



Grade Six Lesson Plan

Ontario The Arts Curriculum
Strand: Visual Arts, Heritage & Citizenship,
Canada and World Connections

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The Reuben R. Sallows Gallery,
Goderich Ontario

The Reuben R. Sallows Gallery

Hours: Tuesday to Saturday, noon to 5:00 pm

Location: Mezzanine of the Goderich Public Library

Address: 52A Montreal Street, Goderich, Ontario, N7A 2G4

Phone: 519.524.9261 | **Email:** sallowsgallery@huroncounty.ca | **Web:** www.sallowsgallery.ca



*Education Programs offered by The Reuben R. Sallows
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Teachers' Guidelines

The Reuben R. Sallows Gallery is home to the largest public collection of this renowned photographer's work. In keeping with its mandate, the Gallery celebrates the rich artistic legacy of Reuben R. Sallows and promotes the Canadian visual art that embodies his innovative talent and spirit.

This guide encourages the use of the Reuben R. Sallows Digital Library. It is intended to help students and teachers look at Sallows' photographs and encourage group discussion. The suggested activities are designed to help students learn more about the life and times of the historical period covered by Sallows' work, and photography as an art form.

Objective:

This resource guide is designed to introduce educators and elementary students to photography as a documentary and expressive art form.

Resources:

Online materials and searchable on-line collection of photographic works by Reuben R. Sallows available from the Reuben R. Sallows Digital Library < www.sallowsgallery.ca >.

Grade Range: Grade 6 – Visual Arts, Writing, Media Literacy, Canada's Links to the World.

Curriculum Focus:

Links have been made to the Ontario School Curriculum, in particular the Visual Arts Stream, Writing, Media Literacy, plus Canada and World Connections: Canada's Links to the World, as indicated below:

Visual Art Expectations:

- (Overall) explain their interpretation of a variety of art works, supporting it with examples of how the elements and some of the principles of design are used in the work
- (Knowledge of elements) describe how line can be used to direct the viewer's attention (i.e. the eye is drawn along the line of an outstretched arm to other areas of the work)
- (Critical thinking) demonstrate awareness that an artist intentionally uses some of the elements and principles of design to convey meaning, and explain how the artist accomplishes his intentions
- (Creative work) produce two- and three- dimensional works of art (i.e. work involving media and techniques used in drawing) that communicate a range of thoughts, feelings and experiences

History – Canada: A Changing Society

- (Overall) generate, gather, and organize ideas and information to write for an intended purpose and audience

- (Developing and Organizing Content) generate ideas about a potential topic and identify those most appropriate for the purpose; gather information to support ideas for writing, using a variety of strategies and a range of print and electronic resources
- (Using Knowledge of Form and Style in Writing) establish a distinctive voice in their writing appropriate to the subject and audience; identify their point of view and other possible points of view; determine when appropriate, if their own view is balanced and supported by evidence; and adjust their thinking and expression if appropriate

Science: Energy and Control – Optics

- (Overall) demonstrate an understanding of a variety of media texts; identify some media forms and explain how the conventions and techniques associated with them are used to create meaning
- (Understanding Media Texts) explain how a variety of media texts address their intended purpose and audience; evaluate the effectiveness of the presentation and treatment of ideas, information, themes, opinions, issues, and/or experiences in media texts; identify whose point of view is presented in a media text, identifying missing or alternative points of view, and where appropriate, determine whether the chosen view achieves a particular goal

Canada and World Connections: Canada's Links to the World

- (Overall) identify and describe Canada's economic, political, social, and physical links with the United States and other regions of the world.
- (Knowledge and Understanding) describe some of the connections Canada shares with the rest of the world (i.e. history, immigration, culture); identify products that Canada imports and exports (i.e. exports: grain, maple syrup, timber)
- (Inquiry/Research and Communication Skills) use a variety of primary and secondary sources to locate and process relevant information about Canada's links with the world (i.e. primary sources: field trips, original documents; secondary sources: print materials, CD-ROMs, Internet sites)

Instructional Objectives:

- 1) To introduce photography as a means of conducting historical research, so that the student is able to:
 - Formulate questions from encounters with historical documents, photographs, and other records from the past
 - Obtain historical data from a variety of sources, including historical photographs
 - Question historical data by determining by whom and when it was created
2. To further the student's ability to use viewing skills and strategies to understand and interpret visual media

Instructional Strategies:

1. Individual, small group and group research
2. Individual, small group and group exercises
3. Written research materials
4. Group discussions

Equipment Needed:

- Computer with Internet access, Internet browser and printer
- LCD data projector
- Access to school computer lab (optional, but necessary if incorporating hands-on student activities)

Materials: Pencils and copies of the activity sheets for each student

Concept:

Pictures capture moments in time. They provide a means for us to glimpse those people and events that make up our heritage; they are also an approachable means for studying basic elements of visual art. Students can use the Reuben R. Sallows Digital Library to search for photographic images which are primary sources from which they can learn about rural communities and culture, and they can see the impact of technological advancements in photography on society.

