

Course Outline

Arts, Media and Entertainment

REVISED: July/2012

Course Description:

This competency-based course is the first in a sequence of two designed for photography. It provides students with technical instruction and practical experience through executing artistic standards in photography. Instruction for the first half of the course includes an orientation, the history of photography, portfolio creation and evaluation, art standards, the camera as an eye, the care of camera/lens/other equipment, the different types of cameras and formats and composition in photography. It also features the basics of image exposure, image exposure with film and the digital file and the techniques for processing, printing and print mounting of photographs for exhibits. The second half of the course covers a review of the art standards and portfolio development, advanced photographic concepts, the physics in photography and internet research. It focuses on portrait, commercial product and landscape photography as well as pictorialist photography. It also covers portfolio evaluation/employability skills and resource management. The competencies in this course are aligned with the California High School Academic Content Standards and the California Career Technical Education Model Curriculum Standards.

Job Title: Photographer

Career Pathway: Media and Design Arts

Industry Sector: Arts, Media and Entertainment

O*NET-SOC CODE: 27-4021.01

CBEDS Title: Photo Production and Technology

CBEDS No.: 5759

70-65-70

Photography

Credits: 15

Hours: 180

Prerequisites:

None

NOTE: For Perkins purposes this course has been designated as a **capstone** course.

This course cannot be repeated once a student receives a Certificate of Completion.

This one-year course satisfies the State of California's fine arts requirement for high school graduation. This course is approved by the University of California as an "f" course for one year credit



COURSE OUTLINE COMPETENCY-BASED COMPONENTS

A course outline reflects the essential intent and content of the course described. Acceptable course outlines have six components. (Education Code Section 52506). Course outlines for all apportionment classes, including those in jails, state hospitals, and convalescent hospitals, contain the six required elements:

(EC 52504; 5CCR 10508 [b]; Adult Education Handbook for California [1977], Section 100)

Course Outline Components

Location

GOALS AND PURPOSES

Cover

The educational goals or purposes of every course are clearly stated and the class periods are devoted to instruction. The course should be broad enough in scope and should have sufficient educational worth to justify the expenditure of public funds.

The goals and purpose of a course are stated in the COURSE DESCRIPTION. Course descriptions state the major emphasis and content of a course, and are written to be understandable by a prospective student.

PERFORMANCE OBJECTIVES OR COMPETENCIES

pp. 7-42

Objectives should be delineated and described in terms of measurable results for the student and include the possible ways in which the objectives contribute to the student's acquisition of skills and competencies.

Performance Objectives are sequentially listed in the COMPETENCY-BASED COMPONENTS section of the course outline. Competency Areas are units of instruction based on related competencies. Competency Statements are competency area goals that together define the framework and purpose of a course. Competencies fall on a continuum between goals and performance objectives and denote the outcome of instruction.

Competency-based instruction tells a student before instruction what skills or knowledge they will demonstrate after instruction. Competency-based education provides instruction which enables each student to attain individual goals as measured against pre-stated standards.

Competency-based instruction provides immediate and continual repetition and In competency-based education the curriculum, instruction, and assessment share common characteristics based on clearly stated competencies. Curriculum, instruction and assessment in competency-based education are: explicit, known, agreed upon, integrated, performance oriented, and adaptive.

COURSE OUTLINE COMPETENCY-BASED COMPONENTS
(continued)

Course Outline Components	Location
INSTRUCTIONAL STRATEGIES	p. 44
Instructional techniques or methods could include laboratory techniques, lecture method, small-group discussion, grouping plans, and other strategies used in the classroom.	
Instructional strategies for this course are listed in the TEACHING STRATEGIES AND EVALUATION section of the course outline. Instructional strategies and activities for a course should be selected so that the overall teaching approach takes into account the instructional standards of a particular program, i.e., English as a Second Language, Programs for Older Adults, Programs for Adults with Disabilities.	
UNITS OF STUDY, WITH APPROXIMATE HOURS ALLOTTED FOR EACH UNIT	Cover
The approximate time devoted to each instructional unit within the course, as well as the total hours for the course, is indicated. The time in class is consistent with the needs of the student, and the length of the class should be that it ensures the student will learn at an optimum level.	
Units of study, with approximate hours allotted for each unit are listed in the COMPETENCY AREA STATEMENT(S) of the course outline. The total hours of the course, including work-based learning hours (community classroom and cooperative vocational education) is listed on the cover of every CBE course outline. Each Competency Area listed within a CBE outline is assigned hours of instruction per unit.	
EVALUATION PROCEDURES	pp. 44-45
The evaluation describes measurable evaluation criteria clearly within the reach of the student. The evaluation indicates anticipated improvement in performances as well as anticipated skills and competencies to be achieved.	
Evaluation procedures are detailed in the TEACHING STRATEGIES AND EVALUATION section of the course outline. Instructors monitor students' progress on a continuing basis, assessing students on attainment of objectives identified in the course outline through a variety of formal and informal tests (applied performance procedures, observations, and simulations), paper and pencil exams, and standardized tests.	
REPETITION POLICY THAT PREVENTS PERPETUATION OF STUDENT ENROLLMENT	Cover
After a student has completed all the objectives of the course, he or she should not be allowed to reenroll in the course. There is, therefore, a need for a statement about the conditions for possible repetition of a course to prevent perpetuation of students in a particular program for an indefinite period of time.	

ACKNOWLEDGMENTS

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APPROVED:

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CALIFORNIA CAREER TECHNICAL EDUCATION MODEL CURRICULUM STANDARDS
Arts, Media, and Entertainment Industry Sector

FOUNDATION STANDARDS

- 1.0 Academics - Students understand the academic content required for entry into postsecondary education and employment in the Arts, Media, and Entertainment sector.
- 2.0 Communications - Students understand the principles of effective oral, written, and multimedia communication in a variety of formats and contexts.
- 3.0 Career Planning and Management – Students understand how to make effective decisions, use career information, and manage personal career plans.
- 4.0 Technology – Students know how to use contemporary and emerging technological resources in diverse and changing personal, community, and workplace environments.
- 5.0 Problem Solving and Critical Thinking – Students understand how to create alternative solutions by using critical and creative thinking skills, such as logical reasoning, analytical thinking, and problem-solving techniques.
- 6.0 Health and Safety – Students understand health and safety policies, procedures, regulations, and practices, including the use of equipment and handling of hazardous materials.
- 7.0 Responsibility and Flexibility – Students know the behaviors associated with the demonstration of responsibility and flexibility in personal, workplace, and community settings.
- 8.0 Ethics and Legal Responsibilities – Students understand professional, ethical, and legal behavior consistent with applicable laws, regulations, and organizational norms.
- 9.0 Leadership and Teamwork – Students understand effective leadership styles, key concepts of group dynamics, team and individual decision making, the benefits of workforce diversity, and conflict resolution.
- 10.0 Technical Knowledge and Skills – Students understand the essential knowledge and skills common to all pathways in the Arts, Media, and Entertainment sector.
- 11.0 Demonstration and Application – Students demonstrate and apply the concepts contained in the foundation and pathway standards.

MEDIA AND DESIGN ARTS PATHWAY STANDARDS

- A1.0 *Students master appropriate visual and performing arts (VPA) and English-language arts (ELA) content standards in relation to visual, aural, written, and electronic media projects and products.*
- A2.0 *Students understand the key technical and technological requirements applicable to various segments of the Media and Design Arts Pathway.*

CBE
Competency-Based Education

COMPETENCY-BASED COMPONENTS
for the Photography Course

COMPETENCY AREAS AND STATEMENTS	MINIMAL COMPETENCIES
<p>A. FIRST SEMESTER - ORIENTATION</p> <p>Understand, apply, and evaluate classroom and workplace principles, policies and procedures. <i>(CTE Foundation Standards 1.0, 2.0, 3.0, 4.0, 5.0, 6.0)</i> <i>(CTE Media and Design Arts Pathway Standard A1.0)</i></p> <p>(1 hour)</p>	<ol style="list-style-type: none"> 1. Briefly describe the course subject matter as it relates to the following areas: <ol style="list-style-type: none"> a. computer knowledge b. visual arts standards c. course expectations including portfolio presentation 2. Define photography. 3. Describe the different occupations in the Arts and Media and Entertainment industry field that have an impact on the role of the photographer: <ol style="list-style-type: none"> a. art director b. art critic c. art historian d. art collector e. art gallery owner f. philosopher of art 4. Describe how each of the following influence an understanding of the message behind a photograph: <ol style="list-style-type: none"> a. personal beliefs b. cultural traditions c. social context d. political context e. economic context 5. Describe the layout of the following types of photo studios: <ol style="list-style-type: none"> a. film-based b. digitally-based 6. Pass the designated safety test with 100% accuracy.
<p>B. HISTORY OF PHOTOGRAPHY</p> <p>Understand, apply, and evaluate the historical principles and procedures of photography from the 1830s to the present day. <i>(1.0, 2.0, 5.0)</i> <i>(A1.0)</i></p>	<ol style="list-style-type: none"> 1. Describe the operation of the following devices used to project images: <ol style="list-style-type: none"> a. Camera Obscura b. Camera Lucida 2. Describe Joseph Nicéphore Niépce’s method of producing photographic images. 3. Describe William Henry Fox Talbot’s method of using paper negatives. 4. Describe Louis Daguerre’s method of producing a positive image.

<p>(3 hours)</p>	<ol style="list-style-type: none"> 5. Describe the impact of the following on photography: <ol style="list-style-type: none"> a. the dry-plate process b. roll-film c. the 35-millimeter format d. instant film e. the digital processor 6. Describe the contributions the following photographers have made by expanding the limits of photography during: <ol style="list-style-type: none"> a. 1861 to 1870 – Mathew Brady b. 1890 to 1909 – Jacob Riis c. 1921 to 1932 – Man Ray d. 1935 to 1947 – Robert Capa e. 1955 to 1985 – Garry Winogrand f. 1990 to 2000 – Wim Wenders g. post-2000 – Yosumasu Marimura 7. Describe the works of the following photographers: <ol style="list-style-type: none"> a. Omar Badsha (South Africa) b. Shadi Ghadirian (Iran) c. Pedro Meyer (Mexico) 8. Write a three-paragraph essay on an image from one of the photographers in competency #7: <ol style="list-style-type: none"> a. describing the subject matter of the photograph b. describing the cultural information in the photograph c. discussing the contribution of the artist to the history of photography 9. Submit the essay to the instructor for evaluation. 10. Save the essay with the instructor’s evaluation.
<p>C. PORTFOLIO DEVELOPMENT AND EVALUATION</p> <p>Understand, apply and evaluate the principles and techniques in portfolio development and presentation. <i>(1.0, 2.0, 5.0)</i> <i>(A1.0)</i></p> <p>(1 hour)</p>	<ol style="list-style-type: none"> 1. Describe the importance of each of the components of a portfolio: <ol style="list-style-type: none"> a. letters to the teacher b. table of contents or outline c. research or other materials relevant to assignments d. final product(s) 2. Describe the components of a good interview. 3. Describe the importance of having the following members on the portfolio evaluation panel: <ol style="list-style-type: none"> a. professional photographer b. employer c. school administrator d. teacher 4. Select one member from the portfolio evaluation panel and write a one-paragraph essay describing why this person is the most important member. 5. Submit the essay to the instructor for evaluation. 6. Save the essay with the instructor’s evaluation in the student portfolio. 7. Save the results of the previous assignment – the essay on the socio/politico impact of the photograph and the instructor’s evaluation – in the portfolio.

D. ART STANDARDS

Understand, apply and evaluate the components of art criticism to photography.

