

# C.1 Template: Contextualized Learning Activities (CLAs)<sup>1</sup>

For the “other required credits” in the bundle of credits, students in an SHSM program must complete learning activities that are contextualized to the knowledge and skills relevant to the economic sector of the SHSM. CLAs, a minimum of six hours and a maximum of ten hours in length, address curriculum expectations in these courses in the context of the sector.

This template must be used to develop a CLA that will be submitted to the ministry. CLAs are posted on the Ontario Educational Resource Bank (OERB) website at <http://resources.elearningontario.ca> as well as on the SHSM e-Community website, a password-protected site for educators, at <http://community.elearningontario.ca>

**Prior to writing a CLA all teachers should have familiarized themselves with the  
CLA How-to Write Guide**

In order for a CLA to be posted, it is important to:

- submit all material in a **single** Microsoft Word file (not as a PDF) **please note, no attachments will be accepted (exception: PowerPoint presentations that accompany a CLA)**
- observe all copyright regulations (see *Access Copyright – The Canadian Copyright Licensing Agency* at [www.accesscopyright.ca](http://www.accesscopyright.ca)).
- Complete **all** sections of the template including:
  - 4 Key Search Words – these should allow others to search and locate this CLA from an electronic database. You do not need to include the course code and the SHSM sector as key words, as those will be default key words.

<i>e.g. Key Search Words</i>	geometry, manufacturing, conversions, calculations
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- Differentiated Instruction portion of the template
- When saving the CLA, please use the following document naming format:

*Sector-Course Code–Title (max 250 characters for entire title)*

Ex. H&T–SCH3U–Mole Cookie Lab.doc

*Note to CLA Developers:* For your convenience, instructions (enclosed in square brackets) have been provided throughout this template. Remove these instructions when you complete the template.

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<sup>1</sup> Revised June 2011

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Development date	August 2011
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<b>SHSM sector</b>	Information/Communications Technology
<b>Course code and course title</b>	AWD 3MI – Visual Arts – Applied Design
<b>Name of CLA</b>	Photography: A Day in the Life of a Professional Photographer
<b>Brief description of CLA</b>	Students will investigate photography as a career through interviewing professional local photographers and documenting their experience while reflecting on the relevance of this to their own future goals.
<b>Key Search Terms (Do not use SHSM, CLA, Course Code or Sector)</b>	Photography, careers, interview skills,
<b>Duration</b>	6 hours (5 - 7, 75 minute periods)
<b>Overall expectations</b>	<p><b>A3. Production and Presentation:</b> 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.</p> <p><b>B3. Connections Beyond the Classroom:</b> describe opportunities and requirements for continued engagement in visual arts.</p> <p><b>C1. Terminology:</b> demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;</p>

**Specific expectations**

**A3.4** explain how variations in where and how art works are displayed (*e.g., as public art, in private and public galleries, on the Internet, in the mass media, in virtual and traditional museums, as transient art works*) can affect the impact and meaning of the works and the size and type of audience they reach

**B3.1** identify a variety of careers in fields related to visual arts (*e.g., advertising, art direction for theatre or films, art therapy, costume design, graphic design, industrial design, museum or gallery curation, photojournalism*), and describe the skills, education, and training they require

**B3.2** describe, on the basis of research and investigation, a variety of personal opportunities in their community in cultural or other fields related to visual arts (*e.g., opportunities within their school or community to promote the arts by finding new venues for visual arts displays; opportunities to organize or create an art installation in a public space; the availability of grants, funding, or sponsorship for public or school-based art works that explore a social theme*)

**C1.2** explain terminology related to a variety of techniques, materials, and tools (*e.g., additive and subtractive techniques, blazing, gesso, intaglio, layering, palette knife, scumbling, transfers, single-lens reflex [SLR] cameras, software used to edit digital photographs*), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works

**Catholic graduate expectations**  
(if applicable)

CGE2a Listens actively and critically to understand and learn in light of gospel values.

CGE2b Reads, understands and uses written materials effectively.

CGE2c Presents information and ideas clearly and honestly and with sensitivity to others.

