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Excellence through Equity, Engagement, and Environment



Washington Township School District

Course Title:	Digital Photography					
Grade Level(s):	9-12					
Duration:	<i>Full Year:</i>	X	<i>Semester:</i>		<i>Marking Period:</i>	
Course Description:	This elective art course explores the processes & concepts of digital photography. Students will learn to create, present, respond and connect to interesting and strong compositions, based on fundamental elements of art and design. Topics covered include: capturing images while emphasizing shooting techniques; uploading images; choosing proper image formats and resolutions; editing, cropping, enhancing and retouching digital images using Adobe Photoshop, Lightroom; digital workflow for print and web formats; and image archival. Digital cameras are supplied by school, although students may choose to use their own if the camera meets the proper specifications.					
Grading Procedures:	Summative (70%) <ul style="list-style-type: none">• Projects• Formative Evaluations Supportive (30%) <ul style="list-style-type: none">• Classwork• Homework• Quizzes• Class Performance					
Primary Resources:	Hardware: DSLR Canon camera, SD card readers, cellphone cameras, Apple MacBook Pros Software: Adobe Creative Suite: Photoshop and Lightroom					

Washington Township Principles for Effective Teaching and Learning

- Implementing a standards-based curriculum
- Facilitating a learner-centered environment
- Using academic target language and providing comprehensible instruction
- Adapting and using age-appropriate authentic materials
- Providing performance-based assessment experiences
- Infusing 21st century skills for College and Career Readiness in a global society

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Under the Direction of:	Casey Corigliano

Written: August 2022

Revised: _____

BOE Approval: _____

Course Desired Results

The Washington Township Visual Art Department's courses are taught in a project-based format. Throughout each unit, one or more projects will be selected by the instructor and within each project, students will be asked to **Create**, **Present**, **Respond** and **Connect** in accordance with the NJ Student Learning Standards for Arts Education. Therefore, the 11 standards within those four artistic processes are listed below along with the *Unit Goals & Scales* of our district's curriculum template as they are applicable to every unit within this course. Additional information on the NJ Student Learning Standards can be found here: [NJ Arts Standards](#).

Anchor Standard 1: Generating and conceptualizing ideas.

Anchor Standard 2: Organizing and developing ideas.

Anchor Standard 3: Refining and completing products.

Anchor Standard 4: Selecting, analyzing, and interpreting work.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Anchor Standard 6: Conveying meaning through art.

Anchor Standard 7: Perceiving and analyzing products.

Anchor Standard 8: Interpreting intent and meaning.

Anchor Standard 9: Applying criteria to evaluate products.

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to make art.

Anchor Standard 11: Relating artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Indicators

Explore

1.5.12prof.Cr1a - Use multiple approaches to begin creative endeavors.

1.5.12prof.Cr1b - Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.

Investigate

1.5.12prof.Cr2a - Engage in making a work of art or design without having a preconceived plan.

1.5.12prof.Cr2b - Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.

1.5.12prof.Cr2c - Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.

Reflect, Refine, Continue

1.5.12prof.Cr3a - Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.

Analyze

1.5.12prof.Pr4a - Analyze, select, and curate artifacts and/or artworks for presentation and preservation.

Select

1.5.12prof.Pr5a - Analyze and evaluate the reasons and ways an exhibition is presented.

Share

1.5.12prof.Pr6a - Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

Perceive

1.5.12prof.Re7a - Hypothesize ways in which art influences perception and understanding of human experiences.

1.5.12prof.Re7b - Analyze how one's understanding of the world is affected by experiencing visual arts.

Interpret

1.5.12prof.Re8a - Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

Analyze

1.5.12prof.Re9a - Establish relevant criteria in order to evaluate a work of art or collection of works.

Synthesize

1.5.12prof.Cn10a - Document the process of developing ideas from early stages to fully elaborated ideas.

Relate

1.5.12prof.Cn11a - Describe how knowledge of culture, traditions, and history may influence personal responses to art.

1.5.12prof.Cn11b - Describe how knowledge of global issues, including climate change may influence personal responses to art.

Understandings:

Students will understand that...

1. Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.
2. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.
3. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
4. Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.
5. Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.
6. Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.
7. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world.
8. People gain insights into meanings of artworks by engaging in the process of art criticism.
9. People evaluate art based on various criteria.
10. Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
11. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
12. SEL Enduring Understandings: www.selarts.org

Essential Questions:

1. What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?
2. How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?
3. What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?
4. How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?
5. What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?
6. What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?
7. How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?

