

**TAMALPAIS UNION HIGH SCHOOL DISTRICT****Larkspur, California****Course of Study****PHOTOGRAPHY 2**

Mary Krawczyk, Susanne Maxwell, and Jeffrey Martz	Redwood High School, Tamalpais High School, Sir Francis Drake High School
Course length: 1-Semester	Fine Arts Department
Grade Levels: 9-12	Integrated course? No
UC honors designation? No	UC Approval: Category F
Required prerequisite: Photography 1	
Check all that apply: <input checked="" type="checkbox"/> UC A-G course <input type="checkbox"/> Graduation Requirement <input checked="" type="checkbox"/> Elective <input type="checkbox"/> Honors/AP <input type="checkbox"/> ROP	

**INTRODUCTION**

Photography 2 is the Tamalpais Union High School District's intermediate level course in the art and craft of photography. Students will continue their photographic education learning additional darkroom and digital techniques to improve the quality of their picture-making. Students will learn the fine art of *straight photography* by completing units that emphasize the documentary vocabulary of the camera. Each student will create a portfolio of images by the end of the semester. Relevant contemporary and historical photographers are taught through presentations, films, and activities on a weekly basis.

## UNIT 1: RESULTS

### THE NATURAL LANDSCAPE

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

California Standards  
Visual Arts  
Grade 9-12: Proficient

#### ARTISTIC PERCEPTION

1.1  
1.2  
1.6

#### CREATIVE EXPRESSION

2.1  
2.2  
2.3  
2.5  
2.6

#### *Transfer*

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

#### *Meaning Making*

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

How should one compose an image of nature?

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

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

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

#### *Acquisition*

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

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

## UNIT 1: EVIDENCE

<p>Student work in this unit is measured three different ways. First the student, using the provided rubric, scores their work on this 4-point scale. Second the student and the teacher evaluate the work independently in written form with the provided evaluation. Finally, the work is discussed in a teacher-led classroom critique at the completion of the unit.</p>	<table><tr><td rowspan="4"><b>The Natural Landscape</b></td><td><b>4</b></td><td>The subjects of my images are inspired. This is my best work. My images are well-composed with properly-placed horizon lines. There are strong foreground, middle-ground, and background elements in my work. There are clear centers of interest in my work. The compositions are balanced and unified. The images receive praise from a wide variety of viewers.</td></tr><tr><td><b>3</b></td><td>My work reflects a strong effort on my behalf. There are few things that I can improve to make the work better. The landscapes have clear centers of interest. The horizon lines are properly placed to convey my pictures. There is a strong use of foreground, middle-ground, and background in my work. There are few distracting elements.</td></tr><tr><td><b>2</b></td><td>My work is average. It does not reflect what I am capable of. I did not spend enough time on this unit. The landscapes are somewhat clear but contain many distracting elements. Much of my work is poorly-composed. There are some okay images in my portfolio.</td></tr><tr><td><b>1</b></td><td>My work is uninspired. I did not care about this unit and need to do it again. The landscapes have no centers of interest. The compositions of the landscapes are out of balance and not unified. The horizon lines are not well-chosen. There are distracting elements in nearly all of my work.</td></tr></table>	<b>The Natural Landscape</b>	<b>4</b>	The subjects of my images are inspired. This is my best work. My images are well-composed with properly-placed horizon lines. There are strong foreground, middle-ground, and background elements in my work. There are clear centers of interest in my work. The compositions are balanced and unified. The images receive praise from a wide variety of viewers.	<b>3</b>	My work reflects a strong effort on my behalf. There are few things that I can improve to make the work better. The landscapes have clear centers of interest. The horizon lines are properly placed to convey my pictures. There is a strong use of foreground, middle-ground, and background in my work. There are few distracting elements.	<b>2</b>	My work is average. It does not reflect what I am capable of. I did not spend enough time on this unit. The landscapes are somewhat clear but contain many distracting elements. Much of my work is poorly-composed. There are some okay images in my portfolio.	<b>1</b>	My work is uninspired. I did not care about this unit and need to do it again. The landscapes have no centers of interest. The compositions of the landscapes are out of balance and not unified. The horizon lines are not well-chosen. There are distracting elements in nearly all of my work.
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<p>4.0 AESTHETIC VALUING</p> <p>4.3</p> <p>4.4</p> <p>4.5</p>	<p><b>Written Evaluation</b></p> <p>Describe the content of your final photographs. Are these clear landscape images? In what way? Do the images have centers of interest? What are they? Where is the horizon line in your images? How does it contribute to the meaning in your work?</p> <p>Describe the composition of your final photographs. Are the rectangles of each image filled in an interesting way? How? With what patterns, lines, and shapes? Where is the center of interest in each print?</p> <p>Describe the craftsmanship of your final photographs. Are your exposures strong and clear? Yes or No. Describe. Are your images properly dodged/burned and color-corrected? Describe.</p> <p>Score (by circling the number below) your work using the Natural Landscape Rubric:</p> <p>1      2      3      4</p> <p><b>Class Critique</b></p> <p>In addition to the written evaluation above, students participate in a teacher-led forum discussing the quality of their photographs. Specific emphasis is placed on the craftsmanship of the images and the clarity of the subjects chosen.</p>									

