

CANNON ART GALLERY



SDOGS

ELLIOTT ERWITT

August 4 - November 3, 2013

A GUIDE FOR EDUCATORS

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STEPS OF THE THREE-PART-ART GALLERY EDUCATION PROGRAM

Resource Guide:

Classroom teachers will use the preliminary lessons with students provided in the Pre-visit section of the *Elliott Erwitt: Dog Dogs* resource guide. On return from your field trip to the Cannon Art Gallery the classroom teacher will use Post-visit Activities to reinforce learning. The resource guide and images are provided free of charge to all classes with a confirmed reservation and are also available on our website at www.carlsbadca.gov/arts.

Gallery Visit:

At the gallery, an artist educator will help the students critically view and investigate original art works. Students will recognize the differences between viewing copies and seeing original artworks and learn that visiting art galleries and museums can be fun and interesting.

Hands-on Art Project:

An artist educator will guide the students in a hands-on art project that relates to the exhibition.

Outcomes of the Program

- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will make art outside of the classroom.
- Students will expand their definition of what art is by viewing a range of artworks.

HOW TO USE THIS RESOURCE GUIDE

This resource guide allows teachers and students to investigate the artworks on display in the William D. Cannon Art Gallery's *Elliott Erwitt: Dog Dogs* exhibition while fulfilling the learning goals set by the Common Core Standards. The Common Core Standards and the Visual Arts are a natural fit. A quality art education program teaches careful observation, attention to detail, evidence finding, awareness of process and dedication to craft which are all components of the Common Core Standards. High-quality art with enduring interest such as *Elliott Erwitt: Dog Dogs* will inspire your students to look closely, analyze details and synthesize ideas in creative speaking, writing and studio art activities.

To Get Started:

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, the questioning strategies provided with each image, and the suggested art activities.
- Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the *Artful Thinking* questions developed by the Harvard Graduate School of Education, while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 5-to 10-minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and critical thinking by seeing. Challenge students to look closely and be specific in their descriptions and interpretation of the artworks.
- Looking and considering take time. Wait a few seconds for students' responses.

Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.

MAKING THE MOST OF YOUR GALLERY VISIT

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art gallery education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

STUDENT NAME TAGS ARE GREATLY APPRECIATED.

Reservation Information:

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Priority is given to third and fourth grade students attending any Carlsbad public or private school. Reservations are accepted by phone only at 760-434-2901 or via email at tonya.rodzach@carlsbadca.gov and are on a first-come, first-served basis. You will receive an email confirmation notice within 48 hours if your request can be accommodated. We require that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The resource guides are written to address third and fourth graders, but the guides may be adapted for other grade levels as well.

Late Arrivals and Cancellations:

As a courtesy to our gallery staff and other visiting groups, please let staff know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without prior notice. To cancel your visit, please call **at least one week** in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list.

It is the teacher’s responsibility to arrive promptly at the scheduled time and let the artist educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, are documented, and will be considered a lower priority for future tour reservations.

Gallery Visit Checklist:

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour. Please remind chaperones not to bring their younger children on the field trip due to the poor acoustics in the gallery.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the gallery etiquette written below.

Gallery Etiquette:

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the artist educator is talking.
- Please remind all adults to turn off their cellphones while participating in the program.
- Please walk at all times.
- Classroom teachers and chaperones must stay with the group. The artist educators need to direct their full attention to helping your students learn about the exhibition and art project.

Program Evaluation:

In order to continue providing the highest quality resource guides, artist educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' learning. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the arts education coordinator directly at 760-434-2901 or via email at tonya.rodzach@carlsbadca.gov.

THE ARTFUL THINKING PROGRAM

The purpose of the *Artful Thinking* program is to help teachers regularly use works of art (and music) in their curriculum in ways that strengthen student thinking and learning. The program's goals are: (1) to help teachers create rich connections between works of art and curriculum topics; and (2) to help teachers use art as a force for developing students' critical thinking.

Benefits of *Artful Thinking* Routines

- help to easily integrate art with other curriculum areas especially social studies and language arts
- questioning strategies are short, easy to learn
- questioning strategies are flexible and can be repeated to deepen student learning
- questioning strategies can be selected according to which type of critical thinking the teacher wants to emphasize; such as questioning/investigating, observing, describing, comparing and connecting, finding complexity, exploring viewpoints and reasoning

Understanding Harvard's Project Zero: *Artful Thinking Palette*

What is the *Artful Thinking Palette*? Why is it useful to teachers?

The *Artful Thinking Palette* is a series of questioning strategies that were created to help develop students' thinking dispositions and build a deeper understanding of content. The questions were designed to be used with works of art, music, and other primary resources. They are known as thinking routines and meant to be used over and over again in the classroom. The teacher chooses the content, time, and thinking skill they want to foster. The routines can be used all throughout a unit. For example, at the beginning without prior knowledge, during with prior knowledge, and at the end of a unit to challenge or extend.

Why use the *Artful Thinking Palette*? What are the benefits?

The questioning strategies that make up the *Artful Thinking Palette* help students to find connections and move beyond the given. They help students to build clear explanations, consider different viewpoints and perspectives, capture the heart of an idea and form conclusions based on reasoning and evidence. Regular use of the strategies helps to motivate students to think deeply and create a culture of thinking in the classroom.

Thinking Routine Categories: Reasoning centered, perspective taking, questioning and investigating, observing and describing, comparing and connecting, and complexity centered.

Note:

For more in-depth information on this valuable teaching tool check out the *Artful Thinking* website found at www.old-pz.gse.harvard.edu/tc/index.cfm

CURRICULUM CONNECTIONS

Adapted from the 3rd and 4th grade California Content Standards

This guide is designed to assist teachers with the instruction of Visual Art and English-Language Arts lessons and are aligned with the 3rd and 4th grade California Content Standards. Each lesson concentrates on teaching those content areas through a meaningful exploration of the artworks in this guide.

Visual Arts Content Standards for California Public Schools

Grade 3

1.0 ARTISTIC PERCEPTION

- 1.3 Identify and describe how foreground, middle ground, and background are used to create the illusion of space.
- 1.5 Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value.

2.0 CREATIVE EXPRESSION

- 2.4 Create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes.

3.0 HISTORICAL AND CULTURAL CONTEXT

- 3.4 Identify and describe objects of art from different parts of the world observed in visits to the museum or gallery.

4.0 AESTHETIC VALUING

- 4.1 Compare and contrast selected works of art and describe them, vocabulary of art.
- 4.2 Identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them.
- 4.3 Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

- 5.2 Write a poem or story inspired by their own works of art.
- 5.3 Look at images in figurative works of art and predict what might happen next, telling what clues in the work support their ideas.
- 5.4 Describe how artists (e.g., architects, book illustrators, muralists, industrial designers) have affected people's lives.

