

PHOTOGRAPHY 1-2

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Course length: 1-year	Fine Arts Department
Grade Levels: 9-12	Integrated course? No
UC honors designation? No	UC Approval: Category F
Required prerequisite: None	
Check all that apply: <ul style="list-style-type: none"><input checked="" type="checkbox"/> UC A-G course<input type="checkbox"/> Graduation Requirement<input checked="" type="checkbox"/> Elective<input type="checkbox"/> Honors/AP<input type="checkbox"/> ROP	

INTRODUCTION

Photography 1-2 is the basic-level introductory photography class offered by the Tamalpais Union High School District. The course serves as a foundation year in the Visual Arts at TUHSD. This course is a hands-on, project-based class and is intended for the newcomer to the art and craft of photography.

This course can be taken to satisfy the UC "F" requirement. It is the first of a sequential sequence of course offerings which include Photography 3-4 (intermediate level), Photography 5-6 (advanced level), Honors Photography (advanced level) and AP Studio Art 2D Portfolio: Photography (advanced level). At TUHSD we value the sequential, project-based arts program, utilizing the Habits of Mind to advance student reflection, development and skills to communicate effectively through visual arts expression, while developing the independent student voice.

In Photography 1, the first semester, students learn to use both digital and film cameras. They also learn the craft of basic film and digital print production using a darkroom and photo-editing software. Students learn to clarify the subject matter, light, and composition in their work to create expressive, clear, and visually compelling photographs. Each student will create a portfolio of images by the end of the semester. A basic history of photography is taught through presentations, films, and activities.

During the second semester, Photography 2, students continue their photographic education learning additional darkroom & digital techniques to improve the quality of their picture-making. Students learn the fine art of *straight photography* by completing units that emphasize the documentary vocabulary of the camera. Each student creates a portfolio of images by the end of this semester. Contemporary & historical photographers working in this tradition are taught through presentations, films, & activities on a weekly basis.

PHOTOGRAPHY 1 - UNIT 1: RESULTS

EXPLORING SUBJECT MATTER

California Standards Visual Arts Grade 9-12: Proficient ARTISTIC PERCEPTION 1.1 1.2 1.6 CREATIVE EXPRESSION 2.1 2.2 2.3 2.5 2.6	<i>Transfer</i>	
	The student will learn to clarify the subject matter in their photography.	
	<i>Meaning Making</i>	
	Students will understand that pictures communicate best when they have a distinct center of interest.	How should one frame a photographic subject to intensify its meaning? What elements of a framed image should be removed to clarify the meaning of a photograph? How does having a center of interest contribute to the meaning of a photograph?
	<i>Acquisition</i>	
Students will know how to choose clear, simple subjects and learn to remove distracting elements from their photographs.	Students will be skilled at creating images with distinct subject matter.	

In this unit students learn to make photographs with obvious, clear subject matter. In photography terms this is called creating a “center of interest.” Students learn to choose subjects with high personal and visual interest that will anchor the meaning of their photographs. They additionally learn to edit out any elements that distract from this simple communication. Students learn to use their digital camera in this unit including: focusing, ISO-setting, light-metering modes, color-balance, shutter speed and aperture setting, etc.

UNIT 1: EVIDENCE

4.0 AESTHETIC VALUING

4.3
4.4
4.5

Subject Clarity	4	The subjects of my images are inspired. The subjects hold obvious interest for a wide range of viewers. The work transcends the “assignment” and has a keen quality of intelligence and perception. The subject of each photo is absolutely clear. There is no confusion about what my photographs are about. There are no clichés in my work.
	3	My subjects are strong and interesting. The subjects of each photo are readily discernible. The content is not cliché or boring. The content is exciting.
	2	The content and subjects of my work is somewhat clear. My subjects are common and hold some interest. I do not entirely care about these photographs. The content feels somewhat rushed. The work is lacking clarity; another person might confuse what my picture is about.
	1	The subjects of the majority of my photographs are unclear. My work is vague. The content is rushed, uninspired, and dull. I don’t care about this work. The content has very little interest for me and most viewers.

Exploring Subject Matter – Written Evaluation

Choose your best image.

Describe the subject matter. What is this image about? Are there any distracting elements present? Be specific:

Describe the craftsmanship of this image. Is the contrast/brightness correct? Is the focus clear or not? Is the dodging and burning correct or not? Be specific:

Choose an image that can be improved.

