



PISCATAWAY TOWNSHIP SCHOOLS

Teresa M. Rafferty
Superintendent of Schools

Dr. Frank Ranelli
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Photographic Design 2

Content Area: Visual Art
Grade Span: Grades 9-12
Revised by: Lisa Lentini-Pombrio
Presented by:
Approval date: August 2020

Members of the Board of Education

Piscataway Township Schools
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COURSE OVERVIEW

Description	
<p>Course Description: Learn to use an SLR manual camera in order to make photographic prints and complete a portfolio. Students will learn a wide variety of camera and darkroom techniques, as well as digital skills via the computer and software such as Photoshop. Students will be required to take photos for various assignments on their own time, outside of the school day. It is recommended that students have a camera to use for this class.</p> <p>Prerequisite: Teacher recommendation and a minimum 90 average in Photographic Design 1</p>	
Goals	
<ul style="list-style-type: none"> • Use the SLR camera to take focused, well composed, and well exposed photographs • Utilize the design elements and principles • Enhancement of the digital image using hardware and software (Photoshop) • Develop a personal style and the ability to use photography to tell stories, connect with people and facilitate social awareness/change • Design a Photographic Portfolio 	
Scope and Sequence	
Unit	Topic
Unit 1	Visual Journaling
Unit 2	SLR Camera: Exploring Texture
Unit 3	Shutter Speed
Unit 4	Relationships: Picture within a Picture
Unit 5	Changing the Mood with Color
Unit 6	Social Issues
Unit 7	Digitally Manipulating Images
Unit 8	Alternative Process
Unit 9	Photo Essay
Resources	
<p>Suggested Resources: Varied art tools and materials Teacher created projects/handouts Teacher created digital presentations Computer Hardware/Software (Photoshop) Darkroom supplies and equipment</p>	

ALL UNITS: INSTRUCTIONAL FOCUS

Summary and Rationale	
Photo 2 is a full-year/5 credit course. This course is designed for students who have successfully completed Photo Design 1. Students will build on principles, processes, and techniques used in Photo Design, as well as learn advanced processes. Projects will be completed both traditionally and digitally. A SLR (Single Lens Reflex) Camera is used in this class.	
State Standards	
Anchor Standard 1	
Generating and Conceptualizing Ideas	
Proficient	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12prof.Cr1b	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
Accomplished	
1.5.12acc.Cr1a	Individually and collaboratively formulate new creative problems based on student's existing artwork.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
Advanced	
1.5.12adv.Cr1a	Visualize and generate art and design that can affect social change.
1.5.12adv.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.
Anchor Standard 2	
Organizing and Developing Ideas	
Proficient	
1.5.12prof.Cr2a	Engage in making a work of art or design without having a preconceived plan.
1.5.12prof.Cr2b	Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.
1.5.12prof.Cr2c	Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.
Accomplished	

1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
1.5.12acc.Cr2b	Demonstrate awareness of ethical implications of making and distributing creative work.
1.5.12acc.Cr2c	Redesign an object, system, place, or design in response to contemporary issues.
Advanced	
1.5.12adv.Cr2a	Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
1.5.12adv.Cr2b:	Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.
1.5.12adv.Cr2c	Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
Anchor Standard 3	
Refining and Completing Products	
Proficient	
1.5.12prof.Cr3a	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
Accomplished	
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
Advanced	
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
Anchor Standard 4	
Selecting, Analyzing, and Interpreting Work	
Proficient	
1.5.12prof.Pr4a	Analyze, select and curate artifacts and/or artworks for presentation and preservation
Accomplished	
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
Advanced	
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

Anchor Standard 5	Developing and Refining Techniques and Models or Steps Needed to Create Products.	
Proficient		
1.5.12prof.Pr5a	Analyze and evaluate the reasons and ways an exhibition is presented.	
Accomplished		
1.5.12acc.Pr5a	Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.	
Advanced		
1.5.12adv.Pr5a	Investigate, compare and contrast methods for preserving and protecting art	
Anchor Standard 6		
Conveying Meaning Through Art		
Proficient		
1.5.12prof.Pr6a	Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings	
Accomplished		
1.5.12acc.Pr6a	Make, explain and justify connections between artists or artwork and social, cultural and political history.	
Advanced		
1.5.12adv.Pr6a	Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.	
Anchor Standard 7		
Perceiving and Analyzing Products		
Proficient		
1.5.12prof.Re7a	Hypothesize ways in which art influences perception and understanding of human experiences.	
1.5.12prof.Re7b	Analyze how one's understanding of the world is affected by experiencing visual arts.	
Accomplished		
1.5.12acc.Re7a	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.	
1.5.12acc.Re7b	Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.	
Advanced		

