

# Unit: Photography

The role of vision in the visual arts becomes most obvious when we deal with photography as an art form. Since what is recorded in a photograph seems to accurately reflect what our eyes see, there is a tendency to equate human vision with photographic recording of images. In the marketplace where the tools of photography are used by the majority of people to chronicle their life, a distinction between how we see and how the camera sees may be unnecessary. However, when photography is used as an art form, a keen awareness of the role of human vision in determining how the camera records is essential.

Photographs exist as records but their art lies with the photographer who sees the world, filters it through his/her mind and then determines what the camera will do. A photograph is more than the fact that a photographer has encountered an event and made a record of it, it is an event in itself. The creation of a photograph as envisaged by the artist is akin to the creation of a painting, drawing or sculpture - the camera assumes the role of pencil, brush or chisel. In making photographs the artist is invited to adopt a way of seeing peculiar to the medium - to see the world with a frame around it, to envisage the edges of a composition - to decide what to leave out of the picture. This gives the artist some control over how an image will be perceived. When combined with the intellectual and emotional side of seeing artists produce photographic images that have inherent value as art works.

In a world flooded with images made possible by the invention of photography, an awareness of what constitutes a quality image becomes necessary. Such proliferation of images can have one of two effects; either we fine-tune our photographic vision and become more astute in our responses or we are lulled into acceptance of all images as worthwhile. This then poses the question of which images have value and which lack artistic merit. A further complication emerges since many photographers work in both the artistic and commercial realm. When they do, their work often overlaps both fields. An important key to our perception and understanding of such images comes from an awareness and understanding of the technical and aesthetic elements involved in creating photographs. While no artist is completely responsible for how a viewer responds to his/her works, the photographer is somehow closer to being held responsible for appropriating the world than someone in other fields of artmaking. The characteristic of producing images that resemble human vision lends the medium credibility while at the same time causes some to question its integrity as an art form. After all, a significant part of what it utilizes already exists. Such a dichotomy in a relatively new means of art making gives it a richness and uneasiness that welcomes exploration.

## Unit: Photography

### Outcomes

*Students will be expected to*

- PH1 develop personal imagery through photography
- PH2 incorporate visual concepts, art processes and process-related concepts in their photography to realize their expressive intentions
- PH3 through their own art and the art of others, students will explore the following visual concepts in the photography unit
- PH4 through their own art and the art of others, students will explore the following art processes and process-related concepts in the photography unit

### Elaborations-Strategies for Learning and Teaching

Several ideas for photography projects are listed below. Teachers and students may use them in a variety of ways. For example, some may be used directly as they appear, while others may be adapted or not used at all. This list may be a starting point from which totally new ideas may be generated.

The number of projects to be completed by a given student or by the class must be left to the discretion of the teacher. The teacher must insure, however, that students are exposed to and gain insight into the visual concepts, art processes and process-related concepts described at the beginning of this unit, and that students are given ample opportunity to develop their art vocabulary in written and oral communication.

- Choose a theme and shoot a series of images that hold together to give the viewer a sense of theme. Text may accompany the photographs. Possible themes include school events, artists in the community, night life, and courtship practices.
- Explore how the camera “lies” by doing a photo essay that isn’t real.
- Choose or write a poem and make photographs that illustrate or give added depth to the piece.
- Collect newspaper photographs of presentations of awards or certificates. Look for common ingredients and then do a series exploring alternate ways of making presentations.
- Find examples of the alphabet in the environment and photograph them.
- Select a natural object and photograph an analogy for it in the man-made environment (or vice versa).  
  
Examples include corn and skyscraper, duck and amphibian boat, head and computer.
- Create photographic analogies where the sensory perceptions of touch, sound, taste, and smell are transferred to the visual. Examples include slimy, hot, loud, sour.

---

**Unit: Photography**


---

**Suggested Assessment Strategies**

Please see Appendix A for assessment/evaluation strategies and rubrics.

**Resources/notes**

How do I do that? Things to do with a digital camera and images.

