Madison Public Schools
Fine Art Digital Imaging Curriculum

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Course Overview

Description

This is a one-semester introductory level course that covers the basic use of the digital camera and the exploration of methods of enhancing captured images utilizing computer technology.

This course was designed to expose students to the aesthetic, as well as, the technical aspects of taking quality photographs. Through the eye of the camera, students will observe and make quick decisions about the visual world around them. Students will continually receive instruction, demonstration, and be presented with samples of the desired outcomes. In addition to shooting in studio (classroom), students will be permitted to go outside and shoot assignments when applicable. Emphasis will be placed on the effective use of camera controls, lighting, conceptualization of images, the application of the elements of art and principles of design, application of the rules of composition as they apply to photography, and image manipulation skills via Adobe PhotoShop and Adobe Illustrator. This course will aid students in becoming well rounded in the fundamentals of digital photography.

Notes regarding grants, equipment, and usage:
- *Students will use Mac Laptops granted by the MEF /14 new in 2017, 10 older Macs*
- *Students will use lights granted by the MMA in 2015, safety procedures will be discussed as they get very hot and extension cords can be tripping hazards*
- *Students will use Canon T5 cameras granted by the MEF in 2016*
- *Students will use frames granted by the MMA to showcase works for contest submission and art show displays*
- *Students will use the backdrop kit granted by the MMA in 2018*

Goals

This course aims to:

- Develop an understanding of the basic functions of a camera such as shutter speed and aperture and the effect these functions have on the captured image.
- Develop an understanding of the elements of art and principles of design and composition as they apply to photography.
- Develop an understanding of how following naming systems and computers filing systems are used to store and organize digital images.
- Develop working knowledge of basic image enhancement and manipulation capabilities offered via the digital editing program, Photoshop.
- Critique one's own work and the work of others orally and in writing via T.A.G. critiques discussing the effectiveness of the photograph in terms of artistic value and the communication of meaning or a theme.
- Participate in school and community opportunities for exhibition and competition.

Materials

Core: There is no textbook used in this course, rather the teacher and students will utilize a wide variety of supplies available to them, as appropriate for photography projects.

Supplemental:
List of supplemental resources can be found here:
https://docs.google.com/document/d/1jenTLs_HyvwzN7vk5s2WnNgZHtzUkP7ynwRsqKIH8ns/edit

Resources

Benchmark Assessments
Benchmark assessments are given at the conclusion of each unit and focus on the main ideas and anchor standards of the course.

Modifications and Adaptations for Special Needs Learners (Gifted and Talented Students, English Language Learners, Students with Special Needs, At-Risk Students, and Students with 504 Plans)

Unit 1 Overview
Unit Title: The Camera Obscura: *Pringles to Prints*
Unit Summary: Students will study the history and evolution of photography, the camera and the photograph. This unit begins with a short history of photography via video. Students will also be presented with a look at the evolution of cameras through the lens of Physics. In this lesson, students will see that light travels in straight lines; it is this property that allows the camera to work. To explore this notion, we will create our own version of the Camera Obscura. Students will be amazed how light is projected inside a camera when they transform a pringles can into a camera obscura. This lesson will teach students about the physics of light, how aperture size effects focus, how focal distances affect the size and intensity of an image and how this invention was used in art and as entertainment in history. Students will see images and movement inside the Pringles can camera turned upside down and in living color. Extensions: 1. Cover all of the windows in a small room and puncture a small hole in one spot where light can leak through. Possible location to explore, the kiln room. It would be great to make individual cameras first and then follow up with a "whole room" camera mimicking how Leonardo da vinci first explored linear perspective. This is a great science lesson introducing the physics of light and the law of optics and how they apply to visual art. 2. Solargraphy: *Time In A Can, Where Photography meets Astronomy* Solargraphs are pinhole photographs taken with a lensless pinhole camera with a LONG exposure. By doing so the invisible movements of the sun show as visible lines in landscapes.
Suggested Pacing: 3 lessons
Learning Targets
Unit Essential Questions: ● Why is it important to study the past? ● How does the law of optics apply to photography? ● How has photography evolved? ● What are the differences between darkroom methods and digital methods in photography?
Unit Enduring Understandings:

- Likeness image recording dates back to ancient times (MoTi)
- Environmental factors influence photographic equipment and the products produced
- Photography captures moments of life, nature, and society
- Photography requires knowledge of proper technique and technologies
- Through studying the past, we can further develop concepts to enhance the present

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:
- Pair & Share Activity 1: Introduce the pinhole camera
  Predict outcomes via discussion, Create a Pinhole camera from a Pringles can
  (build excitement / eat chips while watching a short video of the history of photography)

- Activity 2: Test camera, Document and share findings

Objectives (Students will be able to…)	Essential Content/Skills	Suggested Assessments	Standards (NJSLS)	Pacing
Identify the history of Photography and the development of the camera State the morphology of the words "photography" and "camera obscura" with accuracy Describe the development of "camera obscura" Collaborate with a partner to build a pinhole camera simulating the camera obscura Predict outcomes Uncover the relationship between the camera obscura and modern day photography Conclude that one can more fully explore and succeed in the present by understanding the past	Content: Video: *The History of Photography in 5 minutes* Introduction to the history of the photography. PowerPoint: Explain the the law of optics and the camera obscura: The Law of Optics states that light travels in a straight line and when some of the rays reflected from a bright subject pass through a small hole in thin material they do not scatter but cross and reform as an upside down image on a flat surface held parallel to the hole. History: Move on to the evolution of the camera through the ages starting as far back as Mo Ti (5th century BC) moving onto Aristotle (384 BC) and Leonardo Da Vinci (1490) Since most art students know DaVinci, show how he used the law of optics to teach himself linear perspective Skills: Create a functional pinhole camera from a simple Pringles can	Make a Prediction: 1. Will you be able to see an image in the Pringles can? 2. What will the image look like through the Pringles can pinhole camera? Pair & Share Activity: Build a pinhole camera from a Pringles can Discuss and share findings - Was the image clear? - Was the image blurry? - Can you explain why? Exit Questions: Why is it important to us today to study the past? Describe the relationship of camera obscura to modern photography.	Visual Art: 1.2.5.A.3 Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history. 1.2.8.A.1 Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies. 1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras. Technology: 8.1.5.F.1 Apply digital tools to collect, organize, and analyze data that support a scientific finding. Careers: 9.3.12.AR.1 Analyze the interdependence of the technical and artistic elements of various careers within the Arts, A/V Technology & Communications Career Cluster. English/Language Arts: NJSLSA.SL5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.	3 lessons

Unit 2 Overview

Unit Title: Photo Journal: *A Visual Documentary*

Unit Summary: Since the beginning of photography, artists have used the self-portrait to push the technical and artistic boundaries of the medium. A self-portrait is an inner image emerging from the schema of the artist. In a sense, the artist is the author. Through the creative process, the photographer allows the unconscious to speak creating a visual language. The self-portrait, or series of portraits in this case, becomes a narrative guided by the author's vulnerability.

