

National Visual Arts Standards Correlations

Focus on Photography

| Focus on Photography | | National Visual Arts Standards | | | | | | | | | | | | | | ● Correlation |
|------------------------------------|-------|--------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|---------------|
| LESSONS | Pages | 1.1 | 1.2 | 2.1 | 2.2 | 2.3 | 3.1 | 4.1 | 5.1 | 6.1 | 7.1 | 7.2 | 8.1 | 9.1 | 10.1 | 11.1 |
| CHAPTER 1 | 2–3 | | | | | | | | | | ● | ● | ● | | | |
| Photography Explained | 4–5 | | | | | | | | | | ● | | ● | | ● | |
| A Brief History | 6–7 | | | | | | | | | | | | ● | | | ● |
| Photography Today | 8–9 | | | | ● | | | | | | | ● | ● | | | ● |
| Making Choices | 10–19 | | | | | | | | | | ● | ● | ● | ● | ● | |
| Studio Experience | 20–21 | | ● | ● | ● | | ● | | | | | | | | | |
| Chapter Review | 23 | | | ● | | | | | | | ● | ● | ● | | | |
| CHAPTER 2 | 24–25 | | | | | | | | | | ● | ● | ● | | | |
| Composition | 26–27 | | | | | | | | | | ● | ● | ● | | | |
| The Elements of Art | 28–34 | | ● | ● | | | | | | | | ● | ● | ● | ● | |
| The Principles of Design | 35–43 | | | | | | | | | | ● | ● | ● | ● | | ● |
| Making Artistic Choices | 44–49 | | | ● | | | | ● | ● | | ● | ● | ● | | ● | |
| Studio Experience | 50–51 | | ● | ● | | | ● | | ● | | | ● | ● | ● | ● | |
| Chapter Review | 53 | | | ● | | | ● | ● | | | | | ● | ● | ● | |
| CHAPTER 3 | 54–55 | | | | | | | | | | | ● | ● | | | |
| Why Black and White? | 56 | | | | | | | | | | ● | ● | ● | | | |
| Camera Basics | 57–59 | | ● | ● | | | | | | | | | ● | | ● | |
| Elements of Exposure | 60–64 | | ● | | | | | | | | ● | | ● | ● | | |
| Putting It All Together | 65 | | ● | ● | | | | | | | | | | | ● | |
| Exposure Metering Basics | 66–73 | | ● | ● | | | | | | | ● | ● | ● | | ● | ● |
| Studio Experience | 74–75 | | ● | ● | | | ● | | ● | | | ● | | | | |
| Chapter Review | 77 | | | ● | | | ● | ● | | | | ● | ● | ● | | |
| CHAPTER 4 | 78–79 | | | | | | | | | | ● | ● | ● | ● | | |
| Types of Digital Cameras | 80–81 | | ● | | | | | | | | | | | | | |
| The History of Digital Photography | 82 | | | | | | | | | | | | | | ● | ● |
| Digital Camera and ISO Film Speeds | 83 | | ● | | | | | | | | | ● | ● | ● | | |
| Megapixels and Memory Cards | 84 | | ● | | | | | | | | ● | | ● | | | |
| Transferring and Storing Images | 85 | | ● | | | | | | | | ● | | ● | | | |
| Flatbed Scanners | 86–87 | | ● | ● | | | | | | | | ● | ● | | | |
| Image Formats and File Sizes | 88 | | ● | ● | | | | | | | | | | | | |

| Focus on Photography | | National Visual Arts Standards | | | | | | | | | | | | | | ● Correlation |
|--|---------|--------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|---------------|
| LESSONS | Pages | 1.1 | 1.2 | 2.1 | 2.2 | 2.3 | 3.1 | 4.1 | 5.1 | 6.1 | 7.1 | 7.2 | 8.1 | 9.1 | 10.1 | 11.1 |
| The Basic Image Workflow | 89–97 | | ● | ● | | | | | | | | | | | ● | |
| Studio Experience | 98–99 | | ● | ● | ● | ● | ● | | | | | | | ● | | |
| Chapter Review | 101 | | | ● | | | | ● | | | | ● | ● | ● | | |
| CHAPTER 5 | 102–103 | | | | | | | | | | | ● | ● | | | |
| Early Portrait Photography | 104–105 | | ● | ● | | | | | | | | ● | ● | ● | | ● |
| Creating Portrait Photos | 106–111 | ● | ● | ● | | | | | | | | ● | ● | | ● | |
| The Formal Portrait | 112–117 | ● | ● | ● | | | | | | | | ● | ● | ● | ● | ● |
| The Candid Portrait | 118–119 | | ● | ● | ● | | | | | | | ● | ● | | ● | |
| The Environmental Portrait | 120–123 | | ● | ● | | | | | | | ● | ● | ● | | ● | ● |
| The Self-Portrait | 124–125 | | | ● | | | | | | | | | ● | | ● | ● |
| Studio Experience | 126–127 | | ● | ● | | | ● | | ● | | | | ● | | ● | |
| Chapter Review | 129 | | | ● | | | | ● | | | | ● | ● | ● | | |
| CHAPTER 6 | 130–131 | | ● | | | | | | | | | | ● | ● | | |
| Creating Action Photographs | 132–141 | | ● | ● | | | | | | | | ● | ● | ● | ● | ● |
| Freezing the Action | 142–143 | | ● | ● | | | | | | | | | ● | | ● | ● |
| Blurring the Subject | 144–147 | | ● | ● | | | | | | ● | | ● | ● | | ● | |
| Panning | 148–151 | | ● | ● | | | | | | | | ● | ● | ● | ● | ● |
| Studio Experience | 152–153 | | ● | ● | | | ● | ● | ● | | | | ● | | ● | |
| Chapter Review | 155 | | | ● | | | | ● | | | | ● | ● | ● | | |
| CHAPTER 7 | 156–157 | | | | | | | | | | | ● | ● | | | |
| How It Began | 158–159 | | | | | | | | | ● | ● | ● | ● | | | ● |
| Becoming a Photojournalist | 160–165 | | ● | ● | | | | | | ● | ● | ● | ● | ● | | ● |
| Documentary Subjects | 166 | | ● | | | | | | | | | ● | ● | | | |
| The Single Image | 167 | ● | ● | ● | | | | | | | ● | ● | ● | | | |
| The Photo-Essay | 168–169 | | ● | ● | | | | | | | | ● | ● | ● | | |
| Street Photography | 170–171 | | ● | ● | | | | | ● | ● | | ● | ● | | ● | ● |
| Can Photojournalism and Photoshop Coexist? | 172–173 | | ● | ● | ● | | | | | ● | | | ● | | | ● |
| Studio Experience | 174–175 | | ● | ● | | | ● | ● | ● | | | | ● | | | |
| Chapter Review | 177 | | | ● | ● | | | ● | | | | ● | ● | | | |