(1.0, 2.0, 5.0)

(A1.0)

1. Define the following:
 - a. fact
 - b. opinion
 - c. emotion
 - d. objectivity
 - e. subjectivity
 - f. qualitative
 - g. principles of design
 - h. line
 - i. shape/form
 - j. light/value
 - k. color
 - l. perspective (space/position)
 - m. texture
2. Review the role of the art critic.
3. Describe the contributions of photographic critic A. D. Coleman.
4. Describe the following components of art criticism from an art critic's point of view:
 - a. description
 - i. subject matter
 - ii. design elements
 - iii. qualitative aspects
 - b. interpretation (based on one or more of the following)
 - i. personal beliefs
 - ii. cultural traditions
 - iii. social context
 - iv. political context
 - v. economic context
 - c. analysis (objective standards for judging photographs)
 - i. value/light
 - proper exposure
 - contrast
 - white point
 - black point
 - highlights
 - shadows
 - ii. line
 - iii. shape/formcolor
 - iv. perspective
 - v. texture
 - vi. clarity
 - proper focus
 - depth of field
 - blurred motion
 - vii. composition
 - elements of design
 - viii. presentation
 - print quality
 - mounting techniques
 - d. judgment
 - i. imitation
 - ii. formalism
 - iii. expressivism

<p>(2 hours)</p>	<ol style="list-style-type: none"> 5. Describe appropriate ways to deliver criticism. 6. Select a photograph that best represents one design principle: <ol style="list-style-type: none"> a. write a paragraph analyzing the photograph from an art critic's point of view b. exchange paragraph with another student c. write a critique of the other paragraph 7. Write a response to the critique that presents either: <ol style="list-style-type: none"> a. a defense of the analysis or b. a plan showing the process of refining the essay or c. a combination of both a defense and a revision plan 8. Submit paragraph, critique and response to instructor for evaluation. 9. Save paragraph, critique, response and instructor's evaluation in the student's portfolio.
<p>E. THE CAMERA AS AN EYE</p> <p>Understand, apply substantive knowledge, and evaluate the workings of a camera by using the eye as an analogy. (1.0, 2.0, 5.0) (A1.0)</p> <p>(2 hours)</p>	<ol style="list-style-type: none"> 1. Define each of the following: <ol style="list-style-type: none"> a. iris b. aperture c. cornea d. pupil e. lens f. eyelid g. shutter h. retina i. image capture j. film plane k. digital sensor 2. Identify each of the components in a diagram of: <ol style="list-style-type: none"> a. the eye b. the camera 3. Compare the function of each of the following parts in the eye and the camera: <ol style="list-style-type: none"> a. iris – the aperture b. cornea and pupil – the glass lens c. eyelid – the shutter d. retina – the image capture area (film plane or digital capture device) 4. Describe the action of light passing through the lens. 5. Quickly sketch an eye and a camera and label the identical parts. 6. Submit the sketch to the instructor for evaluation. 7. Save the sketch and the instructor's evaluation in the portfolio.
<p>F. CARE OF CAMERA, LENSES, AND OTHER EQUIPMENT</p> <p>Understand, apply, and evaluate the care and maintenance techniques for a camera. (2.0, 5.0)</p>	<ol style="list-style-type: none"> 1. Describe the use of each of the following in the care and maintenance of a camera: <ol style="list-style-type: none"> a. lens tissue b. compressed air c. lens cap d. lens UV filter e. strap f. camera bag

<p>(3 hours)</p>	<ol style="list-style-type: none"> 2. Describe the proper techniques for: <ol style="list-style-type: none"> a. holding the camera b. setting up the tripod c. attaching a portable flash unit d. changing a lens 3. Write a three-paragraph paper on the proper care of a camera. 4. Submit paper to instructor for evaluation. 5. Save paper and instructor's evaluation in the student's portfolio. 6. Pass a safety test on camera and lens care with 100% accuracy.
<p>G. CAMERA TYPES AND FORMATS</p> <p>Understand, apply substantive knowledge of, and evaluate the effect of focal length on the photograph, the selection of proper equipment for specific assignments, and the various photographic formats. <i>(1.0, 2.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0)</i> <i>(A1.0)</i></p>	<ol style="list-style-type: none"> 1. Define the following: <ol style="list-style-type: none"> a. film camera b. digital camera 2. Compare a film camera with a digital camera in terms of: <ol style="list-style-type: none"> a. camera body controls b. lens adjustment controls c. image storage method d. image review method e. price f. availability 3. Define focal length of a lens. 4. Define the following types of photography in terms of the elements and principles of design: <ol style="list-style-type: none"> a. portrait photography b. documentary photography c. landscape photography 5. Describe the work of each of the following photographers as representative of the different types of photography: <ol style="list-style-type: none"> a. portrait photography – Richard Avedon b. documentary photography – Robert Capa c. landscape photography – Ansel Adams 6. Describe the type of lens that is most frequently used in the following: <ol style="list-style-type: none"> a. portrait photography b. documentary photography c. landscape photography 7. Compare the quality and cost of various lenses. 8. Define the following camera formats: <ol style="list-style-type: none"> a. 8" x 10" view b. medium format c. "35 millimeter" 9. Describe the advantages and disadvantages of photographing in each of the following formats: <ol style="list-style-type: none"> a. 8" x 10" view b. medium format c. "35 millimeter" 10. Choose three photographs shot in each of the three formats (above) and write a one-paragraph description for each photograph which includes: <ol style="list-style-type: none"> a. the format that the photographer used b. the design principles expressed in the photograph c. why this was the best format for the subject d. the emotion upon seeing the photograph

<p>(2 hours)</p>	<ol style="list-style-type: none"> 11. Review the components of art criticism as they apply to photography. 12. Review appropriate ways to deliver criticism. 13. Working in pairs, students exchange paragraphs and write a three-paragraph critique of the other student's descriptions based on the following: <ol style="list-style-type: none"> a. the "fit" between the chosen format and the subject b. the design principles c. the emotion 14. Write a response to each of the critiques that presents either: <ol style="list-style-type: none"> a. a defense of the choice of camera formats or b. a plan showing the process of refining the essay or c. a combination of both a defense and a revision plan 15. Submit paragraph, critique and response to instructor for evaluation. 16. Save paragraph, critique, response and instructor's evaluation in the student's portfolio.
<p>H. COMPOSITION IN PHOTOGRAPHY</p> <p>Understand and apply substantive knowledge of the elements of composition and the development of a 'photographic eye.'</p> <p><i>(1.0, 2.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0)</i></p> <p><i>(A1.0)</i></p>	<ol style="list-style-type: none"> 1. Review the definitions of the following elements of design: <ol style="list-style-type: none"> a. line b. shape/form c. light/value d. color e. perspective (space/position) f. texture 2. Describe the effects of each element of design on photographic composition. 3. Describe the definitions of the following principles of design: <ol style="list-style-type: none"> a. structure b. balance c. dynamics d. emphasis e. contrast f. unity 4. Describe the effects of the following principles of design on a composition: <ol style="list-style-type: none"> a. structure <ol style="list-style-type: none"> i. line ii. shape iii. position iv. pattern b. balance <ol style="list-style-type: none"> i. rule of thirds ii. weighting iii. positive and negative space c. dynamics <ol style="list-style-type: none"> i. movement & rhythm ii. eye movement d. emphasis e. contrast f. unity

<p>(5 hours)</p>	<ol style="list-style-type: none"> 5. Work with a peer to choose three black and white images from any source. 6. For each image: <ol style="list-style-type: none"> a. describe the image b. identify the major principle of design that influences the composition c. describe the emotional effect the use of the principle of design brings to the composition d. present the results of the pair discussion to the class
<p>I. MID-TERM EXAMINATION</p> <p>Demonstrate knowledge of: History of Photography; Portfolio Creation and Evaluation; The Camera As An Eye; Care of Camera, Lenses, and Other Equipment; A Critical Look At Photography; Types of Camera Equipment; Composition In Photography. (1.0, 2.0) (A1.0)</p> <p>(2 hours)</p>	<ol style="list-style-type: none"> 1. Pass mid-term examination with 80% or better.
<p>J. IMAGE EXPOSURE BASICS</p> <p>Understand, apply substantive knowledge of, and evaluate the nature, control, and measurement of proper exposure given a certain amount of available light and the types of film available. (1.0, 2.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0) (A1.0, A2.0)</p>	<ol style="list-style-type: none"> 1. Define the following: <ol style="list-style-type: none"> a. exposure b. light intensity c. time d. f-stop (aperture) e. International Standards Organization (ISO) Film Rating f. film grain g. incident light meter h. reflective light meter i. manual exposure mode (M) j. programmed automatic exposure mode (P) k. aperture-preferred exposure mode (A) l. speed-preferred exposure mode (S or Tv) 2. Describe the meaning of correct exposure. 3. Explain the relationship between exposure, light intensity and time (Exposure = Intensity x Time). 4. Describe the effect of different f-stop settings from f/1 through f/64 in full f-stop increments. 5. Describe the effect of shutter speed settings from 2 seconds through 1/2000 of a second in full stop increments. 6. Describe and demonstrate the impact of the “½ - and 2 - times as much light energy” rule for each: <ol style="list-style-type: none"> a. f-stop down b. f-stop up 7. Describe the relationship between ISO and light intensity.

8. Describe and demonstrate the proper use of:
 - a. incident light meter
 - b. reflective light meter
9. Describe and demonstrate the use of the “point of departure” exposure setting to get a proper exposure.
10. Describe and demonstrate the use of the following exposure modes to obtain proper exposure:
 - a. manual (M)
 - b. programmed automatic (P)
 - c. aperture-priority (A or AV)
 - d. shutter-priority (S or Tv) exposure modes
11. Describe and demonstrate the evaluation procedures for equivalent exposures.
12. Review the major concept behind black and white photography.
13. Describe Ansel Adams’ Zone System for exposure readings.
14. Describe the idea of applying the Zone System to color photography.
15. Define the following:
 - a. photojournalism
 - b. documentary photography
 - c. street photography
16. Describe how attention to Adams’ Zone System has emphasized the subject matter in works by the following street/documentary photographers:
 - a. Henri Cartier-Bresson
 - b. Robert Frank
 - c. Alfred Eisenstaedt
 - d. Manuel Alvarez Bravo
 - e. Charles “Teenie” Harris
 - f. Brassai
 - g. Margaret Bourke-White
 - h. Jonathan Eubanks
 - i. Garry Winogrand
17. Review elements and principles of design as they affect the composition of photographs.
18. Create an “Everyday Life-Digital” project that focuses on a social issue in the community by taking a series of photographs using the following settings:
 - a. aperture-priority
 - b. shutter-priority
 - c. manual
 - d. automatic
19. Describe and demonstrate the following features of Adobe Photoshop:
 - a. opening files
 - b. adjusting image size
 - c. saving files
20. Upload the files to the computer using Adobe Photoshop.
21. Print five images of any size of the favorite “Everyday Life” photographs:
 - a. on an inkjet digital printer
 - b. at 300 dpi
 - c. with high-quality paper
22. Create a cube out of construction paper.
23. Attach the images to five sides of the cube.

<p>(15 hours)</p>	<ol style="list-style-type: none"> 24. Create a title of the project for the sixth side. 25. Write a one-paragraph essay for each photograph on the following: <ol style="list-style-type: none"> a. a description of the photograph b. the meaning of the photograph c. how the choice of the particular exposure setting enhances the meaning d. an analysis of the photograph based on Adams' Zone System 26. Review the components of art criticism as they apply to photography. 27. Review appropriate ways to deliver criticism. 28. Working in pairs: <ol style="list-style-type: none"> a. students exchange choices of prints and the relevant papers b. write a one-paragraph critique on each of the print/three-essay combinations 29. Write a response to each of the critiques that presents either: <ol style="list-style-type: none"> a. a defense of the elements of the project or b. a plan showing the process of refining the elements of the project or c. a combination of both a defense and a revision plan 30. Submit prints, paragraph, critique and response to instructor for evaluation. 31. Save prints, paragraph, critique, response and instructor's evaluation in the student's portfolio. 32. Define consumable material resources. 33. Create an "Inventory Table for Photography/1" with the following columns: <ol style="list-style-type: none"> a. Date of Project b. Name of Project c. Description of Consumable Material Resources (CMR) d. Amount of CMR Used e. Estimated hours devoted to producing the project f. Estimated hours devoted to writing up the project g. Estimated hours devoted to critiquing the project h. Estimated hours devoted to responding to the critique 34. Create an "Everyday Life Project-Digital 1" line and enter the following: <ol style="list-style-type: none"> a. date (beginning – ending) b. type of consumable resources used c. amount of consumable resources used d. estimated hours devoted to production e. estimated hours devoted to write-up f. estimated hours devoted to critiquing peer's paper g. estimated hours devoted to responding to the peer's critique 35. Save the Inventory Table in the portfolio.
<p>K. IMAGE EXPOSURE WITH FILM</p> <p>Understand, apply substantive knowledge of, and evaluate how a film camera works. <i>(1.0, 2.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0)</i> <i>(A1.0, A2.0)</i></p>	<ol style="list-style-type: none"> 1. Define the following: <ol style="list-style-type: none"> a. natural lighting b. tungsten lighting c. fluorescent lighting d. film emulsion e. color temperature balanced film f. natural lighting/flash film g. indoor film

<p>(3 hours)</p>	<ol style="list-style-type: none"> 2. Review the meaning of ISO. 3. Identify the various ISO film speed ratings 4. Differentiate the features and functions of the following: <ol style="list-style-type: none"> a. natural lighting/flash film b. other color temperature balanced films 5. Describe the results of different exposures while: <ol style="list-style-type: none"> a. varying the ISO while keeping shutter speed and f-stop constant b. varying the shutter speed while keeping f-stop and ISO constant c. varying the f-stop while keeping the ISO and shutter speed constant 6. Write a three-paragraph paper that describes the choice of film for the following situations: <ol style="list-style-type: none"> a. a birthday party in bright sunlight b. a holiday dinner indoors 7. Review the major steps of art criticism as they apply to photography. 8. Review appropriate ways to deliver criticism. 9. Working in pairs, students exchange papers and write a three-paragraph critique on the choice of film for each situation. 10. Write a response to each of the critiques that presents either: <ol style="list-style-type: none"> a. a defense of the essay or b. a plan showing the process of refining the essay or c. a combination of both a defense and a revision plan 11. Submit paragraph, critique, and response to instructor for evaluation. 12. Save paragraph, response and instructor's evaluation in the student's portfolio.
<p>L. IMAGE EXPOSURE AND THE DIGITAL FILE</p> <p>Understand, apply substantive knowledge of, and evaluate how a digital camera works and its similarities and differences with a film camera. <i>(1.0, 2.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0)</i> <i>(A1.0, A2.0)</i></p>	<ol style="list-style-type: none"> 1. Review the differences between a film camera and a digital camera in terms of: <ol style="list-style-type: none"> a. camera body controls b. lens adjustments c. exposure method d. image storage method 2. Define the following: <ol style="list-style-type: none"> a. charged coupled device (CCD) or sensor b. pixel c. pixels per inch (ppi) d. file storage device 3. Describe the following digital photography concepts: <ol style="list-style-type: none"> a. image proportion b. image (or pixel) dimension c. image size d. image resolution e. file compression f. jpeg file compression (*.jpg) g. tiff file compression (*.tif) h. psd file compression (*.psd) 4. Describe the need for various image resolution settings on a digital camera. 5. Demonstrate setting various image resolutions. 6. Describe the need for various image compression settings on a digital camera. 7. Demonstrate setting various image compression formats.