Discuss: Why are self- portraits important to artists? After a discussion, introduce Jeff Harris' YouTube video interview and present several of Harris' daily photos pointing out how Harris' photo journal prompted him to live a richer life especially during a trying time. Harris' journey began New Year's Eve, 1999 before students were even born! This will put into perspective how long Harris has been shooting.

Key Concept: Creating a visual language. By creating a photo journal; students visually write an autobiography. Individually the photos are just photos, but as group, they transform into a narrative.

Suggested Pacing: 1 lesson: to introduce the journal and Jeff Harris

5 to 10 minutes at the start of each class: to shoot or load the "photo of the day" image.
Note: students can take their photo of the day outside of class if it better reflects special moments. (such as with their sports team, club members, or even in their room which likely is a good representation of themselves)

3 lessons: at the end of the semester to organize images, select music, and create an Imovie of your 50+ selfie narrative

2 class periods: present and respond to journal movies

Learning Targets

Unit Essential Questions:

- Does documenting one's life prompt him to live a richer life?
- Can a narrative be told through a string of photographs?
- Can imagery serve as a universal language uniting all cultures?

Unit Enduring Understandings:

- Self-portraits, in some ways, make an artist vulnerable to his audience
- Visions of one's self can, and likely will, change over time
- Documenting one's life prompts him to live a richer fuller life
- A chronological grouping of portraits creates a visual narrative

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:

- Critique: Statements & responses to personal work and the work of peers via T.A.G. critique
- Works produced:
  1. 50+ photo journal images / visual narrative

Alternative Assessment:
 Imovie including all photographs and personally significant music

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards (NJSLS)	Pacing

Identify that self-portraits make an artist vulnerable to his audience
 	
Conclude that visions of one's self-will change over time
 	
Discuss similarities and differences between portraits taken over a period of time
 	
Question if documenting one's life prompts him to live a richer fuller life
 	
Conclude that a string chronological of visual images can become a narrative
	Content:
	PowerPoint:
	Discuss self-portraiture as an important expression for artists.
	
	Art History: Focus on Andy Warhol & Frida Kahlo self-portraits to prompt inquiry
	
	Video Interview:
	Introduction to Jeff Harris and the "Project"
	  Discuss how individually the images are just photos, but as the are grouped and presented they become a narrative; a visual story.
	
	Skills:
	1. Photo Journal
	Create a visual journal documenting "you" and your story over time
	● Take a meaningful "photo a day"
	● Label photos properly to keep them in chronological order
	● Store photos properly
	
	2. Imovie
	● Upload images properly
	● Add Music that corresponds to the visual theme
	● Save and submit
		Scaffolding Activity:
		Writing: Why are Self-Portraits important?
		  Have students record and share responses. As they read their responses, prompt them to build on each other's responses digging deeper to uncover meaningful reasons
		
		Exit Question responses:
		Does documenting one's life prompt him to live a richer life?
		
		Can a narrative be told through a string of pictures?
		
		Main Projects produced:
		1. Photo Journal Images
		  Take a meaningful daily self-portrait
		2. Imovie
		  Utilize the portraits to create a visual documentary revealing your story over time; a story without the use of words
			Visual Art:
			1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.
			
			1.3.2.D.2 Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation.
			
			1.3.12.D.2 Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.
			
			Technology:
			8.1.12.A.1 Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.
			
			Careers:
			9.3.12.AR-AV.3 Demonstrate technical support skills for audio, video and/or film productions.
			
			9.3.12.AR-PRT.2 Demonstrate the production of various print, multimedia or digital media products.
			
			9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas.
			
			9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media.
				2 lessons

Reflect upon and assess the characteristics and qualities of their work and the work of peers	Critique / T.A.G. format Photographer will present Imovie visual narrative. Photographer will: **Tell:** explain your work **Ask:** ask a question **Give:** an appropriate suggestion Skills: *Explain and respond* to artistic choices via critique	Participation in T.A.G. Critique	Visual Art: 1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form. 1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	2-3 lessons

Unit 3 Overview

Unit Title: The foundation of photography: *Meet the Principles*

Unit Summary: Students will study the elements art and principles of design to produce original bodies of work that focus on these elements and principles. This lesson plan includes performance based objectives, assesses understanding of concepts presented, and then applies these concepts. Visual learning is key to this lesson and subsequent lessons in digital photography. Students will be provided with informational handouts, will take notes during the presentation, and have the opportunity to exhibit understanding first verbally in a game, then in written form on a comprehension quiz, and lastly, through the final photographs they shoot and present.

Addressing the principles of design and creating a "good" composition: Composition refers to the organization, and arrangement of objects within the borders of your viewfinder. The goal is to bring the eyes of the viewer toward the center of interest within an aesthetically pleasing composition. The elements of art are the most basic visual components of any composition. Understanding the elements and principles, how they affect and complement each other, and what messages they convey is the way to step up with your photographic images and create stunning work that touches the viewer. These elements are all around us, as emerging photographers, we just need to train our eyes to see and capture them and our minds to translate them into conveying our own ideas. The elements of art are the building blocks of art; the principles of design are what you do with them.

This unit may take a little longer due to the learning processes involved with correctly labeling images, storing, backing up, and possibly even printing photographs. This is a foundational unit that will foster success in all upcoming units, so the teacher should take as long as needed to insure understanding.

Suggested Pacing: 12-13 lessons

Learning Targets

Unit Essential Questions:

- What is the difference between the elements and the principles?
- In what way do the principles of design aid in composition?
- How does composition contribute to the success (or failure) of a photograph?
- How is composition in art similar to composing a written work or a song?
- How does the photographer's choice of elements guide the viewer's eye around the photograph and lead him to the intended focal point?
- Why is composition just as important as subject in a photograph?

