

**Photography II: Portfolio Development (AP, HN, 1 credit, 2 credit)**  
**River Hill High School Visual Arts Department**  
**2012-2013 Course Syllabus**

---

**Course Description:**

Students refine and master technical skills as well as experiment with alternative approaches and materials to compose unique photographs. Additionally, students will develop a photographic portfolio that demonstrates a sense of quality, shows breadth of formal, technical, and expressive experiences and concentrates on a specific theme or problem. Through collaboration with peers and instructors students will develop a personal aesthetic viewpoint. In-class and independent problems further the development of skills and techniques.

**Fundamental Experiences:**

- 1. Evaluate and analyze work from Photography I and related experiences**
- 2. Maintain a photographic sketchbook / visual journal AND an online digital portfolio which demonstrates a collection and evolution of personal imagery authenticated by written documentation with peers and instructors**
- 3. Identify and describe the criteria used for the selection of photographic images for various portfolio or display purposes.**
- 4. Develop, refine, and validate a theme for a series of photographic and digital images based upon conceptual and or technical direction.**
- 5. Compile a portfolio, which includes traditional and digital photographic images that employ traditional and alternative materials and techniques.**
- 6. Engage in a dialogue with instructor and peers to develop an independent plan, which demonstrates personal intent and serves as a role model to first level students.**
- 7. Identify and evaluate how artistic behaviors and problems solving skills are essential components for success in a variety of career fields.**
- 8. Practice and apply a variety of alternative contemporary, and traditional photographic techniques.**
- 9. Analyze and apply various thematic approaches used by master photographers to produce a meaningful series of photographic images in a variety of genre intended for specific and or general audiences.**
- 10. Produce meaningful photographic images that tell a story, document an event, market an idea, or promote a cause to specific and general audiences.**
- 11. Select and display a body of photographic images accompanied by a statement of purpose for an audience that encompasses the development of ideas and skills.**

**Materials:**

-A **hardbound sketchbook** is necessary to meet all course requirements. Having one on hand for idea generation and preliminary brainstorming / sketching is a major component of building a strong college level portfolio. Choose the size that feels right to you since there are a great deal of sizes and shapes. It is **highly recommended** that you purchase a 9 x 12-inch hardbound (*preferred*) or spiral bound sketchbook of good quality. Tablet bound sketchbooks (bound with tape only), are discouraged, as they tend to fall apart quickly, which increases the probability of lost assignments.

*Should you choose to NOT purchase a sketchbook, there will be opportunities at the beginning of the school year to learn how to make one on your own. Again, whether you purchase a sketchbook, adapt / find / appropriate a second-hand book, or make one yourself, it is a necessary component of this art class*

*and will serve as a way to complete assignments, brainstorm, and gather information that pertains to your experiences in the class.*

**-3-ring notebook with clear plastic sheets for storing 8x10 inch images**

**-USB drive (“thumb” or “jump” drive).** It is recommended that you have a personal USB drive in order to keep a safe copy of all digital work. Your work will be stored on the schools server, but I recommend having your own copy. The Art Department cannot be responsible for lost or damaged work.

**-Apron or Smock (I recommend this if you want to keep your J. Crew clothes looking their best!)**

**-A 35 mm Single Lens Reflex (SLR) camera with a MANUAL exposure control. Students that do not own a camera or cannot borrow one for the course will need to meet with the instructor to discuss options.**

**-Some kind of digital camera either a point-and-shoot, digital SLR, or interchangeable lens camera is also highly recommended**

**-Pencils and Pens**

**If any of the materials we provide - including cameras and equipment that are borrowed - are lost, exposed, damaged, or otherwise become no longer able to serve their purpose, then the student must pay for those materials in the future.**

### **Homework**

As this is a Honors/Advanced Placement course, a minimum of *three to four hours* of outside work is expected each week. Most often, for each marking period there will be three assignments, each taking nine or more hours to complete. As the long-term homework assignment allows for the greatest individual interpretation and creative problem solving, *the expectation is substantial*. Significantly, these are also the works that colleges tend to be MOST interested in because the homework problems have the greatest latitude for personal interpretation. Therefore these works are *primarily responsible for getting you into the college-level art program of your choice*. The homework is given more weight than individual classwork assignments. Therefore, any student not submitting homework—or submitting hastily-prepared homework—will be unlikely to pass that marking period. Any student enrolled in AP will have work in addition to this.