Visual Arts Content Standards for California Public Schools

Grade 4

1.0 ARTISTIC PERCEPTION

1.5 Describe and analyze the elements of art (e.g., color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment.

2.0 CREATIVE EXPRESSION

2.1 Using shading (value) to transform a two-dimensional shape into what appears to be a three-dimensional form (e.g. circle to sphere).

2.7 Use contrast (light and dark) expressively in an original work of art.

3.0 HISTORICAL AND CULTURAL CONTEXT

3.1 Describe how art plays a role in reflecting life (e.g. in photography, quilts, architecture).

4.0 AESTHETIC VALUING

4.1 Describe how using the language of the visual arts helps to works of art.

4.3 Discuss how the subject and selection of media relate to the meaning or purpose of a work of art.

4.5 Describe how the individual experiences of an artist may influence the development of specific works of art.

Common Core State Standards English-Language Arts

Grade 3

Comprehension and Collaboration

CCSS.ELA-Literacy.SL.3.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts (artworks), building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.3.2

Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively and orally.

CCSS.ELA-Literacy.SL.3.3

Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

Presentation of Knowledge and Ideas

CCSS.ELA-Literacy.SL.3.4

Report on a topic or text (artwork), tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

CCSS.ELA-Literacy.SL.3.6

Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 here for specific expectations.)

Text Types and Purposes

CCSS.ELA-Literacy.W.3.1

Write opinion pieces on topics or texts (artworks), supporting a point of view with reasons.

CCSS.ELA-Literacy.W.3.3

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details and clear event sequences.

Key Ideas and Details

CCSS.ELA-Literacy.RI.3.2

Determine the main idea of a text (artwork); recount the key details and explain how they support the main idea.

Common Core State Standards English-Language Arts

Grade 4

Comprehension and Collaboration

CCSS.ELA-Literacy.SL.4.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts (artworks)*, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.4.3

Identify the reasons and evidence a speaker provides to support particular points.

Text (Artwork) Types and Purposes

CCSS.ELA-Literacy.W.4.1

Write opinion pieces on topics or texts (artworks), supporting a point of view with reasons and information.

CCSS.ELA-Literacy.W.4.3

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details and clear event sequences.

Key Ideas and Details

CCSS.ELA-Literacy.RI.4.2

Determine the main idea of a text (artwork) and explain how it is supported by key details; summarize the text (artwork).

ABOUT THE EXHIBITION

About the exhibition and *Dog Dogs*

The exhibition *Dog Dogs* is based on a book of the same name that presents 500 images of Erwitt's dog photographs. In the book as in the exhibition, these photographs are divided into horizontal and vertical shots with short captions detailing the place and year.

When asked about his canine subjects, Erwitt claims that he did not consciously set out to photograph dogs. According to him, it just happened that way: one day, when he was looking through his boxes of photographs, he realized that somehow or other a fair proportion of them contained dogs and their owners - Images of dogs at shows, dogs in crowds larking around together, dogs jumping in the air for joy, dogs sitting on hearthrugs, beaches, sofas, park benches. And these were all sorts of dogs - from Airedales to Highland terriers and from poodles to dachshunds.

Nearly every one of the 65 images in the exhibition as well as the 500 black-and-white pictures in his book are a miraculous blend of composition and content, placing photographer Elliott Erwitt right up there with the other postwar, 20th-century masters of moment and meaning. Erwitt writes in his introduction, "This is not a book of dog pictures but of dogs in pictures." It is the photograph that counts, above and beyond its subject, for the photographer of genius. But Erwitt is bound to be called a sentimentalist because he photographs dogs, whom we, in our species-centric way, tend to think of as, well, animals. If Erwitt proves anything, however, it is that our close relationship with these furry fellow travelers is due to mutual resemblance. There is a Native American myth that when the world was created, a great fissure began to split the earth. Humans were caught on one side of the chasm, animals on the other. The dog, however, seeing the gap widen, leaped across to the human side, where he has been ever since. This book captures the pleasures of our loyal, dependent friends, as well as their sorrows and disappointment when they are forced to adapt to human callousness, neglect, or even love.

Erwitt sees the dignity of the ankle-high Chihuahua; the anxiety of the homeless hound; the smugness of the adored dachshund, sitting on its chaise longue in the noonday sun; the patience of the pom-pommed poodle; and the joy of a homely but well-loved pug. In his vast range of emotion, and in his easygoing but precise mastery of the abstract elements of composition, Elliott Erwitt has made himself the *Henri Cartier-Bresson of the canine world.

*Henri Cartier-Bresson was a French photographer considered to be the father of modern photojournalism and the master of candid photography. He helped develop the street photography or life reportage style that has influenced generations of photographers who followed.

Review adapted from:

Moorman, Peggy. *Book review: Dog Dogs*.

Retrieved August 20, 2013, from

<http://www.zhaxia.com/0714838055/dog-dogs.html>

ABOUT THE ARTIST

Elliott Erwitt Biography

Born in 1928 to Russian Jewish parents in Paris, legendary Magnum photographer Elliott Erwitt spent his childhood in Milan. His family moved back to Paris in 1938, and immigrated to New York the following year. In 1941, they moved again, this time to Los Angeles; and, Erwitt's interest in photography began while he was a teenager living in Hollywood. He attended Hollywood High School and began working in a commercial darkroom in 1944 while still in school. In 1948 Erwitt moved to back to New York, where he met prominent American photographers Edward Steichen, Robert Capa, and Roy Stryker. He spent another year traveling in Italy and France as a professional photographer. Drafted into the army in 1951, Erwitt continued to take photographs while stationed in Germany and France.

Robert Capa invited Erwitt to join Magnum Photos in 1953. A member of the prestigious agency ever since, Erwitt has functioned as its president for three terms beginning in 1968. In the 1970s, Erwitt tried his hand at filmmaking. His documentaries have included: *BEAUTY KNOWS NO PAIN* (1971), *RED WHITE AND BLUEGRASS* (1973), which was made with the assistance of an American Film Institute grant, and the prize winning *GLASS MAKERS OF HERAT* (1977). Erwitt has also produced seventeen comedy and satire specials for Home Box Office. Erwitt has been creating books, essays, illustrations, and ads regularly featured in publications around the world for more than forty years.

Throughout his illustrious career, Erwitt has captured everyone from Marilyn Monroe to Ronald Reagan on camera. And his historically grounded black-and-white prints are now legendary and have been exhibited in some of the most prestigious museums and galleries around the world including the Museum of Modern Art in New York, the Smithsonian Institution, the Art Institute of Chicago, the Museum of Modern Art in Paris, Zurich's Kunsthaus and Cologne's Photokina. At present, Elliott Erwitt is editing his archive and still working for various advertising and magazine clients.

