

**New Jersey Core Curriculum Content Standard Area: Visual Arts**

**Topic/Course:** Photography Studio II

**Grades:** 10-12 **Date:** August 2008

Essential Question NJCCC Standard	NJCCCS – Skills/Objectives/ Areas of Focus	Instructional Strategies Activities/ Materials /Technology Interdisciplinary Connections Cultural Diversity	Modifications ESL / Special Education Academic Support/ G&T	Assessments Formative Summative Benchmarks	PACING
<p><b>1.1Aesthetics</b> <b>1.4 Critique</b></p> <p>Why is review of prior knowledge important?</p>	<p><b>1.1.12A.1</b> <b>1.4.12A.2</b></p> <p>Students will (SW) review prior knowledge of composition, materials, camera parts, exposure learned in photo I &amp; Studio</p>	<ul style="list-style-type: none"> <li>• Teacher led class discussions</li> <li>• Readings</li> <li>• Laptop &amp; projector used to discuss web pages or view power point presentations with relevant topics for review</li> </ul>	<ul style="list-style-type: none"> <li>• Vocabulary sheets</li> <li>• Outlines of basic key concepts</li> </ul>	<p><b>Formative</b> Class discussion participation <b>Summative</b> Quizzes</p>	<p>1 week</p>
<p><b>1.5 history/culture</b></p> <p>Why is it important to pay attention to current events, technology and ethics issues in photography?</p>	<p><b>1.5.12B.1 impact of innovations</b></p> <p>SW bring to class current issues/ technological advances/ or ethics issues in photography that they have researched and present their findings to the class.</p>	<ul style="list-style-type: none"> <li>• Internet research on classroom/home computers</li> <li>• Laptop &amp; projector for students’ in-class presentation of findings</li> <li>• Group discussion</li> <li>• Could lead to many interdisciplinary connections depending on the articles or web pages students bring to class</li> </ul>	<ul style="list-style-type: none"> <li>• Diversified strategies</li> </ul>	<p><b>Formative</b> Class discussions Participation</p> <p><b>Summative</b> Preparedness</p> <p><b>Benchmark</b> Quarterly</p>	<p>Entire year</p>
<p><b>1.3 Elements &amp; Principles</b> <b>1.4 Critique</b></p> <p>Why is it important to understand and apply the elements &amp; principles of design in photography?</p>	<p><b>1.3.12D1</b> <b>1.4.12A2 &amp;B1</b></p> <p>SW gain a greater understanding of the elements &amp; principles of design and how they relate to photography SW comment during every critique on the elements &amp;</p>	<ul style="list-style-type: none"> <li>• Class discussion</li> <li>• Visual examples of the elements &amp; principles</li> <li>• Composition should also be discussed during critique</li> <li>• Laptop, projector</li> </ul>	<ul style="list-style-type: none"> <li>• Vocabulary handouts</li> <li>• Visual displays</li> <li>• Diversified strategies</li> </ul>	<p><b>Formative</b> Time on task Preparedness &amp; work habits <b>Summative</b> Technical quality of work quizzes Aesthetic/design</p>	<p>Entire school year</p>

	principles of design applied in each photograph			attributes Group critique/feedback <b>Benchmarks</b> Midterm exam	
<b>Essential Question</b> NJCCC Standard	<b>NJCCCS –</b> Skills/Objectives/ Areas of Focus	<b>Instructional Strategies</b> Activities/ Materials /Technology Interdisciplinary Connections Cultural Diversity	<b>Modifications</b> ESL / Special Education Academic Support/ G&T	<b>Assessments</b> Formative Summative Benchmarks	<b>PACING</b>
<b>1.1 Aesthetics</b> <b>1.4 Critique</b> <b>1.5 History &amp; Culture</b>  Why is it important to view the work of historically significant photographers?	<b>1.1.12A.2 &amp; 3</b> <b>1.4.12A.1, 2 &amp; 3</b> <b>1.5.12A.1 &amp; 2</b> <b>1.5.12B.1 &amp; 2</b>  SW become familiar with and learn about significant photographers and their contributions past and present beyond those introduced in photo I & Studio	<ul style="list-style-type: none"> <li>• Viewing of documentaries on well known photographers with teacher led discussion on technical, aesthetic, social and philosophical considerations of their work</li> <li>• Website viewing of photographers' work</li> <li>• Readings from online sources, magazines, and art &amp; man series</li> <li>• SW create a series of photographs based on the work of a professional photographer of their choice</li> <li>• SW write short papers on significant photographers</li> </ul>	<ul style="list-style-type: none"> <li>• Diversified strategies</li> <li>• Handouts</li> <li>• Outlines</li> <li>• Extra time as needed</li> </ul>	<b>Formative</b> Class discussion Participation  <b>Summative</b> Quizzes Writings Oral presentations	Entire school year, as appropriate for each assignment

