

**PLAINVIEW-OLD BETHPAGE  
CENTRAL SCHOOL DISTRICT**  
2016-2017

*Art*  
**Photography 1**

*August 2016*

**Writers:**  
**Linda Curran**  
**Jennifer Beinlich**

# **PLAINVIEW-OLD BETHPAGE CENTRAL SCHOOL DISTRICT**

## **BOARD OF EDUCATION**

**Debbie Bernstein, President**  
**Ginger Lieberman, Vice President**  
**Jodi Campagna**  
**Seth Greenberg**  
**Ronelle Hershkowitz**  
**Lauren Sackstein**  
**Susan Stewart**

## **CENTRAL ADMINISTRATION**

**Dr. Lorna R. Lewis, Superintendent of Schools**  
**Jill M. Gierasch, Deputy Superintendent**  
**Dr. Vincent Mulieri, Asst. Superintendent for Human Resources**  
**Richard Cunningham, Asst. Superintendent for Business**

The Plainview-Old Bethpage School District, under the requirements of Title IX, Part 86, does not discriminate on the basis of sex in the educational program or activities which it operates either in the employment of personnel or the administration of students. The Plainview-Old Bethpage Central School District hereby gives notice that it does not discriminate on the basis of handicap in violation of ADA or section 504 of the Rehabilitation Act of 1973. The school district further gives notice that it does not discriminate in admission or access to its programs and activities.

## **Mission Statement**

**The mission of the Plainview-Old Bethpage Central School District is to provide an academically challenging and stimulating environment for all students, and to enable them to realize their full potential to be happy, ethical and analytical citizens of the world. We do this by:**

- **making tolerance, acceptance, respect, honesty and kindness expectations for all students, and for members of the Plainview-Old Bethpage school community;**
- **identifying each student's academic, social-emotional, aesthetic and physical needs, and striving to meet those needs; and**
- **encouraging communication between and among students, teachers, parents, administrators, and community members.**



# COURSE NAME: Photography I

## TABLE OF CONTENTS

Overview Statement .....	3
Units of Study and Suggested Timeline.....	4
Unit 1 Introduction to the History of Photography.....	6
Unit 2 Enlarger and Darkroom Processes.....	7
Unit 3 Camera Operations.....	8
Unit 4 Developing the Negative.....	9
Unit 5 Making Darkroom Prints.....	11
Unit 6 Composition.....	13
Unit 7 Natural Light.....	14
Unit 8 Texture.....	15
Unit 9 Introduction to the Digital Camera.....	16
Unit 10 Abstraction (Film and Digital).....	17
Unit 11 Introduction to Photoshop.....	18
Unit 12 Framing (Film and Digital).....	19
Unit 13 Portraits (Film and Digital).....	20
Unit 14 Dramatic Lighting.....	21
Unit 15 Depth of Field (Film and Digital).....	22
Unit 16 Motion (Film and Digital).....	23
Unit 17 Digital Collage.....	24

Unit 18 Final Digital Project.....	25
New York State Standards: Visual Arts.....	26
Sample Assessments.....	30
Key Vocabulary Definitions.....	34
Suggested Field Trips.....	42

## **OVERVIEW STATEMENT**

The purpose of the *Photography I* Curriculum Guide is to clearly identify the key objectives of the course, outline the units of study, and provide proper examples of material to enhance the content of the course. Additionally, the curriculum includes a timeline of instruction, pertinent instructional materials, including photographic examples and hands on activities consistent with the New York State Art Learning Standards. The content of this course will be equally split between traditional darkroom photography and digital photographic techniques. Students will utilize the elements and principles of art.



## Units of Study, Suggested Timeline

Unit	Title	Time Frame*
Unit 1	Introduction to the History of Photography	1 week
Unit 2	Enlarger and Darkroom Processes	2 weeks
Unit 3	Camera Operations	1 week
Unit 4	Developing the Negative	1 week
Unit 5	Making Darkroom Prints	1 week
Unit 6	Composition	3 weeks
Unit 7	Natural Light	3 weeks
Unit 8	Texture	3 weeks
Unit 9	Introduction to the Digital Camera	1 week
Unit 10	Abstraction	3 weeks
Unit 11	Introduction to Photoshop	1 week
Unit 12	Framing	2 weeks

Unit 13	Portraits	3 weeks
Unit 14	Dramatic Lighting	3 weeks
Unit 15	Depth of Field	3 weeks
Unit 16	Motion	3 weeks
Unit 17	Digital Collage	3 weeks
Unit 18	Final Digital Project	3 weeks

\*estimated time frame

# Photography I

## Unit #1: Introduction to the History of Photography

Pacing: 1 Week

<p><b><u>Essential Question:</u></b> How has the cost of producing photographs altered the course of photography itself?</p> <p><b><u>Compelling Question:</u></b> What influenced the advent of photography?</p> <p><b><u>Supporting Questions:</u></b> What was the catalyst for the idea of photography? What industry first used photography on a regular basis?</p>	<p><b><u>Core Student Understanding</u></b> Students will learn how photography started and the course that photography took through the ages to modern times.</p>	<p><b><u>Targeted Outcomes</u></b> The background on traditional darkroom photography and digital photography.</p>	<p><b><u>Essential Vocabulary</u></b> Daguerreotype Camera Obscura Pinhole Camera Collodion Print Kodachrome Photograms Tintypes</p>
<p><b><u>Assessment</u></b> See Rubric on Page Classroom dialogue</p>	<p><b><u>Technology Used</u></b> Smartboard PowerPoint Presentation</p>	<p><b><u>Activities</u></b> PowerPoint presentation and discussion acclimating students to Photography class.</p>	<p><b><u>Additional Resources</u></b> Classroom Textbook Handouts Websites Student Samples</p>

***Unit #2: Enlarger and Darkroom Processes***

***Pacing: 2 Weeks***

<p><b><u>Essential Question:</u></b> Where should we begin to make a print?</p> <p><b><u>Compelling Question:</u></b> How do you turn a negative into a positive print?</p> <p><b><u>Supporting Questions:</u></b> In what way is light used in the enlarger as well as the darkroom?  Why are negatives called negative and the print itself called a positive?</p>	<p><b><u>Core Student Understanding</u></b> Students will understand how to use the darkroom chemical process correctly in order for their negative prints to develop.  Students also will be able to understand how light works within the enlarger.</p>	<p><b><u>Targeted Outcomes</u></b> Students will produce their own “Rayographs” and Pinhole negative prints in the darkroom.</p>	<p><b><u>Essential Vocabulary</u></b> Rayographs Pinhole Camera Variable Contrast F Stop Easel Fiber Paper</p>
<p><b><u>Assessment</u></b> See Rubric on Page  Classroom dialogue</p>	<p><b><u>Technology Used</u></b> Smartboard/PowerPoint Presentation Enlargers Pinhole Cameras Darkroom chemicals</p>	<p><b><u>Activities</u></b> Photograms (Rayographs)  Pinhole negative and positive images</p>	<p><b><u>Additional Resources</u></b> Classroom textbook Handouts Websites Artwork of Man Ray Student Samples</p>

## Unit #3: Camera Operations

Pacing: 1 Week

<p><b><u>Essential Question:</u></b> How does light effect your camera?</p> <p><b><u>Compelling Question:</u></b> How would you adjust your camera for your light source?</p> <p><b><u>Supporting Questions:</u></b> Using a given lighting situation, how would you adjust your camera?</p>	<p><b><u>Core Student Understanding</u></b> Students will be able to adjust their camera functions to take the best photograph in varying lighting situations.</p>	<p><b><u>Targeted Outcomes</u></b> Successful photographs in varying lighting situations.</p>	<p><b><u>Essential Vocabulary</u></b> Aperture Focus Shutter Speed Metering F-Stop ISO Bracketing</p>
<p><b><u>Assessment</u></b> See Rubric on Page Classroom dialogue Successful completion of assignments and activities.</p>	<p><b><u>Technology Used</u></b> PowerPoint Presentation SmartBoard 35mm Film Cameras Darkroom</p>	<p><b><u>Activities</u></b> Fresh Eyes – Taking photographs from varying perspective and vantage points.</p>	<p><b><u>Additional Resources</u></b> Access to the courtyard Student Samples</p>

***Unit #4: Developing the Negative***

***Pacing: 1 Week***

<p><b><u>Essential Question:</u></b> How does light effect the negatives?</p> <p><b><u>Compelling Question:</u></b> How are you able to make sure just the right amount of light is exposed to your negative?</p> <p><b><u>Supporting Questions:</u></b> How should you adjust the enlarger to make a test strip?</p>	<p><b><u>Core Student Understanding</u></b> Students will be able to load the bulk loader with film to make their own film canisters.</p> <p>Students will understand how light effects their negatives.</p> <p>Students will be able to process/develop their own film.</p> <p>Students will be introduced to test strips.</p> <p>Students will be able to set up their enlarger with their negatives.</p>	<p><b><u>Targeted Outcomes</u></b> Loading film onto a cassette.</p> <p>While in the black room film should be loaded into a developing canister.</p> <p>Film will be developed properly while students use care and respect with the developing chemicals.</p> <p>Negatives will properly be loaded into the enlarger to make successful test strips, by varying the exposure.</p>	<p><b><u>Essential Vocabulary</u></b> Bulk loader Developing canister Fixer Developer Stop bath Test strips Exposure</p>
---	---	---	--