Based in New York City, Elliott Erwitt likes to travel obsessively. He also likes children and dogs.

A BRIEF HISTORY OF PHOTOGRAPHY

Adapted with permission from *Focus on Photography: A Curriculum Guide*.

5th Century B.C.E.—Camera Obscura

Knowledge of the camera obscura dates back to 5th Century B.C.E. in Ancient China when the philosopher Mo-Ti describes its use in his writing. Leonardo da Vinci was the first artist to describe its usefulness to painters in 1485. He formally recorded the creation of an inverted image formed by light rays passing through a pinhole into a darkened room. He called this darkened room a "collecting place" or the "locked treasure room."

With the camera obscura in hand, the artist could set up the equipment in the field. Through the camera frame, the artist saw the view that he or she wished to draw. Then the artist traced the image reflected on the glass frame with a high degree of detail. In this way, artists used an early form of a camera picture to give their drawings realistic perspective and detail.

1826—Early Experimentation: Heliographs

Joseph Nicéphore Niépce of France invented heliographs, or sun prints. This was the first experiment that created a prototype of the photograph, removing the artist's hand from the creation of the image and letting light draw the picture. Niépce placed an engraving onto a metal plate coated in bitumen, and then exposed it to light. The shadowy areas of the engraving blocked light, but the whiter areas permitted light to react with the chemicals on the plate. When Niépce placed the metal plate in a solvent, gradually an image, until then invisible, appeared.

1839—The Invention of Photography

On a trip to Paris, Niépce visited the painter and theatrical set designer, Louis Jacques Mande Daguerre, and showed him the heliographs. Daguerre was intrigued by the invention, and the two men became partners in photographic experimentation. Unfortunately, after four years of creating images and testing chemical processes, Niépce passed away.

In 1839, Daguerre invented a process that "fixed" the images onto a sheet of silver-plated copper. He polished the silver and coated it in iodine, creating a surface that was sensitive to light. Then, he put the plate in a camera and exposed it for a few minutes. After the image was painted by light, Daguerre bathed the plate in a solution of silver chloride. This process created a lasting image, one that would not change if exposed to light. When set next to a black velvety surface, the metal plate reflected the shadowy areas of the picture and the light areas seemed illuminated. The Daguerreotype rendered details with such accuracy it was called "a mirror with a memory."

At the same time, William Henry Fox Talbot, an English botanist and mathematician, made a similar invention. He sensitized paper to light with a silver salt solution. Talbot placed objects such as a leaf or lace onto the paper and then exposed it to sunlight. The background became black, and the subject was rendered in gradations of gray. This was a negative image, and from the negative, photographers could now duplicate the image as many times as they wanted. Talbot made contact prints of this image, reversing the light and shadows to create a detailed picture. In 1841, he perfected this paper-negative process and called it a calotype, from the Greek, meaning "beautiful picture."

News of Daguerre's and Talbot's discoveries sparked the curiosity of the scientist and astronomer, Sir John F.W. Herschel. In 1839 he perfected the process of fixing, or making permanent, the negative image. Herschel bathed the negative in sodium thiosulfate to dissolve the silver salts, so that they would not react with light any longer, and the image became permanent. He also coined the name we use today for these processes—photography, or “writing with light.”

Soon, photographers around the world used Daguerreotypes and calotypes to record architecture and nature with finite detail, to document historic events, and to create portraits of literary and social figures, friends, and family members.

1851—The Glass Negative

In 1851, Frederick Scott Archer, an English sculptor, invented the wet plate. Using a viscous solution of collodion, he coated glass with light-sensitive silver salts. Because it was glass and not paper, this wet plate created a more stable and detailed negative.

However, the wet plate needed to be developed and fixed before it dried. In order to process the pictures quickly, the photographer had to carry a portable darkroom—with cumbersome black boxes, trays and tongs, bottles of chemistry and fragile glass plates—everywhere he or she went.

1850s—Tintypes, Cartes de visites and Stereo Views

Throughout the 1850s, there were various technological improvements in paper, lenses, and cameras. These advancements made it easier for the general public to become involved in photography. Tintypes were pictures made on thin sheets of metal. Cartes de visites were small album prints on paper cards. A popular pastime was viewing pictures with a stereoscope that created a 3D effect. Because these pictures were inexpensive to make, they became common ways to carry pictures of scenic views, families, and individuals.

1860s—Realism and Fantasy

Newsworthy events were communicated with the aid of photography. In the 1860s, many photographers, such as Matthew Brady, William Fenton and Timothy O'Sullivan, became interested in documenting war. These photographs were seen in exhibitions, mounted in books, and used as sources for engravings for newspapers. They provided the most realistic and compelling records of the cruelties of war available at the time.

Many photographers explored the natural landscape with cumbersome camera equipment in tow. William Henry Jackson traveled for miles over backbreaking terrain to document the crystal mountain peaks and black lakes of hitherto unknown reaches of the American landscape. He was the first person to photograph the Old Faithful Geyser in Yellowstone Park, and his work helped to preserve some of America's wilderness.

Photography enabled artists to create a representation of the physical world that was faithful to reality, but it was also seen as another medium for rendering allegories and works of art that followed the traditions of painting. Julia Margaret Cameron purposely blurred the image, using radiant lighting and soft focus to evoke the spiritual quality of the subject. She employed this method whether photographing social figures such as Lord Alfred Tennyson and Charles Darwin or portraying allegories with models who were often family members. Lewis Carroll photographed Alice Grace Weld, his friend and the inspiration for *Alice in Wonderland*, dressed up as Little Red Riding Hood. Henry Peach Robinson combined several negatives to re-enact dramatic scenes in myths and stories.

1870s—Capturing Motion

Beginning in 1869, Edward Muybridge invented a way to freeze motion. He created a shutter inside the camera: two boards slipping past each other at the touch of spring. The film recorded the actions that took place during the split-second when the shutter was open. Muybridge conducted a series of studies on motion, photographing men vaulting over poles and horses galloping on a track. His work not only assisted artists in studying anatomical form in motion, but it was also a precursor to motion pictures.

1880s—Technological Advancements: The Dry Plate and the Hand-Held Camera

In 1879, experiments resulted in the dry plate, a glass negative plate with a dried gelatin emulsion. Dry plates could be stored for a period of time. Photographers no longer needed the cumbersome and time-consuming portable darkroom. In fact, photographers began hiring technicians to develop their photographs, and the art of photo finishing was born. In addition, dry processes absorbed light quickly—so rapidly in fact that the tripod could be stored in the closet and the camera held in the hand. With the speed of the film and the influx of hand-held cameras, action shots became more feasible.