<http://www.shortcourses.com/how/contents.htm>

Finding Images on the Web

<http://www.bu.edu/library/training/webimages.htm>

Crash Course in Copyright, University of Texas

<http://www.utsystem.edu/OGC/IntellectualProperty/cprtindx.htm#top>

NASA JSC Digital Image Collection

<http://images.jsc.nasa.gov/>

Digital Photo Course - Agfa

[http://www.agfanet.com/en/café/photocourse/digicourse/cont\\_index.php3](http://www.agfanet.com/en/café/photocourse/digicourse/cont_index.php3)

All Digital Photography Learning Center

<http://www.alldigitalphotography.net/>

Kodak Digital Learning Center

<http://webs.kodak.com/US/en/digital/dlc/>

Digital Photography Terms

[http://www.dpcorner.com/all\\_about/terms.shtml](http://www.dpcorner.com/all_about/terms.shtml)

**Unit: Photography****Outcomes***Students will be expected to*

PH5 demonstrate pride of ownership and craftsmanship in finished products

PH6 explore how their own community and/or culture usually celebrate themselves through photo imagery

PH7 understand how photography enhances their environment and helps symbolize status or social significance  
– influence in public opinion

PH8 recognize the potential for career opportunities and career enhancement in photography

**Elaborations-Strategies for Learning and Teaching**

- Shoot as many different images as possible of objects that have a visual similarity yet are fundamentally different in structure. (e.g., inverted ice cream cone and a church steeple).
- Select a theme to shoot for the duration of this unit. Present a body of work that explores that theme to its limit. Possible themes could be shoes, window displays, “pairs” of objects, dance, moving hands, shadows.
- How much difference would there be in your pictures if you were temporarily blinded? Photograph a scene wearing a blindfold, and then re-shoot it unblindfolded without seeing the first shoot. Compare the results.
- In a series of five pictures, illustrate a dream you’ve had or a dream someone else has described to you.
- Photograph an object several times under a variety of conditions. Present the images side by side.
- Photograph found collages in the environment. Examples include bulletin boards, dump sites, garbage cans, car wrecks.
- Look at how your community (ethnic or geographic) celebrates itself. Document this celebration in all its aspects.
- Search out found arrangements that symbolically represent emotions. Present these images with accompanying text of your own.
- Manipulate and change a found object by adding or subtracting in order to transform it. Document the changes and display them with the completed transformation.
- Shoot a series of found abstract arrangements. Work with someone else who can give some poetic meaning. Present the image and text together.
- Prescribe a specific walk. Have all students photograph sites. Compare the results.

---

**Unit: Photography**

---

**Suggested Assessment Strategies**

Please see Appendix A for assessment/evaluation strategies and rubrics.

**Resources/notes***Photography*

*Camera*, pp. 34-35, 38, 46-47, 50-53, and 72-73

*Lenses*, pp. 58-69

*Film*, pp. 87-93

*Exposure*, pp. 44, 48-51, 72-77, 112-119, 124, 258-267, and 330-331

*Developing*, pp. 128-143

*Darkroom Equipment*, pp. 154-159

*Printing*, pp. 160-163, 166-170, 178-180, and 204-205

*Finishing*, pp. 189-195

*Living With Art*

*Photography*, pp. 222-243

**Unit: Photography**

**Outcomes**

*Students will be expected to*

- PH9 apply research skills to build a knowledge base from which to make aesthetic decisions regarding photo imagery
  
- PH10 recognize the influences of various cultures on photographic imagery
  - explore issues of popular culture
  
- PH11 take pictures of local artists' work or student work on the digital camera. Transfer the images to be part of a gallery on line or transfer the images to a CD to create a collection of local art in the area. Interview the artists to keep a biography on them on the gallery page
  - look at their physical and built environments in relationship to the structures of design

**Elaborations-Strategies for Learning and Teaching**

- Research some of the rituals peculiar to our culture, community, or social group. Document them.
  
- Choose a word and shoot images that can be used in a photo montage on all sides of a cardboard box.
  
- Take three or more photographs that relate to each other in some way. Cut them into equal-sized squares of approximately 3cm x 3cm. Reassemble all of the pieces into a composition.
  
- Make images from objects placed on a photocopying machine. Try planing torn paper on the glass and leave the cover off. Combine these images with photographs to create alternate images. Add colour using watercolour, pencils, or markers.
  
- Photograph a full frontal head shot of a friend or yourself. Cut off the top of the skull. Mount the photograph so that the top of the skull lifts as a flap. Underneath the flap, draw or collage images that portray the inner qualities of the person.
  
- Create photograms based on a theme such as a portrait, a dream, a vision, a disaster, or a celebration.
  
- Photograph familiar objects from unusual points of view. Examples include a person from directly overhead, a transmission tower from below, a backstop from directly underneath.
  