Describe the subject matter. What is this image about? Are there any distracting elements present? What prevents this subject from being stronger? Be specific:

Describe the craftsmanship of this image. Is the contrast/brightness correct? Is the focus clear or not? Is the dodging and burning correct or not? Be specific:

Score your work using the Subject Clarity Rubric:

1 2 3 4

Exploring Subject Matter – Class Critique

In addition to the written evaluation above, students participate in a teacher-led forum discussing the quality of their photographs. Specific emphasis is placed on the craftsmanship of the images and the clarity of the subjects chosen.

UNIT 1: LEARNING PLAN

ARTISTIC PERCEPTION

- 1.1
- 1.2
- 1.6

CREATIVE EXPRESSION

- 2.1
- 2.2
- 2.3
- 2.5
- 2.6

EXPLORING SUBJECT MATTER

In this unit you will explore making photographs with clear subject matter. In photography this is called the “center of interest.” By composing your image around obvious subjects of high interest you will make better photographs. Your assignment is to explore your house, neighborhood, and the people in your world creating photographs with clear subjects.

What is due: A minimum of 4 images - 1 from each category below:

At Home:

Find objects of high visual interest and place them next to the sunniest window in your house. Use a table if necessary. Compose your photograph around each object. This is called making a “still life.”

Outside your home:

Go on a personal scavenger hunt and find subjects of interest. Compose images that feature these subjects. Fill the frame if necessary. Consider looking below or above to isolate the subject.

In your neighborhood:

Expand your hunt to include your neighborhood. Search for the most interesting subjects you can find: pets, cars, trees, found junk, use your eyes and EXPLORE and always follow your joy. FIND.

Portraits:

For the last shots on your roll take pictures of your friends and family. Each photo should be composed around them and they should fill the frame! Do not make snapshots with a figure centered carelessly.

Differentiated Approaches:

Students requiring assistance in the operation of a camera can instruct an assistant as to the intended subject and have them take the picture. Students with a wheelchair will be provided with an accessible darkroom space to complete their work. English language learners will be given visual material to supplement classroom oral instruction.

PHOTOGRAPHY 1 - UNIT 2: RESULTS

EXPLORING LIGHT

California Standards Visual Arts Grade 9-12: Proficient	<i>Transfer</i>	
	The student will learn to choose the best possible light when creating photographs.	
ARTISTIC PERCEPTION 1.1 1.2 1.6	<i>Meaning Making</i>	
CREATIVE EXPRESSION 2.1 2.2 2.3 2.5 2.6	Students will understand that photographs are more expressive when made with carefully chosen light.	How does one best use light to clarify the subject in a photograph? What roles do light and shadow play in communicating the meaning of an image? How does light contribute to the meaning of a photograph?
	<i>Acquisition</i>	
	Students will know how to look for and actively choose the proper light for communicating the subjects in their photography.	Students will learn to make photographs with properly chosen light.

In this unit students expand their exploration of strong subject matter to include light. Light creates and defines what we see & every picture that one makes utilizes it. Your task is to create photographs composed around strong, obvious subjects that reveal themselves in careful, intentional, and beautiful light. Careful attention should be placed on the obscuring role of shadows and the direction of light in each of your images. By exploring the world and the people around you with light and subject as your guide you will make better photographs.

UNIT 2: EVIDENCE

4.0 AESTHETIC VALUING

4.3
4.4
4.5

Light Quality	4	My images have even, interesting, clear light. Light is bolstering the subject matter of my work. Light is clarifying my work. The brightness/darkness in my work is balanced and even across the picture plane. The light shown in my work makes the images better than they otherwise would have been.
	3	My images have a strong sense of light and shadow. The light, or the patterns of light and shadow, is mostly balanced across the 2-dimensional surface. The light in some of my images could be better. I may have chosen a poor direction to photograph producing an uneven distribution of light in some of my works.
	2	My images have not used light very well. I did not consider the direction or even-ness of light when I was shooting and it shows. There are strong areas of just white or black in my work that is out of balance with the rest of the work. The subjects of my work are visible, however, and the light is not totally distracting in the work.
	1	I made thoughtless choices regarding light in my work. I did not photograph my subject in clarifying light at all. The light in my work is obscuring what the work is about. My work is hard to see. There are distracting areas of light and shadow out of balance with the subject.