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<p><b>1.1 Aesthetics</b> <b>1.4 Critique</b> <b>1.5 History &amp; Culture</b></p> <p>Why is it important for us to understand the history of photography?</p>	<p><b>1.1.12A.2 &amp; 3</b> <b>1.4.12A.1, 2 &amp; 3</b> <b>1.5.12A.1 &amp; 2</b> <b>1.5.12B.1 &amp; 2</b></p> <p>SW compare a photographer and their work to the time period they were working in. SW present a comprehensive presentation on the photographer, their work and the historical time period they worked in.</p>	<ul style="list-style-type: none"> <li>Viewing of documentaries on the history of photography and also the current trends in digital photography</li> <li>Students will write a short paper on their findings and make a presentation to the class on their topic.</li> <li>Teacher may wish to assign specific photographs/ photographers to each student</li> </ul>	<ul style="list-style-type: none"> <li>Handouts</li> <li>Outlines for notes</li> <li>Diversified strategies</li> </ul>	<p><b>Formative</b> Class discussion Group work <b>Summative</b> Quizzes papers</p>	<p>Intervals throughout the school year</p>
<p><b>1.2 Creation &amp; Performance</b></p> <p>What are some of the pathways to a career in photography and the arts?</p>	<p><b>1.2.12D.4</b> <b>Pathways to visual arts careers</b></p> <p>SW be introduced to several pathways to a career in the arts &amp; photography</p>	<p>*SW conduct research via the internet and present to the class. * guest speakers *It is suggested that the teacher organize trips to at least one of the following: Photo Expo (Jacob Javits Center in NYC), The International Center for Photography (NYC), visit Rutgers Univ. Photography Dept., Advertising agencies,</p>	<ul style="list-style-type: none"> <li>Outlines for notes</li> <li>Handouts</li> <li>Diversified strategies</li> </ul>	<p><b>Formative</b> Class discussion Group work <b>Summative</b> Notebook writings on their experiences Short papers quizzes</p>	<p>Throughout the entire school year as appropriate</p>

		photographers' studios, newspapers or other meaningful experiences			

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<p> <b>1.1 Aesthetics</b>  <b>1.2 Creation &amp; Performance</b>  <b>1.3 Elements &amp; Principles</b>  <b>1.4 Critique</b>  <b>1.5 History &amp; Culture</b> </p> <p>What are the different facets of commercial and fine art portraiture and how can we go about creating each type?</p>	<p> <b>1.1.12A.1, 2 &amp; B 1 &amp; 2</b>  <b>1.2.12D.1, 2 &amp; 3</b>  <b>1.3.12A.1 &amp; 2</b>  <b>1.4.12A.2 &amp; B 1</b>  <b>1.5.12A.2 &amp; B1 &amp; 2</b> </p> <p>Fine art: SW create a <b>symmetrical self-portrait</b>, using Adobe Photoshop to rotate, crop, copy, paste and align the 2 halves to make a symmetrical portrait.</p> <p><b>Contact sheet portrait:</b> SW take pictures of a person close up in sections then print as a contact sheet</p> <p><b>Fictional portrait:</b> SW use makeup, clothing and environment to turn someone into someone they are not (could be a self-portrait)</p> <p>Commercial:</p> <p><b>Environmental Portrait:</b> SW photograph a person in their own environment using available light or multiple light sources to highlight meaningful parts of the environment.</p> <p><b>Candid, formal &amp; formal group portraits:</b> SW create the above mentioned types of portraits using one light source and also several light sources to compare the outcome of each</p>	<ul style="list-style-type: none"> <li>• Darkroom setup</li> <li>• Lighting setup</li> <li>• Computers with Adobe Photoshop</li> <li>• Props</li> <li>• Students are encouraged to infuse cultural diversity into every shooting assignment.</li> <li>• Model releases will also be discussed as part of the business of photography</li> </ul>	<ul style="list-style-type: none"> <li>• Handouts outlining procedures and effects</li> <li>• Visual examples</li> </ul>	<p><b>Formative</b></p> <p>Teacher observation Practice Time on task Preparedness &amp; work habits</p> <p><b>Summative</b></p> <p>Quizzes quality of work quizzes Aesthetic/design attributes Group critique/feedback</p>	6 weeks

