

Text Prints

A lesson plan for 8th grade, New Song Students: A two hour workshop.

Description of Workshop

Students will learn about the use of text as an art form. They will look at various text inspired artwork to determine artists ideas and meanings. They will brainstorm ideas for lettering styles in order to create the letters of their names to represent something about themselves. Students will experiment with the silkscreening process to create a print of their names on both paper and fibers.



One Example: Simple silkscreen on paper done by Haley, Age 6, Kindergarten

VSC OBJECTIVES (from grade 8):

- 1.3b Explain reasons for selecting specific design concepts to convey meaning in planning personal artworks.
- 2.3b Plan personal artworks that interpret the unique styles and forms of different artists.
- 3.1b Select and use tools, materials, processes and techniques safely to solve specific visual problems.
- 4.1c Analyze ways that beliefs and values are communicated and reflected by the artworks of various cultures.

BIG IDEA(S):

Self Expression

ESSENTIAL QUESTIONS:

- Can text be art?
- Can a word have more than one meaning?
- How do artists express themselves through art?
- What is printmaking and why is it unique?

ENDURING UNDERSTANDINGS:

Students will understand that:

- Art is in the eye of the beholder. It is up to the audience to determine if something is art.
- Words have definitions, but when written in different styles, can offer the viewer many meanings.
- Artists draw from their culture, their lives, memories and observations, imagination and from the work of other artists.
- A print maker must choose his or her subject matter, media and materials, and process before creating a print.

For Sketching: Paper and pencils

For Stencil: Blank stencil sheets or comparable material, exacto knives, scissors, tape, paper

For Screens: Polyester silk, wooden frames, ink/paint, squeegee, masking tape

Newspaper for table protection

Paper towels

Paper to print on

T-shirts to print on

Workshop Teaching Procedure

SESSION 1:

Objective: Students will explore text styles and text artists to determine how they will design the letters for their name. The students will draw from these inspirations as well as their own creative ideas, to construct a stencil of their design showing meaning, emotion and effective composition.

Time Allotment

2-3 min.

A. Pre-assessment

- Give each student a pile of letters. (Perhaps the letters in New Song Academy) Ask them to rearrange them in a more interesting way. Take a photo of the result then ask them to do it again. Meanwhile, discuss elements that make a good composition.



5-8 min.

B. Introduction: Motivation/ Presentation of concepts

- Students will look at various artworks that have the theme: text. We will discuss:
 - what was the artist trying to tell us?
 - how does the art make us feel?
 - what do you think the artist felt when making the art?
 - what materials and techniques were used to make the art?
 - how were the words arranged? does that make a difference in meaning?
 - what style were the words or text written in?
- Students will be presented with the elegant problem:
 - Problem Statement: Now that you are a student at Towson University, you have been asked to create a t-shirt with your name on it that will let everyone know a little something about you other than just your name. In creating this design, you should use a text style and composition to convey meaning and emotion to your audience.

8-10 min.

C. Demonstration

- Introduce students to the materials they will be using to construct their stencils
- Briefly demonstrate safe cutting techniques using the exacto knife and scissors.
- Give students all options including exacto cutting, scissor cutting and taping designs together.
- Demonstrate to students how they will transfer their designs onto the stencil paper.

20-25 min.

D. Work Period

- Distribute drawing materials.
- Present students with various resources that show text styles and arrangements including books, artwork and lettering styles.
- Students will brainstorm ideas and make sketches for final piece.
- Student will use those sketches to map out their letters onto the stencil paper.
- Students will cut the shapes from the stencil paper and tape them together.



