

Time Frame	Subject/ Unit of Study	Essential Questions	Topics/Content/Skills	Assessment	Standards/ Expectations
<p><i>Half Year</i></p>	<p><b>Creative Photography</b> <i>Djordjevic</i></p> <p><i>This is an advanced study of photography that focuses on photography as an art form. Students will explore the ideas of solarization, double exposure, sandwiching negatives, and negative alteration. We will explore formats other than the 35mm SLR with cameras like the lens-less (or pinhole) camera and plastic cameras.</i></p> <p><i>In addition we will explore more alternative photographic processes such as the Polaroid lift and transfer, Xerox transfers, Cyanotype (blue print) and Van Dyke (brown print) processes, and liquid light emulsion to give you a more full overview of the options and processes available in photography. Students will reinforce their prior knowledge of photography and expand their photographic vocabulary.</i></p>	<p><b>What makes photography an art form?</b> <b>What is “creative” photography?</b> <b>How do I use the traditional camera in a non-traditional manner?</b> <b>How can I push the concept of the traditional photograph?</b> <b>How do you define Abstract?</b> <b>How can a different media inform my concept for a piece of art?</b></p> <p><b>Terms/ Concepts:</b> <i>Composition, center of interest, perspective, symmetry and asymmetry, abstraction, artistic voice, and visual communication</i></p> <p><b>Elements</b>—line, shape, form, value, tone, space/ depth, texture</p> <p><b>Principles</b>—balance, contrast, emphasis/ dominance, unity, pattern, movement, rhythm, proportion, scale</p> <p><b>Photo Specific</b>—ISO/ASA, push/pull film, negative alteration, aperture, shutter speed, 35mm, medium format, pinhole, Polaroid, light meter, darkroom, developer/stop bath/fixer, silver nitrate, light sensitive, and exposure</p>	<p><b>Content:</b> <i>Using the camera as a natural extension of personal vision</i> <i>Learning new processes within the photographic medium</i> <i>Learning to incorporate and control new medium to inform a personal idea</i> <i>Exploration of non-traditional and experimental photographic medium</i></p> <p><b>Outcomes:</b> <i>Effectively use and discuss the terms and methods specific to the photographic medium.</i> <i>Be able to talk at length about photography and its place within the art world.</i> <i>Demonstrate a more controlled use of the technical skills needed in photography and to express oneself with the photographic medium.</i> <i>Evaluate personal work and others' work with an appropriate set of terms related to sensitive classroom critique.</i> <i>Experiment with photographic medium to solve problems creatively.</i> <i>Take responsibility for the condition of personal work area and the darkroom.</i> <i>Understand the importance of timeliness in handing in work and suitable use of classroom time.</i> <i>Be able to use the camera, the photograph, and new media as an expressive tool.</i> <i>Create a portfolio of work that represents your personal experimental achievements.</i></p> <p><b>Media:</b> <i>Photo paper, black and white film, darkroom chemicals, gloss medium, alternative photo chemistry, Polaroid film, slide film, and liquid light emulsion</i></p>	<p><i>In-class projects</i> <i>Written responses (personal and peer reviews)</i> <i>Critiques (oral communication): critique is possibly the single most important part of the art-making process. Not only does the students' understanding of their work help to enlighten their peers and their teacher, but it also helps them to substantiate the work that they have done. There is nothing more gratifying than successfully being able to explain, and defend, the work that they have done. The student's participation in critiques is a must.</i></p> <p><b>Grading Criteria:</b></p> <p><i>Concept development from beginning to finished product.</i> <i>Technical proficiency of photographic protocol.</i> <i>Professional presentation.</i> <i>Comprehension confirmed through discussion and writing.</i> <i>Class participation (attendance, timeliness, use of classroom time, written responses, oral communication during critiques)</i> <i>Specific criteria for each assignment.</i></p> <p><i>Photo Assignments (approx. 60% of overall grade)</i> <i>Participation (approx. 20% of overall grade)</i> <i>Written assignments (approx. 10% of overall grade)</i> <i>Photo Binder (approx. 10% of overall grade)</i></p>	<p><i>Employ current technology to investigate, create, communicate, and produce.</i> <i>Apply a variety of problem-solving strategies.</i> <i>Write effectively.</i> <i>Communicate orally.</i> <i>Read critically.</i> <i>Obtain, evaluate, analyze, and apply data.</i> <i>Demonstrate self-control and respect for all individuals.</i> <i>Pursue and participate in modes of artistic and creative expression.</i> <i>Exhibit responsible citizenship.</i></p>

