

# **PLANNED INSTRUCTION**

**A PLANNED COURSE FOR:**

**DIGITAL PHOTOGRAPHY (Level 1)**

**Curriculum writing committee:  
Krystine Thompson**

**Grade Level: 10-12**

**Date of Board Approval: \_\_\_\_\_ 2020 \_\_\_\_\_**

### Course Weighting: Digital Photography 1

<b>Projects (Mastery of skills delineated in the curriculum)</b>	<b>80%</b>
<b>Classwork/ Participation ( classwork- any and all skills learned leading up to projects, participation- weekly effort and focus in class)</b>	<b>20%</b>
<b>Total</b>	<b>100%</b>

## Curriculum Map

**Overview:** Digital photography will teach students the basics of camera use, manual camera functions, how to take a successful photograph, basic editing tools, and Photoshop skills. Students will explore the different compositional rules of photography through a variety of subject matter. The class will also help students understand how to critique a photograph and discuss artwork. Students will learn to challenge themselves in subject matter and photographic composition.

**Goals:** By the end of this course students should have working knowledge of the functions of a DSLR camera. Students will be able to take compositional principles learned throughout the semester and apply them to their own photographs. Students will understand how to use Photoshop as an editing and enhancement program for their work. Students will also understand how to organize and upload their photographs and what it means to have a clear workflow.

**Big Ideas:** People use both aesthetic and critical processes to assess quality, interpret meaning and determine value. The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced. There are formal and informal processes used to assess the quality of works in the arts.

**Textbook and Supplemental Resources:** Adobe Photoshop, iMac Desktop computer, Google classroom, Canon Rebel T6 Camera

# Curriculum Plan

Time/Days: +/- 3-5 days

## UNIT 1: MAC SYSTEM AND APPROPRIATION

- Standards: 9.1.12H, 9.1.12J, 9.1.12K, 9.3.12A, 9.3.12F
- Anchors: C.IE.1.1, C.IE.3.1
- Eligible Content: Finder application, iMac system setup, home directory, desktop, dock, applications, settings, folders, organization, workflow, copyright, fair use, appropriation, copy vs. original

### Objectives:

The students will:

- Identify basic system tools on the iMac desktop and its functions through class discussion (DOK Level 1)
- Organize their home directory by adding a Photography folder to store all of their images and projects (DOK Level 2)
- Recognize the photos application on their computer through teacher identification and explanation (DOK Level 1)
- Define appropriation and fair use in its relativity to photography through class discussion, note taking, and teacher presentation (DOK Level 1)

### Core Activities and Corresponding Instructional Methods:

1. Home Directory and Mac setup
  - a. Assist students in logging into the computer. Username is their student ID# and password to set up should be Dvsd01!! Allow students to create their own unique password. (Collect username and password information for future IT help desk inquiry and troubleshooting?)
  - b. Go through the dock system on the bottom of the desktop and explain the use of finder and the importance of the home directory. Have students go through steps to adjust their sidebar settings and customize that within finder.
    - i. Click the Finder preferences at the top toolbar on the desktop. Have students choose sidebar and make sure each student chooses their ID number, pictures, air drop, documents, **need to double check this for specifics**
  - c. Have students open the finder application from their dock (Blue and white face icon, bottom left). Ask students to check their sidebar for all of the options they just

customized. Check that each students' home directory is present on the side bar (ID#). create a photography folder in their home directory.

2. Appropriation, Fair use, and Copyright

- a. Place students in small groups to discuss different artworks. Give each group 2-3 examples of appropriation (Sherrie Levine *After Walker Evans*, Jeff Koons *String of Puppies*, etc.) Have students discuss differences or similarities. What do they think is the original and what is the copy?
- b. Discuss the value in art and why it is important. Is there a value in the original? Why or why not? Discuss using artwork for inspiration and not copying. Discuss fair use and it's meaning in regards to copyright.

**Materials:**

- Google classroom
- Google slides on appropriation, fair use, and copyright
- Discussion photographs for small group work

**Assessments:**

- **Diagnostic:** iMac discussion and previous knowledge of computer system
- **Formative:** Small group discussion
- **Summative:** Completed desktop setup with photography folder attached to home directory. Notes on appropriation and fair use in accordance with copyright law.