<p>(5 hours)</p>	<ol style="list-style-type: none"> 8. Describe and demonstrate the appropriate ISO setting on a digital camera to obtain proper exposure in the following situations: <ol style="list-style-type: none"> a. in bright sunlight b. in shade c. in an indoor setting 9. Review the following definitions: <ol style="list-style-type: none"> a. natural lighting b. tungsten lighting c. fluorescent lighting 10. Define the following: <ol style="list-style-type: none"> a. white balance b. color balance 11. Describe different environments in which a photographer would use the following white balance settings: <ol style="list-style-type: none"> a. daylight white balance b. tungsten white balance c. fluorescent white balance d. automatic white balance 12. Review elements and principles of design as they affect the composition of photographs. 13. Photograph three different environments in the following ways: <ol style="list-style-type: none"> a. a natural lighting environment using daylight white balance AND automatic white balance b. an environment with tungsten lighting using tungsten white balance AND automatic white balance c. an environment with fluorescent lighting using fluorescent white balance AND automatic white balance 14. Identify various file storage devices. 15. Describe and demonstrate various ways to upload a digital image file onto a computer. 16. Save the six files in the "Three Environments" project as *.jpg files on the computer.
<p>M. PROCESSING THE DIGITAL FILE: PHOTOSHOP BASICS</p> <p>Understand, apply substantive knowledge of, and evaluate how to perform basic adjustments to a digital file using Adobe Photoshop. <i>(1.0, 2.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0)</i> <i>(A1.0, A2.0)</i></p>	<ol style="list-style-type: none"> 1. Briefly describe the contributions of the following scientists to our understanding of light and color: <ol style="list-style-type: none"> a. James Clerk Maxwell b. Sir Isaac Newton 2. Define the following: <ol style="list-style-type: none"> a. additive color b. subtractive color c. color wheel d. hue e. saturation 3. Describe and demonstrate the following on a color wheel: <ol style="list-style-type: none"> a. primary colors b. secondary colors c. intermediate colors d. complementary colors e. analogous colors 4. Describe the range of digital darkroom software currently available. 5. Describe the influence of Adobe Photoshop on digital photography.

6. Identify the following terms as they apply to Adobe Photoshop:
 - a. color cast
 - b. color correction
 - c. toolbox
 - d. layer
 - e. curve
 - f. level
 - g. crop
 - h. file format conversion
7. Describe and demonstrate the ability of Adobe Photoshop to perform color correction after the picture has been taken.
8. Perform the following actions:
 - a. open each *.jpg file, one at a time, from the “Three Environments” project and examine for the presence of a color cast
 - b. for each of the six files with a color cast, remove the color cast with the following simple adjustments:
 - i. curves
 - ii. levels
 - iii. color balance
 - iv. hue/saturation
 - c. crop the image to a certain proportion and image size
 - d. convert the *.jpg file to a *.psd or *.tif format
 - e. “Save as” an image file on the computer
9. Make 5” x 7” prints from the six digital files from the “Three Environments” project using a quality ink-jet printer on glossy paper at 300 dpi.
10. Choose one pair of prints from the “Three Environments” project and write a three-paragraph essay comparing:
 - a. the before/after correction of the color balance of the automatic white balance setting
 - b. the before/after correction of the color balance of the specific white balance setting
 - c. the final color correction of each of the two settings
11. Review the components of art criticism as they apply to photography.
12. Review appropriate ways to deliver criticism.
13. Working in pairs, students exchange prints and essays and write a three-paragraph critique of the other student’s essay based on the components of art criticism.
14. Write a response to each of the critiques that presents **either**:
 - a. a defense of the elements of the project **or**
 - b. a plan that includes revising the elements of the project **or**
 - c. a combination of both a defense and a revision
15. Submit prints, essay, critique and response to instructor for evaluation.
16. Save prints, essay, critique, response and instructor’s evaluation in the student’s portfolio.

<p>(8 hours)</p>	<p>17. Review the “Inventory Table for Photography/1.”</p> <p>18. Create a “Three Environments Project” line and enter the following:</p> <ol style="list-style-type: none"> date (beginning – ending) type of consumable resources used amount of consumable resources used estimated hours devoted to production estimated hours devoted to write-up estimated hours devoted to critiquing peer’s paper estimated hours devoted to responding to the peer’s critique <p>19. Save the Inventory List in the portfolio.</p>
<p>N. PROCESSING AND PRINTING PHOTOGRAPHS</p> <p>Understand, apply substantive knowledge of, and evaluate the second and third steps in the SHOOT – PROCESS – PRINT procedure for both film and digital photography. (1.0, 2.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0) (A1.0, A2.0)</p>	<p>NOTE: ALL SCHOOLS DO COMPETENCIES #1 AND #2.</p> <ol style="list-style-type: none"> Review the elements and principles of design as they affect composition in photography. Describe the effectiveness of Ansel Adam’s Zone System in analyzing photographs from the following: <ol style="list-style-type: none"> Edward Weston Alfred Stieglitz Edward Steichen Paul Strand Walker Evans Paul Caponigro Lee Friedlander <p>NOTE: IF THE SCHOOL HAS A FULLY-EQUIPPED DARKROOM, COMPLETE COMPETENCIES #3 - #29, <i>SKIP COMPETENCIES #30 - #40</i> AND CONTINUE WITH COMPETENCY #41.</p> <p>NOTE: IF THE SCHOOL DOES NOT HAVE A FULLY-EQUIPPED DARKROOM, <i>SKIP COMPETENCIES #3 - #29</i> AND BEGIN WITH COMPETENCY #30.</p> <ol style="list-style-type: none"> Create an “Everyday Life – Film” project by taking at least ten photographs of different subjects in documentary or street photographic style using black and white film. Describe and demonstrate proper darkroom procedures. Describe darkroom safety principles. Identify various developers and their proper usage. Use the following procedures to process the roll of film containing the composition assignment: <ol style="list-style-type: none"> develop stop fix wash dry properly List the differences between: <ol style="list-style-type: none"> properly and improperly exposed negatives properly and improperly processed negatives (thick and thin negatives) Compare student negatives with the attributes of a properly exposed negative.

10. Review the definition of film emulsion.
11. Compare film emulsion to photographic paper emulsion.
12. Describe the importance of different emulsions in producing quality prints.
13. Describe and demonstrate the proper use of enlarging equipment.
14. Describe the criteria for a proper exposure for printing.
15. Define Silver Halide (photographic) paper.
16. Describe and demonstrate the use of proper times for each of the steps of printing on Silver Halide (photographic) paper:
 - a. developer
 - b. stop bath
 - c. fixer
 - d. wash
 - e. dry
17. Print three negatives from the "Everyday Life-Film" assignment.
18. Choose one print and write a three-paragraph essay incorporating:
 - a. a description of the event
 - b. the composition of the photograph
 - c. the emotion evoked by the photograph
19. Review the major steps of art criticism.
20. Review appropriate ways to deliver criticism.
21. Working in pairs, students exchange prints and papers and write a three-paragraph critique of the other student's essay.
22. Write a three-paragraph response to the critique that presents **either**:
 - a. a defense of the elements of the project **or**
 - b. a plan showing the process of refining the elements of the project **or**
 - c. a combination of both a defense and a revision plan
23. Submit print, paragraph, critique and response to instructor for evaluation.
24. Save print, paragraph, critique, response and instructor's evaluation in the student's portfolio.
25. Describe and demonstrate the preparation of a negative to:
 - a. commercial lab printing standards
 - b. retail outlet printing standards
26. Describe and demonstrate the process of transferring a negative to an outside printing lab.
27. Review the "Inventory Table for Photography/1."
28. Create an "Everyday Life-Film Project" line and enter the following:
 - a. type of consumable resources used
 - b. amount of consumable resources used
 - c. estimated hours devoted to production
 - d. estimated hours devoted to write-up
 - e. estimated hours devoted to critiquing peer's paper
 - f. estimated hours devoted to responding to the peer's critique
29. Save the Inventory Table in the portfolio.

NOTE: IF THE SCHOOL DOES NOT HAVE A FULLY-EQUIPPED DARKROOM, BEGIN WITH COMPETENCY #30 AND CONTINUE THROUGH COMPETENCY #65.

30. Describe proper darkroom procedures.
31. Describe darkroom safety principles.
32. Identify various developers and their proper usage.
33. Describe the following procedures to process negatives:
 - a. develop
 - b. stop
 - c. fix
 - d. wash
 - e. dry
34. List the differences between:
 - a. properly and improperly exposed negatives
 - b. properly and improperly processed negatives (thick and thin negatives)
35. Review the definition of film emulsion.
36. Compare film emulsion to photographic paper emulsion.
37. Describe the importance of different emulsions in producing quality prints.
38. Describe and demonstrate the proper use of enlarging equipment.
39. Describe the criteria for a proper exposure for printing.
40. Describe the use of proper times for each of the steps of printing on photographic paper:
 - a. developer
 - b. stop bath
 - c. fixer
 - d. wash
 - e. dry

NOTE: ALL SCHOOLS WITH OR WITHOUT DARKROOMS, CONTINUE WITH COMPETENCY #41 AND END AT COMPETENCY #65.

41. Describe the history of digital printing and the contributions of:
 - a. Jon Cone
 - b. Graham Nash
42. Review the proper use of Photoshop to make the following adjustments:
 - a. curves
 - b. levels
 - c. color balance
 - d. hue/saturation
43. Describe the proper use of Photoshop to convert a color image to black and white by using the channel mixer.
44. Describe the proper use of Photoshop to convert a black and white image to:
 - a. a duo-tone image with a sepia appearance
 - b. a tri-tone image with a selenium-toned appearance
 - c. a tri-tone image with a cyanotype-toned appearance
45. Use the channel mixer to convert color photographs from the "Everyday Life- Digital" assignment to black and white images.

46. Convert each of the black and white images to:
 - a. a duo-tone image with a sepia appearance
 - b. a tri-tone image with a selenium-toned appearance
 - c. a tri-tone image with a cyanotype-toned appearance
47. Prepare each of the above images for printing by performing the following steps:
 - a. cropping
 - b. re-sizing to 8 ½" x 11"
 - c. changing the resolution to 300 ppi
48. Make three 5" x 7" prints of the three black and white images (one duo-tone and two tri-tones) of the same photograph on an inkjet printer at 300 dpi using high-quality paper.
49. For each print write a one-paragraph essay describing the emotion invoked by the type of print.
50. Review appropriate ways to deliver criticism.
51. Working in pairs, students exchange prints and essays and write a three-paragraph critique of the perceived emotion.
52. Write a three-paragraph response to the critique that presents **either**:
 - a. a defense of the elements of the project **or**
 - b. a plan to revise the elements of the project **or**
 - c. a combination of both a defense and a revision
53. Submit prints, paragraph, critique, and response to instructor for evaluation.
54. Save prints, paragraph, critique, response and instructor's evaluation in the student's portfolio.
55. Review the "Inventory Table for Photography/1."
56. Create an "Everyday Life-Digital 2 Project" line and add the following:
 - a. date (beginning – ending)
 - b. type of consumable resources used
 - c. amount of consumable resources used
 - d. hours devoted to production
 - e. hours devoted to write-up
 - f. hours devoted to critiquing peer's paper
 - g. hours devoted to responding to the peer's critique
57. Save the Inventory Table in the portfolio.
58. Define the following:
 - a. RGB
 - b. CMYK
 - c. color separation
 - d. Portable Document Format (PDF)
 - e. specification (spec) sheet
 - f. off-site
 - g. commercial lab
 - h. retail outlet
59. Collect spec sheets from each of the following:
 - a. a commercial lab
 - b. a retail outlet
60. Demonstrate the preparation of a digital file to:
 - a. commercial lab printing standards
 - b. retail outlet printing standards
61. Define File Transfer Protocol (FTP).
62. Describe the process of transferring files from the studio to the commercial lab.

<p>(13 hours)</p>	<p>63. Write a short paragraph comparing the differences of preparing a digital file for:</p> <ol style="list-style-type: none"> studio printing commercial lab printing retail outlet printing <p>64. Submit paragraph to instructor for evaluation.</p> <p>65. Save paragraph and instructor's evaluation in the student's portfolio.</p>
<p>O. PAPER</p> <p>Understand, apply substantive knowledge of, and evaluate the importance of the choice of paper in printing a photograph. (1.0, 2.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0) (A1.0, A2.0)</p>	<ol style="list-style-type: none"> Define and describe the major attributes of each of the following types of paper: <ol style="list-style-type: none"> silver halide inkjet glossy matte metallic fiber-based Identify situations in which a photographer might use each of the following types of paper to its best advantage: <ol style="list-style-type: none"> glossy matte fiber-based metallic Print one duo-tone or tri-tone image from the "Everyday Life-Digital 2" assignment on an inkjet printer with each of the following types of paper: <ol style="list-style-type: none"> glossy matte metallic fiber-based Write a short paragraph describing the "best" paper for the image in terms of the value/light qualities. Review the methods of delivering criticism. Working in pairs, students exchange prints and papers and use the components of art criticism to critique: <ol style="list-style-type: none"> the choice of paper for each print the accompanying descriptive paragraph Write a response to each of the critiques that presents either: <ol style="list-style-type: none"> a defense of the elements of the project or a plan showing the process of refining the elements of the project or a combination of both a defense and a revision plan Submit prints, paragraphs, critiques and responses to instructor for evaluation. Save prints, paragraphs, critiques, responses and instructor's evaluation in the student's portfolio. Review the "Inventory Table for Photography/1."

