

Murrieta Valley Unified School District
High School Course Outline
August 2004

Department: Visual and Performing Arts

Course Title: Photography I

Course Number: 7800

Grade Level: 10-12

Length of Course: Year

Prerequisite(s): None

UC/CSU (A-G) Requirement: F

I. Goals

The student will:

- A. Develop the basic skills of film development and enlarging (*VPA Standard 2.1*)
- B. Develop the basic skills in the use of standard 35mm cameras (*VPA Standard 2.1*)
- C. Develop an appreciation and understanding of past to present photography history (*VPA Standards 3.3 & 3.4*)
- D. Understand how photography enriches our lives (*VPA Standard 4.1 & 4.3*)
- E. Demonstrate creative expression through photography (*VPA Standard 2.0*)
- F. Understand the use of composition in taking photographs (*VPA Standards 2.1 & 2.2*)
- G. Gain Confidence in their self-expression through photographs (*VPA Standards 2.1 & 2.2*)
- H. Enhance language skills through the development of photography vocabulary and written critiques or evaluations of their photographs (*VPA Standards 1.4, 4.4, & 4.5*)
- I. Use oral language to participate in class discussions, demonstrations, and presentations of their photographic work (*VPA Standards 1.4, 4.3, 4.4, & 4.5*)

- J. Develop an awareness of careers in the field of photography (*VPA Standard 5.4*)
- K. Students will learn the terminology and vocabulary of visual art and design necessary to analyze and respond to the sensory, formal, and expressive properties of photographs (*VPA Standard 1.1; 1.2*)
- L. Students will acquire the technical skills (an understanding of shutter speeds, aperture openings, depth of field/perspective, studio and natural lighting, motion, etc.) of photography necessary to communicate their ideas in this medium (1.4)
- M.. Students will learn to make aesthetic judgments/evaluations of art photographs as distinct from personal preference or "taste" (*VPA Standard 4.3; 4.4; 4.5*)
- N. Students will be able to recognize and distinguish the historical and/or cultural underpinnings of photographs, developing basic historical/cultural literacy in the discipline (*VPA Standard 3.1; 3.2; 3.3; 3.4*)
- O. Students will be able to produce high quality, meaningful work that establishes links to acknowledged cultural and artistic traditions of photography (*VPA Standard 3.3*)
- P. Students will be able to establish connections and meanings between the critical thinking skills that are learned in this class to other subject areas, including art forms and potential future careers (*VPA Standard 5.4*)

II. Outline of Content for Major Areas of Study

Semester I

- A. Introduction
 - 1. Course overview
 - 2. Safety
 - 3. History of photography
 - a. historical, scientific/technological, cultural, and artistic
 - b. history of camera from camera obscura/lucida to digital photography
 - 4. Introduction to the development of photographic portfolio
- B. Introduction of Cameras and Film
 - 1. Camera types and parts
 - a. part of the single lens reflex camera
 - b. aperture/f stop/depth of field
 - c. shutter
 - d. focus
 - 2. Film types and properties

3. Film vs. Digital
 - a. operations, origins, parts, overrides
 - b. digital vs. film printing
 - c. introduction to Photoshop
 - d. color adjustment
 - e. dpi filters, dodging/burning, adjustments, saturation, contrast, print techniques
4. Memory
5. Exposure
 1. Bracketing

C. Printing

1. Enlargers parts and uses
2. Printing in the darkroom
3. Printing chemicals
4. Print and develop various examples
5. Film development
 1. Equipment needed
 2. Developing chemicals
 3. Developing a roll of film
5. Computers
 - a. Downloading images from camera to computer
 - b. Manipulation of images with computer software
 - c. Printing with a computer printer
 - d. Print various examples of manipulated images

D. Composition

1. Discuss rules and compositional guidelines
 - a. Theory of thirds
 - b. Sensory and formal properties
 - c. Exploration of design in nature/design in human made environment
2. Compose and frame the subject to be photographed
3. View, discuss, and critique various photographs with emphasis on compositional elements
4. Complete various assignments printing pictures of well-composed photographs
5. Design in work of:
 - a. Gustave LeGray
 - b. Atget
 - d. Bourke-White
 - d. Cunningham
 - e. Coburn
 - f. deCarava
 - g. Blossfeldt
 - h. Modottie

- i. Lange
- j. Walker
- k. Evans
- l. Bernd

Semester II

- A. Depth of Field
 - 1. Controlling depth of field
 - a. Lenses
 - b. Aperture
 - c. Distance
 - 2. Creating emphasis and balance
 - 3. Visual weight
 - 4. Complete various assignments demonstrating depth of field control in various photographs printed in class
- B. Motion Control/Action Photography
 - 1. Shutter speed control
 - a. Full stop
 - b. Full blur
 - c. Panning
 - d. Partial blur
 - 2. Sports photography
 - 3. Lenses
 - 4. Take photographs using the categories of shutter speed control print and submit examples
 - 5. Print photographs displaying multiple action techniques
- C. Outdoor Lighting
 - 1. Direct lighting
 - a. Front
 - b. Back
 - c. Side
 - 2. Bright sunlight
 - 3. Open shade
 - 4. Overcast light
 - 5. Mood
 - 6. Complete various assignments using a variety of lighting in different environments
 - a. Time of day
 - b. Reflections
- D. Flash Photography
 - 1. Controlling exposure
 - a. Distance

