

DEERFIELD BEACH HIGH SCHOOL

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Visual Technology Course Syllabus

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Scoring Components¹

- SC1** The course promotes a sustained investigation of all three aspects of portfolio development — quality, concentration, and breadth — as outlined in the Course Description throughout the duration of the course. See page(s) 3, 4, 5, 9, 10, and 11.
- SC2** The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of 2-D design and 3-D design. See page(s) 4, 7, 8, 9, 10 and 11.
- SC3** The course enables students to develop a cohesive body of work investigating a strong underlying visual idea in 2-D design and 3-D design that grows out of a coherent plan of action or investigation (i.e., a “concentration”). See page(s) 3, 4, 7, 8, 9, 10, and 11.
- SC4** The course teaches students a variety of concepts and approaches in 2-D design and 3-D design so that the student is able to demonstrate a range of abilities and versatility with technique. Such conceptual variety can be demonstrated through either the use of one or the use of several media. See page(s) 4, 7, 8, 9, 10, and 11.
- SC5** The course teaches students a variety of concepts and approaches in 2-D design and 3-D design so that the student is able to demonstrate a range of abilities and versatility with problem solving. Such conceptual variety can be demonstrated through either the use of one or the use of several media. See page(s) 3, 7, 8, 9, 10, and 11.
- SC6** The course teaches students a variety of concepts and approaches so that the student is able to demonstrate a range of abilities and versatility with ideation (i.e. “breadth”). Such conceptual variety can be demonstrated through either the use of one or the use of several media. See page(s) 4, 7, 8, 9, 10, and 11.
- SC7** The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making. See page(s) 4, 6, 7, 8, 9, 10, and 11.
- SC8** The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers. See page(s) 4 & 11.
- SC9** The course includes individual student critiques and or instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and better critique artworks of their peers. See page(s) 3, 6, 8, 9, 11.
- SC10** The course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs, published images, and/or other artists’ works, the course teaches students how to develop their own work so that it moves beyond duplication. See page(s) 5, 8, 9.

¹ Adapted for Visual Technology from AP[®] Studio Art Course and Exam Description Effective Fall 2014

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Portfolio^{2,3}

The Visual Technology Portfolio requires students to produce a minimum of 18 (3-D) or 24 (2-D) works of art that reflect issues related to 2-D design and 3-D design. These works may include traditional as well as experimental approaches to 2-D design and 3-D design. Drawing, painting, printmaking, photography, collage, artists' books and 'zines, mixed media, installation, video and film, and performance art are all appropriate means for expressing design principles.

Visual Technology addresses three major foci in art making: (1) a sense of Quality in students' work; (2) students' Concentration on particular visual interests or problems; and (3) students' need for Breadth of experience in formal, technical, and expressive means of art. **[SC1]**

In the Concentration section, students are expected to choose an idea, concept, or subject matter to explore in depth. This investigation of their theme should be something that is important to them. During ongoing individual conferences/meetings with each student, the teacher will assist the student in choosing a concentration theme; each student will develop and present to the teacher for approval a specific plan of action for investigation, and an outline for his or her chosen Concentration theme. **[SC9]** This cohesive body of work will investigate a strong underlying visual idea, using any single 2-D or 3-D medium or a combination of media. If modifications to the submitted plan of action become necessary, the teacher must approve any changes. Ideation may be developed in any single art medium, combined media, or process. **[SC3]**

In the Breadth section, students will experience a variety of concepts and approaches to demonstrate their abilities and versatility with techniques, ideation, and problem solving. **[SC5]**

The Visual Technology Portfolio should reflect these three areas of concern:

- Quality in student-selected works that exhibit synthesis of form, technique, and content;
- Concentration via sustained creative investigation;
- Breadth through a range of critical and artistic approaches that demonstrates a serious grounding in visual principles, material techniques, and critical perspectives.

2-D DESIGN PORTFOLIO (Minimum 24 individual works)	3-D DESIGN PORTFOLIO (Minimum 18 individual works)
Quality	
Five (5) individual works that demonstrate understanding of two-dimensional design in concept, composition, and execution.	10 digital images, two (2) views each of five (5) individual works , that demonstrate understanding of three-dimensional design in concept, composition, and execution.
Concentration	
12 digital images of at least seven (7) individual works, some may be details , of works describing an in-depth exploration of a particular 2-D design concern.	12 digital images of at least five (5) individual works, some may be details or second views , of works describing an in-depth exploration of a particular 3-D design concern.
Breadth	
12 digital images, one (1) image each of 12 individual works demonstrating understanding of 2-D design issues.	16 digital images, two (2) images each of eight (8) individual works demonstrating understanding of 3-D design issues.