	<p>8. What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art?</p> <p>9. How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?</p> <p>10. How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?</p> <p>11. How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?</p> <p>12. SEL Essential Questions: www.selarts.org</p>
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Course Learning Goal and Scale <i>(Level 2.0 reflects a minimal level of proficiency)</i>	
Anchor Standard 1: Generating and conceptualizing ideas.	
4.0	Students will be able to: <ul style="list-style-type: none"> Use multiple approaches to begin creative endeavors. Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
3.0	Students will be able to: <ul style="list-style-type: none"> Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media. Develop criteria, identify goals and collaboratively investigate an aspect of present-day life, using contemporary practice of art or design.
2.0	Students will be able to: <ul style="list-style-type: none"> Brainstorm and curate ideas to innovatively problem solve during artmaking and design projects. Individually and collaboratively set goals, investigate, choose, and demonstrate diverse approaches to art-making that is meaningful to the makers.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 2: Organizing and developing ideas.	
4.0	Students will be able to: <ul style="list-style-type: none"> Engage in making a work of art or design without having a preconceived plan. Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.
3.0	Students will be able to: <ul style="list-style-type: none"> Demonstrate persistence and willingness to experiment and take risks during the artistic process. Demonstrate an awareness of ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics. Apply, organize, and strategize methods for design and redesign of objects, places, systems, images and words to clearly communicate information to a diverse audience.

2.0	Students will be able to: <ul style="list-style-type: none"> Experiment and develop skills in multiple art-making techniques and approaches, through invention and practice. Demonstrate craftsmanship through the safe and respectful use of materials, tools and equipment. Individually or collaboratively represent environments or objects of personal significance that includes a process of peer discussion, revision and refinement.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 3: Refining and completing products.	
4.0	Students will be able to: <ul style="list-style-type: none"> Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.
3.0	Students will be able to: <ul style="list-style-type: none"> Use criteria to examine, reflect on, and plan revisions for a work of art, and create an artistic statement.
2.0	Students will be able to: <ul style="list-style-type: none"> Reflect, refine, and revise work individually and collaboratively, and discuss and describe personal choices in artmaking.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 4: Selecting, analyzing, and interpreting work.	
4.0	Students will be able to: <ul style="list-style-type: none"> Analyze, select, and curate artifacts and/or artworks for presentation and preservation.
3.0	Students will be able to: <ul style="list-style-type: none"> Investigate and analyze ways artwork is presented, preserved, and experienced, including use of evolving technology. Evaluate a collection or presentation based on this criterion.
2.0	Students will be able to: <ul style="list-style-type: none"> Define and analyze the responsibilities of a curator in preserving and presenting artifacts or artwork.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
4.0	Students will be able to: <ul style="list-style-type: none"> Analyze and evaluate the reasons and ways an exhibition is presented.
3.0	Students will be able to: <ul style="list-style-type: none"> Individually or collaboratively prepare and present theme-based artwork for display and formulate exhibition narratives.
2.0	Students will be able to: <ul style="list-style-type: none"> Prepare and present artwork safely and effectively.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 6: Conveying meaning through art.	
4.0	Students will be able to: <ul style="list-style-type: none"> Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.
3.0	Students will be able to: <ul style="list-style-type: none"> Analyze how exhibitions in different venues communicate meaning, and influence ideas, beliefs, and experiences.
2.0	Students will be able to: <ul style="list-style-type: none"> Discuss how exhibits and museums provide information and in person experiences about concepts and topics.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 7: Perceiving and analyzing products.	
4.0	Students will be able to: <ul style="list-style-type: none"> Hypothesize ways in which art influences perception and understanding of human experiences. Analyze how one's understanding of the world is affected by experiencing visual arts.
3.0	Students will be able to: <ul style="list-style-type: none"> Explain how a person's aesthetic choices are influenced by culture and environment, and impact how visual messages are perceived and conveyed. Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions.
2.0	Students will be able to: <ul style="list-style-type: none"> Speculate about artistic processes, interpret, and compare works of art and other responses. Analyze visual arts including cultural associations.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 8: Interpreting intent and meaning.	
4.0	Students will be able to: <ul style="list-style-type: none"> Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
3.0	Students will be able to: <ul style="list-style-type: none"> Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.
2.0	Students will be able to: <ul style="list-style-type: none"> Interpret ideas and mood in artworks by analyzing form, structure, context, subject, and visual elements.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 9: Applying criteria to evaluate products.	
4.0	Students will be able to: <ul style="list-style-type: none"> Establish relevant criteria in order to evaluate a work of art or collection of works.
3.0	Students will be able to: <ul style="list-style-type: none"> Create a convincing and logical argument to support an evaluation of art. Explain the difference between personal and established criteria for evaluating artwork.