In 1888, George Eastman, a dry plate manufacturer in Rochester, NY, invented the Kodak camera. For \$22 an amateur could purchase a camera with enough film for 100 shots. After use, it was sent back to the company, which then processed it. The ad slogan read, “You press the button, we do the rest.” A year later, the delicate paper film was changed to a plastic base, so that photographers could do their own processing. (Now we have a resurgence of this company-processed invention with the disposable camera.)

The Turn of the Century—Pictorialism & Straight Photography

Many photographers were interested solely in the aesthetic possibilities of the medium. Pictorialists, such as Gertrude Kasebier and Alvin Langdon Coburn, took photographs that imitated the style of paintings. Using symbols, shimmering light, and soft focus to create impressionistic dots and streaks, pictorialists depicted a world that was one step removed from reality.

Alfred Steiglitz, a New York-based photographer, was actively involved in writing, editing, lecturing, photographing, and organizing gallery shows to establish the reputation of photography as a fine art, from Pictorialism to avant-garde methods. Finally in 1924, the Museum of Fine Arts in Boston collected Steiglitz’s photographs; it was the first time that photographs were collected in a museum in the United States.

At the same time, many photographers became interested in photography as a tool to record customs and manners, the facets of their culture that they felt were disappearing at the turn of the century. With Kodak hand-held cameras and rolls of gelatin films, photojournalists burst onto the scene. They felt compelled to record life as it unfolded before their eyes, to bear witness to the world and their place in it.

1920s and 1930s—Experimentation

In 1925, the invention of the Leica camera liberated photographers. Because the Leica was small, light and quick, they were now able to capture the activity of street life with greater accuracy and imagination. In responding to the momentous changes in the world around them, photographers experimented with different means of expression and techniques, such as surrealism, color, montage and F/64 straight photography. Farm Security Administration (FSA) Photographers Dorothea Lange, Walker Evans, Marion Post Wolcott, and others, traveled through America during the Depression, creating a visual document powerful enough to influence the government to change social welfare laws.

Editorial and advertising photography became important venues for photography. Margaret Bourke-White, whose work ranged from industrial photography to portraits of such figures as Stalin, Roosevelt, and Churchill, created the cover photo for the first issue of *Life Magazine* in 1936.

1940s and 1950s—Photography and Publishing

Photography books of all kinds became popular. Henri Cartier-Bresson published *The Decisive Moment*; Robert Frank published *The Americans*. News magazines such as *Life* and *Look* helped to establish the importance of photography as a communication tool. During World War II, Robert Capa's historic photographs of the amphibious landing on D-Day brought news of the event home in unforgettable imagery. Roy deCarava's 1955 collaboration with Langston Hughes resulted in the publication, *The Sweet Flypaper of Life*.

1960s and 1970s—Photography Comes of Age

Photography began to be shown in galleries and museums, collected in auction houses, published in books and magazines, and taught in universities. In 1974, Cornell Capa founded The International Center of Photography as a place where socially concerned photographic work could be seen as a creative art form. ICP's current collections contain works from this exciting period by such notable artists as: Diane Arbus, Manuel Alvarez Bravo, Imogine Cunningham, Bruce Davidson, William Eggleston, Elliott Erwitt, Lee Friedlander, Nan Goldin, Helen Levitt, Joel Meyerowitz, Duane Michaels, Gordon Parks and Andy Warhol.

1980s and 1990s—Contemporary Photography

Photographers use various techniques, including large-format Polaroid photography, advanced electronics, multi-media installations, and digital imaging, as well as early photographic processes and straight photography, to create works that question such topics as identity, society, issues of verity, combinations of image and text, and fact versus fiction. Some notable contemporary artists who have exhibited at ICP include: Chester Higgins, Jr., Annie Liebovitz, Mary Ellen Mark, David Levinthal, James Nachtwey, Lorie Novak, Eugene Richards, Joseph Rodriguez, Sebastio Salgado, Sandy Skoglund, Kiki Smith and Carrie Mae Weems.

Photography history adapted from:

Way, Cynthia. Teachers Resources: International Center of Photography.

Focus on Photography: A Curriculum Guide.

Retrieved on August 20, 2013, from

<http://www.icp.org/museum/education/teacher-resources>

EssentialVeemer.com. *Vermeer and The Camera Obscura.*

Retrieved on August 27, 2013, from

http://www.essentialvermeer.com/camera_obscura/co_two.html

{Feel free to use and distribute as you wish.}

BASICS OF PHOTOGRAPHY

Adapted with permission from *Focus on Photography: A Curriculum Guide*.

What Is Film Photography?

The word photography is derived from the Greek words: “photo” which means light and “graph” which means writing. Photography is writing with light onto a thin sheet of celluloid covered with microscopically small-light-sensitive silver halide crystals.

Film photography works when the photographer peers through the viewfinder, selects an image, then presses the shutter release button. By pressing this button he or she has set off a chain of events that ensure the image will be transferred on to film. The shutter release opens and closes tiny doors inside the camera and allows light to hit the lens. This is known as exposure which allows the silver salts on film to change. With the right exposure, the silver salts transform in various degrees, creating an image rich with detail and a range of shadows and highlights.

When the film is taken out of the camera the images are latent—you can’t use them yet. The photographer needs to develop the film in a dark room. The room is lit only by reddish safe lights which cannot cause any chemical reactions on the film or the photo printing paper. All the changes are carefully controlled by placing the film onto a developer to create a negative. A negative is an image, usually a strip or sheet of film in which the lightest areas of the photographed subject appear the darkest and the darkest areas appear the lightest. This reversal is corrected when the negative is used to create a final print on photographic paper.

Photographers place the negative in an enlarger and shine light through it, projecting the image onto photographic paper. Then, photographers put the paper into a tray of chemicals to develop the print. This is when you can watch the image appear before your eyes. Photographers put the paper into the stop bath, to stop the developing, and into a fixer, to make the image last. Now, they are ready to look at the image outside of the darkroom.

What is Digital Photography?

Digital imaging still relies on the essential ingredient of photography, light. With computer technology, we can scan in images or create images with a digital camera, translating information cast by light into digital signals. Pixels on a computer screen are analogous to the grain on a photograph, or the silver salts. We can manipulate images using photo-imaging software and print out or post the resulting images on the web. The computer becomes your darkroom!

Basics of photography adapted from:

Way, Cynthia. Teachers Resources: International Center of Photography.

Focus on Photography: A Curriculum Guide.