Time/Days: +/- 12-15 days

UNIT 2: WHAT MAKES A GOOD PHOTOGRAPH & COMPOSITION

- Standards: 9.1.12B, 9.1.12C, 9.1.12E, 9.2.12A, 9.3.12B
- Anchors: C.IE.1.1, C.IE.3.1
- Eligible Content: Composition, Photoshop, editing, layout, angles of camera, DSLR, workflow and folder organization, viewpoint, frame, subject matter

**Objectives:**

The students will:

- Identify the aspects of a good photograph and what a successful composition looks like through whole class discussion (DOK Level 1)
- Categorize different photographs with their strongest compositional principle through a group discussion and whole class activity (DOK Level 2)
- Create their own unique compositions through personal photographs to cover the different compositional principles of photography (DOK Level 4)

- Apply concepts and discussion from class on what makes a good photograph into their own photographic work (DOK Level 4)

### **Core Activities and Corresponding Instructional Methods:**

1. What makes a good photograph?
  - a. Prompt students with the question of what they think makes a good photograph. List their answers on the board to review and go back to throughout the discussion.
  - b. Present students with different examples of photographs and photographer's thoughts on what makes a good photograph according to their professional opinion through a google slides presentation.
  - c. Break down the key aspects of a good photograph and explain the importance of each aspect within their own photographic work.
  - d. Discuss the difference between a snapshot and a photograph.
  - e. Use video references to emphasize points
    - i. <https://www.youtube.com/watch?v=pvTnV3ac8gU>
    - ii. <https://www.youtube.com/watch?v=ZNMMPXnEeno>
    - iii. <https://www.youtube.com/watch?v=v3HDI0cUkZk>
2. Compositional Principles of Photography
  - a. Build upon the previous lesson of what makes a good photograph by focusing on composition and its photographic principles.
  - b. Go through Compositional Principles of Photography google slides with accompanying notes.
  - c. Have a class discussion on composition and the different principles and their importance in photography. Discuss the idea that these principles will eventually become second nature and they are also not rules that must be followed, but guidelines to help create more successful images.
  - d. Break the class into groups of 5-6 students each (depending on class size, 4 would be fine as well). Give each group a stack of printed images. Have the compositional principles on the bulletin board and ask the group to discuss the photographs at their table. Students must work together to find the strongest compositional principle represented in each photograph and post it to the corresponding label on the bulletin board. Go over the results with the class and discuss. Re-iterate that some photographs may have multiple compositional principles overlapping, but they are to look for the one that is represented the strongest within the image.
  - e. Assign students their first photography project. Students must go out and photograph their own representations of the compositional principles of photography. Students may work outside of class but also work in class as well. Have them bring in an everyday object that can serve as a subject matter, or use objects that are within the room on the still life shelves. Students should have a minimum of 3 photographic examples for each compositional principle. This allows them to edit and look at a variety of work to then analyze and choose their best work.

### 3. Workflow & Editing

- a. Show students how to create a new folder within their photography folder titled composition. Explain this is where all of their compositional principles photographs will go.
- b. Demonstrate how to use the USB cord to upload photos from the camera to the computer. Have students use the photos app on their dock and select their images. Once images are uploaded they can be deleted from the camera SD card if option is available.
- c. Have students open Photoshop. Explain digital contact sheets and their purpose. Show students how to create a digital contact sheet of all of their work for their compositional principles project.
  - i. File → automate → contact sheet Explain that the more photographs the student has the more time the contact sheet will take. Sometimes the program may freeze and need to be reopened. Multiple tabs will be created for all of the student's work. Have students print their contact sheets.
- d. Move onto basic editing techniques. Have students use their contact sheets to go through their work and circle their most captivating or intriguing images they want to pursue in editing. Explain how to open a photograph into Photoshop.
  - i. File, open, image, choose one photograph to start
- e. Go over some of the basic Photoshop tools and layout of the program. Explain the layers palette especially.
- f. Explain the first step in editing is to always change the image size. Have students do this with you. Once image size is changed show students how to create new adjustment layers and explain some of the differences.
  - i. This unit will only be focusing on basic editing of highlights, contrast, brightness, etc. further editing tools will be explored throughout the semester.
- g. Allow students to experiment with different basic editing techniques on their own.
- h. Have students save two file types when completed. One should always remain a Photoshop file (PSD) in case they would like to change edits and revise, and the second should be a JPEG. The JPEG file will compress all of their layers and merge any edits to the image, you cannot go back and change once it is a JPEG. This work should be saved in their Composition folder (keeping with proper workflow and file organization).

