



Course Name	Instructor	Instructor E-mail & Availability
Photo 1	Nicole Lee	nmllee@aps.k12.co.us
Course Website	Class Meeting Times & Location:	Prerequisites
	Periods 2,3,6,7 Room 412	n/a

Course Description

This course will help the students become well rounded in the fundamentals of digital photography. Four areas of instruction will be emphasized: How cameras work, how composition works, how lighting works, how to use photo editing software. Students will, generally, receive basic instruction, demonstration, and see samples of the desired outcomes, at the beginning of each period. They will be allowed to go outside and shoot assignments, based on what they are learning. Perhaps the most useful part of classroom instruction will be daily reviews of photos students have shot the previous day(s). They will see what makes a successful photo and what does not.

At the end of this course, you will:

Know how to use various features of the camera to have creative control of your photographs.
 Be able to decide what type of lighting to use in a given situation to produce optimum results.
 See how photographic composition can make or break a photograph
 Understand how to use photo editing software to improve the overall appearance of images

Standards

Colorado Visual Arts Standards:

1. Observe and Learn to Comprehend

Use the visual arts to express, communicate, and make meaning. To perceive art involves studying art; scrutinizing and examining art; recognizing, noticing, and seeing art; distinguishing art forms and subtleties; identifying and detecting art; becoming skilled in and gaining knowledge of art; grasping and realizing art; figuring out art; and sensing and feeling art.

2. Envision and Critique to Reflect

Articulate and implement critical thinking in the visual arts by synthesizing, evaluating, and analyzing visual information. To value art involves visualizing, articulating, and conveying art; thinking about, pondering, and contemplating art; wondering about, assessing, and questioning art concepts and contexts; expressing art; defining the relevance, significance of, and importance of art; and experiencing, interpreting, and justifying the aesthetics of art.

3. Invent and Discover to Create

Generate works of arts that employ unique ideas, feelings, and values using different media, technologies, styles, and forms of expression. To make art involves creating, inventing, conceiving, formulating, and imagining art; communicating, ascertaining, and learning about art; building, crafting, and generating art;

assembling and manufacturing art; discovering, fashioning, and producing art; and causing art to exist.

4. Relate and Connect to Transfer:

Recognize, articulate, and validate the value of the visual arts to lifelong learning and the human experience. To respond to art involves relating to art; connecting to art; personally linking to art; associating with art; bonding to art; moving toward art sensibilities; shifting to art orientations; thinking about art; attaching meaning to art; replying to art; reacting to art; internalizing art; personalizing art; and relating art to diverse cultures.

Learning Outcomes by Quarter

Quarter 1- Personal Point of View

Students will learn to use basic functions on their cameras and basic editing techniques in photoshop. Student will also learn basic photography techniques including shooting from different perspectives, manipulating color to show feeling, basic composition rules, panoramatic photos, double exposure and forshortening, etc. Assignments include: Letters in Architecture, Ants and Birds Eye View, 180 degree views, Double Exposure, Manipulating Perspectives.

Quarter 2- Facets/ Motion of Life

Students will focus on capturing life as it's happening. Students will learn to influence their images by manipulating lighting, positioning objects and people. Students will also learn different techniques for capturing motion. We will also continue to grow our understanding/ use of Photoshop. Assignments will include: Fall leaves, Traditional Portraits, Face Paint Portraits, Slow Motion, Stop Motion, Motion Blur.

Quarter 3- The Real Story

Students will focus on capturing reality and telling stories through their photography. Students will use photoshop to create short stop motion images and animation clips. We will also learn the compositional rules associated the landscape photography and will learn to distort scale. Assignments will include: Photo Essay, Sequence Animatino, Landscape/ Nature photography, Toy Photography

Quarter 4- Manipulating Reality

Students will use what they've learned to creatively manipulate photos and manipulate how the viewer sees the images. Assignments will include: Abstraction, Build a New Building, Surrealism, Ad Reinvented, Artist Inspired Photos.

