"Landscape photography is the supreme test of the photographer - and often the supreme disappointment." - Ansel Adams

What does Landscape mean?

Landscape: comprises the visible features of an area of land, including physical elements such as landforms, living elements of flora and fauna, abstract elements such as lighting and weather conditions. Most landscape photographers strive to show as little human activity as possible, ideally none, in their photos. Instead, the subjects are landforms, weather, and ambient light.

What does Montage mean?

The word Montage comes from the French verb monter "to put together". Montage can be used to describe a wide range of creative practices that could include photography, film, and sound. Assembling techniques can include but are not limited to repetition, juxtaposition, sequencing, appropriation, and manipulation.

Canadian Contemporary Photography Artist: Lorraine Gilbert

Lorraine Gilbert, The Crossing, from the series, Icelandic Walks, Lightjet on Duraflex

Things to Consider

• Strong point of Interest
• Location
• Time of Day/Night
• Rule of Thirds
• Foreground to Background relation
• Use lines to lead the eye

STEP ONE: ANSWER: the questions on the back this sheet by visiting on the school network:

S:Drive/Mr.Arnett/AVI 3M/AVI 3M - Photography Prc Choices/ Photomontage Projects/Exterior Photomontage Landscape Project/intro.htm

STEP TWO: REVIEW: the above Things to Consider points before taking your photographs. In Adobe Photoshop you will put together your photos to make one large landscape montage photograph.

STEP THREE: WRITE:

Proposed Investigation Statement: Before taking the photograph, explain your chosen theme and reason for this choice.

Reflection Statement: After taking the photograph: Suggest ideas for improvement (Remember to use 6 elements and principles in your written explanation.)

Lorraine Gilbert: Melting Snows, from the series, Icelandic Walks

"These photographs were made during a walking trip in Iceland with other canadian and icelandic artists, during a project entitled Without A Trace. I am interested in the difference between 'the landscape' as an ideal or essential vision and the nature that it represents in this age of 'experience-by-proxy'.

In our urban environments, we have learned to ignore distinctions between the authentic and the fabricated. When I walk with other artists in such a place as Iceland, our eyes are wide with disbelief and wonder."

“I decided to work on the idea of the pixel as space within a landscape and I also gave myself complete liberty to reinterpret the walks we took: people and objects were placed in different locations than where they were photographed. I still consider that this work documents the expeditions, because I only used photographs of people who were there with me, in the places where we went. This continues my interests in juxtaposing fact and fiction within a documentary practice." - Lorraine Gilbert
1. Why could it be important to include a strong point of interest in taking a landscape photo? (1)

2. List 3 possible subject matter that could appear in the foreground of a picture that could be used to create a strong point of interest? (3)
   1. 
   2. 
   3. 

