On your ppt/presentation be sure to include a **title page** to introduce each item a, b and c. (specifications).
- ☐ Choose the **background** most suitable. Neutrals/contrasts in black or white are usually the best.
- ☐ Remember to follow the **photographic rules of composition** in all of your photographs.
- ☐ Include **at least one page** for each of the steps to design. See presentation chart at the top of project outline.

## **Reflection: (60 minutes) (K/U, T, C)**

### **To be submitted in PPT presentation.**

Answer the following questions honestly:

1. What do you think was most successful about your project?
2. What could you have improved?
3. What happened smoothly without any glitches? Why do you think this happened?
4. What did you have the most difficulty with?
5. What problems did you resolve through your process? What did you do to fix these problems?
6. How would you do things differently next time? What would you do the same?
7. What did you enjoy about this process? Would you do this again now that you know how?
8. What would you recommend to others who are planning a photo shoot?

## **NEXT STEPS (Follow-up to this lesson)**

- Incorporate peer critique sessions earlier in the process to build confidence and refine ideas.
- Offer optional writing workshops or sentence starters for students who need help expressing their thoughts in writing.
- Continue to refine rubrics to better reflect the range of media and modes students use to communicate their ideas.
- Offer checkpoints for students to follow to stay on track with deadlines.

## ASM 3M — Inspiring Person Portrait Photography Project

### Student Handout

#### Learning Goals

By the end of this project, you will be able to:

- ☐ Research and understand your inspiring figure's life, values, and personality traits
- ☐ Plan and design both a technical and creative portrait series
- ☐ Apply photographic techniques: lighting, composition, props, and posing
- ☐ Communicate emotion, meaning, and personality through portraiture
- ☐ Reflect thoughtfully on your creative process and final outcomes

#### Success Criteria

Use this checklist to guide your work and ensure you're on track:

#### Knowledge & Understanding

- ☐ I can identify traits that make my figure inspiring
- ☐ I understand how lighting, angles, and props communicate meaning
- ☐ I researched my figure and documented their story clearly

#### Thinking

- ☐ I created thoughtful sketches and plans before my photo shoot
- ☐ I used experimentation to help improve my work
- ☐ I reflected on how my creative decisions support the message

#### Application

- ☐ My technical recreation closely matches the original portrait
- ☐ My creative series captures the personality of my figure
- ☐ I used props, lighting, and composition effectively

#### Communication

- ☐ My PowerPoint clearly shows my process and artistic choices
- ☐ My photographs express emotion and tell a visual story
- ☐ I used layout and design to enhance my presentation



This photo was chosen because I believe it captures his positive attitude towards life. He believes in change for the better for everyone. His persistency is what inspires me to strive for what I believe in.

# Resources & Materials

- ❑ Camera and equipment/studio equipment
- ❑ Digital editing software (Adobe PS/Illustrator)
- ❑ Computer
- ❑ Props
- ❑ Student Exemplars
- ❑ Rubrics
- ❑ Student Self-Assessment Sheet

## Set Up, Analysis

---

- Rule of Thirds
- Centre Dominant Eye
- Blue backdrop
- Lights from above figure
- Emphasis on 'positivity' and the smile

## Props

---

- Square glasses
- Blue shirt
- Toupee-styled hair



# L11: Instruction Objective and Teaching Strategies

## Instruction Objective:

- Will follow the 'Steps to Design' to create a Power point that shows your steps to design when creating both technical and creative portraits based on your chosen Inspiring Character.
- Choose inspiring person thoughtfully and problem solve through creative process.
- Document the creative process and compile into a cohesive presentation with strong visual and written descriptions of the process.
- Use technical and creative skills developed over the unit to create a thoughtful and detail oriented skillful project.

## Teaching Strategies:

- Inquiry-Based Learning
- Project-Based Learning
- Collaborative Learning
- Technology-Enhanced Learning
- Socratic Seminars
- Cross-Curricular Integration

### Lighting/Setup

As you can see, I only utilised one light to from the left to create the lighting used in my simulated photo. In the portrait of Bill Gates', he too has a light from the left to create a shadow on the right side of the face. I, too, try to simulate this.