### 4. Digital Dictionary

- a. Students will now take their knowledge of the compositional principles to create their own unique compositions focusing on words and their definitions. This project will focus on how to portray a definition of a word through imagery. You want the students to understand that their photograph should represent their chosen word as if it would accompany it in a dictionary.
- b. Show student examples through google slides and give students a list of brainstorming words to look at. Students may use any of the words from the provided list or come up with their own. Students must create a list of 5 words and then explain a minimum of three compositional ideas on how they will photograph these words to represent the

definition. Conference and consult with each student on their composition ideas.

(Many students get confused here and list compositional principles as their examples; this is NOT what you want. You want them to list how they will create their composition in terms of subject matter, and frame. Ex: Word choice- Adventure, Composition ideas- 1. hiking with a friend or family member, 2. close up texture shot of trees or leaves, 3. my hiking boots in the woods. You do not want them to list rule of thirds, depth, etc. Those principles will be in the back of their mind while creating their images.)

- c. Let students know it is ok to change their ideas as they begin their work. Their composition ideas listed are just something to give them some type of plan on where to start. Students can bring in objects to create their photographs in class or they may photograph at home outside of class. If photographing outside of class, students must have work in digital contact sheets daily to work on editing.
- d. Students will create digital contact sheets of their work and then begin editing their images using their basic editing knowledge in Photoshop. Students will submit 5 JPEG images to the google classroom as well as a google docs page with their words and definitions. A template for the google doc will be provided.

(For projects in this unit allow students to partner up and use the class set of DSLR cameras on Auto)

#### **Materials:**

- Google classroom
- Photoshop
- YouTube Resource videos
  - <https://www.youtube.com/watch?v=pvTnV3ac8gU>
  - <https://www.youtube.com/watch?v=ZNMMPXnEeno>
  - <https://www.youtube.com/watch?v=v3HDI0cUkZk>
- Google slides presentations
- Previous student examples
- Teacher rubrics
- DSLR Cameras

#### **Assessments:**

- **Diagnostic:** Teacher introductions, class discussions, videos
- **Formative:** Individual conferences with students when needed, checking in on step-by-step direction during teacher demonstration, teacher observation
- **Summative:** Completed projects submitted to google classroom and graded using a teacher rubric.

Time/Days: +/- 8 days

### UNIT 3: HISTORY OF PHOTOGRAPHY

- Standards: 9.1.12C, 9.1.12E, 9.1.12J, 9.2.12A, 9.2.12L
- Anchors: C.IE.1.1, C.IE.3.1
- Eligible Content: History of photography, camera obscura, pinhole cameras, alternative photographic processes, historical photographers, contributors to photography

#### **Objectives:**

The students will:

- Identify key contributors in the process and development of photography as we know it today through notes and a class video (DOK Level 1)
- Collect information on a chosen historical photographer and display key facts and information on this photographer through a poster creation (DOK Level 2)
- Create a pinhole camera image using Altoid tins and photographic paper to further understand the developments photography has taken overtime (DOK Level 4)

#### **Core Activities and Corresponding Instructional Methods:**

1. Camera Obscura
  - a. Introduce students to the history of photography through a google slides on camera obscura and the discovery of the first photograph.
  - b. Show students a history of photography video from The Cooperative of Photography and provide a handout of the history broken down in an infographic.
  - c. Work with the entire class to create the room into a camera obscura. Cover the window in black railroad board and have students work together to tape everything securely. Cut a small pinhole in the window and hold up a white mat board to show students how the camera obscura works. (Found to work best on a clear sunny day, afternoon sun is stronger, results can be hard to see, but 1-2 students at a time can see the image being reflected).
2. Pinhole Camera
  - a. Show students previously made pinhole cameras. Explain how the pinhole camera works and show students examples of darkroom developed pinholes and digitally manipulated pinholes as well. Show YouTube video on pinhole cameras.
  - b. Use the pinhole project website to show further information and understanding of the assignment to the students.
  - c. Take students outside to tape their pinhole camera up. Works best when tape can be wrapped and secured around a surface. Pinhole shutter must be closed and covered until the camera is placed and ready to go. Retrieve cameras after about 3-4 weeks.



