



School District of Marshfield

Course Syllabus

Course Name: Art Photography

Length of Course: Semester

Credits: ½ Credit

Course Description:

Students in Art Photography will explore in-depth the fundamental principles, techniques and application of camera-based image making. A visually oriented history of the photograph will be emphasized in both its commercial and creative aspects. We will study how photography has impacted the world, and how artists have used photography as a tool for journalism, documentation, social change, mass media productions, and artistic expression. Students will use both analog and digital processes to create photographs as works of art. Students will be required to create a portfolio of work including photographs that use elements and principles of design in sophisticated ways.

Learning Targets:

- Understand the history of photography by studying the great Masters
- Analyze photographic works and discuss them by using the elements and principles of design
- Understand how to use and create pinhole photography
- Become familiar with DSLR camera and in-camera functions
- Understand the procedure for creating quality digital photographs
- Demonstrate understanding of negative-making and contact printing
- Know and understand how the human eyes work to see subtle changes in light, color, textures, and surfaces (science connections)
- Discuss and demonstrate the importance of light
- Use the elements and principles of design in a sophisticated way, by creating darkroom and digital photographs that demonstrate understanding
- Show evidence of good photographic composition
- Observe, describe and critique photographs of others and their own
- Using contact sheets to critique composition
- Study and apply knowledge from master photographers
- Determine a photographer's point of view, theme, and purpose in a photograph
- Analyze a particular point of view or cultural experience reflected in a work

College Readiness Learning Targets:

- Understand the overall approach taken by an artist (e.g., point of view, kinds of evidence used) in more challenging art works.
- Locate important details in masterworks and fellow artists.
- Make simple inferences about how details are used in expression.
- Identify clear relationships between people and ideas.
- Identify clear cause-effect relationships in the creation of artworks.
- Draw generalizations and conclusions about people, ideas, etc. in supplied example masterworks.
- Draw simple generalizations and conclusions using details that support main points of more challenging messages from master artists.
- Show understanding of the persuasive purpose of the task by taking a position on the specific issue in the prompt.
- Present a topic sentence that establishes a focus on their evidence.
- Develop ideas by using some specific reasons, details, and examples
- Show some movement between general and specific ideas and examples
- Provide an adequate but simple organization with logical grouping of ideas in parts of the essay.
- Use simple and obvious but appropriate transitional words and phrases
- Present a discernible introduction and conclusion with little development

Topic/Content Outline-Units and Themes:

1. The Camera: Seeing, Assembly & Professional Etiquette (1 week)
 - A. Nomenclature Pre-Test: Mode Dial Formative Assessment Practice
 - B. Learn to Assemble your Canon Digital SLR
 - C. Understand and Demonstrate Safety Practices
 - D. Knowledge of Legal Issues related to Photography
 - E. Taking a "BAD" Photo
 - F. Introduction to Camera Nomenclature & Mode Dial Settings
2. The History of Photography (2 days)
 - A. Lecture on Master Photographers
 - B. View and Study Images that Have Changed the World
 - C. Create a Timeline of Photographic History
 - D. Social Change and the Photograph
 - E. Visual Narratives and Photographic Journalism
3. Introduction to Post-Processing Techniques (3 days)
 - A. Understand the Value of Photoshop as a TOOL
 - B. Demonstrate Understanding of Basic Photoshop Tools/Effects

- a. Posterization
 - b. Black and White Transfer
 - c. Cropping
 - C. Utilize EDMODO as A Tool to Share and Discuss Images With Peers
- 4. Color Adjustments (1 week)
 - A. Adjust Hue & Saturation
 - B. Remove Color from Image and Adjust Values
 - C. Understand Selective Color Techniques
 - a. Selction Tools, Crop Tool/ History Brush/ Image Size
- 5. Cameras and The Human Eye: How Do They Work? (1 week)
 - A. Inroduce the Science Behind the Human Eye
 - B. Understand the Science Behind the Camera
 - C. Get to Know the Functions on Your Camera: Break Away from Auto
- 6. The Human Form & The Image (2 weeks)
 - A. Study Close-Up Mode
 - B. Understand the Use of Space as a Photographic Element
 - C. Familiarize with Lighting and Background
 - a. Backlighting
 - b. Considering the Background (omitting distractions)
 - c. Creating MOOD and FEELING
 - D. Create Silhouette Photography
 - E. Study Hand Portraiture
 - d. Mudras
 - e. Symbolism
 - F. Demonstrate Understanding of Photographic Elements; Writing Exercise
- 7. Macro Photography: The Eye Portrait (1 week)
 - A. Understand the Limits, Uses and Characteristics of Camera Lenses
 - a. Macro Lens
 - b. LensBaby Lens & Adapters
 - B. Learn to Use Point of View/Angle of View for Effective Composition
 - C. Learn about the Aperture and How it Works: AV MODE
 - D. Begin to Manipulate Lighting Sources
 - E. Image as Metaphor
 - F. Study Works by Jerry Uelsmann
 - G. Demonstrate Understanding of New Tools