- b. F-stops
- 2. Quality of artificial light
- 3. Complete various assignments using artificial light

III. Accountability Determinants

A. Key Assignments

- 1. Design
 - a. Shoot, print, and mount photos that indicate an understanding of design (forms may be either natural or human made); pay attention to framing and composition, especially the role of negative space.
 - b. Look at the borders of the camera viewfinder to check out space (no cropping will be allowed). Learn to “see” in the camera.
 - c. Pay special attention to the elements of art and principles of design including line, shape, pattern/texture, space, balance, emphasis, repetition, and unity. (1.1; 2.1; 2.2; 2.4)
 - d. All assignments are discussed in formal class critiques using the vocabulary of critical perception and aesthetic judgment. (4.3; 4.4; 4.5) Also, student artwork is located within a cultural/historical tradition. (4.1; 5.4; 1.1; 1.2)
- 2. Oral and written reports (including bibliography) on a photographer:
 - a. Choose one from the western tradition or one from another cultural perspective. (1.3; 1.4; 1.5; 1.6; 3.1; 3.2; 3.3; 3.4)
 - b. Include biographical information and perceptual critical analyses of at least four works by that artist. (1.1; 1.2; 1.3; 1.4; 1.5; 4.1; 4.2; 4.5)
 - c. Discuss the role of the artist within the history of the photographic medium. Careers in the arts will be discussed in terms of particular artists and their work, especially looking at cross over artists who were able to work both as artists and as commercial photographers. (5.3; 5.4)
- 3. Investigating Light
 - a. Shoot, print, and mount photos that investigate light. You may focus on one of the following: silhouettes (rear lighting), shadows (side lighting), dusk, or reflections.
 - b. The work should have a theme.
 - c. Pay special attention to the type, quality, and source of light. (1.1; 1.2; 2.1; 2.2; 2.4; 2.5))
 - d. All assignments are discussed in formal class critiques using the vocabulary of critical perception and aesthetic judgments. (1.1; 1.2; 1.4; .4.5) Also, student artwork is located within a cultural/historical tradition. (3.1) Discussion of vocational and professional business that requires an understanding of and visualization of light. (3.3; 3.4; 5.4)
- 4. Time and Motion

- a. Shoot, print, and mount photographs that explore time/motion through an investigation of different techniques (long and short exposures, subject moving toward your field of vision or across it) and different shutter speeds.
 - b. The images need to be thematically linked (sports or dance events, siblings jumping on furniture, bicycles, cars, parades, et cetera). (2.1; 2.2)
 - c. All assignments are discussed in formal class critiques using the vocabulary of critical perception and aesthetic judgment. (4.3; 4.4; 4.5) Also, student artwork is located within a cultural/historical tradition. Discussion includes vocational and professional business that draws on photography of this type.
5. Landscape
 - a. Shoot, print, and mount photographs that explore landscape. The works should represent a conscious point of view, idea, theme, or meaning.
 - b. Pay special attention to mood expressed, emotional attitude conveyed, personal beliefs expressed.
 - c. The works should explore various vantage points, framing, lighting, and perspective. Be aware of the role of both negative and positive space, and the concept of foreground, middle ground and background.
 - d. All assignments are discussed in formal class critiques using vocabulary of critical perception and aesthetic judgment. Also, student artwork is located within a cultural/historical tradition.
6. Photomontages and Collages
 - a. Create photomontages and collages. Include scanned elements for the collages.
 - b. At least one photomontage needs to convey a political viewpoint. (3.1; 3.2; 3.3; 3.4)
 - c. Investigate the history of photomontage. (4.1; 4.2)
 - d. Look at and discuss critically relevant artworks. Be prepared to identify and discuss uses of this technique in various professions and disciplines. (5.2)
7. Portrait Photographs.
 - a. Shoot, print, and mount portrait photographs.
 - b. Reveal the personality or character of your subject through his/her environment/setting/clothing. These images should be posed by you and do not involve action. They should be unified by a single theme. (examples: age; gender, race, class, professions)
 - c. Discuss the work of relevant photographers (see above Unit VIII above)
 - d. Discuss differences and similarities between "art photography" and "commercial" portraits.
8. Narrative Photography

- a. Examine photos by narrative photographers such as Atget, Berenice Abbott, and Brassai.
 - b. Create a narrative through a general shot and a detail using the digital camera. (1.3; 1.4)
 - 9. Photo Documentation
 - a. Shoot a cohesive and legible set of six photographs that utilize the ideas of photo documentation.
 - b. Do not sacrifice the aesthetic components for the content. (see the work of Sebastiao Salgado, Walker Evans)
- B. Assessment Methods
 - 1. Project evaluation
 - 2. Written Tests
 - 3. Portfolio Presentation and Assessment
 - 4. Public Display
 - 5. Reflective, Analytical, and Critical Writing
 - 6. Reports/Research Projects

IV. Required Text

Klasey, Jack. *Photo & Digital Imaging*. South Hollan, Illinois: Goodhart Wilcox Co., 2002.

V. Supplementary Materials

Adobe Photoshop 7.0