Retrieved on August 20, 2013, from

<http://www.icp.org/museum/education/teacher-resources>

{Feel free to use and distribute as you wish.}

PRE-VISIT ACTIVITIES

Lesson One:

AN INTRODUCTION TO PHOTOGRAPHIC TERMS

Lesson Overview

In this lesson, students will learn about photographic terms through a discussion of the photographs in *Elliott Erwitt: Dog Dogs* resource guide. These terms will be reinforced during your tour at the William D. Cannon Art Gallery.

Related Subjects:

Visual Arts; English-Language Arts

Class Time Required:

One 60-minute class session

Materials/Resource Guide Images:

- Image 1: London, England, 1966
- Image 2: Birmingham, England, 1991
- Image 3: Paris, France, 1989
- Image 4: *Felix, Gladys and Rover*. New York, 1974
- Image 5: Trouville, Basse Normandie region, France, 1965
- Appendix: Glossary of Photographic Terms

Procedures

1. Begin this lesson with a discussion about the selected group of images included in the *Elliott Erwitt: Dog Dogs* resource guide. Present the images one at a time leading a discussion about each artwork before moving to the next image. The questioning strategies on the back of each laminated image which address all of the photographic terms defined below, will help you guide the discussion with your class.
2. Allow time after studying the images to review the terms found in the vocabulary list below (see appendix). Consider creating or having the students create hand motions to go along with each of the terms to encourage embedding their meaning into the students' long term memory.

Angle view: Placement of a camera at an angle to the subject rather than straight on.

Background: The part of the picture plane that seems to be farthest from the viewer.

Bird's eye: Placement of a camera above the subject so that the viewpoint is that of a bird looking down at the subject.

Close-up: Placement of a camera near to the subject; used especially for a person's face.

Composition: Arrangement of the elements within the frame—the main subject, the foreground and background, and supporting subjects.

Extreme Close-up: Placement of a camera very close to the subject (i.e., a detail of a person's eye).

Far view or long shot: Placement of a camera very far or away from the subject so that you see the background around them as well as the subject.

Foreground: Part of a two-dimensional artwork that appears to be nearer the viewer or in the front.

Framing: When the photographer arranges the subject, foreground, and background within the boundaries of the camera frame.

Front view: Placement of a camera in front of the subject.

Subject: The main idea or object in a piece of artwork.

Vantage Point: Where the camera is placed to take the photograph. The relationship between the camera and the subject. For example: Is the camera placed at, above, or below eye level.

3. Ask your students to keep all of their new vocabulary words in mind when they visit the *Elliott Erwitt: Dog Dogs* exhibition at the William D. Cannon Art Gallery. All of the terms that they discussed in class can be used to evaluate and discuss the photographs that they will see on their fieldtrip to the gallery.

Extension

Direct your students to choose one of the images that they discussed in class and write an opinion piece with reasons supporting why they think this photograph deserves to be on display in the William D. Cannon Art Gallery. Students should incorporate two to three photographic vocabulary terms from this lesson.

Lesson Two:

TELL ME A STORY

Lesson Overview

Students will gain an appreciation of how Elliott Erwitt’s skill at capturing unguarded and unrehearsed moments in a dog’s day can inspire a complete narrative. Students will learn basic elements of photography as they analyze what they see in the Erwitt photographs. These tools will help students as they write a narrative imagining the experience of a dog from one of the photographs using descriptive details and clear sequence of events.

Related Subjects:

Visual Arts; English-Language Arts

Class Time Required:

One hour and fifteen-minutes class session

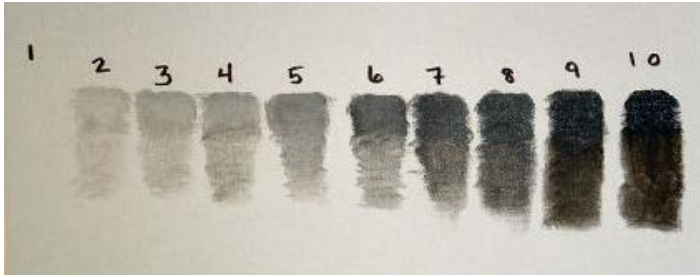
Resource Guide Images:

- Image 1: London, England, 1966
- Image 2: Birmingham, England, 1991

Procedures

1. To begin, have a discussion with your students about photography.
 - What is **photography**? Where have you seen photographs? (*In your home, in magazines, newspapers, internet, postcards, museums, school photos, etc.*) Who has used a camera before? What do you like to take pictures of? Why do you think people take photographs? Define the term ‘Photography’ and write it on the board.
 - What is a candid portrait? Where have you seen portraits? Have you ever had your portrait taken? How about your school picture, is that a portrait or a candid photograph?
A **candid photograph** is a photograph that is captured without creating a posed appearance. This is achieved by avoiding prior preparation of the subject and by either surprising the subject or by not distracting the subject during the process of taking photos.
2. Discuss the following questions while looking at Images 1 and 2 with your students.
 - If this work of art tells a story, who or what is the main character? How does the way the image is composed tell us, he or she is the main character?
 - When and where did the story of this artwork take place? Does the lighting in the photograph tell you what time of day it is?
 - What is the beginning, middle and end of the story depicted in the work of art?
 - If you were to give this work of art a title—what would it be?
3. Ask students to use their observations to create a one or two paragraph narrative about the main character from one of the photographs observed. The paragraphs should include details from the artwork, descriptions of the imagined actions, thoughts and feelings of their character and a strong concluding statement.
4. Time permitting allow students to volunteer to share their writing aloud with their classmates.

POST-VISIT ACTIVITIES



Lesson Three:

A WORLD OF BLACK AND WHITE

Lesson Overview

Students will understand that black and white photography actually shows an entire range of lightness and darkness depending on the amount of light effecting the scene. The students will gain an appreciation of the number of grays that exist by creating a black and white value scale using paint.

Related Subjects:

Visual Arts; English-Language Arts

Class Time Required:

One 60-minute class session

Materials/ Resource Guide Image:

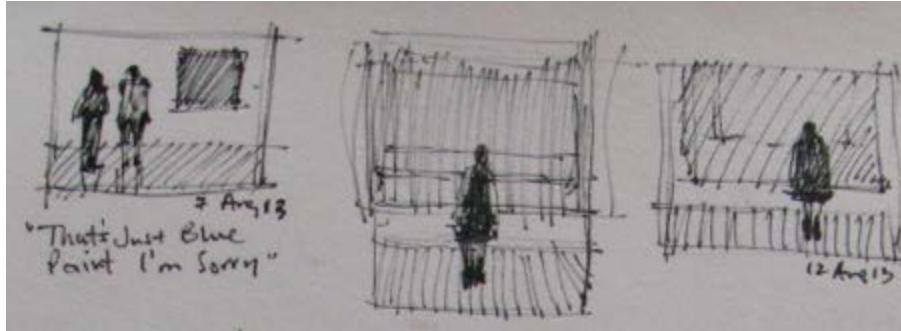
- Image 3: Paris, France, 1989
- Black and white paint
- Two paint brushes (one per color, if possible)
- White sheet of heavy paper
- Paper towel
- Water cup

Procedures

1. Once students have received their supplies direct them to paint a blob of white on the far side of their paper. Set the brush down and using the second brush paint a small dot of black next to the white blob.
2. Pick up the brush with white paint and mix it with the black dot until students have blended a light gray. Leave light gray on brush.
3. Add a new dab of black paint and mix it with the brush that has the light gray. Students should see a slightly darker gray.
4. Continue with the process making as many different kinds of grays as possible. Try to make at least six different kinds of gray.
5. End with a blob of pure black.
6. Now share Image 3. Ask students to find examples of grays they mixed in the photograph.

