

SYLLABUS

Please fill out the following syllabus for your course. Include learning goals, activities, learning outcomes and skills learned. Also include concepts, and terms/vocabulary, references to artists or art history, vocabulary, demonstrations, critiques, and any other relevant information that will clarify your vision. (See *Marwen Course Proposal Guidebook for more information*)

WINTER 2013 GRADE LEVEL 6-8	WEEK-TO-WEEK COURSE SYLLABUS
<p style="text-align: center;">Week 1</p>	<p>Goal/s: Working on drawing skills (and thinking in negatives)</p> <p>Key Activities: -Introductions and rules **Rules/guidelines specific to this class: 1. Keep your folder as organized as possible. Negative sleeves, folders, and sketchbooks should always be labeled and kept in your folder. It's important to stay organized because your sketches, prints, and negatives will be used to show the teachers and each other your work in-progress to get feedback. -Explanation of class with slides -DEMO: Drawing on transparencies with India ink, marker, and acrylic. Show examples of transparencies and prints made from them. Talk about VALUE, LINE, and CROSSHATCHING. -Assignment for the day: make a map image on a transparency. You may trace existing maps, freehand your own, or some combination. Examples: map of how you got to Marwen, a route you like to walk for fun, and imaginary route in an imaginary place. Be as detailed as possible, and use a variety of values. Remember it is a negative, and the more light you block out, the lighter that line/area will be. -If there is time, we will do a darkroom DEMO of how to make positives from your transparency drawings.</p> <p>Learning Outcome/s: Students should have a negative transparency drawing finished.</p> <p>Skills Learned: Knowing how to draw in negative form (blacks will be white, whites will be black), drawing on a transparency. VOCABULARY: Value, Line, Crosshatching, Negative, Darkroom tools & terminology.</p>
<p style="text-align: center;">Week 2</p>	<p>Goal/s: Drawing on given 35mm negatives</p> <p>Key Activities: -Sketchbook: Make a drawing using crosshatching. Make sure it is negative (black lines will be white and vice versa). -If there was no time last week, DEMO of printing in the darkroom from transparency maps. -DEMO: drawing on negatives using Sharpie and Xacto blade. -Assignment: draw on negatives you are given (Each student will get a strip of 3 negatives). -Sketch ideas for photos you want to take that would involve drawing.</p> <p>Learning Outcome/s:</p>

	<p>Students should have one or more negative drawings completed. They should also begin planning for next week's assignment.</p> <p>Skills Learned: Drawing on a 35mm negative, VOCABULARY: Darkroom tools & terminology</p>
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Week 3	<p>Goal/s: Learning to use the SLR camera, planning a photo.</p> <p>Key Activities: -Sketchbook: Doodle an imaginary creature. -DEMO: using the SLR cameras. -Assignment: taking photos in/around Marwen (thinking about what you will later draw in the compositions). STUDENTS MUST USE A TRIPOD!!! -Any leftover time will be used to continue sketching ideas and/or drawing on transparencies.</p> <p>Learning Outcome/s: Students should have images to use for next week. They will need to have a plan for what they will draw before taking the photos.</p> <p>Skills Learned: Manual photo controls. VOCABULARY: Aperture, Shutter speed, Exposure, Light meter, Focus.</p>
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Week 4	<p>Goal/s: Making a contact sheet in the darkroom, guest artist Kara Cochran.</p> <p>Key Activities: -Sketchbook: describe a favorite childhood memory. -DEMO: printing a contact sheet in the darkroom. Students should already have a grasp of this from the transparency printing demo, because it is essentially the same. Each student will make a contact sheet of their negatives from the previous week. -ARTIST TALK: Kara Cochran will share her drawn negatives work. (Questions: How much do you consider the work drawing and how much photography? (i.e. 50-50?) Does it matter? How did you come up with your ideas for what to draw? Do you have any technical advice with drawing on negatives? Why did you decide to draw on negatives rather than using Photoshop on digital images?) -If there is time left over, students may begin drawing on their negatives. If anyone feels lost or doesn't know what to draw, they may draw a person, creature, or inanimate object in their composition. -Also, if students want to bring in any props for self-portraits next week, they should do so.</p> <p>Learning Outcome/s: Students should have more ideas about the direction they want to take their work for the rest of the course.</p>
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	<p>Skills Learned: A more solid understanding of drawn negative techniques.</p>
<p>Week 5</p>	<p>Goal/s: Photo self portraits and more drawing on negatives.</p> <p>Key Activities: -Sketchbook: Describe yourself in one sentence. -Look at examples of photo portraits. **For the rest of the class, students will be split in half. Each half will spend about one hour in the following two activities, then switch.** --Shooting Assignment: Each student will direct 12 self portraits using hot lights. The photos should reflect how the student wants to be portrayed. Students will work in groups of two, switching between model and photographer (although the model will also be director). Each pair will have one roll of film to share. THEY MUST USE A TRIPOD! --Classroom group will continue to draw on negatives. If there is time, I will give a DEMO on printing an enlargement from their negatives. In the meantime, they can always make a contact print to see how their drawing is coming along.</p> <p>Learning Outcome/s: Students will have 12 self portrait photos each next week to draw on. They will also have previous negatives drawn on.</p> <p>Skills Learned: VOCABULARY: High key, Low key, Contrast, Harsh lighting, Soft lighting.</p>
<p>Week 6</p>	<p>Goal/s: Drawing on portraits, printing enlargements in the darkroom.</p> <p>Key Activities: -Sketchbook: Write and/or draw out a dream that you had/have. -DEMO: printing enlargements of your 35mm negatives in the darkroom. **Students will have three activities for the day. They don't have to complete all of them, but should be working on one of these activities the whole class time.</p> <ol style="list-style-type: none"> 1. Assignment: add text to your self portrait negative(s), either directly, or via transparency. Students may type and print out text, then trace it on the transparency. The content of the text is up to you, but feel free to use the writing assignments you have done in your sketchbook as inspiration or direct quotes. 2. Printing enlargements in the darkroom. 3. Taking any last photos. <p>Learning Outcome/s: Most if not all students should have a photo enlargement printed.</p>