<p>(10 hours)</p>	<ol style="list-style-type: none"> 11. Create an “Everyday Life-Digital 3 Project” line and add the following: <ol style="list-style-type: none"> a. date (beginning – ending) b. type of consumable resources used c. amount of consumable resources used d. estimated hours devoted to production e. estimated hours devoted to write-up f. estimated hours devoted to critiquing peer’s paper g. estimated hours devoted to responding to the peer critique 12. Save the Inventory Table in the portfolio.
<p>P. PRINT MOUNTING FOR EXHIBITION</p> <p>Understand, apply, and evaluate various techniques for mounting photographs. <i>(1.0, 2.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0)</i> <i>(A1.0, A2.0)</i></p>	<ol style="list-style-type: none"> 1. Define the following: <ol style="list-style-type: none"> a. matting b. acid-free c. archival d. museum standard e. conservation standard f. mat board g. foam-core board h. window mat (passepartout) i. frame spacer j. linen tape k. photo corners l. dry mount tissue m. dry mounting n. tacking iron o. mount press 2. Describe the function of the following in unifying the presentation of a print: <ol style="list-style-type: none"> a. the mat b. the frame c. the glass 3. Describe the impact mat size has on the presentation of the print. 4. Describe the impact mat color has on the presentation of the print. 5. Describe the impact the type of glass has on the presentation of the print. 6. Describe the susceptibility of the print to chemical damage arising from improper selection of mounting components. 7. Demonstrate the proper trimming technique. 8. Demonstrate the proper tacking technique. 9. Explain the operation of: <ol style="list-style-type: none"> a. the tacking iron b. the mount press 10. Use a variety of mounting techniques to mount five photographs from ANY PREVIOUS project(s). 11. Review the elements of art criticism. 12. Review the methods of delivering criticism. 13. Choose five prints made by class members and write a short, three-paragraph critique based on the following: <ol style="list-style-type: none"> a. the mounting technique b. the impact that mat size has on the presentation of the print c. the impact that mat color has on the presentation of the print

<p>(10 hours)</p>	<ol style="list-style-type: none"> 14. Write a response to each of the critiques that presents either: <ol style="list-style-type: none"> a. a defense of the elements of the project or b. a plan to revise the elements of the project or c. a combination of both a defense revision 15. Submit prints, paragraphs, peer critiques and responses to instructor for evaluation. 16. Save prints, paragraphs, peer critiques, response and instructor's evaluation in the student's portfolio. 17. Review the "Inventory Table for Photography/1." 18. Create an "Everyday Life-Digital 4 Project" line and add the following: <ol style="list-style-type: none"> a. date (beginning – ending) b. type of consumable resources used c. amount of consumable resources used d. estimated hours devoted to production e. estimated hours devoted to write-up f. estimated hours devoted to critiquing peer's paper g. estimated hours devoted to responding to the peer critique 19. Save the Inventory Table in the portfolio.
<p>Q. PORTFOLIO EVALUATION / EMPLOYABILITY SKILLS</p> <p>Understand and apply the principles and techniques in portfolio evaluation. Review the components of a good portfolio. (1.0, 2.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0) (A1.0)</p> <p>(3 hours)</p>	<ol style="list-style-type: none"> 1. Assemble at least three works (mounted and unmounted) that reflect growth or progress or improvement in: <ol style="list-style-type: none"> a. artistic perception b. technical skills c. writing skills 2. Select two works and accompanying documentation and describe the following: <ol style="list-style-type: none"> a. intent of the work b. research notes or other relevant materials c. choice of the design principles 3. Examine the following that reflect the development of individual style: <ol style="list-style-type: none"> a. résumé b. personal statement 4. Review the importance of including each of the following on the portfolio evaluation panel: <ol style="list-style-type: none"> a. professional photographer b. employer c. school administrator d. teacher 5. Review the elements of a successful interview. 6. Role-play the following parts in a mock interview: <ol style="list-style-type: none"> a. interviewee b. professional photographer c. employer d. school administrator e. teacher 7. Present portfolio for a panel evaluation (including interview) with the following panelists: <ol style="list-style-type: none"> a. professional photographer b. employer c. school administrator d. teacher

<p>R. FINAL EXAMINATION</p> <p>Demonstrate knowledge of: History of Photography; Portfolio Creation and Evaluation; The Camera As An Eye; Care of Camera, Lenses, and Other Equipment; A Critical Look At Photography; Types of Camera Equipment; Composition In Photography; Image Exposure Basics; Image Exposure With Film; Image Exposure And The Digital File; Processing The Digital File: Photoshop Basics; Processing and Printing Photographs; Paper; Print Mounting for Exhibition. (1.0, 2.0) (A1.0)</p> <p>(2 hours)</p>	<p>1. Pass final examination with 80% or better.</p>
<p>A. SECOND SEMESTER - ORIENTATION</p> <p>Understand, apply, and evaluate classroom and workplace principles, policies and procedures. (1.0, 2.0, 4.0, 5.0, 6.0) (A1.0)</p> <p>(1 hour)</p>	<p>1. Review the course subject matter as it relates to the following areas:</p> <ol style="list-style-type: none"> computer knowledge visual arts standards course expectations including portfolio presentation <p>2. Review the definition of photography.</p> <p>3. Review the different occupations in the Arts, Media, and Entertainment industry field that have an impact on the role of the photographer:</p> <ol style="list-style-type: none"> art director art critic art historian art collector art gallery owner philosopher of art <p>4. Review how each of the following influence an understanding of the message behind a photograph:</p> <ol style="list-style-type: none"> personal beliefs cultural traditions social context political context economic context <p>5. Compare printed materials that incorporate photographs from two different cultures you are familiar with, on the basis of:</p> <ol style="list-style-type: none"> cultural traditions social context political context economic context <p>6. Pass the designated safety test with 100% accuracy.</p>

B. ART STANDARDS AND PORTFOLIO REVIEW

Review the standards of art criticism and portfolio standards.
(1.0, 2.0, 5.0)
(A1.0)

1. Review the following elements of design:
 - a. line
 - b. shape (form)
 - c. light (value)
 - d. color
 - e. perspective (space, position)
 - f. texture
2. Review the following principles of design that define a whole composition:
 - a. structure/pattern as expressed in:
 - i. line
 - ii. shape
 - iii. position
 - b. balance as expressed in:
 - i. rule of thirds
 - ii. weighting
 - iii. positive and negative space
 - c. dynamics/movement & rhythm as expressed in eye movement
 - d. emphasis
 - e. contrast
 - f. unity
3. Review the following concepts:
 - a. fact
 - b. opinion
 - c. objectivity
 - d. subjectivity
 - e. emotion
4. Review the importance of using the following components of art criticism in evaluating a photograph for inclusion in a portfolio:
 - a. description
 - b. interpretation
 - i. personal beliefs
 - ii. cultural traditions
 - iii. social context
 - iv. political context
 - v. economic context
 - c. analysis (objective standards for judging photographs)
 - i. value/light
 - proper exposure
 - contrast
 - white point
 - black point
 - highlights
 - shadows
 - ii. clarity
 - proper focus
 - depth of field
 - blurred motion
 - iii. composition
 - iv. presentation
 - print quality
 - mounting techniques

<p>(2 hours)</p>	<ul style="list-style-type: none"> d. judgment <ul style="list-style-type: none"> i. imitation ii. formalism iii. expressivism 5. Review the importance of each of the components of a portfolio: <ul style="list-style-type: none"> a. letters to the teacher b. table of contents or outline c. research or other materials relevant to assignments d. final product(s) 6. Describe the components of a good interview. 7. Describe the importance of having the following members on the portfolio evaluation panel: <ul style="list-style-type: none"> a. professional photographer b. employer c. school administrator d. teacher 8. Review the previous one-paragraph essay describing the most important member of the panel. 9. Revise the essay based on the experience of the recent portfolio interview. 10. Submit the essay to the instructor for evaluation. 11. Save the essay with the instructor's evaluation in the portfolio.
<p>C. ADVANCED PHOTOGRAPHIC CONCEPTS</p> <p>Understand, apply, and evaluate advanced concepts in photography. <i>(1.0, 2.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0)</i> <i>(A1.0, A2.0)</i></p>	<ul style="list-style-type: none"> 1. Review the definition of the following: <ul style="list-style-type: none"> a. 8" x 10" view format b. medium format c. "35 millimeter" format 2. Describe the binary number system. 3. Define the following units for measuring information quantity: <ul style="list-style-type: none"> a. bit (binary digit) b. bytes c. kilobytes (KB) d. megabytes (MB) e. gigabytes (GB) f. terabytes (TB) 4. Define the following: <ul style="list-style-type: none"> a. file formats b. image compression c. digital format size d. pixels per inch (ppi) e. format proportion f. aspect ratio g. field of view h. full-frame i. crop factor j. 1.6x k. 1.3x l. file size

- m. image print size
 - n. image resolution
 - o. optimal resolution
 - p. bit depth
 - q. image print size
 - r. scale factor
 - s. equivalent proportion
 - t. enlarging
 - u. cropping
5. Identify the digital file size (in MB) that approximates the following film formats:
 - a. 8" x 10" view at 72 ppi
 - b. 8" x 10" view at 300 ppi
 - c. medium format at 72 ppi
 - d. medium format at 300 ppi
 - e. "35-millimeter" format at 72 ppi
 - f. "35-millimeter" format at 300 ppi
 6. Describe the field of view resulting from the following lens and sensor combinations:
 - a. 70 mm lens with a full-frame sensor
 - b. 70 mm lens with a 1.6x sensor
 - c. 200 mm lens with a full-frame sensor
 - d. 200 mm lens with a 1.3x sensor
 7. Describe the following concepts:
 - a. file size
 - b. image size
 8. Describe and demonstrate the scale factor for enlarging each of the following image sizes:
 - a. 2 x 3 to 6 x 9
 - b. 4 x 5 to 16 x 20
 - c. 5 x 7 to 11 x 17
 - d. 8 x 10 to 22 x 36
 9. Select a file from the previous "Everyday Life" project and create:
 - a. an 8" x 10" print at 72 ppi on a high-quality inkjet printer
 - b. an 8" x 10" print at 300 ppi on a high-quality inkjet printer
 10. Write a three-paragraph paper comparing the contrast between dark and light values of the 72 ppi print with the 300 ppi.
 11. Review the components of art criticism as they apply to photography.
 12. Review the appropriate ways to deliver criticism.
 13. Exchange prints and papers with another student and write a three-paragraph critique of the peer's analysis of contrasting values in the two prints.
 14. Write a response to each of the critiques that presents **either**:
 - a. a defense of all of the elements of the project **or**
 - b. a plan to revise some or all of the elements of the project **or**
 - c. a combination of both a defense and a revision
 15. Submit prints, paragraph, critique and response to instructor for evaluation.
 16. Save prints, paragraph, critique, response and instructor's evaluation in the student's portfolio.

<p>(5 hours)</p>	<ol style="list-style-type: none"> 17. Review the definition of consumable material resources. 18. Create an "Inventory Table for Photography/2" with the following columns: <ol style="list-style-type: none"> a. Date of Project b. Name of Project c. Description of Consumable Material Resources (CMR) d. Amount of CMR Used e. Estimated hours devoted to producing the project f. Estimated hours devoted to writing up the project g. Estimated hours devoted to critiquing the project h. Estimated hours devoted to responding to the critique 19. Create an "Everyday Life Project-Digital Enlargement" line and enter the following: <ol style="list-style-type: none"> a. the date the project began and ended b. type of consumable resources used c. amount of consumable resources used d. estimated hours devoted to production e. estimated hours devoted to write-up f. estimated hours devoted to critiquing peer's paper g. estimated hours devoted to responding to the peer's critique 20. Save the "Inventory Table for Photography/2" in the portfolio.
<p>D. PHYSICS IN PHOTOGRAPHY</p> <p>Understand, apply, and evaluate the use of physics principles in photography. <i>(1.0, 2.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0)</i> <i>(A1.0, A2.0)</i></p>	<ol style="list-style-type: none"> 1. Review the following concepts: <ol style="list-style-type: none"> a. natural lighting b. fluorescent lighting c. tungsten lighting d. flash 2. Define the following terms: <ol style="list-style-type: none"> a. color b. angle of incidence c. reflective surface d. incident light meter e. reflective light meter f. space g. two-dimensional space h. positive space i. negative space j. three-dimensional space k. lighting scheme l. key light m. fill light n. electro-magnetic energy spectrum o. inverse square law p. Kelvin (K) q. color temperature r. prism s. color wheel t. additive color u. subtractive color v. cyan w. magenta x. CMYK y. RGB

3. Describe and demonstrate the following lighting sources with a still-life subject:
 - a. natural lighting
 - b. fluorescent lighting
 - c. tungsten lighting
 - d. flash
4. Describe how light direction can make the subject look 'flat' (two-dimensional) or enhance its three-dimensional space by examining the following:
 - a. the angle of incidence affecting light coming off reflective surfaces
 - b. the effects of two-light sources (key and fill)
 - c. the purpose of a fill card
 - d. subject-to-light-source-distance
 - e. color balanced film
 - f. color temperature settings on a digital camera
5. Analyze photographs from books or slide shows that emphasize variety in lighting.
6. Describe how to photograph a still-life shiny subject.
7. Photograph a still-life shiny subject using the following lighting schemes:
 - a. a light source with an angle of incidence at 15°
 - b. a light source with an angle of incidence at 31°
 - c. a light source with an angle of incidence at 47°
 - d. two light sources (key and fill)
8. Save files to computer.
9. Print the files on a digital printer.
10. Write a one-paragraph description of the lighting scheme that produced the most realistic 3-D effect.
11. Review the major components of art criticism as applies to photographs.
12. Review appropriate ways to deliver criticism.
13. Working in pairs, students exchange prints and essays and write a short critique of the other student's finding.
14. Write a response to each of the critiques that presents **either**:
 - a. a defense of all of the elements of the project **or**
 - b. a plan to revise some or all of the elements of the project **or**
 - c. a combination of both a defense and a revision
15. Submit print, paragraph, critique and response to instructor for evaluation.
16. Save print, paragraph, critique, response and instructor's evaluation in the student's portfolio.
17. Describe the discovery by James Clerk Maxwell that light is a small part of the electro-magnetic energy spectrum.
18. Describe Isaac Newton's experiment separating white light into the rainbow spectrum.