- c. Blending Modes
 - d. Use of Layers/ Organization of Layers
 - e. Opacity
8. "Painting With Light" (1 week)
- A. Use Your Camera to Capture Moving Light
 - B. Understand Shutter Speed and How to Use It (TV MODE)
 - C. Demonstrate Use of Manual Focus
 - D. Learn To Distort Image Using Liquefy Tool
 - E. Study the Art of Denis Smith: Ball of Light Video
9. In-Studio and Artificial Lighting (2 weeks)
- A. VANITAS & STILL LIFE
 - B. Demonstrate Understanding of Shutter Speed and Aperture
 - C. Finding your Angle/ Point of View To Create a Strong Composition
 - D. Understand How Different Lighting Creates Different Mood
 - a. Hot Lights
 - b. Diffused Light
 - c. Bounced Light
 - d. Reflected Light
 - e. Shadow
 - E. SMALL OBJECTS: "LIFE'S A GAME"
 - F. Subject and Metaphor
 - G. High Contrast and Low Contrast
 - H. Personal Selection of Still Life Materials
 - I. Study Audrey Flack, Janet Fish, Willem Claesz, Damien Hirst
10. Photography and Typography: A Visual Relationship (2 weeks)
- A. Introduction to Visual and Communications Design
 - B. Understand Fonts and Relationship to Image
 - C. Course Catalogue/ Student Planner Design
11. Pop Art and Photography (1 week)
- A. Study Andy Warhol
 - B. Demonstrate Use of Photoshop Tools
 - a. Layers Selection/ Organizing
 - b. Coloring
 - c. Paintbrushes
 - d. Threshold
 - e. Cut/Paste
12. The Color Spectrum, Light and Reflection (3 days)
- A. BUBBLE PHOTOGRAPHY
 - B. Learn Sports Mode & Continuous Shooting

- C. POINTILLISM
 - D. Understand Half-Tones/ CMYK/ Image Size
13. Sequential Imagery (1 week- Overlapping with Cyanotypes)
 - A. Create Images with Sequence of Human Form
 - B. Understand Scale, Space, and Overlapping of Forms
 - C. Study Work of Eadweard Muybridge
 14. Cyanotypes: Wet Processing (1 week – Overlapping with Sequential Imagery)
 - A. Understand Wet Work Technique of Cyanotype
 - B. Discuss Safety and Chemical Development
 - C. Create Negatives – Invert Image/ B&W
 - D. Develop Image with Cyanotype Chemicals on Watercolor Paper
 - E. Understand Values and Tones
 - F. Study John Herschel, Anna Adams
 15. Personal Identity Series (3 weeks - OVERLAPPING)
 - A. Discuss Ideas of Identity and Sense of Self
 - B. What do YOU have to say?
 - C. (Cultural/Gender/Familiar/School vs. Home/Inside vs. Outside/Mass Media/ Body Image/ Complex Ideas)
 - D. Demonstrate Knowledge and Use of Manual Camera Settings
 - E. Demonstrate Superior Understanding of Composition and Point of View
 - F. Use Personal Ideas, Higher Level Thinking and Conceptual Thought
 - G. Develop a Theme and Showcase Your Ideas
 - H. Create a Visual Narrative/ Storytelling
 - I. Study Annie Leibovitz, Dorthea Lange, Richard Avedon, Margaret Bourke-White
 16. Visual Collage: A Personal Portfolio (1 week)
 - A. Showcase Your Best Work in One Image as Collage
 - B. Create a Unified Whole From Many
 - C. Demonstrate Knowledge of Text/Font/Size/Opacity/Placement
 - D. Create Borders and Background
 - E. Demonstrate Understanding of Photographic Elements; Writing Exercise

Resources:

Popular Photography Magazine

Photo Technique Magazine