- Photograph small objects close up to exaggerate their size. Present them with small images of large objects.
  
- Shoot a series of patterns so that they cannot easily be identified when enlarged. Examples include soles of sneakers, oil furnace filters, floor carpet, lampshades, etc.
  
- Photograph reflections in order to create spatial distortions in the images. Examples include shiny cars, office tower windows, car bumpers, and water.

---

**Unit: Photography**

---

**Suggested Assessment Strategies**

Please see Appendix A for assessment/evaluation strategies and rubrics.

**Resources/notes**

*Living With Art*

*Movement and Emphasis*, pp. 89-90

*Direction*, pp. 95-97

*Light*, pp. 102-103

*Value and Contrast*, pp. 104-105

*Two-dimensional Space*, pp. 117-125

*Balance*, pp. 135-144

*Time and Motion*, pp. 126-128

*Emphasis and Focal Point*, pp. 144-148

*Photography*

*Seeing Photographs*, pp. 326-347

**Unit: Photography****Outcomes***Students will be expected to*

- PH13 make choices within the broad scope of photo imaging, showing a degree of mastery of formal design elements and principles
- PH14 invent and incorporate unique visual symbols in their photography, either digital or film based
- PH15 manipulate and organize design elements and principles to achieve planned photographic complex compositions
- PH16 understand the interrelations of photographic technical skill and composition so that imagery can achieve expressive form
- assess the visual process and its relationship to photo making
  - evaluate the relationship between the technology and the look of the final visual object
- PH17 access/speculate on the impact new photo technology might have in art and society
- anticipate the impact particular tools might have on photo imaging
  - analyze the advantages and limitations of various photo technologies

**Elaborations-Strategies for Learning and Teaching**

- Set up multiple mirror arrangements and photograph the resulting splintered and multiple images. Choose the environment and subject matter carefully.
- Explore time exposures of light paths in a dark room.
- Look around the community to find some change that is occurring. Document the transition.
- Paint developer onto an exposed print. “Stop” and “fix” the image at an appropriate stage.
- Have students operate a digital camera (take and view the picture).
- Have students print a digital image.
- Have students manipulate an image you have taken or one you have acquired from a stock source.
- Take student mug shots of all the students in the class for various reasons:
  - as drawing references
  - as material for manipulation, digitally
  - for recording purposes
- Explore motion digitally (freeze, pan, blur, camera shake, software blurring applications, etc.).
- Explore the range and advantages of digital photographic software and equipment (filters, manipulations, etc.) and /or traditional equipment and processes.
- Research visual examples of the works of famous digital designs on the Web.
- Using a variety of imaging software, learn the technical differences between the programs and their applications (i.e., tool box, image sizing, file formats, layering compositions, etc.).

---

**Unit: Photography**


---

**Suggested Assessment Strategies**

Please see Appendix A for assessment/evaluation strategies and rubrics.

---

**Resources/notes**

“Photography” (book by London and Upton)

“Safety in the Artroom” (book by Qualley)

“Physics of Photography” (Physics 2204 booklet by Douglas Sheppard”, Gov. NF, Dept. Ed. ‘92)

“Digital Photography and the K-12 Educator”  
<http://www.fcae.nova.edu/~burmeister/FETC99.html#ideas>

[www.kodak.com](http://www.kodak.com)

“1001 Uses for a digital Camera” <http://pegasus.cc.ucf.edu/~ucfcasio/qvuses.htm>

Bruce Lane Photography (NF site for teachers, etc. at STEM~Net) <http://www.stemnet.nf.ca/~blane/>

“Short Courses: Digital Photography”  
<http://www.shortcourses.com/>

**Unit: Photography**

**Outcomes**

*Students will be expected to*

PH18 create photographic images to communicate a viewpoint to different audiences (include the Internet)

PH19 develop personal concepts and imagery in their own photography based on personal ideas and experiences  
 – develop understanding of the communicative aspects of the visual language

PH20 make informed decisions regarding visual presentations, amongst alternative choices (i.e., location, lighting, types of work, etc.)