(Check on cameras and replace any that may have fallen down. Keep track of lost cameras, it happens.)

- d. Once retrieved have students open their cameras, throw away any access tape, and scan their photo paper using the digital scanners. Save the scanned image to the student's desktop to begin then have them place it in their photography folder. Label the image 'Pinhole'. Students can either keep or throw away their exposed photo paper.
  - e. Use Photoshop to show students how to crop, invert, and digitally manipulate their pinhole image.
  - f. Have students submit their final image to google classroom and also print their own copy to be hung in the classroom.
  - g. Have a class discussion on the images produced and thoughts on the process.
3. Historical Photographer Presentation- old camera creation
- a. Using the infographic provided on the history of photography timeline have students choose an influential photographer or contributor to photography to research and create their own poster on.
  - b. Students will research and find background information on their chosen subject as well as images and other necessary information. Posters will be handmade using printed images or students may use Photoshop. Students may type or handwrite their information as well.
  - c. Posters will be displayed throughout the classroom and students will present their information to the class.
  - d. Extension- Have students research older camera styles and the evolution of the camera. Students can use polymer clay to re-create a sculpture of a previous camera.

#### **Materials:**

- Google classroom
- Photoshop
- YouTube Resource videos
- Google slides presentations
- Previous student examples
- Teacher rubrics
- Black railroad board
- White mat board
- Pinhole Cameras

#### **Assessments:**

- **Diagnostic:** Teacher introductions, class discussions, videos
- **Formative:** Individual conferences with students when needed, checking in on step-by-step direction during teacher demonstration, teacher observation

- **Summative:** Completed projects submitted to google classroom and graded using a teacher rubric.

Time/Days: +/- 10-12 days

#### UNIT 4: LIGHTING & MANUAL FUNCTIONS

- Standards: 9.1.12A, 9.1.12C, 9.1.12E, 9.1.12H
- Anchors: C.IE.1.1, C.IE.3.1
- Eligible Content: Lighting, highlights, shadows, editing, manual camera functions, exposure, studio equipment

#### **Objectives:**

The students will:

- Label different types of lighting equipment and identify their uses through individualized note taking (DOK Level 1)
- Compare different types of lighting and angles of light through photographing and manipulation of lighting equipment (DOK Level 2)
- Design paper relief sculptures to serve as highlight and shadow subject matter in taking photographs testing different lighting equipment (DOK Level 4)
- Create compositions showcasing strong lighting aspects and pushing contrast of highlight and shadow through subject matter and editing techniques in Photoshop (DOK Level 4)

#### **Core Activities and Corresponding Instructional Methods:**

1. Paper Relief Sculptures
  - a. Introduce students to different lighting equipment, it's uses, and angles of lighting through a google slides presentation. Provide them with notes to fill out and write in their own words.
  - b. Show students the lighting equipment that we have within the classroom to be used throughout the studio space. Explain the use of gels, the different lights, and compare the differences.
  - c. Show student examples of paper relief sculptures and explain how they will use paper to create a sculpture to showcase strong highlights and shadows. Allow students to research and brainstorm for their relief sculpture. Students should be given 2-3 days to complete their sculptures.
  - d. Give each student a Canon T6 Rebel DSLR class camera assignment (partners will most likely be necessary, partner those with their own cameras as well in case they forget their personal camera at home on a day of shooting). Go through the manual camera settings on the camera. Explain shutter speed and aperture individually. It

is helpful to use the metaphor of a human eye. The shutter can be considered your eye lid blinking, the amount of time you are allowing your eye to be open and exposed to the area around you. The aperture can be considered your pupil, the amount of light you are letting in and adjusting to that light, more light= smaller pupil, less light= larger pupil, same thing applies to aperture. Explain the exposure grid on the camera and how the shutter and aperture work together to create an evenly exposed image.

