DODEA Virtual High School (DVHS): Vision

To prepare our students to live, learn, work, and serve the public good in a digital, global society through engaging, synchronous and asynchronous instruction.
Module 3: People, Places, and Things

Overview

Photographs tell stories of people, places, and things. A photographer relies on the subject and details to help construct the narrative. In order to communicate ideas and grab the attention of the viewer, a photographer selects the context in which the story is told. All of these decisions impact the final photograph as each supporting detail is revealing another part of the story.

For as long as photography has been an art form, photographers have chosen to shoot portraits and landscapes. Early portrait photographers led the way by experimenting with different points of inspiration and contemporary photographers continue to inspire with new technologies and perspectives.

Capturing the changing world around us, landscape photography has continued to showcase the natural wonders of the world. Throughout history and today, the process of photography reflects each photographer’s commitment to explore subject matter in a series, often returning to the same subjects throughout their life—to tell yet another story.

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Module 3: People, Places, and Things

DoDEA Standards

**VA1d:** The student uses art materials and tools, including technology, in a safe and responsible manner.

**VA2a:** The student selects specific elements of art and principles of design to produce a desired effect in a variety of works of art of increasing complexity.

**VA2c:** The student selects elements of art and principles of design to communicate sophisticated ideas, solve complex visual problems, and further develop personal and independent solutions.

**VA6d:** The student investigates and analyzes works of art that share similar subject, themes, purposes, historical periods, context, or technologies.

Learning Objectives

Upon completion of the module, students will be able to:

- Identify subject, story, and context in the photos of others as well as their own.
- Recognize how photographic portraiture has evolved and continues to change with technology.
- Analyze the function and impact of a photographic portrait and landscape.
- Understand and evaluate how a photographer builds a series of work.
- Apply knowledge of portrait, landscape, and series photography in the creation of your own work.
- Demonstrate an understanding of Adobe Photoshop’s tools and basic functions for image manipulation.
Digital Photography

Lesson 1: The Subject and Context

What's the Main Idea?

Taking a photograph is similar to telling a story. Think back to fifth grade when you really learned to write paragraphs. You learned a lot about how to put them together.

There had to be a topic sentence, three detail sentences that related to the topic, and a conclusion or ending sentence that wrapped up or summarized the paragraph. This structure had to be followed every time you wrote a paragraph. The most important thing was the topic sentence. It told the person reading your paragraph what it was about. The same thing happens in a photograph. The subject is tells the person looking at it what the photograph is about.

Topic of the Photograph

We see plenty of photographs that seem to be pointless. The key to creating a successful photograph is to make sure it has a subject or a center of interest. The first thing you need to do is think about what you want to share in your photograph. What story are you trying to tell?

Let’s say you are going to photograph the local skate park. In order to tell the story you need to show the bowl, the ramps, and the grinding rails. If you just show the expanse of flat concrete, you will only have a photograph of concrete. To show the skate park you have to show all of the things that are used. Now the skate park is the topic.

The Whole Story

But now, let’s take this another step. You want to photograph your friend skating. He (or she) will use all of the “stuff” that is there. Your photographs will include using the bowl, grinding on the rail, going over the jumps, and rolling along the flats to get from one thing to another.

The skate park itself is no longer the topic of your photograph. What do you think has become the topic?
Digital Photography
Lesson 1: The Subject and Context

The Details
Your friend has just had her car painted and some work done to the interior. She has asked you to take some photographs of it. She is really proud of the details and points out all of them, especially her initials on the driver's side door.

**What will be the topic of these photos?**

Your photographs will likely include a few of the car and some of your friend with the car, but after you have taken those, you will should move in for all of the details.

Details Support the Subject
Nothing exists in a vacuum. Whether it is a classroom or your bedroom, there are all kinds of supporting details. Supporting details in a photograph are extremely important. They give you more details about the topic or subject of your photographs. They help tell you important things about your subject and help make your photographs more interesting.

The best way to understand the importance of supporting details is with an example. Let's say you are on vacation with your family at the Grand Canyon.

You decide not to take a group photograph with everybody clustered around the sign at the visitor's center—everybody does that one anyway. Where should you take it?