PH21 recognize iconography targeted for different groups  
 – show empathy toward other people’s way of seeing  
 – acknowledge and respect individual approaches to and opinions of art

PH22 develop ability to inquire, explore and discover cooperatively

**Elaborations-Strategies for Learning and Teaching**

- Take photos of groups of students dressed in Halloween costumes in tableau.
- Take an everyday object and, through lighting, change its mood and symbolism.
- Use photos to create a story board.
- Teachers can adapt all ready on-line lessons. Upload and share lessons.
- Create digital images for a children’s book, written by students. The images can be taken from student art specifically designed for the book and scanned into the page with text.

---

**Unit: Photography**

---

**Suggested Assessment Strategies**

Please see Appendix A for assessment/evaluation strategies and rubrics.

**Resources/notes**

The Web Gallery New York

<http://www.webgallerynyc.com/>

This gallery features the latest selection of New York contemporary artists. Pop art, original paintings, prints, limited editions, photography, lithographs, sculpture, and a portfolio of New York graffiti artists

7 Tips for Better Digital Portraits

<http://electronics.cnet.com/electronics/0-1629010-8-4043721-1.html>

Kodak Lesson Plans

<http://www.kodak.com/global/en/consumer/education/lessonPlans/indices/art.shtml>

## Unit: Photography

### Outcomes

*Students will be expected to*

- PH23 develop an awareness of the present and potential role of photography as a mode of expression (include the Internet)
- PH24 explore different levels of meaning in iconographic works
- PH25 understand the communicative and commercial nature of photography, to include its impact on daily life and power to create, alter and reflect cultures
- PH26 examine the internal (i.e., time and place) and external influences (i.e., ideas, perceptions and feelings) surrounding the imagery of a given culture
- PH27 articulate the functional relationships of the elements and principles of design as they are used to convey meaning when referring to photography
- evaluate the sensory qualities of photo imagery and its processes for their ability to convey messages and meaning
  - develop increased ability to respond emotionally to their world both visually and verbally
  - develop resourcefulness, adaptability, flexibility and a desire to achieve excellence
  - form and defend judgments about visual images

### Elaborations-Strategies for Learning and Teaching

- Explore the web for digital art.
- Create a list of “bookmarks” for digital art locations.
- Create a tourism brochure for your area.
- Exchange digital imagery between your class and a class overseas on the Internet.
- Create a digital postcard and request to exchange student made digital postcards with anyone interested via the net.
- Request student made digital postcards from around the world via a request made on the Internet. Set a number goal and pinpoint the location of the newly received postcard on a map in the classroom.
- Examine family portraits from a variety of cultural settings, i.e., Mary Cassatt. Ask students to take their family portrait, trying to capture mood and feelings of the people in the picture. Discuss results.

---

**Unit: Photography**

---

**Suggested Assessment Strategies**

Please see Appendix A for assessment/evaluation strategies and rubrics.

**Resources/notes**

National Geographic

**Unit: Photography**

**Outcomes**

*Students will be expected to*

- PH28 explore and evaluate a variety of photographic images from past and present cultures
  
- PH29 discuss responses to different examples of photography
  - utilize their photo vocabulary to articulate
  
- PH30 given historical or contemporary cultures, justify the diversity of responses to a photographic image
  - explain the role of artists to inform, causing them to question and reflect

**Elaborations-Strategies for Learning and Teaching**

- Take pictures of a school function ,such as a school play or sports event, and reproduce the images on T-shirts.
  
- Invite community photographers in to visit and to interview them. Document their work. Collect the images on CD for reference. Share the findings on the Internet. Transfer the images to become part of the gallery on line. Use the interview in the biography section on the Gallery Page.
  
- Set up a revolving display/ gallery of student photos.
  
- Create a photo calendar so that each student group contributes one month of the year.
  
- Take pictures of local artists’ work or student work on the digital camera. Transfer the images to be part of a gallery on line or transfer the images to a CD to create a collection of local art in the area. Interview the artists to keep a biography on them on the gallery page.

---

**Unit: Photography**

---

**Suggested Assessment Strategies**

Please see Appendix A for assessment/evaluation strategies and rubrics.

---

**Resources/notes**

**Unit: Photography**

**Outcomes**

*Students will be expected to*

PH31 use visual structures in photography, to communicate a personal viewpoint

PH32 develop an awareness of the historical context (time, place) of their own images and images of others

- self-evaluate growth in analytical capabilities, creativity, fluency, use of imagination, originality and ability to synthesize

PH33 demonstrate understanding of composition when using a camera

**Elaborations-Strategies for Learning and Teaching**

- Research examples of architecture in the community. Note how churches and/or houses were constructed in earlier days as compared to now. Document the changes using the camera.
- Compare and contrast the changes in headstones using photo imaging.
- Do a study on a theme, i.e., water fountains, hub caps, fences, treasure, etc. Take pictures and document each one. Display.
- Expose the class to samples of provincial folk art. Analyze the application of design structure. Note the characteristics of folk art. Go out into the community and take pictures of the folk art in their area. Put the collection in an on-line Gallery.

