

**Trinity Area School District
Template for Curriculum Mapping**

Course: Photo III Grade 11 to 12	Overview of Course Photo Three is a year-long course especially designed for the art student desiring a personal or professional advancement and training in photographic imaging. With the guidance of a directing art teacher, the student will receive an individualized program to meet his/her artistic abilities, potential and goals.
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Overarching Big Ideas, Enduring Understandings, and Essential Questions

Big Idea	Standard(s) Addressed	Enduring Understanding(s)	Essential Question(s)
Film Production	9.1, 9.2, 9.3, 9.4	Light-sensitive chemicals can be used in a camera and a darkroom to produce lasting images.	How does film work? How are prints made? How do camera controls change images?
Digital production	9.1, 9.2, 9.3, 9.4	Electrical photo sensors in cameras can be used to capture images. The digital files that result from the storage of these images can be edited and manipulated.	How do digital cameras work? What are the functions and applications of storage devices? How can editing programs be used to adjust and manipulate the files?
Alternate production	9.1, 9.2, 9.3, 9.4	Images can be made by applying photographic processes in unconventional ways.	How can the fundamental photographic processes be applied in unconventional situations? What non-traditional materials/equipment can produce images? How can photographs be displayed in unconventional ways?
Investigation	9.1, 9.2, 9.3, 9.4	Using light to produce works of art has a rich tradition. Artists continue to expand that tradition, contributing their work to other artists and to their society.	What are the significant achievements in the history of photography? Which photographers made lasting contributions to the art form? What are photographers doing now to advance the state of the art?

Big Ideas, Enduring Understandings, and Essential Questions Per Unit of Study
 (These do NOT “spiral” throughout the entire curriculum, but are specific to each unit.)

Month of Instruction	Title of Unit	Big Idea(s)	Standard(s) Addressed	Enduring Understanding(s)	Essential Question(s)	Common Assessment(s)*	Common Resource(s)* Used
September	Review	Basic pictures	9.1, 9.2, 9.3, and 9.4	Lenses, cameras, film, processing chemicals, enlargers, and printing paper all play a part in producing photographs. Selection and arrangement of subject material make a difference in how viewers react to an image in photographs.	How do cameras operate? How does the photographer insure the exposure will be successful? What are the procedures for processing film and making prints? How do viewers’ eyes react to images? What composition elements will help viewers to enjoy an image?	Verbal questioning based on visual examples. Questioning of student to determine understanding of fundamentals as applied to their work.	Adjustable SLR cameras, film processing and darkroom equipment

October, weeks one and two	Camera mechanics I	The adjustable camera aperture	9.1, 9.2, 9.3, and 9.4	Adjusting the aperture of the lens will effect the exposure as well as the depth of field in the resulting photo. By purposely choosing an aperture, photographers determine how the resulting image may appear to the viewer.	What are the physical rules behind the effect the aperture will have in the exposure and depth of field? How have photographers used depth of field through history? What picture taking situations call for large/small apertures?	Verbal questioning based on visual examples. Questioning of student to determine understanding of fundamentals as applied to their work.	Adjustable SLR cameras, film processing and darkroom equipment. Examples of large/small depth of field in photos.

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October, weeks three and four	Camera mechanics II	The adjustable camera shutter	9.1, 9.2, 9.3, and 9.4	Adjusting the shutter will effect the exposure and the subject motion in the resulting photo. By purposely choosing a shutter speed, photographers determine how the resulting image may appear to the viewer.	What are the physical rules behind the effect the shutter will have in the exposure and subject motion? How have photographers used subject motion through history? What picture taking situations call for fast/slow shutters?	Verbal questioning based on visual examples. Questioning of student to determine understanding of fundamentals as applied to their work.	Adjustable SLR cameras, film processing and darkroom equipment. Examples of fast/slow shutter in photos.
November	Exposure control	Quantity of light	9.1, 9.2, 9.3, and 9.4	Light meters let photographers make average exposures of average subjects. Spot metering and placement let photographers make any subject expose to a desired density.	How are light meters calibrated? What constitutes good exposure? How do we perceive value in a print? How do camera exposure controls change density in film, pixel, and print? How can meters be used to get accurate exposures in difficult situations?	Verbal questioning based on visual examples. Questioning of student to determine understanding of fundamentals as applied to their work.	Adjustable SLR cameras, film processing and darkroom equipment. Examples of accurate exposure in photos, readings on the Zone System.

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December, January	Looking at light	Quality of light	9.1, 9.2, 9.3, and 9.4	The quality of the light hitting the subject makes the ultimate difference in the photographic capturing of a scene.	How do the light elements of intensity, direction, coherence, reflection, shadow, and hue affect the appearance of the subject in the photo? What camera techniques are needed to capture these affects?	Verbal questioning based on visual examples. Questioning of student to determine understanding of fundamentals as applied to their work.	Adjustable SLR cameras, film processing and darkroom equipment. Examples of backlighting, reflection, and shadow in photos.
September	Digital adjustments	Fixing with Photoshop	9.1, 9.2, 9.3, and 9.4	Digital images are formed by pixels. Each pixel has a brightness and color value. Photoshop or similar software can be used to adjust these values to change the image.	How does the camera record the digital image? How can that image be accessed through software? What adjustments can software make in the image, and how can those adjustments be used to change the image?	Verbal questioning based on visual examples. Questioning of student to determine understanding of fundamentals as applied to their work.	Digital cameras and memory media compatible with classroom computers, Photoshop or similar software.
October	Selections	Working with only a part of a file	9.1, 9.2, 9.3, and 9.4	Tools within the editing software will allow changes to be made in only part of an image.	What tools does the software have for selecting part of an image? How do these tools differ? What types of picture situations call for each of the tools?	Verbal questioning based on visual examples. Questioning of student to determine understanding of fundamentals as applied to their work.	Digital cameras and memory media compatible with classroom computers, Photoshop or similar software.