Simply look for a location that would add the Grand Canyon to the photograph. There are a number of scenic overlooks at the Grand Canyon where you can include the dramatic landscape. Now you have the supporting detail that puts your family at the canyon rather than at the visitor's center.

This really isn't hard to do, regardless of where or what you are photographing. You just have to look around.

The Time
The important thing to remember is to take the time to figure out what the topic or subject really is. You are telling the story of the subject with your photographs.

**In the skate park example, you are telling the story of...**

**In your friend's car example, you are telling the story of...**

As you learned in fifth grade writing, the better you define your topic, the better your story will be.
Digital Photography

Lesson 1: The Subject and Context

What is Context?
Context helps communicate the “who, what, where, and when” of a photograph. When you view an image the story and the details contribute to the context. For example...

- When you are at school, you are in the context of a student.
- When you are with your friends, you are in the context of an equal.
- When you go to work, you are in the context of an employee.
- When you go to a store and buy something, you are in the context of a customer.

And the same thing is true of the subjects in your photographs. They all have a context. Previously, you learned how supporting details can support and give more information about the subject of your photograph. It is important to note that supporting details put the subject in a context or situation.

- Supporting details give us information about the location of the subject.
- Supporting details give us information about what the subject is doing.
- Supporting details give us information about who the subject is.

All of these things give us more information and show us the reality of the subject. However, on occasion, the details of a photo do not support the subject in it’s normal or assumed context. This contrary juxtaposition, the position of details in relation to the subject, creates a photo whose subject is ‘out of context’ or unreal.

Examples of Context
Let’s say you are photographing a friend. Think of these two totally different contexts.

In the first context or situation, your friend is dressed in jeans and his favorite sweater. He is standing by a tree with leaves that are starting to change colors. There is a vast, green lawn behind him. In the background there is a swing set, a slide, and a sand box. Also in the background people are strolling along a walk or sitting on benches. There are fluffy white clouds in the sky.

*Based on the context cues provided, where is your friend?*
Digital Photography

Lesson 1: The Subject and Context

Examples of Context (cont.)

In the second context or situation, your friend is dressed in shorts, his favorite t-shirt and sandals. He is leaning up against a massive, gray boulder. A vast field of various-sized boulders stretches behind him. In between the boulders is an occasional cactus but mostly it's tall, brown grass. There is no one else in the photograph. In the background rise treeless, reddish-tinged mountains. The sky is a blazing, cloudless blue.

Based on the context cues provided, where is your friend?

Your friend is doing exactly the same thing in both images. He is leaning against something, but the contexts or situations are totally different. The subject is the same but the supporting details are almost totally opposite.

Self-Check Activity

<table>
<thead>
<tr>
<th>Matching</th>
<th>Drag the words on the left to the correct location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>The situation that the subject of the photo is in.</td>
</tr>
<tr>
<td>Topic</td>
<td>Help set the context of the subject.</td>
</tr>
<tr>
<td>Supporting Details</td>
<td>The story of the photograph.</td>
</tr>
<tr>
<td>Context</td>
<td>The position of details in relation to the subject.</td>
</tr>
<tr>
<td>Juxtaposition</td>
<td>The center of interest in a photograph.</td>
</tr>
</tbody>
</table>

Lesson Tasks

It is now time to check your understanding of the concepts covered in this lesson. Please return to the classroom and complete all the tasks and assignments listed in the Module 3 | Lesson 1 | Tasks and Assignments folder.
Digital Photography
Lesson 2: Portraits in Photography

What is a Portrait?

Throughout the history of photography portraiture is a popular subject matter. Photographers have immortalized known and unknown personalities in a variety of formats. It is important to note that portraits are usually captured from the waist or shoulders up and in one of the following positions:

- **Frontal:** On the camera axis (aka the ‘mug shot’)
- **Three-Quarter View:** At an angle to the camera axis
- **Profile:** Perpendicular to the camera axis

During the early days of photography portraits were often of politicians, aristocracy, and activists. Due to the daguerreotype process the subjects would have to remain still and the subject’s expression is static.

**Portrait Positions Activity**

Use the buttons below to better understand standard portrait position.

- Frontal
- Three-Quarter View
- Profile

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**Key Terms**

- Frontal View
- Three-quarter View
- Profile View
- Portrait
- Self-Portrait

"Portraiture is a window to the soul."