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<p><b>1.6 Aesthetics</b> <b>1.7 Creation &amp; Performance</b> <b>1.8 Elements &amp; Principles</b> <b>1.9 Critique</b> <b>1.10 History &amp; Culture</b></p> <p>How can we use words, phrases, song lyrics, a story, a newspaper article, dance or poetry as inspiration for photographic works?</p>	<p><b>1.1.12A.1, 2 &amp; B 1 &amp; 2</b> <b>1.2.12D.1, 2 &amp; 3</b> <b>1.3.12A.1 &amp; 2</b> <b>1.4.12A.2 &amp; B 1</b> <b>1.5.12A.2 &amp; B1 &amp; 2</b></p> <p>SW use poetry, quotes, fortunes (fortune cookies), song lyrics, articles or dance as inspiration for a photograph or series of photographs</p> <p>SW take pictures for the school newspaper</p>	<p>Some suggested materials/ activities:</p> <ul style="list-style-type: none"> <li>• Poems: student or teacher chosen (or both)</li> <li>• Photograph &amp; poem exchange with the English department</li> <li>• Fortune cookies</li> <li>• Famous quotes</li> <li>• Song lyrics</li> <li>• Interdisciplinary connections: English/ creative writing, English/ journalism, music, dance</li> <li>• Collage materials</li> <li>• Use of mixed media</li> </ul>	<ul style="list-style-type: none"> <li>• Short meetings with students to discuss their ideas and help form their ideas into their final product</li> </ul>	<p><b>Formative</b> Teacher observation Practice Time on task Preparedness &amp; work habits</p> <p><b>Summative</b> Quizzes quality of work quizzes Aesthetic/design attributes Group critique/feedback</p>	5-8 weeks
<p><b>1.1 Aesthetics</b> <b>1.2 Creation &amp; Performance</b> <b>1.3 Critique</b></p> <p>How can we use photographs in conjunction with other artistic mediums?</p>	<p><b>1.1.12A.1 &amp; B.1 &amp; 2</b> <b>1.2.12D1, 2 &amp; 3</b> <b>1.3.12A.2 &amp; B1, 2</b></p> <p>SW create photomontages (using the darkroom) and composite images (using Adobe Photoshop)</p> <p>SW re-create famous</p>	<ul style="list-style-type: none"> <li>• Mat board</li> <li>• glue, pens, markers, paint, paintbrushes, exacto knives, scissors, collage materials, fabric</li> <li>• Students' photographs</li> <li>• Scanners</li> <li>• Computers with Adobe Photoshop</li> </ul>	<ul style="list-style-type: none"> <li>• Short meetings with students to discuss their ideas and help form their ideas into their final product</li> </ul>	<p><b>Formative</b> Teacher observation Practice Time on task Preparedness &amp; work habits</p> <p><b>Summative</b> Quizzes quality of work</p>	Photos should be collected through a period of several weeks and creating the montage: 2 weeks