- e. Use your own paper sculpture as an example and call small groups over to a table that is set up with lighting, black backdrop, and paper sculpture. Set shutter speed on the camera and then show students how you adjust the aperture to capture your image. Explain under-exposing and over-exposing are allowed and can be more successful sometimes than what the camera deems to be a perfectly exposed image. Also explain at some point the aperture may not be able to open any further and in that case shutter speed needs to be adjusted.
  - f. Allow students to use the Canon DSLR to capture their paper sculptures in different angles and using different lights. Students should take a minimum of 10 photographs. All 10 images will be edited so this project does not call for a contact sheet. Photos need to be uploaded and added to a new folder titled Paper Relief within their photography folder.
  - g. Have students use Photoshop to enhance and create deeper contrast within their highlights and shadows.
  - h. Students will submit their 10 images to the google classroom to be graded.
2. Staple Cities
- a. Building on the previous lesson students will now use staples to compose imaginary cityscapes. Show the students examples and set up a demo table to demonstrate the process of setting up a cityscape from staples. Bring in roll paper for students to use as a colored background. Explain how to use gels as well for reflection aspects and different effects. Reiterate the use of manual mode on the camera and setting up the shutter speed and aperture properly. Have students work together in groups at the different work stations. Students should have a minimum of 30 shots taken. 2 days of shooting should suffice.
  - b. Have students upload their work into a new folder in their Photography folder titled Staple Cities.

**Materials:**

- Google classroom
- Photoshop
- YouTube Resource videos
- Google slides presentations
- Previous student examples
- Teacher rubrics

- Staples
- Gels/ Background paper
- DSLR Cameras

**Assessments:**

- **Diagnostic:** Teacher introductions, class discussions, videos
- **Formative:** Individual conferences with students when needed, checking in on step-by-step direction during teacher demonstration, teacher observation
- **Summative:** Completed projects submitted to google classroom and graded using a teacher rubric.

Time/Days: +/- 20-25 days

**UNIT 5: APERTURE**

- Standards: 9.1.12B, 9.1.12D, 9.3.12B, 9.4.12A
- Anchors: C.IE.1.1, C.IE.3.1
- Eligible Content: Aperture, aperture priority mode, lighting, depth of field, focal length, food photography, still life photography

**Objectives:**

The students will:

- Identify aperture settings on the camera through teacher led demonstration and modeling (DOK Level 1).
- Distinguish different F-stop and aperture settings through their depth of field photography examples and compositions created (DOK Level 2).
- Apply depth of field knowledge and aperture concepts to more centralized and focused photography ideas and compositional set ups through project centered work (DOK Level 4).
- Critique one another's work through informal discussion in partners as well as a summative in class discussion and whole class presentation (DOK Level 3).

**Core Activities and Corresponding Instructional Methods:**

1. Aperture- Depth of Field
  - a. Review the purpose of aperture and what it's used for. Discuss the metaphor again of the eye and the dilation of the pupil. Show the students examples of an aperture chart and how it works with shutter speed. Show students depth of field YouTube video <https://www.youtube.com/watch?v=RDXLGOo-fyc>.