Unit Enduring Understandings:

- An understanding of the elements and principles of design can lead to an effective use of visual communication in all areas of life
- The proper arrangement of objects within the borders of a photograph, is essential in creating an aesthetically appealing image
- The elements of design can be found all around us in the world

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:

- Table Activity: Shoot your assigned element to share & explain. Each table is responsible for 1 element and will explain their image choice collaboratively. We will hear (and see) all 6 by the end. If students' photographs are NOT good examples, we will use it as an opportunity to explain why.
- GAME: "Name that Principle" / images projected on screen
  (Assessment before sending students to shoot multiple photographs)
  Present images on the screen, call on students to name that principle and explain why...
  *NOTE: one photograph can exhibit more than one principle and this will be a visual way for me to demonstrate and explain that.
- Written Assessment: Quiz
- Students' first set of photographs will serve as the best source of assessment
  This will be reassuring to students as I will be there for guidance as they shoot
- Critique (Verbal Assessment) This will entail verbal presentations and conversations of students' initial best examples of each of the Principles of Art.
  2 Photographs of each Principle (Rubric presented and posted in the classroom)
- Scavenger Hunt assignment: Photographs from the Campus Scavenger Hunt assignment

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards (NJSLS)	Pacing
Define composition in terms of visual arts Identify and utilize the elements and principles of design Discuss and rationalize an artist's use of the compositional elements to further the story and/or convey a message within a photograph Synthesize how artist's compositional choices work to guide the viewer's eye to important components of the image going beyond placing the focal point in the center of a work	Content: Video: The Art Elements and Principles of Design By: Scott Wittenburg PowerPoint: Present and explain the elements and principles. Break up information by intermixing activities at appropriate stages. Skills: Photographically represent each element of art Photographically represent each principle of design Utilize the elements of art and principles of design to shoot well composed, interesting photographs	Table Activity: Shoot your assigned element to share. Each table is responsible for 1 element and will explain their image choice collaboratively. We will see all 6 by the end. Game: "Name that Principle" Images projected on screen (Assessment before sending students to shoot multiple photographs) Present images on the screen, call on students to name that principle and explain why...*NOTE: one photograph can exhibit more than one principle and this will be a visual way for me to demonstrate and explain that. Written Assessment: Quiz Students' first set of photographs: Representations of each principle and element will serve as the best source of assessment. This will be reassuring to students as I will be there for guidance as they shoot.	Visual Art: 1.1.8.D.1 Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures. 1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes. Technology: 8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and resources Careers: 9.3.12.AR-PRT.2 Demonstrate the production of various print, multimedia or digital media products. 9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas. 9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media. English/Language Arts: NJSLSA.SL5. Make strategic use of digital media and visual displays of data to	10-11 lessons

		Exit Question responses: How does composition contribute to the success of a photograph?	express information and enhance understanding of presentations.	
		How does a photographer's choice of elements guide the viewer's eye around the photograph and lead him to the intended focal point?		
		Main Projects produced: Scavenger Hunt Assignment: Photos from the Campus Scavenger Hunt assignment are more abstract depictions of elements and principles		
Reflect upon and assess the characteristics and qualities of their work and the work of peers Recognize and explain when a composition is, or is not, successful	Critique / T.A.G. format Photographer will present Imovie visual narrative. Photographer will: **Tell:** explain your work **Ask:** ask a question Classmates will: **Give:** an appropriate suggestion Skills: ***Explain and respond*** to artistic choices via critique	Participation in T.A.G. Critique	Visual Art: 1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form. 1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	1-2 lessons

Unit 4 Overview

Unit Title: An exercise in "seeing": *Now I see my ABC's*

Unit Summary:
In this lesson, students will find letters of the alphabet hidden in objects, nature, and people. Students will create their own digital alphabet poster. This is a great way of exploring our local setting, really "seeing" the world in a new way, editing it, and then remixing that information to create an artistic representation. It is actually harder than it seems, and truly heightens critical thinking skills, organization, patience, and persistence.

Anticipatory Set: Start by projecting an abstract "letter" and ask students what they see. Reveal the full image and explain how Kjell Sandved traveled the world seeking letters on the wings of butterflies. Show Sandved's entire project; The Butterfly Alphabet and Alphabet Through Nature by Lynne Smith Diebel and Jann Faust Kalscheur. Continue to show other examples of alphabet letters found in objects such as a chair or a lamp or even our hallway cinder block walls. Discuss how industrial objects contrast natural objects in look and feel. Encourage students to seek what they are drawn to. Utilize prior student examples to show students did this, not just professional photographers. (show both good and bad to spark inquiry) By showing several interpretations of a single letter, students get a better understanding of the assignment.

Next, review the basics of good composition with students. (additional assessment of prior unit) Encourage them to keep vantage point in mind; when you look at an object from above or down low, it changes and likely becomes more interesting. The best photographs are taken when the photographer chooses a unique vantage point to best suit the subject and make their photos stand apart from others.

Next, students must learn to "mentally edit" subject-matter. Demonstrate. If you can't see the letter clearly or easily, neither will the viewer. Students need to consider "space." A large area of foreground or background can lend emphasis to an image or take away from it.

Give students time to explore the school grounds for examples of the alphabet in nature and inside the building utilizing the media center, hallways and out own classroom which is filled with a lot of interesting items. Give students several days including the weekend to shoot off school grounds to complete taking photos.

Next, have students download their images and properly label them so they can find them easily to compose their cumulative image. Demonstrate all processes on how to crop images, insert a pictures, and how to align and scale each symbolic letter.

This project encourages students to think about the visual language of photographs and letter forms. Both words and pictures are abstractions; special types of signs that help us read information.

Suggested Pacing: 9-10 lessons

Learning Targets

Unit Essential Questions:

- Can a photographer edit one reality to create another?
- Does photography force the artist to surpass just looking at the world but to really see the world around him?

Unit Enduring Understandings:

- Mentally editing the world around us can be a means of creative expression
- Really looking allows an artist to see things others miss
- Abstract imagery can be converted into a symbolic, visual language

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:

Scaffolding Activity: Have students work with partners. Try to partner more secure students with those who may be tentative or have an IEP that indicates a need for further guidance
1. Pair Up, Pick a letter from the basket
2. Go and find an item in the classroom that can become that letter
   (make it as obvious as you can!)
3. Photograph it
4. Load it onto one partner's computer, crop if necessary
5. Leave it on your screen for presentation

Mini-Project: Abstract Alphabet Name / create your name
This will fit in just 1 row so it will be a great scaffolding activity to prepare students for the creation of their full poster

1. <u>PHOTOGRAPH</u> a variety of pictures. The subject matter should include something to represent each letter of your first name.
2. <u>EXPERIMENT</u> in Photoshop with cropping your photos and arranging them in such a way that you create your own Alphabet Photo name. Note: Consider changing your color photos to black and white to create unity.