CGE2d Writes and speaks fluently one or both of Canada's official languages.

CGE3b Creates, adapts, evaluates new ideas in light of the common good.

CGE3c Thinks reflectively and creatively to evaluate situations and solve problems.

CGE4c Takes initiative and demonstrates Christian leadership.

CGE4g Examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities.

CGE5g Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

CGE7b Accepts accountability for one's own actions.

**Essential Skills and work habits**

[Check off the Essential Skills and work habits that are addressed in this CLA.]

**Essential Skills**

- ✓ Reading Text
- ✓ Writing
- Document Use
  - ✓ Computer Use
  - ✓ Oral Communication
- Numeracy
  - Money Math
    - ✓ Scheduling or Budgeting and Accounting
  - Measurement and Calculation
  - Data Analysis
  - Numerical Estimation
- Thinking Skills
  - ✓ Job Task Planning and Organizing
  - ✓ Decision Making
  - ✓ Problem Solving
  - ✓ Finding Information

**Work Habits**

- Working Safely
  - ✓ Teamwork
  - ✓ Reliability
  - ✓ Organization
  - ✓ Working Independently
  - ✓ Initiative
- Self-advocacy
- Customer Service
- Entrepreneurship

## Instructional/Assessment Strategies

### Teacher's notes

[Provide suggestions that will assist the teacher in delivering the CLA. For example, remind teachers to make sure that handouts, such as authentic workplace materials/documents used by the sector, are available for the CLA.]

- This CLA is designed to be a unit of individual investigation by the student with support from the teacher.
- There are 4 parts and worksheets are provided for each section.
- This CLA requires students to seek out and speak with local photographers. As such, the teacher must be aware of the required permissions and protocols for such educational activities and excursions. (parental permission forms, excursion requests etc.)
- It is suggested that teachers have a cursory list of potential local photographers ready for students as they begin their project. Direct students to use the local phone book or business directory as a starting point for finding a photographer.
  
- Due to logistics and the availability to the Photographer these lessons may not happen consecutively, but spread out throughout 2-3 weeks.

### Context

[Describe the workplace context for the CLA.]

This CLA is intended to give students a look at a career in photography through the lens of someone currently working in the field. This also offers some potential future contacts for further career exploration in the co-op portion of the SHSM. Not only will students have the opportunity to speak with and potentially visit the working environment of the photographer, they will also practice essential skills of communication and networking within the community. Initiating communication with potential contacts, asking questions to seek essential information and presenting that information in a visual form for peers are all necessary skills useful across the curriculum.

### Strategies

[In point form, describe the sequence of instructional and assessment strategies that will support the intended learning. Attach all student handouts and worksheets.]

### **Day 1 / Activity 1: Investigating Forms of Photography**

**Learning Goal:** *by the end of this activity students will be able to identify the difference between the four forms of professional photography; portrait, artistic, photo-journalism and fashion/commercial photography.*

- Handout the CLA booklet with all worksheets (**project outline, worksheets A & B, interview checklist, assessment rubric**)
- Discuss with students the wide variety of career opportunities that are affiliated with Applied Design and specifically how the Photography Industry caters to a wide audience
- Introduce SHSM students to the prospect of being able to speak with and visit a Photographer's studio and see what "A Day in the Life" would be like in this field of work
- Introduce the prevalent forms of professional photography and allow students to explore different Forms of Photography through a search for 4 key terms: Portrait photography, Artistic photography, Photo-Journalism and Fashion/Commercial photography (**Worksheet A**)
- suggested links are on the worksheet but the teacher may also have specific resources to suggest as starting points
- Students will choose one of the four Forms of Photography to lead them to find a Local Photographer to interview
- ***Due to logistics and the availability to the Photographer these lessons may not happen consecutively, but spread out throughout 2-3 weeks.***

### **Days 2 and 3 / Activity 2: Library Day / Research Period**

**Learning Goals:** *by the end of this activity students will be able to name a local photographer and Contact them for an interview. They will be able to identify 8 – 10 interview questions that are open-ended, directed towards discovering the details about the daily work of a photographer and related specifically to the work of this photographer.*

