

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

UNIT/ESSENTIAL QUESTIONS	SKILLS/TECHNIQUES	HISTORY/CULTURE/SUGGESTED LESSONS
<p><u>The Camera Obscura</u></p> <ul style="list-style-type: none"> • What are the origins, discoveries, and principles of the camera obscura? (What do ancient Egypt, Aristotle, and DaVinci have in common?) • What is a pinhole camera? • What is photography? • Does photography mimic the functions of the eye? How does it work? 	<ul style="list-style-type: none"> • Methods of camera construction, relationship to the human eye, and properties of light are explored. • Students integrate information in order to construct, manipulate, and successfully create images with a “pinhole camera”. • Understand the essence of photography, the beginning language of photographic terms and the procedures of the darkroom – this essential information will be built on with modern equipment. 	<ul style="list-style-type: none"> • Introduction to the history of photography including ancient scholars, inventors, and philosophers including the myth of the Arabian scholars discovering the principle in a darkened tent. • Louis Daguerre will be introduced as the inventor of modern photography along with the progression of photographic techniques. • Literature on the subject is reviewed and questions answered for discussion (jigsaw lesson). • Classroom notes vital.
<p><u>The Elements of Design</u></p> <ul style="list-style-type: none"> • How does a photographer use the elements of design? What are they? • How is light important? • What is abstraction? • How is a SLR used? 	<ul style="list-style-type: none"> • Using the view finder to create design. <i>“In the <u>artistic process</u>, which involves a novel arrangement of <u>familiar elements</u> to form an <u>affective message</u>, the right hemisphere may provide the neural substrate for <u>fresh perspectives or insight</u>, simply because of its different mental modus operandi.”</i> (Neuropsychologist Schweiger). • Ability to see light and create compositions using mundane surroundings – achieving the sublime. • Use/selection of film and SLR/light meter adjustment for good exposure. 	<ul style="list-style-type: none"> • Classroom discussion of photographs provided for observation – mastery of imagery and analysis of the elements of design. • Photographs of historic masters of photography (e.g., Edward Weston) are introduced. • Use of slides, books, internet (LCD projector) and prior student work.

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	<ul style="list-style-type: none"> • Close-ups encouraged. • Instruction on the use of the different SLRs – borrowed from school or student owned. • Cooperative darkroom printing lesson. 	<ul style="list-style-type: none"> • Students begin collection of found photographs in notebook – looking for examples in magazines, etc., of carefully crafted photographs using the elements of art.
<p><u>Depth of Field: Aperture Priority</u></p> <ul style="list-style-type: none"> • What is depth of field? • How do the aperture, focal length, and distance from the subject control it? • How can I make more successful portraits and landscapes using it? • How does the aperture control exposure? 	<ul style="list-style-type: none"> • Aperture: small aperture for greater depth of field. F/stop functions. Circles of confusion. F/stop = $\frac{\text{lens focal length}}{\text{aperture diameter}}$ • Focal Length: short focal length for greater depth of field – long for shallow. • Distance from subject: greater distance for greater depth of field. 	<ul style="list-style-type: none"> • Classroom discussion of photographs provided for observation – mastery of imagery and analysis of the use of depth of field in portraits, landscapes, and other genre (e.g., Cameron, Adams). • Continued study of photographs of masters in slides, books, internet (LCD projector), and museums. • Exemplary student work for technical example.

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	<ul style="list-style-type: none"> • Control and choice over the critical plane of focus: Use of selective focus and deep focus in subjects such as portraits and landscapes. • Emphasis on the rule of thirds. • Proper exposure as controlled by the aperture and shutter. • Good contrast prints, dense versus thin negatives, use of filters. • Print critiques held at conclusion of assignment. 	<ul style="list-style-type: none"> • Continued collection of found photographs – looking for examples in magazines, etc. of carefully crafted photographs using depth of field (selective and deep focus).
<p><u>Motion: Shutter Priority</u></p> <ul style="list-style-type: none"> • How can a photographer use the shutter creatively while making good exposure? • Can a still photograph convey motion? • What do different shutter speeds do? 	<ul style="list-style-type: none"> • Understanding of the shutter and the effect of the length of time it remains open. • Shutter speed displays and control according to the different camera types used: focal plan and leaf shutters. • Fast shutter speeds for recording at any given instant (freeze) and a deliberate slow shutter speed to increase blurring and accentuate the feeling of motion. • Control over motion with use of shutter (freeze and creative blurring). 	<ul style="list-style-type: none"> • Classroom discussion of photographs provided for observation – mastery of motion. • Continued study of photographs by masters (e.g., A. Davidhazy) in slides, books, internet (LCD projector), and museums. • Exemplary student work for technical example. • Continued collection of found photographs – looking for examples in magazines, etc.) of technically proficient photographs using a shutter creatively.