<u>Final Project:</u> Complete Abstract Alphabet

<u>REFLECT</u> Answer the following questions using the elements and principles of design and hand them in with your completed project for evaluation.

    1. What part of your finished project did you find most successful and why?
    2. What part of your finished project did you find least successful and why?
    3. If you had to do this project again, what part would you change and why?

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards (NJSLS)	Pacing
Create original works from direct observation View the world with a photographer's eye Compare works of art with functional and natural objects, aesthetic components and formal qualities Synthesize the metaphorical qualities of inanimate objects and objects from nature Visually and mentally edit objects Apply computer technology to create a poster comprised of multiple photographs	<u>Content:</u> <u>PowerPoint:</u> Introduce the lesson by showing students Butterfly Alphabet by Kjell Sandved and Alphabet Through Nature by Lynne Smith Diebel and Jann Faust Kalscheur and discussing processes <u>Skills:</u> ● Mentally editing imagery to reveal other images ● Compare and contrast natural and industrial objects ● Understand the concept of "themes" in art <u>PhotoShop Skills:</u> ● Creating a multi-layered document ● Importing images individually ● Cropping images individually ● Rotating images ● Flipping images if necessary ● Merging layers	<u>Pair & Share:</u> Select a letter from a bowl, work with a partner to find the best "edited" image to depict it. <u>Exit Question responses:</u> Can an artist "edit" one reality to create another? Does photography force the photographer to surpass just looking at the world but to really "see" the world around him? <u>Mini-Project produced:</u> Alphabet name 1. Contains all letters 2. Letters are sized properly 3. Letters are well aligned 4. Letters are easily recognizable <u>Main Projects produced:</u> Abstract alphabet poster ● Contains all letters ● Letters are sized properly ● Letters are well aligned and easily recognizable	<u>Visual Art:</u> 1.1.8.D.2 Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages. 1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes. <u>Technology:</u> 8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and resources 8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability <u>Careers:</u> 9.3.12.AR-PRT.2 Demonstrate the production of various print, multimedia or digital media products. 9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas. 9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media.	9-10 lessons
Reflect upon and assess the characteristics and qualities of their work and the work of peers	<u>Critique / T.A.G. format</u> Photographer will: **Tell:** explain your work **Ask:** ask a question Classmates will: **Give:** an appropriate suggestion <u>Skills:</u> ***Explain and respond*** to artistic choices via critique	Participation in T.A.G. Critique	<u>Visual Art:</u> 1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form. 1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	1-2 lessons

Unit 5 Overview

Unit Title: The Rule of Thirds: *As Easy As Tic-Tac-Toe*

Unit Summary: Begin the unit with an instructional video:
 http://vimeo.com/14315821) demonstrating the rule of thirds
Further explain verbally and visually: The most used lesson in artistic composition is the rule of thirds. While there are lots of ways to compose pictures, this shortcut always makes an image more interesting than most when the subject is dead center. While shooting, it is important to be intentional about where the points of interest lie within the image. Don't just randomly fill the center of the shot with the primary subject. Though randomly shooting may work sometimes, employing this rule will make your photo better every time. In portraiture it is the photographer's responsibility to organize the visual elements of the image so that the primary subject is the most dominant. Additionally, when shooting portraits, align the subject with one of the vertical lines, with the eyes falling in line with the upper horizontal line.

Key Concept: If the compositional elements of an image align with these intersections, it will increase the impact and interest within the photo.

Address Subject Placement: Dominant vs. Subordinate Subjects
Sometimes a secondary point of interest is an important element of the composition. It should be placed in a manner that relates it to the primary subject, but be subordinate to it.

Suggested Pacing: 10 lessons

Learning Targets

Unit Essential Questions:

- What is the "Golden Rule?"
- Can anyone take well composed portraits if they utilize the 9 grid?
- Does the 9 grid work every single time?
- Can a photograph have more than one subject?

Unit Enduring Understandings:

- Mentally imagining a "9 grid" while viewing subject matter will guide you in capturing a good composition
- The proper arrangement of objects within a photograph, or composition, is essential in creating an aesthetically appealing image
- By changing your point of view you will also change the composition of the photograph, changing the overall effect of the photograph

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:
- Initial warm up students shoot 10 portraits without knowledge of the "Golden Rule"

○ Initial portrait photos (pick 1) crop your image to demonstrate understanding of the Rule of Thirds
○ Compare & Contrast photos that did and did not follow the Rule of Thirds (written)

Alternative Assessment:

Shoot 10 portraits demonstrating the rule of thirds and 3 landscapes utilizing the rule

● <u>Critique:</u> Statements and responses to work and the work of peers via T.A.G. critique

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards (NJSLS)	Pacing
Synthesize the rule of thirds and the potential it brings to taking higher quality well composed photographs Mentally image this "9 grid" while viewing subject matter Utilize the power of placement to add interest to photographs Analyze the qualities of a harmonious composition Experiment with dominant and subordinate subjects within a work Compare and contrast successful and unsuccessful photographs Edit photographs to employ the rule of thirds	<u>Content:</u> <u>PowerPoint:</u> Explain the rule of thirds, if you place points of interest either along the horizontal or vertical lines or at a point of intersection, your photo will be more balanced and the viewer will easily engage with the subject matter. When shooting portraits, align the subject with one of the vertical lines with the eyes falling in line with the upper horizontal line. Show several visual examples including examples with a main and a secondary subject and how to place them. <u>Skills:</u> ● Mentally imagine the 9 grid over subjects ● Utilize the rule of thirds to create a focal point ● Distinguish between main and secondary subjects <u>PhotoShop Skills:</u> ● Crop an image to employ the rule of thirds	<u>Anticipatory Set:</u> ● List as many adjectives as you can to describe the projected image (very expressive close up face image) <u>Warm Up Shooting:</u> ● Shoot 10 expressive portraits for later use <u>Written:</u> ● Compare and contrast an image using the rule to the same image cropped differently (not using the rule) ● Crop initial 10 portraits to employ the rule <u>Exit Question responses:</u> Does the 9 Grid work every single time? Explain the difference between dominant and subordinate subjects. <u>Projects produced:</u> Photos exhibiting the Rule of Thirds ● 10 Portraits ● 1 portrait with dominant and subordinate subjects ● 3 landscapes	<u>Visual Art:</u> 1.1.8.D.1 Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures. 1.1.8.D.2 Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages. 1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes. 1.3.2.D.4 Explore the use of a wide array of art mediums and select tools that are appropriate to the production of works of art in a variety of art media. <u>Technology:</u> 8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems <u>Careers:</u> 9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas. 9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media.	8-9 lessons
Reflect upon and assess the characteristics and qualities of their work and the work of peers Recognize and explain when a composition is, or is not, successful	Critique / T.A.G. format Photographer will: **Tell:** explain your work **Ask:** ask a question Classmates will: **Give:** an appropriate suggestion <u>Skills:</u> ***Explain and respond*** to artistic choices via critique	Participation in T.A.G. Critique	<u>Visual Art:</u> 1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form. 1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	1-2 lessons

