

BERKELEY HEIGHTS PUBLIC SCHOOLS
BERKELEY HEIGHTS, NEW JERSEY

**GOVERNOR LIVINGSTON HIGH SCHOOL
ART DEPARTMENT**

PHOTOGRAPHY 2: Digital
#VPS0022

Curriculum Guide

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This curriculum may be modified through varying techniques,
strategies, and materials, as per an individual student's
Individualized Educational Plan (IEP).

Approved by the Berkeley Heights Board of Education
at the regular meeting held on 12/5/19.

VISION STATEMENT

The global economy of the 21st century requires that students be able to think creatively. Creativity is a driving force in the global economy. The workforce of the 21st century needs to apply unconventional ideas, new technologies, and new ways of thinking to their world and to their participation in the global economy. In addition, they will need to have an understanding of themselves and the world around them, and to be able to organize and express their thoughts and feelings.

Art education is, therefore, an integral part of the school curriculum. The production of visual arts encourages students to develop creative and critical decision-making skills, as well as creative problem-solving skills, production skills, and technology-based skills. It helps students to develop values and provides them with an understanding of the past, present and future.

Additionally, the goal of art education is to help students achieve a better understanding, of themselves and their world, by using visual materials. Human beings have the basic need to organize their thoughts and feelings. They want to make sense of their experiences and order their ideas. They do this in a number of practical, scientific, and artistic ways. The arts are different from other means of doing this, because in art it is important to consider the expressive qualities of form.

Visual art experiences lead us to a more developed self through exploration and growth personally, socially, and culturally contributing to a sense of identity and fulfillment. An aesthetically aware person is more prepared to contribute positively to society. It is imperative that we realize the impact that visual stimuli exert. Study in the visual arts teaches students to shape and build an aesthetically sound future in a highly technical society, participate more fully in a diverse society, and express and evaluate the human condition.

MISSION STATEMENT

Cultural and Practical Arts education is an integral part of the school curriculum. Photography surrounds us and is a constant presence in our lives. We see photographic images in print and electronic media, on billboards, and on fabric. Strong photographs can frequently express and promote a particular point of view. Understanding how photography communicates and influences trends, purchases, perceptions, and reactions is an important life skill. An understanding of the artistic and technical aspects of photography enriches our lives as both creators and viewers of art. Knowledge of photography's evolution as a medium, the study of the work of master photographers, and photography's role in history can help us appreciate and understand its influence. The goal of the photography program is to help students to develop technical, artistic, and creative skills to produce well crafted photographs.

Photography 2 continues to provide the opportunity and the environment in which to create. The process of creation is necessary for students to progress and think creatively. Photography 2 will introduce expose students to the world of digital photography.

- This class is designed for students who have successfully completed Photography 1, which has introduced the technical and artistic elements of photography.
- Teacher demonstrations, activities and design projects will guide students to improve their skills.
- Students will utilize problem-solving techniques and critical-thinking skills in order to continually improve the quality of their photographs and project work.
- The class will further the development of concepts that can be integrated with other learning experiences.
- Each student will use writing, research, and communications skills in this class. Community awareness will be promoted through the display of the students art work.

Since this class centers on the application of photography, students need to provide their own, or have access to borrow and use, a digital camera with a memory card.

Drawing and Painting is a one semester 2.5 credit elective course open to 9-12 grade students and meets a fine arts graduation requirement. Students must have successfully completed Photography 1 as a prerequisite. It integrates standards from other disciplines, while focusing on the [New Jersey Student Learning Standards for Visual Arts](#). Technology Literacy skills and Career Readiness Practices are emphasized throughout the course.