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
Successful development of the negatives Successful creation of test strips Classroom Dialog See Rubric	Darkroom Enlarger stations Photographic paper Photographic chemicals	Developing film Creating test strips	Student samples Websites Classroom text book Handouts

# Unit #5: Making Darkroom Prints

Pacing: 1 Week

<p><b><u>Essential Question:</u></b> Which negative should you develop?</p> <p><b><u>Compelling Question:</u></b> How does the addition of variable contrast filters effect the overall success of our print?</p> <p><b><u>Supporting Questions:</u></b> Is it preferable to use a dense negative over a thin negative?</p>	<p><b><u>Core Student Understanding</u></b> Students will be able to evaluate their negatives to create a successful print.</p> <p>Students will understand how negatives and prints are affected by exposure and development.</p> <p>Students will understand the importance of following procedures in the dark room.</p> <p>Students will make successful prints with full tonal ranges.</p>	<p><b><u>Targeted Outcomes</u></b></p> <p>Successful prints will be developed using the appropriate steps and chemicals in the darkroom.</p> <p>All final photographs must be taken in a different perspective. There should be no photographs of the student just standing and taking pictures. One example is to take photographs from a dog view and/or perspective.</p>	<p><b><u>Essential Vocabulary</u></b></p> <p>Variable Contrast Filters Density Contrast Exposure Tonal Range</p>
---	---	---	--

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
Successful development of the negatives Successful creation of test strips Classroom Dialog See Rubric	Darkroom Enlarger stations Photographic paper Photographic chemicals	Developing Fresh Eyes prints	Student samples Websites Classroom text book Handouts

## Unit #6: Composition

Pacing: 3 Weeks

<p><b><u>Essential Question:</u></b> How do you take an interesting picture?</p> <p><b><u>Compelling Question:</u></b> Are there certain design principles which make a picture more visually appealing?</p> <p><b><u>Supporting Questions:</u></b> How can the use of color help to create an interesting composition in a black and white photograph?</p>	<p><b><u>Core Student Understanding</u></b> Students will be introduced to the Elements and Principles of design.</p> <p>Students will understand the rule of thirds</p> <p>Students will understand the impact of using the elements and principles of design in their artwork.</p>	<p><b><u>Targeted Outcomes</u></b> Visually interesting images created utilizing the elements and principles of design.</p>	<p><b><u>Essential Vocabulary</u></b> Elements of design Principles of design Rule of thirds</p>
<p><b><u>Assessment</u></b> Classroom Dialog</p> <p>Successful development of photographic prints</p> <p>See Rubric</p>	<p><b><u>Technology Used</u></b> PowerPoint Presentation SmartBoard DSLR Cameras Injet &amp; Laser Printers 35mm Film Cameras Darkroom Enlarger stations Photographic paper Photographic chemicals</p>	<p><b><u>Activities</u></b> Solving the issues of composition- Students will take photographs and then present verbally and through a rubric which elements and principles of design they were utilizing.</p>	<p><b><u>Additional Resources</u></b> Student samples Websites Classroom text book Handouts</p>

**Unit #7: Natural Light**

**Pacing: 3 Weeks**

<p><b><u>Essential Question:</u></b> How does natural light work within a photograph?</p> <p><b><u>Compelling Question:</u></b> In what ways could you use natural light in your composition?</p> <p><b><u>Supporting Questions:</u></b> In what way would the sun's position effect the outcome of your photograph?  How would you use natural light for an indoor photograph?</p>		<p><b><u>Core Student Understanding</u></b> Students will understand how to manipulate the camera functions for natural light situations indoors and outdoors.  Students will be able to use natural light instead of a flash for their photographs.</p>	<p><b><u>Targeted Outcomes</u></b> Students will use natural light to take landscape photographs. They will have to use varying types of natural light and at different times of the day.  All final photographs must be developed properly and have all the elements of natural light and landscape within them.</p>	<p><b><u>Essential Vocabulary</u></b> Landscape Cityscape Seascape Focal Point Leading Lines Golden hour Ansel Adams Horizon line</p>
<p><b><u>Assessment</u></b> See Rubric on Page  Classroom dialogue  Successful completion of assignment.</p>	<p><b><u>Technology Used</u></b> Smartboard, PowerPoint Presentation Light Meter 35mm Film Camera F Stop Shutter Speed</p>	<p><b><u>Activities</u></b> Landscape photography, included but not limited to: Street, Seascape, and Cityscape photography.</p>	<p><b><u>Additional Resources</u></b> Classroom Textbook Books Websites Handouts</p>	

## Unit #8: Texture

Pacing: 3 Weeks

<p><b><u>Essential Question:</u></b> How do you capture texture on film?</p> <p><b><u>Compelling Question:</u></b> How does natural light enhance texture?</p> <p><b><u>Supporting Questions:</u></b> What are the strengths of an image when the photographer zooms in onto the subject matter?</p>	<p><b><u>Core Student Understanding</u></b> Students will understand how contrast enhances texture.</p> <p>Students will learn how to plan their shot using the elements and principles of art in order to create better imagery within their photograph.</p> <p>Students will understand that a subject photographed up close create an abstract image and the focal point of the image will be about the texture.</p>	<p><b><u>Targeted Outcomes</u></b> After careful planning, students will consider natural lighting to achieve photographs with high contrast to enhance the texture in their imagery.</p>	<p><b><u>Essential Vocabulary</u></b> Texture Implied Texture Abstraction</p>
<p><b><u>Assessment</u></b> Classroom Dialog</p> <p>Successful development of photographic prints</p> <p>See Rubric</p>	<p><b><u>Technology Used</u></b> PowerPoint Presentation SmartBoard 35mm Film Cameras Darkroom Enlarger stations Photographic paper Photographic chemicals</p>	<p><b><u>Activities</u></b> Alphabet City – Using a series photographs of letters to create one visible and legible word.</p> <p>Texture Photography, focusing solely on an object's textural properties.</p>	<p><b><u>Additional Resources</u></b> Classroom Textbook Websites Handouts Student Outcomes</p>

***Unit #9: Introduction to the Digital Camera***

***Pacing: 1 Week***

<p><b><u>Essential Question:</u></b> Is digital photography better than film photography?</p> <p><b><u>Compelling Question:</u></b> How has digital photography impacted photography in general?</p> <p><b><u>Supporting Questions:</u></b> What are the differences between digital cameras and film cameras?</p>	<p><b><u>Core Student Understanding</u></b> Students will learn the various functions used on digital cameras and how to apply them to create their photographs.</p>	<p><b><u>Targeted Outcomes</u></b> Light balance and varying ISO exposures will be used to create their photographs.</p>	<p><b><u>Essential Vocabulary</u></b> Light Balance Vibration Reduction - Image Stabilization Image Resolution Shutter Priority Aperture Priority Manual Mode Histogram</p>
<p><b><u>Assessment</u></b> See Rubric on Page Classroom dialogue Successful completion of assignment.</p>	<p><b><u>Technology Used</u></b> Smartboard PowerPoint Presentation DSLR Camera Memory Card Card Reader</p>	<p><b><u>Activities</u></b> Using a DSLR Camera to take photographs using various White Balance, Shutter, and ISO modes.</p>	<p><b><u>Additional Resources</u></b> Classroom Textbook Websites Handouts Student Outcomes</p>

**Unit #10: Abstraction**

**Pacing: 3 Weeks**

<p><b><u>Essential Question:</u></b> How would you visualize what an abstraction is?</p> <p><b><u>Compelling Question:</u></b> What is an abstract photograph?</p> <p><b><u>Supporting Questions:</u></b> What would you photograph to create your abstraction?</p>	<p><b><u>Core Student Understanding</u></b> Students will create photographs that are non-representational.</p> <p>Students will be able to use several of the Elements and Principles of Art to create their non-representational photograph.</p> <p>Students will understand how to light, shutter speed, and f-stop to create a cohesive abstract photograph.</p>	<p><b><u>Targeted Outcomes</u></b> Students will use both film and digital cameras to create photographs that are entirely non-representational (abstract).</p> <p>The photographs must have several elements to them, for example: texture, contrast, color schemes.</p>	<p><b><u>Essential Vocabulary</u></b> Abstract Texture Contrast Movement Depth of Field Macro</p>
<p><b><u>Assessment</u></b> See Rubric on Page</p> <p>Classroom dialogue</p> <p>Successful completion of assignment.</p>	<p><b><u>Technology Used</u></b> Smart Board PowerPoint Presentation 35mm Film Camera DSLR Digital Camera Card readers 35mm, 400 speed film Memory cards</p>	<p><b><u>Activities</u></b> Students using both traditional film and digital cameras will take abstract photographs.</p>	<p><b><u>Additional Resources</u></b> Classroom Textbook Websites Handouts Student Examples</p>