Understanding by Design – Stage 1 and 2

Workshop Plan for a One Day Workshop

Workshop Title: Tie-Dye Designed by Katherine Nochera

STAGE 1: DESIRED RESULTS		
Unit Planning Elements	Description	Workshop Overview:
Goals/Standards VSC Objectives Essential Learner Outcomes (Established by the Maryland State Department of Education or local county)	The Established Goals of a Particular Content Area or Discipline – these are the things students should KNOW and be able to DO by the end of the grade or level course level (select those relevant to the unit)	MSC OBJECTIVES (from grade _8_): 1.3b. Explain reasons for selecting specific design concepts to convey meaning in planning personal artworks 3.1c. Select and use a variety of tools, materials, processes, and techniques safely to solve a specific visual problem 3.2a. Communicate ideas and concepts by manipulating elements of art and principles of design to achieve specific visual effects
Big Idea: Theme/Topic	Primary Concept, Focus or Main Emphasis of the unit	Big Idea: Fabric & Color <i>Description of workshop:</i> Students will investigate basic color theory and 3 different cultures that use tie- dye. Students will then apply knowledge of tie-dyeing techniques and color theory to creating their own well-designed tie-dyed shirts/ wall-hangings that express a mood through color.
Essential Questions	Open-ended questions related to the Big Idea that is important in making art - may be "revisited" in another unit	<ul style="list-style-type: none"> • How do we make colors? How do we choose which colors to use in art-making? • How does fabric decoration reflect culture? • How do artists communicate moods and ideas through fabric decoration?
Enduring Understandings	A generalization or important concept about the Big Idea and art that students will come to understand while studying this unit - may be "revisited" in another unit	Students will understand that: <ul style="list-style-type: none"> • Clothing & fabric decoration are an art form through which we can express our culture, ideas, and personality. Tie- dyeing has a rich and ancient world history. • Artists use knowledge of primary colors & color theory to choose colors and experiment with techniques constantly. • Artists communicate moods and ideas on fabric through dyes, colors, designs, beads, paint, etc.
Knowledge and Skills (Specific unit content, concepts and skills to be introduced in the unit)	What you want students to KNOW and be able to DO as a result of studying this unit	(Students will KNOW specific information related to unit workshop) <ul style="list-style-type: none"> • a basic history of tie- dye in Africa, the Americas, and China • why we decorate fabric: to relate cultural ideas, reflect personality or status, make fabric visually interesting • how artists communicate moods and ideas through fabric decoration: dyes, colors, designs, motifs, beads, paint, etc. (Students will DO specific activities related to unit workshop) <ul style="list-style-type: none"> • using knowledge of the tie- dyeing techniques (knot tying, spirals, concentric circles, stripes, pleats) create a tie-dyed fabric using at least three of the techniques • make any color from the primary colors • develop a mood to express through tie-dyed cloth
STAGE 2: ASSESSMENT EVIDENCE		
Performance Tasks, Criteria for Assessment and Assessment Tools	A description of specific tasks and other activities that students will DO to show what they KNOW and UNDERSTAND. (Criteria describe the	PERFORMANCE TASK(S): (stated as an elegant problem to solve) Summative Assessment (primary evidence) <ul style="list-style-type: none"> • Using a basic knowledge of color theory and at least 3 of the 5 tie-dye techniques demonstrated, create a well-designed and thoughtful tie-dyed shirt or wall-hanging that expresses a mood through color.

	<p>qualities to look for in formative and summative assessments. They provide information for rubrics or other tools used to evaluate student progress)</p>	<p>Formative Assessment (other evidence)</p> <ul style="list-style-type: none"> • Sketches, notes, exercises showing idea-planning • Experimentation with materials & techniques • Observations of students' work process • One-on-one discussions with the teacher • Group and peer discussions • Student self-reflections and artist statements <p>KEY CRITERIA:</p> <ul style="list-style-type: none"> • Planning notes and participation in idea- generation and group discussions • Use of media and techniques reflect thoughtful exploration and skill refinement • Choice of color and pattern to communicate a mood or concept <p>ASSESSMENT TOOLS:</p> <p><i>Performance Checklist Rubric Self-assessment checklist</i></p>
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Assessment Rubric

The student gives evidence of the ability to plan and develop ideas, create a visual composition that communicates a theme, effectively use media and techniques, and provide a written explanation supporting decisions made in their work:

Trait Score	Theme, Design and Composition	Use of media and techniques	Written (or oral) statement
4	Composition is highly effective in communicating mood and creating visual impact through color.	Skillful use of media & techniques is strongly evident in varied number & use of colors and tie-dye techniques	Statement is thorough and complete, well organized, clearly written; art terms and general language are used effectively
3	Composition is effective in communicating mood and creating visual impact through color.	Skillful use of media & techniques is adequately evident in varied use of colors and tie-dye techniques	Statement is generally complete, adequately organized, well written; art terms and general language are used appropriately
2	Composition is somewhat effective in communicating mood and creating visual impact through color.	Skillful use of media & techniques is somewhat evident showing some variety in use of colors or tie-dye techniques	Statement is somewhat complete and organized; some art terms and general language are used
1	Composition is ineffective in communicating mood and creating visual impact through color.	Skillful use of media & techniques is minimally evident showing very little variety in use of colors and/or tie-dye techniques	Statement is incomplete, incoherent and/or inadequate in explaining ideas and in use of art terms and general language