This “A World of Black and White” lesson was adapted from “Painting a Value Chart.”

Topal, Cathy Weisman. *Children and Painting*. Worcester, MA: Davis Publications, Inc., 1992.



Lesson Four:

FRAME YOUR VIEWPOINT

Lesson Overview

Framing refers to the way in which a photographer arranges the subject within the boundaries of the camera viewfinder. In this lesson, students will experience the process of framing a photographic “shot” by using a literal frame as a viewfinder to compose and document a scene from in and around the classroom.

Related Subjects:

Visual Arts; English-Language Arts

Class Time Required:

One 60-minute class session

Materials/Resource Guide Images:

- Image 3: Paris, France, 1989
- Image 5: Trouville, Basse Normandie region, France, 1965
- Scissors
- Pencils
- Notebook paper
- Clipboards
- *Photocopied viewfinders (see appendix)
 - *Trimmed on paper cutter students will cut out center hole.

Procedures

1. Display Image 3 and Image 5. Engage students in a discussion about the compositions of the two photographs. Refer to vocabulary art terms located in the glossary to assist in defining the terms in bold print.
 - What is in the **foreground** of each of the photographs? What is in the **background**? What did the photographer use to **frame** the sides of his photograph? What do you think lies outside of the frame?
2. Explain to your students that they will experience the process of framing a photographic “shot” looking at the setting around them through a viewfinder. They will then document their “shots” in a series of quick sketches.

3. Distribute a viewfinder to each student and direct them to carefully cut out the dark rectangle in the center to create a hole to look through.
4. Explain to your students that they will have a set period of time, approximately 30-minutes, to explore a space of your choosing, i.e. the classroom, a nearby playground, an outdoor eating area, etc. They should bring their viewfinder on their journey, as well as a pencil, one sheet of paper and clipboard.
5. Instruct the group to use their viewfinder as a way to frame an image.
 - What will you include in your frame? What will you choose to not include in your frame? Will you use natural elements, such as tree trunks to frame your “shot?” Will you use manmade elements, such as playground equipment or picnic tables, to frame your “shot?”
6. In the allotted period of time, direct your students to frame approximately five images, documenting each “shot” with a quick sketch detailing the subject and composition of their “shots.”
7. Conclude the lesson with a class discussion in which students describe their experience framing images in and around the classroom. Encourage them to include detailed descriptions of their working process, i.e. where did they decide to go in order to find “shots,” how did they decide what to include in the frame and what to leave out of their framed images?

Extension

Write a paragraph using the descriptive language that illustrates a setting from one of their shots.

Lesson Five:

HEADLINES!

Lesson Overview

Have you ever heard the phrase, “a picture is worth a thousand words?” Photographs are often used to tell stories, or narratives, about people, places and events. Oftentimes, publications such as newspapers and magazines use photographs with captions to tell stories to an audience; this is called photojournalism. Elliott Erwitt’s photographs tell a story within each frame. In this lesson, students will learn about photojournalism through a discussion of photographs from *Elliott Erwitt: Dog Dogs* resource guide and a hands-on exercise in writing and observing.

Related Subjects:

Visual Arts; English-Language Arts; Science

Class Time Required:

One 60-minute class session; 30-minute at-home assignment

Materials/Resource Guide Images:

- Image 1: London, England, 1966
- Image 2: Birmingham, England, 1991
- Image 3: Paris, France, 1989
- Image 4: *Felix, Gladys and Rover*. New York, 1974
- Image 5: Trouville, Basse Normandie region, France, 1965
- Colored pencils, markers or crayons
- Digital camera (optional)
- Photo paper (optional)
- Pencils

Procedures

1. Begin this lesson with a discussion of the term, **photojournalism**. Explain to your students that Elliott Erwitt was considered by many to be an important figure in early photography, both in Europe and the United States. He worked for several different newspapers and magazines, all of which published his photographs, along with **captions**, to tell a story about an event happening in the world.
 - Can anyone define the term, photojournalism, in their own words? Do you read newspapers or magazines? Do you often see photographs with text somewhere around them? Can you think of a recent example of a photo that you’ve seen in a newspaper or magazine?
2. Display two or three of the images included in the *Elliott Erwitt: Dog Dogs* resource guide for your class and use the Artful Thinking Routine Headlines (see appendix) to help students create a list of headlines or captions that capture the essence or main idea of each image.
3. Tell your students that they will be photojournalists for a day! Explain to them that they will document an event, either at school or at home, through the use of images and captions. As a class, brainstorm a list of possible events to document, i.e. a school play, a band concert, a student art exhibition, a day in the life of a 3rd-grade student, a parent cooking a meal at home, an outing to the store, a soccer game, etc.

4. Explain to your class that they can choose to document an event with a digital camera (If students choose this option, they will need to print their images on photo paper or 8.5" x 11" printer paper). Or, students can choose to document the event by drawing their own images using colored pencils, marker, crayons, etc.
5. Once they have selected their favorite image or two ask them to write a caption or headline that captures the essence of their "shot."
6. To conclude this lesson have the students place their image with captions on their desk and hold a "gallery walk" in order to learn from their classmates work. It is useful form of informal assessment when the students walk through the room report back on what they noticed or questions they may have after looking at the other students photojournalist work.

Extension

Direct your students to create a single or multi-paragraph written narrative to accompany their drawings or photographs and captions, much like a newspaper or magazine article. Encourage them to include detailed descriptions of the event that they documented for this assignment.

GLOSSARY

GLOSSARY

Angle view: Placement of a camera at an angle to the subject rather than straight on.

Background: The part of the picture plane that seems to be farthest from the viewer.

Bird's eye: Placement of a camera above the subject so that the viewpoint is that of a bird looking down at the subject.