Out of class work will consist of 40% of the grade for the course. 60% will be in class work. This at home time will be used for journal assignments, some preparation and brainstorming, reviewing information, and for completing major assignments. Most assignments will require students to complete out-of-class work. It is in the student’s best interest to use their regular class time wisely to complete assignments. If in-class time is not used wisely, more out-of-class work may be the result. It is the student’s responsibility to check the class blog regularly for assignments and record homework assignments so that they meet all posted deadlines.

Thanksgiving break, Winter Break, and Spring Break are homework-free (AP students may need to prepare for May exams during Spring Break). Homecoming weekend and Prom weekend as well as 2 other weekends of the year will be homework-free. As assignments for this class are often independently driven, ongoing, and involved these homework-free times do not preclude ongoing or long-term work. Students that need extra time may find working during these breaks necessary.

### **Assessment and Grading**

#### **Studio Guidelines:**

All students are expected to observe and adhere to all policies defined in the Student Handbook regarding lateness and conduct. Lateness will not be tolerated. As a studio class, attendance and promptness are critical

to the success of the student in Photography II. Students will abide by all darkroom and safety procedures. Students are expected to maintain the studio and darkroom. Students are responsible to be where they are assigned during the class period. Students are expected to participate in class discussions and activities.

### **Portfolio, Assessment, and Grading:**

Each student will compile a portfolio that consists of work done in class or at home, worksheets, sketchbook/journal, and written assignments as well as an online digital portfolio. Portfolio reviews will be scheduled between the instructor and the student periodically throughout the semester.

We will assess each art problem while it is in progress and/or when it is complete. This may take the form of written reflections, individual critiques, peer commentary, or group critiques.

Intelligent, thoughtful, and open-minded participation in the assessment process is *mandatory*, and *will* affect your marking period grade. At the end of every marking period you will assess your own progress, reflecting on your finished works, your processes, and your participation. After completing the grade assessment, you will maintain and update your digital (Flickr) and print portfolio, your sketchbook, and your self-assessment to me for a letter grade. Submitted work *must* be in pristine condition. Insure that your work is not smeared, creased or torn; and is chronological order.

Final works of art will be evaluated based upon the following components:

1. **Objectives** - Meeting the criteria or objectives for the specific assignment. Ex. An assignment may include specific preparation/brainstorming. Please note that photographs without negatives will not be accepted!

2. **Studio Skills** –Proper handling of equipment, responsible use of time, respect for others and their work, clean-up, and class participation.

3. **Presentation / Craftsmanship** – Neatness and respect for your work should be evident in the appearance of a completed assignment.

4. **Design** – Thoughtfulness to the composition and its relationship to personal ideas.

This system will allow the teacher and the student to evaluate specific strengths and identify areas that need improvement. Grades will be based upon percentages:

A=90-100% B=80-90% C=70-80% D=60-70%

### **Deadlines and Missed Work:**

Assignment deadlines are set at the discretion of the instructor when the assignment is given. It is the student's responsibility to make up any missed work due to excused absences, and to collect daily objectives, handouts, notes, assignments, etc. Students are also responsible for scheduling appointments with the teacher to discuss make-up work. If a student is absent on the day an assignment is due, the assignment should be handed in on the following day. A student may choose to redo an assignment, with teacher approval, if they are unhappy with the grade. If the original grade is a result of not using time appropriately, lack of effort, or not meeting due dates you will not be allowed to redo an assignment. Students have one month from the original due date to turn in a revised work for full credit.