- Students will search for a Local Photographer and contact them about conducting an interview
- Students will prepare questions for the interview based on research they have done about the Photographer and their portfolio of work (**Worksheet B**)
- Review with students the sample questions and identify the qualities of good questions (**included in Worksheet B**)
- Student/teacher conference to review and revise interview questions

***\*Alternate Strategy - teachers may prefer to invite a professional photographer to speak to the whole class or arrange an excursion to a studio instead of having students seek out their own individual interview. In this case it is still suggested that students create their list of questions and as a class review all the options and make a collective list that can be used when they visit with the photographer. (this class review process takes the place of the student/teacher conference)***

### **Day 4 / Activity 3: Conducting Interview with Local Photographer**

**Learning Goal:** *by the end of this activity students will be able to describe the details associated with a career as a professional photographer.*

- Students will conduct interview and tour studio with a local Photographer
- Students will record interview by method of choice and take photographs to document their time spent with the photographer (it is strongly suggested that the student take written notes as well as using a recording device (audio or video). **Permission to record must be given by the person being interviewed.**

### **Day 5 and 6 / Activity 4: Preparing Presentations**

**Learning Goal:** *by the end of this activity students will be able to communicate the details of a career as a professional photographer to their peers and teacher.*

- Students will prepare presentations in the form of their choice. Options include a power-point presentation, photo essay layout, poster board display.

### **Day 7 / Activity 5: Class Presentations / Evaluation**

- Students will present final projects

## Assessment and Evaluation of Student Achievement

[List all assessment and evaluation strategies and tasks and attach handouts, tests, assignments, exercises, etc.]

[As you plan, keep the following important considerations in mind:

How will we know students are learning?	How will we know students have learned?
<ul style="list-style-type: none"> <li>How will students demonstrate progress towards the desired learning? learning is scaffolded with basic concepts to application of knowledge with key assignments to support progress.</li> </ul>	<ul style="list-style-type: none"> <li>How will students demonstrate achievement of the desired learning? Applying learned concepts and knowledge in personalized form presented for peers.</li> </ul>
<ul style="list-style-type: none"> <li>What criteria will be used to determine whether students are learning? use of appropriate terminology, development of open-ended, in-depth questions reflecting personal research</li> </ul>	<ul style="list-style-type: none"> <li>What criteria will be used to determine that students have learned? use of appropriate terminology in student/conference and presentation, quality of information gathered and organized in presentation, quality of visual organization of presentation</li> </ul>
<ul style="list-style-type: none"> <li>What assessment strategies/tools will best gather evidence during learning? Teacher observation, student/teacher conferencing, checklists</li> </ul>	<ul style="list-style-type: none"> <li>What assessment strategies/tools will best gather evidence that students have learned? student presentation (peer teaching), rubric</li> </ul>
<ul style="list-style-type: none"> <li>Will the assessment tasks provide opportunities for students to demonstrate the full range of their learning in a variety of ways? presentation format is decided by individual student.</li> </ul>	

Strategies/Tasks [Add rows as required.]	Purpose [Assessment for, as, and of learning]
<b>1. Photo essay Spread on 4 forms of professional photography</b>	Assessment for learning to review and provide foundational knowledge of different forms of professional photography allowing for informed decisions about which photographer to interview.
<b>2. Student Teacher conference – review of interview questions</b>	Assessment for learning to review and edit the students' understanding of appropriate questions for the interview.
<b>3. Interview Checklist</b>	Assessment as learning for students to review they have the appropriate prior knowledge, materials and skills necessary for conducting their interview.
<b>4. Presentation Rubric</b>	Assessment of learning for the final presentation focusing on the quality, application and communication of information acquired through research and the interview.

**Assessment tools**

- Teacher observation
- Student/teacher conferencing
- Interview Checklist
- Presentation Rubric

**Differentiation**

**Differentiation will be based on:**

Readiness

Learner Profile

Interest

**Differentiation will take place through:**

Content

Process

Product

Learning Environment



**Additional Notes/Comments/Explanations**

[Provide additional suggestions for teachers that will help them deliver the CLA.]