19. Describe the following additive color primaries:
 - a. red
 - b. green
 - c. blue
20. Describe the following subtractive color primaries:
 - a. cyan
 - b. magenta
 - c. yellow
21. Describe and demonstrate the following on a color wheel:
 - a. primary colors
 - b. secondary colors
 - c. intermediate colors
 - d. complementary colors
 - e. analogous colors
22. Describe how these color-complimentary pairs influence decisions about color composition:
 - a. red – cyan
 - b. green – magenta
 - c. blue – yellow
23. Describe the main points of *The Interaction of Color* by Josef Albers with regards to color harmony.
24. Photograph a brightly-colored swatch of fabric or paper (Interaction of Color Project) in the following environments:
 - a. on darker solid colors
 - b. on lighter solid colors
 - c. on neutrals
 - d. on patterned paper
25. Write a three-paragraph paper describing the emotions created by different combinations of these colors.
26. Submit the swatch combinations and paper to instructor for evaluation.
27. Save swatch combinations, paper and instructor's evaluation in the portfolio.
28. Create a "Shiny Still Life Project" line and enter the following:
 - a. date (beginning – ending)
 - b. type(s) of consumable resources used
 - c. amount of consumable resources used
 - d. estimated hours devoted to production
 - e. estimated hours devoted to write-up
 - f. estimated hours devoted to critiquing peer's paper
 - g. estimated hours devoted to responding to the peer's critique
29. Create an "Interaction of Color Project" line and enter the following:
 - a. date the project began and ended
 - b. type(s) of consumable resources used
 - c. amount of consumable resources used
 - d. estimated hours devoted to production
 - e. estimated hours devoted to write-up
30. Save the Inventory Table in the portfolio.

(10 hours)

<p>E. INTERNET RESEARCH</p> <p>Understand, apply, and evaluate classroom and workplace principles, policies and procedures. (1.0, 2.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0) (A1.0, A2.0)</p> <p>(5 hours)</p>	<ol style="list-style-type: none"> 1. Define context. 2. Use internet research to describe how the different use and context of Alberto Korda’s photograph of Che Guevara (<i>Guerrillero Heroico</i>) has changed the image’s meaning over time. 3. Download a maximum of three photographs that have been used in a different context from the original. 4. Record the following information for each image: <ol style="list-style-type: none"> a. a description of the original image b. the social/political meaning c. the major design element d. the new use of the image e. the new social/political meaning f. a new design element, if relevant g. a comparison between the old and new social/political meaning of the image h. a comparison between the old and new design element 5. For each image, use Photoshop to make 4 ½ x 6 black and white prints in the highest pixel dimension. 6. Choose one image and write a three-paragraph essay that includes the following points: <ol style="list-style-type: none"> a. a description of the original image b. the social/political meaning c. the major design element d. the new use of the image e. the new social/political meaning f. the new design element, if relevant g. a comparison between the old and new social/political meaning of the image h. a comparison between the old and new design element 7. Present an oral report to the class which includes: <ol style="list-style-type: none"> a. a description of the original image b. the social/political meaning c. the major design element d. the new use of the image e. the new social/political meaning f. the new design element g. a comparison between the old and new social/political meaning of the image h. a comparison between the old and new design element 8. Submit written work to instructor for evaluation. 9. Save written work to portfolio. 10. Review the “Inventory Table for Photography/2.” 11. Create an “Internet Research Project” line and enter the following: <ol style="list-style-type: none"> a. date the project began and ended b. type(s) of consumable resources used c. amount of consumable resources used d. estimated hours devoted to production e. estimated hours devoted to research and write-up 12. Save the Inventory Table in the portfolio.
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<p>F. MID-TERM EXAMINATION</p> <p>Demonstrate knowledge of: Art Standards; Portfolio Creation and Evaluation; Advanced Photography Concepts; The Physics of Photography; Internet Research. (1.0, 2.0) (A1.0)</p> <p>(1 hour)</p>	<p>1. Pass mid-term examination with 80% or better.</p>
<p>G. PORTRAIT PHOTOGRAPHY</p> <p>Understand, apply, and evaluate the concepts and techniques in shooting portraits. (1.0, 2.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0) (A1.0, A2.0)</p>	<p>1. Define the following:</p> <ol style="list-style-type: none"> a. portrait b. formal portrait c. informal portrait d. candid portrait e. head and shoulders portrait f. one-half portrait g. three-quarters portrait h. full-length portrait i. abstract portrait j. environmental or symbolic portrait k. proofing l. refining m. cropping n. sizing o. advertising campaign <p>2. View examples of portrait styles from the following portrait artists:</p> <ol style="list-style-type: none"> a. Rembrandt van Rijn b. Jan Vermeer c. John Singer Sargent d. Leonardo da Vinci e. Pablo Picasso <p>3. Describe the importance of background to the unity of the portrait.</p> <p>4. Analyze the effects of the following basic types of portrait lighting:</p> <ol style="list-style-type: none"> a. paramount (butterfly shadow under the nose) or beauty lighting b. 30 degree side lighting c. 45 degree side lighting d. 60 degree or Rembrandt lighting e. 90 degree side lit f. backlit (silhouette) g. short/broad lighting <p>5. Identify the lighting techniques used by the following portrait painters to achieve realism:</p> <ol style="list-style-type: none"> a. Rembrandt van Rijn b. Jan Vermeer c. John Singer Sargent d. Leonardo da Vinci e. Pablo Picasso

6. View examples of portrait photography from books, magazines, or slide shows including the works of the following 20th century photographers:
 - a. Arnold Newman
 - b. Yousef Karsh
 - c. Richard Avedon
7. Describe advantages and disadvantages of shooting portraits in black and white.
8. Identify the various lighting techniques used by each of the above-mentioned photographers.
9. Participate in a class discussion comparing the lighting techniques of the portrait painters with those of the photographers.
10. Collect the following information about an upcoming school-wide event, such as a dramatic performance:
 - a. the type of event
 - b. a list of the roles/duties of the talent or models
11. Work with the organizers of the event to plan an advertising campaign.
12. Shoot at least ten portraits of people in the event, either in black and white or color, with at least one example of the following:
 - a. butterfly lighting
 - b. 30-degree side lighting
 - c. 45-degree side lighting
 - d. 60-degree (Rembrandt) lighting
 - e. 90-degree lighting
 - f. back lit
 - g. short/broad
 - h. appropriate background for the role or duty of the subject
13. Save files to computer.
14. Perform color balance corrections on Photoshop.
15. Describe and demonstrate the steps in preparing for printing:
 - a. proofing
 - b. refining
 - c. cropping
 - d. sizing
16. Print files on a digital printer using paper of student's choice.
17. Review the following regarding mounting a print:
 - a. principles of design as they affect the appearance of the print
 - b. chemical compatibility between mounting materials and the print
 - c. mounting techniques
18. Mount three of the portraits.
19. Write a three-paragraph essay for each of the three mounted portraits describing:
 - a. the technical description of the lighting set-up
 - b. how value (the lighting set-up) influences the viewer's impression of the subject
 - c. how the background unifies the portrait
 - d. the "fit" between the portrait and the role/duty of the subject in the event
20. Review the major steps of art criticism as applies to photographs.
21. Review the appropriate ways to deliver criticism.
22. Exchange portraits and essays with another student and write a three-paragraph essay critiquing:
 - a. the technical description of the lighting set-up
 - b. the emotional effect brought about by the lighting set-up
 - c. the "fit" between the portrait and the role/duty of the subject

<p>(15 hours)</p>	<ol style="list-style-type: none"> 23. Write a response to the critique that presents either: <ol style="list-style-type: none"> a. a defense of all of the elements of the project or b. a plan to revise some or all of the elements of the project or c. a combination of both a defense and a revision 24. Submit prints, paragraphs, peer critique and response to instructor for evaluation. 25. Save prints, paragraphs, peer critique, response and instructor's evaluation in the student's portfolio. 26. Review the "Inventory Table for Photography/2." 27. Create a "Portraits Project" line and enter the following: <ol style="list-style-type: none"> a. date (beginning – ending) b. type of consumable resources used c. amount of consumable resources used d. estimated hours devoted to production e. estimated hours devoted to write-up f. estimated hours devoted to critiquing peer's paper g. estimated hours devoted to responding to the peer's critique 28. Save the Inventory List in the portfolio. 29. Write a three-paragraph paper discussing how the portraits could be used by the following media in covering the event: <ol style="list-style-type: none"> a. broadcasting (television) b. magazines c. the internet 30. Submit paper to instructor for evaluation. 31. Save paper in student's portfolio.
<p>H. COMMERCIAL PRODUCT PHOTOGRAPHY</p> <p>Understand, apply the substantive techniques of, and evaluate how to photograph commercial products. <i>(1.0, 2.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0)</i> <i>(A1.0, A2.0)</i></p>	<ol style="list-style-type: none"> 1. Define commercial photography. 2. Describe different aspects of commercial photography. 3. Define the following principles of design: <ol style="list-style-type: none"> a. unity b. dominance c. subordination 4. Describe dominance and subordination in light of Josef Albers' "The Interaction of Color." 5. Identify the dominant and subordinate themes in the works of the following commercial photographers: <ol style="list-style-type: none"> a. Edward Steichen b. Paul Outerbridge c. Irving Penn d. Richard Avedon e. Diane Arbus 6. Define advertising agency. 7. Identify dominance and subordination in ads created by the following advertising agencies: <ol style="list-style-type: none"> a. BBDO b. la comunidad 8. Define the following: <ol style="list-style-type: none"> a. Tear sheet b. RAW file format c. RAW file format adjustments 9. Use a tear sheet from a magazine advertisement to identify the following: <ol style="list-style-type: none"> a. the dominant figure b. the subordinate figure(s)

- c. the dominant color
 - d. the subordinate color(s)
 - e. how the other figures are subordinate to the dominant figure
 - f. the interaction between the dominant color and subordinate colors
10. Set up for a studio shot:
 - a. in the style of the tear sheet
 - b. with the dominant and subordinate figures clearly arranged
 11. Shoot the product in a RAW file format.
 12. Upload RAW files to a computer.
 13. Use Photoshop to create a file that is similar to the tear sheet by performing one or more of the following adjustments:
 - a. making RAW file adjustments
 - b. duplicating layers
 - c. using the clone stamp tool
 - d. performing sharpening tasks
 - e. using masks and channels
 - f. using curves for color balancing
 - g. using levels for color balancing
 - h. using hue/saturation
 - i. using channel mixer
 - j. using brush opacity to hide/reveal masks
 - k. editing a mask
 - l. saving as selection
 - m. using text tool
 - n. cropping
 - o. enlarging with proper resolution to prepare for print
 14. Review the steps in preparing an image for printing.
 15. Print the image from the “commercial shoot” project using high quality paper.
 16. Review the following regarding mounting a print:
 - a. principles of design as they affect the appearance of the print
 - b. chemical compatibility between mounting materials and the print
 - c. mounting techniques
 17. Mount the image.
 18. Review the major steps of art criticism.
 19. Review appropriate ways to deliver criticism.
 20. Working in pairs, students exchange mounted prints and tear sheets and write a three-paragraph critique on:
 - a. the print quality
 - b. the mounting quality
 - c. the evidence that the dominant and subordinate visual elements are clearly expressed
 21. Write a response to each of the critiques that presents **either**:
 - a. a defense of all of the elements of the project **or**
 - b. a plan to revise some or all of the elements of the project **or**
 - c. a combination of both a defense and a revision
 22. Submit mounted prints, critique and response to instructor for evaluation.
 23. Save mounted prints, critique, response and instructor’s evaluation in the student’s portfolio.
 24. Review the “Inventory Table for Photography/2.”
 25. Create a “Commercial Shoot” line and enter the following:
 - a. date (beginning – ending)
 - b. type of consumable resources used
 - c. amount of consumable resources used