- Anonymous
Video: The Art of Portrait Photography

“Humans have been creating likenesses of each other for thousands of years, but with the introduction of photography, a new language developed for capturing the human image...Many portrait photographers today elevate their work from mere photo to art, communicating ideas and capturing the human subject with dignity, all while exploring the meaning and potential of portraiture (“The Art of Portrait,” 2013, para. 1).”

Working in Series: Veteran Photo Project

The following video highlights the efforts of Stacy Pearsall, an Air Force veteran, set out to document veterans throughout America and continues to add to this series. She is the first woman ever to win the Military Photographer of the Year, twice. She captured over 500,00 images across 41 countries while serving. To learn more, click here.

https://youtu.be/RjAHkAW8pV4

https://youtu.be/6rhwERO5PFq
Advancing the Medium of Portrait Photography

Early photographers helped to advance the medium of portrait photography. In fact, the works of these early portrait photographers continue to influence photographers today.

**Antoine Francois Jean Claudet** was an early innovator known for his daguerreotype portraits. He is also credited with improving the daguerreotype process by using a series of photographs to create the illusion of movement and for using painted backdrops.

**Albert Sands Southworth** was also active in perfecting the daguerreotype portrait process through vigorous experimentation. He worked with Josiah Johnson Hawes and they established a studio in Boston. Together they took artistic photography to a new lev-

**Matthew Brady** was primarily a portraitist, and even took photographs of President Abraham Lincoln. During the Civil War, he decided to capture the events as they unfolded. Due to his failing eyesight, he sent representatives of his company to capture portraits of soldiers, battles in action, and the aftermath. His work, as the first documentary photographer, has left an invaluable resource for the United States.

**Nadar**, a pseudonym of Gaspard-Felix Tournachon, was a French photographer, caricaturist, journalist, novelist, and balloonist. He is credited with taking the first aerial photographs but is also well known for using artificial lighting in photography. His creativity and ingenuity are evident in his Revolving Selfportrait. To see Nadar’s Revolving Selfportrait in action, [click here](#).
Advancing the Medium of Portrait Photography (cont.)

Julia Margaret Cameron is credited for presenting portraits and figure studies that depicted her contemporaries as well as representations of characters and stories from literature. She was a mother of six, well read, somewhat eccentric friend of many of Victorian England’s greatest minds. She received a camera as a gift and has written that, “It has become to me as a living thing, with voice and memory and creative vigour.”

Jacques Henri Lartigue is known for his spontaneous, joyful photographs. Many of his early candid photographs were taken with a handheld Brownie camera. In the 1910s and 1920s his work was fluid and informal—capturing automobile races, kite flying, or fashionable ladies at the seashore. His photographs were acclaimed because of their departure from posed portraits but also for their simple charm. To learn more about Lartigue’s playful portrait photography style, click here.

James Van Der Zee was a photographer who documented the people and events of the Harlem Renaissance in New York City. His portraits document the iconic personalities of prominent activists, entertainers, and poets of the 1920s and 1930s.

Diane Arbus and Philippe Halsman are two masters of photography known for their ability to captivate the viewer with their iconic and dynamic portraits. Arbus tried to engage her subjects and was successful with a candid approach; however, Halsman was known for his choreographed portrait sessions.
Digital Photography

Lesson 2: Portraits in Photography

Portrait Photography Evolving

Portrait photography in the 20th century continued to flourish as cameras became portable and technology evolved. In addition to fine art portraits taken by photographers for creative expression, photographic portraits in print media were rampant on the covers of magazines and newspapers across the globe. In the 21st century we are bombarded with portraits throughout the day via social media and other internet sources. Today we even have coined a term ‘selfie’ which represents the popularity of taking a self-portrait.

Portrait Photography Tips

Despite the purpose of the portrait there are a few tips to keep in mind when taking photographic portraits:

**Expression:** It is important to make your subject comfortable in order to capture a natural expression. There are many ways to do this, but it is suggested that you start a conversation or use humor to engage with your subject.

**Composition:** Be certain to catch your subject’s gaze and be mindful of their eyes within the frame. Consider the rule of thirds when framing your subject.