Exploring Light – Written Evaluation – Basic Photography

Choose your best image.

Describe the subject matter. What is this image about?

Describe the quality of light in the image. Is the light even and revealing?

Describe the craftsmanship of this image. Is the contrast/brightness correct? Is the focus clear or not?

Choose an image that can be improved.

Describe the subject matter. What is this image about? What can you do to improve the clarity of this subject?

Describe the quality of light in this image. What is not clear about the light in this image?

Describe the craftsmanship of this image. Is the contrast/brightness correct? Is the focus clear or not? Describe.

Score your work using the Light Quality Rubric:

1 2 3 4

Exploring Subject Matter – Class Critique

In addition to the written evaluation above, students participate in a teacher-led forum discussing the quality of their photographs. Specific emphasis is placed on the craftsmanship of the images and the clarity of the subjects chosen.

UNIT 2: LEARNING PLAN

ARTISTIC PERCEPTION

- 1.1
- 1.2
- 1.6

CREATIVE EXPRESSION

- 2.1
- 2.2
- 2.3
- 2.5
- 2.6

EXPLORING LIGHT

In this unit you will expand your exploration of strong subject matter to include light. Light creates and defines what we see; every picture that you make utilizes it. Your task is to create photographs composed around strong, obvious subjects that reveal themselves in careful, intentional, and beautiful light. By exploring the world and the people around you with light and subject as your guide you will make better photographs.

What is due: A minimum of 4 images - 1 from each category below:

Portraits indoors- Window Light:

Ask your model to pose next to an open window. The light from the outside should reveal them. Be careful NOT to photograph into the window light. This creates a silhouette of your subject. Compose your picture around the clearest view of your model and the light on their face. Fill the frame.

Portraits outdoors- Even Light:

Photograph a willing model in any outdoor setting that adds interest to the portrait. Make the background matter. The place you choose should have *EVEN*, clear light. Avoid hard-shadowing sunlight. Consider working in open shade (a shadowed area lit from overhead sky – NOT under a tree canopy).

In your neighborhood – Patterns:

Go on a photographic scavenger hunt and find subjects that reveal themselves in beautiful light. You should look for **both** even, clear light and wonderful patterns of sun and shadow. Follow your eyes.

Around town – Reflections:

Expand your hunt looking for light by taking pictures of reflections. Search windows, water, mirrors, metal and more for your subjects.

Differentiated Approaches:

Students requiring assistance in the operation of a camera can instruct an assistant as to the intended subject and have them take the picture. Students with a wheelchair will be provided with an accessible darkroom space to complete their work. English language learners will be given visual material to supplement classroom oral instruction.

PHOTOGRAPHY 1 - UNIT 3: RESULTS

EXPLORING COMPOSITION

California Standards Visual Arts Grade 9-12: Proficient	<i>Transfer</i>	
	The student will learn to create photographs with balanced, unified compositions.	
ARTISTIC PERCEPTION 1.1 1.2 1.6	<i>Meaning Making</i>	
	Students will understand that pictures communicate best when they are compositionally balanced and unified.	<p>How does one use shape, line, balance, space, and unity to best compose a photograph?</p> <p>What conscious choices must a photographer make when framing an image?</p> <p>What is the best composition for a given subject in a 2 dimensional space?</p> <p>How does composition contribute to the meaning of a photograph?</p>
CREATIVE EXPRESSION 2.1 2.2 2.3 2.5 2.6	<i>Acquisition</i>	
	Students will know how to compose the subjects of their photographs to better communicate their intended meaning.	Students will be skilled at choosing visual elements to create compelling 2 dimensional images.

In this unit students learn to make photographs with clear subject matter. In photography terms this is called creating a “center of interest.” Students learn to choose subjects with high personal and visual interest that will anchor the meaning of their photographs. They additionally learn to edit out any elements that distract from this simple communication. Students learn to use their digital camera in this unit including: focusing, ISO-setting, light-metering modes, color-balance, shutter speed and aperture setting, etc.

