

**New Paltz Central School District
ART
High School/Advanced Studio in Photography**

UNIT/ESSENTIAL QUESTIONS	SKILLS/TECHNIQUES	HISTORY/CULTURE/SUGGESTED LESSONS
<p><u>Advanced Printing Methods</u></p> <ul style="list-style-type: none"> • How can advanced darkroom techniques improve a print? • What choices do I have as a darkroom printer? 	<ul style="list-style-type: none"> • Improvement of an existing print with suitable paper choice for print, burning/dodging, contrast control, chemistry choices, diffusion, special effects, etc. • Knowledge of various photographic papers (graded, variable contrast, RC, fiber, toned), chemistry ratios, developers, and fixing methods. 	<ul style="list-style-type: none"> • Study of master photographers and emulation of work. • References/techniques found in photo texts, online, and in publications – e.g., <i>Master of Photography</i>, <i>Darkroom Technique</i>, <i>Aperture</i>, <i>Modern Photography</i>, <i>American Photo</i>, and <i>Photo District News</i>. • Visits to galleries, museums, and NYC Photo trade shows. • Visiting photographers.
<p><u>Advanced Shooting Methods</u></p> <ul style="list-style-type: none"> • How can a simple, single film such as Tri-x yield various results? • How can a photographer expand on simple SLR equipment? 	<ul style="list-style-type: none"> • Knowledge of chemistry ratios, pushing-pulling film, use of various camera filters to alter black/white result, lens types, camera types. • Close up filter and macro lenses, camera angles, distortions, diffusions, exposure and negative manipulation, purposeful reticulation. • Infrared film. • Use of flash/strobes and crafting images with existing light. Using a hand held light meter for more accurate exposures. 	<ul style="list-style-type: none"> • Study of master photographers and emulation of work. • References/techniques found in photo texts, online, and in publications, e.g. – <i>Masters of Photography</i>, <i>Darkroom Technique</i>, <i>Aperture</i>, <i>Modern Photography</i>, <i>American Photo</i>, and <i>Photo District News</i>. • Visits to galleries, museums, and NYC Photo trade shows. • Visiting photographers.

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<p><u>Medium Format</u></p> <ul style="list-style-type: none"> • What is a twin lens reflex and what are the advantages? • How does it differ from a SLR? • What is 2 ¼? 120? 	<ul style="list-style-type: none"> • Experience using a medium format camera for larger negatives and clarity in printing. • Proficiency with the different adjustments made on a TLR. • Processing and handling of 120 film. • Use of a hand held light meter. • Printing medium format – enlarger adjustments. 	<ul style="list-style-type: none"> • Study of photographers who traditionally use medium format. • Awareness of different format negatives throughout history. • Look at photographers such as Diane Arbus, Richard Avedon, and Ansel Adams for large format. • Visits to museums, galleries, etc. • Visiting artists.
<p><u>Studio Lighting</u></p> <ul style="list-style-type: none"> • How do you set up a professional lighting studio? • Where can it be set up? • What equipment is needed? 	<ul style="list-style-type: none"> • Use of meters, camera synchronization, and F/stop selection. • Equipment: photo floods, strobe unit, sync cords, slave units, reflectors, shoot, umbrellas, flag, barn doors, diffusers, tent light box, pic stands, tripod, boom, and seamless. • Practiced lighting styles: front, side (broad or short) Rembrandt, Hollywood, rim or halo, fill, multiple. • Set up anywhere, make seamless backdrops with class. 	<ul style="list-style-type: none"> • Study photographers who are studio portrait or tabletop artists. • Again, Richard Avedon – famous Avedon lighting (Metropolitan Museum of Art: actual or internet); many others including Halsman, Horst, Edward Cutis (archival Native American portraits), Herb Ritts (African work), Annie Liebovitz, etc. • Studies of portrait artists opens up a world of discussions about popular icons, world leaders, and culture.

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<p><u>Illustrative Photography</u></p> <ul style="list-style-type: none"> • How can a photographer depict a scene that reveals much more than what is on the picture plane? 	<ul style="list-style-type: none"> • Setting up and illustrating “scenes” from classic works of literature (e.g., Pandora’s Box, Narcissus, etc.). • Use of props, setting, and dramatic lighting. • Breathing life into a two dimensional master painting, historic figure, or literary work by illustrating stories, illuminating and developing characters. • Crafted lighting or environmental, available light. • Student’s choice of film and format. 	<ul style="list-style-type: none"> • Literary research. • Art history research. • Historical research. • Interest developed by questionnaire, class discussion, student reflection. • Often includes teachers from other disciplines for expertise. • Presented through PowerPoint with examples of works of Cindy Sherman, Duane Michaels, and more.

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<p><u>Independent Body of work</u></p> <ul style="list-style-type: none"> • What options does the photographer have when creating a body of work? • What research and writing needs to be done? • How do I plan and proceed? 	<ul style="list-style-type: none"> • Student choice/proposition of an individual pursuit in the photographic medium. Research required. • An Artist's statement will be crafted. • Possibilities: liquid emulsion, photoetching, macro, infrared film, pinhole, photograms, digital imaging, Sabattier, cyanotypes, serigraphy, image transfer, hand coloring, mixed media, photojournalism, photography with text, transparencies, etc. 	<ul style="list-style-type: none"> • Exhibition of body work. • Attendance at others exhibitions in galleries, museums. • Study of contemporary as well as past photographers. • Exploration of archival and historic methods of photography as well as contemporary trends.
<p><u>Oral Presentation</u></p> <ul style="list-style-type: none"> • Why share what is learned? Will it help to better understand the content and application of the information? • How does one communicate and demonstrate effectively? 	<ul style="list-style-type: none"> • Student choice/proposition for a classroom presentation/demonstration of a photographic method, career, technique, equipment/materials, etc. • Demonstrations/presentations have included: astrophotography, alternative processes, liquid light, infrared film, etc. • Presentation/demonstration can be direct result of research of independent body of work (above) or it can be unrelated, but of interest to student. • Presentation methods: lecture with notes; Question/Answer; discussion; visuals; samples; PowerPoint; demonstration; handouts; participation, etc. 	<ul style="list-style-type: none"> • Exploration of photographic field including careers, equipment, techniques (past and present). • Exploration of archival and historic methods of photography as well as contemporary trends. • Study of contemporary as well as past photographers. • Field study, interviews/mentoring with photographers from community or through correspondence.

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Assessment

- Notebook – procedures as demonstrated and dictated, collected samples and handouts, observations, logs, and reflections. Film sleeves and contact sheets.
- Rubrics (see attached sample), various critique methods, checklists, performance-based observations, research papers, written tests, demonstration.
- Portfolio: 10 mounted photographs accompanied by a rubric. Collected research, working prints, and oral presentation visuals.
- Final exam
- Final portfolio interviewed critique.
- Participation in the High School Art Exhibitions and local exhibitions in galleries, community setting, etc.