**Light:** As we have learned, light is a powerful tool in photography. Be aware of how light is impacting your subject before clicking the shutter. If the lighting is not right; ask your subject to shift or shift yourself.

**Complementary Colors:** Choose clothing that compliments the skin or background colors of the location to help make the subject stand out.

**Poses:** Carefully consider the pose of your subject and how this influences the subject’s expression. Should you get a close-up? Would a three-quarter view be best? Etc.

**Technical:** What type of lens would be best suited for the portrait? What settings should you choose? Get to know your equipment by practicing before you shoot.
Copyright and Fair Use

The terms copyright, public domain, ethics, and fair use are important to understand in the field of photography. As with all works of creative expression we must be certain to properly credit and attribute works. When searching for contemporary photo portraits for this lesson most have been copyrighted and/or the rights to distribute or publish are forbidden. This is why you will see many early photographs because they have been released to the public domain and/or they were not copyrighted.

**Copyright:** A legal right that grants the creator of an original work exclusive rights to its use and distribution.

**Public Domain:** Applies to works whose intellectual property rights have expired, have been forfeited, or an inapplicable.

**Ethics:** The rules of conduct recognized in respect to a particular class of human actions or a particular group, culture, etc. Ethical issues impact who/when to photograph as well as the truthfulness of an image; the issue of truth in imagery remains as image manipulation is so readily accessible.

**Fair Use:** Limitations/exceptions to the exclusive right granted by copyright law to the author of a creative work. Examples of fair use: commentary, parody, news reporting, teaching, researching, etc. In order for fair use to be applied, certain conditions must be met.

Visit the following website to learn more about Fair Use: [http://fairuse.stanford.edu/overview/fair-use/four-factors/](http://fairuse.stanford.edu/overview/fair-use/four-factors/)

Lesson Tasks

It is now time to check your understanding of the concepts covered in this lesson. Please return to the classroom and complete all the tasks and assignments listed in the **Module 3 | Lesson 2 | Tasks and Assignments** folder.
What Do I Want You to See?

Landscape has always provided inspiration for artists and photographers. Landscape painting was the major genre in the 17th century as artists in Europe were known for embellishing what they saw; however, as time passed artists began a more realistic approach and were known to work from observation outdoors as they tried to capture the light of the scene. The compositions began to take on high contrasts of light and color in order to capture atmospheric quality. Atmospheric perspective, which is often called aerial perspective, is the effect you get when far away objects take on the colors of atmospheric haze.

Landscape painting in the 19th century took on a different approach as artists emphasized their ideas about beauty and nature within their works. The power and force of nature was depicted in raging rivers, violent storms, and dizzying cliffs.

17th Century Example

![Landscape with Oak, Jan van Goyen, 1634](image)

19th Century Example

![The Golden Hour, Thomas Moran, 1875](image)
Digital Photography
Lesson 3: Studying Landscapes

The Emergence of Landscape Photography
As cameras emerged at the end of the 19th century, photographers set out to record their surroundings. Using large format cameras that required long exposures landscape photography was born. Busy urban scenes and rural landscapes became popular subject matter.

In-Depth Picture Plane Activity
Click the buttons below to better understand the regions of a landscape photo; to include: horizon, background, middleground, and background.
Styles of Landscape Photography

Landscape photographers are drawn to their surroundings and aspire to capture the beauty of the natural world. Here are a few different approaches to capturing a photographic landscape.

Representational: This is also known as straight photography style. Photographs taken in a representational style show scenery in a natural and realistic way. It is a straightforward style; however, photos taken in a representational style are not simple snapshots. Instead, great attention is paid to the composition and detail of photos taken using this style. Light, timing, and the weather are critical elements to consider when taking a representational landscape.

Impressionistic: An impressionistic landscape focuses on the less tangible, vague or elusive qualities. The photograph may give an impression of a landscape rather than the clear reality of one. A photographer may emphasize a certain quality such as color, texture or light when framing an impressionistic landscape.