---

**Unit: Photography**

---

**Suggested Assessment Strategies**

Please see Appendix A for assessment/evaluation strategies and rubrics.

---

**Resources/notes**

**Unit: Photography**

**Outcomes**

*Students will be expected to*

- PH34 evaluate photographic works in terms of structures of design
  - describe, analyze, interpret and evaluate
  
- PH35 understand and utilize appropriate photo vocabulary in oral and written communication to articulate informed aesthetic responses
  
- PH36 justify the use of specific media, techniques and subject matter in one’s own photo work and the work of others (include the Internet)
  
- PH37 demonstrate increased self-awareness and self-criticism in creating one’s own photographic images
  - conduct both formal and informal self-evaluations

**Elaborations-Strategies for Learning and Teaching**

- Analyze each other’s photos. (Self-evaluate student photography in terms of effectiveness of message and/or design solutions.)
  
- Using the net, reflect upon the photo imagery of another art class.
  
- Search the net, looking for examples of photo collections from other cultures, to include art from the First Nations. Analyze in terms of the art elements and design principles. Reflect on the message and expressive form. Evaluate and judge some of the work.
  
- Identify and evaluate various forms of photographic arts in their environment, i.e., tourism brochures, placements in local restaurants, C-D covers, etc.

---

**Unit: Photography**

---

**Suggested Assessment Strategies**

Please see Appendix A for assessment/evaluation strategies and rubrics.

---

**Resources/notes**

**Unit: Photography**

**Outcomes**

*Students will be expected to*

- PH38 demonstrate competence and responsibility in use and manipulation of required materials, tools and photographic techniques
  - have awareness of the health and safety aspects of chemical processing and digital imaging technology
  - show ability to integrate acquired knowledge, experiences and skills into their work
  
- PH39 apply planning strategies which guide them through the artistic process
  
- PH40 demonstrate advanced ability in working with a variety of technologies in problem solving and image creation
  - be able to predict and compensate for technical and artistic problems that may be present in photo projects
  - demonstrate insight in technique and choice of subject matter in one's own work
  
- PH41 demonstrate the ability to appraise the character and limitations of specific photo images to determine their effectiveness in eliciting an emotional response

**Elaborations-Strategies for Learning and Teaching**

- Look for photo collections from other cultures while surfing the Net. Describe, analyze, interpret and judge the work. Note the technical applications and clarity of design.
- Explore and understand aesthetic issues and expression, as it relates to photo imagery.
- Debate the validity of photo imagery as opposed to the fine arts. Consider things such as ownership, originality, truthfulness of image/accuracy, web ethics, and degree of expertise.
- Discuss copyright issues, photocopying of art, and consequences as they relate to digital photo imaging.

---

**Unit: Photography**

---

**Suggested Assessment Strategies**

Please see Appendix A for assessment/evaluation strategies and rubrics.

---

**Resources/notes**

**Unit: Photography**

---

**Outcomes**

*Students will be expected to*

PH42 review their own original planning strategies to determine where changes to intention occurred

- develop appreciation of and satisfaction in the creative and productive efforts of themselves
- match the appropriate photographic media to a given task

PH43 justify the diversity of responses which can occur from a photo image

- develop an awareness of how photo imagery effectively impacts an intended audience

**Elaborations-Strategies for Learning and Teaching**

- Research famous photographers/images. Digitally re-stage a photo, trying to emulate a photographer's style. Save. Using software, manipulate elements of the photo such as color, contrast, etc. and compare and the two images.
- Create a collection of images which are intended for a specific audience, i.e., babies, teenagers, seniors, etc.

---

**Unit: Photography**

---

**Suggested Assessment Strategies**

Please see Appendix A for assessment/evaluation strategies and rubrics.

