

Photography III: Personal Directions in Photography (AP, HN, 1 credit, 2 credit)

Course Syllabus - 2015-2016

River Hill High School - Visual Arts Department

Contact Information:

Jacob Cecil - jacob_cecil@hcpss.org

Department Website: <http://www.rhhsart.org>

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

Phone: 410-313-7120

Course Description

In this course, students develop a body of personally meaningful work informed by their own experiences, interests, and inspirations. Students will use research of contemporary and master artists, cultural exemplars, and peer dialogue to inform their work. The resulting portfolio reflects a breadth of experiences, concentration on specific themes, and the quality execution of artwork. Each student defends the portfolio in a personal artist's statement. This continues the development of the body of work begun in Photo I and Photo II, leading to the Advanced Placement examination.

Course Objectives - Photo 3 AP

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. Evaluate ways photographers use different tools, materials, processes, and techniques to solve visual problems and create meaning.
4. Independently develop and refine a personal aesthetic by researching and selecting 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. Select and further develop 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 to determine direction in the development of a personal body of work.
2. Formulate a variety of ideas that expand upon student's existing body of work.
3. Synthesize relevant historical and contemporary resources, media, and selected mentor photographers to develop a cohesive body of work that investigates a personal theme or idea.
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. Analyze, evaluate, and prepare portfolios to meet specific criteria for educational and career goals (AP, college entrance, work resume).
2. Reflect upon and refine 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. Independently select work and prepare a solo exhibition, including appropriate display and promotional materials.
4. Engage in a sophisticated dialogue with instructor and peers to develop an independent plan for artistic growth and serve as a role model within the school arts program.

Students will be working towards the following culminating artistic behaviors:

- Demonstrate mastery of technical skill and craftsmanship with selected art media when creating images from observation, memory and imagination.
- Defend and expertly articulate choices made in response to personal experiences, collaboration with instructors, master artists, mentors and peers.
- Integrate conceptual and technical approaches of selected master artists.
- Maintain a cumulative web-based portfolio that includes work from class, a sketchbook/journal and related art experiences for documentation of skill development and a personal aesthetic and for future educational and career goals.
- Continue to generate an enriched variety of solutions to art problems through preparatory work, reflection and revision.
- Complete a series of work based on an idea or theme for AP concentration.

The Structure

Photo III is very different from your past art classes. The primary direction of your work, including your time in class and at home, is determined by you. Your interests, influences, inspiration, and questions will guide the work you make. You will work more in groups in class and will be involved in group shooting work outside of class. You will be given guiding assignments throughout the year either individually or as a class as the artistic maturity, interests, and needs are assessed by the instructor.

Each assignment or stage of a project will require a rubric stating a student generated objective, a researched artist with images and description of their work posted online, a contact sheet turned in, and final edited photos turned in online or in print form. The year work will be broken up into 3 sections or ways of working:

- ▶ **WORKSHOPS:** monthly workshops on specific techniques to build your skills as a photographer and add to your portfolio. These will include: self-portraiture, push-processing, medium format, double exposures, and night photography. Additional workshops will then be developed by you and your peers to share with the class. Monthly evidence from these workshops will be critiqued, turned in, and graded. This work can also go towards your AP concentration and narrative project (see below).
- ▶ **NARRATIVE:** the “Humble Epic,” a small scale presentation of a large idea. You will plan, research, propose, execute, then present a yearlong project that tells some kind of a story you wish to tell. This yearlong project is broader, more in-depth, and less specific than your AP concentration. A proposal will be made by the end of 1st quarter for the year, with in-progress work, discussions and grades each interim. The final format will be some kind of presentation and printed book. **EXAMPLES:** Documenting your family history and the various relationships within it. How the seasons change the landscape and people around you.
- ▶ **AP:** by the end of April you will need 12 Breadth images (representing the overall quality of scope of your photographing with images not connected to one another) and 12 Concentration images (representing images that are thematically and visually connected). These 24 artworks can come from any past work on Photo I or II, your Narrative work, or Workshop assignments. In order to have 12 Concentration images you need at least 3 strong images every quarter. Your concentration is a narrowly focused thematic series of images that share a conceptual and visual thread. **EXAMPLES:** Shooting 12 images that represent Childhood Fears. 12 photographs that explore texture and abstraction in the

urban environment. Instead of being assigned these artworks it is expected that you will monitor your own portfolio to ensure it is strong enough and prepared for the AP test.

This class is designed to have students arrive at a workflow and process that is natural, to function the way artists make work in the professional world. Collaboration, critique, research, analysis, exploration, and reflection will all be emphasized during the process of making as well as building and refining the skills necessary to produce work that is of the utmost quality. It is expected that every student will come everyday to class with something to work on. Work will be a constant in this class.

If you fail to meet deadlines a meeting will be scheduled between the instructor, you, and your parent in order to assess your progress and continue your growth. Deadlines are critical to your success in this class.

Students choose what and how they wish to work. Students need to work on many diverse problems to encourage and ensure portfolio individuality. In the Breadth section students explore a variety of concepts and approaches to demonstrate their abilities and versatility with problem solving, ideas, and techniques. These experiences are also used to develop an approach for their concentration.

Students are encouraged to develop verbal and written literacy about their works, and we use the AP scoring rubric for individual and group evaluation. Students are encouraged to examine their work and discuss how to move it from a middle-range piece to a high-level piece of artwork.

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).

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

This class is almost entirely based on work you do at home and then work with in class. If you do not shoot weekly and work well independently you will struggle to keep up with the expectations of this class. As this is an Advanced Placement course, a minimum of *three to four hours* of outside work is expected each week. You will be expected to turn in work, either digital or prints, every month, at interims, and quarterly. As the long-term homework assignments allow 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, if that is your path. The homework is given more weight than individual class work assignments. Therefore, any student not submitting homework—or submitting hastily-prepared homework—will be unlikely to pass that marking period.

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 III. 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. Photo III students have access to their own darkroom in the Information Center. All Photo III students will be taught to set up, close down, clean, and maintain this space. It will be opened during 2nd period and closed during 3rd period any day it is used. If this space is not maintained properly privileges will be revoked. All darkroom procedures are the same no matter which darkroom is used. 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

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 (most often) group critiques. Intelligent, thoughtful, and open-minded participation in the assessment process is *mandatory*, and *will* affect your marking period grade. Individual projects will not be assigned grades. However, if at any time you would like additional feedback or are unsure of your progress, please see me at any time. 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 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 in chronological order.

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 a 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 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.

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 image: A body of work investigating a strong underlying visual idea in 2-D design	
Section III – Breadth (one third of total score)	
12 images: 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

