We all know that the sacred domain of a teenager is their bedroom. It is a place where you hold your identity, and give you privacy. Since all great self-portraits provide insight into and reveal the qualities of the artist as an individual, what better location for you to begin a self portrait than your bedroom?

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.

Contemporary Artist: David Hockney

David Hockney, Robert Littman Floating In a Pool, 1982, photographic collage

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 Project Choices/Photomontage Projects/Interior Photomontage Landscape Project/intro.htm

STEP TWO: You will photograph yourself in your own personal environment- most likely your bedroom. You will use your photographs to create a photomontage that shows an understanding and influence of the style of David Hockney. You will learn how to effect a visual story-telling quality and will acquire a better understanding of Cubism.

STEP THREE: PLAN what and where you will be shooting for your montage. The montage should show the relationship between you and your environment. The images should be used creatively, but breaking up or fragmenting the original form and bringing it back together to create a new image. The montage should also have a storytelling quality that gives insight into you and your room.

REMEMBER: This is your room and your space. You do not need to change who you are (ie. Cleaning your room), you just need to reveal it to the viewer. Remember that one direct photo will not tell the viewer enough. You may repeat photos of a particular part of your room in order to show the importance of that personal item, however.

STEP FOUR: In Adobe Photoshop you will put together your photos to make one large interior landscape montage photograph which must include at least one photo of yourself.

STEP FIVE: 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: use 6 elements and principles: line, shape, form, value, contrast, movement, proportion, variety, unity, texture, space, proportion, colour, balance) in your explanation
1. List three stylistic similarities that you can note between the Cubist work of Pablo Picasso and the works of David Hockney? (3)
   1. 
   2. 
   3. 

2. List two stylistic differences that you can note between the Cubist work of Pablo Picasso and the works of David Hockney? (2)
   1. 
   2. 

3. “What are personal items to me in my interior landscape space”? This could include pets, a musical instrument, or a stuffed animal. (1)

4. What would my interior landscape photomontage tell a viewer about me as a person? (1)
### Interior Photomontage Landscape Rubric

<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>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thinking/Inquiry</strong></td>
<td></td>
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<tr>
<td>Concept &amp; Meaning:</td>
<td></td>
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<tr>
<td>Theme of Intended visual message</td>
<td>Work does not meet assignment. Expectations for this category of assessment. Incomplete.</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>
</tr>
<tr>
<td><strong>Knowledge/Understanding</strong></td>
<td></td>
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<tr>
<td>Compositional Planning: Elements &amp; Principles of Design</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>
</tr>
<tr>
<td><strong>Application/Creation</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Demonstration of the Design and Creation Processes and following procedures including cleanup</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>
</tr>
<tr>
<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>
</tr>
<tr>
<td><strong>Communication</strong></td>
<td></td>
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<tr>
<td>Clarity of Concept/Theme/Intended Message</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>
</tr>
<tr>
<td>Written Evidence of creative process:</td>
<td>Incomplete. 0</td>
<td>Limited evidence of the creative process. No combination of: Written Response of planned investigation to theme, Reflection Statement: Before, Reflection Statement: After. (1) 0.25-0.50</td>
<td>Some evidence of the creative process. Combination of: Written Response of planned investigation to theme, Reflection Statement: Before, Reflection Statement: After. (1.5) 0.5-1.0</td>
<td>Acceptable evidence of the creative process. Combination of: Written Response of planned investigation to theme, Reflection Statement: Before, Reflection Statement: After. (2) 1.5 – 1.75</td>
<td>Superior evidence of the creative process. Combination of: Written Response of planned investigation to theme, Reflection Statement: Before, Reflection Statement: After. (3) 2</td>
</tr>
<tr>
<td>1. Written Response: planned investigation to theme (Choice of Subject &amp; Connections to Intended Message)</td>
<td>Incomplete. 0</td>
<td>Evidence conveys poor connections made employing limited (1) of the elements and principles of design to communicate literal, expressive and design qualities of intended visual message 0.25-0.50</td>
<td>Evidence conveys some connections made employing some (2-3) of the elements and principles of design to communicate literal, expressive and design qualities of intended visual message. 0.5-1.0</td>
<td>Evidence conveys good connections made employing most (3-5) of the elements and principles of design to communicate literal, expressive and design qualities of intended visual message. 1.5 – 1.75</td>
<td>Evidence conveys superior connections made employing the majority (6+) of the elements and principles of design to communicate literal, expressive and design qualities of intended visual message. 2</td>
</tr>
<tr>
<td>2. Reflection Statement: Before taking Photograph (Expectations)</td>
<td>Incomplete. 0</td>
<td>Difficulty and proper size. 0.25</td>
<td>Evidence conveys some connections made employing some (2-3) of the elements and principles of design to communicate literal, expressive and design qualities of intended visual message. 0.5-1.0</td>
<td>Evidence conveys good connections made employing most (3-5) of the elements and principles of design to communicate literal, expressive and design qualities of intended visual message. 1.5 – 1.75</td>
<td>Evidence conveys superior connections made employing the majority (6+) of the elements and principles of design to communicate literal, expressive and design qualities of intended visual message. 2</td>
</tr>
<tr>
<td>3. Reflection Statement: After taking Photograph (Results, Reflection)</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>
</tr>
<tr>
<td>Writing Process Evidence: Use of elements and principles of design to describe/make connections to intended visual message</td>
<td>Incomplete. 0</td>
<td>Evidence conveys poor connections made employing limited (1) of the elements and principles of design to communicate literal, expressive and design qualities of intended visual message 0.25-0.50</td>
<td>Evidence conveys some connections made employing some (2-3) of the elements and principles of design to communicate literal, expressive and design qualities of intended visual message. 0.5-1.0</td>
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</table>

**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.,
extend their skills in using brainstorming, concept webs, mind maps, and/or groups discussions to formulate original and innovative ideas for an art work on a social or personal theme; use critical research skills to explore and elaborate on ideas; demonstrate fluency in formulating clear and detailed plans; demonstrate flexibility in revising their plans on the basis of reflection
A1.2 apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media (e.g., extend their skills in working with a range of media; demonstrate flexibility in revising plans in response to problems encountered during other stages of the creative process; reflect on the effectiveness of preliminary versions of their work, and revise the work on the basis of reflection and self-assessment)
A1.3 document their use of each stage of the creative process, and provide evidence of critical inquiry, in a portfolio that includes a range of art works created for a variety of purposes (e.g., ensure that their portfolio includes the following: evidence of critical inquiry associated with idea generation and elaboration; evidence of research on how different artists approach specific themes and/or use particular techniques that can be adapted in their own work; preliminary and final works to show evidence of thoughtful revision), and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process

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
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)