**Late work will be deducted 10% each day late.**

### **Other important items that will affect your life:**

#### **Field Trips**

You are expected to attend a field trip this year—one in the fall or in the spring. You will be given advance notice to insure that you can arrange to miss your classes that day and/or take the day off from your after-school job or after-school obligations. We usually return to school by 2:10 p.m. *I cannot emphasize enough the importance of seeing art beyond River Hill High School.* As a member of the Art 3/Art 4 class, you are declaring your passion for art, and with that, you have a responsibility to educate yourself about art in the world. Therefore, you should view these field trips as

not merely a diversion, but rather a profound educational experience.

### **National Art Honor Society**

The National Art Honor Society encourages and supports outstanding artistic scholarship, service to the school and community, artistic endeavors, and good citizenship. Student members of this organization exemplify these standards, and work to promote an awareness of art and to support the education process at River Hill High School and in the community. Membership is open to all students who have completed Art 1. Past NAHS activities have included: mural painting, gallery and painting trips, public sculpture projects, elementary art days, coffeehouses, postcard exchanges. NAHS members are eligible for scholarships at many art colleges and universities. The first meeting open to members will be in mid-September; an announcement will be made in class.

### **Advanced Placement**

Juniors and seniors who are interested in advanced placement credit will send a portfolio of their work to the College Board early in May. Students may apply in three areas: *2-D Design, Drawing/Painting, 3-D Design*. You are required to submit 24 digital images and five original pieces (no larger than 18 x 24-inches); you must submit a duplicate set of 24 digital images to the RHHS art department for our permanent files. If you plan to attend college and to study art, advanced placement credit enables you to place out of introductory courses, and to go directly into upper level studio courses. **Only students planning to submit their portfolio to the AP Board (the “exam”) may register for AP credit for this class.** While I recommend that everyone take the AP exam, you must be aware that if you do not give 100% in this course for the entire year, you are unlikely to earn a “4” on the exam—the minimum score necessary to place out of college-level studio art courses. If you earn an A average for the *Art 3 and Art 4 courses*, statistics show that you will likely earn a “4” or better on your AP.

### **Letters of Recommendation**

If you have an A-average in my classes, I am most happy to write letters of recommendation, provided you have followed the protocol outlined by the guidance office. (If you have consistently turned in work late, or of less than your best efforts, please do not ask me to write your letter if you do not want me to mention *all* the facts.) Make sure you ask me for a recommendation well in advance of your application dead-lines.

### **Scholarship Opportunities**

Many opportunities for scholarships come up during the school year. Make it your habit to check the “Art Announcements Board” by the entrance, where I will post these competitions. You are encouraged to take advantage of any opportunity that is presented. I will make all of the pertinent application information available to you, but it is up to you to take the initiative to follow up on it. Any additional digital images, recommendations, or input you might need from me is, of course, available upon request, in the timely manner mentioned above. I am always happy to help excellent students pursue their goals!

### **Art Exhibitions**

There are multiple opportunities for students to have their work exhibited both school and countywide throughout each school year. Following various class units, artwork may be selected to hang in the school lobby or various display cases. In March, Howard County will be displaying artwork for the annual Youth Art Month exhibition, for which two pieces of artwork per school will be selected. Also in March will be an exhibition titled “PaperCraft”, in which each teacher will select three pieces of artwork to display at the Howard County Center for the Arts.