UNIT 3: EVIDENCE

4.0 AESTHETIC VALUING

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Image Composition	4	My images confidently use the pictorial rectangle to full advantage. My compositions are unified, balanced, and strong. The pictorial space is interesting from corner to corner in my work. There are centers of interest <i>not</i> in the center of my photos. Each image is designed with strong shapes and lines. The composition of my images makes the subjects visually stronger than they otherwise could have been.
	3	My image compositions are strong. There is balance and shapes and lines used to create visual movement and unity within the rectangle of the frame. The pictorial space is well-used. There are some elements in my photographs that are distracting from the subject. I could have improved my images with slight compositional changes.
	2	My images have okay compositions. There are areas in my work that are out of balance. There are distracting elements present. The space is unclear lacks unity. I cut off certain subjects or forgot to think about the corners of the picture frame. I need to re-shoot this work to improve it.
	1	I did not consider composition in the creation of my photos. I do not understand unity and balance and it shows in my work. I just center everything. I did not think about the background or the shapes and lines in my images. There is almost no balance or unity in the work as a result. My images could be a whole lot better compositionally.

Exploring Composition –Written Evaluation - Basic Photo

Choose your best image.

Describe the craftsmanship of this image. Is the contrast/brightness correct? Is the focus clear or not?

Describe the composition of this image. Is the space well used or not? What shapes and lines are present in the work? Be specific:

Choose an image that can be improved.

Describe the craftsmanship of this image. Is the contrast/brightness correct? Is the focus clear or not?

Describe the composition of this image. Is the space well used or not? What shapes and lines are present in the work? Be specific:

Score your work using the Image Composition Rubric:

1 2 3 4

Exploring Subject Matter – Class Critique

In addition to the written evaluation above, students participate in a teacher-led forum discussing the quality of their photographs. Specific emphasis is placed on the craftsmanship of the images and the clarity of the subjects chosen.

UNIT 3: LEARNING PLAN

ARTISTIC PERCEPTION

- 1.1
- 1.2
- 1.6

CREATIVE EXPRESSION

- 2.1
- 2.2
- 2.3
- 2.5
- 2.6

EXPLORING COMPOSITION

In this unit you will expand your exploration of subject matter and light to include composition. How you arrange the lines, shapes, and patterns of light and dark in your image creates the composition. This active - often intuitive - designing process is necessary to communicate clearly. Your task is to frame well-lit, well-chosen subjects into balanced, simplified, and unified compositions. "Composition is the strongest way of seeing" -Edward Weston

What is due: A minimum of 4 images - 1 from each category below:

Abstraction:

Look for a well-lit subject with a repeating pattern of shapes, lines, and/or textures and fill the frame creating a purely abstract composition. Try to emphasize the pattern *without* losing what creates it. The subject matter should still be clear.

Perspective:

Create compositions with a worm's eye view of the world. You must find compelling subject matter looking up. Next create compositions with a bird's eye view of the world. Find a high place to look down from and frame your subject beautifully.

Balance:

Go on a photographic scavenger hunt and find 3 perfectly-lit subjects that are exactly symmetrical (left/right similar). Now find 3 evenly-lit subjects that are *asymmetrically* balanced. Carefully compose your image so that the visual weights of the shapes are evenly balanced.

Emphasis:

Compose six pictures that have a clear center of interest *not* located in the center of the photograph. Fill the space around your primary subject with patterns, lines, and shapes. Trust your intuition.

Differentiated Approaches:

Students requiring assistance in the operation of a camera can instruct an assistant as to the intended subject and have them take the picture. Students with a wheelchair will be provided with an accessible darkroom space to complete their work. English language learners will be given visual material to supplement classroom oral instruction.

PHOTOGRAPHY 2 – UNIT 1: RESULTS

THE NATURAL LANDSCAPE

In this unit students learn to make straight images of the natural landscape. Students learn where to stand in a natural landscape and when to move close. Students learn where to place the horizon line & how to compose the lines, shapes, and centers of interest of their subject. They additionally learn to edit out any elements that are distracting or unnecessary. Students learn to use tripods, cable releases, filters, & appropriate aperture and shutter speed combinations to best convey their subject matter. Students learn to use high dynamic range digital processing to clearly convey the range of light they are photographing.

California Standards
Visual Arts
Grade 9-12: Proficient

ARTISTIC PERCEPTION

- 1.1
- 1.2
- 1.6

CREATIVE EXPRESSION

- 2.1
- 2.2
- 2.3
- 2.5
- 2.6

Transfer

The student will learn to create well-composed, clearly-focused images of the natural landscape.