The activities in this particular lesson plan are designed to challenge the students’ descriptive skills as a writer. They are asked to work with specific photographs taken by Reuben Sallows, contemplating their composition and expressive elements. They will then place themselves in the moment, imaging the thoughts and circumstances of the people in the photograph; possibly even assuming the role of Reuben R. Sallows!

Vocabulary*:

Aperture	Flash	Point of View
Balance	Focal Point	Portrait
Carte de Visite	Landscape	Pose
Composition	Large format camera	Positive Space
Daguerreotype	Lens	Primary Source
Depth of Field	Monochromatic	Secondary Source
Documentary Photography	Movement	
Emphasis	Negative	Tripod
Exposure	Pictorialism	

* Definitions appear in the glossary located in the appendix.



Reuben R. Sallows - Biography

Born in Huron County, Ontario, Reuben R. Sallows (1855-1937) became known the world-over as a talented photographic pioneer. Reuben was raised and worked on the family farm until 1876 when he traveled, in search of work, to the County seat of Goderich.

He got his first job when he went to have his picture taken, in Goderich, Ontario. In fact, he sat for a photo at the studio of R.R. Thompson and, right then and there, was offered a job as a traveling salesman touring the countryside selling photograph enlargements.

In 1881 Reuben bought Mr. Thompson's photography business and his career as an important photographer began.

Sallows quickly learned new techniques and took his camera outdoors. An 1896 advertisement in the *Goderich Signal* reads "Outdoor photography is an art. Few possess it. Sallows is one of the few. Have your dwellings, farms and farm buildings photographed while summer lasts." In the fields and farms of Huron County, Sallows took pictures of everyday people doing everyday things, capturing the full range of their activities – seeding, picking apples, cutting wood, and more.

Magazines all over North America and Britain became interested in his pictures and he started to sell pictures of "domestic scenes, pictures of rural life, [plus] views of nature." During his career, Reuben R. Sallows worked for the Ontario Ministry of Agriculture, providing them with photographs of early farming practices. These photographs are his best known and most easily recognized photographs.

Every Photograph Tells a Story

Discussion Starter – Introducing Photography as Media Commentary

- 1 Begin a discussion with the students about photography: How many of you have ever had a portrait made of yourself? (Point out that they all have – school pictures, passport photos, family portraits, etc.) Pass around several contemporary photographs/images from several different magazines and ask the students what they notice about the people portrayed. *Do they recognize them? Where are they? What are they doing? Why was the photograph taken?* (The goal is to have the students use their viewing skills and interpret the story behind/reason for the photograph.)
- 2 Remind them that a photograph captures a moment in time, but the photograph itself doesn't remain fixed in time – its meaning is forever capable of change. Photographs are open to interpretation. Sometimes when we are looking for information about our past, we turn to photographs for clues. Where can we go to see actual photographs or articles that might help us to uncover stories about the past? (Prompt them to think about places to visit such as the Huron County Museum, the Reuben R. Sallows Gallery, archives, and websites.)

3 After a short discussion, define the terms primary source and secondary source. **Primary sources** are actual records that have survived from the past, and were written or created by people who lived at that time. (Examples: diaries, newspaper articles, letters, articles of clothing, photographs) **Secondary sources** are accounts of the past written or created by people who were not present at the event described. (Examples: history books, essays, biographies)

Group Introduction to Reuben R. Sallows Digital Library

Introduce the Reuben R. Sallows Digital Library < www.sallowsgallery.ca > where students can see selected historic photographs taken at the turn of the last century by “Canada’s photographic genius.” This web site features a digital collection of about 1000 photographs. In this one Internet site, you can see photographs, from six different collections across Southwestern Ontario, which had previously been stored away and out of sight.