(15 hours)	<ul style="list-style-type: none"> d. estimated hours devoted to production e. estimated hours devoted to write-up f. estimated hours devoted to critiquing peer's paper g. estimated hours devoted to responding to the peer's critique <p>26. Save the Inventory List in the portfolio.</p>
<p>I. LANDSCAPES</p> <p>Understand, apply, and evaluate the concepts and techniques in shooting landscapes. <i>(1.0, 2.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0)</i> <i>(A1.0, A2.0)</i></p>	<ul style="list-style-type: none"> 1. Describe and demonstrate the use of land, sky, and water as subjects for scenic pictorial photography for the following: <ul style="list-style-type: none"> a. natural landscapes b. urban landscapes c. seascapes 2. Use components of art criticism (description, interpretation, analysis, judgment) as a basis for discussing the works of the following landscape artists: <ul style="list-style-type: none"> a. Courbet b. Boudin c. Canaletto d. Watteau e. Gainsborough f. Wallis 3. Use components of art criticism (description, interpretation, analysis, judgment) as a basis for discussing the works of the following landscape photographers: <ul style="list-style-type: none"> a. Roger Fenton b. Francis Bedford c. Timothy O'Sullivan d. Henry Jackson e. Ansel Adams f. Kenro Izu 4. Describe and demonstrate the following Photoshop enhancement techniques: <ul style="list-style-type: none"> a. clone stamp b. curves c. levels d. hue/saturation e. channel mixer (convert to gray scale) f. hand paint g. duotone (sepia) h. tri-tone (e.g., selenium) i. layers and masks/channels for blending effects j. duplicate layers k. artistic filters l. sharpen m. blur n. blending modes o. opacity p. healing brush q. patch tool

5. Describe the following selection of poems about loneliness:
 - a. *I Wandered Lonely As A Cloud* by William Wordsworth
 - b. *Alone Looking At The Mountain* by Li Po
 - c. *Alone* by Myra Angelou
 - d. *The Lonely House* by Emily Dickenson
 - e. *Evening Solace* by Charlotte Brontë
 - f. *Loneliness* by Rainer Maria Rilke
 - g. *Where without Whom* by Octavio Paz
6. Describe photography books that incorporate landscape photography and poetry in terms of:
 - a. the quality of the print
 - b. the “fit” between the print and the poem
7. Produce a series of landscape photographs that reflect “loneliness” (“Loneliness Project”) by:
 - a. subject matter
 - b. manipulation of image by Photoshop techniques
8. Combine two of the landscape photographs with appropriate poems about loneliness.
9. Review the steps in preparing an image for printing.
10. Review the following regarding mounting a print:
 - a. principles of design as they affect the appearance of the print
 - b. chemical compatibility between mounting materials and the print
 - c. mounting techniques
11. Print and mount in book style with poetry captioned on each page.
12. Write a three-paragraph paper describing:
 - a. the choice of the subject matter
 - b. the Photoshop techniques
 - c. the “fit” between the print and the poem
13. Review the major steps of art criticism.
14. Review appropriate ways to deliver criticism.
15. Working in pairs, students exchange prints and write a three-paragraph critique on:
 - a. the artistic merits of each of the mounted photographs
 - b. the “fit” between the poem and the photograph
16. Write a response to each of the critiques that presents **either**:
 - a. a defense of all of the elements of the project **or**
 - b. a plan to revise some or all of the elements of the project **or**
 - c. a combination of both a defense and a revision plan
17. Submit project, paper, critique and response to instructor for evaluation.
18. Save project, paper, critique, response and instructor’s evaluation in the student’s portfolio.
19. Review the “Inventory Table for Photography/2.”
20. Create a “Loneliness Project” line and enter the following:
 - a. date (beginning – ending)
 - b. type of consumable resources used
 - c. amount of consumable resources used
 - d. estimated hours devoted to production
 - e. estimated hours devoted to write-up
 - f. estimated hours devoted to critiquing peer’s paper
 - g. estimated hours devoted to responding to the peer’s critique
21. Save the Inventory List in the portfolio.

(15 hours)

J. PICTORIALIST PHOTOGRAPHY

Understand, apply, and evaluate the nature of the interaction between art and the pictorialist photographic movement.

(1.0, 2.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0)

(A1.0, A2.0)

1. Analyze selected works from the following painters based on the element of shape:
 - a. James McNeill Whistler
 - b. Claude Monet
 - c. Pierre-August Renoir
 - d. Sesshu Toyo
 - e. George Inness
2. Define pictorialist.
3. Describe the influence any or all of the painters in Competency #1 had on the following photographers:
 - a. Alfred Stieglitz
 - b. Clarence White
 - c. Gertrude Käsebier
 - d. Eduard Steichen
 - e. Annie Brigman
 - f. Julia Cameron
 - g. Craig Annan
 - h. Robert Demachy
4. Describe the following contributions by Alfred Stieglitz towards developing photography as an art form:
 - a. the Photo-Secessionist Movement
 - b. *Camera Work* journal
 - c. Gallery 291
5. Describe the influence of Arthur Wesley Dow's Composition on the aesthetics of the pictorialists.
6. Use the theme of "Pictorialist Photography" as inspiration for the following project:
 - a. go for a walk
 - b. choose subjects carefully
 - c. be precise
 - d. only take five photographs of 5 different scenes, no repeats
7. Use Photoshop techniques to create photographs in the pictorialist style.
8. Review the steps in preparing an image for printing.
9. Print all good images on high-quality paper.
10. Review the major steps of art criticism.
11. Review appropriate ways to deliver criticism.
12. Working in pairs, students exchange prints and write a three-paragraph critique on the artistic merits of each of the photographs.
13. Write a response to each of the critiques that presents **either**:
 - a. a defense of all of the elements of the project **or**
 - b. a plan to revise some or all of the elements of the project **or**
 - c. a combination of both a defense and a revision plan
14. Submit prints, critique and response to instructor for evaluation.
15. Save prints, critique, response and instructor's evaluation in the student's portfolio.
16. Review the "Inventory Table for Photography/2."
17. Create a "Pictorialist Photography" line and enter the following:
 - a. date (beginning – ending)
 - b. type of consumable resources used,
 - c. amount of consumable resources used
 - d. estimated hours devoted to production
 - e. estimated hours devoted to write-up

(15 hours)	<ul style="list-style-type: none"> f. estimated hours devoted to critiquing peer's paper g. estimated hours devoted to responding to the peer's critique <p>18. Save the Inventory List in the portfolio.</p>
<p>K. RESOURCE MANAGEMENT</p> <p>Review the basics of resource management in photography. (2.0, 5.0, 7.0)</p> <p>(2 hours)</p>	<ol style="list-style-type: none"> 1. Define the following: <ul style="list-style-type: none"> a. resources b. management c. sustainability 2. Describe the management of the following resources in photography: <ul style="list-style-type: none"> a. time b. materials c. personnel 3. Review the information in the Inventory Table for Photography/1. 4. Review the information in the Inventory Table for Photography/2. 5. Write one paragraph summarizing the amount and types of consumable resources used for all projects. 6. Draw a chart showing the amount of time spent on each activity (e.g., hours devoted to production) for all projects. 7. Describe the benefits of effective resource management for photographers in terms of: <ul style="list-style-type: none"> a. sustainability of the business b. company growth 8. Write a short essay that includes the following points: <ul style="list-style-type: none"> a. a description of the project that took the most time to complete b. a description of the project that consumed the most materials c. a description of the project that took the least time to complete d. a description of the project that consumed the fewest materials e. what the student learned about sustainability through effective management of resources 9. Submit the essay to the instructor for evaluation. 10. Save essay and instructor's evaluation in the portfolio.
<p>L. PORTFOLIO EVALUATION / EMPLOYABILITY SKILLS</p> <p>Understand, apply, and evaluate the principles and techniques in portfolio evaluation (1.0, 2.0, 3.0, 4.0, 5.0, 7.0, 9.0, 10.0, 11.0) (A1.0)</p>	<ol style="list-style-type: none"> 1. Review the composition of a good portfolio. 2. Assemble at least five works that reflect growth or progress or improvement in: <ul style="list-style-type: none"> a. artistic perception b. technical skills c. writing skills 3. Select three works and accompanying documentation and describe the following: <ul style="list-style-type: none"> a. intent of the work b. research notes or other relevant materials c. choice of the design principles 4. Examine the following that reflect the development of individual style: <ul style="list-style-type: none"> a. résumé b. personal statement 5. Review the importance of including each of the following on the portfolio evaluation panel: <ul style="list-style-type: none"> a. professional photographer b. employer c. school administrator d. teacher 6. Review the elements of a successful interview.

<p>(3 hours)</p>	<ol style="list-style-type: none"> 7. Role-play the following parts in a mock interview: <ol style="list-style-type: none"> a. interviewee b. professional photographer c. employer d. school administrator e. teacher 8. Present portfolio for a panel evaluation (including interview) with the following panelists: <ol style="list-style-type: none"> a. professional photographer b. employer c. school administrator d. teacher
<p>M. FINAL EXAMINATION</p> <p>Demonstrate knowledge of: Art Standards; Portfolio Creation and Evaluation; Advanced Photography Concepts; The Physics of Photography; Internet Research; Portrait Photography; Commercial Product Photography; The Art of Photography; Landscapes; Resource Management; Portfolio Evaluation/Employability Skills (1.0, 2.0) (A1.0)</p> <p>(1 hour)</p>	<ol style="list-style-type: none"> 1. Pass final examination with 80% or better.

SUGGESTED INSTRUCTIONAL MATERIALS and OTHER RESOURCES

TEXTS AND SUPPLEMENTAL BOOKS

Adams, Ansel. Examples: The Making of 40 Photographs. Little, Brown and Company, 1989.

Albers, Josef and Nicholas Fox Weber. Interaction of Color: Revised and Expanded Edition. Yale University Press, 2006

Cleghorn, Mark. Portrait Photography: Secrets of Posing and Lighting. Sterling Publishing, 2004.

Dow, Arthur W. Composition; a series of exercises in art structure for the use of students and teachers. Nabu Press, 2010.

Freeman, Michael. The Complete Guide to Night and Lowlight Photography. Sterling Publishing Company Inc., 2008.

Gatto, Joseph A., Albert W. Porter and Jack Selleck. Exploring Visual Design: the Elements and Principles, 4th Edition. Davis Publications, Inc., 2011.

Leibovitz, Annie. Annie Leibovitz at Work. Random House Publishing Group, 2008.

Long, Ben. Complete Digital Photography, 4th Edition. Cengage Learning, 2007.

Manna, Lou and Bill Moss. Digital Food Photography. Course Technology, Inc. 2005.

Nurnberg, Walter. Lighting For Photography, Means and Methods. Textbook Publishers, 2003.

Peterson, Bryan. Understanding Exposure: How to Shoot Great Photographs with a Film or Digital Camera. Watson-Guptill Publications, Incorporated, 2004.

SOFTWARE

Adobe Photoshop

RESOURCES

Employer Advisory Board members

Foundation Standards

<http://www.cde.ca.gov/ci/ct/sf/documents/ctstandards.pdf>

<http://www.cde.ca.gov/be/st/ss/documents/ctstandards.doc>

www.skillsnet.net

(Jobseekers Guide, Employment Resources, etc.)

online.onetcenter.org

(Occupational Information Network)

COMPETENCY CHECKLIST

TEACHING STRATEGIES and EVALUATION

METHODS AND PROCEDURES

- A. Lecture, discussion and critique of student work
- B. Demonstration/participation
- C. Community resources
- D. Multi-sensory presentation

EVALUATION

SECTION A – First Semester – Orientation – Pass the safety test with a score of 100%.

SECTION B – History of Photography – Pass all assignments and exams on history of photography with a minimum score of 80% or higher.

SECTION C – Portfolio Development and Evaluation – Pass all assignments and exams on portfolio development and evaluation with a minimum score of 80% or higher.

SECTION D – Art Standards – Pass all assignments and exams on art standards with a minimum score of 80% or higher.

SECTION E – The Camera as an Eye – Pass all assignments and exams on the camera as an eye with a minimum score of 80% or higher.

SECTION F – Care of Camera, Lenses, and Other Equipment – Pass all assignments and exams on care of camera, lenses, and other equipment with a minimum score of 80% or higher.

SECTION G – Camera Types and Formats – Pass all assignments and exams on camera types and formats with a minimum score of 80% or higher.

SECTION H – Composition in Photography – Pass all assignments and exams on composition in photography with a minimum score of 80% or higher.

SECTION I – Mid-Term Examination – Pass all assignments and exams on mid-term examination with a minimum score of 80% or higher.

SECTION J – Image Exposure Basics – Pass all assignments and exams on image exposure basics with a minimum score of 80% or higher.

SECTION K – Image Exposure with Film – Pass all assignments and exams on image exposure with film with a minimum score of 80% or higher.

SECTION L – Image Exposure and the Digital File – Pass all assignments and exams on image exposure and the digital file with a minimum score of 80% or higher.

SECTION M – Processing the Digital File: Photoshop Basics – Pass all assignments and exams on processing the digital file: Photoshop basics with a minimum score of 80% or higher.

SECTION N – Processing and Printing Photographs – Pass all assignments and exams on processing and printing photographs with a minimum score of 80% or higher.

SECTION O – Paper – Pass all assignments and exams on paper with a minimum score of 80% or higher.