November	Layering	Working in layers	9.1, 9.2, 9.3, and 9.4	Photoshop allows an image to be built up in layers. Each layer can be adjusted separately.	How are layers created/removed? What adjustments can be made to each layer? How does this layering compare with film/darkroom layering?	Verbal questioning based on visual examples. Questioning of student to determine understanding of fundamentals as applied to their work.	Digital cameras and memory media compatible with classroom computers, Photoshop or similar software.
December	Filters	Applying software filters	9.1, 9.2, 9.3, and 9.4	Software can apply mathematical formulas called filters to pixels that have varied visual effects on the overall image.	What filters does Photoshop have available? What effect does each filter have? How can the filters be combined?	Verbal questioning based on visual examples. Questioning of student to determine understanding of fundamentals as applied to their work.	Digital cameras and memory media compatible with classroom computers, Photoshop or similar software.
January	Combining images	Images within images	9.1, 9.2, 9.3, and 9.4	Selected parts of images can be inserted into other images. Each image can be adjusted to coordinate the combination into a whole piece of art.	How can selection tools be applied in collecting images to combine? What adjustments are necessary to make images coordinate with each other? What considerations are necessary when capturing photos to be combined?	Verbal questioning based on visual examples. Questioning of student to determine understanding of fundamentals as applied to their work.	Digital cameras and memory media compatible with classroom computers, Photoshop or similar software.

September	Investigation	The body of knowledge and experience	9.1, 9.2, 9.3, and 9.4	Artists, specifically photographers, have worked since 1839 to use the media to produce works of art.	Who are the significant contributors? What resources are available to get information on these? What are the significant movements in the history of photography? How are these contributions alike/different?	Verbal questioning based on visual examples. Questioning of student to determine understanding of fundamentals as applied to their work. Presentation of findings through group-accessible media and written reports.	Access to internet and library resources. Contacts with expert individuals in the field.
October	Inquiry	Issues	9.1, 9.2, 9.3, and 9.4	Photographs and photographers have influenced societies with their images.	What affect does an image have on the viewer? How does the photographer influence the meaning of a photo to its audience? Who uses photographs to influence, and what have the results been?	Verbal questioning based on visual examples. Questioning of student to determine understanding of fundamentals as applied to their work. Presentation of findings through group-accessible media and written reports.	Access to internet and library resources. Contacts with expert individuals in the field.

November	Relation	Connections	9.1, 9.2, 9.3, and 9.4	Students have cultural connections, family relations, or curiosities regarding the body of photographic knowledge and experience	How do students relate to the subject or the process of an image? What are the similarities/differences in students' experience relative to the images? What can students gain from examination of these connections?	Verbal questioning based on visual examples. Questioning of student to determine understanding of fundamentals as applied to their work. Presentation of findings through group-accessible media and written reports.	Access to internet and library resources. Contacts with expert individuals in the field.
December-January	Motivation	Expression	9.1, 9.2, 9.3, and 9.4	Understanding and appreciation of the body of work and experience lead to producing photographs that honor and expand on the legacy.	What equipment/materials were used to create images? Are these still available? How can modern equipment/materials be used to recreate these approaches? What image-making opportunities exist to expand on the work in progress?	Verbal questioning based on visual examples. Questioning of student to determine understanding of fundamentals as applied to their work. Presentation of findings through group-accessible media and written reports.	Access to internet and library resources. Contacts with expert individuals in the field.

SeptemberOctober	Same stuff, different use	Alternate applications	9.1, 9.2, 9.3, and 9.4	Conventional photographic materials can be used in unconventional ways to produce out-of-the ordinary images	How do the basic photographic processes work? What happens if these processes are altered or rearranged? What effect does the manipulation have on the resulting images? How can the manipulation be used to the artists' advantage?	Verbal questioning based on visual examples. Questioning of student to determine understanding of fundamentals as applied to their work.	Adjustable SLR cameras, film processing and darkroom equipment
NovemberDecember	Different stuff, similar result	Alternate materials	9.1, 9.2, 9.3, and 9.4	Various alternate materials can be used to produce photographic result.	What other chemicals and materials can be used to produce photographs? What results do these materials give? How can the artist use these different results to create images?	Verbal questioning based on visual examples. Questioning of student to determine understanding of fundamentals as applied to their work.	Access to materials for alternate processes

January	Incorporati on	Inclusion of nonphotographic materials in image making	9.1, 9.2, 9.3, and 9.4	Common materials can be incorporated into photographic processes.	How does light behave with various surfaces? How can this behavior be introduced into photographic process? How can the artist incorporate common surfaces into the production of photographs?	Verbal questioning based on visual examples. Questioning of student to determine understanding of fundamentals as applied to their work.	Adjustable SLR cameras, film processing and darkroom equipment, and access to materials for alternate processes
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