1. Tour the students through the website showing them the **Search the Collection** feature for viewing the photographs taken by Reuben R. Sallows and return to the homepage.
2. Select the photographic image of Sallows on the home page so that the students may see “the man behind the camera.” This is where they will find a biography of R.R. Sallows, including information about his photographic career.
3. Show them the **Life & Times** section, and ask them to select the **Timeline**. Explain that this provides a comparison of Sallows’ life to a brief history of photographic advancements. Point out the year 1837.

Historical Note:

Early photographic experiments resulted in images that quickly faded away or required hours and hours of exposure – so much time that the movement of the sun caused blurring. In 1837, French theatrical painter Louis-Jacque Mandé Daguerre introduced the first practical method of photography. Daguerre’s images, which he called daguerreotypes, were permanent impressions on silver-coated copper plates. They required about thirty minutes of exposure.

By the 1850s, technical improvements had reduced the exposure time to less than thirty seconds. These advancements meant that portraits – often considered a luxury of only the rich and famous – could be attained by almost anyone.

The wet-plate process introduced in 1851 was an advance over the daguerreotype’s direct impression on a copper plate. Because the photographer could make an unlimited number of paper prints of the negative image developed on a heavy glass plate, photography began to move from the private to the public realm.

Historical Note (continued):

With the invention of the stereoscopic viewer, photographs could be viewed as 3D – recreated to give the illusion of depth. Human eyes are set about two-and-a-half inches apart, so each eye sees an image slightly differently; using this measurement and taking two separate photographs that are the same distance apart, it is possible to recreate the same illusion of depth we experience by using a suitable viewer. These images became a popular form of entertainment; in general they tended to be “views,” plus some portraits of comic scenes. During the period between the 1850s and the 1910s, stereos were a mainstay of home entertainment, perhaps second only to reading as a personal leisure activity.

4. Have the students return to the **Search the Collection** page. Explain that Searches within the **Basic Search** feature can be done by highlighting words from the drop-down menu, which is an alphabetical listing of subject categories for the photographs; or by typing keyword(s) into the search box.
5. Using the **Advanced Search** option, locate the stereoscopic card showing the Goderich “Court House Square.” To find this image, type the words **Court House** OR the number **0916** into the keywords search box and select **Stereoscopic photographs** from the Resource Type drop-down menu.

[View of Goderich, Court House Square], circa 1880



6. Direct the students to look closely at the photograph. Ask them the following questions:
 - a) Are the two images identical?
 - b) What do they notice that's different about them? (the tower of the Court House is visible in one; the entire porch pillar can be seen in one, etc.)
 - c) What time of day is this likely taken? (noon hour as there are no shadows only those on the man's face from an overhead light source)
 - d) Are the two people posed? (yes, due to there being no signs of movement & the length of time required to take this kind of image)
 - e) Why are there no other signs of people, bicycles or horse-drawn traffic on the square? (The exposure time may have been too long to capture motion of pedestrians or horse-drawn traffic, or the photographer had all traffic blocked from the area)
 - f) Do they notice anything unusual about the wording identifying the photographer? (The photographic imprint on the sides reads "R. Sallows" showing that this was taken early in Reuben's photographic career; he didn't advertise as R.R. Sallows until 1887)
7. Have the students go to **Illusions** in the **Pastimes** menu to simulate a 3D viewing of stereoscopic photographs through a Stereoscope.

Encourage all students to share and discuss their answers. Encourage them to consult the Timeline and Biography of Sallows to support or verify their answers.

Class Activity: Finding the Stories

Students work in groups of four. Each group is assigned one photograph. At first, they exercise their observation skills to list all the things visible in the photograph. Next, they shift focus to look more deeply and more imaginatively – they speculate on the setting, time period, and purposes of the photograph.

Objectives

- To formulate questions from an encounter with historical photographs
- To question historical data by considering when and for whom it was created
- To use viewing skills and strategies to interpret visual media

Step one

Assign each group a photograph (provide them with a printed copy of the image, or have them **Search the Collection** for it). Give each student copies of Worksheets 1 and 2. Allow students to locate image(s) in order to properly see the shadings of black and white.

Suggested images:

[Portrait of a young boy] – Image # 0230
[Portrait of a young woman] – Image # 1010
[The biker] – Image # 0512
Miss Eloise Skimmings – Image # 0923
“Reducing the rent” – Image # 0577
[Woman with snowshoes 2] – Image # 0414
Trimming his whiskers – Image # 0581
[Jonathan Miller with girl] - Image # 0523
[Portrait of young girl on bicycle] – Image # 0233

To view image any of the images, type the image number into the “Enter keyword(s)” field in the **Basic Search** area on the **Search the Collection** page

Step two

Ask students to use the first column of Worksheet 1 to list all of the things they see in the photograph; concentrating on facts and not inferences. Encourage groups to work as teams in order to list as many things as possible.