COURSE PROFICIENCIES

COURSE OBJECTIVES

1. Articulate artistic goals using appropriate vocabulary.
2. Demonstrate an understanding of the technical steps to create and produce digital image.
3. Demonstrate an understanding of the correct and safe way to use photographic equipment and supplies.
4. Apply problem-solving and critical thinking skills when manipulating cameras, computers and other equipment.
5. Demonstrate the proper use of camera settings when making decisions regarding composition.
6. Demonstrate and use educational technology properly.
7. Produce a multi-layered, manipulated digital image.
8. Display an understanding of, and an appreciation for, the history of photography.
9. Display an understanding of the influence of world events and philosophy on each other.
10. Demonstrate the ability to examine, analyze and discuss the work of master photographers.
11. Gain an understanding of the interests, education and skills necessary to become a professional photographer.
12. Gain an understanding of the opportunities to pursue photography as an amateur.
13. Display the ability and evaluate his/her work and the work of others based on the technical, artistic and historical concepts learned in class.
14. Thoughtfully and reflectively build a portfolio of his/her work, using the technical, artistic and historical concepts learned in class.
15. Demonstrate a high level of craftsmanship in the production and presentation of photographs.
16. Demonstrate understanding of the elements of art, principles of design, and shot compositions as evidenced in his/her work and observation, as well as others.
17. Develop skill in expressing a thought, mood or emotion visually.
18. Demonstrate a commitment to quality through the thoughtful revision of work, perseverance through difficulties, and the ability to pursue an idea or conquer a problem.
19. Demonstrate a commitment to organizing tasks for their completion in a timely fashion, daily participation in class activities and assigned works.
20. Demonstrate the ability to articulate an aesthetic opinion of the value of a photograph.
21. Demonstrate the ability to analyze, evaluate and accept or reject suggestions based on knowledge of technical, artistic and expressive considerations.

STUDENT PROFICIENCIES

1. Demonstrate a level of craftsmanship through the production photographs, attention to finishing (matting, trimming), proper use of camera, and the practice of safe work habits.
2. Discuss and write using basic technical and artistic vocabulary.
3. Experiment with angles, point of view, distance to subject, shot composition, and control the use of camera manipulation and optical effects.
4. Analyze, reflects, and evaluates the artistic merits of a photograph in aesthetic terms.
5. Collaborate and work with others.
6. Develop cultural awareness through the analysis, evaluation, and discussion of the work of master photographers, noting style, subject, technology.
7. Survey the historical timeline of photography, observe the influence of local customs, religion, commerce, and popular culture on subject and style, and analyze the influence of technological developments on subjects and style.
8. Identify career and hobby opportunities in photography, noting skills and interested needed, job demands of various careers, and opportunities for amateur study and participation.
9. Build and maintain a portfolio of personal work by evaluating work to be included based on quality and editing work based on improved skill.

METHODS OF EVALUATION

Philosophy

1. Production
 - a. Craftsmanship: Evidence of skillful and appropriate use of materials.
 - b. Understanding
 - i. Demonstrate understanding of elements and principles of design.
 - ii. Rendering skills as demonstrated in such things as the ability to make recognizable imagery, balance, etc., as appropriate.
 - c. Inventiveness: Evidence of creative ideas, strategies, or solutions to class assignments, and/or the ability to develop original projects.
 - i. Originality of idea.
 - ii. Experimentation with imagery materials.
 - iii. Risk-taking – pushing beyond the limitations.
 - iv. Divergent thinking, exploring unusual and diverse solutions to problems.
 - d. Commitment: Ability to pursue an idea or problems.
 - i. Problem solving through multiple drafts and/or significant revision of work.
 - ii. Ability to pursue an idea or conquer a problem.
 - iii. Perseverance to complete work in a timely manner.
2. Reflection
 - a. Sense of self as an artist: The ability to articulate one’s own artistic goals and working strategies.
 - b. Critique: To assess one’s strengths and limitations. The ability to articulate and defend perceived strengths and weaknesses in the work of others.
 - c. Feedback: The ability to make use of input – including the ability to incorporate new ideas or to disregard suggestions that are not relevant to his/her work.
3. Perception
 - a. To discern qualities in the work of other artists.
 - b. Visual/sensory perception of the environment – including both the natural and the human-made world.
 - c. Cultural Awareness: Awareness of other cultures, past and present.

Evidence

Rubrics will be used to guide students in addressing and evaluating student proficiency in the following ways:

1. Individual projects
2. Portfolio (Digital and Physical)
3. Classroom participation
4. Assessments
5. Timely completion of work
6. Written work

7. Notebook/journal reflections
8. Class discussion
9. Conferencing

MODIFICATIONS & ACCOMMODATIONS

Modifications and Accommodations for Special Education students, students with 504s, English Language Learners and Gifted and Talented students may include but are not limited to the following:

Special Education

- Individualized Education Plans (IEPs)
- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Consultation with ESL teachers
- Manipulatives
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Modified homework
- Differentiated pre-typed class notes and example problems
- Use of the special education teacher to re-instruct in flexible small groups for the struggling learner
- Manipulatives
- Flipped Instruction
- Word banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modified lesson, assessment and study guide format
- Provide an enriched curriculum and activities
- Independent projects
- Contracts/behavior support plans
- Open-ended responses
- Project-based learning
- Group activities

