

Time Frame	Subject/ Unit of Study	Essential Questions	Topics/Content/Skills	Assessment	Standards/ Expectations
Full Year	<p>Photography I Djordjevic</p> <p>This class explores the basics of traditional black and white photographic printing. We will examine both the aesthetic and technical aspects of the photographic process through several method based assignments. The uses of metering, lighting, composition, and technical aspects of the camera will be reviewed during class to give students a basic understanding of the art of photography.</p> <p>We will explore traditional formats of photography and get to know the mechanics of the 35mm film camera. In addition, we will briefly investigate more "alternative" methods of photography, such as the Pinhole camera, cyanotype printing, Polaroid lifts, and the Xerox transfer.</p>	<p>What makes photography an art form? How can I become a better photographer? What are the job opportunities available for professional photographers? How can I make my work more appealing to an audience?</p> <p>Terms/ Concepts: Composition, negative/ positive space, center of interest, perspective, symmetry and asymmetry, abstraction, artistic voice, and visual communication Elements—line, shape, form, value, tone, space/ depth, texture Principles—balance, contrast, emphasis/ dominance, unity, pattern, movement, rhythm, proportion, scale Photo Specific—ISO/ASA, film speed, aperture, shutter speed, shutter release, 35mm, light meter, darkroom, developer/stop bath/fixer, silver nitrate, light sensitive, and exposure</p>	<p>Content: Using the camera as a natural extension of personal vision Learning to express oneself with the process of the photographic medium New methods and materials specific to the photographic medium that are traditional, contemporary, and technological Famous photographers and artists Visual communication and artistic voice</p> <p>Outcomes: Effectively use and discuss the terms and methods specific to the photographic medium. Be able to talk about photography and its place within the art world. Increase skills in developing effective compositions. Be able to demonstrate a use 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 suitable use of classroom time. Be able to use the camera (and the photograph) as an expressive tool. Learn to communicate your thoughts and ideas about your own artwork in writing. Create a portfolio of work that represents your best personal artistic achievements.</p> <p>Media: Photo paper, black and white film, darkroom chemicals, gloss medium, alternative photo chemistry</p>	<p>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.</p> <p>Grading Criteria: 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)</p>	<p>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.</p>

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	Photography I				
Aug	Introduction <i>1 week</i>	What will we learn in photography I? Is photography an art form? How does a camera work? What is aperture and shutter speed? How does film work?	Classroom rules and course expectations. Identify types of art (ex. Painting, printmaking, photography, sculpture, ceramics, etc.) and what makes them a form of art. Define aperture and shutter speed.	Classroom discussion List of basic photography terms	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 7.7 roles of patrons in commissions
Sept	Pinhole Photography <i>1 week</i>	How can you make a camera out of an oats box, a pie tin, and a sewing needle? How does a camera use light? What is the advantage of making a pinhole camera? What famous photographers used a pinhole camera? When was the first photograph made?	Identify how a pinhole camera actually works Make a physical camera using an oats box (or any container), a cut pie tine, and a sewing needle Explain the process of light and how a paper negative was actually made	Pinhole camera and print Does the pinhole camera actually work—was it successful	1.9 characteristics of media 1.11 single subject thru series of works 1.14 mastery of one medium 1.15 procedures for safe and proper maintenance of workspace and health hazards 5.10 critique
Sept	Introduction to darkroom <i>1 week</i>	What is a darkroom? How does a darkroom work? What chemicals must we save to conserve our supplies and keep a clean environment?	Understanding the proper etiquette of the darkroom process and chemistry Make prints from the pinhole cameras that they made Define the idea of a pinhole photograph Demonstrate proper understanding of a “lens-less” camera and its accurate use	Observation of darkroom etiquette Paper negative created by the pinhole camera Good contact print made from paper negative Proper mounting of pinhole photograph	1.9 characteristics of media 1.14 mastery of one medium
Sept/Oct	Darkroom process/ film developing/ project 1 <i>Patterns and Texture in Nature</i> <i>3 weeks</i> <i>Film Development</i>	How do you compose a photograph? What needs to be considered when you are outside photographing? How do you make sure your photographs are focused? How do you develop your film? How do you determine the time to develop your film? What are the steps in the film processing and drying method? What is a contact print? How do you make a contact sheet? What is needed to make a photogram?	Classroom discussion of the <i>rule of thirds</i> , <i>breaking the frame</i> , and in camera composition In-classroom workshop on camera controls, light meter, and film loading Being able to determine correct developing time using the time and temperature chart for film type Using the darkroom to make prints Introduction to the enlarger	Observation of first outdoor photo shoot Being able to properly use camera controls Proper use of time/temperature chart and successful development of film type Successful contact sheet and creative use of materials for photogram	2.14 Systems of visualizing information 3.10 communicate ideas 5.10 critique