Abstract: An abstract landscape often depicts the graphic elements which are arranged for their compositional values. Shape and form may take priority as elements may be juxtaposed for comparison or contrast. Often a photographer will take an extreme close-up or capture a silhouette by underexposing the scene. In an abstract style, design is more important than recognizable representation.
Quick Tips for Capturing Landscapes

These quick tips do not apply to every landscape photograph you take; however, you may want to consider the following:

- Placing the center of interest off-center, in accordance with the Rule of Thirds, will create a harmonious composition.
- Placing the horizon a third of the way down from the top or bottom of the frame is usually much better than having it in the middle of the scene.
- One or more foreground objects will give the impression of three-dimensionality, and can help to frame the scene.
- Depth is achieved by combining foreground, middleground and background objects.
- Compose the image so that it contains a center of interest- an object that draws the viewer's eye into the picture.
- Scale can often be important to the understanding of a landscape, and can be achieved by including an object of a known size in the scene.
- Landscape photography is often more horizontal than it is vertical, presenting the opportunity to shoot a panorama (if your camera has this setting). A panoramic view is a wide angle view with an elongated rectangular format.
- The quality of the light is perhaps the most influential attribute of a successful landscape. Waiting for interesting lighting that is moody, dramatic or diffused usually pays off in a memorable photograph. Top landscape photographers will often return again and again to a location until lighting conditions are just right.
- Watch for unsightly or unnatural elements such as overhead wires, hydrants, poles and garbage cans, especially in the foreground. If you cannot easily move them, reposition yourself to a camera angle that eliminates them from the frame.

Lesson Tasks

It is now time to check your understanding of the concepts covered in this lesson. Please return to the classroom and complete all the tasks and assignments listed in the Module 3 | Lesson 3 | Tasks and Assignments folder.
Glossary

A

Abstract
Artworks that do not attempt to represent an accurate depiction of a visual reality but instead use shapes, colours, forms and gestural marks to achieve its effect. M3L3

Advertisements
Any public notice, as a printed display in a newspaper, short film on television, an announcement on radio, etc., designed to sell goods, publicize an event, etc. M4L2

Aerial Photographers
A photographer who takes a photograph of the ground from an elevated position. M4L1

Analog-to-Digital Converter
Any device that converts analog signals (continuous quantity) into digital signals (discrete time digital representation). M1L5

Analysis
The detailed examination of the elements or structure of something, typically as a basis for discussion or interpretation. M1L3

Angle
A viewpoint; standpoint from which a photograph is taken. M2L2

Aperture
The adjustable opening—or f-stop—of a lens determines how much light passes through the lens on its way to the film plane, or nowadays, to the surface of the camera’s imaging sensor. "Faster" lenses have wider apertures, which in turn allow for faster shutter speeds. The wider the aperture is set, the shallower the depth of field in the image. M1L5

Artificial Light
Lighting which is man made, such as fluorescent, tungsten, mercury vapor, sodium vapor, halogen, compact fluorescent, etc. It can be turned on and off at a flick of a switch. M4L2

Atmospheric Perspective
The perception of depth in nature as enhanced by haze in the atmosphere; how the appearance of objects is altered over distance by the effects of the air between the viewer and the object. M3L3

Available Light
Any source of light that is not explicitly supplied by the photographer; refers to the sources of light that are already available naturally (ex. sun, moon, etc.). M4L2

Combination Printing
The technique of using the negatives of two or more photographic images in conjunction with another to create a single image. M1L3

Commercial Photographer
A photographer who takes pictures for commercial use: for example in adverts, merchandising, and product placement; often paid for images rather than works of art. M4L2

Composite Picture
A photograph formed by superimposing two or more separate photographs. M1L3

Context
The varied circumstances in which a work of art is (or was) produced and/or interpreted. M1L3/M3L1

Contrast
The difference in the color and brightness of the object and other objects within the same field of view. M1L5

Creative Process
A form of problem solving in the creation of an idea or work of art which includes: preparation, incubation, illumination, and implementation. M3L1

Critical Viewing
Viewing by taking a closer look, not being critical; considered an active, rather than passive process. M4L2

Cropping
The removal of the outer parts of an image to improve framing, accentuate subject matter or change aspect ratio. M2L1
Glossary

**D**

Daguerreotype
An early photographic process, invented by Louis Daguerre, with the image made on a light-sensitive silver-coated metallic plate. *M1L1*

Decisive Moment
A concept made popular by the street photographer, photojournalist, and Magnum co-founder Henri Cartier-Bresson; refers to capturing an event that is ephemeral and spontaneous, where the image is taken at the precise moment which defines or illustrates the entire story or action. *M4L3*

Depth
The illusion of distance or a third dimension. *M2L2*

Depth of Field
The focus range or effective focus range, is the distance between the nearest and farthest objects in a scene that appear acceptably sharp in an image.