# Unit #11: Introduction to PhotoShop

Pacing: 1 Week

<p><b><u>Essential Question:</u></b> What is Photoshop used for?</p> <p><b><u>Compelling Question:</u></b> How can you use PhotoShop to alter your developed prints?</p> <p><b><u>Supporting Questions:</u></b> When using the clone tool how can the texture be altered successfully?</p>	<p><b><u>Core Student Understanding</u></b> Students will be able to edit their scanned darkroom prints in Photoshop.</p> <p>Students will understand that PhotoShop is another tool that may be used to create images.</p> <p>Students will be able to scan images.</p> <p>Students will be able to correct their images (scratches, color, contrast).</p>	<p><b><u>Targeted Outcomes</u></b> Developed prints will be scanned into Photoshop and edited.</p> <p>New tools will be utilized to correct imperfections in the prints.</p>	<p><b><u>Essential Vocabulary</u></b> Photoshop Scan Resolution Pixel Clone tool</p>
<p><b><u>Assessment</u></b> Classroom Dialog</p> <p>Successful scanning and saving of images</p> <p>See Rubric</p>	<p><b><u>Technology Used</u></b> Adobe Photoshop</p> <p>Scanner</p> <p>Network for saving images</p>	<p><b><u>Activities</u></b> Correct class digital file.</p> <p>Clone tool</p> <p>Scanning and correcting their prints.</p>	<p><b><u>Additional Resources</u></b> Classroom Textbook Websites Handouts Student Examples</p>

## Unit #12: Framing

Pacing: 2 Weeks

<p><b><u>Essential Question:</u></b> How can we frame our images?</p> <p><b><u>Compelling Question:</u></b> What principles of design help enhance an image?</p> <p><b><u>Supporting Questions:</u></b> When looking at the image, how is it stronger when the photographer has carefully framed the image?</p>	<p><b><u>Core Student Understanding</u></b></p> <p>Students will understand that framing is the presentation of visual elements in an image.</p> <p>Students will be able to selectively focus to peak the viewer's interest.</p> <p>Students will understand that focusing on contrast and texture will help frame a shot.</p>	<p><b><u>Targeted Outcomes</u></b></p> <p>Framing an image will create a more aesthetically pleasing image, and keep the viewer's focus on the framed object.</p> <p>Students will use made structures as well as zooming in on subject matter to frame their images</p> <p>Images maybe come abstractions as the way they are framed.</p>	<p><b><u>Essential Vocabulary</u></b></p> <p>Framing Abstraction Bracketing Leading Lines</p>
<p><b><u>Assessment</u></b></p> <p>Classroom Dialog</p> <p>Successful development of photographic prints</p> <p>See Rubric</p>	<p><b><u>Technology Used</u></b></p> <p>PowerPoint Presentation SmartBoard DSLR Cameras Inkjet &amp; Laser Printers 35mm Film Cameras Darkroom Enlarger stations Photographic paper Photographic chemicals</p>	<p><b><u>Activities</u></b></p> <p>Dramatic use of the elements and principles of design.</p> <p>Abstraction from nature.</p>	<p><b><u>Additional Resources</u></b></p> <p>Classroom Textbook Websites Handouts Student Examples</p>

**Unit #13: Portraits**

**Pacing: 3 Weeks**

<p><b><u>Essential Question:</u></b> How would you describe a portrait?</p> <p><b><u>Compelling Question:</u></b> Do there have to be people in a portrait?</p> <p><b><u>Supporting Questions:</u></b> When photographing a person or people is it better to have them posed or imposed and why?</p>	<p><b><u>Core Student Understanding</u></b> Students will be able to photograph portraits of one or more people.</p> <p>Students will understand that there are also more than one type of portraits that do not necessarily have to be of people.</p>	<p><b><u>Targeted Outcomes</u></b> Students will shoot in both film and digital, a variety of portraits.</p> <p>All portrait photography must have the positive space clear and defined while the negative space needs to be a true background so the portrait is the focal point.</p>	<p><b><u>Essential Vocabulary</u></b> Portrait Posed/Unposed Positive Space Negative Space Environmental Portrait Available Light</p>
<p><b><u>Assessment</u></b> -See Rubric on Page  -Classroom dialogue  -Successful completion of assignment.</p>	<p><b><u>Technology Used</u></b> 35mm Film Film Camera DSLR Camera Memory card Card Reader SmartBoard Photoshop F-Stop, ISO, and Shutter Speed</p>	<p><b><u>Activities</u></b> A portrait assignment done digitally and in film. Portraits may be, but are not limited to, a person, people, animal, self-portrait, and/or environmental portrait.</p>	<p><b><u>Additional Resources</u></b> Classroom Textbook Websites Handouts Student Examples</p>

# Unit #14: Dramatic Lighting

Pacing: 3 Weeks

<p><b><u>Essential Question:</u></b> How can light create drama in a photograph?</p> <p><b><u>Compelling Question:</u></b> Are more dramatic shots created using natural or artificial light?</p> <p><b><u>Supporting Questions:</u></b> When considering direct and indirect lighting in addition to natural vs. artificial light what are the effects on the photograph?</p>	<p><b><u>Core Student Understanding</u></b> Students will learn how to seek out and control any lighting for their photographs.</p> <p>Students will learn what type of lighting works best with their particular type of photograph.</p> <p>Students will use a variety of shutter speeds in order to create different lighting images.</p>	<p><b><u>Targeted Outcomes</u></b> Lighting effects will be determined using shutter speed and F-Stop.</p> <p>Consideration will be made to alter direct and indirect lighting in addition to natural vs. artificial light.</p> <p>Final photographs must have either intense lighting, dramatic (golden hour) lighting, and/or have silhouette lighting within the photograph.</p>	<p><b><u>Essential Vocabulary</u></b> Shadow Silhouette Natural light Artificial light Direct light Indirect light Dodging Burning</p>
<p><b><u>Assessment</u></b> Classroom Dialog</p> <p>Successful development of photographic prints</p> <p>See Rubric</p>	<p><b><u>Technology Used</u></b> PowerPoint Presentation SmartBoard DSLR Cameras Inkjet &amp; Laser Printers 35mm Film Cameras Darkroom Enlarger stations Photographic paper Photographic chemicals</p>	<p><b><u>Activities</u></b> Light and Shadow: portrait, landscape, and/or still life photographs.</p> <p>These can be just of intense shadows, silhouettes, or have lighting that creates drama within the photograph.</p>	<p><b><u>Additional Resources</u></b> Classroom Textbook Websites Handouts Student Examples</p>

***Unit #15: Depth of Field***

***Pacing: 3 Weeks***

<p><b><u>Essential Question:</u></b> Is Depth of Field important to all photographs?</p> <p><b><u>Compelling Question:</u></b> How does Depth of Field affect your final photograph?</p> <p><b><u>Supporting Questions:</u></b> What part of the photograph shows what the Depth of Field is?</p>	<p><b><u>Core Student Understanding</u></b> Students will understand how to create a variety of focus backgrounds by using various Depths of Field.</p> <p>Students will be able to effectively use their F-Stops to create the Depth of Field and background optimal to their final photographs.</p>	<p><b><u>Targeted Outcomes</u></b> Photographs with shallow depth of field (blurry background), mid-range depth of field (some clear and some blurry background), and long depth of field (entire background is in focus).</p>	<p><b><u>Essential Vocabulary</u></b> Depth of Field Shallow Depth of Field Long Depth of Field Mid-range DOF</p>
<p><b><u>Assessment</u></b> See Rubric on Page</p> <p>Classroom dialogue</p> <p>Successful completion of assignment.</p>	<p><b><u>Technology Used</u></b> 35mm Film Film Camera DSLR Camera Memory card Card Reader SmartBoard Photoshop F-Stop, ISO, and Shutter Speed</p>	<p><b><u>Activities</u></b> Students shall choose the type of photography for this assignment, for example: portrait, landscape, macro, etc. Several photographs, to be submitted, must have a shallow Depth of Field, several a mid-range Depth of Field and several a long Depth of Field.</p>	<p><b><u>Additional Resources</u></b> Classroom Textbook Websites Handouts Student Examples</p>