**If you are taking Photo 2 AP, READ THIS:**

**In addition to all Photo 2 assignments listed on the last page (Course Outline) all AP students will complete AN ADDITIONAL shooting assignment (film or digital) every 2 to 3 weeks throughout the year. Each AP assignment will require a rubric stating a student generated objective, a researched artist with images and description of their work posted online, a contact sheet analysis turned in, and final edited photos turned in online or in print form. The aim is to have an additional 7 shooting assignments throughout the year ON TOP OF the 7 shooting assignment all Photo 2 students will complete.**

A. Development of the student's submitted portfolio for AP 2-D Design has three parts:

**Quality (Original Works)**

Five matted works for 2-D Design, Five actual works

**Concentration**

This should include 12 slides exploring a single visual concern in depth. It is something like a visual term paper and is an important part of the class. When a subject is settled on, the student should spend considerable time developing the concentration. It should show investigation, growth, and discovery involved with a compelling visual concept. The Concentration is usually complete in the second semester.

**Breadth**

This is a set of 12 works showing mastery of varied media, techniques, and subject matter.

**2-D Design Portfolio Sections: Breadth, Concentration, Quality**

<b>2-D Design Portfolio</b>
Section I – Quality (one-third total score)
<b>5 actual works</b> that demonstrate mastery of design in concept, composition, and execution
Section II – Concentration (one third of total score)
<b>12 slides:</b> some may be details A body of work investigating a strong underlying visual idea in 2-D design
Section III – Breadth (one third of total score)
<b>12 slides:</b> 1 slide each of 12 different works Works that demonstrate a variety of concepts and approaches in 2-D design

**Breadth**

**Examples of 2-D Breadth problems;**

Media could include graphic design, typography, digital imaging, photography, fabric design, weaving, illustration, painting, or printmaking.

- Work that employs line, shape, or color to create unity or variety in a composition
- Work that demonstrates symmetry/asymmetry, balance, or anomaly
- Work that explores figure/ground relationships
- Development of a modular or repeat pattern to create rhythm

- Color organization using primary, secondary, tertiary, analogous, or other color relationships for emphasis or contrast in composition
- Work that investigates or exaggerates proportion/scale

## Concentration

### Examples of 2-D Concentration problems:

- Design and execute a children's book
- A series of identity products for imaginary business
- Political cartoons using current events and images
- Series of works starting with representational interpretations and evolving into abstraction.
- Exploration of pattern and design found in nature and/or culture
- Abstractions developed from cells and other microscopic images
- A personal family history communicated through symbols and imagery
- A series of fabric designs, apparel designs, or weavings on a theme
- Use of multiple modules to create compositions that reflect narrative or psychological events
- Series of landscapes that use color and composition to intensify artistic expression

## Quality

(Five Actual Works) Assess your selected portfolio work and score it on the following criteria:

	Poor	Moderate	Good	Strong	Excellent
Materials well used; Technique is excellent	1	2	3	4	5
Inventive/Imaginative	1	2	3	4	5
Evidence of thinking; Clear visual intent	1	2	3	4	5
Purposeful composition	1	2	3	4	5
Awareness of style and Format	1	2	3	4	5
Sensitive/evocative	1	2	3	4	5

If you have not scored your work consistently in the 4 or 5 range, now assess what the strengths and weaknesses are, and how to rework the piece so it will score a 5. Explain your rationale in a paragraph below, considering:

1. Have you done anything special with the use of the art elements (line, color, shape, texture, value)?
2. What are some of the dominant shapes, expressive forms, color scheme, and textures that carry significance in this artwork?
3. Is the work ordered/balanced? Or chaotic/disturbing? What makes for the order of chaos? Would you use words such as unity, variety, contrast, balance, movement, and rhythm to describe formal characteristics of this work?
4. Describe the quality of execution and technique. What gives the work its uniqueness?
5. Does the work evoke any feeling? To what do you ascribe your feelings – the use of color, shape, technique, theme?
6. Is there symbolism used in the work to convey meaning other than what you want the viewer to think about? Did you successfully get your message across?
7. What is your general impression of the work? What did you want the viewer to think about? Did you successfully get your message across?

Discuss if the work is a significant success, why or why not, and support your judgment with evidence.