Meaning Making

Students will understand the value of nature as a principal subject matter in their image-making.

How should one compose an image of nature?

What distance (overview, middle-view, close-up) best describes the natural subject you are seeing?

How does the placement of the horizon line alter the meaning of the image?

When does having a foreground, middle-ground, & background – or lack of – contribute to the image?

Acquisition

Students will know how to work with the natural landscape as a primary subject matter for image-making.

Students will become skilled at creating sharply-focused, well-composed, simple images of the natural landscape at various distances.

UNIT 2: EVIDENCE

Student work in this unit is measured three different ways. First the student, using the provided rubric, scores their work on this 4-point scale. Second the student and the teacher evaluate the work independently in written form with the provided evaluation. Finally, the work is discussed in a teacher-led classroom critique at the completion of the unit.

The Natural Landscape	4	The subjects of my images are inspired. This is my best work. My images are well-composed with properly-placed horizon lines. There are strong foreground, middle-ground, & background elements in my work. There are clear centers of interest in my work. The compositions are balanced & unified. The images receive praise from a wide variety of viewers.
	3	My work reflects a strong effort on my behalf. There are few things that I can improve to make the work better. The landscapes have clear centers of interest. The horizon lines are properly placed to convey my pictures. There is a strong use of foreground, middle-ground, & background in my work. There are few distracting elements.
	2	My work is average. It does not reflect what I am capable of. I did not spend enough time on this unit. The landscapes are somewhat clear but contain many distracting elements. Much of my work is poorly-composed. There are some okay images in my portfolio.
	1	My work is uninspired. I did not care about this unit and need to do it again. The landscapes have no centers of interest. The compositions of the landscapes are out of balance and not unified. The horizon lines are not well-chosen. There are distracting elements in nearly all of my work.

4.0 AESTHETIC VALUING

4.3
4.4
4.5

Written Evaluation

Describe the content of your final photographs. Are these clear landscape images? In what way? Do the images have centers of interest? What are they? Where is the horizon line in your images? How does it contribute to the meaning in your work?

Describe the composition of your final photographs. Are the rectangles of each image filled in an interesting way? How? With what patterns, lines, and shapes? Where is the center of interest in each print?

Describe the craftsmanship of your final photographs. Are your exposures strong and clear? Yes or No. Describe. Are your images properly dodged/burned and color-corrected? Describe.

Score your work using The Natural Landscape Rubric:

1 2 3 4

Class Critique

In addition to the written evaluation above, students participate in a teacher-led forum discussing the quality of their photographs. Specific emphasis is placed on the craftsmanship of the images and the clarity of the subjects chosen.

UNIT 2: LEARNING PLAN

ARTISTIC PERCEPTION

- 1.1
- 1.2
- 1.6

CREATIVE EXPRESSION

- 2.1
- 2.2
- 2.3
- 2.5
- 2.6

The Natural Landscape

Description

In this unit you will explore a subject matter central to the history of photography: the natural landscape. Your task is to search the world around you composing images with strong visual and personal interest. You should plan to photograph in several locations at different times of day in order to make photographs with compelling, available light. Look for weather. Your photographs should include:

Overviews/Middle and Long Distance: These photographs should provide a compositionally strong, clear look at the place you are photographing. Be sure to balance the lines, shapes, and light of your composition. Remember to anchor your image with a strong center of interest. This provides coherence. Work to include subject matter in the foreground, middle-ground, and background of your compositions.

Sky-Focus: Create photographs that place the sky in the upper 2/3 of the picture frame.

Ground-Focus: Create photographs that place the ground in the bottom 2/3 of the picture frame.

Reference: [Ansel Adams](#)

Details/Close-ups: Explore where you are at and fill the frame with significant, close-distance details. These photos should be interesting on their own. Look for perfect light, reflections, textures, shapes, and lines. These photos can approach total abstraction.

Reference: [Minor White](#)

Natural Portrait: Choose a natural object – rock, tree, flower, cloud, etc. Make an image of your subject with the sensitivity of a portrait. Use light and composition and distance to convey the essential qualities of your subject.