## UNIT 1: LEARNING PLAN

<p>ARTISTIC PERCEPTION</p> <p>1.1</p> <p>1.2</p> <p>1.6</p> <p>CREATIVE EXPRESSION</p> <p>2.1</p> <p>2.2</p> <p>2.3</p> <p>2.5</p> <p>2.6</p>	<p><b>The Natural Landscape</b></p> <p><b>Description</b></p> <p>In this unit you will explore a subject matter central to the history of photography: the natural landscape. Your task is to search the world around you composing images with strong visual and personal interest. You should plan to photograph in several locations at different times of day in order to make photographs with compelling, available light. Look for weather. Your photographs should include:</p> <p><b><u>Overviews/Middle and Long Distance:</u></b> These photographs should provide a compositionally strong, clear look at the place you are photographing. Be sure to balance the lines, shapes, and light of your composition. Remember to anchor your image with a strong center of interest. This provides coherence. Work to include subject matter in the foreground, middle-ground, and background of your compositions.</p> <p><b><u>Sky-Focus:</u></b> Create photographs that place the sky in the upper 2/3 of the picture frame.</p> <p><b><u>Ground-Focus:</u></b> Create photographs that place the ground in the bottom 2/3 of the picture frame.</p> <p><b><u>Details/Close-ups:</u></b> Explore where you are at and fill the frame with significant, close-distance details. These photos should be interesting on their own. Look for perfect light, reflections, textures, shapes, and lines. These photos can approach total abstraction.</p> <p><b><u>Natural Portrait:</u></b> Choose a natural object – rock, tree, flower, cloud, etc. Make an image of your subject with the sensitivity of a portrait. Use light and composition and distance to convey the essential qualities of your subject.</p>
	<p><b>Differentiated Approaches:</b></p> <p>All units and instruction are delivered using handouts with visual examples, hands on demonstration and follow up access on teacher websites with suggested resources for further investigation. Alternative or modified assignments are provided through methods such as verbal delivery in lieu of written work, reduced project requirements and providing assessment based on limited criteria.</p> <p>Students requiring assistance in the operation of a camera can instruct an assistant as to the intended subject and have them take the picture. Students with a wheelchair will be provided an accessible darkroom space or computer terminal to complete their work. English language learners will be given visual material to supplement classroom oral instruction.</p>

## UNIT 2: RESULTS

### FORMAL PORTRAITURE

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

California Standards  
Visual Arts  
Grade 9-12: Proficient

#### ARTISTIC PERCEPTION

1.1  
1.2  
1.6

#### CREATIVE EXPRESSION

2.1  
2.2  
2.3  
2.5  
2.6

#### *Transfer*

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

#### *Meaning Making*

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

What is the purpose of a formal portrait in photography?

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

How should one compose a portrait and in what setting?