Teachers have the option of having students set up their own individual interviews, inviting a guest speaker for the whole class or arranging an excursion to a photographer's studio for this CLA to accommodate for learner needs, availability of resources and timing.

Teachers are strongly encouraged to make use of community partnership programs such as The Business and Education Partnership of Waterloo Region.

**Resources**

[List all the resources needed to support the implementation of the CLA.]

**Authentic workplace materials**

[e.g., blueprints, workplace manuals, specification sheets, spreadsheets]

**Human resources**

- Business and Education Partnership of Waterloo Region – [www.bus-edpartnership.org](http://www.bus-edpartnership.org)

**Print resources**

Kobre, Kenneth (2008). *Photojournalism: the professionals; approach*. Boston, MA: Focal Press.

**Video resources**

- National Geographic – The Photographers DVD – 1996
- TED David Griffin on how photography connects us  
[http://www.ted.com/talks/david\\_griffin\\_on\\_how\\_photography\\_connects.html](http://www.ted.com/talks/david_griffin_on_how_photography_connects.html)

**Software**

## Websites

- [http://www.qcna.org/press/2005Awards/qcna\\_023.pdf](http://www.qcna.org/press/2005Awards/qcna_023.pdf)

This page shows examples of photo essay layouts from a regional level newspaper.

- <http://www.princetonreview.com/Careers.aspx?cid=113>

This article discusses careers in Photography. It gives many ideas for paths to follow in Artistic or Technical fields of Photography.

- <http://www.youtube.com/watch?v=Hs0Ngfp-Vbg>

A Day in the Life – Photographer YouTube Video This video shows some career options in Photography and shows what a typical day would include in this field.

- [http://www.louisianovoices.org/unit2/conduct\\_interview.html](http://www.louisianovoices.org/unit2/conduct_interview.html)

Tips and good advice for preparing and conducting an interview.

## Other resources

## Accommodations

- Consult Individual Education Plans (IEP) for specific modifications and accommodations for each student

### ***Instructional Accommodations***

- Instruction delivered both orally and in writing
- Interviews can be recorded for student review and analysis

### ***Environmental Accommodations***

- Teachers can arrange for students to access professional photographers individually, or as a class through a visiting class speaker or excursion to a studio.

### ***Assessment Accommodations***

- Students have the option of presentation styles for final information (power point, photo essay layout, poster board etc.)

## List of Attachments

- Project Outline
- Worksheet A – Investigating Forms of Photography
- Worksheet B – Photographer’s Interview
- Interview Checklist
- Presentation Rubric
- Appendix A – Key Photography Terms

# “A Day in the Life of...”

An interview with a professional photographer

You will explore the world of professional photography by conducting your own research, interviewing a photographer and producing a final visual presentation about the details of a career in this field.

## Step 1: The Research

research 4 forms of professional photography:

- portrait photography*
- artistic photography*
- photojournalism*
- fashion/commercial photography*

***Refer to worksheet A***

find a local professional photographer, research their work and set up an interview.

## Step 3: The Presentation

Review all of your interview responses and pictures

Design and create a visual presentation that communicates the most important details about the life of a professional photographer.

Present it for assessment

***Refer to Assessment Rubric***

## Step 2: The Interview

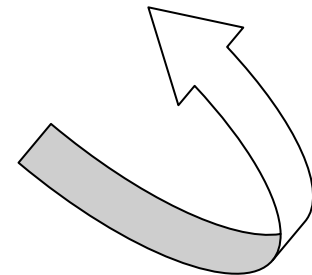
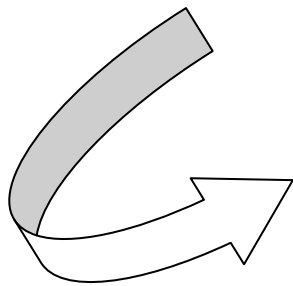
Design a list of 8 - 10 questions to be used during your interview with the photographer.

***Refer to worksheet B***

Review those questions with the teacher for approval

***Refer to Interview Checklist***

Meet the photographer and go through the interview - REMEMBER TO DOCUMENT IT.