	<p>Skills Learned: Printing a photo enlargement in the darkroom.</p>
<p>Week 7</p>	<p>Goal/s: Critique and focusing on final work.</p> <p>Key Activities: -Written CRITIQUE: Each student will choose one work they want feedback on. It can be a (finished?) print, or a sketch for what they want to draw as a final negative, showing a contact print of the negative with the sketch. Each student will have a sheet of paper out. They will write any explanation, if necessary, along with a question they want feedback on, and a space for general comments. After everyone is done setting up, students will take turns spending about 3-5 minutes with another student's work, writing useful comments. We will do about 3-5 rotations. -For the rest of the class, everyone will continue to work on their photographs/drawings. Students will have to take turns using the darkroom with a sign-up sheet. But as they are waiting they can always work on the drawing, either on negatives, transparencies, or sketching in their sketchbooks.</p> <p>Learning Outcome/s: Each student should have a sense of direction for their final work, making as many final pieces as they are able.</p> <p>Skills Learned: Darkroom printing techniques.</p>
<p>Week 8</p>	<p>Goal/s: Finish final work and have final critique.</p> <p>Key Activities: -1 hour 15 minutes: finish up final prints! -15 minutes: clean up. Everything that is not (potentially) going in the show should be placed in each student's folder. Then students should begin pinning their work to the board for the final critique. Each student may hang 1-3 pieces if they want feedback on more than one. -Last hour: FINAL CRITIQUE and selection of final images for show.</p> <p>Learning Outcome/s: Beautiful final work from each student!</p> <p>Skills Learned: Talking about your work and critiquing the work of others. Being able to take feedback. More confidence in the techniques learned in this class.</p>

Describe how you will facilitate critiques in class; both one-on-one critiques and group critiques.

In addition to one-on-one critiques which will happen on a continuous basis, there will also be a written critique, and a final critique on the last day. Students will be encouraged to have a dialogue with each other about their work, which will be modeled by looking at the work of other artists.

Describe how students will engage and/or develop: communication skills, creative thinking and peer-to-peer engagement.

Communication Skills:

Students will use written, verbal and sketched communication skills to express and plan out their ideas. Writing and drawing in their sketchbooks each class will set each student up to practice these skills, as well as more formally in the critiques.

Creative Thinking:

Students will use creative thinking to solve problems they may come across with the experimental nature of the techniques we will be using. Students will also have to use creative thinking skills to be able to pre-plan photos that they will later draw on.

Peer-to-Peer Engagement:

Students will work together with their portrait photos. In general they will be encouraged to get inspiration from each other by sharing their techniques. Critiques will also be a way for students to engage with each other critically.

Describe how you plan on working with your assistant in the studio and what learning opportunities will you offer him/her:

For this course, it may be interesting to work with an assistant who has a strong drawing background, but not necessarily an extensive photography background. That way they could provide their own drawing tips.

Regardless of the background of the assistant, he/she will have the opportunity to work one-on-one with the students, as well as lead them on the days where the class will be separated into two separate work groups.

Describe the final exhibition piece(s).

The final work will be one 8"x10" print from each student. They will combine traditional photography with drawing to make the prints.