Reference: [Laura Gilpin](#)

Differentiated Approaches:

All units and instruction are delivered using handouts with visual examples, hands on demonstration and follow up access on teacher websites with suggested resources for further investigation. Alternative or modified assignments are provided through methods such as verbal delivery in lieu of written work, reduced project requirements and providing assessment based on limited criteria.

Students requiring assistance in the operation of a camera can instruct an assistant as to the intended subject and have them take the picture. Students with a wheelchair will be provided an accessible darkroom space or computer terminal to complete their work. English language learners will be given visual material to supplement classroom oral instruction.

PHOTOGRAPHY 2 - UNIT 2: RESULTS

FORMAL PORTRAITURE

In this unit students learn to make formal portraits. Students learn various strategies to bring out the character of the person they are photographing: relaxing or engaging their subject to create images with depth. Students learn to use light, composition, backgrounds, & settings to best complement the sitter. Students finally learn to use the portrait photograph as an image of description and revelation about another human being.

California Standards
Visual Arts
Grade 9-12: Proficient

ARTISTIC PERCEPTION

1.1
1.2
1.6

CREATIVE EXPRESSION

2.1
2.2
2.3
2.5
2.6

Transfer

The student will learn to create well-composed, character-rich, clearly-lit, posed portraits.

Meaning Making

Students will practice & understand the basic elements of formal portraiture: pose, composition, lighting, & character.

What is the purpose of a formal portrait in photography?

How does one best work with a sitter in a portrait session to reveal that purpose?

How should one compose a portrait and in what setting?

How should one light a portrait to fully realize its purpose?

Acquisition

Students will know how to create a compelling, well-composed, properly-lit portrait.

Students will become skilled at working with single subjects and well-chosen settings to realize character-rich portraits.

UNIT 2: EVIDENCE

Student work in this unit is measured three different ways. First the student, using the provided rubric, scores their work on this 4-point scale. Second the student and the teacher evaluate the work independently in written form with the provided evaluation. Finally, the work is discussed in a teacher-led classroom critique at the completion of the unit.

Formal Portraiture	4	This is the strongest body of portraits I have ever made. These images Receive near universal praise for their quality and revelation. I have Used light, background, and moment to reveal the personality of my Sitters. I have made images that the sitters want and that I plan to show.
	3	My portraits are quite good. I made excellent choices regrading light, Background, and compositions in this work. The character of the Persons I was working with is interesting and revealing. These images Do not look like snapshots. They are clearly strong portraits that most People praise. This is fine work.
	2	My portraits are mediocre. I made some okay choices regarding light, Setting, and composition but this is boring work that I do not think is Anywhere near my best. This work does not say much about the persons I was photographing. I wasn't really comfortable working with them and It shows.
	1	My portraits are bad. They are poorly-lit, and made quickly. I did not Work with my sitter to make compelling images, they just look rushed And simple, like snapshots. I did not consider composition & background In this work. I can do much better if I try.

4.0 AESTHETIC VALUING
4.3
4.4
4.5

Written Evaluation

Which of your portrait character study images is best? Why? What strategy di you use to reveal the sitter? What character is revealed in this image? Explain.

Describe the background of your best environmental portrait. How does the background contribute to the portrait?

Describe the most compelling close up portrait you made during this unit. What effect does this distance have on the quality of the work? How does a close up affect the viewer?

Score your work using the Formal Portraiture Rubric:

1 2 3 4

Class Critique

In addition to the written evaluation above, students participate in a teacher-led forum discussing the quality of their photographs. Specific emphasis is placed on the revelation of character and realization of the portrait with light, background, and composition.

UNIT 2: LEARNING PLAN

ARTISTIC PERCEPTION

- 1.1
- 1.2
- 1.6

CREATIVE EXPRESSION

- 2.1
- 2.2
- 2.3
- 2.5
- 2.6

The Formal Portrait

Description

In this unit you will create images exploring one of the classic subjects in photography: portraiture. You will need to find willing models for your work in this unit. You and your model will create a variety of portraits exploring concepts of location, distance, light, and imagination. Your job as the photographer is to create compelling images of your subject in each category below.