## Investigating Forms of Photography

For each of the categories, visit the suggested websites to get an understanding of the form of photography. Search similar sites for each form and reference 2 examples. Create a 1 paragraph description of your understanding of this form of Photography. Include examples of what is being photographed, why the photos are taken and who is the intended audience?

<p><b>PORTRAIT</b></p> <ul style="list-style-type: none"><li>• <a href="http://www.artphotographers.net">www.artphotographers.net</a></li><li>•</li><li>•</li></ul>	<p><b>ARTISTIC</b></p> <ul style="list-style-type: none"><li>• <a href="http://www.dpchallenge.com">www.dpchallenge.com</a></li><li>•</li><li>•</li></ul>
<p><b>PHOTO-JOURNALISM</b> <a href="http://www.nppa.org">www.nppa.org</a></p> <ul style="list-style-type: none"><li>• <a href="http://photography.nationalgeographic.com/photography">http://photography.nationalgeographic.com/photography</a></li><li>•</li><li>•</li></ul>	<p><b>FASHION/COMMERCIAL</b></p> <ul style="list-style-type: none"><li>• <a href="http://www.studionb.com">www.studionb.com</a></li><li>•</li><li>•</li></ul>

# “A Day in the Life of...”

An interview with a professional photographer

## Photographer’s Interview

You may work individually or in partners.

Please choose a **Local Photographer** who works in your chosen form to interview for this assignment.

Once you have located a professional photographer in the phonebook or on the internet record their **contact information**. When you contact the photographer, remember you are representing your school community. They will be filling out an evaluation form on your preparedness and professional conduct when the interview concludes.

Once you have contacted the Photographer and identified yourself, you will ask to set up an interview in person or by phone. \*\*If you are under 18, you will need parental permission to visit a photographer’s studio.

During this interview you will be collecting information to create a “**Day in the Life**” photo-document. It could take the form of a 5 minute PowerPoint presentation, magazine layout or a bulletin display. Take some time during your research to investigate different types of professional photo-documents and be creative with your presentation. Remember, the final product should be a “visual” spectacle as well as an informative document. Your presentation will include a brief biography/or history of the photographer’s interest in photography. (ie. Schooling, hobbies...why and how they started in this media)



<http://www.flickr.com/photos/paperpariah/3259656125/>

Include what form of photography this person creates. Is it commercial, weddings, family portraits, photo-journalism or artistic? Or a combination of all of these?

With permission, you may include some of their work. For example, if they have a website you can highlight this in your presentation or bring in brochures or studio examples.

You may ask interesting questions about a career in Photography and have the photographer give you their opinion about different aspects of the field. Make the questions interesting and relevant to your presentation. (ie. Have you won any awards? What is your biggest professional accomplishment to date?)



<http://pep1000.files.wordpress.com/2011/06/interview.gif>

You can also take photos of their studio (with permission) and describe it in your presentation. Bring with you a method of recording. Pencil and paper, video (you may use clips in your power point) or tape recorder.

Create a conclusion to your presentation that includes a direct quote from your interview.

**\*\***You should prepare at least 8-10 questions for your interview. Please show them to your instructor 1 day prior to your interview and allow the photographer to have a copy if they request it in advance. (you may email it to them if they wish prior to their interview)

You will be required to send a Thank You note post-interview so ensure you have the mailing information of your photographer before you leave their studio.

# “A Day in the Life of...”

An interview with a professional photographer

Here are some helpful tips/suggestions for formulating your interview questions:

## KINDS OF QUESTIONS TO ASK

1. Ask questions that require extended responses rather than yes/no answers.
2. Gather information pre-interview about the photographer from their website and use that information in your interview questions.
3. Ask specific questions to capture a snapshot of what a Day in the Life would really be like for this photographer.
4. Ask some questions that will allow for fun or unique experiences to be told.

## SAMPLE QUESTIONS

What sparked your interest in photography?

You attended photography school. How did that experience impact you?

What is the biggest lesson you took away from your experience in photography school?

How do you market yourself?

Tell me about \_\_\_\_\_ Photography.

Your company specializes in wedding photography. What is it like to capture such special moments for others?