1.5.12adv.Re7a	Analyze how responses to art develop over time based on knowledge of and experience with art and life.
1.5.12adv.Re7b	Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
Anchor Standard 8 Interpreting Intent and Meaning	
Proficient	
1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
Accomplished	
1.5.12acc.Re8a	Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
Advanced	
1.5.12adv.Re8a	Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
Anchor Standard 9 Applying Criteria to Evaluate Products	
Proficient	
1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
Accomplished	
1.5.12acc.Re9a	Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
Advanced	
1.5.12adv.Re9a	Construct evaluations of a work of art or collection of works based on differing sets of criteria.
Anchor Standard 10 Synthesizing and Relating Knowledge and Personal Experiences to Create Products.	
Proficient	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
Accomplished	
1.5.12acc.Cn10a	Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking
Advanced	

1.5.12adv.Cn10a	Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.
Anchor Standard 11	
Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
Proficient	
1.5.12prof.Cn11a	Describe how knowledge of culture, traditions and history may influence personal responses to art.
1.5.12prof.Cn11b	Describe how knowledge of global issues, including climate change, may influence personal responses to art.
Accomplished	
1.5.12acc.Cn11a	Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.
1.5.12acc.Cn11b	Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.
Advanced	
1.5.12adv.Cn11a	Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society
1.5.12adv.Cn11b	Assess the impact of an artist or group of artists on global issues, including climate change.

UNIT 1: Visual Journaling

Summary and Rationale	
Students will create an artist's journal that will be used throughout the year. They will understand why artists create and utilize journals.	
State Standards	
Anchor Standard 1: Generating and Conceptualizing Ideas	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12prof.Cr2a	Engage in making a work of art or design without having a preconceived plan.
1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
Anchor Standard 9: Applying criteria to evaluate products.	
1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
1.5.12acc.Re9a	Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
1.5.12prof.Cn11a	Describe how knowledge of culture, traditions and history may influence personal responses to art.
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> • Artists use visual journaling to deepen their insights of themselves and the world around them • Artists use journals to generate and conceptualize ideas • A journal is developed over time • Many artists use visual journals as a part of their creative process • An artist journal comes in different sizes, shapes and is constructed from different media 	
Unit Essential Questions	
<ul style="list-style-type: none"> • How do artists use journals? • Why is a journal an important part of your portfolio? • How is a journal similar to a diary? 	
Objectives	
Students will know:	
<ul style="list-style-type: none"> • The elements of art can be used to create a visual journal 	

- Visual journaling is a creative way to express and record life experiences, feelings, emotional reactions, or our inner world -both visually and in words
- Many artists use visual journals as a part of their creative process
- An artist journal comes in different sizes, shapes and is constructed from different media
- A journal is developed over time
- Individual experiences will influence how they respond to a particular artwork
- Appropriate terminology for critiquing artwork

Students will be able to:

- Develop a visual journal using the elements of art
- Build a visual journal over a period of time that expresses ideas and information, both visually and in words
- Explore how artists use journals as a place of planning, reflection, reaction and response
- Create a personal artist journal using bookmaking techniques and available supplies
- Work in their journal using a variety of media throughout the year
- Offer constructive critique in evaluation of their own work and others
- Reflect on their personal visual journal

Resources

Suggested Resources:

Teacher created samples/projects/pages
 Various art supplies
 Teacher created handouts/information

Assessment Suggestions:

Self-Assessment
 Teacher Observation
 Rubric/Checklist

UNIT 2: SLR Camera: Exploring Texture

Summary and Rationale	
Students will start to become familiar with the Single Lens Reflex, or manual camera. They will create photographs that use light to show texture and pattern as a subject, or focal point of an image. Students will distinguish the difference between real and implied texture and recognize patterns and textures in their environment.	
State Standards	
Anchor Standard 1: Generating and Conceptualizing Ideas	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12prof.Cr1b	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12prof.Cr2a	Engage in making a work of art or design without having a preconceived plan.
1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
1.5.12adv.Cr2a	Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
Anchor Standard 3: Refining and Completing Products	
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
Anchor Standard 4: Selecting, Analyzing, and Interpreting Work	
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
Anchor Standard 7: Perceiving and Analyzing Products	
1.5.12prof.Re7b	Analyze how one's understanding of the world is affected by experiencing visual arts.
1.5.12acc.Re7a	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
Anchor Standard 8: Interpreting Intent and Meaning	
1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.5.12acc.Re8a	Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
Anchor Standard 9: Applying Criteria to Evaluate Products	

1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
Anchor Standard 10: Synthesizing and Relating Knowledge and Personal Experiences to Create Products.	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12acc.Cn10a	Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> • Textures and pattern occur in our natural and manmade environment. • Light reveals texture and pattern. 	
Unit Essential Questions	
<ul style="list-style-type: none"> • How does the direction of light reveal texture and pattern? • How do artists choose subject matter? 	
Objectives	
Unit Skills Students will know: <ul style="list-style-type: none"> • Texture is an element of art • There are 2 kinds of texture; real and implied • Pattern is a principle in art that shows repetition of an element • Photographers such as, Olivia Parker, have emphasized Texture in their photographs • The parts and functions of the SLR film camera • Individual experiences will influence how they respond to a particular artwork • Appropriate terminology for critiquing artwork Students will be able to: <ul style="list-style-type: none"> • Explain that texture is a visual representation of how something feels • Distinguish a real texture from an implied texture • Explain and identify patterns in an artwork • Identify photographs that use texture as a subject • Survey the work of photographers like Olivia Parker and create images using that work as a reference • Load film into an SLR camera and correctly expose the film using the light meter as a guide • Offer constructive critique in evaluation of their own artwork and others • Evaluate the use of light in a photograph, to determine if it was used to enhance the texture of the subject 	
Resources	
Suggested Resources: Teacher created handouts/samples Darkroom Supplies Camera Equipment	

Assessment Suggestions:

Teacher Observation

Quiz on SLR camera

Individual checks with students one on one

Group Discussion

Technique Practice

Contact Sheet

Test Strips

Questioning and dialog

Art Journal

Rubric to assess final project

Checklist for progress

Critique

UNIT 3: Shutter Speed

Summary and Rationale	
Students will understand how shutter speed controls an exposure and final result in a photograph. Longer exposures can blur or show motion, and shorter ones will freeze action. Students will learn how to balance an exposure when shutter speed is the priority.	
State Standards	
Anchor Standard 1: Generating and Conceptualizing Ideas	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12prof.Cr1b	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12prof.Cr2a	Engage in making a work of art or design without having a preconceived plan.
1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
1.5.12adv.Cr2a	Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
Anchor Standard 3: Refining and Completing Products	
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
Anchor Standard 4: Selecting, Analyzing, and Interpreting Work	
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
Anchor Standard 7: Perceiving and Analyzing Products	
1.5.12prof.Re7b	Analyze how one's understanding of the world is affected by experiencing visual arts.
1.5.12acc.Re7a	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
Anchor Standard 8: Interpreting Intent and Meaning	
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1.5.12acc.Re8a	Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
Anchor Standard 9: Applying Criteria to Evaluate Products	

1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
Anchor Standard 10: Synthesizing and Relating Knowledge and Personal Experiences to Create Products.	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12acc.Cn10a	Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking
1.3.12.D.5	Identify the styles and artistic processes used in the creation of culturally and historically diverse two-and three dimensional artworks and emulate those styles by creating an original body of work.

Instructional Focus

Unit Enduring Understandings

- Functions of available tools and technologies influence how ideas can be expressed
- Time alters exposure on photo sensitive media
- Photographers can use natural or artificial light to create exposures
- Night images require long exposures

Unit Essential Questions

- How does the “Bulb” setting on the SLR camera and long exposure effect the complete image?
- How does a photographer adjust the amount of time an image is exposed?
- How does a photographer change the amount of light in an exposure?
- What is a creative light source for an image?
- What is the bulb setting and how does it change exposure?