2.0	Students will be able to: <ul style="list-style-type: none"> Identify different evaluative criteria for different types of artwork dependent on genre, historical and cultural contexts.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.	
4.0	Students will be able to: <ul style="list-style-type: none"> Document the process of developing ideas from early stages to fully elaborated ideas.
3.0	Students will be able to: <ul style="list-style-type: none"> Generate ideas to make art individually or collaboratively to positively reflect a group's identity.
2.0	Students will be able to: <ul style="list-style-type: none"> Create works of art that reflect community cultural traditions. Discuss using formal and conceptual vocabulary.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
4.0	Students will be able to: <ul style="list-style-type: none"> Describe how knowledge of culture, traditions, and history may influence personal responses to art. Describe how knowledge of global issues, including climate change may influence personal responses to art.
3.0	Students will be able to: <ul style="list-style-type: none"> Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture. Analyze and contrast how art forms are used to reflect global issues, including climate change.
2.0	Students will be able to: <ul style="list-style-type: none"> Communicate how art is used to inform the values, beliefs and culture of an individual or society. Communicate how art is used to inform others about global issues, including climate changes.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Unit Title: Introduction to the World of Photography

Unit Description: Students will learn the history of photography. Students will examine their own history and/or create a new narrative through personal and online photographs. Students will discover one of the main principles of photography is light. Students will explore the artistic choices that photographers make.

Unit Duration: 6 Weeks

Understandings:

Students will understand that...

1. Photography is an art form that takes skill and practice to master.
2. Photography is a science, as well as an art.
3. They must make many artistic decisions when taking a photograph.
4. There are various types of cameras and lenses.
5. There are vast possibilities for photography, and many photographers have attributed to the varied history of photography.

Essential Questions:

1. What makes a good photograph?
2. How is photography an art form?
3. How does a camera work?
4. How did original film processes work?
5. What things should I consider when pointing and shooting my camera?
6. How should my camera be set-up?
7. How do I choose between which cameras and lenses to use?
8. Who are some famous photographers and why are they famous?
9. How did they contribute to the history of photography?

Assessment Evidence

Performance Tasks:

- Understand course expectations and requirements
- Learn the history of photography
- Understand historical photo techniques
- Learn the evolution of the camera
- Understand how a camera works
- Who and what was responsible for the invention of photography
- Explore photography careers
- Analyze their family photos
- Relate the photos on their cellphone to diverse types of photography careers
- Investigate the difference between artistic and scientific choices when taking a photo

Other Evidence:

- Teacher observation
- Student reflection, discussion, and self-assessment

Benchmarks:

- Student evaluation will be based on an art production assessment rubric for projects and will include the ability to enumerate and report on various aspects and levels of attainment

Learning Plan

Learning Activities:

Course Introduction

- Review and discuss syllabus
- Computer usage
- Equipment usage
- Grading procedure
- Projects/portfolio

Who Am I?

- Visual story of your life

History of Photography

- Photography inventors
- Basic photography principles
- Artistic choices photographers make
- Three building blocks of photography
- Evolution of the camera
- Historical photo technique
- How photography changed society
- Photography careers

Resources:

- Teacher selected materials
- Old cameras: Brownie, Polards, Kodaks, etc.
- 35mm film
- Pictures from the 1900's
- Daguerreotype
- Camera obscura
- Cyanotype
- Getty Museum photography
- George Eastman Photographic Processes Series
- <https://www.youtube.com/watch?v=rsYzSZIzC4Y>
- <https://www.youtube.com/watch?v=N0Ambe4FwQk>
- https://www.youtube.com/watch?v=GeMnpYoDzLk&list=PLH_FjHEuvR5U0Ur8rB35fezQ1yZkShMk
- https://www.youtube.com/watch?v=gN_Jre5DQ84&t=930s
- Instructor selected projects may include:
 - Who Am I?
 - Silhouette
 - Photo history a family story
 - Camera obscura (bring a shoebox)
 - Scavenger hunt
 - I see blue - cyanotype