Why choose to specialize in this form of photography?

Tell me about a unique, funny, or interesting experience you have had while photographing a wedding.

Describe your typical day at work.

What advice do you have for individuals interested in pursuing a career in photography?

What do you love the most about your job?



<http://pep1000.files.wordpress.com/2011/06/interview.gif>



Student Name: \_\_\_\_\_

# “A Day in the Life of...”

An interview with a professional photographer

## Interview Checklist

Use the following checklist to ensure you have all the required information and resources to conduct your interview with a photographer:

**Name of Photographer:** \_\_\_\_\_

**Contact phone number:** \_\_\_\_\_

**Contact Mailing Address:** \_\_\_\_\_

\_\_\_\_\_

**e-mail Address:** \_\_\_\_\_

- Contact Photographer and confirm time, location, details of interview (write below)**
  
- Submit Signed Permission Forms**
- Prior Learning**
  - *Forms of Photography*
  - *Useful terminology related to the forms of photography*
  - *Basic information about the photographer*
    - *The forms of photography they specialize in*
    - *Look at samples of their photos (possibly identify one or two to ask about specifically)*
- Question List**
  - *Student/teacher conference to review questions completed and approval given*
  - *Familiarize so that you are not reading all of them directly from the list*
  - *Extra copy of questions for the person you are interviewing (if requested)*
- Documenting**
  - *Camera*
  - *Recording device (pencil/pen & paper, audio recorder, video camera)*
- Show of Appreciation**
  - *Card with personalized note from you of thanks for their time*
  - *Token gift (school crested item)*

**\*Submit this completed checklist to the teacher prior to the scheduled interview**

# “A Day in the Life of...”

An interview with a professional photographer

## Presentation Rubric AWD 3M Local Photographer’s Interview

Categories	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
<b>Knowledge/Understanding</b>  Use of appropriate photographic terms and forms of Photography <b>C1. Terminology</b>	Use of appropriate photographic terms and forms with limited effectiveness	Use of appropriate photographic terms and forms with some effectiveness	Use of appropriate photographic terms and forms with considerable effectiveness	Use of appropriate photographic terms and forms with thorough effectiveness
<b>Thinking/Inquiry</b>  Information is organized, developed and supported <b>B3. Connections Beyond the Classroom</b>	Information is rarely organized, developed and supported	Information is sometimes organized, developed and supported	Information is organized, developed and supported	Information is thoroughly organized, developed and supported
<b>Application</b>  Use of interview responses and images to create “Day in the Life” presentation <b>A3. Production and Presentation</b>	Use of interview responses to create “Day in the Life” presentation with limited effectiveness	Use of interview responses to create “Day in the Life” presentation with some effectiveness	Use of interview responses to create “Day in the Life” presentation with considerable effectiveness	Use of interview responses to create “Day in the Life” presentation with thorough effectiveness
<b>Communication</b>  Communicates information with a sense of purpose and audience	Rarely communicates information with a sense of purpose and audience	Sometimes communicates information with a sense of purpose and audience	Communicates information with a sense of purpose and audience	Thoroughly communicates information with a sense of purpose and audience

Comments: \_\_\_\_\_



## Key Photography Terms: Using a Camera

<http://www.clker.com/clipart-camera-photo.html>

### Aperture

Aperture refers to the size of the opening in the lens that determines the amount of light that will hit the camera sensor. A larger aperture (smaller f-number, e.g.  $f/2$ ) has a shallow depth of field. Anything behind or in front of the main focus point will appear blurred. A smaller aperture (larger f-number, e.g.  $f/11$ ) has a greater depth of field. Objects within a certain range behind or in front of the main focus point will also appear sharp.

### Autofocus

Autofocus refers to the camera's ability to continuously focus on a moving subject, a feature normally only found on digital SLRs. It is generally used by sports or wildlife photographers to keep a moving subject in focus. The camera will continue to focus based on its own focus rules (and your settings) while the shutter release is half-pressed or fully depressed (actually taking shots).

### Digital Single Lens Reflex (DSLR)

A digital single-lens reflex camera (digital SLR or DSLR) is a digital camera that uses a mechanical mirror system and pentaprism to direct light from the lens to an optical viewfinder on the back of the camera.