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

#### *Acquisition*

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

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

## UNIT 2: EVIDENCE

<p>Student work in this unit is measured three different ways. First the student, using the provided rubric, scores their work on this 4-point scale. Second the student and the teacher evaluate the work independently in written form with the provided evaluation. Finally, the work is discussed in a teacher-led classroom critique at the completion of the unit.</p>	<table><tr><td rowspan="4"><b>Formal Portraiture</b></td><td><b>4</b></td><td>This is the strongest body of portraits I have ever made. These images receive near universal praise for their quality and revelation. I have used light, background, and moment to reveal the personality of my sitters. I have made images that the sitters want and that I plan to show.</td></tr><tr><td><b>3</b></td><td>My portraits are quite good. I made excellent choices regarding light, background, and compositions in this work. The character of the persons I was working with is interesting and revealing. These images do not look like snapshots. They are clearly strong portraits that most people praise. This is fine work.</td></tr><tr><td><b>2</b></td><td>My portraits are mediocre. I made some okay choices regarding light, setting, and composition but this is boring work that I do not think is anywhere near my best. This work does not say much about the persons I was photographing. I wasn't really comfortable working with them and it shows.</td></tr><tr><td><b>1</b></td><td>My portraits are bad. They are poorly-lit, and made quickly. I did not work with my sitter to make compelling images, they just look rushed and simple, like snapshots. I did not consider composition and background in this work. I can do much better if I try.</td></tr></table>	<b>Formal Portraiture</b>	<b>4</b>	This is the strongest body of portraits I have ever made. These images receive near universal praise for their quality and revelation. I have used light, background, and moment to reveal the personality of my sitters. I have made images that the sitters want and that I plan to show.	<b>3</b>	My portraits are quite good. I made excellent choices regarding light, background, and compositions in this work. The character of the persons I was working with is interesting and revealing. These images do not look like snapshots. They are clearly strong portraits that most people praise. This is fine work.	<b>2</b>	My portraits are mediocre. I made some okay choices regarding light, setting, and composition but this is boring work that I do not think is anywhere near my best. This work does not say much about the persons I was photographing. I wasn't really comfortable working with them and it shows.	<b>1</b>	My portraits are bad. They are poorly-lit, and made quickly. I did not work with my sitter to make compelling images, they just look rushed and simple, like snapshots. I did not consider composition and background in this work. I can do much better if I try.
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<p>4.0 AESTHETIC VALUING</p> <p>4.3</p> <p>4.4</p> <p>4.5</p>	<p><b>Written Evaluation</b></p> <p>Which of your portrait character study images is best? Why? What strategy did you use to reveal the sitter? What character is revealed in this image? Explain.</p> <p>Describe the background of your best environmental portrait. How does the background contribute to the portrait?</p> <p>Describe the most compelling close up portrait you made during this unit. What effect does this distance have on the quality of the work? How does a close up affect the viewer?</p> <p>Score (by circling the number below) your work using the Formal Portraiture Rubric:</p> <p>1      2      3      4</p> <p><b>Class Critique</b></p> <p>In addition to the written evaluation above, students participate in a teacher-led forum discussing the quality of their photographs. Specific emphasis is placed on the revelation of character and realization of the portrait with light, background, and composition.</p>									

## UNIT 2: LEARNING PLAN

<p>ARTISTIC PERCEPTION</p> <p>1.1</p> <p>1.2</p> <p>1.6</p> <p>CREATIVE EXPRESSION</p> <p>2.1</p> <p>2.2</p> <p>2.3</p> <p>2.5</p> <p>2.6</p>	<p><b>The Formal Portrait</b></p> <p><b>Description</b> In this unit you will create images exploring one of the classic subjects in photography: portraiture. You will need to find willing models for your work in this unit. You and your model will create a variety of portraits exploring concepts of location, distance, light, and imagination. Your job, as the photographer, is to create compelling images of your subject in each category below.</p> <p><b><u>Character Studies:</u></b> Create portraits of your sitters that emphasize who they are. Consider the use of relaxation or engagement and work with the moment to get beyond simply smiling and ego. Work to show who this person is.</p> <p><b><u>Environmental Portraits:</u></b> Choose a location that visibly relates to or complements your model. Create a portrait that emphasizes this location as much as your model.</p> <p><b><u>Close-up Portraits:</u></b> Make character-rich images of your subject at a close distance. Fill the frame of your camera with your model and consider using a vertical format. Make smart choices regarding the light on your model. Consider using open shade or overcast outdoor light. Avoid direct sunlight to minimize shadows or use it to create interest. Look for a neutral background. Consider using a large aperture to blur any distracting backgrounds. This image is about your model.</p> <p><b>Differentiated Approaches:</b> All units and instruction are delivered using handouts with visual examples, hands on demonstration and follow up access on teacher websites with suggested resources for further investigation. Alternative or modified assignments are provided through methods such as verbal delivery in lieu of written work, reduced project requirements and providing assessment based on limited criteria.</p> <p>Students requiring assistance in the operation of a camera can instruct an assistant as to the intended subject and have them take the picture. Students with a wheelchair will be provided an accessible darkroom space or computer terminal to complete their work. English language learners will be given visual material to supplement classroom oral instruction.</p>
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## UNIT 3: RESULTS