**Unit #16: Motion**

**Pacing: 3 Weeks**

<p><b><u>Essential Question:</u></b> What is motion photography?</p> <p><b><u>Compelling Question:</u></b> Does shutter speed effect the outcome of the motion/action photograph?</p> <p><b><u>Supporting Questions:</u></b> How many ways are there to capture motion in photography?</p>	<p><b><u>Core Student Understanding</u></b> Students will understand how to capture motion with film and with digital cameras.  Students will be able to use shutter speed to capture different types of motion with their cameras.</p>	<p><b><u>Targeted Outcomes</u></b> Students will use the three different types of techniques to capture motion.  Slow shutter speed, fast shutter speed, and panning must be used for the final photographs.</p>	<p><b><u>Essential Vocabulary</u></b> Slow Shutter Speed Fast Shutter Speed Panning</p>
<p><b><u>Assessment</u></b> See Rubric on Page  Classroom dialogue  Successful completion of assignment.</p>	<p><b><u>Technology Used</u></b> 35mm Film Film Camera DSLR Camera Memory card Card Reader SmartBoard Photoshop F-Stop, ISO, and Shutter Speed</p>	<p><b><u>Activities</u></b> Students must take photographs of any type of action: sports, racing, running. There must be some background for a reference point to the motion blur.</p>	<p><b><u>Additional Resources</u></b> Websites Handouts Student Examples Classroom Textbook</p>

## Unit #17: Digital Collage

Pacing: 3 Weeks

<p><b><u>Essential Question:</u></b> How are collages created?</p> <p><b><u>Compelling Question:</u></b> How can a collage be unified?</p> <p><b><u>Supporting Questions:</u></b> Using Photoshop, how can you achieve the layered effect in your final image?</p>	<p><b><u>Core Student Understanding</u></b> Students will learn how to photograph images to create a single image collage by using a series of photographs.</p> <p>Students will learn how to incorporate digital photography in a collage using digital camera as well as the elements and principles of art.</p> <p>Students will study the works of David Hockney in order to understand the concept of digital collage.</p>	<p><b><u>Targeted Outcomes</u></b> Composition, line, balance, and unity will be represented in their final artwork.</p> <p>Careful consideration will be made to frame the image in order to create a cohesive collage.</p>	<p><b><u>Essential Vocabulary</u></b> Composition Unity Line Framing Collage</p>
<p><b><u>Assessment</u></b> Classroom Dialog</p> <p>Successful shooting, scanning and saving of images.</p> <p>See Rubric</p>	<p><b><u>Technology Used</u></b> PowerPoint Presentation SmartBoard DSLR Cameras Card Readers Inkjet &amp; Laser Printers Photoshop</p>	<p><b><u>Activities</u></b> Digital collage – using a series of photographs in the style of David Hockney.</p>	<p><b><u>Additional Resources</u></b> Artwork of David Hockney Websites Handouts Student Examples</p>

***Unit #18: Final Digital Project***

***Pacing: 3 Weeks***

<p><b><u>Essential Question:</u></b> Is there anyone one correct way to take a photograph?</p> <p><b><u>Compelling Question:</u></b> How can you utilize the different ways of capturing an image to create a unified project?</p> <p><b><u>Supporting Questions:</u></b> Using Photoshop how can you edit your imagery?</p>	<p><b><u>Core Student Understanding</u></b> Students will understand that the Elements of Art and Principles of Design should be used to create unified final project.</p> <p>Students will use Photoshop to edit and alter their images</p>	<p><b><u>Targeted Outcomes</u></b> Students will be able to synthesis their understanding of this coursework to create a cohesive final piece of artwork.</p>	<p><b><u>Essential Vocabulary</u></b> Review of course vocabulary</p>
<p><b><u>Assessment</u></b> Classroom Dialog Successful shooting, scanning and saving of images. See Rubric</p>	<p><b><u>Technology Used</u></b> PowerPoint Presentation SmartBoard DSLR Cameras Card Readers Inkjet &amp; Laser Printers Photoshop</p>	<p><b><u>Activities</u></b> Final Project will be created using Photoshop and digital cameras.</p>	<p><b><u>Additional Resources</u></b> Websites Handouts Student Examples Classroom Textbook</p>

# New York State Learning Standards: Visual Arts

**Standard 1: Creating, Performing and Participating in the Arts** Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

*Students will make works of art that explore different kinds of subject matter, topics, themes, and metaphors. Students will understand and use sensory elements, organizational principles, and expressive images to communicate their own ideas in works of art. Students will use a variety of art materials, processes, mediums, and techniques, and use appropriate technologies for creating and exhibiting visual art works.*

**Students:**

- create a collection of art work, in a variety of mediums, based on instructional assignments and individual and collective experiences to explore perceptions, ideas, and viewpoints
- create art works in which they use and evaluate different kinds of mediums, subjects, themes, symbols, metaphors, and images
- demonstrate an increasing level of competence in using the elements and principles of art to create art works for public exhibition
- reflect on their developing work to determine the effectiveness of selected mediums and techniques for conveying meaning and adjust their decisions accordingly

***This is evident, for example, when students:***

- ▲ do a series of drawings of posed figures and then incorporate one or more of those figures into a painting to express a specific theme
- ▲ use one medium or technique in more than two works to indicate their skill with that medium or technique
- ▲ develop an idea for a work of art, research the various ways in which that idea has been expressed by other artists and at other times, select the appropriate medium or technique for that work and complete the work
- ▲ produce a computer generated design in which they use their understanding of composition, color, line, space

**Standard 2: Knowing and Using Arts Materials and Resources Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.**

*Students will know and use a variety of visual arts materials, techniques, and processes. Students will know about resources and opportunities for participation in visual arts in the community (exhibitions, libraries, museums, galleries) and use appropriate materials (art reproductions, slides, print materials, electronic media). Students will be aware of vocational options available in the visual arts.*

**Students:**

- select and use mediums and processes that communicate intended meaning in their art works, and exhibit competence in at least two mediums
- use the computer and electronic media to express their visual ideas and demonstrate a variety of approaches to artistic creation (b)
- interact with professional artists and participate in school- and community-sponsored programs by art organizations and cultural institutions
- understand a broad range of vocations/avocations in the field of visual arts, including those involved with creating, performing, exhibiting, and promoting art

***This is evident, for example, when students:***

- ▶ select a process or medium for their intended work of art and describe their reasons for that selection
- ▶ interview a professional artist about what that artist does, his/her preparation, the organization of his/her business
- ▶ produce a mixed media work of art which uses the computer image, the camera, the copy machine and other electronic media

**Standard 3: Responding to and Analyzing Works of Art** Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

*Students will reflect on, interpret, and evaluate works of art, using the language of art criticism. Students will analyze the visual characteristics of the natural and built environment and explain the social, cultural, psychological, and environmental dimensions of the visual arts. Students will compare the ways in which a variety of ideas, themes, and concepts are expressed through the visual arts with the ways they are expressed in other disciplines.*

**Students:**

- use the language of art criticism by reading and discussing critical reviews in newspapers and journals and by writing their own critical responses to works of art (either their own or those of others)
- explain the visual and other sensory qualities in art and nature and their relation to the social environment
- analyze and interpret the ways in which political, cultural, social, religious, and psychological concepts and themes have been explored in visual art
- develop connections between the ways ideas, themes, and concepts are expressed through the visual arts and other disciplines in everyday life

***This is evident, for example, when students:***

- ▶ discuss the point of view of a critic in a local newspaper who has reviewed a local exhibition
- ▶ analyze the way in which a work of art by Leon Golub expresses a political point of view
- ▶ write a review of a student exhibition

**Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts**  
**Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.**

*Students will explore art and artifacts from various historical periods and world cultures to discover the roles that art plays in the lives of people of a given time and place and to understand how the time and place influence the visual characteristics of the art work. Students will explore art to understand the social, cultural, and environmental dimensions of human society.*

**Students:**

- analyze works of art from diverse world cultures and discuss the ideas, issues, and events of the culture that these works convey (a)
- examine works of art and artifacts from United States cultures and place them within a cultural and historical context (b)
- create art works that reflect a variety of cultural influences (c).

***This is evident, for example, when students:***

- ▲ compare the way the human figure is depicted in Byzantine art with the way it is depicted in High Renaissance art and explore the reasons for the differences
- ▲ select a style of art from the 20th century, study the characteristics of that style, research one artist who painted in that style and make a work of art using that style but expressing the students' point of view or idea.