Understanding by Design – Stage 3

Summary of Workshop Sequence

STAGE 3: THE LEARNING PLAN SEQUENCE

Vocabulary	Specific Unit Terms	Tie- dye primary colors dye mood folding techniques
Materials/ Resources	<p>Instructional Resources to support unit</p> <p>Specific art materials needed for the unit</p>	<p>http://www.colormatters.com/colortheory.html</p> <p>http://colortheory.liquisoft.com/</p> <p>http://www.harmonytie-dyes.com/_special/history.html</p> <p>http://www.tie-dye.us/tie-dye-history.htm</p> <p>http://familycrafts.about.com/cs/tiedye/a/041601a.htm</p> <p>http://www.howtotiedye.org/</p> <p>3 large buckets</p> <p style="text-align: right;">Procion Dyes: red, yellow, blue</p>

		gloves- long, kitchen style t-shirts hot water place to hang dry sketchbooks/ sketch paper masking tape clothes pins tri-fold board with visuals and information	large white sheet to cut up for wall-hangings rubberbands drop cloth clean-up supplies pencils & sharpie markers questionnaire handout string (to hang dry)
Summary of Lesson Sequence and Student Accommodations for each lesson	The scope and sequence of lessons on the unit (A description of activities that will take place in each session)	<p>Workshop Session 1: (<i>Introduction/Motivation, Acquiring and Integrating Information, Generating Ideas</i>)</p> <p><i>Essential Questions:</i></p> <ul style="list-style-type: none"> • How does fabric decoration reflect culture? • How do artists communicate moods and ideas through fabric decoration? <p><u>Objective:</u> (Focus on MSC gr.8- 3.2a) Students will: discuss and compare color and media techniques used in tie-dyeing. Students will analyze the concepts and ideas displayed in dyed- fabric creations from 3 different world cultures.</p> <p>Time allotment 5-7 min. A. Preassessment</p> <p>Show students examples of tie- dyeing techniques from around the world. Ask them why & how these examples were made. What moods, thoughts, concepts, or feelings do the examples invoke?</p> <p>10-15 min. B. Introduction: Motivation/ Presentation of concepts</p> <p>Have students investigate the examples I made and discuss techniques and color choices. How did I make them? How did I achieve the colors?</p> <p><i>Problem statement:</i></p> <p>You have been given a t-shirt/ wall hanging. Using a basic knowledge of color theory and at least 3 of the 5 tie-dye techniques demonstrated, create a well-designed and thoughtful tie-dyed shirt or wall-hanging that expresses a mood through color.</p> <p>Stop students, then have them gather together around the demonstration table.</p> <p>Workshop Session 2: (<i>Extending and Refining Information; Experimenting with Materials; Application of Knowledge</i>)</p> <p><i>Essential Questions:</i></p> <ul style="list-style-type: none"> • How do we make colors? How do we choose which colors to use in art-making? • How do artists communicate moods and ideas through fabric decoration? <p><u>Objective:</u> (Focus on MSC gr.8- 3.1c, 3.2a) Students will extend, refine, and apply knowledge by: Using a basic knowledge</p>	