Candid photograph: A candid photograph is a photograph that is captured without creating a posed appearance. This is achieved by avoiding prior preparation of the subject and by either surprising the subject or by not distracting the subject during the process of taking photos.

Caption: A short description or title accompanying an illustration or photograph in a printed text.

Close-up: Placement of a camera near to the subject; used especially for a person's face.

Composition: The arrangement of elements in a work of art. Composition creates a hierarchy within the work, which tells the viewer the relative importance of the imagery and elements included.

Content: Message, idea, or feelings expressed in a work of art.

Elements of Art: Sensory components used to create works of art: line, color, shape/form, texture, value, and space.

Extreme Close-up: Placement of a camera very close to the subject (i.e., a detail of a person's eye).

Exposure: In photography, exposure is the total amount of light allowed to fall on the photograph medium (photographic film or image sensor).

Far view or long shot: Placement of a camera very far or away from the subject so that you see the background around them as well as the subject.

Film: A thin flexible strip of plastic or other material coated with light-sensitive emulsion for exposure in a camera, used to produce photographs or motion pictures.

Flash: A device used in photography producing a flash of artificial light. A flash can illuminate a dark scene.

Focal Length: The distance between the lens and image when focused for a distant subject.

Foreground: Part of a two-dimensional artwork that appears to be nearer the viewer or in the front.

Form: Form, along with shape, defines objects in space. Form has depth as well as width and height.

Framing: When the photographer arranges the subject, foreground, and background within the boundaries of the camera frame.

Front view: Placement of a camera in front of the subject.

Lens: A camera lens focuses the image in a camera.

Line: A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

Medium: The medium is the material an artist uses to make his or her artwork. Paint is an example, photography is another.

Mood: The atmosphere or feeling of a work of art.

Narrative: A narrative is a story or an account of an event or experience.

Negatives: A group of images usually on a strip or transparent plastic film in which lightest areas of the photographed subject appear darkest and the darkest appear the lightest. Negatives are normally used to make positive prints on photographic paper.

Negative space: Negative space refers to spaces that are or represent areas unoccupied by objects.

Photography: The art or process of making pictures by means of camera that directs the image of an object onto a surface (as film) that is sensitive to light.

Photojournalism: The field in which the news and events is presented through photographs.

Positive space: Positive space consists of spaces that are or represent solid objects.

Shape: Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

Space: Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

Style: Characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artist.

Subject: In the visual arts, the subject is what the artist has chosen to paint, draw, sculpt, photograph or otherwise create.

Texture: The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

Two-dimensional: Having height, and width but not depth. Also referred to as 2-D.

Value: Lightness or darkness of a hue or neutral color.

Vantage Point: Where the camera is placed to take the photograph. The relationship between the camera and the subject. For example: Is the camera placed at, above, or below eye level.

Viewfinder: A device on a camera that indicates, either optically or electronically, what will appear in the field of view of the lense.

RESOURCES

BIBLIOGRAPHY

Resources on the history of photography and photographic techniques for educators.

Bustard, Bruce. *Picturing the Century: One Hundred Years of Photography from the National Archives*. Seattle: Washington Press, 1999.
779.9973 BUS

Hedgecoe, John. *The Book of Photography*. New York: DK Publishers, 2005.
771 HED

Photodiscovery: Masterworks of Photography, 1840-1940. New York: H.N. Abrams, 1980.
779 PHO

Pollack, Peter. *The Picture History of Photography: From the Earliest Beginnings to the Present Day*. New York: H.N. Abrams, 1969.
779 POL

Rosenblum, Naomi. *A World History of Photography*. New York: Abbeville Press, 1997.
770.9 ROS

Things: A Spectrum of Photography, 1850-2001. London: Victoria & Albert Museum, 2004.
770.9 THI

*All of the titles cited above can be found at both of the Carlsbad City Libraries.

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Resources on the history of photography and photographic techniques for students.

Bidner, Jenni. *The Kids' Guide to Digital Photography*. Ashville: Lark Books, 2004.
J 775 BID

Buckley, Annie. *Inside Photography*. Mankato: Child's World Press, 2008.
J 770 BUC

Fandel, Jennifer. *Picture Yourself Writing Nonfiction: Using Photos to Inspire Writing*. Mankato, MN: Capstone Press, 2012.
J808.042 FAN

Friedman, Debra. *Picture This: Fun Photography and Crafts*. Toronto: Kids Can Press, 2003.
J 770 FRI

Gaines, Ann. *American Photographer: Capturing the Image*. Berkeley Heights: Enslow Publishers, Inc., 2002.
J 927.77 GAI

Haverich, Beatrice. *Photography: How to Take Awesome Photos*. Mankato, MN: Capstone Press, 2011.
J770 HAV

Llanas, Sheila Griffin. *Picture Yourself Writing Fiction: Using Photos to Inspire Writing*. Mankato, MN: Capstone Press, 2012.
J808.3 LLA

Macaulay, David. *The New Way Things Work*. Boston: Houghton Mifflin Co., 1998.
J600 MAC

Sullivan, George. *Click, Click, Click! Photography for Children*. New York: Prestel Publishing, 2011.
J771 SUL

Rabbat, Suzy. *Super Smart Information Strategies. Using Digital Images*. North Mankato, MN: Cherry Lake Publishers, 2011.
J771.4 RAB

Thomas, Isabel. *Being a Photographer*. Minneapolis, MN: Lerner Publications, 2012.
J770.23 THO

*All of the titles cited above can be found at both of the Carlsbad City Libraries.

WEB RESOURCES

Sites featuring resources for educators and students. Please preview prior to engaging the students.

Elliott Erwitt photographs including photojournalist work

<http://www.elliott Erwitt.com/lang/en/>

Kodak: Photography Lesson Plans

<http://www.kodak.com/global/en/consumer/education/lessonPlans/indices/photography.shtml>

Museum of Modern Art, New York: Modern Teachers

<http://www.moma.org/learn/>

PBS Teachers, The Arts: Photography

<http://www.pbs.org/teachers/arts/inventory/photography-912.html>

Teacher Resources, International Center of Photography

<http://www.icp.org/museum/education/teacher-resources>

The Artist's Toolkit: Visual Elements and Principles

<http://www.artsconnected.org/toolkit/>

APPENDIX

THE ARTFUL THINKING PROGRAM

HEADLINES

A routine for capturing essence.

This routine draws on the idea of newspaper-type headlines as a vehicle for summing up and capture the essence of an event, idea, concept, topic, etc. The routine asks one core question:

1. If you were to write a headline for this topic or issue right now that captured the most important aspect that should be remembered, what would that headline be?

A second question involves probing how students' ideas of what is most important and central to the topic being explored have changed over time:

2. How has your headline changed based on today's discussion? How does it differ from what you would have said yesterday?