### Depth of Field (DOF)

Depth of field (DOF) refers to the areas of the photograph both in front and behind the main focus point which remain "sharp" (in focus). Depth of field is affected by the aperture, subject distance, and focal length. A larger aperture (smaller f-number, e.g.  $f/2$ ) has a shallow depth of field. Anything behind or in front of the main focus point will appear blurred. A smaller aperture (larger f-number, e.g.  $f/11$ ) has a greater depth of field. Objects within a certain range behind or in front of the main focus point will also appear sharp.

Coming closer to the subject (reducing subject distance) will reduce depth of field, while moving away from the subject will increase depth of field. Lenses with shorter focal lengths produce images with larger DOF. For instance, a 28mm lens at  $f/5.6$  produces images with a greater depth of field than a 70mm lens at the same aperture.

### Focal Length

The focal length of a lens is defined as the distance in millimetres from the optical center of the lens to the focal point, which is located on the sensor or film if the subject (at infinity) is in focus. The camera lens

projects part of the scene onto the sensor or film. The field of view (FOV) is determined by the angle of view from the lens out to the scene; larger full-frame sensors have wider FOVs and can capture more of the scene. The FOV associated with a focal length is based on 35mm film photography, given the popularity of this format over other formats. Lenses with a focal length of 50mm are called “normal” because they work without reduction or magnification and create images the way we see the scene with our naked eyes (same picture angle of 46°).

## Resolution

The resolution of a digital image is defined as the number of pixels it contains. A 5 megapixel image is typically 2,560 pixels wide and 1,920 pixels high and has a resolution of 4,915,200 pixels, rounded off to 5 million pixels. Sensor resolution refers to the number of effective pixels located on a DSLR sensor.



<http://www.tshirtcharity.com/Cliparts+Gallery/17633/Photographer-7.php>

## Key Photography Terms: In The Studio

### Three-Point Lighting

One of the most basic lighting plans is called three-point lighting. This plan uses three (and sometimes four) lights to fully model (bring out details and the three-dimensionality of) the subject's features.

### The Key light

Also called a main light, the key light is usually placed to one side of the subject's face, between 30 and 60 degrees off center and a bit higher than eye level. The key light is the brightest light in the lighting plan.

### The Fill light

Placed opposite the key light, the fill light fills in or softens the shadows on the opposite side of the face. The brightness of the fill light is usually between 1/3 and 1/4 that of the key light.

### The Back light

Is placed behind the subject, out of the picture frame, and often rather higher than the Key light or Fill. The point of the back light is to provide separation from the background by highlighting the subject's shoulders and hair. It should be just bright enough to provide separation from the background, but not as bright as the key light. Sometimes this light is set just off to the side, on the fill light side. This can add edge detail to the shadowed side of your model's face.

### Butterfly lighting

Butterfly lighting is another common lighting plan and has been very popular over the past decade or so. In this case, only two lights are common. The Key light is placed directly in front of the subject, often above the

## Appendix A – Key Photography Terms

camera or slightly to one side, and a bit higher than is common for a three-point lighting plan. The second light is a rim light. Often a [reflector](#) is placed below the subject's face to provide fill light and soften shadows.

### **Accessory lights**

These lights can be added to basic lighting plans to provide additional highlights or add background definition.

### **Background lights**

Not so much a part of the portrait lighting plan, but rather designed to provide illumination for the background behind the subject, background lights can pick out details in the background, provide a halo effect by illuminating a portion of a backdrop behind the subject's head, or turn the background pure white by filling it with light.

### **Other lighting equipment**

Most lights used in modern photography are a [flash](#) of some sort. The lighting for portraiture is typically diffused by bouncing it from the inside of an [umbrella](#), or by using a [soft box](#). A soft box is a fabric box, enclosing a photo [strobe](#) head, one side of which is made of translucent fabric. This provides a softer lighting for portrait work and is often considered more appealing than the harsh light often cast by open strobes. Hair and background lights are usually not diffused. It is more important to control light spillage to other areas of the subject.