	paintings as photographs & write a short paper about the painter and their work			quizzes Aesthetic/design attributes Group critique/feedback	Composite image: 1 week
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<p><b>1.1 Aesthetics</b> <b>1.2 Creation &amp; Performance</b> <b>1.4 Critique</b> <b>1.5 History/Culture</b></p> <p>Why is digital technology important to photography and how can we use Adobe Photoshop to make our images better?</p>	<p><b>1.1.12A.1</b> <b>1.2.12D.2, 3</b> <b>1.4.12D1, 2, 3 &amp;B. 1 &amp;2</b> <b>1.5.12A1</b></p> <p>SW use digital technology in the production of photographic work.</p> <p>SW develop a contemporary view of technology as it applies to the use of digital photographic equipment.</p> <p>SW combine images &amp; use layer masks</p> <p>SW retouch a digital image.</p>	<ul style="list-style-type: none"> <li>• most assignments are meant to be digital, unless the student prefers the darkroom (they should still be in attendance for the tutorials)</li> <li>• Computers with the most up to date version of Adobe Photoshop</li> </ul>	<ul style="list-style-type: none"> <li>• Handouts</li> <li>• Visual displays and demonstration</li> <li>• Extra time as needed</li> </ul>	<p><b>Formative</b></p> <p>Teacher observation Practice Time on task Preparedness &amp; work habits</p> <p><b>Summative</b></p> <p>Quizzes quality of work quizzes Aesthetic/design attributes Group critique/feedback</p>	<p>Photoshop tutorials spaced throughout the school year</p>
<p><b>1.1Aesthetics</b> <b>1.2Creation &amp; Performance</b> <b>1.3Elements &amp; Principles</b> <b>1.4Critique</b> <b>1.5History &amp; Culture</b></p> <p>How can we solve creative problems using commercial photography as a basis for assignments?</p> <p><b>1.1.12.A1, 2 &amp;B1</b> <b>1.2.12.D1, 2, 3</b> <b>1.3.12D.1</b> <b>1.4.12A1, 2, 3 &amp;B 1,2</b> <b>1.5.12A1 &amp;B 1, 2</b> &gt;&gt;&gt;&gt;&gt;&gt;&gt;&gt;&gt;&gt;&gt;&gt;&gt;&gt;&gt;&gt;&gt;&gt;&gt;</p>	<p>SW demonstrate mastery of photographic techniques when photographing a product for advertising.</p> <p>SW develop the ability to analyze and solve problems</p> <p>SW use a wide range of vocabulary related to the photography industry</p> <p>SW develop skills related to meeting the needs of potential clients.</p> <p>SW work independently and together as a team to get the job done</p> <p>SW learn to add text to photographs</p> <p>SW use model releases</p>	<ul style="list-style-type: none"> <li>• SW research and critique advertisements (past &amp; present)</li> <li>• SW create a magazine cover</li> <li>• SW work in groups to create photos for clothing companies (fashion)</li> <li>• SW create product photography including models for publication</li> <li>• SW create a proposal for a commercial photography contract</li> <li>• SW photograph interior spaces</li> </ul>	<ul style="list-style-type: none"> <li>• Handouts</li> <li>• Visual displays and demonstration</li> <li>• Extra time as needed</li> </ul>	<p><b>Formative</b></p> <p>Class discussion (past &amp; present advertising) Teacher observation Practice Time on task Preparedness &amp; work habits</p> <p><b>Summative</b></p> <p>Quizzes quality of work quizzes Aesthetic/design attributes Group critique/feedback</p>	<p>3-6 weeks</p>





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<p><b>1.1 Aesthetics</b> <b>1.2 Creation &amp; Performance</b> <b>1.4 Critique</b></p> <p>How can we develop a personal voice or vision in our work?</p> <p>How does the photographer identify their subject matter?</p> <p>What is the process the artist/photographer will need to engage in to determine what he/she should/needs to photograph?</p>	<p><b>1.1.12A.1 &amp; 2 + B1 &amp; 2</b> <b>1.2.12D.1, 2&amp;3</b> <b>1.4.12A.2 &amp;3 +B 1 &amp; 2</b> <b>SW</b> define what role and function the photographic image will serve for them as well as what each individual student will contribute towards the medium. <b>SW</b> think about their conceptual concerns and what to photograph, gravitating toward their interests and curiosities <b>SW</b> think about what their work looks like as a whole <b>SW</b> consider what the photographs reveal, suggest or evoke, intellectually and/or emotionally, in relationship to these ideas and perceptions? <b>SW</b> give particular attention to use of the photographic frame, vantage point, moments of exposure and the role and use of light to reveal interpretation of the thing itself and details, as well as materials (black &amp; white and/or color) and processes (analog, digital and/or alternative/hybrid process). Consider various visual strategies and points of view, including the possibilities within a single frame, multiple-image sequences and series, and the juxtaposition of images (diptychs and triptychs).</p>	<p>Initial discovery may be through genres of photography - art, documentary, fashion, portraiture, landscape or the possibilities of a combination of any one of them. The inspiration may come from one’s world view and the desire to visually explore and articulate these intellectual and emotional concerns. Literature, film, theater, music, and popular culture are all sources to draw upon in formulating curiosities and interests. Once the student has identified their subject matter in combination with their own sense of vision, aesthetic approach and technical execution, it becomes necessary to establish a plan to develop and produce work that challenges this subject matter visually, intellectually and/or emotionally. How does the photographer challenge these considerations and progress so that the work continues to be engaging and vital without becoming static and repetitive? When does the photographer know or realize that he/she has exhausted all conceptual possibilities in relationship to their sense of photographic vision? One photograph is made, suggesting a particular voice, vision and approach, which leads to another photograph and so forth.</p>	<ul style="list-style-type: none"> <li>Diversified strategies</li> </ul>	<p><b>Formative</b> Teacher observation Practice Time on task Preparedness &amp; work habits</p> <p><b>Summative</b> Aesthetic/design attributes Group critique/feedback</p>	<p>Entire school year</p>