- Guided Notes
- Functional learning incorporated into each lesson
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Organizational Support
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Content-focused assessment (not grading for spelling/grammar)
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

Gifted & Talented

- Provide one-to-one teacher support
- Curriculum Compacting
- Advanced problems to extend the critical thinking skills of the advanced learner
- Supplemental reading material for independent study
- Elevated questioning techniques using Webb's Depth of Knowledge matrix
- Curriculum Compacting
- Flexible grouping
- Tiered assignments
- Topic selection by interest
- Manipulatives
- Tiered Lessons
- Flipped Instruction
- Multimedia Presentations
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Conclusions and analysis of exploratory activities
- Career based learning incorporated into each lesson
- Exploration Activities

- Student choice

ELLs

- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Consultation with ESL teachers
- Manipulatives
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Modified homework
- Differentiated pre-typed class notes and example problems
- Individualized instruction plans
- Manipulatives
- Flipped Instruction
- Words banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modify lesson, assessment and study guide format
- Provide an enriched curriculum and activities
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides

- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

504s

- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Differentiated pre-typed class notes and example problems
- Manipulatives
- Words banks
- Reduced choice on assessments
- Preferential seating
- Modified time requirements
- Modified notes
- Modify lesson, assessment and study guide format
- Modified homework
- Independent projects
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Organizational Support
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Content-focused assessment (not grading for spelling/grammar)
- Graphic organizers

- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

Students at Risk of Failure

- Exemplars of varied performance levels
- Multimedia presentations
- Tiered/Scaffolded Lessons
- Modeling
- Guided note-taking
- Study Guides
- Differentiated pre-typed class notes and example problems
- Individualized instruction plans
- Words banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modified lesson, assessment and study guide format
- Modified homework
- Provide an enriched curriculum and activities
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

SCOPE AND SEQUENCE

COURSE OUTLINE/STUDENT OBJECTIVES

The student will be able to:

Standards	Course Outline/Student Objectives
<p>Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.4.12.A.2 Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5 21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3 Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9;</p>	<p>I. Demonstrate the Knowledge of Photographic Terminology in Speaking and Writing:</p> <ul style="list-style-type: none"> A. Photographic Vocabulary B. Art Vocabulary <ul style="list-style-type: none"> 1. Elements of art 2. Principles of design 3. Shot Composition C. Technology Vocabulary
<p>Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.2.12.A.2 Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5 21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3 Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9;</p>	<p>II. Be Introduced to and Demonstrate Competency in Using a Digital Camera</p> <ul style="list-style-type: none"> A. Identify Basic Parts and Understand Functions B. Manipulate Controls <ul style="list-style-type: none"> 1. Focusing 2. Exposure Settings 3. Shutter Speed 4. Aperture C. Use of Lens <ul style="list-style-type: none"> 1. Lens Focal Length (normal, long, short or wide) 2. Zoom, Macro, Fisheye 3. Lens Attachments 4. Focus and Depth of Field D. Light & Exposure <ul style="list-style-type: none"> 1. Sensors and Pixels 2. pixels and Resolution 3. White Balance or Color Temperature
<p>Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.2.12.A.2 Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5 21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3 Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9;</p>	<p>III. Create a Photograph Through Digital Imaging</p> <ul style="list-style-type: none"> A. Import Image to Computer <ul style="list-style-type: none"> 1. Flatbed scanner 2. Film scanner 3. Memory card reader B. Edit image in Photoshop <ul style="list-style-type: none"> 1. Advanced tool techniques 2. Layering 3. Combing imaging 4. Transforming C. Storage: Hard drive, DVD, memory card D. Output: Printer and Website
<p>Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.2.12.A.1; 1.4.12.A.4; 1.4.12.A.3 Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5 21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3</p>	<p>IV. Display An Understanding of Photographic History</p> <ul style="list-style-type: none"> A. Studying Work of Famous and Current Photographers B. Interpretation of Themes Throughout Photographic History & Present C. Influence of World Events of Photography <ul style="list-style-type: none"> 1. Technological advances 2. Social and political events 3. Economic activity