### STREET PHOTOGRAPHY

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

California Standards Visual Arts Grade 9-12: Proficient  ARTISTIC PERCEPTION 1.1 1.2 1.6  CREATIVE EXPRESSION 2.1 2.2 2.3 2.5 2.6	<b>Transfer</b>	
	The student will learn to create candid, decisive-moment-rich images of people in the public spaces in their community.	
	<b>Meaning Making</b>	
	Students will understand that street photography is traditionally practiced in a candid manner that works to capture fascinating moments of daily life.	How does one become “invisible” on the streets in order to take pictures?  What constitutes a “decisive moment” in the flow of everyday life?  What role does light and composition play in strong street photography?  When and where should a photographer practice street photography?
	<b>Acquisition</b>	
	Students will know how to create candid images of everyday life in public spaces that show compelling moments.	Students will become invisible observers of the social world framing compositionally interesting daily dramas in public spaces.



## UNIT 3: EVIDENCE

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

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

### 4.0 AESTHETIC VALUING

4.3  
4.4  
4.5

#### **Written Evaluation**

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

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

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

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

#### **Class Critique**

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

## UNIT 3: LEARNING PLAN

<p>ARTISTIC PERCEPTION</p> <p>1.1</p> <p>1.2</p> <p>1.6</p> <p>CREATIVE EXPRESSION</p> <p>2.1</p> <p>2.2</p> <p>2.3</p> <p>2.5</p> <p>2.6</p>	<p><b>Street Photography</b></p> <p><b>Description</b> In this unit you will explore and photograph the daily reality of the public space. Street photography has been historically-marked by its candid and quick approach. You will adopt this fast, surreptitious, and “decisive-moment”-oriented attitude for this unit. Your photographs should include:</p> <p><b><u>Candid photographs of people:</u></b> This is the backbone of your project. Use your camera to frame images of people who are unaware or mostly unaware of your presence. Take bold, fast pictures of un-posed people going about life in the place of your choice. Do show us people and not just the backs of their heads.</p> <p><b><u>Images of people and their place:</u></b> Once you pick a spot to photograph look for compositionally-satisfying architecture and background elements. Consider just staying there and letting people enter your frame to animate the image. Blend in. Let the world come to you.</p> <p><b><u>Images of daily drama:</u></b> What do people look like when they are eating? What do people look like when they are driving? What do they look like when they are talking to each other? Look for small, daily dramas and photograph them. Remember that you should remain mostly-hidden.</p> <p><b>Differentiated Approaches:</b> All units and instruction are delivered using handouts with visual examples, hands on demonstration and follow up access on teacher websites with suggested resources for further investigation. Alternative or modified assignments are provided through methods such as verbal delivery in lieu of written work, reduced project requirements and providing assessment based on limited criteria.</p> <p>Students requiring assistance in the operation of a camera can instruct an assistant as to the intended subject and have them take the picture. Students with a wheelchair will be provided an accessible darkroom space or computer terminal to complete their work. English language learners will be given visual material to supplement classroom oral instruction.</p>
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## **Instructional Materials**

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

### **Books:**

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

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

*Photography: The Whole Story* – Hacking, 2012

*Adobe Photoshop CC for Digital Photographers* – Kelby, 2016

### **Websites:**

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

[Women in Photography International](#) – A comprehensive resource for womens' photography.

[PBS Arts – Photography](#) – A clearing house of historical and contemporary information.

[Masters of Photography](#) – A comprehensive site covering contemporary and historically important photographers.

[Photo Review](#) – The website for one of the most important critical photo journals in the US.

[f-Stop](#) – A well-regarded online photo magazine.

[SF CameraWork](#) – A San Francisco non-profit photo organization.