Character Studies: Create portraits of your sitters that emphasize who they are. Consider the use of relaxation or engagement and work with the moment to get beyond simply smiling and ego. Work to show who this person is.
Reference: [Richard Avedon](#)

Environmental Portraits: Choose a location that visibly relates to or complements your model. Create a portrait that emphasizes this location as much as your model.
Reference: [Arnold Newman](#)

Close-up Portraits: Make character-rich images of your subject at a close distance. Fill the frame of your camera with your model and consider using a vertical format. Make smart choices regarding the light on your model. Consider using open shade or overcast outdoor light. Avoid direct sunlight to minimize shadows or use it to create interest. Look for a neutral background. Consider using a large aperture to blur any distracting backgrounds. This image is about your model.
Reference: [Dorothea Lange](#)

Differentiated Approaches:

All units and instruction are delivered using handouts with visual examples, hands on demonstration and follow up access on teacher websites with suggested resources for further investigation. Alternative or modified assignments are provided through methods such as verbal delivery in lieu of written work, reduced project requirements and providing assessment based on limited criteria.

Students requiring assistance in the operation of a camera can instruct an assistant as to the intended subject and have them take the picture. Students with a wheelchair will be provided an accessible darkroom space or computer terminal to complete their work. English language learners will be given visual material to supplement classroom oral instruction.

PHOTOGRAPHY 2 - UNIT 3: RESULTS

STREET PHOTOGRAPHY

In this unit students explore & practice the rich world of street photography. Students learn to use their cameras in a candid way that allows them to shoot other people in public spaces without becoming intrusive or even seen. Students learn to look for decisive moments of fascinating daily drama which reveal the richness of public experience. Students learn various strategies of composition including hiding their cameras in order to remain unseen. Finally, students learn what constitutes a fascinating image done in the candid mode.

California Standards
Visual Arts
Grade 9-12: Proficient

ARTISTIC PERCEPTION

- 1.1
- 1.2
- 1.6

CREATIVE EXPRESSION

- 2.1
- 2.2
- 2.3
- 2.5
- 2.6

Transfer

The student will learn to create candid, decisive-moment-rich images of people in the public spaces in their community.

Meaning Making

Students will understand that street photography is traditionally practiced in a candid manner that works to capture fascinating moments of daily life.

How does one become “invisible” on the streets in order to take pictures?

What constitutes a “decisive moment” in the flow of everyday life?

What role does light and composition play in strong street photography?

When and where should a photographer practice street photography?

Acquisition

Students will know how to create candid images of everyday life in public spaces that show compelling moments.

Students will become invisible observers of the social world framing compositionally interesting daily dramas in public spaces.

UNIT 3: EVIDENCE

Student work in this unit is measured three different ways. First the student, using the provided rubric, scores their work on this 4-point scale. Second the student and the teacher evaluate the work independently in written form with the provided evaluation. Finally, the work is discussed in a teacher-led classroom critique at the completion of the unit.

Street Photography	4	My images are fascinating in every way. I have captured people in Compelling, honest moments that clearly reveal their behavior. My Images are rich with details of daily drama. They are easy to describe. Other people find the work totally fascinating. This is some of my best Work. I will definitely continue to practice Street Photography.
	3	My images are strong and interesting. I worked in public spaces and Captured people in the act of going about daily life. There are some good Compositions and moments in my work. Other people comment on the Images and learn from them. It is easy to describe these pictures and What they are about. I can do better next time.
	2	My images are a good try but I can do better. I did work in public spaces But most of my images don't really show much. The people are too far Away or I photographed them from behind. I was scared to take pictures And it shows. My images don't have any compelling moments. They Are mostly boring.
	1	I did not photograph outside of my comfort zone in this unit. I made Images of my friends or at school only. I did not take interesting shots Of moments that show much of anything. The images are boring and Quick. I do not care about this work. Other people do not respond to it.

4.0 AESTHETIC VALUING

- 4.3
- 4.4
- 4.5

Written Evaluation

Where did you photograph? Describe the experience of working candidly in this place.

Describe the strongest image in your portfolio. Have you captured a decisive moment? What is revealed by the image?

Describe the compositions of your images. Did you deliberately frame or crop these shots? Did you "loosely" frame them without looking? How does your strategy impact the meaning of the work?

Describe the people in your work. What can a viewer learn by looking at the images? What do your images say to the viewer?

Score your work using the Street Photography Rubric:

1 2 3 4

Class Critique

In addition to the written evaluation above, students participate in a teacher-led forum discussing the quality of their photographs. Specific emphasis is placed on the craftsmanship of the images and the clarity of the subjects chosen.