	<p>Note: Teacher reflections should follow each lesson to assess progress, need for adjustments, and/or changes in direction</p>	<p>of color theory and at least 3 of the 5 tie-dye techniques demonstrated, create a well-designed and thoughtful tie-dyed shirt or wall-hanging that expresses a mood through color.</p> <p>Time allotment 5-10 min. A. Demonstration and experimentation with techniques</p> <ul style="list-style-type: none"> • explain how to mix colors to make new colors and how length of time in dye affects the saturation and hue of the color (use color wheel & examples) • show 5 different folding techniques • demonstrate the process <p>40-50 min. B. Work period</p> <ul style="list-style-type: none"> • pass out materials • walk around while students work: answer questions, make assessments, check for understanding, watch the work process • give students 5 minute warning to clean- up <p>5- 10 min B. Clean-up procedures</p> <ul style="list-style-type: none"> • each student must hang their items & gloves to dry • each student must label their work with their name • all students clean up work space with towels, spray cleaner, etc. making sure to pick up all rubberbands, extra fabric, and other supplies • teacher & aide dispose of dye <p>Workshop Session 3: (<i>Reflecting on the Artistic Process</i>)</p> <p><i>Essential Questions:</i></p> <ul style="list-style-type: none"> • How do artists communicate moods and ideas through fabric decoration? <p><u>Objective:</u> (Focus on MSC gr.8- 1.3b) Students will: reflect on the tie- dying process and explain their reasoning for applying the techniques and colors they chose using the handout questionnaire.</p> <p>Time allotment 10-15 min C. Closure</p> <ul style="list-style-type: none"> • Review activities and have students share their work • Ask students on questionnaire: <ul style="list-style-type: none"> ○ How did you meet the criteria? ○ How did you use color to convey a mood? ○ What did you like the most about this lesson? The least? ○ If you were to do this again, what changes would you make and why? <p><i>Teacher Reflection</i> (questions and/or procedures addressing the following)</p> <p>A. To what extent was my planning/teaching process effective in helping students meet success?</p> <p>B. How well did students meet the objective(s)?</p> <p>C. How effective was I in managing student behavior?</p> <p>D. What was the quality of work produced?</p> <p>E. What adjustments would I make if I did this workshop again?</p>



Understanding by Design – Stage 1 and 2

Workshop Title: Painting with Light

Grade Level 8

Approximate Duration: 2- 1 hour lessons

Written by: Erica Riccardelli

STAGE 1: DESIRED RESULTS

Unit Planning Elements	Description	Unit Overview:
Goals/Standards VSC Objectives Essential Learner Outcomes (Established by the National, State, or local school district)	The Established Goals of a Particular Content Area or Discipline – these are the things students should KNOW and be able to DO by the end of the grade level or course level (select those relevant to the unit)	<p>Grade <u>8</u> MSC Objectives:</p> <p>1.3a. Analyze why artists may select specific design concepts to convey meaning in artistic exemplars.</p> <p>2.2b. Plan personal artworks inspired by universal themes that reflect aspects of daily life.</p> <p>2.3a. Compare similarities and differences in subject matter, styles, and techniques among various cultures and periods of art history.</p> <p>3.1c. Select and use a variety of tools, materials, processes, and techniques safely to solve specific visual problem.</p> <p>4.1a. Analyze ways the elements of art and principles of design contribute to aesthetic response.</p>
Big Idea: Theme/Topic	Primary Concept, Focus or Main Emphasis of the unit	<p>Big Idea: How is photography timeless?</p> <p><i>Brief description of unit:</i> Students will be introduced to physics of light by taking them inside a camera obscura. Students will then be introduced to some of the early photographic techniques that were invented, including the daguerreotype, wet plate collodions, and stereographs/stereoscope. They will learn how to make a cyanotype. They will build a pinhole camera and take a picture with it. They will turn the negative pinhole images into positives digitally.</p>
Essential Questions	Open-ended questions related to the Big Idea that is important in making art - may be "revisited" in another unit	<ul style="list-style-type: none"> • How is photography a reflection of culture? • How are antiquated methods in art-making still relevant? • How are other disciplines related to photography?
Enduring Understandings	A generalization or important concept about the Big Idea and art that students will come to understand while studying this unit - may be "revisited" in another unit	<p><i>(Primary overarching transferable understandings)</i> STUDENTS WILL UNDERSTAND THAT: <i>Artists use many different techniques to make an image, including techniques that were used long ago.</i></p> <p><i>(Supporting understandings that are unit specific)</i> STUDENTS WILL UNDERSTAND THAT: <i>Photography is heavily dependent on physics and chemistry.</i></p>
Knowledge and Skills (Specific unit content, concepts and	What you want students to KNOW and be able to DO as a result of	<p>(Students will KNOW specific information related to unit)</p> <ul style="list-style-type: none"> • Photographic artists who made cyanotypes, photograms, and pinhole images. • Understand the parallels between a pinhole camera and a camera obscura.