# Sample Assessments:

Student Name: \_\_\_\_\_

## Film Rubric

	Possible Points	Total Points Earned
<b>Shooting</b> Student has shot the required rolls of film for this assignment.	5	
<b>Content</b> Student has considered the required elements of the assignment while shooting the images-	10	
<b>Understanding Use of Film Camera Photography</b> Correct shooting mode was used (aperture priority, shutter priority, macro, manual, etc.).	5	
<b>Composition</b> Student used rule of thirds, horizon line, balance, framing, lighting etc. while composing images.	5	
The student created images that are both original and interesting using light.	5	
The negative space (background) compliments the photo, not detracts from the photo.	10	
<b>Image Quality</b> The image must be in focus.	5	
The whites within the image must have some shade of gray and contrast. The whites should not be the same white as the paper's border.	5	
The image must have several shades of gray.	5	

The black within the image must have some depth and contrast and should not appear flat.	5	
All the borders around the image should be even. There must be no black borders from unaligned negatives within the print.	5	
The negative must be cleaned prior to placing in the enlarger, there should be no dust or fingerprints on the final print and free of chemical stains.	5	
<b>Tools</b> The student has used all the tools and/or filters they were instructed to use. All tools had the proper modifications. Tools/filters were used to create the best and most interesting effect possible.	5	
Prints were either dodged or burned where needed to create the best possible print.	5	
<b>Class Participation</b> The student must work quietly and concentrate on their work. The student must work only on their art project during the entire class period.	5	
The student must be respectful of the teacher and other students in class. The student must be respectful of the equipment they used as well as other students' artwork. The student must be polite and follow directions the first time given.	5	
<b>Submissions</b> The student submitted the required number of prints and in the paper size the assignment called for in film and digital format.	10	
<b>Total Score</b> <b>2 Points off each day it is late.</b>	<b>100</b>	

Student Name: \_\_\_\_\_

**Digital Rubric**

	Possible Points	Total Points Earned
<b>Shooting</b> Student has completed shooting by due date.	10	
Student has shot the required photos for this assignment.	5	
<b>Content</b> Student has considered the required elements of the assignment while shooting the images-	10	
<b>Understanding Use of Film Camera Photography</b> Correct shooting mode was used (aperture priority, shutter priority, macro, manual, white balance, etc.).	5	
<b>Composition</b> Student used rule of thirds, horizon line, balance, framing, lighting etc. while composing images.	5	
The student created images that are both original and interesting using light.	10	
<b>Image Quality</b> The image must be in focus.	5	
The resolution of the digital image must be greater than 72 pixels per inch.	5	
The image must have tonal value throughout, unless it is a high contrast image, then the whites must not be blown out (no shading) and the blacks must be crisp, not muddy.	5	
The adjusted color must be realistic; not overly saturated.	5	

You must add an adjustment layer for levels, levels must be accurate.	5	
The lighting must not create pixilation or noise.	5	
<b>Tools</b> The student has used all the tools and/or filters they were instructed to use. All tools had the proper modifications. Tools/filters were used to create the best and most interesting effect possible.	5	
<b>Class Participation</b> The student must work quietly and concentrate on their work. The student must work only on their art project during the entire class period.	5	
The student must be respectful of the teacher and other students in class. The student must be respectful of the equipment they used as well as other students' artwork. The student must be polite and follow directions the first time given.	5	
<b>Submissions</b> The student submitted the required number of prints and in the paper size the assignment called for in film and digital format.	10	
<b>Total Score</b> <b>2 Points off each day it is late.</b>	<b>100</b>	

# Key Vocabulary Definitions:

*(As found within Unit outlines above)*

**Abstraction/Abstract** - This refers to the creation of images that are non-representational.

**Ansel Adams** - Master landscape photographer. He was born in San Francisco and was in a large part, responsible for the preservation of most of our national parks, especially Yosemite National Park. He was highly active in the Sierra Club.

**Aperture** - This is what the opening of the lens is called. It allows light to pass into the camera. The shutter, as the aperture is commonly called, is the actual mechanical that cover the aperture (or opening).

**Artificial light** – Light from a manmade source.

**Available Light** – Any light source that may be used to take a photograph. It can be light from an open window, from a desk lamp, anything that will allow the camera to capture the image.

**Bracketing**- This can apply to flash or exposure. It is usually 3 photographs, one photo is exposed by the cameras meter automatically, one under exposed and one overexposed by a predetermine number of stops.

**Bulk loader** – Bulk film, a 100 foot roll, is loaded into a light proof container that can make individual, smaller, film canisters for use in cameras.

**Burning** – A technique that adds light to a portion of a photograph where it is needed.

**Camera Obscura**- An ancient version of the camera, used light to project images on a wall. It is typically a darkened box with a convex lens or aperture for projecting the image of an external object onto a screen inside. It is important historically in the development of photography. It is can also be a small round building with a rotating angled mirror at the apex of the roof, projecting an image of the landscape onto a horizontal surface inside.

**Cityscape** - Typically used to describe images that capture nature scenes without using people as the focus of attention, It may also be used to describe man-made sense such as cities.

**Clone Tool**- allows you to duplicate part of an image. The process involved setting a sample point in the image which will be used as a reference to create a new cloned area.

**Collage**- The layering of images.

**Collodion Print**- The wet-**collodion process**, also called **collodion process**, is an early photographic technique invented by Englishman Frederick Scott Archer in 1851. The process involved adding a soluble iodide to a solution of **collodion** (cellulose nitrate) and coating a glass plate with the mixture. The glass plate became the negative. This replaced the Daguerreotype. This process could also be used using dry plates, although this process was not easy to use and photographers of the era would use the wet process for its better photographs.

**Composition**-The organized planning of an image.

**Contrast**- The relative difference between light and dark areas of the photograph.

**Cyanotype** – Also known as Blueprints, this process was invented by Sir John Herschel in 1842, when he discovered that ferric (iron) salts could be reduced to a ferrous state by light and then combined with other salts to create a blue-and-white image. Engineers and architects used this process throughout the 20<sup>th</sup> century to create images of buildings. Cyanotypes are produced using the Photogram process.

**Daguerreotype**- A photograph taken by an early photographic process employing an iodine-sensitized silvered plate and mercury vapor. Louise Daguerre and Niépce discovered this type of photography in 1829.

**Depth of Field** – In the short sense, this is the distance between the nearest and farthest objects that are in focus. The lower the F-Stop, the smaller or shallower, the depth of field and the less the background will be in focus. The higher the F-Stop, the more of the image that will be in focus. A good rule of thumb is that an F-Stop of 2 will only have about 2 feet in focus. \

**Developer-** The chemical that removes the first layer of emulsion from film or photographic paper and allows the image to be seen.

**Developing Canister-** Light proof canister which holds the film to be developed.

**Density-** How much light a negative transmits. The more dense (darker) the negative is, the more light it will need to develop onto the paper.

**Direct light –** Light that lands directly on the person or object. Direct light can cause a glare.

**Dodging –** Use of a dodging tool or hand to remove light from a photograph.

**Environmental Portrait –** A portrait taken in a person's environment. For example, taking a portrait of a teacher in a classroom would be an environmental portrait.

**Exposure-** The amount of light that is allowed to hit film or photo paper, reading and image on the respective source.

**Fast shutter speed –** This freezes motion in a particular time frame. The image has no motion blur to it.

**F-stop –** The number indicating the size of the aperture. It is an inversely proportionate number as in F2.8 is a large opening and F16 is a small opening.

**Fiber Paper –** This is a paper base with a baryta coating that extends the tonal range. It has a long developing time.

**Fixer-** A chemical used during film processing and print development that makes the film or print no longer sensitive to light.

**Focus-** The ring on the camera lens that makes the image in the camera sharp and clear. Older film cameras only had manual focus; today's cameras are equipped with automatic focus.

**Focal Point-** The viewer's eyes are drawn to a certain part of the image.

**Framing-** may refer to the areas of a single exposure of film, an element in the scene, like a doorway, that frames the subject,, the boundaries of the camera's viewfinder, or a decorative border around a final print

**Golden Hour-** (sometimes known as magic hour) is a period shortly after sunrise or before sunset during which daylight is redder and softer than when the sun is higher in the sky.

**Horizon line-** The imaginary line that separates the earth from the sky.

**Implied Texture –** This is also called visual texture. It refers to texture that is created to look like something that it isn't.

**Indirect light –** Lighting that is reflected or diffused. This avoids glare and is especially good for portraits.

**ISO - International Standards Organization.** The speed or light sensitivity of a captured image is rated by ISO numbers. The higher the number the more sensitive to light film it is. On a digital camera it is how sensitive the digital sensor is.

**Kodachrome Process –** This process used three emulsions, each sensitive to a primary color, coated on a single film base. Leopold Godowsky, Jr. and Leopold Mannes discovered this process. This process was first used by Kodak in 1935 and became the benchmark for color photography in both movie and still film.

**Landscape-** Typically used to describe images that capture nature scenes without using people as the focus of attention.

**Leading lines-** These are the lines within an image that leads the viewer's eye to another point in the image, or occasionally out of the image.

**Line –** An identifiable path created by a point moving in space. It is one dimensional and can define the edge of an object.

**Long Depth of Field** - This depth of field is a large F-Stop number. This puts either all or most of the image in focus. There is very little background blur.