- b. Discuss the differences in Aperture Priority Mode (Av) vs. full manual mode on the DSLR camera. Explain that aperture priority mode allows students to only manipulate the aperture and the camera will set the shutter speed for them. Allow students to work in aperture priority mode for the lesson.
  - c. Have students go through a variety of aperture activities to understand depth of field. Students should capture images with a shallow, mid-range, and wide depth of field. Explain the F-stop numbers and their relationship to depth of field. Bring in different props for students to use for their photo examples.
  - d. Start with small object photoshoots (can be toys, cupcakes, glass bottles, etc.) and have students line up the objects on an angle to capture the different levels of depth of field. Students should include some string lights in their background and can also work together to incorporate other things into their background prop wise. Provide students with foam core and colored paper if they would like a clean blank slate behind their props. (Provide a demonstration for students.)
  - e. Take students outside to photograph nature using their depth of field principles. Tell students to choose specific areas of texture for shallow depth of field and larger landscape shots for a wide depth of field. Students should have multiple examples of each.
  - f. Show students how to use each other for depth of field examples as well. Ask a student to hold a prop close to the camera, focusing on that prop, and using a shallow depth of field the student would become blurred or unfocused, a wide depth of field would allow the entire image to be in focus. Have students experiment and work together. (Can have students write a quote on paper hold close to the camera and make sure they're blurred in the background).
  - g. Have students create a digital contact sheet of all of their aperture activity examples. Have students work in pairs to look at one another's work and allow the partner to choose the best images they feel should be worth editing. Encourage open discussion and collaboration during this time.
  - h. Have students edit their best work and submit 10 aperture examples to the google classroom (photos can be from both activities).
2. Class Critique
    - a. Hold a class discussion on why we critique artwork. Get students feedback and original thoughts on the process. What's the point, how does it help the artist?
    - b. Have students choose their best image overall to be printed and hung up. Give students post-it notes and allow them to post their thoughts or feelings on the work that stands out to them most. Allow the students to keep their feedback. Discuss the notes given to students and prompt student interaction/ whole class discussion.
3. Still Life Photography
    - a. Introduce still life photography to students and the different aspects of why it may be important/ its purpose. Show the students strong ideas of still life photography and different themes or ideas presented through google slides. Discuss size and relationship of objects, as well as color influences.

- b. Have students choose their own overall theme or idea for their photoshoot. Ask students to come up with a minimum of 3 composition ideas to photograph. Have students list props they will need, and draw out their ideas on paper as a planning method.
  - c. Discuss how the camera's aperture will affect the still life photograph in terms of lighting as well as focal points. Students should be encouraged to work in different F-stops and challenge themselves to get different depth of field examples with their objects. Do they want one or two objects in main focus while the remainder become out of focus, or should the entire image be in focus? Students must decide on how they organize their shoot.
  - d. Students should submit a digital contact sheet of at least 30 images. Students will work in groups of 3 to rotate through their contact sheets and discuss one another's work. This will help them decide which images to edit.
  - e. Begin editing photographs using basic editing techniques previously taught. Focus on the highlights and shadows, enhancing the use of light to create focal points on specific objects, or lessening light to create a more dramatic scene.
  - f. Students will submit 10 of their best images to google classroom.
4. Food Photography
- a. Show students a video on marketing and advertising tricks for food photography. Discuss different layouts for food photography and talk about flat lay compositions through google slides presentation.
  - b. Have students begin with fake fruit set ups and practice plating and arranging food items or table items in different compositions to photograph. Make sure students incorporate a variety of props to enhance their photograph, but don't overcrowd it or take away from the subject matter.
  - c. Work with the foods teachers and Warrior café to try and incorporate some photoshoot days in their classroom spaces. Bring in food to photograph for students (ask students about any food allergy concerns). Allow students to bring in their own food to work with. Show students how to use the classroom lighting and other props in set up.
  - d. Have students upload work after each class session. Have students create a contact sheet to be handed in. Go through student work to choose images that should be edited.
  - e. Show students how to use Photoshop to enhance their work, use the selection tools to edit out specific areas, as well as the healing, burning and dodging tools to clean up image areas.
  - f. Students will submit 5 of their best food photography images.
  - g. Have students pick their best image from their submissions to print and hang up. Hold a whole class discussion/ critique. Give students note cards as the class goes through each piece to write down thoughts and ideas regarding the individual work. Allow the artist to speak last and then collect the note cards from their classmates.
5. Glass Distortion

- a. Discuss how still life photography can become more creative and developed when incorporating and manipulating different props and viewpoints. Introduce different artists for student inspiration.
- b. Have students develop their own ideas based on the artists presented. Encourage students to reflect on the still life and food photography projects they just completed and think of how they can incorporate both of those ideas together for this project. Encourage abstraction, color schemes, and the use of a variety of props.
- c. Have students complete shooting in class and upload work after each day. Students will create a digital contact sheet of all work.
- d. Have students pin up a page from each of their contact sheets for a whole class discussion. Give students post-it notes to pin up with photos that stand out to them on one another's contact sheets. Have students use this feedback to help in editing their work.
- e. Assist students with their edits in Photoshop. Students should submit 5 of their best photographs to the google classroom.