Objectives

Unit Skills

Students will know:

- Movement is a principle of design that allows the viewer’s eye to travel around the artwork
- Both blur and stop motion photography is frequently used in sports photography to emphasize speed
- The shutter speed dial can adjust the amount of time the film is exposed
- Shutter speeds are recorded in fractions of seconds
- Fast shutter speeds will stop action and slow shutter speeds will blur action
- Individual experiences will influence how they respond to a particular artwork
- Appropriate terminology for evaluating shutter speed
- Light can have a strong impact on composition
- A brief history of the RIT “Big Shot” project that started in 1987
- The “B” setting on the shutter speed dial stands for bulb setting

Students will be able to:

- Show movement in their photographs, by both stopping and blurring motion with camera settings
- Explain how a blur or stop motion photograph was created
- Operate the shutter speed dial to aid in achieving a desired effect
- Explain what is a longer or shorter shutter speed on the dial
- Determine the correct shutter speed for a desired outcome
- Offer constructive critique in evaluation of their own artwork and others

- Communicate a response to photographs that stop and blur action
- Capture light as a subject of a photograph in a dark or night setting
- Explain how images from the “Big Shot” were created
- Use the bulb setting on the camera to create long exposures

Resources

Suggested Resources:

Teacher created handouts/samples
Darkroom Supplies
Camera Equipment

Assessment Suggestions:

Teacher Observation
Quiz on SLR camera/shutter speed
Individual checks with students one on one
Group Discussion
Technique Practice
Contact Sheet
Test Strips
Questioning and dialog
Art Journal
Rubric to assess final project
Checklist for progress
Critique

UNIT 4: Relationships: Picture Within a Picture

Summary and Rationale	
Students will create personal photographs that tell a visual story about relationships. This is in part accomplished by creating compositions using a subject and photograph (within the photo). Students will compose images that show strong depth of field and focus the viewer’s attention on the subject. They will also use flash if needed for the exposure.	
State Standards	
Anchor Standard 1: Generating and Conceptualizing Ideas	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12prof.Cr1b	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12prof.Cr2a	Engage in making a work of art or design without having a preconceived plan.
1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
1.5.12adv.Cr2a	Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
Anchor Standard 3: Refining and Completing Products	
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
Anchor Standard 4: Selecting, Analyzing, and Interpreting Work	
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
Anchor Standard 7: Perceiving and Analyzing Products	
1.5.12prof.Re7b	Analyze how one's understanding of the world is affected by experiencing visual arts.
1.5.12acc.Re7a	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
Anchor Standard 8: Interpreting Intent and Meaning	
1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.5.12acc.Re8a	Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Anchor Standard 9: Applying Criteria to Evaluate Products	
1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
Anchor Standard 10: Synthesizing and Relating Knowledge and Personal Experiences to Create Products.	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12acc.Cn10a	Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> Artists have the power to tell stories with their images. Artists use problem solving and decision making skills to create an artwork. 	
Unit Essential Questions	
<ul style="list-style-type: none"> Can a photography tell a story without words? How can the mood of a photograph help tell a story? How does the photographer know what to include or exclude from a shot? How can the relationship of objects in an image tell a story? 	
Objectives	
Unit Skills	
Students will be know:	
<ul style="list-style-type: none"> Depth of field can create emphasis in a photograph Photos, including family images, have told stories throughout and about history Electronic flash is sometimes needed for a correct indoor exposure The aperture scale and how the settings alter depth of field Photographs tell visual stories Individual experiences will influence how they respond to a particular artwork Appropriate terminology for evaluating depth of field in an image 	
Students will be able to:	
<ul style="list-style-type: none"> Emphasize an area of an image by utilizing the aperture of the lens and depth of field Explain how images, even within their own family, have told stories for many years Attach and use an electronic flash Choose the correct aperture for a desired result Plan and execute a story by creating a composition that includes a subject and another photograph Offer constructive critique in evaluation of their own artwork and others Communicate a response to an image that tells a story 	
Resources	
Suggested Resources:	
Teacher created handouts/samples	
Darkroom Supplies	
Camera Equipment	

Assessment Suggestions:

Teacher Observation

Quiz on SLR camera/shutter speed

Individual checks with students one on one

Group Discussion

Technique Practice

Contact Sheet

Test Strips

Questioning and dialog

Art Journal

Rubric to assess final project

Checklist for progress

Critique

UNIT 5: Changing the Mood with Color

Summary and Rationale	
Students will investigate the element of color and understand how color affects the mood of an artwork. Then, they will create a hand colored photograph that shows mastery of methods and techniques. The final image will convey a mood different from the original.	
State Standards	
Anchor Standard 1: Generating and Conceptualizing Ideas	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12prof.Cr1b	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12prof.Cr2a	Engage in making a work of art or design without having a preconceived plan.
1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
1.5.12adv.Cr2a	Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
Anchor Standard 3: Refining and Completing Products	
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
Anchor Standard 4: Selecting, Analyzing, and Interpreting Work	
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
Anchor Standard 7: Perceiving and Analyzing Products	
1.5.12prof.Re7b	Analyze how one's understanding of the world is affected by experiencing visual arts.
1.5.12acc.Re7a	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
Anchor Standard 8: Interpreting Intent and Meaning	
1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.5.12acc.Re8a	Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Anchor Standard 9: Applying Criteria to Evaluate Products	
1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
Anchor Standard 10: Synthesizing and Relating Knowledge and Personal Experiences to Create Products.	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12acc.Cn10a	Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> • Color can change or create mood • Colors can have a variety of meanings or significance 	
Unit Essential Questions	
<ul style="list-style-type: none"> • How does an artist choose a color scheme in achieve a desired mood? • Can the same color mean different things? 	
Objectives	
Unit Skills	
Students will know:	
<ul style="list-style-type: none"> • Color is an element of art that is produced when light, striking an object, is reflected back to the eye • Color and color schemes can create or impact the mood of an artwork • Artists have used a variety of hand coloring techniques with photographs throughout history • Colors may have different meanings in various cultures or parts of the world • Changing the color of a photograph can impact the mood of that image • A brief history of hand colored images starting with hand colored daguerreotypes in the 1800's • A variety of methods for applying color to a black and white print • Individual experiences will influence how they respond to a particular artwork • Appropriate terminology for critiquing hand colored photographs 	
Students will be able to:	
<ul style="list-style-type: none"> • Identify colors and color schemes on the color wheel, including primary, secondary, intermediate, compliments, analogous, warm and cool. • Distinguish the mood created by various colors and color schemes. • Explain the meanings associated with some colors • Apply color to an original photograph in order to create or change the mood of the piece. • Apply color to a photograph in both large and small areas using media such as watercolor paint, pencils, and ink. • Plan and manage time in order to complete finished product. • Explain why hand colored images were so popular and why there was no longer a demand for them after the 1950's • Offer constructive critique in evaluation of their own artwork and others • Evaluate the craftsmanship of the application of color in the photograph 	

Resources

Suggested Resources:

Teacher created handouts/samples
Darkroom Supplies
Camera Equipment
Hand Coloring supplies

Assessment Suggestions:

Teacher Observation
Quiz on Color
Individual checks with students one on one
Group Discussion
Technique Practice
Contact Sheet
Test Strips
Questioning and dialog
Art Journal
Rubric to assess final project
Checklist for progress
Critique

UNIT 6: Social Issues

Summary and Rationale	
Students will reflect upon visual art that is meant to provoke personal transformations and question ideas in society. They will create an artwork that is inspired by a social issue.	
State Standards	
Anchor Standard 1: Generating and Conceptualizing Ideas	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12prof.Cr1b	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
1.5.12adv.Cr1a	Visualize and generate art and design that can affect social change.
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
1.5.12acc.Cr2c	Redesign an object, system, place, or design in response to contemporary issues.
1.5.12adv.Cr2a	Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
1.5.12adv.Cr2c	Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
Anchor Standard 3: Refining and Completing Products	
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
Anchor Standard 4: Selecting, Analyzing, and Interpreting Work	
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
Anchor Standard 6: Conveying Meaning Through Art	
1.5.12prof.Pr6a	Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings
1.5.12acc.Pr6a	Make, explain and justify connections between artists or artwork and social, cultural and political history.
1.5.12adv.Pr6a	Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
Anchor Standard 7: Perceiving and Analyzing Products	