---

**Resources/notes**

**Unit: Photography**

**Outcomes**

*Students will be expected to*

- PH44 demonstrate in oral, written, and visual form an understanding of the history of photography, its major styles, and its leading exponents
- PH45 construct photographic equipment, produce images, and demonstrate on written evaluations an understanding of the history of photography, its major styles, and leading exponents
- PH46 demonstrate an understanding of cameras, lenses, films, photographic papers, darkroom capabilities, and print finishing and mounting

**Elaborations-Strategies for Learning and Teaching**

Select and research one famous photographer:  
 Adams, Abbott, Butler, Bourke-White, Capa, Cartier-Bresson, Cunningham, Curtis, Davidson, Evans, Frank, Gibson, Haas, Karsh, Kasebier, Kertesz, Lange, Liebowitz, Man Ray, Miller, Muybridge, Newman, Ritts, Smith, Steichen, Stieglitz, Strand, Uelsmann, Weston(s), White

Demonstrate an understanding of the principles of pinhole photography.

Explore the nine styles of photography:

- High Art
- Pictorialism
- Straight
- Documentary
- Dynamism
- Structuralism and Abstraction
- Metaphor and Symbolism
- Romanticism and Dramatism
- Surrealism

Construct a pinhole camera. Produce pinhole negative and positive prints. Produce at least one 8 x 10 example from one of the nine photographic styles. Produce in writing the findings of research for each style and keep a weekly journal with magazine examples of each style cut out, pasted up, and analyzed.

Through traditional and/or digital photography, demonstrate an understanding of:

- Basic optics and light properties.
- Camera anatomy and function including: shutter speed, aperture, lens, focus, and methods of holding the camera.

---

**Unit: Photography**

---

**Suggested Assessment Strategies**

Review the nine styles of photography and select a style of concentration.

Research and evaluate the work of one photographer from his or her selected style of concentration.

Examine photography's role in a different culture (e.g., in a totalitarian state).

Research a recent technological advance in photography

Produce at least three prints in one style of concentration. Produce a visual display of his or her findings on a chosen style of photography. Produce a visual display of photography's role in a different culture. Produce a visual display of a recent technological advance in photography.

Have a working knowledge of lenses.

Have a working knowledge of studio lighting.

**Resources/notes**

---

**Unit: Photography**

---

**Outcomes***Students will be expected to*

PH47 produce images that demonstrate an understanding of cameras, lenses, films, photographic papers, darkroom capabilities, and print finishing and mounting

**Elaborations-Strategies for Learning and Teaching**

- Film speeds and characteristics.
- Paper characteristics.
- Exposure and filters.
- Development of film and paper.
- Darkroom capabilities.
- Finishing and mounting.
- Basic special effects, i.e.,
  - solarization
  - multiple printing
  - sandwiching of negatives
  - vignetting
- Light properties, i.e.,
  - direction
  - quality
  - subject properties
  - time of day
  - high key and low key
  - light as subject

---

**Unit: Photography**

---

**Suggested Assessment Strategies**

Pass a refresher quiz on:

- basic optics and light properties.
- camera anatomy and functions.
- various lens capabilities.
- various lens capabilities.

Produce examples that show:

- motion using fast and slow shutter speeds.
- aperture adjustment to suit a variety of lighting situations.
- selective depth of field.

Explore a variety of film speeds.

Develop film properly.

Produce example prints that demonstrate an understanding of light properties and exhibit the use of studio lighting.

Match appropriate film to achieve stylistic specifications.

Produce:

- a contact sheet.
- a test strip.
- a contact print.
- a “perfect” final print.
- a full format final print.

**Resources/notes**

## Unit: Photography

### Outcomes

*Students will be expected to*

### Elaborations-Strategies for Learning and Teaching

Use a variety of papers including fiber to match stylistic specifications.

Properly push and pull film.

Produce prints that:

- combine shutter speed and aperture to achieve specific effects.
- use contrast filters.

Use appropriate technique(s) to match stylistic specifications.

Dry mount and/or window mount one example of each style.

Combine two or more special effect techniques in one print, e.g.,

- hand tint an infrared print.
- pilot point a solarized print.
- apply developer by hand to a photogram.

Produce an example of:

- solarization.
- multiple printing.
- sandwiching negatives.
- vignetting.

PH48 demonstrate — in oral, written, and visual form — an understanding of visual perception related to photography

Demonstrate an understanding of:

- The difference between a snapshot and a work of art.
- The elements and principles of design.
- The purpose of a critique.
- The importance of viewing great photographs.