Required Supplies

Required supplies will be provided. **The fee for this course is \$40.**

Grading

Students will be graded on a 4 point scale for all assignments

Point	Letter Grade	Explanation
3.0-4.0	A	In addition to the performance score of 3.0, the student demonstrates in depth inferences and applications that extend

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		beyond what was taught.
2.5-2.99	B	There are no major errors or omissions regarding any of the information and/or processes (simple or complex) that were explicitly taught. This level is mastery
2.0-2.49	C	There are no major errors or omissions regarding the simpler details and processes, but there are major errors or omissions regarding the more complex ideas and processes.
1.0-1.99	D	With help, the student demonstrates a partial understanding of some of the simpler details and processes and some of the more complex ideas and processes.
Below 1.0 or No Evidence	F	Even with help, the student cannot demonstrate understanding of the simple details.

School Policies

REQUESTS FOR HOMEWORK

Students requiring homework assignments due to extended excused absences (three days or more) should initially contact the attendance office. The attendance office will notify teachers and collect assignments from individual teachers. Assignments should be ready for pick up 24 hours after a request has been made. Please call the attendance office to check homework status.

MAKE-UP WORK DURING ABSENCES

Any time a student misses a class for any reason whatsoever, that student will be expected to contact each teacher and complete the make-up work in order to achieve the learning objective. This includes field trips, school activities, suspensions, group sessions, trancies, and the like. Make-up work is required and students who have been absent from class must request make-up work from the teacher no later than the next class meeting. Teachers will determine a reasonable amount of time for make-up work when students are absent, using a two days for every one day absent guideline.

Teachers may provide an "alternative" learning experience for make-up work to any student who requests it upon returning to class. For example, a student may have been absent from a class at which the daily learning objective was achieved by means of a class discussion. At the teacher's sole discretion, students who were absent during that discussion might be assigned a two or three-page written essay due three or four days after the student's return to class as an 'alternative' learning experience for that objective.

Teachers will give academic credit to all make-up work that complies with the above guidelines. The only exception is that teachers have the choice whether or not to give academic credit to the make-up work from an unexcused absence. If the absence was unexcused, the teacher should provide feedback but is not required to give credit for the work.

TARDY POLICY

After three tardies teachers will conference with the student and contact home. After 5 tardies students can be referred to the Learning Center and additional consequences may be assigned.

PASSES

Students who leave the classroom or are excused from class must have a pass with correct validation by the teacher. School officials may send for a student using an authorized Administrative Pass. Students who are without official passes will be subject to disciplinary action. Passes will not be given in the first 10 minutes or last 10 minutes of class.

NON-ACADEMIC TECHNOLOGICAL DEVICES

Aurora Public Schools believes in providing environments that optimize learning and teaching and are safe, secure, and well maintained. As such, all personal electronic devices* shall not be seen nor heard during the

school day in academic areas of the building from 7:30 A.M. to 3:45 P.M. *Cell phones, iPods, headphones, portable speakers, MP3s, tablets, cameras, etc. **Aurora Central High School is not responsible for lost, stolen or damaged electronic devices.** This includes electronic devices that are confiscated by staff. Aurora Central High School reserves the right to not investigate lost, stolen or damaged electronic devices.

Classroom Policies

Tear off and return THIS PAGE only and return to _____(teacher).

I have carefully read the expectations of this course and agree to support the goals and initiatives of the course. I will show up, speak up, stand up and go further than I ever thought possible. I understand that all actions taken on school computers can/ will be monitored by the teacher. If I am found to be using technology inappropriately I may be taken out of this class.

I also understand that all cameras, chords, tripods, etc. are school property. **Students will be charged for any lost, broken or damaged equipment that was checked out to them.**

Student name: _____(print)

Grade _____ Period _____

Student Signature: _____

Parent/Guardian Name: _____

Parent/Guardian Signature: _____

Parent/Guardian Phone Number: _____

Parent/Guardian Email: _____

AP Studio Art: 2D (Photography)
Professor Nicole Lee – Instructor
Aurora Central High School
303-340 – 1600 ext 47096

Honors Program Mission Statement

The mission of the Honors Program at Aurora Central High School is to offer unique learning opportunities appropriate to intrinsically motivated students of outstanding academic ability. Honors classes provide collegiate academic experiences that challenge students to improve academic skills, expand and deepen content knowledge and understanding, and foster respect for and appreciation of being independent, lifelong learners.

Visual Arts Vision

Visual art education at Aurora Central High School fosters creative expression through a curriculum based on the history, criticism, aesthetics and the production of art.