Unit Modifications for Special Population Students

Advanced Learners	<ul style="list-style-type: none">• Students may add additional material, requirements, or challenges to assigned projects• Students may complete additional projects at their discretion• Students may assist other learners
Struggling Learners	<ul style="list-style-type: none">• Modify the pace of teacher demonstration• Utilize peer assistance• Provide additional resources• Modify assessments as necessary• Modify projects and online activities
English Language Learners	<p>Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p>NJDOE ELL Resources SEI Strategies for Visual Arts Can-Do Descriptions for Proficiency Levels Grades 9-12</p>

Learners with an IEP	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> • Variation of time: adapting the time allotted for learning, task completion, or testing • Variation of input: adapting the way instruction is delivered • Variation of output: adapting how a student can respond to instruction • Variation of size: adapting the number of items the student is expected to complete • Modifying the content, process or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here www.udlguidelines.cast.org</p>
Learners with a 504	<p>Refer to page four in the Parent and Educator Resource Guide to Section 504 to assist in the development of appropriate plans.</p>

Interdisciplinary Connections

Instruction in the arts helps students with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. Working in the arts helps learners to develop creative problem-solving skills and teaching through the arts can present difficult concepts visually and creatively, making them easier to understand. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world as instruction in the arts connects students with their own culture as well as with the wider world. Integrating art with other disciplines provides challenges for learners at all levels and can reach students who might not otherwise be engaged in other subject areas. Instruction in the arts provides students with the skills to be life-long learners.

Integration of 21st Century Skills

The Arts as Communication

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

The Arts as Creative Personal Realization

Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.

The Arts as Culture, History, and Connectors

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

The Arts as a Means to Well-Being

Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.

The Arts as Community Engagement

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

Unit Title: The Picture	
Unit Description: In this unit, students will learn the elements of art and how to apply them to the principles of design. Students will examine the elements of art in everyday life.	
Unit Duration: 6 Weeks	
Understandings: <i>Students will understand that...</i> <ol style="list-style-type: none"> 1. An element of art is a basic visual component an artist uses to create a work of art. 2. That how a given element is used greatly affects the way we perceive an artwork. 3. The principles of design are guidelines that govern the way artists organize the elements of art. 4. Photographers use the principles of design to arrange the elements of art to create successful compositions of both 2-D and 3-D artwork. 5. Holding a camera to take a photograph requires skill and practice. 6. Exposure refers to the amount of light and duration of time that light is allowed to expose an image-sensor. 7. There are numerous components of a digital SLR camera, which include automatic and manual settings as well as menu options. 	Essential Questions: <ol style="list-style-type: none"> 1. What are the 7 elements of art? 2. How does an artist's use of the elements affect our perception of a work of art? 3. What are the 8 principles of design? 4. How can the principles of design be seen as "rules" for creating artwork? 5. What makes a composition successful? 6. Would an artist have to focus on the use of different elements and principles in a 2-D composition as opposed to a 3-D composition? 7. What are some ways to support and balance your camera? 8. How is light and time altered? 9. How is exposure measured? 10. What are the automatic settings? 11. What are the manual settings? 12. What are the menu options?
Assessment Evidence	
Performance Tasks: <ul style="list-style-type: none"> • Understand how to frame a photo • Learn the value of changing the camera angle • Understand how to apply the elements of art to photos • Investigate the world around them with the camera • Understand the DSLR camera auto mode vs. manual • Explore line, color, shape, form, texture • Analyze the 7 elements and use them to take photos based on the principles of design • Relate the camera's perspective to the way we view the world and how changing the vantage point changes the entire meaning of the picture 	Other Evidence: <ul style="list-style-type: none"> • Teacher observation • Student reflection, discussion, and self-assessment
Benchmarks: <ul style="list-style-type: none"> • Student evaluation will be based on an art production assessment rubric for projects and will include the ability to enumerate and report on various aspects and levels of attainment 	
Learning Plan	
Learning Activities: <u>DSLR vs cellphone</u> <ul style="list-style-type: none"> • Basic camera functions • Cellphone camera — Android camera vs. iPhone camera • DSLR camera <u>Photographic composition</u> <ul style="list-style-type: none"> • Rule of thirds 	