<p>Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d</p>	
<p>Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5 21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3 Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9</p>	<p>V. Develop an Awareness of Career Opportunities in Photography</p> <ul style="list-style-type: none"> A. Hobbyist <ul style="list-style-type: none"> 1. Casual 2. Serious B. Professional <ul style="list-style-type: none"> 1. Commercial 2. Fine Art 3. Portrait 4. Photo-Journalist 5. Scientific 6. Forensic 7. Fashion 8. Architectural 9. Retouch artist
<p>Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.4.12.B.2; 1.4.12.A.3 Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5 21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3 Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d</p>	<p>VI. Critique His/her Own Work and the Work of Others</p> <ul style="list-style-type: none"> A. Understand the Reasons for Critique <ul style="list-style-type: none"> 1. Identify areas of expressive strength and weakness 2. Identify areas of technical strength and weakness 3. Evaluate use of production techniques 4. Selection of work for competitions/displays 5. Problem solve 6. Generate ideas B. Skill Development in the Critique Process <ul style="list-style-type: none"> 1. Use the appropriate vocabulary 2. Recognize the artist's goal 3. Identify various solutions to identified problems 4. Recognize and identify: <ul style="list-style-type: none"> a. the use of the elements of art, principles of design, and the shot compositions. b. the use of symbolism, allegory in a photograph c. the photographs historical content and the influence of technology, world events, & social circumstances in the photograph C. Relationship Between Appreciation of Artistic & Technical Expertise and Personal Taste. D. Understand and Copy Art's Philosophy, Judgment and Analysis to Works of Art <ul style="list-style-type: none"> 1. Use contextual clues to differentiate 2. Speculate artist's intent 3. Develop informal personal responses to an assortment of work 4. Evaluate the impact of various cultural influences

<p>Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.1.12.D.2</p> <p>Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5</p> <p>21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3</p> <p>Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9;</p>	<p>VII. Demonstrate the Ability to Create Art</p> <ul style="list-style-type: none"> A. The use of the Elements of Art, Principles of Design and Shot Compositions B. Employ Symbolism, Allegory, and/or Irony in a Photograph C. Use Poetry, Music, and Writing as Inspiration for a Work of Art D. Effectively Interpret Themes Using and Manipulating Photographic Techniques E. Explore Innovative, Varied Responses to Visual Problems <ul style="list-style-type: none"> 1. Traditional 3 Point Lighting 2. Unusual camera angle 3. Dramatic lighting 4. Unique settings
<p>Standards: 1.3.12.D.1; 1.3.12.D.2; 1.4.12.B.1; 1.3.12.D.3</p> <p>Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5</p> <p>21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3</p> <p>Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9;</p>	<p>VIII. Demonstrate the Ability to Present Finished Work in a craftsmanly Manner</p> <ul style="list-style-type: none"> A. Well Finished Prints <ul style="list-style-type: none"> 1. Clean, dust-free prints 2. Neatly trimmed 3. Properly matted and signed B. Portfolio Prints <ul style="list-style-type: none"> 1. Attention to in-depth exploration of theme 2. Be able to tie personal works to art history themes C. Articulate of Selection Process <ul style="list-style-type: none"> 1. Clear reasoning 2. Sensitivity to submission requirements
<p>Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.2.12.A.2</p> <p>Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5</p> <p>21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3</p> <p>Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9;</p>	<p>IX. Choose and Use Educational Technology</p> <ul style="list-style-type: none"> A. Digital Citizenship – Practice of safe, legal and ethical behavior B. Research and Informational Literacy – Effective use of digital tools assist to gather and manage information (ie. digital cameras, software, cell phones, computers, iPads)

SUGGESTED MATERIALS

Websites:

www.ilfordteacherlounge.com

www.moma.org

www.kodak.com

www.eastmanhouse.org

www.artsed.net

www.getty.org

DVDs:

American Photography: A Century of Images, PBS Home Video

Captured Light: The Invention of Still Photography, The History Chanel

Alfred Stieglitz, Photographer, Museum of Modern Art

Annie Liebowitz: Celebrity Photographer, Home Vision Arts

Man Ray: Prophet of the Avant Garde, American Masters

The Photographers, National Geographic, 1999

Books:

London, Barbara, and Jim Stone. A Short Course in Photography. 2006.

London, Barbara, and Jim Stone. A short Course in Digital Photography. 2012

Ciaglia, Joseph. Introduction to Digital Photography. 2006.

Aperture Magazine, Lensworks Magazine, Lensworks Publishing.

Rosenblum. A History of Women Photographers.

Photography: A History : Stamford, CT: Educational Dimensions Group. 1972

Process and Perception: Jerry Uelsmann. University Press of Florida.

Williams, Richard (Series Editor) The Art Of Photography. 1973.

Periodicals:

Scholastic Arts Magazines

The Photographer