Unit 6 Overview

Unit Title: Hand Memoir: *Sign Language*

Unit Summary:
This unit begins with a discussion: Place my pointer finger over my lips and ask, what am I saying? Can artists tell a story with gestures? What are gestures? Prompt a conversation. Show images and explain, since the Renaissance artists have used imagery to tell a story. Use Michelangelo's *"The Creation of Adam"* as an example since most every student knows that iconic image. Introduce the term "symbolism" asking, what is symbolism and how is it represented in art?
And in the *Creation of Adam painting?*

Continue talking until a student (or the teacher)hits some of these points:
- All languages consist of symbols; for example, a red octagon may be a universal symbol for "STOP"
- Symbolism within art can also be more about the content of art than an actual style
- Symbolism is as much about evoking a mood as it is about iconography

Ask students to notice the mood and symbolism created by the placement of the hands in Michelangelo's painting. Remind students how lighting can play an important role as well.

Make the experience *authentic* by showing an artistic response (using symbolism) to a more recent tragic situation. In an increasingly polarized United States, it is important to give students opportunities to listen, communicate, and understand each other as they engage in really difficult topics and see that art can be a form of peaceful protest.

Students will be introduced to the Canon cameras granted by the MEF (very basic functions)
Ratio: 1 camera to every 2 students

Suggested Pacing: 10 lessons

Learning Targets

Unit Essential Questions:

- What do you want the viewer to feel when interacting with your work?
- Can a gesture tell a universal story?
- What is a memoir?

Unit Enduring Understandings:

- Works of art, including photographs, encapsulate themes of identity and relationships
- Forms of abstraction can be used to emphasize deeper meaning and concepts in art
- Correlations between visual and verbal language unite cultures bridging gaps in understanding and communication
- An understanding of the elements and principles of design can lead to an effective use of visual communication in all areas

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:

Product based:
      Final Images: Expressive hand photographs / 2 images with a 6 word story; a memoir
      (Based on the Freshman LA 6 word memoir in collaboration with Ms. Holzer)
      2 images: 1 in color and 1 in black and white
Written:
- On an index card, students will compare & contrast their color image to their black and white image in paragraph form. The goal is to note the relationship of color, or lack thereof, and its impact on the mood portrayed.

T.A.G. Critique: Verbal & Written responses to personal work and the work of peers

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards (NJSLS)	Pacing
Understand that works of art, including photographs, encapsulate themes of identity and relationships in a variety of ways Uncover that forms of abstraction can be used to emphasize deeper meaning and concepts in art Analyze the impact of gestures on meaning and sentiment in works of art Synthesize correlations between visual and verbal language Utilize artistic expression to share a political opinion	Content: PowerPoint: Can artists tell a story with gestures? What are gestures? Explain gestures and symbolism. Show iconic images with a focus on hands and discuss: mood,placement & lighting Provide images used to take a stance:Introduce the Michael Brown shooting in Ferguson, Mo. Show the artistic response from local residents. Discuss how the images make us feel. Skills: ● Conceptualize an impactful image ● Utilize photography to express a personal opinion PhotoShop Skills: ● Convert an image to black and white ● Add text to a photograph	Exit Question responses: Can a gesture tell a universal story? About your image: What do you want the viewer to feel when viewing your work? Projects produced: Expressive hand photographs: 2 images with a 6 word memoir (Based on the Freshman LA 6 word memoir in collaboration with Ms. Holzer) ● 1 color image ● 1 black and white Written: On an index card, students will compare & contrast their color image to their black and white image in paragraph form. The goal is to note the relationship of color, or lack thereof, and its impact on the mood portrayed.	Visual Art: 1.1.8.D.1 Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures. 1.1.8.D.2 Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages. 1.3.2.D.2 Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation. 1.3.5.D.3 Identify common and distinctive characteristics of genres of visual artworks (e.g., realism, surrealism, abstract/ non-objective art, conceptual art, and others) using age-appropriate terminology, and experiment with various compositional approaches influenced by these genres. Technology: 8.1.5.B.1 Collaborative to produce a digital story about a significant local event or issue based on first-person interviews. Careers: 9.3.12.AR-PRT.2 Demonstrate the production of various print, multimedia or digital media products. 9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas. 9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media.	8-9 lessons

| Reflect upon and assess the characteristics and qualities of their work and the work of peers

Recognize and explain when a composition is, or is not, successful | <u>Critique / T.A.G. format</u>
Photographer will:
Tell: explain your work
Ask: ask a question
Classmates will:
Give: an appropriate suggestion

<u>Skills:</u>
Explain and respond to artistic choices via critique | Participation in T.A.G. Critique | <u>Visual Art:</u> 1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.

1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist. | 1-2 lessons |

Unit 7 Overview

Unit Title: Discovering Your Hometown: *My Madison*

Unit Summary:

This unit prompts students to explore, uncover, and document the history, daily life, culture and the traditions of Madison that are most personally significant.

Begin with a slideshow of worldwide iconic landmarks leading to NJ landmarks to evoke conversations, memories, and attached feelings. The point, many of us may have been to the same place, but it tiggers different memories for different people. Ask students to raise their hand if they know the location...pick images that will be easy to identify and get all of the students engaged and trying to be first to guess and perhaps share a personal story.

Anticipatory Set: Post the following line from Bruce Springsteen's *"My Hometown"* on the big screen: *Son, take a good look around...This is your hometown...*
Ask: What do you think it may suggest? Next, play the music video. Think about the words, do they evoke a mood? Do you think Springsteen is attached to his hometown? *My Madison* offers a starting place for both formal and informal projects that inspire students to ask questions, think critically about their community, and communicate their connections to an authentic audience. The question at the heart of this unit focuses on students' inquiry of their own hometown icons. The personal connection raises the relevance factor and will yield a more conceptual photograph. In this unit, student photographers will have the opportunity to create an updated portrait of "their" America that reflects their personal visions of home.