UNIT 3: LEARNING PLAN

ARTISTIC PERCEPTION

- 1.1
- 1.2
- 1.6

CREATIVE EXPRESSION

- 2.1
- 2.2
- 2.3
- 2.5
- 2.6

Street Photography

Description

In this unit you will explore and photograph the daily reality of the public space. Street photography has been historically-marked by its candid and quick approach. You will adopt this fast, surreptitious, and “decisive-moment”-oriented attitude for this unit. Your photographs should include:

Candid photographs of people: This is the backbone of your project. Use your camera to frame images of people who are unaware or mostly unaware of your presence. Take bold, fast pictures of un-posed people going about life in the place of your choice. Do show us people and not just the backs of their heads.

Reference: Henri Cartier-Bresson

Images of people and their place: Once you pick a spot to photograph look for compositionally-satisfying architecture and background elements. Consider just staying there and letting people enter your frame to animate the image. Blend in. Let the world come to you.

Reference: Diane Arbus' early work

Images of daily drama: What do people look like when they are eating? What do people look like when they are driving? What do they look like when they are talking to each other? Look for small, daily dramas and photograph them. Remember that you should remain mostly-hidden.

Reference: Gary Winogrand

Differentiated Approaches:

All units and instruction are delivered using handouts with visual examples, hands on demonstration and follow up access on teacher websites with suggested resources for further investigation. Alternative or modified assignments are provided through methods such as verbal delivery in lieu of written work, reduced project requirements and providing assessment based on limited criteria.

Students requiring assistance in the operation of a camera can instruct an assistant as to the intended subject and have them take the picture. Students with a wheelchair will be provided an accessible darkroom space or computer terminal to complete their work. English language learners will be given visual material to supplement classroom oral instruction.

Instructional Materials

The Tamalpais Union High School District supplies all darkroom and digital materials (computers, etc.) required to complete the course. The student, if possible, should supply their own camera. Cameras are available for check out to any student in need. Additional materials include:

Books:

Black and White Photography: A Basic Manual – Horenstein, 1983

Photography: Seventh Edition – Upton, London, Brill, 2002

Photography: The Whole Story – Hacking, 2012

Adobe Photoshop CC for Digital Photographers – Kelby, 2016

Websites:

[Photography Database](http://www.photographydatabase.org) – provides basic factual information about photographers, public photographic collections, commercial galleries, photographic exhibitions, and citations to the many published sources used to compile biographical, collections, and exhibitions data. The scope is international; the time frame is from the beginnings of photography to the contemporary era. Includes new and expanding collections, exhibitions, galleries, reviews, catalogs, and reference literature. (www.photographydatabase.org)

[Women in Photography International](http://www.womeninphotography.org) – A comprehensive resource for womens' photography (www.womeninphotography.org)

[PBS Arts – Photography](http://www.pbs.org/arts_photography.html) – A clearing house of historical and contemporary information. (www.pbs.org/arts_photography.html)

[Masters of Photography](http://www.mastersofphotography.org) – A comprehensive site covering contemporary & historically important photographers. (www.mastersofphotography.org)

[Photo Review](http://www.photoreview.org) – The website for one of the most important critical photo journals in the US. (www.photoreview.org)

[f-Stop](http://www.fstopmagazine.com) – A well-regarded online photo magazine. (www.fstopmagazine.com)

[SF CameraWork](http://www.sfcamerawork.org) – A San Francisco non-profit photo organization. (www.sfcamerawork.org)

[Art21](http://www.art21.org) - is a celebrated global leader in presenting thought-provoking and sophisticated content about contemporary art, and the go-to place to learn first-hand from the artists of our time. A nonprofit organization, Art21's mission is to inspire a more creative world through the works and words of contemporary artists. (www.art21.org)

[Studio Habits of Mind](http://www.artcorelearning.org/studio-habits-of-mind) : The Studio Habits of Mind framework was developed through the insightful research of [Harvard Project Zero](http://www.harvardprojectzero.org). These video vignettes profile diverse creative community members modeling studio habits of mind & discussing the beauty of mistakes, the need to struggle, & the satisfaction of making their unique contributions to the world through their art form. (<http://www.artcorelearning.org/studio-habits-of-mind>)