- Full frame
- Eye level, birds' eye, and worm's eye

Elements of art

- Line, color, shape, form, value, texture, and space

Principles of design

- Pattern, movement, rhythm, emphasis, contrast, unity, balance, scale and variety

Time to see a new view

- Life from a new perspective

Resources:

- Teacher selected materials
- Getty Museum photography
- George Eastman Photographic Processes Series
- [Elements of a Photograph Series](#)
- [Composition](#)
- <https://www.youtube.com/watch?v=rLFpQbRWgJE>
- <https://www.youtube.com/watch?v=uyXiWF3ml2s>
- Instructor selected projects may include:
 - Elements of art
 - Principles of design
 - Careers in photography
 - Composition 101

Unit Modifications for Special Population Students

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Struggling Learners	<ul style="list-style-type: none"> • Modify the pace of teacher demonstration • Utilize peer assistance • Provide additional resources • Modify assessments as necessary • Modify projects and online activities
English Language Learners	<p>Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p>NJDOE ELL Resources SEI Strategies for Visual Arts Can-Do Descriptions for Proficiency Levels Grades 9-12</p>

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Integration of 21st Century Skills

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Unit Title: The Exposure Triangle	
Unit Description: Students will learn the basics of using a digital camera and lighting. Students will also learn the three essential components of exposure. Students will discover that exposure refers to the amount of light and duration of the time that light is allowed to expose the image sensor.	
Unit Duration: 4 Weeks	
Understandings: <i>Students will understand that...</i> <ol style="list-style-type: none"> 1. Digital technology has revolutionized photography. 2. Digital cameras have similarities and differences to traditional, 35mm cameras. 3. There are guidelines to process digital images to create quality photographs. 	Essential Questions: <ol style="list-style-type: none"> 1. What photography equipment has become obsolete due to new technologies? 2. What is the new equipment that can be used to create digital images? 3. How are digital camera unique and how do they operate? 4. What are the steps to processing digital images? 5. How can digital images best be created?
Assessment Evidence	
Performance Tasks: <ul style="list-style-type: none"> • Learn how the camera works in manual mode • Understand the difference between a large aperture, medium aperture, and small aperture • Learn how aperture and depth of field works • Complete an aperture exercise using the Focos app • Practice using the camera in AV mode on the DSLR camera • Discover what happens to the image when you change F-Stop (F2.8-F32) • Download the Lightroom App (use your school username and password to log-in) • Learn how to adjust the lighting by changing the camera's ISO, aperture, or the shutter speed • Learn why the tripod is a necessary tool to use when slow shutter speed • Interpret the use of using the different viewpoints: bird view, worms view, and eye level and the exposure triangle to create a sense emotion i.e., calmness, boredom, joy, awkwardness, relief, confusion, amusement • Evaluate how shutter speed works • Relate the shutter speed camera settings to historical images of ghosts • Investigate how photographers use the shutter speed to distinguish what is in focus or blurred, use the large aperture, medium aperture, and small aperture settings 	Other Evidence: <ul style="list-style-type: none"> • Teacher observation • Student reflection, discussion, and self-assessment
Benchmarks: <ul style="list-style-type: none"> • Student evaluation will be based on an art production assessment rubric for projects and will include the ability to enumerate and report on various aspects and levels of attainment 	
Learning Plan	

Learning Activities:

Camera manual mode

- Manual, aperture priority, shutter priority, program, sport, macro
- Adobe-Lightroom (third party apps) exposure triangle of the cellphone

Aperture mode (Av = Aperture value)

- F-Stop (F2.8-F32)
- Large aperture, medium aperture, and small aperture settings

Shutter speed (Tv = Time value)

- Change to shutter speed (10 sec – 1/2500 of second)
- Investigate how photographers use the time to distinguish what is in focus or blurred

ISO (Light value)

- ISO 100, 200, 400, 800, 1600, 3200 and 6400
- Changes value to light exposure on the sensor

Resources:

- Teacher selected materials
- Tripod
- Focos app
- [Camera Controls](#)
- [Using the Lightroom Mobile Camera in 126 Seconds](#)
- [Exposure Triangle](#)
- [What is ISO — Camera ISO and the Exposure Triangle Explained](#)
- [Exposure Guide](#)
- [DIY tripods](#)
- [Shutter Speed](#)
- [Manual in 10mins](#)
- [Camera Shutter](#)
- Instructor selected projects include:
 - Aperture exercise
 - ISO exercise
 - F-Stop exercise
 - Exposure triangle: shutter speed, aperture, and ISO
 - Manual focus
 - Basic image workflow
 - Small world – toy story
 - Jump to it
 - Simplicity
 - Ghost
 - Cellphone camera (Lightroom App)
 - Double exposure

Unit Modifications for Special Population Students

Advanced Learners	<ul style="list-style-type: none">• Students may add additional material, requirements, or challenges to assigned projects• Students may complete additional projects at their discretion• Students may assist other learners
Struggling Learners	<ul style="list-style-type: none">• Modify the pace of teacher demonstration• Utilize peer assistance• Provide additional resources• Modify assessments as necessary• Modify projects and online activities
English Language Learners	Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.

	NJDOE ELL Resources SEI Strategies for Visual Arts Can-Do Descriptions for Proficiency Levels Grades 9-12
Learners with an IEP	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> • Variation of time: adapting the time allotted for learning, task completion, or testing • Variation of input: adapting the way instruction is delivered • Variation of output: adapting how a student can respond to instruction • Variation of size: adapting the number of items the student is expected to complete • Modifying the content, process or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here www.udlguidelines.cast.org</p>
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Unit Title: Digital Darkroom	
Unit Description: Students learn the fundamentals of using Photoshop and Lightroom for organizing, editing, and manipulating digital images. Students will use the basic images workflow to edit their images. Students will discover how photo manipulation can transform their photographs by using the digital darkroom during postproduction.	
Unit Duration: 6 Weeks	
Understandings: <i>Students will understand that...</i> <ol style="list-style-type: none"> Using Photoshop and Lightroom is the professional standard for organizing, editing and manipulating digital images. The basic images workflow is a useful method for editing their images. Photographs can be manipulated in postproduction. 	Essential Questions: <ol style="list-style-type: none"> What are the functions of Photoshop and Lightroom? How is the basic images workflow used in the editing process? How are photographs manipulated to be transformed into works of art?
Assessment Evidence	
Performance Tasks: <ul style="list-style-type: none"> Understand how to use Photoshop to manipulate images Learn to use the basic image workflow: adjustment layers, layer masks, histogram, curves, levels, hue/saturation, color balance Understand how to use the tool bar Experiment with retouching photos Understand how organizing your images makes your work more efficient Explore the history panel, blurring, sharpening, and filters Analyze advanced selection techniques 	Other Evidence: <ul style="list-style-type: none"> Teacher observation Student reflection, discussion, and self-assessment
Benchmarks: <ul style="list-style-type: none"> Student evaluation will be based on an art production assessment rubric for projects and will include the ability to enumerate and report on various aspects and levels of attainment 	
Learning Plan	
Learning Activities: <u>Digital camera</u> <ul style="list-style-type: none"> Image sensor Resolution Pixel and mega pixels SD memory card Card reader USB connection Hard drive Image formats: JPG, PNG, RAW <u>Basic image optimization</u> <ul style="list-style-type: none"> Open, save as copy Rotate, crop, resize Conversion to black and white Exposure adjustments Focus adjustments Color adjustments <u>Photoshop/Lightroom tools</u> <ul style="list-style-type: none"> Navigating through image-editing actions 	

Resources:

- Teacher selected materials
- Getty Museum photography
- George Eastman Photographic Processes Series
- <https://www.youtube.com/watch?v=whm0kDw7lus>
- Instructor selected projects may include:
 - Alter the potatoes
 - Photomontage
 - Virtual filters
 - Color splash
 - Clone me
 - Superpowers
 - Match game