Digital Camera
A camera that produces digital images that can be stored in a computer, displayed on a screen and printed. *M1L4*

Digital Exposure
The unit of measurement for the total amount of light permitted to reach the electronic sensor during the process of taking a photograph. *M2L5*

Documentary Photography
A popular form of photography used to chronicle both significant and historical events and everyday life. It is typically covered in professional photojournalism, or real life reportage, but it may also be an amateur, artistic, or academic pursuit. *M1L2*

DSLR/Digital Single Lens Reflex
A digital camera combining the optics and the mechanisms of a single-lens reflex camera with a digital imaging sensor, as opposed to photographic film. *M1L4*

**E**

Electronic Viewfinder
A camera viewfinder where the image captured by the lens is projected electronically onto a miniature display. *M2L4*

Environmental Photojournalism
A genre of photography where photographs are taken in the subject's usual environment, such as in their home or workplace, and typically illuminates the subject's life and surroundings. *M4L3*

Evaluation
The making of a judgment about the amount, number, or value of something; assessment. *M5L3*

Exposure
The unit of measurement for the total amount of light permitted to reach the electronic sensor during the process of taking a photograph. *M1L5*

Exposure Compensation
A technique for adjusting the exposure indicated by a photographic exposure meter, in consideration of factors that may cause the indicated exposure to result in a less-than-optimal image. *M2L5*

**F**

Features Photojournalism
A segment of photojournalism where the image stands alone; words are not needed as the photography is admired and appreciated by itself. *M4L3*

Fine Art Photographer
A photographer who takes a photograph with the vision of artist as photographer. *M4L1*

Focus
The clarity of detail in a photograph. *M2L1*

Foreground
The part of a scene or picture that is nearest to and in front of the viewer. *M2L2/M3L3*

Forensic Photographer
A system of photographic methods and equipment used to record material evidence during investigative and operative search actions and for the purpose of expert examination of such evidence in court. *M4L1*

Framing
Using other objects in your photograph to frame the main subject; this is probably one of the easier composition techniques in photography. *M2L1*

Freelance Photographer
A photographer who works independently on a contract basis. *M4L1*

Frontal View
A view of a person, in which the face and its expression is predominant. The intent is to display the likeness, personality, and even the mood of the person. *M3L2*

**G**

Genre
A class or category of artistic endeavor having a particular form, content, or technique. *M2L2*

**H**

Hardware
The collection of physical parts of a computer system. *M1L4*

Horizon
The line at which the earth's surface and the sky appear to meet. *M3L3*
Glossary

I

Impressionistic
Denoting, of, or relating to impressionism or the exponents of this style which represents overall impressions rather than exact details. M3L3

Input Device
Any machine that feeds data into a computer. M1L4

Inspiration
The process of being mentally stimulated to do or feel something, especially to do something creative. M5L1

Interpretation
The action of explaining the meaning of something. M1L3

J

JPG/JPEG
A format for compressing image files. M1L5

Juxtaposition
"The fact of two things being seen or placed close together with contrasting effect." M3L1

L

Landscape
All the visible features of an area of countryside or land, often considered in terms of their aesthetic appeal. M3L3

Landscape Mode
A function of the digital camera that is used when you are taking photos of a scene, not a single object. M2L4

Light
The illumination of scenes to be photographed. M2L1

Light Fall-Off
Loss of illuminance in the corners of an image as projected by a lens in e.g. a camera or a projector. M4L2

Light-Sensitive Receptors
An internal part of the camera sensor which responds to light. M1L5

Line
A compositional technique within an image that leads the eye to another point in the image, or occasionally, out of the image. M2L2

Linear Distortion
Linear movement or force occurs where a straight line appears to be curved. M2L3

Looming
A mirage in which objects below the horizon seem to be raised above their true positions. M2L3