SECTION P – Print Mounting for Exhibition – Pass all assignments and exams on print mounting for exhibition with a minimum score of 80% or higher.

SECTION Q – Portfolio Evaluation/Employability Skills – Pass all assignments and exams on portfolio evaluation / employability skills with a minimum score of 80% or higher.

SECTION R – Final Examination – Pass final examination with a minimum score of 80% or higher.

SECTION A – Second Semester – Orientation – Pass the safety test with a score of 100%.

SECTION B – Art Standards and Portfolio Review – Pass all assignments and exams on art standards and portfolio review with a minimum score of 80% or higher.

SECTION C – Advanced Photographic Concepts – Pass all assignments and exams on advanced photographic concepts with a minimum score of 80% or higher.

SECTION D – Physics in Photography – Pass all assignments and exams on physics in photography with a minimum score of 80% or higher.

SECTION E – Internet Research – Pass all assignments and exams on internet research with a minimum score of 80% or higher.

SECTION F – Mid-Term Examination – Pass all assignments and exams on mid-term examination with a minimum score of 80% or higher.

SECTION G – Portrait Photography – Pass all assignments and exams on portrait photography with a minimum score of 80% or higher.

SECTION H – Commercial Product Photography – Pass all assignments and exams on commercial product photography with a minimum score of 80% or higher.

SECTION I – Landscapes – Pass all assignments and exams on landscapes with a minimum score of 80% or higher.

SECTION J – Pictorialist Photography – Pass all assignments and exams on pictorialist photography with a minimum score of 80% or higher.

SECTION K – Resource Management – Pass all assignments and exams on resource management with a minimum score of 80% or higher.

SECTION L – Portfolio Evaluation/Employability Skills – Pass all assignments and exams on portfolio evaluation / employability skills with a minimum score of 80% or higher.

SECTION M – Final Examination – Pass final examination with a minimum score of 80% or higher.

Statement for Civil Rights

All educational and vocational opportunities are offered without regard to race, color,
national origin, gender, or physical disability.

PHOTOGRAPHY (180 Hours)

Course No.: 70-65-70

COMPETENCY CHECKLIST

Student Name _____

Teacher Name _____ School Site _____

Start Date _____ Completion Date _____ Certificate Date _____

Teacher Signature _____ Student Signature _____

(Signatures verify completion of course competencies)

FIRST SEMESTER

A. ORIENTATION (1 hr)

- _____ 1. Course subject matter & expectations
- _____ 2. Define photography
- _____ 3. Occupations available in industry
- _____ 4. Message behind a photograph
- _____ 5. Types of photo studios layout
- _____ 6. Pass the designated safety test

B. HISTORY OF PHOTOGRAPHY (3 hrs)

- _____ 1. Devices used to project images
- _____ 2. Niepce's method of producing photo images
- _____ 3. Talbot's method using paper negatives
- _____ 4. Daguerre's method using positive image
- _____ 5. Impacts on photography
- _____ 6. Contributions of photographers
- _____ 7. Works of photographers
- _____ 8. Essay on 1 photographer from # 7
- _____ 9. Submit the essay to instructor for evaluation
- _____ 10. Save essay with instructor's evaluation

C. PORTFOLIO DEVELOPMENT & EVALUATION (1 hr)

- _____ 1. Components of a portfolio
- _____ 2. Components of a good interview
- _____ 3. Members of portfolio evaluation panel
- _____ 4. Evaluate one member from your panel
- _____ 5. Submit essay to instructor for evaluation
- _____ 6. Save essay & evaluation in portfolio
- _____ 7. Save previous assignment in portfolio

D. ART STANDARDS (2 hrs)

- _____ 1. Define listed terms related to topic
- _____ 2. Role of the art critic
- _____ 3. Photographic critic A.D. Coleman
- _____ 4. Components of art criticism
- _____ 5. Appropriate ways to deliver criticism

- _____ 6. Critique of photograph w/one design principle
- _____ 7. Response to a critique
- _____ 8. Submit assignment to instructor for evaluation
- _____ 9. Save assignment/evaluation in portfolio

E. THE CAMERA AS AN EYE (2 hrs)

- _____ 1. Define listed terms related to topic
- _____ 2. Identify components in diagram of eye/camera
- _____ 3. Compare functions of parts in eye and camera
- _____ 4. Action of light passing through lens
- _____ 5. Sketch eye/camera and label identical parts
- _____ 6. Submit sketch to instructor for evaluation
- _____ 7. Save sketch & evaluation in portfolio

F. CARE OF CAMERA, LENSES, & OTHER EQUIPMENT (3 hrs)

- _____ 1. Items used in care & maintenance of a camera
- _____ 2. Proper techniques for camera usage
- _____ 3. Write 3 paragraphs on proper camera care
- _____ 4. Submit paper to instructor for evaluation
- _____ 5. Save paper & evaluation in portfolio
- _____ 6. Pass a safety test on camera and lens care

G. CAMERA TYPES AND FORMATS (2 hrs)

- _____ 1. Film camera & digital camera
- _____ 2. Compare film camera with digital camera
- _____ 3. Focal length of lens
- _____ 4. Types of photography
- _____ 5. Representative work of each photographer
- _____ 6. Types of lens for types of photography
- _____ 7. Compare quality & cost of various lenses
- _____ 8. Various camera formats
- _____ 9. Advantages/disadvantages of each format
- _____ 10. 3 photos in 3 formats/Write a paragraph each
- _____ 11. Art criticism as it applies to photography
- _____ 12. Appropriate ways to deliver criticism

- ___ 13. Students exchange/critique descriptions
- ___ 14. Write responses to critiques
- ___ 15. Submit assignment for instructor evaluation
- ___ 16. Save assignment & evaluation in portfolio

H. COMPOSITION IN PHOTOGRAPHY (5 hrs)

- ___ 1. Review listed elements of design
- ___ 2. Effects of elements on photo composition
- ___ 3. Definitions of listed principles of design
- ___ 4. Effect of principles of design on composition
- ___ 5. With peer, choose 3 black & white images
- ___ 6. Critique composition of each image to class

I. MID-TERM EXAMINATION (2 hrs)

- ___ 1. Pass mid-term exam with 80% or better

J. IMAGE EXPOSURE BASICS (15 hrs)

- ___ 1. Define listed terms related to topic
- ___ 2. Meaning of correct exposure
- ___ 3. Relationship: exposure/light intensity/time
- ___ 4. Effect of different f-stop settings f/1-f/64
- ___ 5. Effect of different shutter speed settings
- ___ 6. Light energy rule: f-stop down/f-stop up
- ___ 7. Relationship between ISO & light intensity
- ___ 8. Use of incident and reflective light meters
- ___ 9. Point of departure exposure setting
- ___ 10. Use of various exposure modes
- ___ 11. Evaluation procedures: equivalent exposures
- ___ 12. Concept behind black & white photography
- ___ 13. Adams' Zone System for exposure reading
- ___ 14. Applying Zone System to color photography
- ___ 15. Define listed types of photography
- ___ 16. Attention to Adams' Zone System by others
- ___ 17. Elements/principles of design in photos
- ___ 18. Everyday Life-Digital project
- ___ 19. Demonstrate features in Adobe Photoshop
- ___ 20. Upload files to computer using Photoshop
- ___ 21. Print 5 images using favorite everyday life
- ___ 22. Create cube out of construction paper
- ___ 23. Attach images to five sides of cube
- ___ 24. Create title of project for sixth side
- ___ 25. Write 1 paragraph essay for each photo
- ___ 26. Components of art criticism in photography
- ___ 27. Review appropriate ways to deliver criticism
- ___ 28. Work in pairs: exchange prints/do critiques
- ___ 29. Write response to each critique
- ___ 30. Submit all to instructor for evaluation
- ___ 31. Save assignment & evaluation in portfolio
- ___ 32. Define consumable material resources
- ___ 33. Create - Inventory Table for Photography/1
- ___ 34. Everyday Life Project-Digital 1 line/entry
- ___ 35. Save the Inventory Table in portfolio

K. IMAGE EXPOSURE WITH FILM (3 hrs)

- ___ 1. Define listed terms related to topic
- ___ 2. Review meaning of ISO
- ___ 3. Various ISO film speed ratings
- ___ 4. Natural lighting/flash film/balanced films
- ___ 5. Discuss results of different exposures
- ___ 6. Write a 3-paragraph paper on choice of films
- ___ 7. Art criticisms that apply to photography
- ___ 8. Appropriate ways to deliver criticism
- ___ 9. Students exchange papers & critique others
- ___ 10. Write a response to each critique
- ___ 11. Submit assignment to instructor for evaluation
- ___ 12. Save assignments & evaluation in portfolio

L. IMAGE EXPOSURE AND THE DIGITAL FILE (5 hrs)

- ___ 1. Differences in a film camera & digital camera
- ___ 2. Define listed terms related to topic
- ___ 3. Digital photography concepts
- ___ 4. Need for image resolution settings
- ___ 5. Demo setting various image resolutions
- ___ 6. Need for various image compression settings
- ___ 7. Setting various image compression formats
- ___ 8. Appropriate ISO settings for proper exposure
- ___ 9. Natural/tungsten/fluorescent lighting
- ___ 10. White balance and color balance
- ___ 11. Environments to use white balance settings
- ___ 12. Elements & principles of design in photography
- ___ 13. Three photos: environments and lightings
- ___ 14. Identify various file storage devices
- ___ 15. Upload digital image files onto a computer
- ___ 16. Save 6 files as .jpg in "Three Environments"

M. PROCESSING THE DIGITAL FILE: PHOTOSHOP BASICS (8 hrs)

- ___ 1. Maxwell/Newton contribution to light/color
- ___ 2. Define listed terms related to topic
- ___ 3. Knowledge of color wheel components
- ___ 4. Range of digital darkroom software
- ___ 5. Influence of Photoshop on digital photography
- ___ 6. Identify terms applied to Adobe Photoshop
- ___ 7. Adobe Photoshop to perform color correction
- ___ 8. Perform tasks using "Three Environments"
- ___ 9. 5"x7" prints from the "Three Environment"
- ___ 10. Choose prints & write a 3-paragraph essay
- ___ 11. Art criticism as they apply to photography
- ___ 12. Appropriate ways to deliver criticism
- ___ 13. Work in pairs: exchange prints/do critiques
- ___ 14. Write a response to each critique
- ___ 15. Submit assignment for instructor's evaluation
- ___ 16. Save assignment & evaluation in portfolio
- ___ 17. Review: "Inventory Table for Photography/1"

- ___ 18. Add project line and enter listed data
- ___ 19. Save the Inventory List in the portfolio

N. PROCESSING AND PRINTING PHOTOGRAPHS

(13 hrs)

- ___ 1. Elements/principles of design & composition
- ___ 2. Analyzing other's photos using Zone System
- ___ 3. Create and "Everyday Life – Film" project
- ___ 4. Proper darkroom procedures
- ___ 5. Darkroom safety issues
- ___ 6. Identify developers and their proper usage
- ___ 7. Process roll of film containing assignment
- ___ 8. Negatives: properly & improperly handled
- ___ 9. Student's vs. properly exposed negative
- ___ 10. Film emulsion
- ___ 11. Emulsion: film vs. photographic paper
- ___ 12. Importance of emulsions in quality prints
- ___ 13. Proper use of enlarging equipment
- ___ 14. Criteria for proper exposure for printing
- ___ 15. Define Silver Halide paper
- ___ 16. Proper times for each step of printing
- ___ 17. Print 3 negatives from "Everyday Life – Film"
- ___ 18. Choose one print & write 3-paragraph essay
- ___ 19. Major steps of criticism
- ___ 20. Appropriate ways deliver criticism
- ___ 21. Work in pairs, exchange & write evaluations
- ___ 22. Write 3 paragraph response to the critique
- ___ 23. Submit assignment for instructor evaluation
- ___ 24. Save assignment & evaluation in portfolio
- ___ 25. Preparation of a negative to listed standards
- ___ 26. Transferring negative to outside printing lab
- ___ 27. Review "Inventory Table for Photography/1"
- ___ 28. Add "Everyday Life-Film Project" line/data
- ___ 29. Save Inventory Table in portfolio
- ___ 30. Proper darkroom procedures
- ___ 31. Darkroom safety principles
- ___ 32. Identify developers and their proper usage
- ___ 33. Procedures to process negatives
- ___ 34. Properly & improperly exposed negatives
- ___ 35. Film emulsion
- ___ 36. Film emulsion vs. photographic paper
- ___ 37. Use of emulsions in producing quality prints
- ___ 38. Proper use of enlarging equipment
- ___ 39. Criteria for a proper exposure for printing
- ___ 40. Times/steps of printing on photo paper
- ___ 41. Cone/Nash contribution to digital printing
- ___ 42. Use of Photoshop to make adjustments
- ___ 43. Use of Photoshop to convert a color image
- ___ 44. Photoshop to convert black & white images
- ___ 45. Convert color photos to black & white
- ___ 46. Convert black & white images as listed