	Contact sheets/contact prints/ photograms				
Oct	The still-life 2 weeks	What is still life? Why do artists continually use still life in their work? How can you make a still life look interesting? How do I create stronger compositions? How do I use light to strengthen my work?	Lighting a still-life Photographing in a studio (or some other small space) and taking your photographs “out of the classroom” Using a tripod to help steady your images	Observation of in-studio shooting How inventive was the use of lights/camera angles during photo shoot Final mounted photographs	2.14 systems of visualizing information 3.10 communicate ideas 4.15 draw from other disciplines
Oct/Nov	Portraiture 3 weeks	How do you get your portrait subject to open up? Why do photographers rely on models in their work? What are you looking to get from your subject? How can you make your portrait more interesting?	In-studio portraiture Photographing one subject over an extended period of time. Photographing more than one person at a time. Applying compositional elements, such as the <i>rule of thirds</i> or <i>breaking the frame</i> .	Observation of in-studio shoot. Observing the group dynamic of the photo shoot. Strength in the composition of portraits. Strength of printing quality.	1.13 choose media for specific effects 5.8 compare two or more works w vocab 5.10 critique 9.8 effectiveness of a particular technology to achieve artistic effect
Nov/Dec	Assemblage Panorama 3 weeks	How do I use the traditional camera in a non-traditional manner? How can I make an interesting composition using 6 or more frames?	Connecting 6 or more photographs to make one cohesive piece. Thinking creatively on how to solve a compositional challenge. Using your creativity and problem solving techniques to make the camera do what you want it to do in terms of overlapping imagery.	Observation of outdoor photo shoot Observation of darkroom techniques Strength of final outcome in terms of print quality Strength of creativity in final outcome	3.10 communicate ideas 3.11 Ability to portray emotions in work 4.10 develop idea in multiple stages 8.8 relation of style to tradition & context
Dec/Jan	Project 5: Mid-term Project 3 weeks	How do I build a simple concept into a project? What is conceptual art? How do I continue to follow through with a project when I am having problems?	Creating a personal project with no specific parameters. Being able to follow through with a project, despite the natural difficulties that may arise in such an open-ended project. Being able to write intelligently about a creative idea, and re-produce it in a visual manner.	Observation of follow through with project Written project proposal The finished outcome of final project in relation to the original proposal Written personal assessment	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 5.8 compare two or more works w vocab 5.10 critique
Jan	Abstract/ Macro Photo 2 weeks	How do you define Abstract? What makes something abstract? How can you photograph a subject and make it look different? What is Macro? Can you make something “macro” if you do not have a macro lens?	Being able to determine what is abstract or macro in your environment Being able to “make” something appear abstract (even when it isn’t) using your own unique point-of-view Using camera controls to push the idea of macro photography	Observation of darkroom methods Contact sheet of assignment Oral contribution during critique Strength of how creatively the idea of abstraction was defined in their work.	2.15 mood thru elements/principles 2.17 personal style thru elements/principles 3.9 abstraction of ideas & representations 5.10 critique
Feb	Sense of movement	How can you create movement in your photographs?	Use camera controls to manipulate your personal idea of “movement”	Check of number of successful images in contact sheet.	2.15 mood thru elements/principles 2.17 personal style thru