Suggested Pacing:
1   lesson to introduce project
2   lessons to load, name, edit photographs
2-3 lessons to present and respond to images

Learning Targets

Unit Essential Questions:

- Can a photograph trigger a memory?
- Has my hometown shaped who I am?

Unit Enduring Understandings:

- The photographer makes essential decisions before, during and after a photograph is taken
- Aesthetic choices are achieved through understanding how to properly capture and apply the elements and principles of design to ones photographs
- Self reflections are not always revealed as traditional self-portraits
- Imagery or photographs can prompt memories, feelings, and strong responses

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:

Product based:
- **10** photographs representing "Your Madison" (Rubric Posted for photos)

  1. Utilize the principles and points of view to create interesting and unique compositions
  2. Proper storage / Create a folder named: My Madison
  3. Proper photo naming system: LastName_MyMadison1.jpg

- Choose **1** photo that is most significant to you (enhance in Photoshop if necessary to better the composition, or change to black and white if it adds to the impact of the image,then print and matt your selected photo for display)

Written:
- Reflection Paper: Write a 1 page double spaced essay explaining your photo, its connection to the town, and its significance <u>to you</u>.

Other areas of Assessment as stated on rubric:

- Exit Questions: Answers will reveal understanding of project & how it relates to photography and the principles of art

- T.A.G. Critique: Verbal & Written responses to personal work and the work of peers

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards (NJSLS)	Pacing
Utilize the Principles of Art and composition to capture pleasing photographs of the community Examine current and historical events, characteristics, and people of their hometown Uncover personally significant meanings tied to specific icons, people, landmarks and locations Summarize visually captured information into written words	Content: PowerPoint: Discuss the theme of personal connection, things that trigger memories or feelings: ● places you have been ● songs ● People ● etc. Skills: ● Conceptualize an impactful image ● Utilize photography to express a personal connection ● Enhance an image in Photoshop to better the	Exit Question responses: Has my hometown shaped who I am? Projects produced: 10 photographs representing "Your Madison" Pick 1 photo that is most significant to you Written: Reflection Paper: 1 page double spaced essay explaining your photo, it's connection to the town and its significance to you personally	Visual Art: 1.1.8.D.1 Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures. 1.1.8.D.2 Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages. 1.3.2.D.2 Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation. Technology: 8.1.2.B.1 Illustrate and communicate	8-9 lessons

	composition, or change to black and white if it adds to the impact of the image ● Print and matt a photograph for display		original ideas and stories using multiple digital tools and resources. <u>Careers:</u> 9.3.12.AR-PRT.2 Demonstrate the production of various print, multimedia or digital media products. 9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas. 9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media. CRP6. Demonstrate creativity and innovation.	
Reflect upon and assess the characteristics and qualities of their work and the work of peers	<u>Critique / T.A.G. format</u> Photographer will: **Tell:** explain your work **Ask:** ask a question Classmates will: **Give:** an appropriate suggestion <u>Skills:</u> ***Explain and respond*** to artistic choices via critique	Participation in T.A.G. Critique	<u>Visual Art:</u> 1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form. 1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	1-2 lessons

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Unit 8 Overview
Unit Title: Shooting Light: *White on White*
Unit Summary: Students will take indoor and then outdoor photographs that incorporate the play of studio or sunlight and shadow in a composition to evoke emotion, sense of place, and interesting shadows. Motivation: Artist, Frank Sadorus was very interested in how photographic film could record light and shadow. His outdoor photographs contained the play of light and dark across the composition, to dramatize and to add details to his compositions. Students can experiment with camera settings and with their choice of compositional placement to create these light effects. During these exercises, student photographers will be challenged to make "white" objects interesting. They will need to work hard and utilize the power of the light source. For the still life, students will setup the composition as groups, but will be graded independently on their own shots and use on light and angle of interest. They will need to work as a team; sometimes as the photographer, and others as the lighting technician. *Students will utilize lights granted by the MMA for the remainder of the semester* *Safety will be discussed as they get very hot and extension cords can be tripping hazards*
Suggested Pacing: 10-12 lessons
Learning Targets

Unit Essential Questions:

- How do different angles affect the composition of a photo?
- Can you shoot light?
- How can a photographer manipulate light to create an effective image?
- How can a photographer take advantage of available light to create an effective image?
- How can software be used to enhance images to effectively communicate with viewers?

Unit Enduring Understandings:

- The power of light in photography; lighting can change the look and feel of a photograph
- Photographing in studio is completely different than photographing in natural light
- You can completely control studio light
- You do not have control over natural light (for the most part)

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:
Stage 1 work produced: Egg Images
    5 photographs of a white egg against a white background (varying textures of cloth)
    Each photograph should be shot from a different angles / POV as the student photographer searchers for the most interesting depiction of light and shadow.
    2 photographs of the same egg and same white cloth outside in natural light.
    1 photograph utilizing Photoshop in some capacity to enhance your composition.

Exit Question: What differences did you experience shooting in the classroom as opposed to shooting in natural light outdoors? Which light source do you think was more effective for this assignment? Explain why
Stage 2 work produced: Still Life Images
    5 photographs of white objects against a white background (varying textures of cloth)
    Each photograph should be shot from a different angles / POV as the student photographer searchers for the most interesting depiction of light and shadow.
    1 photograph utilizing Photoshop in some capacity to enhance your composition.
Written: Still Life "Story"/ A picture is worth a thousand words
    Critical Thinking: Write a paragraph telling the story of your photograph. Look closely at the props, lighting and perspective. Ask yourself: What mood do you feel? Who is the character/s? What is the story? Be creative. There are no right or wrong answers.
Critique: Statements and responses to work and the work of peers via T.A.G. critique

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards (NJSLS)	Pacing
Understand the power of light in photography Utilize light to create more sophisticated compositions with simple props	Content: Video: Start with video; *Shooting Light (Egg)* PowerPoint: Explanation and	Stage 1 work produced: Egg Images/ 5 photographs A white egg against a white background	Visual Art: 1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design in visual artworks	8-10 lessons