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Aug	<b>Introduction</b>  <i>1/2 week</i>	<b>What will we learn in Creative photography?</b> <b>Is photography an art form?</b> What is non-traditional photography? What is an alternative process?	Classroom rules and course expectations. Identify different media within photography and discuss what makes them creative.  Define the alternative process.	Classroom discussion	1.12 safety and maintenance of workspace 1.15 health hazards 7.5 Analyze how arts are portrayed in contemporary culture 7.10 role of institutions in supporting arts and creating market
Sept	<b>Holga Photography</b>  <i>2 weeks</i>	<b>How can you take photos with a plastic camera?</b> What is the advantage of using a toy camera? What famous photographers used a toy camera? How can you control your photo with only one shutter speed and one aperture?	Identify how a plastic camera actually works  Learn how to roll medium format film into a toy camera and operate said camera  Explain the process of chance and limitations of a plastic Holga camera	Contact sheet and prints  Was the student successful with the plastic camera—does their work show forethought about the limitations and advantages of the Holga camera?	1.9 characteristics of media 1.11 single subject thru series of works 1.14 mastery of one medium 9.9 concentration on historical media and technologies for effects in today's art 5.10 critique
Sept	<b>Alternative processes Van Dyke/Cyanotype</b>  <i>2 weeks</i>	<b>What is an alternative process?</b> How can we expose our images using the sun? What chemicals are dangerous?	Classroom demo on the proper etiquette of the alternative process and chemistry Make successful prints using digital negatives and cyanotype or van dyke liquid emulsion Demonstrate proper understanding of the alternative process	Observation of process from beginning to end Final print created with the process Good digital negative print Proper mounting of alternative process piece	1.9 characteristics of media 1.12 safety and maintenance of workspace 1.13 use media for desired effects 1.14 mastery of one medium 9.9 concentration on historical media and technologies for effects in today's art
Oct	<b>Pushing/pulling film</b>  <i>2 weeks</i>  <i>Film Development with new times for push/pull technique</i>	<b>How do you control the light around you?</b> What needs to be considered when you are pulling or pushing film? Can you push and pull film on the same roll? How does this change the look of your film?	Classroom discussion of the push/pull process and when it is necessary (or helpful).  When to use the push/pull as an effect in your film	Contact sheet and prints from push/pull project  Making sure subject matter works well with push/pull technique  Proper use of time/temperature chart and successful development of film with new times	1.9 characteristics of media 1.14 mastery of one medium 5.10 critique
Oct	<b>Polaroid lift/transfer</b>	<b>What is a Polaroid lift or transfer?</b>	Class demo on the Polaroid transfer and lift	Observation of in-class workshop	1.9 characteristics of media 1.12 safety and maintenance of

	2 weeks	Why would artists use this technique in their work? Why are artists upset about the loss of the Polaroid corporation?	Careful consideration of water temperature for lifts  Proper clean-up of Polaroid materials	Final mounted photographs	workspace 1.13 choose media for specific effects
Nov	<b>Double Exposure</b>  2 weeks	<b>What makes double exposures interesting to look at?</b> Why would photographers use this technique? What are you looking to get from your double exposures?	Trusting the idea of “chance” in your work.  Photographing one subject and then another entirely different subject on the same roll.	Evidence of pre-planning using the process of double exposure.  Strength of the final chosen images.	1.13 choose media for specific effects 9.8 effectiveness of a particular technology to achieve artistic effect 5.10 critique
Nov/Dec	<b>Negative Alteration</b>  1 week	<b>How can I make a traditional medium (like a negative) into a non-traditional artistic process?</b>  How can I make an older negative into a new art piece?	Taking an old negative and “altering” it in some manner.  Using sharpies and drypoint pens to draw on and cut their negatives into new art pieces.  Creative thinking and problem solving techniques to reinvent the old negative	Observation of in-classroom workshop on negative alteration  Strength of final piece in terms of print quality  Strength of creativity in final piece	1.13 choose media for specific effects 9.8 effectiveness of a particular technology to achieve artistic effect 5.10 critique
Dec/Jan	<b>Final Project: Film Stills</b>  3 weeks	<b>How do I make my images look like film stills?</b> What is a film still? Considering the movie that is chosen, how can I use the techniques learned over the semester to inform the idea of my film stills?	Creating a project using technique learned over the semester.  Taking a moving picture (film/movie) and creating a set of stills that capture the feel or look of that movie  Being able to think creatively about an intangible idea, and re-produce it in a visual manner.	Written piece on chosen movie—the feel, the look.  The finished piece	1.13 reasonable choices for desired effects 2.17 personal style thru elements/principles 3.10 Create images that are original and communicate ideas 4.9 Complete long-term projects 4.10 develop idea in multiple stages 5.10 critique 8.11 analyze artistic allusions in works of art

At various points throughout the year, the course will touch on the following topics:

- 1.9 demonstrate the ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools (*ongoing*)
- 1.12 Describe and apply procedures to ensure safety and proper maintenance of the workspace, materials, and tools (*ongoing*)
- 1.15 Describe and apply procedures for the safe and proper maintenance of the workspace, material, and tools; identify potential health hazards associated with the materials and techniques, and possible substitutes for hazardous materials (*ongoing*)
- 2.14 Review systems of visualizing information and depicting space and volume; and create works using these systems
- 2.16 Create artwork that demonstrates a purposeful use of the elements and principals of design to convey meaning and emotion
- 3.11 Demonstrate the ability to portray emotions and personality through the rendering of physical characteristics in 2D and 3D work
- 3.12 Demonstrate the ability to use representation, abstraction, or symbolism to create 2D and 3D artwork that conveys a personal point of view about issues and ideas
- 4.14 Demonstrate an ability to see their own personal style and discriminate among historical and contemporary styles
- 5.10 Critique their own work, the work of peers, and the work of professional artists, and demonstrate an understanding of the formal, cultural, and historical contexts of the work (*ongoing*)
- 6.6 form and function (*ongoing*)
- 7.5 artists’ portrayals in contemporary media
- 7.8 portrayal of arts and artists in the past by analyzing historical sources
- 8.8 relation of style to tradition & context
- 9.6 compare available materials, inventions, and technology of two historical periods

9.7 persistence of traditional historical materials and technologies in contemporary artworks

9.8 effectiveness of a particular technology to achieve artistic effect

9.9 concentration on historical media and technologies for effects in today's art

10.3 apply knowledge of the arts to other disciplines; apply knowledge of cultural institutions to the learning in the arts (*i.e. field trips*)

10.4 integrate knowledge of various disciplines into art