1.5.12prof.Re7b	Analyze how one's understanding of the world is affected by experiencing visual arts.
1.5.12acc.Re7a	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
1.5.12acc.Re7b	Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
1.5.12adv.Re7a	Analyze how responses to art develop over time based on knowledge of and experience with art and life.
Anchor Standard 8: Interpreting Intent and Meaning	
1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.5.12acc.Re8a	Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
1.5.12adv.Re8a	Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
Anchor Standard 9: Applying Criteria to Evaluate Products	
1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
Anchor Standard 10: Synthesizing and Relating Knowledge and Personal Experiences to Create Products.	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12acc.Cn10a	Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking
1.5.12adv.Cn10a	Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
1.5.12prof.Cn11a	Describe how knowledge of culture, traditions and history may influence personal responses to art.
1.5.12prof.Cn11b	Describe how knowledge of global issues, including climate change, may influence personal responses to art.
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> • Artists can raise awareness about and question social issues in their work • Art can facilitate social change 	
Unit Essential Questions	
<ul style="list-style-type: none"> • Is art a reflection of society? • What motivates artists? • Can art bring about social change? 	
Objectives	
Unit Skills	
Students will know:	

- Artists that create work about social issues, such as Barbara Kruger
- Emphasis in a composition refers to developing points of interest to pull the viewer's eye to important parts of the artwork
- Many times throughout history art has questioned social issues, as well as brought about social change
- Artists actively reflect upon and respond to world events
- Art is a visual diary of our times and efforts
- How to use PhotoShop to alter an image to grayscale mode
- How to create text and fill shapes with color using PhotoShop
- Individual experiences will influence how they respond to a particular artwork
- Appropriate terminology for critiquing hand colored photographs

Students will be able to:

- Explain how Barbara Kruger's artwork brought about social change or questioned a social issue
- Create an artwork that shows emphasis, by using areas of color against a black and white image
- Reflect upon and plan an artwork that explores a political or social issue as means to raise awareness to it
- Take or scan a photo into Photoshop and change the mode of the image
- Add text and areas of red to their images in PhotoShop, similar to the style of Barbara Kruger
- Offer constructive critique in evaluation of their own artwork and others
- Evaluate the use of emphasis in an artwork and determine if the social issue or message is clear
- Understand the importance of art as a means of protest.

Resources

Suggested Resources:

Teacher created handouts/samples
 Computer Hardware/Software
 (Photoshop)

Assessment Suggestions:

Teacher Observation
 Student-led research
 Individual checks with students one on one
 Group Discussion
 Technique Practice
 Questioning and dialog
 Art Journal
 Rubric to assess final project
 Checklist for progress
 Critique

UNIT 7: Digitally Manipulating Images

Summary and Rationale	
Students will show technical skill in creating well-composed digital images and modify those images in a variety of ways using software. Students will explore movements in art history and well as different art genres. Creative practice of Photoshop will be used to create artwork that is personal, yet technically sophisticated.	
State Standards	
Anchor Standard 1: Generating and Conceptualizing Ideas	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12prof.Cr1b	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
1.5.12adv.Cr1a	Visualize and generate art and design that can affect social change.
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
1.5.12acc.Cr2c	Redesign an object, system, place, or design in response to contemporary issues.
1.5.12adv.Cr2a	Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
1.5.12adv.Cr2c	Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
Anchor Standard 3: Refining and Completing Products	
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
Anchor Standard 4: Selecting, Analyzing, and Interpreting Work	
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
Anchor Standard 6: Conveying Meaning Through Art	
1.5.12prof.Pr6a	Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings
1.5.12acc.Pr6a	Make, explain and justify connections between artists or artwork and social, cultural and political history.
1.5.12adv.Pr6a	Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.

