

# Reading Public Schools

*Instilling a joy of learning and inspiring the innovative leaders of tomorrow*



## Fine and Performing Arts Curriculum Guide

## Course: Digital Photography

### Course Description

This course will serve as a one-semester introduction to the world of digital photography. It is designed to develop students skills in pixel-based photographic design and printing. Printers, inks, and paper have evolved to a point at which they are able to match traditional continuous tone photographic quality. Many darkroom activities are made easier and more powerful in the digital realm. We will use Adobe Photoshop as the primary image-editing tool. This course will take students from the basic principles of digital photography and introduce them to new ideas and photographic information. Not only will they fine-tune their photography skills, they will explore the study of personal expression and development of creative style.

### Standards for Artistic Practice

These practices describe the processes and skills students learn as practitioners throughout the elementary, middle, and high school years in order to achieve artistic literacy.

- ⇒ *Creating art with artistic intent.*
- ⇒ *Presenting, performing, or producing artistic works to evoke, express, or communicate.*
- ⇒ *Responding to art through intellect and emotion.*
- ⇒ *Connecting the arts to the self, society, history, culture, and other disciplines and bodies of knowledge.*

### Content Standards for a Proficient Visual Arts Course

#### Creating:

1. Consistently apply research to support development of artistic ideas.
2. Document a plan for an original large scale or multi-step art project.
3. Refine an artistic work that builds on previous work by incorporating new materials, constraints, genres, or styles.

#### Presenting:

4. Explain how specific techniques were used to evoke, express, or communicate in an artistic work or collection.
5. Contribute to an art show that explores a personally meaningful theme, idea, or concept.
6. Modify a two- or three-dimensional installation to align to one's artistic intent after listening to initial viewer comments.

#### Responding:

7. Use contextual and aesthetic information to construct interpretations of an artwork or collection of works.
8. Compare and contrast the artistic elements that make art unique.
9. Choose and defend criteria for evaluating artwork.

#### Connecting:

10. Describe how visual arts influences one's approach to other academic disciplines (e.g. how knowledge of changing art movements help contextualize history).
11. Explain the relationship between artworks and commercialization or propaganda (e.g. how Norman Rockwell's work, such as "Rosie the Riveter," supported the war effort in World War II).

*Source: MA Arts Curriculum Framework 2019, page 65*

| <b>Units</b>                    | <b>Essential Questions</b>  | <b>Key Activities May Include...</b>   |
|---------------------------------|---|--|
| <b>1. Depth of Field</b>        | <ul style="list-style-type: none"> <li>• What is the dimensional problem with photography?</li> <li>• What is depth of field?</li> <li>• What is the difference between shallow and greater depth of field?</li> <li>• What are the three things that affect depth of field?</li> <li>• What is the law of reciprocity?</li> <li>• How can these be used together to change the look of an image?</li> </ul>                | <ul style="list-style-type: none"> <li>• Demonstrating knowledge of the difference between the shutter and the aperture, as well as depth of field and the law of reciprocity</li> <li>• Being introduced to the camera and its functions</li> <li>• Showing greater vs. shallow depth of field in photographs</li> <li>• Using Adobe Bridge to narrow down their depth of field photos to six shallow/deep pairs</li> <li>• Learning to crop and edit photographs in Adobe Photoshop</li> <li>• Creating a contact sheet in Adobe Bridge and Photoshop that exemplifies the students' knowledge of the difference between shallow and greater depth of field</li> </ul> |
| <b>2. Motion</b>                | <ul style="list-style-type: none"> <li>• How can we define and achieve stop action?</li> <li>• How can we define and achieve blurring?</li> <li>• How can we define and achieve panning?</li> <li>• How can we demonstrate good composition?</li> </ul>   | <ul style="list-style-type: none"> <li>• Demonstrating knowledge of the three types of motion</li> <li>• Using Adobe Bridge to narrow down their motion photos to two stop action, two blurring, and two panning photos.</li> <li>• Creating a contact sheet in Adobe Bridge and Photoshop that exemplifies the students' knowledge of motion photography</li> <li>• Demonstrating good composition by avoiding things such as cutting off heads, legs, and arms in their motion photos</li> </ul>   |
| <b>3. Eight Visual Elements</b> | <ul style="list-style-type: none"> <li>• How do you define dot, line, shape, form, texture, tonality, color, and directional forces?</li> <li>• How are these visual elements the constituent elements of our photographs?</li> <li>• How can the elements work to improve composition?</li> <li>• How can we find and organize visual elements within the camera viewfinder to effectively convey our feelings?</li> </ul> | <ul style="list-style-type: none"> <li>• Demonstrating knowledge of the eight visual elements in their photographs</li> <li>• Creating a contact sheet in Adobe Bridge and Photoshop that exemplifies the students' knowledge of the visual elements by labeling all 16 photographs properly (two of each of the visual elements).</li> </ul>  |
| <b>4. Five Points of View</b>   | <ul style="list-style-type: none"> <li>• What do we mean by bird's eye view, bug's eye view, same level view, extreme close-up, and camera tilt?</li> <li>• How can these different points of view allow us to gain greater control over composition?</li> </ul>  | <ul style="list-style-type: none"> <li>• Showing the five points of view we've studied in a series of photographs</li> <li>• Taking photographs with the expressed intention of looking for unusual points of view</li> <li>• Exploring the relationship of scale to point of view</li> <li>• Applying what we have learned about composition and light</li> <li>• Creating a contact sheet in Adobe Bridge and Photoshop that exemplifies the students' knowledge of the five points of view by labeling all ten photographs properly (two of each of the points of view)</li> </ul>  |