Tip: An often-used technique for closely studying images is to examine only one portion at a time. Students looking at a photo without much detail might cover one half of the image with a sheet of paper and then cover the other half. Students with a more detailed photo might look at one quadrant at a time, framing the quadrant with two sheets of paper at right angles.

Step three

Ask students to use the second column of Worksheet 1 to list questions they have about the photograph – questions that cannot be answered just by looking.

Step four

Students now begin to make speculations about the photographs. Ask them to work within their groups to complete Worksheet 2, answering each of the questions and citing evidence to support the answers.

(For example, the setting is a photographer's studio – formal pose and backdrops are evidence; the image "Young couple cuddling while she churns butter" is a staged photo – kitten drinking saucer of milk, woman on man's lap is unrealistic stance for churning, woman is wearing fancy hat)

Step five

As a class, discuss the groups' work. Which questions were most difficult to answer? What kinds of evidence supported the answers? What additional information is needed to confirm the answers? What sources might be consulted?

Note: Additional information about Miss Eloise Skimmings, Jonathan Miller and portraits in general may be found in the **Pastimes** section under **The Story of...**

Class Activity: The Storyboard

Ask students to remain in their four groups. In this lesson, they try putting a series of photographs in chronological order.

Objectives:

- To obtain historical data from photographs
- To think chronologically and sequentially, plus determine the difference between these two methods of placement
- To consider the relationships between technology and society

Step One

Select the **Maple Syrup Scramble** selection under the **Pastimes** category. Review the outline available on the website about Maple Sugaring.

Select the Maple Sugaring Scramble link. Display photographs so that the whole class can see them. Tell the class that each group should try to first put the photographs in sequential order. Ask them to then arrange the photos in chronological order (the years when Sallows would have taken the pictures). For this part, it is suggested that the students try to locate the images using the Search the Collection feature and carefully review the information captured about each photograph.

Encourage students to use any element of the image as evidence, including the general look of the photograph.

Ask each group to write its chronological sequence on the board. In a class discussion, explore the reasons for any differences of opinion.

After the discussion, have each group look at the time-line of Sallows life. Does this new information change anyone's mind about the chronological order? Why or why not?

The class answers can be checked with the Search the Collection feature by selecting Maple Syrup Industry from the subject category.

Ask the groups to discuss the questions on the Worksheet, and then lead the class in a discussion of larger questions:

- What are some of the ways that changes in technology might have changed the purposes of photography?
- What are some of the ways that these changes might have changed life in the nineteenth century?
- Do you think people merely responded to the advances in photography, or do you think that a need for new technology led to the advances?

Glossary of Terms

An additional Glossary of Terms is available on The Reuben R. Sallows Digital Library at: www.sallowsgallery.ca/gallerypages/glossary.html

Aperture: The opening in a lens that allows light into a camera.

Balance: A principle of design. A feeling of balance results when the elements of design are arranged to create the impression of equality in weight and importance.

Carte de Visite: Carte de visite is French for 'visiting card.' It was customary to exchange these small 2.5 x 4 inch cards on birthdays and holidays. They were similar to baseball cards in that they had featured a small-format photograph, typically a portrait, affixed to card stock. They were produced from glass negatives in unlimited quantities as contact prints and went out of fashion in the 1870s. Early in his career, Reuben Sallows produced carte de visite at a cost of "99 Cents per Dozen."

Composition: The structure or organization of the elements of design in a work of art.

Daguerreotype: A photographic process introduced in 1839 and used until the 1860s. It produced a direct positive image on a silver-coated copper plate.

Depth of Field: A range of distances, near and far, within which objects appear in sharp focus.

Documentary Photography: A type of photography that records a phase of regional, social or cultural life; subjects are typically presented in a very straightforward manner without sentimentality.

Emphasis: A principle of design; defined as the special attention or importance given to one part or element in an art work. It can be achieved through placement, contrast, size, etc.

Exposure: The amount of light needed to expose a photographic plate or piece of film. In a camera, exposure is determined by the length of time the shutter is open and the size of the opening through which the light passes. The heavy Graphlex camera Sallows used in 1887 required long exposure times, often in excess of 20 seconds.