Use lighting to make a white egg / object stand out from a white background, by creating shadows Seek different point of views to capture contrast and depth in photographs Synthesize the difference between studio & natural light Apply Photoshop options to crop and enhance photographs	demonstration of light and the power of lighting angles. Visual examples of good and bad use of lighting presented and discussed Skills: ● Conceptualize an impactful image ● Shoot "light" ● Shoot the same image from 5 different interesting points of view ● Manipulate white objects against white backdrops by use of contrasting shadows ● Utilize lighting to convey an interesting image ● Work collaboratively with classmates as assistants during photoshoots ● Set up a pleasing still life ● Write a story based on visual imagery	2 photographs of the same egg and same white cloth outside in natural light Stage 2 work produced: Still Life Images 5 photographs of white objects against a white background Written: Still Life Story: Write a paragraph telling the story of your photograph. Look closely at the props, lighting and perspective. Ask yourself: What mood do you feel? Who is the character/s? What is the story? Be creative. There are no right or wrong answers. Exit Question responses: What differences did you experience shooting in the classroom as opposed to shooting in natural light outdoors? Which light source do you think was more effective for this assignment? Explain why.	from diverse cultural perspectives and identify specific cross-cultural themes. 1.3.2.D.2 Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation. 1.3.2.D.4 Explore the use of a wide array of art mediums and select tools that are appropriate to the production of works of art in a variety of art media. 1.3.5.D.3 Identify common and distinctive characteristics of genres of visual artworks (e.g., realism, surrealism, abstract/ non-objective art, conceptual art, and others) using age-appropriate terminology, and experiment with various compositional approaches influenced by these genres. Technology: 8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and resources Careers: 9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas. 9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media. CRP6. Demonstrate creativity and innovation.	
Reflect upon and assess the characteristics and qualities of their work and the work of peers Recognize and explain when a composition is, or is not, successful	Critique / T.A.G. format Photographer will: **Tell:** explain your work **Ask:** ask a question Classmates will: **Give:** an appropriate suggestion Skills: ***Explain and respond*** to artistic choices via critique	Participation in T.A.G. Critique	Visual Art: 1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form. 1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	2 lessons

Unit 9 Overview

Unit Title: Basic Lighting Patterns: *Portraits & Patterns*

Unit Summary:

This unit covers patterns of light: A lighting pattern is determined by the direction of light and how the light and shadow come into play on the subject's face, just like the egg exercise in the prior unit. Lighting pattern is how light and shadow play across the face to create different shapes. In portraiture there are several things a photographer can control to take more flattering portraits including: lighting ratio, lighting pattern, and angle of view.

- **Split:** Split lighting is exactly what it sounds like – it splits the model's face exactly into equal halves with one side being in the light, and the other side, in the shadow. It's used to create dramatic portraits such as portraits of a musician, an actor, or an artist. This pattern works great when we take headshots for the Dessert and Jazz event! To achieve split lighting, put the light source 90 degrees to the left or right of the subject, slightly behind their head. Exactly where you place the light in relation to the model will depend on the person's face. Note how the light falls on the model and adjust accordingly. Key tip: The eye on the shadow side of the face should pick up a glimmer of light.

- **Rembrandt:** The term Rembrandt lighting is so named in tribute to Rembrandt, the master painter. He often used this pattern of light in his paintings. (Vermeer paintings also serve as good examples) Rembrandt lighting is identified by a *triangle of light on the cheek*. To create proper Rembrandt lighting make sure the eye on the shadow side of the face catches light like in split lighting. To create Rembrandt lighting the subject must turn slightly away from the light. The light must be above the top of their head so that the shadow from their nose falls down towards the cheek.

- **Butterfly:** Butterfly lighting is named for the butterfly shaped shadow it creates under the model's nose by placing the main light source above and behind the camera. The photographer stands underneath the light source. It is most often used for "glamor" shots by creating shadows under the cheeks and chin. It is flattering for older subjects because the light de-emphasizes wrinkles. The light can be supplemented by placing a reflector (we use a mirror) directly under the model's chin.

Students will discover:
- Exactly how the camera responds to light, and how to adjust settings for optimum results
- The properties of lighting and how you can manipulate them to achieve striking photos

Suggested Pacing: 10-12 lessons

Learning Targets

Unit Essential Questions:
- What "image" does the portrait convey to the viewer?
- Can a single portrait "tell a story?"
- What kinds of portraits have been made of historical figures, presidents, or movie stars?
- How does lighting affect the "impression" of a portrait?

Unit Enduring Understandings:

- A major aspect of portrait photography involves manipulating lighting setups
- Portrait photographers know how to adjust the quality, quantity, and direction of light
- How you light your subject can alter the mood of the image, and emphasize or downplay physical features
- Guiding a model through poses demands at least an understanding of the human form

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:

Product based:
- Find examples of each lighting technique on the internet, screen grab and properly label images for submission (ensure understanding before shooting models)

- Final Images: 9 photographs will be judged based on criteria presented for each technique
  Shoot 3 examples of Split Lighting
  Shoot 3 examples of Rembrandt Lighting
  Shoot 3 examples of Butterfly Lighting

Verbal and/or written: Exit question responses throughout sequence

T.A.G. Critique: Verbal & Written responses to personal work and the work of peers

Objectives (Students will be able to…)	Essential Content/Skills	Suggested Assessments	Standards (NJSLS)	Pacing

Explain several purposes a portrait can serve
 	
Demonstrate knowledge of 3 commonly used lighting patterns
 	
Position light source, model and photographer properly to achieve desired lighting pattern
 	
Synthesize the power of lighting and its impact on both the look and the mood of a photograph
	PowerPoint:
	Explanation and demonstration of 3 lighting patterns and the power of lighting angles on the look and mood of an image. Visual examples of good and bad use of lighting patterns presented and discussed
	
	Handouts:
	Visual examples of each lighting pattern and diagrams of proper positioning of photographer, light source, and model
	
	Skills:
	● Conceptualize an impactful portrait based on its purpose
	● Shoot lighting pattern examples
	● Manipulate light and shadow to create a purposeful portrait
	● Work collaboratively with classmates as assistants during photoshoots
		Product based:
		Find examples of each lighting technique on the internet, screen grab and properly label images for submission (to ensure understanding before shooting models)
		
		Final Images:
		9 Lighting photographs:
		  3 examples of Split
		  3 examples of Rembrandt
		  3 examples of Butterfly
		
		Exit Question responses:
		Can a portrait tell a story?
		
		How does lighting affect the impression of a portrait?
			Visual Art:
			1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.
			
			1.3.2.D.2 Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation.
			