We believe every person has artistic potential. We encourage creative problem solving and visual literacy, essential skills in our media driven culture. We are committed to improving language art skills, specifically through repeatedly asking students to write about art using descriptions, analysis, interpretation and judgment of a work of art. We are committed to improving math skills through our focus on the practical application to following concepts: proportions, measurement, ratios, basic equations, geometric shapes and solids, sequences, area of basic forms and geometric similarities. We believe that students succeed when they are in an environment long enough to develop mutual respect between student and teacher.

Course Description

This AP course will address three major concerns that are constants in the teaching of art:

(1) a sense of quality in a student's work; (2) the student's concentration on a particular visual interest or problem; and (3) the student's need for breadth of experience in the formal, technical, and expressive means of the artist.

This portfolio is intended to address a very broad interpretation of two-dimensional design issues. This type of design involves purposeful decision making about how to use the elements and principles of art in an integrative way.

The elements of design (line, shape, illusion of space, illusion of motion, pattern, texture, value and color) are like a palette of possibilities that artists use to express themselves. The principles of design help guide artists in making decisions about how to organize the elements on a picture plane in order to communicate content. These principles include **unity/variety, balance, emphasis, rhythm, and proportion/scale**. A variety of approaches to representation, abstraction, and expression may be a part of your portfolio.

For this portfolio, you are asked to demonstrate proficiency in 2-D design using a variety of art forms. These could include, but are not limited to, graphic design, typography, digital imaging, photography, collage, fabric design, weaving, illustration, painting, printmaking, etc.

Objectives

- Encourage creative as well as systematic investigation of formal and conceptual issues.
- Emphasize making art as an on going process that involves the student in informed and critical decision making.
- Help Students develop technical skills and familiarize them with the functions of the visual elements.
- Encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

Summer Assignment

1. Search the Internet and find three artists that appeal to you in each of the following areas:

- Media used
- Message of the work, Artist Statement

2. Brainstorm a list of ten ideas for a concentration with three labeled sketches of each

- Sample: Photography Metamorphosis

Include sketches and/or samples. – (screen shots off your phone are fine)

3. Write a pre-artist statement that addresses the following question with one of your concentration idea:

- Briefly define the nature of your concentration project.

4. Make 10 sketches or photographs of a work of art for each of the following art principles:

Repetition, Figure-ground, Unity, Variety, Balance, Emphasis, Contrast, Rhythm, Proportion, and Scale.

This equals 100 images

Definitions and example can be found on www.artlex.com

Please review the elements of design as a memory jogger.

Resources provided by the school

Text:

Stewart, Mary, *Launching the Imagination, A Guide to Two-Dimensional Design*, McGraw Hill, 2006

Tools and Materials:

Digital Camera

Computer

Photoshop CS5

Additional Resources provided by the school

London, Barbara, Upton, John, *Photography*, 8th edition, Prentice Hall 2005.

Hobbs, Jack; Salome, Richard; Veith, Ken; *The Visual Experience*, Davis, 2005.

Bevlin, Marjorie Elliot, *Design Through Discovery*, Thomson, 1991.

The AP Vertical Teams Guide of Studio Art, College Board, 2002.

Expectations

Quality Section

Rationale:

Quality refers to the total work of art. Mastery of two-dimensional design should be apparent in the composition, concept and execution of the works, whether they are simple or complex. There is no preferred (or unacceptable) style or content.

Requirements:

For this section, you are asked to submit your best five works. They may be separate, distinct works, or they may be directly related to one or more of the other works submitted in this section. Works in this section may come from, but are not limited to the concentration and breadth sections.

Concentration Section

Rationale:

A concentration is a body of related works describing an in—depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. It is not a selection of a variety of works produced as solutions to class projects, or collaboration of works with differing intents. Students should be encouraged to explore a personal, central interest as intensive as possible, and are free to work with any idea in any medium that addresses two-dimensional design issues. The concentration should grow out of the student's idea and demonstrate growth and discovery through a number of conceptually related works. In this section, the evaluators are interested not only in the work presented but also in the visual evidence of the student's thinking, selected method of working, and development of the work over time.

Requirements:

For this section, images must be submitted, some of which may be details or second views. Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual and/or conceptual coherence. The choice of technique, medium, style, form, subject matter and content are made by the student, in consultation with the teacher.