## Academic Integrity:

Issues related to ownership of imagery, copyright law, and fair use will be addressed in class. All work created in classes is expected to be wholly created by the student or significantly altered in its presentation to meet an assignment. If you submit work that makes use of photographs, published images, and/or other artists' works, you must show substantial and significant development beyond duplication. This may be demonstrated through manipulation of the formal qualities, design, and/or concept of the original work. It is unethical, constitutes plagiarism, and often violates copyright law to simply copy an image (even in another medium) that was made by someone else. Violation may result in referral to the Honor Council and loss of credit.

## Student Self-Critique

Upon completion of your work, fill out the following self-critique to be submitted with each assignment. Be sure to complete both the rubric section and the explanation section below.

	Excellent	Average	Needs Work
<b>Design Quality</b> – The elements of art (line, color shape, texture, shape, form, space, and value) and the principles of design (rhythm and movement, balance, proportion, variety and emphasis, harmony and unity) are utilized successfully; there is strong evidence of the artist's plan or organization of thought, and the basic assignment criteria are met or exceeded.	Uniquely utilizes given design concepts	Utilizes given design concepts	Insufficiently utilizes some design concepts
<b>Creativity</b> – The work is conceptually innovative, the materials used or the process of creating the work are inventive, or the work is simply quite original.	Work is distinctly original in terms of the concept, process, or materials used	Work demonstrates some originality of concept, process, or materials used	Work is clichéd, basic, or does not demonstrate inventiveness from the artist
<b>Craftsmanship</b> – Time and care are taken to create a piece that feels finished and is well made – it doesn't seem to the viewer that the work was "slapped together in a hurry."	Extraordinary or proficient level of craftsmanship	Sufficient level of craftsmanship	Mediocre or inferior level of craftsmanship

## Self Evaluation

Mark one box under each category above to describe the level of success in your own work. For example, next to Design Quality, do you believe your work is excellent, average, or needs work? Then, in the space provided, describe why you rated your work as you did in each category.

## Here is how you can best reach us:

**Phone:** 410-313-7120 (between 7:00am – 3:30pm)

**Department E-mail:**

**Jacob Cecil**

[jacob\\_cecil@hcpss.org](mailto:jacob_cecil@hcpss.org)

**Class Website:** <http://cecilrhhs.weebly.com>

**Department Website:** <http://www.riverhillart.org>

## ***Course Outline Photo 2 - 2012-2013***

### **Summer Work**

- process, edit, print, scan, edit

### **The Perfect Print**

- technical review
- article and criteria
- formal photographic concern overview (set the pace)

### **Nostalgia/Place**

- 50/3200 iso film
- coincides with large and small printing to talk about the relationship between film, grain, scale, image intimacy.

### **Alternative Processes**

- Liquid Light
- Bi-Chromate
- Cyanotype
- Cliche-Verre
- Solarization

### **Zoom and Crop**

- negatives are enlarges to the point of abstraction (compositional considerations)
- learning to finesse the elements and principles out of images
- Twyla Tharp Reading and Sketchbook -The Creative Habit

### **Digital Intro**

- white balance test
- post-processing

### **PhotoGRAPHIC**

- learning to integrate photography and design
- looking for letterforms in the everyday
- Sagmeister reading

### **Museum TRIP**

- PHOTO-based
- article based on exhibit and sketchbook work

### **Photographic Essay**

- documentary photography (contemporary issues)
- exploring still/moving images, text, and audio

### **Studio Lighting**

- artificial and natural options
- lighting and camera equipment (reasons for use)
- Avedon - Borrowed Dogs Article

### **Ego/Alter-Ego**

- Students will create an alter identity through digital imaging

## **SR/JR COUNTY SHOW APPLICATION**

### **Art From Art**

- Art history in photography

### **Person, Place, Thing**

- three part series where students will work with considering each subject in reference to the last and find a way to exhibit the images so that they work individually and together as a series.
- each part has a verbal catalyst and a separate roll of film!!!

### **END of YEAR Portfolio**

- Mahara/AP
- Artist Statement Refinements
- Final Assessment