**Macro** – This type of photography takes very small objects and makes them appear to be large. This type of photography typically uses very shallow depth of field to completely blur out the background.

**Metering**- This is used to calculate the exposure from the existing light conditions.

**Mid-range Depth Of Field (DOF)** – This is a mid-range F-Stop, F8, 11, and will typically have some blurring of the background.

**Movement** – Using shutter speeds to enhance the movement of an object or person within a photograph.

**Natural light** – Light found outside and in nature.

**Negative Space** – This is the background of the photograph. There are frequently details in the background but they are not the subject of the image, just a backdrop.

**Panning** – This technique is moving your body with the moving object or person. It creates a motion blur in the background and most of the moving object or person is in focus.

**Pinhole Camera**- A variation of the Camera Obscura that uses no film, just a pinhole to project light onto light sensitive paper. Any lightproof box, can, object can be made into a pinhole camera.

**Photograms** – Objects are placed on photo paper, under an enlarger, to produce an image of the objects in high contrast. This image is actually a negative and by placing fresh photo paper on top of the photogram, you can create a positive image.

**Pixel** - Short for picture element: pixels are the tiny components that capture the digital image data recorded by your camera.

Photoshop- This is a computer program used to alter a photographic image digitally using image-editing software.

Portrait – The photograph of a person. A classical portrait is one of the head and shoulders only. Portraits can be lifestyle, abstract, conceptual. They can be of the full face, a profile, or any other head position.

Posed/Unposed – Unposed photographs are candid photos. These often capture the truest expressions of the person being photographed. Posed photos are set up by the photographer in the position that will capture the best facial features of the subject or subjects. The setting is controlled by the photographer.

Positive Space – This is the subject and/or focal point of the photograph.

Principles of design – The ways artists and/or photographers use the elements of art/design. These include balance, harmony, unity, contrast, emphasis, movement, pattern, rhythm, proportion, variety.

Rayographs - These are produced by using objects on light sensitive paper and a light source without the use of a camera. The photograph produced was a “negative”, light areas were dark and dark areas were light. William Henry Fox Talbot called these photogenic drawings. Photographer and artist, Man Ray who called them “Rayographs”, made this format famous.

Resolution- refers to the number of pixels, both horizontally and vertically, used to either capture or display an image. The higher the resolution, the finer the image detail will be.

Rule of thirds – An image is broken into thirds (horizontally and vertically), creating 9 equal parts. The most visually important parts typically fall on one of the corners of the center box.

Seascapes- A landscape that typically describes images that capture nature scenes without using people as the focus of attention. It may also be used to describe bodies of water.

Scan- To traverse (a surface) rapidly and point by point with a beam of light reproducing the lights and shades of an image.

Shadow – A dark area or shape produces by an object or person coming between rays of light and a surface.

Shallow Depth of Field – Refers to a small F-Stop. The smaller the F-Stop number, the less that is in focus within the photograph. An F-Stop of 1.4 blurs the background out completely and puts the subject of the image in sharp focus.

Shutter Speed- the length of time the shutter remains open when the shutter release is activated, most commonly expressed in fractions or multiples of a seconds.

Silhouette – The dark outline or shape made by the rays of light behind an object or person.

Slow shutter speed - This puts the motion blur on the moving object or person itself and keeps the background in focus.

Stop Bath- A chemical which stops the developing process.

Test Strips- The photo paper is exposed to several different times to find the right exposure for a print.

Texture –The way an object feels if you were to touch it.

Tintypes - These were Collodion Processed but on iron that was coated with black paint, lacquer, or enamel. This was discovered by Ohio professor, Hamilton Smith in 1856. This created a cheaper way to produce photographs and was loosely known as the first instant photographs.

Tonal Range- A term used to describe the quality of color and tone ranging from an images' shadow details through the brightest highlight details including all of the transition in between these extreme points. With digital photography it is the range between the shadows, midtones, and highlights.

Unity – The relationship among the elements of a photograph that helps all the elements function together.

Variable contrast filter- Tinted glass, gelatin or plastic discs that fit onto a camera lens or under the lens of an enlarger to emphasize, eliminate, or change color, contrast, or density. The numbers range from 00 to 5, 3 being the most common and midrange of the filters. As the numbers go up, the density in magenta increases, which increase contrast.

## Suggested Field Trips:

For any photography class, field trips provide valuable resources and inspirations for the students. It is also valuable for teachers to be with student while shooting photographs. With each year, gallery and museums change their shows, below are museums, galleries and locations which are ideal field trips for your digital photography class. Here are suggested locations which may change seasonally.

Arts Museums in New York City

[http://gonyc.about.com/od/artmuseums/Art\\_Museums\\_in\\_New\\_York\\_City.htm](http://gonyc.about.com/od/artmuseums/Art_Museums_in_New_York_City.htm)

Art Museums in New York City

Regardless of whether you prefer contemporary art, ancient art collections or something in between, there is sure to be a New York art museum to suit your taste. From the Metropolitan Museum of Art to the Museum of Modern Art, don't leave the Big Apple without sampling one of our fabulous Art Museums.

American Craft Museum

Museum showcasing decorative and functional artwork. The American Craft Museum offers workshops on ceramics, pottery and jewelry making, as well as tours, exhibits and more.

American Folk Art Museum

The brand new building on 53rd Street opened December 11, 2001 to house the extensive Folk art collection the museum is known for.

American Guitar Museum

Located in New Hyde Park (Long Island) the American Guitar Museum is located conveniently off the Long Island Expressway.

American Museum of the Moving Image

The American Museum of the Moving Image focuses on film, television and digital media, and its impact on culture and society. Located in Astoria, Queens, the museum is easily accessible from the subway and is only a short ride from Manhattan.

Bronx Museum of the Arts

Twentieth century and contemporary art museum located near Yankee Stadium in the Bronx. The museum is open Wednesday through Sunday.

Brooklyn Museum of Art

The second largest art museum in NYC, located on Eastern Parkway near Grand Army Plaza in Central Brooklyn. Close to Prospect Park, the Brooklyn Botanic Garden, and the Wildlife Center.

Children's Museum of the Arts

Visual and performing arts museum targeting 1 - 12 year old kids. Lots of interactive activities at this downtown Manhattan museum.

### The Cloisters Visitors Guide

Located in Upper Manhattan, overlooking the Hudson River, The Cloisters features an extensive collection of medieval art from Europe. The Cloisters collection includes works from approximately 1000 - 1520, including architectural fragments incorporated into the building, as well as traditional pieces of medieval art on display.

### Cooper-Hewitt, National Design Museum

This is the only US museum exclusively dedicated to historic and contemporary design. Explore the nature and impact of design on our lives here.

### Czech Center New York

Non-profit organization focused on organizing cultural events and programs that promote understanding of the Czech Republic. Located in Midtown Manhattan.

### Dahesh Museum of Art

Located on Madison Avenue in the mid-50's, the Dahesh Museum of Art focuses on collecting and exhibiting 19th- and early 20th-century European academic art.

### Dia Center for the Arts

Dia's warehouse space on West 22nd Street is principally dedicated to large-scale, single-artist projects. Also sponsors lectures, poetry readings and a video salon.

### El Museo del Barrio

Opened in 1969, this Latino museum dedicated to Puerto Rican, Caribbean and Latin American art, culture and heritage, offers programs in both Spanish and English.

### Forbes Magazine Galleries

Located on 5th Avenue & 12th Street, the Forbes Magazine Galleries feature Fabergé Easter eggs and jewelry, toy boats, miniature soldiers, presidential manuscripts and fine art.

### Frick Collection

Housed in the New York mansion built by Henry Clay Frick, the collection highlights masterpieces of Western art in its 16 galleries.

### Gray Gallery of Art

This New York University art gallery exhibits a diverse collection of artifacts from many eras. Located in Greenwich Village, they also sponsor walking tours, films, and lectures.

### Guggenheim Museum

Housed in the famous building designed by Frank Lloyd Wright, the Guggenheim Museum's architecture is as significant as the permanent collection and special exhibits. Plan your visit and check out the Guggenheim's extensive online art collection on their web site.

International Center of Photography  
Part museum, part school and part center for photography and photographers, ICP's midtown location hosts a variety of exhibits illustrating a range of photographic technique and subject.

Isamu Noguchi Garden Museum  
Located in Queens, just a short distance from the MOMA@QNS, this museum is a memorial to the life & work of Isamu Noguchi. In its temporary location (while renovations are completed on the main location) there is no sculpture garden.

Jacques Marchais Museum of Art  
This museum of Tibetan art is located in Staten Island. They offer a variety of meditation and chanting opportunities.

The Jewish Museum  
Collections, exhibitions and programs focused on sharing Jewish culture. It is the largest Jewish museum in the Western hemisphere.