	3 weeks	What determines a <i>sense</i> of movement? Does your subject have to be moving in your photograph?	Proper use of tripod or “stop action” technique	Critical discussions and class critiques. Determination of successful idea of “movement” in final photograph	elements/principles 3.9 abstraction of ideas & representations 5.10 critique
Feb/ March	Night Photography 2 weeks	How do you photograph at night? What do your camera settings need to be set at to get a proper exposure in the dark?	Using the camera to control your personal interpretation of night photography. Understanding the proper combination of aperture and shutter speed to get your desired effect.	Observation of darkroom methods and proper printing for night photography. A good print that demonstrates an understanding of the controls used for night photography	2.16 convey meaning and emotion 2.17 establish a personal style 3.10 communicate ideas 5.10 critique
March	Changed Environment 3 weeks	How can you “change” an environment? What are the changes that naturally happen in your environment? How can you use photography to manipulate or speed-up that natural process?	Learning to think creatively to use the concept of <i>changing</i> an environment. Decide whether the project calls for numerous images to solve this problem, or if it can be done in one image.	Observation of participation in critical discussions of artwork Oral questions Darkroom techniques Final photograph	1.9 characteristics of media 1.13 choose media for specific effects 1.14 mastery of one medium 9.8 effectiveness of a particular technology to achieve artistic effect 5.10 critique
March/April	Non-traditional Photography 1 week	What is non-traditional photography? Why would a photographer choose to use these different techniques? What are the advantages of non-traditional practices?	Identify the differences between traditional photography and non-silver processes Learn to master non-silver techniques and create work that illustrates this new method	Observation during in-classroom workshop of cyanotype printing and Xerox transfers. Observation of participation in critical discussions. Evaluation of performance in applying new techniques to non-silver process.	1.14 mastery of one medium 5.10 critique 8.8 stylistic features, aesthetic tradition, and historical contexts 9.9 contemporary artists’ use of technology to achieve desired effects
April	Documentary Photography 2 weeks	What is documentary photography? What is photojournalism and does it still exist today?	Identify major documentary photographers and understand their influence on the photographic world Propose an idea, and follow through with photographing a project that is documentary in nature Understanding how to photograph in a photojournalistic style Learn how to create a series of images focused on one major theme	Observation of participation in critical discussions of project proposals. Final series of images that demonstrate an understanding of documentary photography.	2.15 create artwork with point of view 4.14 discriminate between historical and contemporary styles 3.10 communicate ideas 4.14 ability to see personal style 5.10 critique 5.11 analyze body of work 5.12 changes in perception of work 7.7 roles of patrons in commissions 7.8 portrayal of arts and artists in the past by analyzing historical sources 7.9 artists involved in social movements 8.6 classify works by genre, style, period 8.8 relation of style to tradition & context 8.9 innovation and tradition 8.10 variants w/in time period
April/ May	Specialized Darkroom Techniques Sandwiched Negs/ solarizing 2 weeks	Why might these darkroom techniques be important for your art? What is unique about these specialized practices?	Describe the differences between the two darkroom techniques. Create two separate photographs that show mastery of technique. Create a different photograph for each that represents your understanding of the unique qualities of each method.	Observation of darkroom exercises of both techniques. Observation of participation in critical discussions of artwork. Final photographs demonstrating understanding and mastery of specialized darkroom techniques.	1.12 safety procedures 1.15 health hazards 1.13 choose media for specific effects 1.14 mastery of one medium 2.15/2.16 mood thru elements/principles 6.6 practical functions with aesthetic concerns

May	<p>Alternative Process Photography</p> <p>Van Dyke and Cyanotype printing</p> <p>2 weeks</p> <p>Final Exam (Grade 12): Alternative process piece, artist statement, and final portfolio presentation</p> <p>2 weeks</p>	<p>What is alternative process photography? When was the first “alternative process” created? By Whom?</p>	<p>Discuss famous photographers who have used this approach in their photography. Identify key players in the re-evolution of this process in the contemporary photographic world.</p>	<p>Classroom workshop on van dyke and cyanotype printing.</p> <p>Successful print of each technique that showcases an understanding of the process.</p>	<p>1.9 characteristics of media 7.8 artists portrayed in historical periods 8.8 stylistic features and aesthetic tradition 8.10 variants w/in time period</p>
May/June	<p>Final Exam (Grades 10 & 11) 3-D photography</p> <p>3 weeks</p>	<p>How do I create a photograph that is 3-dimensional in nature? What determines 3-dimensions? How can I make something useful out of my photography?</p>	<p>Use photography (which is 2-dimensional) and make it into a 3-dimensional object that has meaning, purpose, and creative consideration.</p> <p>Make use of all of the class assignments to inform this final piece of artwork.</p>	<p>Written proposal of project Observation of classroom studio participation Written self-assessment and critique evaluation Observation of participation in classroom critique Successful completed final product</p>	<p>1.14 mastery of one medium 2.15 p.o.v. thru elements/principles 2.16 emotions thru elements/principles 2.17 personal style thru element/principle 3.10 communicate ideas 4.10 develop idea in multiple stages 4.16 Organize and present a body of their own work 5.10 critique</p>

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