skills to be introduced in the unit)	studying this unit	<ul style="list-style-type: none"> • How to properly and safely use chemicals to make a cyanotype photogram and pinhole image. <p>(Students will DO specific activities related to unit)</p> <ul style="list-style-type: none"> • Select, experiment with, and use different media and techniques to create a cyanotype photogram. • Build, use, and process a pinhole image.
STAGE 2: ASSESSMENT EVIDENCE		
Performance Tasks, Criteria for Assessment and Assessment Tools	<p>A description of specific tasks and other activities that students will DO to show what they KNOW and UNDERSTAND .</p> <p>(These describe the types of assessments (formative and summative) and the rubrics or other tools used to evaluate student progress)</p>	<div style="border: 1px solid black; background-color: #fce4d6; padding: 5px; text-align: center;">PRIMARY EVIDENCE (summative)</div> <p>PERFORMANCE TASK(S): (<i>elegant problem</i>)</p> <ul style="list-style-type: none"> • Create 2-4 cyanotypes with thoughtful and meaningful composition. • Build a pinhole camera and use it to make a successful pinhole image. <div style="border: 1px solid black; background-color: #fce4d6; padding: 5px; text-align: center;">OTHER EVIDENCE (formative)</div> <ul style="list-style-type: none"> • Students will use See/Think/Wonder as a way to discuss different photographic images both by established artists, each other, and themselves. • Students will properly manipulate materials to create photographic artworks. • Students will show an understanding of photography’s relationship to physics and chemistry. <p>KEY CRITERIA:</p> <p>1. Artwork</p> <ul style="list-style-type: none"> • Each cyanotype will need to demonstrate an understanding of <ul style="list-style-type: none"> ○ How to properly use the chemicals and equipment ○ How to create an interesting composition from everyday objects • Each pinhole will need to demonstrate an understanding of <ul style="list-style-type: none"> ○ How to properly use the chemicals and equipment in the darkroom ○ How to successfully create a pinhole negative <p>2. Assessment</p> <ul style="list-style-type: none"> • Do students understand <ul style="list-style-type: none"> ○ How cyanotype chemicals and photo paper are light sensitive? ○ How positives and negatives are used in photography? ○ Why artists used these techniques? ○ How camera obscura works? <p>ASSESSMENT TOOLS:</p> <p><input checked="" type="checkbox"/> Performance Checklist <input type="checkbox"/> Rubric <input type="checkbox"/> Self-assessment checklist</p>

The Language of the Unit Plan – Stage 3

STAGE 3: THE LEARNING PLAN SEQUENCE		
Vocabulary		<p>Camera Obscura: (Latin; "camera" is a "vaulted chamber/room" + "obscura" means "dark"= "darkened chamber/room") is an optical device that projects an image of its surroundings on a screen. It is used in drawing and for entertainment, and was one of the inventions that led to photography. The device consists of a box or room with a hole in one side. Light from an external scene passes through the hole and strikes a surface inside where it is reproduced, upside-down, but with color and perspective preserved.</p> <p>Cyanotype: is a photographic printing process that gives a cyan-blue print. The</p>

		<p>process was popular in engineering circles well into the 20th century. The simple and low-cost process enabled them to produce large-scale copies of their work, referred to as blueprints. Two chemicals are used in the process: Ammonium iron (III) citrate Potassium ferricyanide.</p> <p>Photogram: is a photographic image made without a camera by placing objects directly onto the surface of a photo-sensitive material such as photographic paper and then exposing it to light. The result is a negative shadow image varying in tone, depending on the transparency of the objects used. Areas of the paper that have received no light appear white; those exposed through transparent or semi-transparent objects appear grey.</p> <p>Positive: is a film or paper record of a scene that represents the color and luminance of objects in that scene with the same colors and luminances (as near as the medium will allow).</p> <p>Negative: is a total inversion of a positive image, in which light areas appear dark and vice versa.</p> <p>Pinhole Camera: is a simple camera without a lens and with a single small aperture – effectively a light-proof box with a small hole in one side.</p> <p>Aperture: is the hole that light passes through in a camera.</p> <p>Developer/Stop/Fix: are wet darkroom chemicals.</p> <p>Light Sensitivity: refers to chemicals or metals that react to light.</p>
<p>Materials/ Resources</p>	<p>Instructional Resources to support unit</p> <p>Specific art materials needed for the unit</p>	<p>Visuals:</p> <ul style="list-style-type: none"> • PPT of cyanotype photograms • Trifold (cyanotype photograms) • Trifold (pinhole photography) • <i>Antiquarian Avant Garde</i> • <i>I Am Not This Body</i> • Antique photography examples • Teacher examples • Pinhole Tent <p>Art Materials:</p> <ul style="list-style-type: none"> • Chemicals to make cyanotypes • Cotton paper • Foam brushes • Mixing cups • Hair dryer • Sink • Hydrogen Peroxide • Drying rack • Objects to create photograms • Contact printers • Exposure unit • Computer/printer/scanner • Pinhole camera materials (cans, electrical tape, pins, heavy aluminum) • Gloves
<p>Accommodation</p>		<p>Students will receive one-on-one assistance from instructor as needed.</p>
<p>Summary of Lesson Sequence and Student Accommodations for each</p>	<p>The scope and sequence of lessons on the unit</p> <p>(A description</p>	<p>Day 1: (Focus on MSC 2.2b, 2.3a, 3.1c)</p> <p>Essential Questions:</p> <p>Why is it important to understand the history of photography?</p> <p>How has photography affected our perception of the world?</p>