Flash: An artificial light source that has a brief, intense burst of light; usually used where the lighting on the scene or subject is inadequate for photograph-taking.

Focal Point: The element or object in a photograph on which the viewer's attention is focused.

Landscape: Creative works that depict outdoor scenes where the picture is dominated by areas of land, water and natural elements.

Large format camera: A large-sized camera typically able to accommodate 4x5, 5x7 and 8x10-inch sheet

film or glass plates. The photographer would be able to see exactly the image that would be recorded; to see it clearly the photographers would cover their heads with a black focusing cloth at the back of the camera.

Lens: A piece (or pieces arranged in a sequence) of glass that directs light reflected from the subject to the film plane.

Monochromatic: A colour scheme in which only one hue is used, along with its tints (i.e. hue plus white) and shades (i.e. hue plus black).

Movement: A principle of design; the way in which the elements of design are organized so that the viewer's eye is led through the art work in a systematic way.

Negative: A reversed light/dark image formed on film that may be used to make prints; the tones are the reverse of the original subject, but during the printing process they are reversed back to normal appearance.

Pictorialism: A photographic movement of the early 1900s which subscribed to the idea that art photography needed to emulate the painting and etching of the time. Soft focus, special filters and lens coatings, and heavy manipulation of the image in the darkroom were common. Images were black and white or sepia.

Point of View: The angle from which a photograph is taken.

Portrait: A photograph or art work representing a specific person or group of people. Portraits show us what a person looks like as well as revealing something about the subject's personality.

Pose: The physical position taken by the subject for the photograph; may be casual or more formal. Generally suggested by the photographer, or just spontaneously acted on by the subject (person in the picture).

Positive Space: Shapes or forms on a two-dimensional surface; generally the primary subject or filled space in an art work.

Primary Source: Actual records that have survived from the past, and were written or created by people who lived at that time. (Examples: diaries, newspaper articles, letters, articles of clothing, photographs)

Secondary Source: Accounts of the past written or created by people who were not present at the event described. (Examples: history books, essays, biographies)

Stereoscopic card: Double pictures of the same scene that produce a three dimensional image when viewed through a stereoscope. These images were generally captured by a camera with two lenses separated by the same distance as that between human eyes. Landscapes and architectural subjects were frequently portrayed in stereographs.

Tripod: A three-legged supporting stand used to hold the camera steady.

Every Photograph Tells a Story – Work Sheet 1

Our Photograph at First Sight – Group # _____

Image # _____

What we can know by looking	Questions that require research

Every Photograph Tells a Story – Work Sheet 2

Photograph Analysis

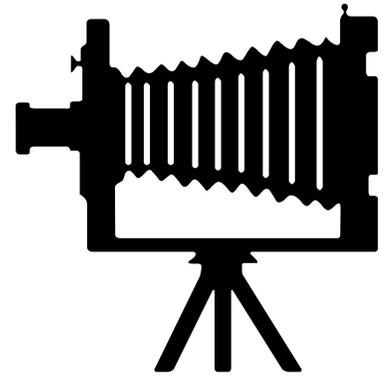
Question	Speculation	Evidence
What is happening in the picture?		
What is the setting of the picture?		
Why was the picture taken?		
When was it taken?		
What was new about photography in this period?		

Watch the “birdie!”

You have been given an opportunity to have Reuben R. Sallows take one photograph for you. This photograph can be that of a family member, a friend, or yourself.

A small pamphlet on what to expect has been provided; it tells you that:

- The exposure for your photograph will take several minutes – sitting before the camera demands patience.
- A brace to keep the head from moving is available; some sitters prefer to lean against a table or chair.
- The most suitable colours to wear are black, brown, maroon, beige, grey and various shades of green; please avoid wearing white, blue, mauve and pale pink. Dark checks and plaids photograph well, however they can form too prominent an object in the picture.
- The best materials, and those which look the richest, are silks and satins. Lace scarves and shawls will add graceful flowing lines; however avoid opaque white shawls.
- Avoid dressing the hair in any style unusual to the individual, or wearing any unfamiliar kind of head dress.



Write a brief essay in which you describe the photograph Reuben Sallows takes for you, addressing the following questions:

- What is happening?
- What is the setting?
- When was it taken?
- Why was it taken?

Since this photograph would be treated like a miniature painting, hung on the wall, or kept in an elaborate frame, ask students, to finish their essay by telling where and how they would display the picture.