M

Media Card Reader
A peripheral device that reads and writes a memory card made of flash memory chips. M1L4

Medical Photographer
A photographer who focuses on the documentation of the clinical presentation of patients, medical and surgical procedures, medical devices and specimens from autopsy. M4L1

Megapixels
A unit of graphic resolution equivalent to one million or (strictly) 1,048,576 (2^20) pixels. M1L5

Metaphor
A thing regarded as representative or symbolic of something else, especially something abstract. M2L2

Middleground
The middle distance of a photograph. M3L3

Montage
The process or technique of selecting, editing, and piecing together separate sections of film to form a continuous whole. M5L2

Motion
The action or process of moving or of changing place or position; movement. M2L1

N

Natural Light
Light supplied by the sun, as opposed to artificial light from light bulbs. M4L2

Normal Lens
A lens that reproduces a field of view that generally looks "natural" to a human observer under normal viewing conditions, as compared with lenses with longer or shorter focal lengths which produce an expanded or contracted field of view that distorts the perspective when viewed from a normal viewing distance. M2L3

Opacity
Often used in graphics software to define how "nontransparent" an image is. In other words, the more transparent an image or image layer is, the lower its opacity. Adobe Photoshop and other graphics editors provide an Opacity slider that you can use to adjust the opacity of an image layer. M5L2

Optical Viewfinder
The eyepiece that you look through to frame and focus your subject before taking the picture. M2L4

Orientation
The way you take and display your photographs; often used in conjunction with landscape orientation or portrait orientation. M2L4

Overexposure
A term used to describe the process of exposing film to too much light, which results in the photograph being too bright. M2L5
P

Panorama
An unbroken view of the whole region surrounding an observer. M3L3

Panoramic View
An extended pictorial representation or a cyclorama of a landscape or other scene, often exhibited a part at a time and made to pass continuously before the spectators. M3L3

Parallax
The apparent displacement of an observed object due to a change in the position of the observer. M2L4

Pattern
The repetition of lines, shapes, tones or color can create interesting images. M2L2

Personal Aesthetic
A recognizable visual quality to an individual's creative works. M5L1

Perspective
The way real three-dimensional objects are pictured in a photograph that has a two-dimensional plane. M1L1

Perspective Distortion
A warping or transformation of an object and its surrounding area that differs significantly from what the object would look like with a normal focal length, due to the relative scale of nearby and distant features. M2L3

Photomontage
A combination of several photographs joined together for artistic effect or to show more of the subject than can be shown in a single photograph. M5L2

Pictorial Photography
Refers to a style in which the photographer has somehow manipulated what would otherwise be a straightforward photograph as a means of "creating" an image rather than simply recording it. M1L2

Point of View
The position from which something or someone is observed. M2L1

Portfolio
A curated collection of a photographer's work; often the best work or a collection representing depth in one specific area of work. M4L3/M5L3

Portrait
A painting, drawing, photograph, or engraving of a person, especially one depicting only the face or head and shoulders. M3L2

Portrait Mode
A function of the digital camera that is used when you are taking photos of a single subject. M2L4

Portrait Photographers
Photographers who focus on capturing a person or group of people that displays the expression, personality, and mood of the subject. M4L1

Profile View
A representation of something in outline; especially: a human head or face represented or seen in a side view. M3L2

Programmed Mode
A mode for beginners to start to understand their cameras; program mode is similar to automatic in the way that it allows the camera to make the decision on which settings to use to correct the exposure. M2L5

Promotional Material
A message issued on behalf of some product or cause or idea or person or institution. M4L2

R

Reflect
To think deeply or carefully about something. M5L3

Reflex Viewfinder
A viewfinder system with a mirror placed behind a lens. The light passing through the lens is reflected by the mirror to a focusing screen, usually ground glass. M2L4

Representational
Photography or art that seeks to depict the physical appearance of reality. M3L3

Review
A formal assessment or examination of something with the possibility or intention of instituting change if necessary. M5L3

RGB
Red, Green, and Blue; refers to a system for representing the colors to be used on a computer display. M1L5

Rule of Thirds
A compositional technique where the subject is divided into thirds with two imaginary lines vertically and two lines horizontally making three columns, three rows, and nine sections in the images. Important compositional elements and leading lines are placed on or near the imaginary lines and where the lines intersect. M2L2
Glossary