---

**Unit: Photography**

---

**Suggested Assessment Strategies****Resources/notes**

Produce an 8 x 10 image of at least one of the following techniques:

- developer application
- solarization
- photogram
- kodalith
- reticulation of film or print
- toning
- handtinting
- pilot point drawing
- polaroid grid or transfer or emulsion drawing (on Polaroid)
- photo mosaic, poem, or painting
- cornell box
- computer and/or photocopy manipulation

Demonstrate an understanding of the importance of written and oral communication concerning one's own and another's artistic work.

**Unit: Photography**

**Outcomes**

*Students will expected to*

**Elaborations-Strategies for Learning and Teaching**

Review the elements and principles of design.

Demonstrate an understanding of how to conduct a critique.

Demonstrate an understanding of the importance of continually viewing and evaluating great photographs.

Produce works of art rather than snapshots by using the elements and principles of design.

Participate in written and oral critiques.

Visit local photo exhibits.

Produce a visual display on a local photographic exhibit.

PH48 recognize and demonstrate an understanding of ethical issues related to photography

Recognize the following ethical issues related to photography:

- Negatives as original artwork
- Copyright and image ownership
- Sensitive subject matter, e.g.,
  - freedom of speech
  - racism
  - pornography
- Computer manipulation of photographs
- Release forms/Create and use a model release form.

PH49 demonstrate an understanding of all safety procedures related to photography before operating photographic equipment and using darkroom facilities

Demonstrate an understanding of:

- Personal safety code:
  - Skin, eyes, inhalants, and clothes.
- Environmental preservation:
  - Acid neutralizer.
  - Silver recovery.
  - Recycle canisters and black envelopes.
  - Economical use of paper.
- Other safety factors, e.g., electrical.

Organize teams to implement all safety rules and cleanup procedures.

---

**Unit: Photography**

---

**Suggested Assessment Strategies**

Conduct and evaluate critiques.

Evaluate at least one photographic criticism of an exhibition or book that the student has seen or read.

Pass a safety quiz prior to film development and darkroom use.

Consistently implement safety rules and cleanup procedures.

**Resources/notes**

**Unit: Photography**

**Outcomes**

*Students will expected to*

PH50 demonstrate an understanding of careers related to photography and the steps necessary to pursue these careers

**Elaborations-Strategies for Learning and Teaching**

Become familiar with various careers in photography including:

- Advertising -Multi-image
- Corporate -Photo illustration
- Cultural -Photojournalism
- Documentary -Portrait
- Fine art -Sports
- Freelance -Travel
- Industrial -Other

Relate current career possibilities to different styles of photography, e.g.,

- Documentary to photojournalism.
- Pictorial or Straight to advertising.

While studying the history of photography, recognize artists who incorporate photographic processes in their work with other media, e.g.,

- Joseph Cornell
- Edgar Degas
- Marcel Duchamp
- David Hockney
- Robert Rauschenberg
- Man Ray
- Andy Warhol

Produce photos that incorporate photography into other media styles, e.g.,

- Joseph Cornell—Cornell box
- Robert Rauschenberg—image transfer

PH51 recognize the importance of collecting and maintaining a portfolio that illustrates his or her knowledge of the field of photography

Recognize:

- the importance of developing a portfolio.
- the importance of keeping a journal.

---

**Unit: Photography**

---

**Suggested Assessment Strategies**

Select a photo career as one area of concentration and study the type of portfolio best suited to an interview in this career.

Demonstrate an understanding of how photography can be incorporated into other works of art.

Produce an example of photography used in another art medium.

Recognize:

- the importance of developing a portfolio that illustrates the quality, concentration, and breadth of one's effort.
- the importance of keeping a journal with independent work schedules and deadlines.
- the components involved in presenting a one-person show to the school and/or the community.

**Resources/notes**

## Unit: Photography

---

### Outcomes

*Students will expected to*

PH52 collect and maintain a binder, a journal, and a portfolio that together illustrate their progress in this unit

### Elaborations-Strategies for Learning and Teaching

Produce at least eight 8 x 10 prints to be included in their portfolio.

Produce a Photography binder to include:

- analysis and critiques.
- class notes and handouts.
- contact sheet and negatives.
- enlargements.
- research.

---

**Unit: Photography**

---

**Suggested Assessment Strategies**

Produce a portfolio that illustrates the quality, concentration, and breadth of his or her effort.

Keep a journal with weekly objectives.

---

**Resources/notes**

