

Time Frame	Subject/ Unit of Study	Essential Questions	Topics/Content/Skills	Assessment	Standards/ Expectations
Half Year	<p><b>Photo Portfolio</b> Djordjevic</p> <p><i>This class is an advanced study of photography that focuses on the building and creation of a photo portfolio. This class provides a more intense study of photography that is designed for students who want to concentrate their artistic and photographic efforts at a more advanced level. We will explore more sophisticated darkroom techniques including split printing and fiber-based printing. We will also focus on perfecting the print by learning the zone system. Much of this class will be seminar based, with a focus on constructive feedback and implementing personal and visual communication. Students will create an artist statement and execute that idea through their personal portfolio of photographs.</i></p>	<p><i>What is a portfolio of work? How can I create a personal portfolio of photographs? What are the job opportunities available for professional photographers? How can I make my portfolio of work interesting to an outside audience?</i></p> <p><b>Terms/ Concepts:</b> <i>Composition, negative/ positive space, 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, film speed, aperture, shutter speed, shutter release, 35mm, light meter, darkroom, developer/stop bath/fixer, silver nitrate, fiber paper, zone system, split printing, light sensitive, and exposure</p>	<p><b>Content:</b> <i>Using the camera as a natural extension of personal vision Learning to express a personal vision with the process of the photographic medium Learning new methods and materials specific to the photographic medium that are advanced and help to inform a personal portfolio Famous photographers and artists Visual communication and artistic voice</i></p> <p><b>Outcomes:</b> <i>Be able to talk about photography and its place within the art world as well as a personal vision and personal place within the art world. Increase skills in the darkroom with advanced and professional techniques. Demonstrate an advanced grasp of the technical skills needed in photography and to express oneself with the photographic medium. Learn and make use of the methods of proper darkroom etiquette. Evaluate one's personal work and others' work with an appropriate set of terms related to sensitive classroom critique. Use photography to solve problems creatively. Take responsibility for the condition of personal work area and the darkroom. Understand the importance of timeliness in handing in work (and how this relates to real-life application) and suitable use of classroom time. Be able to use photography as an expressive tool. Learn to communicate your thoughts and ideas about your own artwork in writing (especially in the writing of a personal artist statement). Create a portfolio of work that focuses on one main idea.</i></p> <p><b>Media:</b> <i>Photo paper, black and white film, darkroom chemicals, gloss medium, fiber paper</i></p>	<p><i>In-class projects Written responses (personal and peer reviews) 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> <i>Concept development from beginning to finished product. Technical proficiency of photographic protocol. Professional presentation. Comprehension confirmed through discussion and writing. Class participation (attendance, timeliness, use of classroom time, written responses, oral communication during critiques) Specific criteria for each assignment. Photo Assignments (approx. 60% of overall grade) Participation (approx. 20% of overall grade) Written assignments (approx. 10% of overall grade) Photo Binder (approx. 10% of overall grade)</i></p>	<p><i>Employ current technology to investigate, create, communicate, and produce. Apply a variety of problem-solving strategies. Write effectively. Communicate orally. Read critically. Obtain, evaluate, analyze, and apply data. Demonstrate self-control and respect for all individuals. Pursue and participate in modes of artistic and creative expression. Exhibit responsible citizenship.</i></p>
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Frame	Unit of Study	Questions			Expectations
Jan	<b>Introduction</b>  <i>1/2 week</i>	<b>What is a photo portfolio?</b> <b>How do I create a portfolio of 12-15 photographs that are focused around one main idea?</b> What is fiber paper? What is split printing?	Classroom rules and course expectations.  Identify famous portfolios in photography (Weston, Gowin, Adams) and talk about what makes them a “specific” portfolio.  Define professional darkroom supplies and techniques	Classroom discussion	1.12 safety and maintenance of workspace 1.15 health hazards 7.5 Analyze how arts are portrayed in contemporary culture 7.7 roles of patrons in commissions 9.9 concentration on historical media and technologies for effects in today’s art
Jan	<b>Creation of Artist Statement</b>  <i>1/2 week</i>	<b>What is an artist statement?</b>  How do I write an artist statement?  What is the advantage writing an artists statement?	Write initial artist statement on possible idea for portfolio  Research famous portfolios and coinciding artists statements	Written artist statement  Observation of in-class research days	1.10 electronic technology for reference 4.10 develop idea in multiple stages
Feb	<b>Emulate a Photographer</b>  <i>2 weeks</i>	<b>What is emulation?</b> How do post-modern artists and photographers create original work? What is the use of emulating another artist?	Understanding post-modern art and one’s place within it.  Research a photographer and emulate their style.  Push yourself outside of comfort zone.	Observation of in-class research days  Final project and comfort with artist’s work and portfolios	4.14 personal style 5.8 compare two or more works w vocab 5.9 research body of work/present findings in written form 5.11 Analyze portfolio from one artist
Feb/Mar	<b>Perfecting the Print</b>  <i>2 weeks</i>	<b>What is a perfect print?</b>  What is the zone system?  What is an archival print?  What is split printing?	Classroom discussion on the zone system.  Darkroom demo on fiber printing and split printing.  Being able to determine when an image needs to be split-printed	Observation of new darkroom techniques  Demonstrating an understanding of correct exposures for skin tones, shadows, and back-lighting  Successful fiber print	1.14 mastery of one medium 1.9 characteristics of media 2.17 personal style thru elements/principles
Mar-June	<b>Creation of Portfolio</b>  <i>Re-assess artist statement</i>  <i>Research photographers with similar portfolios</i>  <i>Shoot 5 separate rolls for portfolio</i>  <i>3-4 weeks printing time</i>  <i>12 weeks total</i>	<b>What is a personal portfolio?</b>  Why do artists create separate portfolios of work?  How can you work on one idea for several months (or years)?	Showing new work during weekly process critiques.  Photographing on one’s own timeframe while staying focused on main idea  Taking peer comments and applying them to new shoots	Weekly process critiques  How inventive was the original idea  Did student stay true to original idea? and/or did they problem-solve to create a solid final portfolio?  Final portfolio of 12-15 well-printed 8x10 images	1.13 reasonable choices for desired effects 2.15 mood thru elements/principles 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 4.12 prepare artwork for exhibition/discuss choices 4.14 personal style 4.16 present and exhibit body of their own work to others 5.9 research body of work/present findings in written form 5.11 Analyze portfolio from one artist

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