<p>lesson</p>	<p>of activities that will take place in each lesson from which fully developed and detailed lesson plans will be written)</p> <p>Note: Teacher reflections should follow each lesson to assess progress, need for adjustments, and/or changes in direction</p>	<p>Objectives:</p> <ul style="list-style-type: none"> • SWBAT to produce 2-4 cyanotype photograms • SWBAT to explain how a camera obscura works • SWBAT use See/Think/Wonder to engage in a conversation about the cyanotype examples they are shown <p>Description:</p> <p>A. Preassessment</p> <ul style="list-style-type: none"> • What do they know about photography already? • Can they name any photographers? • Can they list other disciplines photography uses? <p>B. Introduction: Motivation/ Presentation of concepts</p> <ul style="list-style-type: none"> • Who wants to paint with light and use chemistry? • Who wants to see the world turned upside down? (for end of lesson) • Show examples of what other photographers have created and discuss. <p>C. Demonstration:</p> <ul style="list-style-type: none"> • Making cyanotypes • Discuss with them how they are making negative images and what the difference between a negative and positive is in photography. • During waiting periods while cyanotypes are “cooking” show students daguerreotypes, wet plate collodion images, stereographs, and the stereoscope. <p>D. Studio:</p> <ul style="list-style-type: none"> • Students will make their own cyanotype photograms using the materials and equipment provided. • Students will be encouraged to make adjustments to the images they are making based on the results of their previous images. <p>E. Clean-up</p> <p>F. Closure:</p> <ul style="list-style-type: none"> • What is the difference between a photographic positive and a photographic negative? • What happens to light when it passes through our eye? How does this relate to other disciplines? • Why is it important to understand how things were made a long time ago? • How well did you meet the criteria? • How well did you use art elements/principles of design to communicate the idea/theme of the structure and space? <p>☐Due to time constraints with the next lesson, students will be introduced to the camera obscura at the end of this lesson. We will also discuss how light works and how this relates to physics.</p> <p>Day 2: (Focus on MSC 1.3a,2.2b, 4.1a)</p> <p>Essential Questions:</p> <ul style="list-style-type: none"> • How can we manipulate light to take a photograph? • How do cameras inform us about our world? <p>Objectives:</p> <ul style="list-style-type: none"> • SWBAT use what they know about how light works to build a pinhole camera. • SWBAT make a negative image with a pinhole camera.
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- SWBAT use wet darkroom chemicals to process their images.
- SWBAT invert their images (with much guidance) digitally into positives.

Description:

A. Preassessment

- How does a camera obscura work?
- What body part also works this way?

B. Introduction: Motivation/ Presentation of concepts

- Who wants to build their own camera?
- Show examples of what other photographers have created and discuss.

C. Demonstration:

- Making a pinhole camera.
- Discuss with them how they are again making negative images like they did with cyanotypes, except this time their images will be inverted into positives.

D. Studio:

- Students will make their own camera.
- Students will be taken to the darkroom to load their cameras.
- Students will be taken outside to shoot images with their cameras.
- Students will return to the darkroom to unload and process (with much guidance) their images.
- Students will make adjustments (exposure times and subject matter) according to their results.
- Students will be heavily guided through scanning and inverting images into positives using Photoshop.

E. Clean-up

F. Closure:

- What is the difference between a photographic positive and a photographic negative?
- What happens to light when it passes through our eye? How does this relate to other disciplines?
- How are pinhole cameras like modern cameras?
- Where do we see photography and how does this affect our perceptions of the world?
- How well did you meet the criteria?
- How well did you use art elements/principles of design to communicate the idea/theme of the structure and space?