- ___ 47. Prepare images for printing
- ___ 48. Make prints as listed
- ___ 49. One-paragraph about emotion invoked
- ___ 50. Appropriate ways to deliver criticism
- ___ 51. Work in pairs, exchange essays & write critique
- ___ 52. Write three-paragraph response to the critique
- ___ 53. Submit assignment to instructor for evaluation
- ___ 54. Save assignment & evaluation in portfolio
- ___ 55. Review "Inventory Table for Photography/1"
- ___ 56. Add "Everyday Life-Digital 2 Project" line/data
- ___ 57. Save Inventory Table in portfolio
- ___ 58. Define listed terms related to topic
- ___ 59. Collect spec sheets from lab and outlet
- ___ 60. Preparation of a digital file
- ___ 61. Define File Transfer Protocol (FTP)
- ___ 62. Transferring file from studio to commercial lab
- ___ 63. Paragraph on preparing a digital file for print
- ___ 64. Submit paragraph to instructor for evaluation
- ___ 65. Save paragraph & evaluation in portfolio

O. PAPER (10 hrs)

- ___ 1. Attributes of various types of paper
- ___ 2. Different paper types for different situations
- ___ 3. Print images on different papers
- ___ 4. Write and describe best paper for image
- ___ 5. Methods of delivering criticism
- ___ 6. Work in pairs, exchange prints & critique
- ___ 7. Write response to each critique
- ___ 8. Submit assignment for instructor evaluation
- ___ 9. Save assignment & evaluation in portfolio
- ___ 10. Review "Inventory Table for Photography/1"
- ___ 11. Add "Everyday Life-Digital 3 Project" line/data
- ___ 12. Save Inventory Table in portfolio

P. PRINT MOUNTING FOR EXHIBITION (10 hrs)

- ___ 1. Define listed terms related to topic
- ___ 2. Components that unify presentation of a print
- ___ 3. Impact mat size has on print presentation
- ___ 4. Impact mat color has on print presentation
- ___ 5. Impact glass type has on print presentation
- ___ 6. Damage to print from mounting components
- ___ 7. Demo proper trimming technique
- ___ 8. Demo proper tacking technique
- ___ 9. Operation of lacking iron & mount press
- ___ 10. Use various techniques to mount 5 photos
- ___ 11. Review elements of art criticism
- ___ 12. Methods of delivering criticism
- ___ 13. Choose 5 prints of others & write critique
- ___ 14. Write a response to each of the critiques
- ___ 15. Submit assignment for instructor evaluation
- ___ 16. Save assignment & evaluation in portfolio
- ___ 17. Review "Inventory Table for Photography/1"

- ___ 18. Add “Everyday Life-Digital 4 Project” line/data
- ___ 19. Save Inventory Table in portfolio

Q. PORTFOLIO EVALUATION/EMPLOYABILITY SKILLS

(3 hrs)

- ___ 1. Assemble works that reflect growth/progress
- ___ 2. Intent of work/ research/design principles
- ___ 3. Examine resume and personal statement
- ___ 4. Portfolio panels members
- ___ 5. Review elements of a successful interview
- ___ 6. Role-play parts in mock interview
- ___ 7. Present portfolio for a panel evaluation

R. FINAL EXAMINATION (2 hrs)

- ___ 1. Pass final exam with 80% accuracy

SECOND SEMESTER

A. ORIENTATION (1 hr)

- ___ 1. Review related course subject matter
- ___ 2. Review definition of photography
- ___ 3. Industry jobs with impact on photographers
- ___ 4. Influences on message behind a photograph
- ___ 5. Compare 2 cultural materials w/photographs
- ___ 6. Pass the safety designated test

B. ART STANDARDS & PORTFOLIO REVIEW (2 hrs)

- ___ 1. Review elements of design
- ___ 2. Review principles of design
- ___ 3. Review listed concepts
- ___ 4. Using art criticism to evaluate photographs
- ___ 5. Importance of each portfolio component
- ___ 6. Components of a good interview
- ___ 7. Members of Portfolio evaluation panel
- ___ 8. Review previous essay on member of panel
- ___ 9. Revise essay based on recent interview
- ___ 10. Submit essay to instructor for evaluation
- ___ 11. Save essay with evaluation in portfolio

C. ADVANCED PHOTOGRAPHIC CONCEPTS (5 hrs)

- ___ 1. Review definitions of listed formats
- ___ 2. Binary number system
- ___ 3. Units for measuring information quality
- ___ 4. Define listed terms related to topic
- ___ 5. Digital file size of listed/various film formats
- ___ 6. Field of view resulting from listed combos
- ___ 7. Concepts of file size and image size
- ___ 8. Scale factor for enlarging listed image sizes
- ___ 9. 8x10 prints from “Everyday Life” project
- ___ 10. 3 paragraph paper on dark & light values
- ___ 11. Art criticism components of photography
- ___ 12. Appropriate ways to deliver criticism
- ___ 13. Exchange with student & write a critique

- ___ 14. Write a response to each of the critiques
- ___ 15. Submit assignment for instructor evaluation
- ___ 16. Save assignment & evaluation in portfolio
- ___ 17. Review consumable material resources
- ___ 18. Create “Inventory Table for Photography/2”
- ___ 19. Add line with data: “ELP-Digital Enlargement”
- ___ 20. Save Inventory Table for Photography/2

D. PHYSICS IN PHOTOGRAPHY (10 hrs)

- ___ 1. Review concepts related to lighting
- ___ 2. Define listed terms related to topic
- ___ 3. Demo lighting sources with a still-life subject
- ___ 4. Light direction effect on subjects
- ___ 5. Analyze photos that emphasize lighting variety
- ___ 6. How to photograph a still-life shiny subject
- ___ 7. Lightings to photo a still-life shiny subject
- ___ 8. Save files to computer
- ___ 9. Print files on digital printer
- ___ 10. 1 paragraph describing realistic 3-D effect
- ___ 11. Components of art criticism for photographs
- ___ 12. Appropriate ways to deliver criticism
- ___ 13. Exchange prints/papers, write short critique
- ___ 14. Write a response to each of the critiques
- ___ 15. Submit assignment to instructor for evaluation
- ___ 16. Save essay with evaluation in portfolio
- ___ 17. Discuss discovery by James Clerk Maxwell
- ___ 18. Newton’s experiment of separating light
- ___ 19. Additive color primaries
- ___ 20. Subtractive color primaries
- ___ 21. Discuss/demo using color wheel
- ___ 22. Complimentary pairs influence composition
- ___ 23. “The Interaction of Color” and color harmony
- ___ 24. Photo bright color in different environments
- ___ 25. Write about emotions created w/color combo
- ___ 26. Submit swatch combo & paper for evaluation
- ___ 27. Save assignment & evaluation in portfolio
- ___ 28. Create “Shiny Still Life Project” line/add data
- ___ 29. Create “Interaction of Color Project” line/data
- ___ 30. Save Inventory Table in portfolio

E. INTERNET RESEARCH (5 hrs)

- ___ 1. Define context
- ___ 2. Che’s image: use/context changed over time
- ___ 3. 3 photos used in different context from original
- ___ 4. Record listed information for each image
- ___ 5. Use Photoshop for 4.5x6 B/W print in hi pixel
- ___ 6. Choose image & write essay with listed points
- ___ 7. Present oral report to class on image info
- ___ 8. Submit written work for evaluation
- ___ 9. Save written work to portfolio
- ___ 10. Review “Inventory Table for Photography/2”
- ___ 11. Create “Internet Research Project” line/data

___ 12. Save Inventory Table in portfolio

F. MID-TERM EXAMINATION (1 hr)

___ 1. Pass mid-term exam with 80% or better

G. PORTRAIT PHOTOGRAPHY (15 hrs)

- ___ 1. Define listed terms related to topic
- ___ 2. Examples of portrait styles from artists
- ___ 3. Background importance to portrait unity
- ___ 4. Analyze effects of types of portrait lighting
- ___ 5. Lighting techniques used to achieve realism
- ___ 6. View examples of portrait photography
- ___ 7. Pros & cons of portraits in black & white
- ___ 8. Lighting techniques used to achieve realism
- ___ 9. Compare portrait painters to photographers
- ___ 10. Information about upcoming school event
- ___ 11. Work with organizers to plan ad campaign
- ___ 12. Shoot 10 portraits with examples of lightings
- ___ 13. Save files to computer
- ___ 14. Perform color balance corrections
- ___ 15. Steps in preparing for printing
- ___ 16. Print on digital printer with paper of choice
- ___ 17. Principles/techniques for mounting a print
- ___ 18. Mount three of the portraits
- ___ 19. Write an essay for each mounted portraits
- ___ 20. Major steps of art criticism to photographers
- ___ 21. Appropriate ways to deliver criticism
- ___ 22. Exchange work w/another & write critique
- ___ 23. Write a response to the critique
- ___ 24. Submit assignment for instructor evaluation
- ___ 25. Save assignment & evaluation in portfolio
- ___ 26. Review "Inventory Table for Photography/2"
- ___ 27. Create "Portraits Project" line & enter info
- ___ 28. Save the Inventory List in the portfolio
- ___ 29. Write paper: discuss portrait use in media
- ___ 30. Submit paper to instructor for evaluation
- ___ 31. Save paper in student's portfolio

H. COMMERICAL PRODUCT PHOTOGRAPHY (15 hrs)

- ___ 1. Commercial photography
- ___ 2. Aspects of commercial photography
- ___ 3. Principles of design
- ___ 4. Dominance and subordination of light
- ___ 5. Identify themes in works of photographers
- ___ 6. Advertising agency
- ___ 7. Dominance & subordination in agency ads
- ___ 8. Define listed terms related to topic
- ___ 9. Identify listed components in magazine ad
- ___ 10. Set up for a studio shot
- ___ 11. Shoot the product in a RAW format
- ___ 12. Upload RAW files to a computer
- ___ 13. Photoshop to create file similar to tear sheet

- ___ 14. Steps in preparing an image for printing
- ___ 15. Print image from commercial shoot
- ___ 16. Review mounting principles/techniques
- ___ 17. Mount the image
- ___ 18. Major steps of art criticism
- ___ 19. Appropriate ways to deliver criticism
- ___ 20. Students exchange work & write critique
- ___ 21. Write a response to each critique
- ___ 22. Submit assignment for instructor evaluation
- ___ 23. Save assignment & evaluation in portfolio
- ___ 24. Review "Inventory Table for Photography/2"
- ___ 25. Create "Commercial Shoot" line/enter info
- ___ 26. Save Inventory List in portfolio

I. LANDSCAPES (15 hrs)

- ___ 1. Subjects for scenic pictorial photography
- ___ 2. Discuss works of landscape artists
- ___ 3. Art criticism for landscape photographers
- ___ 4. Photoshop enhancement techniques
- ___ 5. Discuss selection of poems about loneliness
- ___ 6. Books w/landscape photography and poetry
- ___ 7. Landscape photo series that reflect loneliness
- ___ 8. Combine 2 loneliness photos with poems
- ___ 9. Steps in preparing an image for printing
- ___ 10. Review mounting a print
- ___ 11. Print & mount in book style w/poetry on page
- ___ 12. Write paper describing Photoshop techniques
- ___ 13. Review major steps of art criticism
- ___ 14. Appropriate ways to deliver criticism
- ___ 15. Students exchange prints & write critiques
- ___ 16. Write a response to each critique
- ___ 17. Submit assignment & critique for evaluation
- ___ 18. Save assignment & evaluation in portfolio
- ___ 19. Review "Inventory Table for Photography/2"
- ___ 20. Create "Loneliness Project" line/add info
- ___ 21. Save Inventory List in portfolio

J. PICTORIALIST PHOTOGRAPHY (15 hrs)

- ___ 1. Analyze painter's works based on shape
- ___ 2. Define pictorialist
- ___ 3. Influence of painters on listed photographers
- ___ 4. Stieglitz: developing photography as art form
- ___ 5. Dow's influence on aesthetics of pictorialists
- ___ 6. "Pictorialist Photography" inspiration project
- ___ 7. Use Photoshop: create pictorialist style photos
- ___ 8. Steps in preparing an image for printing
- ___ 9. Print all good images on high-quality paper
- ___ 10. Review major steps of art criticism
- ___ 11. Appropriate ways to deliver criticism
- ___ 12. Students exchange prints & write critiques
- ___ 13. Write a response to each of the critiques
- ___ 14. Submit assignment for instructor evaluation

- ___ 15. Save assignment & evaluation in portfolio
- ___ 16. Review "Inventory Table for Photography/2"
- ___ 17. Add "Pictorialist Photography" line/info
- ___ 18. Save Inventory List in portfolio

K. RESOURCE MANAGEMENT (2 hrs)

- ___ 1. Define listed terms related to topic
- ___ 2. Management of resources in photography
- ___ 3. Review Inventory Table for Photography/1
- ___ 4. Review Inventory Table for Photography/2
- ___ 5. Summarize amount & resources used
- ___ 6. Chart showing time spent on each activity
- ___ 7. Benefits of effective resource management
- ___ 8. Write short essay and include listed points
- ___ 9. Submit essay to instructor for evaluation
- ___ 10. Save essay and evaluation in portfolio

L. PORTFOLIO EVALUATION/EMPLOYABILITY

SKILLS (3 hrs)

- ___ 1. Review composition of a good portfolio
- ___ 2. Five works that show growth or progress
- ___ 3. Select 3 works and discuss listed topics
- ___ 4. Development of individual style
- ___ 5. Members of portfolio evaluation panel
- ___ 6. Elements of a successful interview
- ___ 7. Role-play parts in a mock interview
- ___ 8. Present portfolio for an evaluation

M. FINAL EXAMINATION (1 hr)

- ___ 1. Pass final exam with 80% or better