3. In landscape photography, why could it be important to place the point of interest off-center? (1)

4. In landscape photography why is line important? (1)

5. Why is time of day important when taking landscape photos? (1)

6. Why is it important to often turn off your flash when shooting outdoors? (1)

7. Why is it important not to put the horizon line right in the middle of your composition? (1)

8. What kind of effect can a silhouette create in landscape photography? (1)

9. Select one Ansel Adams or Lorraine Gilbert photograph and write a formal critique on it. Follow the Art Critique format: Description, Analysis, Interpretation and Judgement – (Remember to use 6 elements and principles (Line, Shape, Form, Texture, Balance, Rhythm, Pattern, Contrast, Emphasis, Value, Space, Movement, Colour, Variety, Proportion, Unity) in your written explanation.)
<table>
<thead>
<tr>
<th>Achievement Criteria</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
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</thead>
<tbody>
<tr>
<td>Thinking/Inquiry</td>
<td></td>
<td>Concept/Theme is unclear and/or weak. Meaning or ideas conveyed are not on par with student's grade level. 0.25</td>
<td>Concept/Theme is slightly unclear and/or weak. Meaning or ideas conveyed are below expectations for student's grade level. 0.25-0.50</td>
<td>Concept/Theme is clear and valid. Meaning or ideas conveyed are on par with student's grade level. 0.65-0.75</td>
<td>Concept/Theme is clear and strong. Meaning or ideas conveyed are above expectations for student's grade level. 1</td>
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<tr>
<td>Knowledge/Understanding</td>
<td>Incomplete. 0</td>
<td>There is limited understanding of composition and the elements of design, limited evidence of planning. 0.25-0.50</td>
<td>There is moderate understanding of composition and the elements of design, moderate evidence of planning. 0.50-1.0</td>
<td>There is considerable understanding of composition and the elements of design, moderate evidence of planning. 1.5 – 1.75</td>
<td>There is a high understanding of composition and the elements of design, superior evidence of planning. 2</td>
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<tr>
<td>Application/Creation</td>
<td>Incomplete. 0</td>
<td>Limited demonstration of the design and creation processes and following procedures; Transfers concepts, skills, and procedures to image(s) with limited effectiveness. 5</td>
<td>Some demonstration of the design and creation processes and following procedures; Transfers concepts, skills, and procedures to image(s) with moderate effectiveness. 6-6.5</td>
<td>Considerable demonstration of the design and creation processes and following procedures; Transfers concepts, skills, and procedures to image(s) with considerable effectiveness. 7-7.5</td>
<td>Superior demonstration of the design and creation processes and following procedures; Transfers concepts, skills, and procedures to image(s) with a high degree of effectiveness. 8-10</td>
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<td>Finishing &amp; Minimum Size (8 X 11&quot;)</td>
<td>Incomplete. 0</td>
<td>The work appears obviously poorly finished /improper size. 0.25</td>
<td>The work appears slightly poorly finished /improper size. 0.25-0.50</td>
<td>The work has considerable finish and proper size. 0.65-0.75</td>
<td>The work has superior finish and proper size. 1</td>
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<tr>
<td>Communication</td>
<td>Incomplete. 0</td>
<td>Work demonstrates a limited degree of clarity in concept. 0.25-0.50</td>
<td>Work demonstrates some degree of clarity in concept. 0.5-1.0</td>
<td>Work demonstrates considerable degree of clarity in concept. 1.5 – 1.75</td>
<td>Work demonstrates a high degree of clarity in concept. 2</td>
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<tr>
<td>Clarity of Concept/Theme/Intended Message</td>
<td>Written Evidence of creative process:</td>
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<td>1. Written Response: planned investigation to theme (Choice of Subject &amp; Connections to Intended Message)</td>
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<td>Reflection Statement: Before taking Photograph (Expectations)</td>
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<td>Reflection Statement: After taking Photograph (Results, Reflection)</td>
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<td>Writing Process Evidence: Use of elements and principles of design to describe/make connections to intended visual message</td>
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A1. The Creative Process: apply the creative process to create a variety of artworks, individually and/or collaboratively;
A1.1 use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges (e.g.,
A2. The Elements and Principles of Design: apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

A2.1 apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions
A2.2 apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

A3.1 use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes.
A3.2 use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art works for a variety of purposes and audiences

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B1.1 demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works’ artistic form and function (e.g., describe their initial response to an art work, and explain in detail how specific aspects of the work’s content, formal qualities, and media inform that response)
B1.2 deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others
B1.3 explain in detail, with reference to a variety of historical and contemporary art works how knowledge of a work’s cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work’s intent and meaning
B1.4 describe in detail and reflect on with increasing insight the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;

B2.3 assess the impact that the creation and analysis of art works has had on their personal identity and values and their perceptions of society

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C1.1 extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works (e.g., when analysing how artists’ manipulation of space, movement, form, and proportion affects meaning in an installation or an environmental work)
C1.2 explain in detail terminology related to a wide variety of techniques, materials, and tools (e.g., techniques and materials associated with installation art; additive and subtractive techniques, digital manipulation, impasto, optical colour mixing, pointillism), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works
C1.3 explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C2.1 extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects (e.g., techniques used to create a range of textures in an art work, to develop the connection and relationship between forms in a composition, to draw attention to specific parts of a work)
C2.2 extend their understanding of the variety of conventions used in visual art (e.g., allegory, appropriation, juxtaposition, synectics; conventions associated with formalism, objective and non-objective abstraction, propaganda, realism, social commentary), and explain in detail how they are used in a variety of art works

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.

C3.2 demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works (e.g., demonstrate safe practices when creating installations, assemblages, earthworks, constructions, multimedia projects; demonstrate appropriate protocols, deportment, and respect for others when working in a studio or visiting a presentation space)