# L11: Success Criteria

- **Success Criteria:**
- **By the end of this lesson, you should be able to:**
- Research and understand your inspiring figure's life, values, and personality traits
- Plan and design both a technical and creative portrait series
- Apply photographic techniques: lighting, composition, props, and posing
- Communicate emotion, meaning, and personality through portraiture
- Reflect thoughtfully on your creative process and final outcomes



# L11: Assessment Strategies

- ***Assessment Of Learning (Summative)***
  - **Rich Summative Tasks:** Final media projects integrating multiple tools and techniques.
  - **Presentations & Exhibitions:** Students showcase and explain their work to peers or the community.
  - **Written Critiques:** Analytical essays on media artworks or trends.
  - **Digital Portfolios:** Curated collection of completed works with artist statements.
- ***Assessment For Learning (Formative)***
  - **Learning Journals:** Students reflect on their creative process and technical challenges.
  - **Peer Feedback Sessions:** Structured critique circles using success criteria.
  - **Checklists & Rubrics:** Co-created with students to clarify expectations.
- ***Assessment As Learning (Student-Driven).***
  - **Goal Setting & Reflection Logs:** Track progress on personal and course-related goals.
  - **Process Portfolios:** Documenting stages of media production with commentary.
  - **Creative Process Mapping:** Visual or written breakdown of how ideas evolve.

# L11: Rubrics & Assessment

| Criteria                             | Level 1 (50–59%)                                       | Level 2 (60–69%)                                       | Level 3 (70–79%)                                     | Level 4 (80–100%)   |
|--------------------------------------|--|--|--|---|
| <b>Concept &amp; Interpretation</b>  | Minimal understanding of the original; unclear concept | Basic grasp of original artwork; idea somewhat evident | Solid interpretation with thoughtful concept         | Exceptional creativity and deep interpretation of original artwork          |
| <b>Composition &amp; Design</b>      | Poor use of space, lighting, or framing                | Basic attempt at composition                           | Effective use of design principles                   | Strong and deliberate composition with excellent framing and visual balance |
| <b>Technical Execution</b>           | Significant technical flaws (blurring, poor exposure)  | Basic technical handling; some issues visible          | Good use of camera techniques and editing            | Highly polished work with excellent technical skill and attention to detail |
| <b>Authenticity &amp; Detail</b>     | Few recognizable elements; inaccurate recreation       | Some key features captured; lacks refinement           | Clear effort to match original; most details correct | Highly accurate and nuanced recreation with attention to fine details       |
| <b>Creativity &amp; Innovation</b>   | Limited creativity; lacks originality                  | Basic creativity shown                                 | Creative adaptation with interesting choices         | Inventive and compelling interpretation that elevates the original concept  |
| <b>Effort &amp; Presentation</b>     | Minimal effort; unfinished or poorly presented         | Some effort evident; rushed presentation               | Well-presented with care and preparation             | Outstanding effort shown in all aspects, professionally presented           |
| <b>Reflection &amp; Process Work</b> | Limited documentation or reflection                    | Basic written reflection and planning                  | Good insight into creative choices and process       | Excellent written reflection showing thoughtful planning and evaluation     |

# L11: Assessment Strategies – Differentiated

- **Offer multiple entry points: visual, auditory, kinesthetic**
- Students can choose objects to work with and have an opportunity to experiment with multiple arrangements and situations while working.
- **Scaffold technical skills with tutorials and tiered challenges.**
- Step by step instructions with assistance from other students and teacher.
- **Adapt tasks for diverse learning needs and interests.**
- Opportunity for students to choose the levels of difficulty in compositional arrangement, object choices and technical skills.
- Ensure that all information and resources are available in class and on the class website to ensure that students can work at their own pace with 'goal posts' to guide them towards the deadlines.