| Focus on Photography | | National Visual Arts Standards | | | | | | | | | | | | | | ● Correlation |
|--------------------------------------|---------|--------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|---------------|
| LESSONS | Pages | 1.1 | 1.2 | 2.1 | 2.2 | 2.3 | 3.1 | 4.1 | 5.1 | 6.1 | 7.1 | 7.2 | 8.1 | 9.1 | 10.1 | 11.1 |
| CHAPTER 8 | 178–179 | | | | | | | | | | ● | ● | ● | | | |
| Looking Back | 180–181 | | | | | | | | | | ● | | ● | | ● | ● |
| Photographing the Built Environment | 182–189 | | ● | ● | | | | ● | ● | | ● | ● | ● | ● | ● | ● |
| The Big View | 190–191 | | ● | ● | | | | | | | ● | | ● | ● | ● | |
| Shadows/The Detail Shot | 192–193 | | | ● | | | | | | | ● | ● | ● | ● | ● | |
| Interior Views | 194–197 | | ● | ● | | | | | | | ● | ● | ● | | ● | ● |
| Studio Experience | 198–199 | | ● | ● | | | ● | | ● | | ● | | ● | | ● | |
| Chapter Review | 201 | | | ● | | | | ● | | | ● | | ● | | ● | |
| CHAPTER 9 | 202–203 | | | | | | | | | | ● | ● | ● | | | |
| Landmarks in Landscape Photography | 204–205 | | | | | | | | | ● | ● | | ● | ● | ● | ● |
| Photographing the Landscape | 206–211 | | | ● | | | | | | | ● | ● | ● | ● | ● | ● |
| The Grand Landscape | 212–213 | | | ● | | | | | | | ● | ● | ● | | ● | ● |
| Landscape Details and Close-ups | 214–216 | | ● | ● | ● | | | | | | ● | | ● | | ● | |
| Abstracted Elements in the Landscape | 217 | | | ● | | | | | | | ● | | ● | | | ● |
| Studio Experience | 218–219 | | ● | ● | | ● | ● | | ● | | ● | | | | ● | |
| Chapter Review | 221 | | | ● | | | | ● | | | ● | ● | ● | | ● | |
| CHAPTER 10 | 222–223 | | | | | | | | | | | ● | ● | | | |
| A Look at the Past | 224 | | | | | | | | | | | ● | ● | | | ● |
| Photographing the Animal World | 225–229 | | ● | ● | | | | | | | | ● | ● | | ● | ● |
| Wildlife Photography | 230–231 | ● | ● | ● | | | ● | | | | ● | ● | ● | ● | ● | ● |
| Zoo Portraits | 232–233 | | | ● | | | | | | | ● | | ● | ● | ● | |
| Pets | 234–235 | | | ● | | | | | | | ● | ● | ● | | ● | |
| Bugs | 236–237 | | | ● | | | | | | | ● | | ● | | ● | |
| Farm and Working Animals | 238–239 | | ● | ● | | | | | | | | ● | ● | | ● | ● |
| Studio Experience | 240–241 | | ● | ● | | | ● | | ● | | | | ● | | | |
| Chapter Review | 243 | | | ● | | | | | | | | | ● | | | |
| CHAPTER 11 | 244–245 | | | | | | | | | | | ● | ● | | | |
| Beginnings | 246–247 | ● | | ● | | | | | | | | ● | ● | | | ● |
| Shooting Still Life Objects | 248–255 | ● | ● | ● | | | | | ● | | | ● | ● | ● | ● | ● |
| Close-ups | 256 | | ● | ● | | | | | | | | ● | ● | | | |

| Focus on Photography | | National Visual Arts Standards | | | | | | | | | | | | | | ● Correlation |
|---------------------------|---------|--------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|---------------|
| LESSONS | Pages | 1.1 | 1.2 | 2.1 | 2.2 | 2.3 | 3.1 | 4.1 | 5.1 | 6.1 | 7.1 | 7.2 | 8.1 | 9.1 | 10.1 | 11.1 |
| Product Photography | 257 | | ● | ● | | | | | | | | | ● | | ● | |
| Natural History Specimens | 258–260 | | ● | ● | | | | | | | ● | ● | ● | ● | ● | |
| Narrative Still Life | 261 | | ● | ● | | ● | | | | | | ● | ● | | ● | |
| Studio Experience | 262–263 | | ● | ● | | ● | ● | | | | | ● | ● | | ● | |
| Chapter Review | 265 | | | ● | | | | ● | | | | ● | ● | ● | | |