| Units   | Essential Questions   | Key Activities May Include...  |
|---|---|--|
| <p><b>5. Poetry</b></p>                             | <ul style="list-style-type: none"> <li>• How can photographic images and poetic phrases have the power to evoke emotion, describe a place, or tell a story?</li> <li>• What happens to their expressive power when you bring those images and phrases together?</li> </ul>                                  | <ul style="list-style-type: none"> <li>• Using resources to gather quotes, whether they be from poems, song lyrics, movie lines, or parts thereof, and capturing images that match them</li> <li>• Furthering our knowledge of Adobe Photoshop including typesetting and effects such as drop shadows, etc.</li> <li>• Learning to crop our images in a completely different format than we're used to</li> </ul>  |
| <p><b>6. Light and Shadow</b></p>                   | <ul style="list-style-type: none"> <li>• How are all photographs about light and shadow?</li> <li>• How do we create form and texture in our photographs?</li> </ul>  | <ul style="list-style-type: none"> <li>• Taking photographs in which the content is dominated by light and shadow; showing understanding and sensitivity to the effect of light on different surfaces and the effect of different hours of the day on light</li> <li>• Continuing to edit and crop our photographs and create contact sheets in Adobe Bridge and Photoshop</li> </ul>  |
| <p><b>7. Abstraction</b></p>                        | <ul style="list-style-type: none"> <li>• What is abstraction?</li> <li>• What separates certain fundamental elements from a subject and presents them as aesthetically valuable in their own right?</li> <li>• How can we suppress or eliminate unnecessary or distracting details and elements?</li> </ul> | <ul style="list-style-type: none"> <li>• Learning to visually edit our photos without the use of Photoshop</li> <li>• Learning how the use of the macro mode setting can help us when attempting to achieve abstract photographs</li> <li>• Learning to fill the frame</li> <li>• Continuing to edit and crop our photographs and create contact sheets in Adobe Bridge and Photoshop</li> </ul>   |
| <p><b>8. Trees</b></p>                              | <ul style="list-style-type: none"> <li>• How can photographs of trees be either extraordinary or trite?</li> </ul>  | <ul style="list-style-type: none"> <li>• Taking the time to appreciate the photographic and compositional quality of the trees around us; looking for the personality in an old tree or the contrasts or patterns created by trees</li> <li>• Researching other great photographs of trees to develop ideas or spark inspiration</li> <li>• Continuing to edit and crop our photographs and create contact sheets in Adobe Bridge and Photoshop</li> </ul>   |
| <p><b>9. Self-Portraits</b></p>                     | <ul style="list-style-type: none"> <li>• How have many artists have portrayed themselves for self-promotion and self-aggrandizement?</li> <li>• How can a self-portrait be a tool for introspection and self-exploration?</li> <li>• Is there a right or a wrong way to create a self-portrait?</li> </ul>  | <ul style="list-style-type: none"> <li>• Treating this assignment as an exercise in self-awareness, showing some important facet of your essential self</li> <li>• At the other extreme, making it an exercise in imagination, creating a persona you would like to try on</li> <li>• Continuing to edit and crop our photographs and create contact sheets in Adobe Bridge and Photoshop</li> </ul>   |
| <p><b>10. Famous Photographer Presentations</b></p> | <ul style="list-style-type: none"> <li>• How can we build personal connections with famous photographers?</li> <li>• How can we incorporate those connections into a method of personifying the selected photographers?</li> </ul>  | <ul style="list-style-type: none"> <li>• Reading, analyzing, and interpreting information on selected famous photographers; gathering visual examples from books, magazines, encyclopedias, or any source as needed</li> <li>• Identifying significant events that had an impact on the photographer's life and work; finding detailed information about the photographer's contributions to the field of photography</li> <li>• Culminating information into an effective and interesting presentation for the class</li> </ul> |

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## Fine and Performing Arts Curriculum Guide Overview

### Curriculum Guide

Curriculum guides are public documents aligned with the Massachusetts Department of Education Curriculum Frameworks. They outline and highlight the set of standards that students will learn within certain disciplines at each grade level. Curriculum guides are intended for teachers, parents, and the wide school community to provide an overview of the course of study for the year.

### Curriculum Map

Curriculum maps are internal documents utilized as planning tools for teachers and administrators. Curriculum maps keep a focus on the end-of-year standards and chart a course for teaching and learning over the year. They are typically organized by month and/or marking period and may include: genres/topics or units of study, methods of assessment, and major content resources. Maps are fluid documents that are revised and revisited regularly to ensure students' needs are being met.

### Content Standards

The standards used as the foundation of our curriculum come directly from the Massachusetts Arts Curriculum Framework. State standards may be viewed here: <http://www.doe.mass.edu/frameworks/>

### Standards for Artistic Practice

The standards for artistic practice describe the processes and skills students learn as practitioners throughout the elementary, middle, and high school years in order to achieve artistic literacy. Based on the processes presented in the 2014 *National Core Arts Standards*, these practices are grouped into four clusters that focus on creating, presenting/performing, responding, and connecting across the five arts disciplines (dance, media arts, music, theater, and visual arts)."  
- *MA Arts Curriculum Framework 2019*, p.20

### Essential Questions

Essential questions are questions that are not answerable with an easy answer or a simple instruction. The purpose of essential questions is to provide opportunities for inquiry into learning and act as an umbrella to anchor the unit/lesson.

### Key Activities

Key activities are examples of the instructional contexts and structures for learning that students and teachers *might* be engaged in during arts instruction. Those listed represent a sampling and the list is in no way exhaustive. The list is not intended to mandate or require certain types of instruction at any given time, merely to suggest best practices.