**Materials:**

- Google classroom
- Photoshop
- DSLR Cameras
- Aperture Activity props (varies)
- Individual/ group work student props
- Studio lighting equipment
- Google Slides resources

**Assessments:**

- **Diagnostic:** Teacher introductions, class discussions, videos
- **Formative:** Individual conferences with students when needed, checking in on step-by-step direction during teacher demonstration, teacher observation, class critiques, digital contact sheet submission, group work and feedback from peers
- **Summative:** Completed projects submitted to google classroom and graded using a teacher rubric.

Time/Days: +/- 25-30 days

#### UNIT 6: SHUTTER SPEED

- Standards: 9.1.12B, 9.1.12D, 9.3.12B, 9.4.12A
- Anchors: C.IE.1.1, C.IE.3.1
- Eligible Content: portrait photography, black and white photography, lighting, gels, color manipulation, double exposure, narrative photography, story telling

#### **Objectives:**

The students will:

- Compare the difference between a fast and slow shutter speed on the camera by performing different shutter speed activities (DOK Level 3).
- Apply knowledge of shutter speed principles to a variety of focused project based activities and assignments (DOK Level 4).
- Identify different types of portrait lighting through teacher presentation and note taking (DOK Level 1).
- Create engaging and captivating portrait photographs using lighting techniques and editing enhancements in Photoshop (DOK Level 4).

#### **Core Activities and Corresponding Instructional Methods:**

1. Light Painting (Slow Shutter speed)
  - a. Review the purpose of shutter speed and its function. Have students change the shutter speed on their cameras and listen to the click of the shutter opening and closing. Discuss the differences in length of time they hear between each click. Have each student set the shutter to 1/125, then 1/60, then 1/8, and so on. This ensures the class is working at the same shutter together and listening to the differences in these times.
  - b. Explain the difference in camera settings between shutter priority mode (Tv) and manual mode (M). Shutter priority will allow students to manipulate just the shutter speed and not have to worry about the aperture. Explain for the next project students will be focusing on shutter speed only and therefore should work in shutter priority mode.
  - c. Introduce the concept and idea of slow shutter speeds. Explain why a photographer might use them (to capture movement and motion blur). Show the students examples of abstract light painting. Introduce the topic with YouTube videos for reference as well showing different types of lighting that can be used.
  - d. Demonstrate in the classroom how to attach the camera to a tripod and get equipment set up properly. Explain how to set the shutter speed and discuss the different lengths of time students may want to experiment with (trial and error here). Start with a 4



second shutter for example. Have a student be your light painting model while you manipulate the camera. Give them a flashlight or glow stick to wave around and draw in the air. Show the students the captured image on the camera. Explain the longer the shutter is open the more drawing/ painting they can do. Take students to the auditorium to work in groups to create light painting photographs. Challenge students to write words or messages with their lights, allow them this first day for experimentation. \*\*Check with office staff about availability of the auditorium, if unavailable do your best within the classroom\*\* Have students upload their work each day after shooting.

- e. Talk to students about how artists can portray emotion through line and color. Show students google slides presentation and begin discussion and brainstorming sessions on a mood or feeling the student wants to convey through a series of light painting activities. Encourage students to work from home as well. Allow 3-4 days to photograph for their emotion/ mood photographs. Have students create a contact sheet to be handed in.
  - f. Students will choose their best 5 images to tell their emotion/mood story. Students will be introduced to layer masking techniques and editing techniques to enhance their images and magnify their emotions.
  - g. Students will submit their best 5 photographs to the google classroom.
2. Cream and Water (Fast Shutter speed)
- a. Explain students will be moving to the use of fast shutters, and discuss what they believe to be the purpose of this and the artist's intention. Lead discussion to the fact that fast shutters freeze a moment in time.
  - b. Go through different examples of abstract photography and how subject matter doesn't necessarily have to be specific. Discuss different color combinations to use and what things they may want to try out with their group members.
  - c. Have mason jars and a fish tank prepared with water. Bring in cream, food coloring, and tempera paint. Students can use tempera paint instead of the cream and food coloring. Have them try both to compare which they like better and contrast the differences in the materials. Demonstrate how to get everything set up and ask a student to help you with the cream and paint. Allow students to work on these photographs for 2-3 days and then create a contact sheet of their work.
  - d. Have students work in groups of three to analyze their contact sheets and choose images to edit. Allow partners to make notes on the contact sheets of why they think the image is strong and why it deserves to be edited.
  - e. Show students how to edit their work in Photoshop using different layer masks and selection tools to flip, copy, and paste, or add more of the same image to create further abstractions.
  - f. Have students submit their best 5 photographs to the google classroom.
3. Portraits with props (Frozen in time)
- a. Have students break into groups of 4-5 students. Discuss some commercial themed shoots where subjects are throwing props into the air such as confetti, flowers, holding