Anchor Standard 7: Perceiving and Analyzing Products	
1.5.12prof.Re7b	Analyze how one's understanding of the world is affected by experiencing visual arts.
1.5.12acc.Re7a	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
1.5.12acc.Re7b	Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
1.5.12adv.Re7a	Analyze how responses to art develop over time based on knowledge of and experience with art and life.
Anchor Standard 8: Interpreting Intent and Meaning	
1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.5.12acc.Re8a	Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
1.5.12adv.Re8a	Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
Anchor Standard 9: Applying Criteria to Evaluate Products	
1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
Anchor Standard 10: Synthesizing and Relating Knowledge and Personal Experiences to Create Products.	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12acc.Cn10a	Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking
1.5.12adv.Cn10a	Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
1.5.12prof.Cn11a	Describe how knowledge of culture, traditions and history may influence personal responses to art.
1.5.12prof.Cn11b	Describe how knowledge of global issues, including climate change, may influence personal responses to art.
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> • Artists are influenced by the world around them • Perspective changes the way we see • Art is an inherent and integral part of our environment • Artists get inspiration from many sources • Art is a personal or individual response to their environment • Art is a visual language that can tell a story • Altering a composition can change the meaning and/or impact of an image • Artists use elements of art and principles of design to organize visual communication. • Art develops creative thinking and problem solving skills. 	
Unit Essential Questions	

- What is popular culture?
- How does what you see, hear, and experience impact you?
- How does an artist choose perspective?
- How is art a form of communication?
- How do one's experiences influence artwork?
- How do choices for subject matter, symbols and ideas communicate meaning in artwork?
- Why would an artist use multiple photographs to create a work of art?
- How are art elements and design principles used to organize and express ideas?
- How/where do artists get their ideas?

Objectives

Unit Skills

Students will know:

- Repetition is a principle of design that works with pattern in order to make an artwork seem active
- Pop art is a movement that started in the 1950's and is based on everyday consumer life and popular culture.
- Artists such as, Andy Warhol, participated in the Pop Art movement
- How to use the digital camera to take a well composed photo for a subject
- Selection tools in PhotoShop
- A variety of ways to modify images in PhotoShop by applying filters, adjusting contrast, color balance, and hue/saturation
- Various methods for combining images
- Individual experiences will influence how they respond to a particular artwork
- The appropriate terminology for critiquing digital art

Students will be able to:

- Create an artwork that demonstrates repetition
- Summarize the Pop Art movement
- Identify the work and style of Pop artists
- Create a well-composed image of a single subject using the digital camera.
- Use the magic wand tool, quick select, and layer selection in PhotoShop
- Use multiple tools in PhotoShop to complete the Pop Art inspired work
- Use Photoshop to combine images in a variety of methods
- Offer constructive critique in evaluation of their own artwork and others

Resources

Suggested Resources:

Teacher created handouts/samples
 Computer Hardware/Software
 (Photoshop)

Assessment Suggestions:

Teacher Observation
 Individual checks with students one on one
 Group Discussion
 Technique Practice
 Questioning and dialog

Art Journal
Rubric to assess final project
Checklist for progress
Critique

UNIT 8: Alternative Processes

Summary and Rationale	
Students will create and respond to photographs that utilize traditional image manipulation techniques. Such techniques include; image transfer, liquid emulsion, toning, joiner contact sheets, solarizing, pinhole photography and negative manipulation.	
State Standards	
Anchor Standard 1: Generating and Conceptualizing Ideas	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12prof.Cr1b	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12prof.Cr2a	Engage in making a work of art or design without having a preconceived plan.
1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
1.5.12adv.Cr2a	Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
Anchor Standard 3: Refining and Completing Products	
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
Anchor Standard 4: Selecting, Analyzing, and Interpreting Work	
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
Anchor Standard 7: Perceiving and Analyzing Products	
1.5.12prof.Re7b	Analyze how one's understanding of the world is affected by experiencing visual arts.
1.5.12acc.Re7a	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
Anchor Standard 8: Interpreting Intent and Meaning	
1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.5.12acc.Re8a	Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
Anchor Standard 9: Applying Criteria to Evaluate Products	