			1.3.2.D.4 Explore the use of a wide array of art mediums and select tools that are appropriate to the production of works of art in a variety of art media.
			
			1.3.5.D.3 Identify common and distinctive characteristics of genres of visual artworks (e.g., realism, surrealism, abstract/ non-objective art, conceptual art, and others) using age-appropriate terminology, and experiment with various compositional approaches influenced by these genres.
			
			Technology:
			8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and resources
			
			Careers:
			9.3.12.AR-PRT.2 Demonstrate the production of various print, multimedia or digital media products.
			
			9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas.
			
			9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media.
				9-10 lessons

Reflect upon and assess the characteristics and qualities of their work and the work of peers	Critique / T.A.G. format Photographer will: **Tell:** explain your work **Ask:** ask a question Classmates will: **Give:** an appropriate suggestion Skills: ***Explain and respond*** to artistic choices via critique	Participation in T.A.G. Critique	<u>Visual Art:</u> 1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form. 1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	2 lessons

Unit 10 Overview

Unit Title: Self-Portraits & Mirror Manipulation: *'You are immovably the focus of your world"*

Unit Summary:

Open this unit with a scene from Alice in Wonderland; she looks into the mirror and sees what's on the other side. The mirror serves as an equator of sorts diving two worlds. Once students' curiosity is peaked, hold up a mirror and begin discussing the history of mirrors: We all know people use mirrors to make sure they look ok, however we will use them to create reflective self-portraits. Using a mirror can add depth to your image and give you more detail you'll never get without it. It shows you things that are hidden from the camera. Portraits using a mirror as a prop tell a story - they make the viewer think about the situation and the story behind the image. Using mirrors also captures surroundings - it gives the viewer a way to see what's behind the camera.

Context: Since the Renaissance, artists have been interested in capturing likenesses of themselves and of other people. A self- portrait is a portrait an artist makes using himself/herself as its subject. Traditionally artists drew or painted themselves from a reflection in the mirror. A self- portrait implies looking at yourself in your own particular way, showing what you look like as well as revealing something about your personality. Creating self-portraits raises many questions like what does the artist choose to reveal about himself.

Instructional Roadmap:
- Discuss the topic of self-portraits with students
- Demonstrate how M.C. Escher has used reflection, perspective and distortion of space in his works. Using Escher's self-portrait (Hand with Reflecting Sphere) as a model, discuss the setting and how it influences the viewer's interpretation. Discuss Escher's thought *"You are immovably the focus of your world."*
- Have students begin shooting images at school, but remind students they may shoot additional works after school. As students shoot, individually discuss the different effects / moods of each of their images. Ask questions to them individually and prompt them to deepen meaning and get more creative throughout the exploration process.

Suggested Pacing: 10 lessons

Learning Targets

Unit Essential Questions:

- Can the use of a mirror or reflective surface "fool" the viewer?
- Can a photograph be categorized as "surreal" without computer manipulation?
- How can you use Photoshop to create an aesthetically pleasing photograph?
- Can accidents be beneficial in terms of art making?

Unit Enduring Understandings:

- Carefully planned facial expression, body gestures, and accessories can tell us more about the artist's personality and can evoke a certain mood, emotion, or experience
- Artists employ realism in their quest for fantasy
- Making art is a way to express and explore our realities and fantasies
- The fluctuation and growth of identity can be represented over the course of time
- Surrealism is an important period in art history

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:

Warm Up Activity, Exit Questions, Questions during work Sessions
Product based:
  4 Final Self-Portraits
T.A.G. Critique: Verbal & Written responses to personal work and the work of peers

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards (NJSLS)	Pacing
Create a self-portrait using a variety of media to communicate ideas, feelings, or experiences Identify the use of mirrors throughout the history of art and portraiture Position a mirror or reflective surface to capture a subject and tell a story Manipulate and organize elements and principles of design to convey the complexities of personality through self-portraiture Prompt the viewer to ponder the situation portrayed and the story behind the scene	Content: PowerPoint and handouts: ● The history, uses, and evolution of mirrors throughout time ● Superstitions and mirrors/mystery ● Why artists create self-portraits ● How artists employ realism in their quest for fantasy ● How artists use mirrors ● Art History: Exposure to famous self-portraits with a focus on M.C. Escher's *Hand with a Reflecting Sphere* ● Understanding Escher's thought "You are immovably the focus of your world"	Warm Up: Pair & Share Work with a partner and come up with a unique shot in the classroom utilizing a mirror or a reflective surface of some sort ● Shoot many photographs to get in the swing of the process ● Present it to the class-Spark ideas through sharing and discussing Final Photographs: 4 Surreal Self-Portraits ● 1&2: Artist and reflected background ● 3&4:Add in a personal prop such as a locket or a sports championship ring--- play with foreground and background using the	Visual Art: 1.1.8.D.1 Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures. 1.1.8.D.2 Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages. 1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes. 1.3.5.D.3 Identify common and distinctive characteristics of genres of visual artworks (e.g., realism, surrealism, abstract/ non-objective art, conceptual art, and others) using age-appropriate terminology, and experiment with various	8-9 lessons

Reveal to the audience what is in font of the camera in addition to what is behind the camera Discuss and analyze a self-portrait and decide what the artist is trying to tell us about himself	● The importance of imagery as a universal language Skills: Perceiving the illusion or reality of space an artist can capture with a reflective surface PhotoShop Skills: *will vary depending on student concept* ● Combining black and white and color images ● Adding filters to areas of a photograph to enhance the mood ● Silhouetting images and adding them into the mirror to create a surreal image	mirror as a means of creating endless space in a 2D image Exit Question responses: Can the use of a mirror or reflective surface "fool" the viewer? How can accidents be beneficial in terms of art making?	compositional approaches influenced by these genres. 1.3.8.D.5 Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual statements as inspiration for original artworks. 1.3.12.D.1 Synthesize the elements of art and principles of design in an original portfolio of two- and three dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity. Technology: 8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and resources Careers: 9.3.12.AR-PRT.2 Demonstrate the production of various print, multimedia or digital media products. 9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas. 9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media.	
Reflect upon and assess the characteristics and qualities of their work and the work of peers	Critique / T.A.G. format Photographer will: **Tell:** explain your work **Ask:** ask a question Classmates will: **Give:** an appropriate suggestion Skills: ***Explain and respond*** to artistic choices via critique	Participation in T.A.G. Critique	Visual Art: 1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form. 1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist. CRP6. Demonstrate creativity and innovation.	1-2 lessons