

Photography II: Portfolio Development (AP, HN, 1 credit, 2 credit)

Course Syllabus - 2015-2016

River Hill High School - Visual Arts Department

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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.

Course Objectives - Photo II

RESPONDING: The synthesis of meaning, context, and process through interaction with, and connection to the visual world.

1. Research and apply relevant terminology when responding to the visual world.
2. Analyze differing possible interpretations of a photograph or body of work and defend plausible interpretations of meaning or intention.
3. Interpret ways photographers use different tools, materials, processes, and techniques to solve visual problems and create meaning.
4. Develop a personal aesthetic based on research of selected photographs from various societies, cultures, and/or time periods that reflect universal themes.
5. Evaluate photographs with an understanding of the development of and limitations imposed by photographic technology, and considering how photography impacts the beliefs of a society or time period.
6. Apply and evaluate artistic skills and behaviors essential to college and career success.

CREATING: The process of conceiving and developing new and/or personal ideas through art making.

1. Independently maintain a visual record to be used as a resource for idea generation and experimentation with media.
2. Independently select and apply strategies to generate a variety of ideas in response to student-generated problems.
3. Research relevant historical and contemporary resources, media, and selected mentor photographers in order to develop new directions in personal responses.
4. Demonstrate informed choices to solve visual problems, including a synthesis of experimentation, documentation, narrative, and imagination in the development of a personal voice.
5. Demonstrate informed choices in the selection of formal qualities and compositional devices to organize personal solutions to visual problems.
6. Apply selected tools, technical approaches and media such as:
 - cyanotypes
 - cliché-verre
 - gum bromide printing
 - digital negatives
 - other alternative processes
 - analog darkroom photography, including studio and medium format photography
 - digital photography
 - digital imaging softwareto develop a repertoire of visual solutions with a focus on quality.
7. Persevere in problem solving through the evaluation of work in progress, identifying areas that need further development and refinement of quality, and to inform future direction.
8. Demonstrate independence through effective time management and by establishing criteria in the development of a college-level portfolio.

PRESENTING: The relating of personal artistic intent and choices through reflections, thoughtful presentation and/or exhibition of personal work.

1. Develop and maintain a digital portfolio of work in a professional format for the purpose of collaborating and interacting with others.
2. Develop, compose, and share a written artist's statement that supports a personal philosophy of art based on aesthetic choices, intended purpose and/or meaning, and the integration of ideas from mentor photographers.
3. Collaboratively select work and prepare a thematic exhibition, including appropriate display materials.
4. Recognize, provide, and accept constructive criticism for personal artistic development through collaborative dialogue with others to strengthen an artistic culture.

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.

Required Materials

•**3-ring notebook (at least 1½")** - This will help protect your photographic prints and negatives, which are VERY fragile and may be damaged easily. You will also store all handouts, notes, contact sheet reflections here. You may NOT share a binder.

•**Notebook paper** - for note taking. College ruled only, wide-ruled is disgusting. Graph paper also acceptable.

•**A usable #2 pencil every day!**

•**USB drive (at least 8 GB)** - In order to efficiently and reliably store, edit, and turn in work as well as have access to all of your work at home and school you need a USB drive. I would recommend having one dedicated to this class or one that is MAC specific. You will be responsible for maintaining the organization of your files and those will be checked periodically. The Art Department cannot be responsible for lost work or corrupted files.

•Any other materials students feel they need to stay productive for the entire period (personal computer, camera, film, past work, etc).

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.

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. See space use contract for further details.

Digital devices should be kept on SILENT mode during the school day (not vibrate). Only with teacher permission are you able to use your own digital device during class time. See student handbook for further details.

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 (Mahara) and print portfolio, your sketchbook, and your self-assessment to me for a letter grade. Submitted work *must* be in pristine condition. Ensure 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. **Objective** - *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** - *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 can still be turned in for 50% credit up until the end of the quarter.**

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.

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 Photo 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.

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 effort, please do not ask me to write your letter) Make sure you ask me for a recommendation well in advance of your application deadlines.

Scholarship Opportunities

Many opportunities for scholarships come up during the school year. Make it your habit to check the art department website 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. There are several countywide shows during the

year, some themed and others by class level, that I will select work for. The annual Junior/Senior show is a juried exhibition in the spring that represents students from all high schools and include prizes for submitted work.

Course Outline Photo II - 2015-2016

Summer Work - the perfect print

- process, edit, print, scan, edit
- technical review
- article and criteria
- formal photographic concern overview (set the pace)

Digital Intro - in and out of class explorations

- Color exploration
- Post-processing

PhotoGRAPHIC

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

Nostalgia - memories we wish to keep

- 50 ISO film
- coincides with large and small printing to talk about the relationship between film, grain, scale

Museum TRIP

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

Catharsis - memories we wish to get rid of

- 3200 ISO film
- coincides with large and small printing to talk about the relationship between film, grain, scale

-Studio Lighting - you are the professional, I am the client

- using flash
- styling models and objects
- planning a photoshoot
- lifestyle branding

Constructed Realities - location scouting, prop making, and light manipulation

Alternative Processes

- Liquid Light
- Cyanotype
- Cliche-Verre
- Solarization
- Transfers

SR/JR COUNTY SHOW APPLICATION

Photographic Essay

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

Art From Art

-Art history in photography

END of YEAR Portfolio

-Mahara/AP

-Artist Statement Refinements

-Final Assessment

If you are taking Photo II AP, READ THIS:

In addition to all Photo II assignments listed on the last page (Course Outline) all AP students will complete AN ADDITIONAL shooting assignment (film or digital) due at interims 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 4 final edited photos turned in online. The aim is to have an additional 6 shooting assignments throughout the year ON TOP OF the 7 shooting assignment all Photo II students will complete.

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

Quality (Original Works)

Five actual works for 2-D Design that are matted (these are chosen from the 24 below)

Concentration

This should include 12 images 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.

Breadth

This is a set of 12 works showing mastery of photographic compositor and technique - they are not visually or thematically connected.

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

2-D Design Portfolio	
Section I – Quality (one-third total score)	
5 actual works that demonstrate mastery of design in concept, composition, and execution	
Section II – Concentration (one third of total score)	
12 slides: 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)	
12 slides: 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