Metropolitan Museum of Art  
Over 2 million works of art from around the world and throughout history are housed at the Met. Find everything you need to plan your visit [here](#), including a search of the collection and the director's tour.

Museum at Fashion Institute of Technology  
Located on 27th & Seventh Avenue, the museum holds one of the most important collections of costume and textiles, with particular strength in 20th-century fashion. Admission to the exhibitions is free.

Museum for African Art  
Located in Long Island City, Queens, this museum hosts exhibits on African Art in addition to its permanent collection.

Museum of Modern Art  
Founded in 1929 as the first museum dedicated entirely to contemporary art, MOMA is host to an impressive collection of modern artistic efforts. We've gathered directions, visitor tips and pictures from the Museum of Modern Art [here](#).

The Museum of Television and Radio  
Located on 52nd Street between 5th & 6th Avenues, the museum is dedicated to collecting and preserving television and radio programs. Check out the schedules for exhibitions, screenings and more on their [website](#).

National Academy of Design  
Housing one of the largest public collections of 19th & 20th century American art, the museum's collection represents a diverse array of styles and schools of thought. The National Academy of Design is located on Museum Mile on Fifth Avenue and 89th Street.

### New Museum of Contemporary Art

Located in SoHo, this museum seeks to present a global picture of contemporary art. In addition to the galleries, the Media Z Lounge is always free and focuses on the exhibition and exploration of digital art, video and sound projects.

### P.S. 1 Contemporary Art Center

In Long Island City, this museum is dedicated to showcasing new and exciting art from contemporary artists. They host a variety of exhibits and events throughout the year, including summer dances & movies.

### Queens Museum of Art

This Flushing, Queens museum offers drop-in art workshops as well as an extensive permanent collection and revolving exhibits. The museum is housed in the New York City Building, the only major structure remaining from the 1939/40 and 1964/65 New York World's Fairs.

### Studio Museum in Harlem

Located on West 125th Street, this museum is focused on supporting African American visual, literary and performing artists through exhibits, artists-in-residence, and a variety of other programs

### Visual Arts Museum

A part of the School of Visual Arts in Chelsea, this museum showcases the work of significant figures in contemporary and applied arts. Admission is free.

### Whitney Museum of American Art

Boasting the most complete overview of twentieth-century American art of any museum in the world, the Whitney permanent collection consists of over 12,000 paintings, sculptures, prints, drawings, and photographs.

### Yeshiva University Museum

This Chelsea museum offers changing exhibits that celebrate the culturally diverse intellectual and artistic achievements of over 3,000 years of Jewish experience.

### **Central Park:**

<http://www.centralpark.com/>

Central Park covers 843 acres, which is 6% of Manhattan.

Its hours of operation are from 6:00 am until 1:00 am.

The Park stretches from Central Park South (59th St.) to 110th St. at the northern end and from 5th Ave. on the East Side to Central Park West (8th Ave.) on the West Side.

The Park Drive is closed to vehicular traffic - Weekdays: 10:00 am – 3:00 pm and 7:00 pm – 7:00 am.  
Weekends: 7:00 pm Friday – 7:00 am Monday

Holidays: 7:00 pm the night before – 7:00 am the day after.

Speed limit 25 mph

Balto can be found at East 67th Street near the East Drive

Alice in Wonderland at East 75th Street just north of Conservatory Water

Mother Goose at East 71st Street at Rumsey Playground

The Carousel is located mid-Park at 64th Street

### Additional Museums and Galleries:

#### The Old Bethpage Village Restoration

Old Bethpage, Round Swamp Road (Exit 48 of the Long Island Expressway)

516-572-8400

[http://www.nassaucountyny.gov/agencies/Parks/Wheretogo/museums/central\\_nass\\_museum/old\\_bethpage\\_rest.html](http://www.nassaucountyny.gov/agencies/Parks/Wheretogo/museums/central_nass_museum/old_bethpage_rest.html)

#### The Playground At The Y

<http://www.miyjcc.org/>

Mid Island Y JCC

45 Manetto Hill Rd

Plainview, NY 11803

Phone 516-822-3535

Fax 516-822-3288

#### Japanese Gardens

<http://www.locustvalley.com/japanese%20stroll%20garden.html>

John P. Humes Japanese Stroll Garden

347 Oyster Bay Rd., Locust Valley, NY 11560

(516) 676-4486

#### Planting Fields

<http://www.plantingfields.org>

Planting Fields Arboretum State Historic Park

1395 Planting Fields Road

Oyster Bay, NY 11771

Long Island Expressway to Exit 41 North or Northern State Parkway to Exit 35 North. Proceed north on Route 106 towards Oyster Bay. Turn left onto 25A Northern Boulevard. Make first right onto Mill River Road. Follow green & white signs to the Arboretum on Planting Fields Road.

Old Westbury Gardens

[www.oldwestburygardens.org](http://www.oldwestburygardens.org)

71 Old Westbury Rd

Old Westbury, NY 11568

(516) 333-0048

A List of Manhattan Galleries:

<http://www.artreach.com/galleryaddresses.html>

Chelsea:

Alexander and Bonin

132 Tenth Ave at 18th St  
212-367-7474 fax 212-367-7337  
gallery@alexanderandbonin.com  
tues-sat 10-6; July tues-fri 11-5

Richard Anderson Fine Arts

453 W 17th 4th fl  
212-463-0970 fax 212-463-8014  
tues-sat 11-6

Atelier 14

601 W 26th 14th flr  
212-675-1616  
fax 212-675-1616  
tues-sat 11-6

Pamela Auchincloss Project Space

601 W 26th 12th fl  
212-727-2845 fax 212-727-9509  
us@artsm.com

Audiello Fine Art Inc.

526 W 26th Ste. 519  
212-675-9082 fax 212-675-8680  
audiello@msn.com  
tues-sat 11-6

Baumgartner Gallery

418 W 15th  
212-633-2276 fax 212-633-2695  
baumgartnr@aol.com

George Billis Gallery

48 | Page

508-526 W 26th 9th flr  
212-645-2621 fax 212-645-2397  
georgebillis@erols.com  
tues-sat 11-6

Bonakdar Jancou

521 W 21st 2nd flr  
212-414-4144 fax 212-414-1535  
bigallery@aol.com  
tues-sat 10-6

Bound & Unbound

601 W 26th 12th flr  
212-463-7348 fax 212-463-8948  
tues-sat 12-6

Cynthia Broan Gallery

423 W 14th  
212-633-6525 fax 212-633-2855  
tues-sat 12-6

Gavin Browns Enterprise Corp.

36 W 15th St btwn 9th & 10th 10013  
212-627-5258 fax 212-627-5261  
passerby@bway.net  
tues-sat 10-6

Cheim & Read

521 W 23rd ground flr  
212-242-7727 fax 212-242-7737  
gallery@cheimread.com  
tues-sat 10-6

Clementine Gallery

526 W 26th 2nd flr  
212-243-5937 fax 212-243-3927  
tues-fri 11-6

Paula Cooper Gallery

534 W 21st  
212-255-1105 fax 212-255-5156  
mon-fri 10-5

Jeffrey Coploff

526 W 26th Ste. 211  
212-741-1149 fax 212-674-1253  
jcoploff@aol.com  
tues-sat 11-6

Cristinerose Gallery

529 W 20th 2nd flr  
212-206-0297 fax 212-206-8494  
CRgallery@aol.com  
tues-sat 11-6

Damelio Terras

525 W 22nd  
212-352-9460 fax 212-352-9464  
tues-sat 10-6

DCA Gallery

525 W 22nd  
212-255-5511 fax 212-255-8005  
dcgallery@earthlink.net

De Chiara/Stewart

521 W 26th lower level  
212-967-6007 fax 212-967-1604  
dechiarastewart@earthlink.net  
tues-sat 11-6

Debs & Co.

525 W 26th 2nd flr  
212-643-2070 fax 212-643-0026  
ndebs@aol.com  
tues-sat 11-6

Dee Glasoe

529 W 20th 9th flr  
212-924-7545 fax 212-924-7671  
deeglasoe@aol.com  
tues-sat 11-6

DIA Center For The Arts

548 W 22nd btw 10th & 11th  
212-989-5566  
weds-sun 12-6

Dorfman Projects

529 W 20th St 7th Fl E  
212-352-2272 fax 212-352-2273  
dorfman@nyct.com  
weds-sat 12-6 or by appt

John Elder Gallery

529 W 20th 7th fl  
212-462-2600 fax 212-462-2510  
mail@johnelder.com  
tues-sat 11-6

Derek Eller Gallery

526-30 W 25th  
212-206-6411 fax 212-206-6977  
derekeller@aol.com  
tues-sat 11-6

Feature Inc.