S

Scientific Photographer
Photographers who explore hidden aspects of the world around us; they take pictures of varied subject matter, using such techniques as aerial, close-up and high-speed photography. M4L1

Self-Portrait
A pictorial or literary portrait of oneself, created by oneself; today often referred to as a 'selfie'. M3L2

Sensor
The central component of a digital camera; the 'chip' that collects the date for compiling the final digital image data. M1L5

Series
A set of photographs that are intended to tell a story or evoke a series of emotions in the viewer. M5L1

Shape
A two-dimensional element basic to picture composition and is usually the first means by which a viewer identifies an object within the picture. M2L2

Shutter
A device that allows light to pass for a determined period of time, exposing photographic film or a light-sensitive electronic sensor to light in order to capture a permanent image of a scene. M1L5

Software
The programs and other operating information used by a computer. M1L4

Sports Photojournalism
The genre of photojournalism that covers all types of sports. M4L3

Staff Photographer
A staff photographer is a member of a newspaper or magazine staff; he or she is an employee who gets a regular salary and benefits, and who takes pictures as assigned by the editor. M4L1

Straight Photography
Photography that attempts to depict a scene or subject in sharp focus and detail, commensurate with the qualities that distinguish photography from other visual media, particularly painting. M1L2

Stock Photographer
Professional photographer of common places, landmarks, nature, events or people who sells these photographs to be used and reused for commercial design purposes. M4L1

Studio Owner
The person responsible for the business and operations of a studio or gallery. M4L1

Style
The visual appearance of a photograph or work of art that relates it to other works by the same artist or one from the same period, training, location, "school", or movement. M2L2

Subject
The person, place or thing you show when you take a photograph or create a work of art. M3L1

Supporting Details
A paragraph contains facts, statements, examples-specifics which guide us to a full understanding of the main idea. They clarify, illuminate, explain, describe, expand and illustrate the main idea. M3L1

Surrealism
A 20th-century avant-garde movement in art and literature that sought to release the creative potential of the unconscious mind, for example by the irrational juxtaposition of images. M5L2

Symbol
A thing that represents or stands for something else, especially a material object representing something abstract. M2L2

T

Technique
A skillful or efficient way of doing or achieving something. M2L1

Telephoto Lens
A camera lens that makes objects far away look nearer and larger when they are photographed. M2L3

Terms of Service
The rules a person or organization must observe in order to use a service. M4L1

Three-Quarter View
A view of an object or person that is midway between a front view and a side view. M3L2

Time
An attribute that depicts a particular moment. M2L1

Tone
A quality of a color, arising from its saturation (purity and impurity), intensity (brilliance and dimness), luminosity (brightness and dullness), and temperature (warm and cool); or to create such a quality in a color. M2L2

Topic
A subject or theme of a speech, essay, book, etc. M3L1

Transparency
Something transparent, especially a picture, design, or the like on glass or some translucent substance, made visible by light shining through from behind. (In Adobe Photoshop adjusting a layer’s opacity creates transparent images.) M5L2

Underexposure
A condition in which too little light reaches the film, producing a thin negative, a dark slide, or a muddy-looking print. M2L5

USB
Universal Serial Bus; an external serial bus interface standard for connecting peripheral devices to a computer. M1L4

USB Port/Cord
A connecting device for peripheral devices with a USB. M1L4
Glossary

V

Vantage Point
A position or place that affords a wide or advantageous perspective; viewpoint.  
M2L1

Viewfinder
A device on a camera showing the field of view of the lens, used in framing and focusing the picture.  
M2L4

W

Wide-Angle Lens
A lens system on a camera that can cover an angle of view of 60° or more and therefore has a fairly small focal length; often referred to as a fisheye lens.  
M2L3

Misc.

35mm Equivalent
A measure that indicates the angle of view of a particular combination of a camera lens and film or sensor size. The term is useful because most photographers experienced with interchangeable lenses are most familiar with the 35 mm film format.  
M2L3

Glossary contains explanations of concepts that transform a glossary into an ontology.
References


Digital photography: Subject, Details, and Context. (2007). © Aventa Learning

Videos / Interactives


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