What kind of thinking does this routine encourage?

This routine helps students capture the core or heart of the matter being studied or discussed. It also can involve them in summing things up and coming to some tentative conclusions.

When and where can I use it?

This routine works especially well at the end of a class discussion or session in which students have explored a topic and gathered a fair amount of new information or opinions about it.

What are some tips for starting and using this routine?

The routine can be used quite effectively with think-pair-share. For example, at the end of a class the teachers can ask the class, "Think about all that we have been talking about today in class. If you were to write a headline for this topic or issue right now that captured the most important aspect that should be remembered, what would that headline be?" Next, the teacher tells students, "Share your headline with your neighbor." The teacher might close the class by asking, "Who heard a headline from someone else that they thought was particularly good at getting to the core of things?"

Visibility: How does it make thinking visible, and how can I document it?

Student responses to the routine can be written down and recorded so that a class list of headlines is created. These could be reviewed and updated from time to time as the class learns more about the topic. For instance, the list could be reviewed and the follow-up questions

We visited the
William D. Cannon
Art Gallery
and viewed the
Elliott Erwitt:
Dog Dogs
exhibition.

We learned about
American
photographer,
Elliott Erwitt!
And we learned
about various art
terms related to
photography.

Angle view:
Placement of a camera at an angle to the subject rather than straight on.

Background:

The part of the picture plane that seems to be farthest from the viewer.

Bird's eye:
Placement of a camera above the subject so that the viewpoint is that of a bird looking down at the subject.

Close-up:

Placement of a camera close to the subject; used especially for a person's face.

Composition:

Arrangement of the elements within the frame-the main subject, the foreground and background, and supporting subjects.

Far view or long shot:
Placement of a camera very far or away from the subject so that you see the background around them as well as the subject.

Foreground:
Part of a two-dimensional artwork that appears to be nearer the viewer or in the front.

Framing:
When the
photographer
arranges the subject,
foreground, and
background within
the boundaries of the
camera frame.

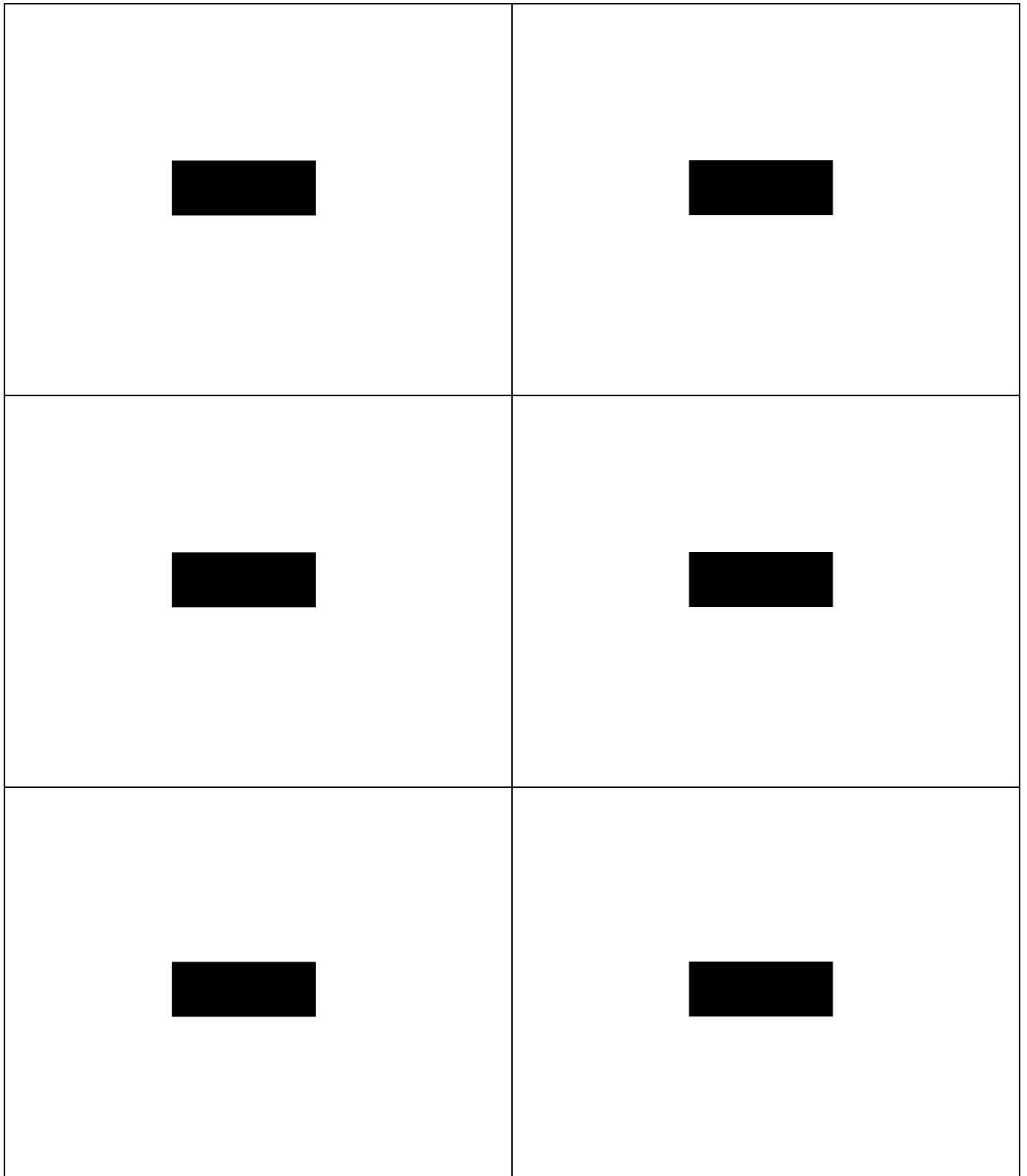
Front view:
Placement of a
camera in front of the
subject.

Subject:

The main idea or
object in a piece of
artwork.

Vantage Point:
Where the camera is placed to take the photograph. The relationship between the camera and the subject.

VIEWFINDER TEMPLATE





The William D. Cannon Art Gallery's Three-Part-Art gallery education program for the fiscal year 2013-14 is funded in part by Mrs. Teresa M. Cannon, The Cannon Endowment Fund of the Carlsbad Library and Arts Foundation and the Carlsbad Friends of the Arts. Funds for busing are provided in part by a donation from Mrs. Graciela Quesada.

The William D. Cannon Art Gallery is a program of the City of Carlsbad's Cultural Arts Office.

William D. Cannon Art Gallery
Carlsbad City Library complex
1775 Dove Lane
Carlsbad, CA 92011