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	<ul style="list-style-type: none"> • Continued exposure/meter command with both aperture and shutter. • Sustained reference to learned basics from the pinhole camera. 	
<p><u>Self Portrait</u></p> <ul style="list-style-type: none"> • How can a photographer become the subject of a self made image? • How does a (self) portrait convey “who, what, and why” about a person? 	<ul style="list-style-type: none"> • Use of a mirror, self-timer, cable-release, time exposure, pinhole, reflective surfaces, shadows, symbolic or representational objects, environment, and/or body parts. • Considerations: lighting techniques, psychological viewpoints, composition, direction of glance, depth of field, impact on viewer. • Reflective writing on the “self” used for previsualization . • Portfolio printing. 	<ul style="list-style-type: none"> • Continued study of photographs of masters (e.g., Cindy Sherman) in slides, books, internet (LCD projector), and museums. • Exemplary student work for technical example. • Continued collection of found photographs – looking for examples in magazines, etc. of portraits, lighting. • Definition of “limner”.

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<p><u>Silhouette</u></p> <ul style="list-style-type: none"> • How can a photograph be purposely backlit? • Can a photograph composed merely of black shapes be successful? 	<ul style="list-style-type: none"> • Subjects without detail: an outline of the subject in black against a more detailed background. 	<ul style="list-style-type: none"> • Continued study of photographs of masters in slides, books, internet (LCD projector), and museums. • Exemplary student work for technical example. • Continued collection of found photographs – looking for examples in magazines, etc., of portraits, lighting. • Definition of “limner”.
<p><u>Special Effects</u></p> <ul style="list-style-type: none"> • What dark room and finishing techniques can change or alter the mood of a photograph? • What is digital imagery and when can it be used? 	<ul style="list-style-type: none"> • Use of: Sabattier effect, toning, hand coloring, multiple printing, multiple exposures, sandwiching, photogram, etc. • Surrealism discussed. • Introduction to digital imagery/Photoshop with scanned prints or use of digital camera. • Emphasis on integrity of original images. • Correlation between darkroom techniques and Photoshop effects. • Printing and critiquing of chosen images. 	<ul style="list-style-type: none"> • Continued study of photographs of masters (e.g., Jerry Uelsman) in slides, books, internet (LCD projector), and museums. • Exemplary student work for technical example. • Continued collection of found photographs – looking for examples in magazines, etc., of special effect photography for analysis.

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<p><u>Photojournalism</u></p> <ul style="list-style-type: none"> • What is photojournalism? • How has photography changed the way we “see” world events and other people? 	<ul style="list-style-type: none"> • Photostories produced: attendance/documentation at current events or crafting of images to tell a story. • Communications techniques without written or spoken word: language of visual arts. • Skills used to both effectively convey and translate visual language. • Use of photography to break down ethnocentric limitations, create social change, and be heard as an individual. 	<ul style="list-style-type: none"> • Continued study of masters (e.g., Lewis Hine, Margaret Bourke-White) in slides, books, internet (LCD projector), and museums. • Exemplary student work for technical example. • Continued collection of found photographs – looking for examples in magazines, etc., of photojournalism for analysis. • Strong connection between history, culture, and photography explored.
<p><u>Oral Presentation</u></p> <ul style="list-style-type: none"> • Research and presentation on a photographer selected by the student. 	<ul style="list-style-type: none"> • Training, fellowships, and personal history as well as photographic technique, style, and impact will be introduced to the class. • Visuals accompany the presentation. Note cards for cues are allowed. PowerPoint can also be used. • Students take notes on presentations of others and are responsible for information on Final Exam. 	<ul style="list-style-type: none"> • Exposure to photographers throughout the history of photography. • Discussions regarding popular culture, world culture, sociology, psychology, science, cinematography, politics, etc. • Visit to Dorsky museum: Wayne Lemka as a resource for archival, historical photography and presentation.

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Assessment

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