In May students receive all the portfolio materials; these include the Section II, Concentration, envelope, with spaces for a written commentary describing what the concentration is how it evolved, which must accompany the work in this section.

Students are asked to respond to the following questions:

1. What is the central idea of your concentration?
2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific slides as examples.

Samples of concentration ideas will be provided through faculty work, former student work, and professional artist work including but not limited to the artist on page 1819 in *The AP Vertical Teams Guide for Studio Art*.

Breadth Section

Rationale:

The student's work in this section should demonstrate understanding of the principles of design, including unity / variety, balance, emphasis, contrast, rhythm, repetition, proportion / scale, and figure / ground relationship. The work should show evidence of

conceptual, perceptual, expressive, and technical range. The student should be introduced to problems in concept, form, and materials as they pertain to sculpture and two-dimensional design.

Requirements:

For this section, you are asked to submit slides of twelve twodimensional works. The work should generally represent experiences in a range of media, which could include drawing, painting, photography, collage, multimedia, among others. The best demonstrations of breadth clearly show experimentation in approach to the work and a range of approaches to the work. They do not simply use a variety of media, but combine a range of conceptual approaches, and physical means of creating art. It is possible to do this in a single medium or in a variety of media. If the student chooses to use a single medium for example, if a portfolio consists of entirely of photography the work must show a variety of applications of design principles. Breadth content comes from ideas provide by the textbook and supplemental resources provided by the art department. Lecture series for this content starts second semester.

Critiques:

· Successful work combines strong formal elements and design sense with an idea. Both formal elements and the idea should be evidence enough to communicate.

Concentration

What is the Artist's Intent? Choose One

- What do you believe in terms of what you are saying?
- Is your position positive, negative, neutral?
- Is it political, social, linguistic, or historical?
- Is it specific or universal?

Is it a theme of personal expression or if "borrowed" how did you change it?

Breadth

Three of the following areas will be addressed at each critique.

Which art principles are your main focus?

Which art elements are the strongest in your work?

Growth and progress –

How does the work compare to previous work?

Is there growth in thought?

Impact –

Is it daring?

Does it extend from past work?

The problem –

Is the student addressing the problem posed?

Are variations made for a reason?

Care/effort –

Is the work appropriate to the style?

Does the work have attention to details?

Work habits –

Do you use time efficiently and do you have tips for other students to help them work efficiently?

Do you ask questions, record thoughts, and experiment?

Composition and design –

Does it read well?

Individual meetings with the teacher will be scheduled monthly throughout the school year. Be prepared to address the following topics:

Evolution of concentration ideas. Where are you going?

Design strengths and weaknesses

Craftsmanship problems

Effective/efficient use of work time

Technical issues related to use of medium

Assessment

Students are expected to produce work that develops mastery in concept, composition, and execution of ideas.

1. Completion of the projects on time. (Students must spend extra time outside of class time.)

2. Compositional Design – Prerequisite Photography 1,2 or 3,4 assumes that you have all the art elements as a part of normal functioning as an artist. Additionally, art principles must be present in your breath work and evolution of concept must be present in your concentration work.

3. Craftsmanship (Professional quality is essential!)

4. Originality of the work.

Plagiarism Statement: Any work that makes the use of other artist's work (including photographs) and/or published images 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 simply to copy and images even in another medium that was made by someone else.

5. Demonstration of competency in required skills and following safety procedures.

6. Thoroughness of your personal sketchbook and development of ideas, including concentration essay.

7. Participation in group critiques, using class time effectively, and gallery attendance.

You will automatically receive no credit for the critique if you show to the critique with no artwork. Assignments must be turned on the designated due date at the beginning of the class.

Dear Parent or Guardian:

As with any Advanced Placement Course the rigor is beyond a high school course offering. I would like to inform you that your son or daughter will be spending significant time outside of class taking photos for the course requirements. Although all work can be taken in your home or within a few blocks of your home, students are required to take a minimum of 50 images a

week outside class. Student will be provided with a camera to borrow from the school if needed. Students will be responsible to pay for any lost or broken equipment. Please do not hesitate to contact me at any time during the course. The fee for the course will be 40\$ per semester.

Nicole Lee
Aurora Central High School
303-340- ext 47096

Parent/ Guardian Signature

_____ Phone # _____

Students Name

_____ Phone # _____