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Struggling Learners	<ul style="list-style-type: none">• Modify the pace of teacher demonstration• Utilize peer assistance• Provide additional resources• Modify assessments as necessary• Modify projects and online activities
English Language Learners	<p>Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p>NJDOE ELL Resources SEI Strategies for Visual Arts Can-Do Descriptions for Proficiency Levels Grades 9-12</p>
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Unit Title: Photography Studio - Lighting	
Unit Description: Students will explore the 6 basic lighting set-ups. Students will manage time and best ways to plan the photo shoots and work as a photo assistant for their peers. Students will explore the studio environment while creating formal portraits.	
Unit Duration: 6 Weeks	
Understandings: <i>Students will understand that...</i> <ol style="list-style-type: none"> 1. There are 6 basic lighting set-ups. 2. Managing time and planning photo shoots are an important part of the process. 3. There are a variety of portrait styles. 4. There are camera accessories that make creating portraits easier. 5. Understanding and applying visual balance is essential when taking portraits. 6. Portraits can be retouched digitally. 	Essential Questions: <ol style="list-style-type: none"> 1. What are the 6 basic lighting set-ups? 2. Why are there different portrait styles and when are they used? 3. What camera equipment is used to take portraits? 4. How are camera accessories used? 5. What are some best approaches to framing a portrait? 6. What are some creative ways to create balance in a portrait? 7. What are the important tools to use (in software such as Photoshop) to edit portraits?
Assessment Evidence	
Performance Tasks: <ul style="list-style-type: none"> • Understand how to make informed decisions on the proper F-stop for a professional individual photo or a group photo • Learn the value of light and how it can change the viewer's opinion of the subject • Experiment with artificial light and natural light • Understand how to capture candid photos • Experience working as a team in the studio setting • Value each other's knowledge • Analyze the 6-lighting set-up • Relate their experience as a lead photographer the experience of having their yearbook • Explore digital retouching of photos • Analyze how black-and-white can provide both visual and psychological/emotional possibilities in looking at the subject in a different manner 	Other Evidence: <ul style="list-style-type: none"> • Teacher observation • Student reflection, discussion, and self-assessment
Benchmarks: <ul style="list-style-type: none"> • Student evaluation will be based on an art production assessment rubric for projects and will include the ability to enumerate and report on various aspects and levels of attainment 	
Learning Plan	
Learning Activities: <u>Studio</u> <ul style="list-style-type: none"> • Work together in teams of 3-4 • Set up the studio • Formal portraits butterfly, loop, Rembrandt, and split • Use different lighting arrangements • Adjust poses of your model and camera angles while taking photos <u>Lighting circumstances</u> <ul style="list-style-type: none"> • Studio lights 	

- Daylight (sunrise, mid-day, afternoon, sun, cloudy, overcast, rain), indoors
- Natural light and artificial light

Portrait styles

- Capture a candid photo (life as it happens)
- Capture an environmental portrait (the entire image tells you about the person's sport, hobby, or occupation)
- Find a background without distractions
- Be aware of lighting conditions
- Implement experimentation by having diverse in objects and ideas (6 different ideas/concepts)
- Adjust poses of your model and camera angles while taking photos

Water

- Capture waterdrops
- Use food coloring
- Flashlight
- Tripod

Digital retouching

- Editing

Resources:

- Teacher selected materials
- Tripod
- Backdrops
- Light kits
- Flashlight
- Food coloring
- Pyrex dishes
- Wine glasses
- Reflectors
- [Portraits](#)
- [Depth of Fields](#)
- [Sharp Portraits](#)
- [Mastering one-light](#)
- [Portrait Lighting](#)
- Instructor selected projects may include:
 - Action photography: panning, freezing and blurring
 - Studio lighting exercise
 - Formal portrait
 - People of WTPS
 - Mood portrait

Unit Modifications for Special Population Students

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Unit Title: Visual Story	
Unit Description: We will focus on the basics of documentary photography and learn different methods for telling stories through images. Students will also learn and discuss the ethics of photo retouching or manipulation in photojournalism.	
Unit Duration: 4 Weeks	
Understandings: <i>Students will understand that...</i> <ol style="list-style-type: none"> 1. Documentary photographs tell a true story. 2. An event or subject can be recorded in a simple image, in a series of photos, or symbolically with street photography. 3. There are ethical problems inherent in retouching images meant to be documentary. 	Essential Questions: <ol style="list-style-type: none"> 1. What true story is being told in the image(s)? 2. What is the point of view? 3. What feeling does the image evoke? 4. How can an event/subject be recorded in a single or a series of image? 5. How can an event/subject be recorded symbolically? 6. What are the limits, if any, to retouching documentary photography?
Assessment Evidence	
Performance Tasks: <ul style="list-style-type: none"> • Understand how documentary photographs tell a true story • Learn the value of a point of view • Explore an event or subject that can be recorded in single images • Series of photos • Understand the decisive moment: how the subject, details, framing, and vantage point come together simultaneously to reveal what the photograph is showing the viewer and interpretive possibilities • Develop a photographic vision and use of camera aesthetics • Explore how light can imply mood and emotional tone • Research a photographer and create photographs in that photographer's style. • Interpret how the placement of colors present support the underline meaning of your photograph 	Other Evidence: <ul style="list-style-type: none"> • Teacher observation • Student reflection, discussion, and self-assessment
Benchmarks: <ul style="list-style-type: none"> • Student evaluation will be based on an art production assessment rubric for projects and will include the ability to enumerate and report on various aspects and levels of attainment 	
Learning Plan	
Learning Activities: <u>Photographic style</u> <ul style="list-style-type: none"> • Candid • Photojournalism • Documentary • Street photography • Research photographers' style 	