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<p><b>1.1 Aesthetics</b> <b>1.2 Creation &amp; Performance</b> <b>1.4 Critique</b></p> <p>How can we light subjects on location?</p>	<p><b>1.1.12A.1, 2 &amp; B1, 2</b> <b>1.2.12D.2 &amp;3</b> <b>1.4.12A.2 &amp;3, B1 &amp;2</b></p> <p>SW use flash, fill flash and continuous light sources to add light to a subject on location</p>	<ul style="list-style-type: none"> <li>• Off camera flash</li> <li>• Light modulators</li> <li>• film or digital</li> <li>• computers with Photoshop or darkroom</li> </ul>	<ul style="list-style-type: none"> <li>• diversified strategies</li> </ul>	<p><b>Formative</b> Teacher observation Practice Time on task Preparedness &amp; work habits</p> <p><b>Summative</b> Quizzes quality of work quizzes Aesthetic/design attributes Group critique/feedback</p>	2-3 weeks
<p><b>1.1 Aesthetics</b> <b>1.2 Creation &amp; Performance</b> <b>1.4 Critique</b></p> <p>Why is the work of photojournalists important and how can we create our own body of work in this fashion?</p> <p>How can we create a sequencing assignment that we stage?</p>	<p><b>1.1.12A.1, 2 &amp; B1, 2</b> <b>1.2.12D.2 &amp;3</b> <b>1.4.12A.2 &amp;3, B1 &amp;2</b></p> <p>SW investigate the work done by photojournalists</p> <p>SW create a single image as photojournalism</p> <p>SW shoot street photography, creating a body of work in one area</p> <p>SW create a photo essay</p> <p>SW create a sequencing assignment after looking the work of Duane Michaels</p>	<ul style="list-style-type: none"> <li>• SW prepare a shooting plan for their photojournalistic project</li> <li>• SW compile and edit a multimedia presentation</li> <li>• SW make a presentation of a completed photojournalism assignment</li> <li>• SW create and stage a sequence of pictures that tell a story</li> </ul>	<ul style="list-style-type: none"> <li>• Diversified strategies</li> </ul>	<p><b>Formative</b> Teacher observation Practice Time on task Preparedness &amp; work habits</p> <p><b>Summative</b> Quizzes quality of work quizzes Aesthetic/design attributes Group critique/feedback</p>	5 weeks



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<p><b>1.1 Aesthetics</b> <b>1.2 Creation &amp; Performance</b></p> <p>Why is it important to understand the business of photography?</p>	<p><b>1.1.12A.1 &amp;2</b> <b>1.2.12D.2 &amp; 4</b> SW understand the major requirements of operating a small business.</p> <p>SW explore different types of photography business opportunities that exist</p> <p>SW develop a filing system suitable for maintaining slides, negatives and digital media</p> <p>SW demonstrate a professional attitude and behavior toward the work the business conducts</p> <p>SW develop a fee structure for photographer services</p> <p>SW develop a plan for marketing a type of photography</p>	<ul style="list-style-type: none"> <li>• SW research the business of photography through the American Association of Media Photographers (ASMP)</li> <li>• SW develop an understanding of skills required to operate a photography business</li> <li>• SW strengthen their understanding of how to compute, measure, estimate, and interpret numerical data as it applies to a photography business</li> <li>• SW create their own self-promotional cards/ materials</li> </ul>	<ul style="list-style-type: none"> <li>• diversified strategies</li> </ul>	<p><b>Formative</b> Teacher observation Practice Time on task Preparedness &amp; work habits</p> <p><b>Summative</b> Quizzes quality of work Aesthetic/design attributes Group critique/feedback</p>	<p>2-3 weeks</p>

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<p><b>1.2Creation &amp; Performance</b></p> <p><b>1.4 Critique</b></p> <p>Why is the creation of a portfolio important?</p> <p>How should we display our work?</p>	<p><b>1.2.12D.2, 3</b> <b>1.2.12A.2, 3 &amp;B.1, 2</b></p> <p>SW edit and select their best work.</p> <p>SW re-print images if necessary</p> <p>SW assemble a print for wall display</p>	<ul style="list-style-type: none"> <li>•SW create a portfolio in book form or web form</li> <li>•Materials: printed photographs or digital files, a book with pages to hold photographs or a computer able to upload images for web display, mat board, mounting spray</li> </ul>	<ul style="list-style-type: none"> <li>•Diversified strategies</li> <li>•Meetings with teacher to help with editing and selection of best photographs</li> </ul>	<p><b>Formative</b></p> <p>Class discussion Teacher observation Time on task Preparedness &amp; work habits</p> <p><b>Summative</b></p> <p>quality of work Aesthetic/design attributes Group critique/feedback</p>	<p>Photographs should be collected throughout the school year.</p> <p>Assembly of the portfolio should take about 1-2 weeks depend on what needs to be re-printed of worked on digitally</p>