their hands out and blowing props into the air. Discuss different theme options for students to complete (birthday, NYE party, boho chic/ flowers, etc.) Allow students to present their own ideas as well, or choose one from the list provided. Students must brainstorm and work together to create an entire themed portrait photoshoot that incorporates some type of movement being frozen in time.

- b. Have students present their ideas to the teacher for individual conferences and then discuss ideas as a whole class to see if students have any suggestions for one another. Allow groups to work on getting their props together and see what other types of resources they made need to complete their photoshoot. Each student in the group is responsible to take the role as photographer at some point in the shoot.
  - c. Begin photographing and have students upload their work after each class. Students will submit a contact sheet before beginning their edits. Have students use their group members to help them decide on which photographs are strongest for their editing.
  - d. Students will submit their best 3 images to the google classroom.
4. Portrait Lighting
- a. Provide students with a handout to focus on the different types of portrait lighting. Go through google slides presentation to discuss the types of lighting. Have students work together in groups to capture the different examples of light.
  - b. Show students how to use the studio lighting equipment in the sense of manipulating and moving the lights themselves to position where they need for each example. (Have poster resources printed of portrait lighting to help students refer back to.) Encourage students to use their notes to help them complete each lighting example.
  - c. Students should take 2-3 examples of each style of lighting and put them together in a contact sheet for printing. Ask students to hand in their contact sheet for a grade.
5. Types of Portraits
- a. Discuss the main different types of portraits with students. Provide students with different examples and photographers who focus on those styles of portraits.
  - b. Have students choose a portrait style from a hat (traditional, candid, environmental, lifestyle, glamour, surreal). Allow them to research their style of portrait further and begin to develop ideas for their photoshoots. Have prompts for students to choose from a hat to help them develop ideas if they are struggling. For example have subjects in a hat (single portrait, family, couple, etc.), props in a hat (make up, flowers, hat, costume, etc.), subject focus (senior portrait, outside shoot, business headshot, family scene, sports headshot), places (home, school, work, etc) and so on.
  - c. Hold individual conferences with each student to discuss their ideas and plan for their photoshoot. Have students group up with one another according to their style and bounce ideas back and forth to push one another further. Encourage students to work outside of class and also bring in props to use if needed.
  - d. Have students create a contact sheet of their work (minimum 30 photos). Have them work in their style groups to choose one another's best work and then begin editing.
  - e. Students should submit their best 5 images to the google classroom.
6. Dramatic Self- Portraits

- a. Introduce dramatic black and white portrait photography. Emphasize the importance of light and taking artistic liberty in over exposing or under exposing an image to portray an emotion or tell a story.
- b. Have students take self-portraits using timers and tripods. Allow them to pose themselves however they'd like and use their previous knowledge on the types of portraits to help guide them in creating their own self-portrait.
- c. Have students create a contact sheet of their work to be looked at by the teacher. Go through each student's work and choose their strongest images.
- d. Have students begin their edits in Photoshop. Introduce double exposure images and have students create one double exposure portrait with one of their black and white photographs.
- e. Students should submit 5 black and white photographs of themselves with one being a double exposure portrait.

**Materials:**

- Google classroom
- Photoshop
- Google Slides Presentations
- DSLR Cameras
- Shutter speed props (varies on activity)
- Tripod
- Studio lighting equipment
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**Assessments:**

- **Diagnostic:** Teacher introductions, class discussions, videos
- **Formative:** Individual conferences with students when needed, checking in on step-by-step direction during teacher demonstration, teacher observation
- **Summative:** Completed projects submitted to google classroom and graded using a teacher rubric.

**Please Go to Human Resources page on the Delaware Valley School District website for updated Payment form to be submitted.**

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