Resources:

- Teacher selected materials
- Field trip
- Visual essay
- Instructor selected projects may include:
 - Photo essay
 - A day in the life
 - This is us
 - Street scenes
 - I can relate

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English Language Learners	<p>Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p>NJDOE ELL Resources SEI Strategies for Visual Arts Can-Do Descriptions for Proficiency Levels Grades 9-12</p>
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Unit Title: Portfolio	
Unit Description: Students will build an e-portfolio. Students will examine their photographic growth over the course of the academic year. Students will use a web-based design site to exhibit their projects.	
Unit Duration: 4 Weeks	
Understandings: <i>Students will understand that...</i> <ol style="list-style-type: none"> 1. A photographer's portfolio should showcase their best work in various styles. 2. A photographer's portfolio will be built throughout the year in order to have a final product that includes a collection of work. 	Essential Questions: <ol style="list-style-type: none"> 1. What types of artwork should be included in a Photography portfolio? 2. Why is it important to organize and maintain a photographer's portfolio?
Assessment Evidence	
Performance Tasks: <ul style="list-style-type: none"> • Analyze their photography projects • Create a personal portfolio website using wix.com • Explore websites and choose your own theme 	Other Evidence: <ul style="list-style-type: none"> • Teacher observation • Student reflection, discussion, and self-assessment
Benchmarks: <ul style="list-style-type: none"> • Student evaluation will be based on an art production assessment rubric for projects and will include the ability to enumerate and report on various aspects and levels of attainment 	
Learning Plan	
Learning Activities: <ul style="list-style-type: none"> • Develop photographic growth • Create an e-portfolio of their photography projects throughout the course • Write a reflection about their project and their experience creating the projects 	
Resources: <ul style="list-style-type: none"> • Teacher selected materials • PowerPoint • Wix.com • Adobe Spark • https://www.youtube.com/watch?v=fhZQR-FjSgl3 • Instructor selected projects may include: <ul style="list-style-type: none"> ○ e-portfolio ○ Photo inspiration 	

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English Language Learners	Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English

	<p>proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p>NJDOE ELL Resources</p> <p>SEI Strategies for Visual Arts</p> <p>Can-Do Descriptions for Proficiency Levels Grades 9-12</p>
Learners with an IEP	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> • Variation of time: adapting the time allotted for learning, task completion, or testing • Variation of input: adapting the way instruction is delivered • Variation of output: adapting how a student can respond to instruction • Variation of size: adapting the number of items the student is expected to complete • Modifying the content, process or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here www.udlguidelines.cast.org</p>
Learners with a 504	<p>Refer to page four in the Parent and Educator Resource Guide to Section 504 to assist in the development of appropriate plans.</p>

Interdisciplinary Connections

Instruction in the arts helps students with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. Working in the arts helps learners to develop creative problem-solving skills and teaching through the arts can present difficult concepts visually and creatively, making them easier to understand. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world as instruction in the arts connects students with their own culture as well as with the wider world. Integrating art with other disciplines provides challenges for learners at all levels and can reach students who might not otherwise be engaged in other subject areas. Instruction in the arts provides students with the skills to be life-long learners.

Integration of 21st Century Skills

The Arts as Communication

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

The Arts as Creative Personal Realization

Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.

The Arts as Culture, History, and Connectors

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

The Arts as a Means to Well-Being

Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.

The Arts as Community Engagement

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.