1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
Anchor Standard 10: Synthesizing and Relating Knowledge and Personal Experiences to Create Products.	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12acc.Cn10a	Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> Alternative methods and processes can be used in order to obtain a desired result 	
Unit Essential Questions	
<ul style="list-style-type: none"> Why would an artist alter a photograph? How do artists use tools and techniques to express ideas? 	
Objectives	
Unit Skills	
Students will know:	
<ul style="list-style-type: none"> There are diverse techniques and methods for manipulating a photograph. Photographers manipulate or alter images in order to express ideas in a different way. Emphasis is a principle of art that can lead the viewer's eye to the center of interest. Artists sometimes manipulate the elements of art and principles of design Many artists, such as Jerry Ulesmann, as well as others, manipulate or alter images in order to express ideas in a different way Various alternative processes such as multiple negative printing, toning, image transfer, pinhole photography, solarizing, or liquid emulsion Individual experiences will influence how they respond to a particular artwork 	
Students will be able to:	
<ul style="list-style-type: none"> Describe and analyze completed photographs and discuss the idea of image manipulation. Change an original photograph by using techniques such as, liquid emulsion, multiple negative prints, toning, transfers, and solarization. Survey the work of Jerry Ulesmann and others, and create images using that work as a reference. Select a photograph that is suitable for a particular manipulation technique. Correctly complete the entire process of the image manipulation technique and achieve desired results. Create an artwork that demonstrates image manipulation through alternative process Offer constructive critique in evaluation of their own artwork and others (1.4) 	
Resources	
Suggested Resources:	
Teacher created handouts/samples	
Darkroom Supplies	
Camera Equipment	
Alternative Process Supplies	

Assessment Suggestions:

Teacher Observation

Individual checks with students one on one

Group Discussion

Technique Practice

Contact Sheet

Test Strips

Questioning and dialog

Art Journal

Rubric to assess final project

Checklist for progress

Critique

UNIT 9: Photo Essay

Summary and Rationale	
Students will create a personal photo essay that tells a story of a specific topic from their point of view. Students will brainstorm ideas, create a schedule, and execute their own vision. This is a highly independent project, that is guided by both teachers and classmates.	
State Standards	
Anchor Standard 1: Generating and Conceptualizing Ideas	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12prof.Cr1b	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
Anchor Standard 2: Organizing and Developing Ideas	
1.5.12prof.Cr2a	Engage in making a work of art or design without having a preconceived plan.
1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
1.5.12adv.Cr2a	Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
Anchor Standard 3: Refining and Completing Products	
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
Anchor Standard 4: Selecting, Analyzing, and Interpreting Work	
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
Anchor Standard 7: Perceiving and Analyzing Products	
1.5.12prof.Re7b	Analyze how one's understanding of the world is affected by experiencing visual arts.
1.5.12acc.Re7a	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
Anchor Standard 8: Interpreting Intent and Meaning	
1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.5.12acc.Re8a	Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
Anchor Standard 9: Applying Criteria to Evaluate Products	

1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
Anchor Standard 10: Synthesizing and Relating Knowledge and Personal Experiences to Create Products.	
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12acc.Cn10a	Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> • Photographers can tell a story with a series of related images 	
Unit Essential Questions	
<ul style="list-style-type: none"> • Are there times when just one image is not enough? • Do you need words to tell a story? 	
Objectives	
Unit Skills	
Students will know:	
<ul style="list-style-type: none"> • A photo essay is a series of photos intended to tell a story • Master photo essay photographers such as W. Eugene Smith, Walker Evans, Bruce Davidson • Planning is an essential part of a successful photo essay • A photo essay usually contains 5-15 photographs • Photographs tell visual stories • A photo essay is presented to the viewer in an appropriate manner • Individual experiences will influence how they respond to a particular artwork • Appropriate terminology for evaluating a photo essay 	
Students will be able to:	
<ul style="list-style-type: none"> • Brainstorm ideas for a personal photo essay • View photo essay by photographers such as, W. Eugene Smith, Walker Evans, Bruce Davidson and perceive the story being told • Choose a topic and generate a plan for creating a personal photo essay • Take an ample amount of photos related to the topic • Create photographs with enough visual information to tell a story • Determine the best way in which to present the finished photo essay, such as matted prints, book form, etc. • Offer constructive critique in evaluation of their own artwork and others • Communicate a response to a series of images that tell a story 	
Resources	
Suggested Resources:	
Teacher created handouts/samples	
Darkroom Supplies	
Camera Equipment	

Assessment Suggestions:

Teacher Observation

Individual checks with students one on one

Group Discussion

Technique Practice

Contact Sheet

Test Strips

Questioning and dialog

Art Journal

Rubric to assess final project

Checklist for progress

Critique