530 W 25th  
212-675-7772 fax 212-675-7773  
tues-sat 11-6

Feigen Contemporary

535 W 20th  
212-929-0500 fax 212-929-0065  
gallery@feigencontemporary.com  
49 | Page

www.artnet.com  
tues-sat 11-6

Folin/Riva

529 W 20th 11th fl  
212-242-3434 fax 212-242-3322  
tues-sat 11-6

Kim Foster

529 W 20th 1st flr  
212-229-0044 fax 212-229-0044  
tues-sat 11-6

Fredericks Freiser Gallery

504 W 22nd  
212-633-6555 fax 212-367-9502  
fredericksgal@mindspring.com  
tues-fri 11-5

Gagosian Gallery

555 W 24th St & 11th Ave  
212-741-1111 fax 212-741-9611  
info@gagosian.com  
tues-sat 10-6

Klemens Gasser & Tanja Grunert

524 W 19th  
212-807-9494 fax 212-807-6594  
gasser@di.net  
tues-sat 10-6

Generous Miracles

529 W 20th 8th Fl W  
212-352-2858 fax 212-352-2763  
genmiracle@aol.com  
tues-sat 11-6

Barbara Gladstone Gallery

515 W 24th

212-206-9300 fax 212-206-9301  
bgg@gladstonegallery.com  
tues-sat 10-6

Caren Golden Fine Art

526 W 26th Ste 215  
212-727-8304 fax 212-727-8360

Deven Golden Fine Art

529 W 20th 7E  
212-414-8456 fax 212-414-8458  
tues-sat 11-6

Gorney Bravin & Lee

534 W 26th Ground Flr  
212-352-8372 fax 212-352-8374  
gbl@interport.net  
June tues-sat 10-6

Greene Naftali

526 W 26th 8th Fl  
212-463-7770 fax 212-463-0890  
tues-sat 10-6

Barbara Greene Fine Art

525 W 22nd Unit 2E  
212-462-4123 fax 212-352-0127  
leafdreams4me@yahoo.com

Jay Grimm

505 W 28th  
212-564-7662 fax 212-564-8193  
jay@jaygrimm.com  
wed-sat 11-6

Elizabeth Harris

529 W 20th 6E  
212-463-9666 fax 212-463-9403

ehg@dti.net  
tues-sat 10-6

Heller

420 W 14th  
212-414-4014 fax 212-414-2636  
info@hellergallery.com  
tues-sat 11-6 sun 12-5

I-20 Gallery

529 W 20th 11th fl  
212-645-1100 fax 212-645-0198  
judelson@I-20.com  
tues-sat 10-6

Casey Kaplan

416 W 14th  
212-645-7335 fax 212-645-7835  
CaseyKaplan@aol.com  
tues-sat 10-

Paul Kasmin Gallery

293 Tenth Ave@27th St  
212-563-4474 fax 212-563-4494  
PaulKasmin@aol.com  
tues-sat 10-6

Jim Kempner Fine Art

501 W 23rd  
212-206-6872 fax 212-206-6873  
jkfa@interport.net

The Kitchen Art Gallery

512 W 19th  
212-255-5793 fax 212-645-4258  
info@thekitchen.org

Nicole Klagsbrun

526 W 26th Rm 213  
212-243-3335 fax 212-243-1059

klagsbrun@earthlink.net

Thomas Korzeilius

529 W 20th 6th Fl  
212-206-9723 fax 212-206-9639  
TMlove@aol.com  
weds-sat 12-6

Kravets/Wehby Gallery

529 W 21st  
212-352-2238 fax 212-352-2239  
kwgallery@mindspring.com  
tues-sat 11-6

Andrew Kreps

518 W 20th  
212-741-8849 fax 212-741-8163  
andrewk@interport.net  
tues-sat 11-6

LiebmanMagnan

552 W 24th 2nd Fl  
212-255-3225 fax 212-229-1427  
Magnan@erols.com

Lombard-Freid Fine Arts

531 W 26th  
212-967-8040 fax 212-967-0669  
lomffd@echonyc.com  
tues-fri 11-6 sat 12-6

Luhning Augustine

531 W 24th  
212-206-9100 fax 212-206-9055  
lagny@aol.com  
tues-sat 10-6

Robert Mann Gallery

210 Eleventh Ave (btwn 24th & 25th)

212-989-7600 fax 212-989-2947

rmg@robertmann.com  
tues-sat 11-6

Marlborough Chelsea

211 W 19th  
212-463-8634 fax 212-463-9658  
publicart@aol.com  
tues-sat 10-6

Steffany Martz

529 W 20th 6th fl  
212-206-3686 fax 212-206-3654  
smartzgal@earthlink.net  
tues-sat 12-6

Bill Maynes

529 W 20th 8th fl  
212-741-3318 fax 212-741-3238  
maynesgtry@aol.com  
tues-sat 11-6

Karen McCready Fine Art

425 W 13th 5th fl  
212-243-0439 fax 212-243-0503  
Sara Meltzer Gallery  
516 W 20th

212-343-8256 fax 212-343-8260  
smovgal@earthlink.net  
tues-sat 11-6

Metro Pictures

519 W 24th  
212-206-7100 fax 212-337-0070  
June tues-sat 10-6

Robert Miller

524 W 26th ground flr

212-366-4774 fax 212-366-4454  
rmg@robertmillergallery.com  
mon-fri 10-6

Paul Morris  
465 W 23rd  
212-727-2752 fax 212-206-7351  
pmgallery@mindspring.com  
mon-fri 11-6

Nikolai Fine Art  
505 W 22nd  
212-414-8511 fax 212-414-2763  
nikolaifineart@mindspring.com  
tues-sat 11:30-6:30

Annina Nosei  
530 W 22nd 2nd fl  
212-741-8695 fax 212-741-2379  
annina@earthlink.net  
Postmasters  
459 W 19th  
212-727-3323 fax 212-229-2829  
postmasters@thing.net  
tues-sat 11-6

Max Protetch  
511 W 22nd  
212-633-6999 fax 212-691-4342  
Mprotetch@aol.com  
tues-sat 10-6

Rare  
435 W 14th  
212-645-5591 fax 212-645-5594  
rare@spacelab.net

Ricco/Maresca

51 | Page

529 W 20th 3rd fl  
212-627-4819 fax 212-627-5117  
rmgal@aol.com  
tues-sat 11-6

Andrea Rosen  
525 W 24th  
212-627-6000 fax 212-627-5450  
Andrea@RosenGallery.com

Jack Shainman  
513 W 20th  
212-645-1701 fax 212-645-8316  
Jshainman@aol.com  
tues-sat 10-6  
Brent Sikkema  
530 W 22nd  
212-929-2262 fax 212-929-2340  
June tues-sat 10-6; July 5-Aug 18 mon-fri  
10-5; Aug 19-Sept 4 closed

Silverstein Gallery  
520 W 21st  
212-929-4300 fax 212-929-7902  
silvergallery@aol.com  
tues-sat 10-6

Holly Solomon The Chelsea Hotel  
222 W 23rd St #425  
212-924-1191 fax 212-924-8545  
tues-sat 10-6

Sonnabend  
536 W 22nd  
212-627-1018 fax 212-627-0489  
tues-sat 10-6

Stefan Stux Gallery

529 W 20th 9th fl  
212-352-1600 fax 212-352-0302  
stuxgall@aol.com  
tues-sat 10-6

Team  
527 W 26th  
212-279-9219  
office@teamgal.com  
Ten in One Gallery  
526 W 26th #316  
212-604-9660 fax 212-604-9484  
teninonegallery@earthlink.net  
tues-sat 11-6

Margaret Thatcher Projects  
529 W 20th 9th Fl  
212-675-0222 fax 212-675-1121  
mtprojects@aol.com

Edward Thorp  
210 Eleventh Ave 6th flr  
212-691-6565 fax 212-691-4933

303 Gallery  
525 W 22nd  
212-255-1121 fax 212-255-0024  
g303@interport.net  
mon-fri 10-6

Trans Hudson Gallery  
416 W 13th  
212-242-3232 fax 212-242-8511  
Transhdsn@aol.com  
July Aug open by appt

Henry Urbach Architecture  
526 W 26th Rm 1019

601 W 26th 12th flr  
212-691-5973 fax 212-463-8948  
jado@avantgardes.com

212-242-8811 fax 212-242-8822  
wesselocom@aol.com  
mon-fri 11-6

Urban Architecture Inc.  
210 Eleventh Ave. #401  
212-924-1688 fax 212-924-3128  
urbanarchitecture@worldnet.att.net  
tues-sat 11-6

Von Lintel & Nusser  
555 W 25th 2nd flr  
212-242-0599 fax 212-242-0803  
reopens Sept 7

White Box  
525 W 26th  
212-727-0767 fax 212-727-0807  
whitebox@earthlink.net  
tues-sat 12

Jan Van Der Donk - Rare Books Inc.

Wessel + OConnor  
242 W 26th