² Adapted for Visual Technology from AP[®] Studio Art Course and Exam Description Effective Fall 2014

³ This course prepares you to submit a portfolio for AP Studio Art either 2-D or 3-D Design - pick your dimension EARLY!

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Dear Students and Parents/Guardians:

Please ensure that you review this entire document prior to completing the signature page. Herein, students are provided a timeline to follow in order to meet the learning objectives to be assessed in the required Visual Journal and Portfolio. Students will be held to the standards and expectations outlined in this document. Please feel free to email me with any questions you may have.

Allison Bolah, MEd Curriculum and Instruction
Language Arts Department Chair
Cross Country Coach
Deerfield Beach High School

Course Overview

Visual Technology is designed for students who are seriously interested in the practical experience of art and wish to develop mastery in the concept, composition, and execution of their ideas. **[SC2]** Throughout the school year, students create Visual Journals for evaluation. Student work leads to their submission of a final Portfolio. **[SC3]** As they build these Portfolios, students experience a variety of art histories, concepts, techniques, media, and approaches designed to help them demonstrate their abilities as well as their versatility with specific techniques, problem solving, and ideation. **[SC6]** Students also develop a body of work for the Concentration section of the Portfolio that investigates an idea of personal interest to them.

Specifically, students explore the fundamental concepts, terminology, techniques, and applications of digital imaging to create original artwork through the single or combined use of: computers, analogue and/or digital cameras, analogue and/or digital video cameras, scanners, photo editing software, drawing and painting software, printers, new media, and emerging technologies. **[SC6]** Through the critique process, students evaluate and respond to their own work and that of their peers to measure artistic growth. **[SC8]**

The goals of the Visual Technology course are to:

- Encourage creative as well as systematic investigation of formal and conceptual issues in the Quality, Concentration, and Breadth sections of the portfolio. **[SC1]**
- Emphasize making art as an ongoing process that involves the student in informed and critical decision making to develop ideation. **[SC7]**
- Develop technical versatility and skills while using the visual elements of art and the principles of design to compose graphic images in a variety of two-dimensional designs. **[SC4]**
- Encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

Required Texts and / or Resources:

Art21 (<https://art21.org/>)
Video Data Bank, Electronic Arts Intermix (www.vdb.org/,
<https://www.eai.org/>)
MoMA Learning and The Collection
(www.moma.org/learn/moma_learning,
www.moma.org/collection/)
Oxford Art Online (www.oxfordartonline.com/)
Articles, reviews, artist statements, academic papers, and
other materials, texts, and/or sites for specific lessons

Instructional Materials:

On a daily basis, each student is required to bring:

- One-inch three-ring binder with college rule loose-leaf paper;
- Hardbound 8.5 x 11 Sketchbook (Visual Journal)
- Minimum 64G USB Drive (128G+ recommended)
- Black or blue ink pens, #2 pencil, & Highlighter;
- Optional – Drawing/sketching/illustrating tools of students' choice.

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Ethics, Artistic Integrity and Plagiarism⁴

Any work that makes use of (appropriates) photographs, published images and/or the work of other artists must show *substantial and significant development beyond duplication*. This is demonstrated through *manipulation of the formal qualities, design, and/or concept of the source*. The student's individual "voice" should be clearly evident. **It is unethical, constitutes plagiarism, and often violates copyright law simply to copy another artist's work or imagery (even in another medium) and represent it as one's own.**

Digital images of student work that are submitted for the Breadth and Concentration sections of the 2-D portfolio may be edited as well as images submitted for the 3-D portfolio. However, the goals of image editing should be to present the clearest, most accurate representation of the student's artwork, and to ensure that images meet the requirements of the Digital Submission Web application. When submitting their portfolios, students must indicate their acceptance of the following statement: "I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work."

Students who do submit their portfolio for either AP Art Studio 2-D Design or 3-D Design Exam, please know that The College Board reserves the right to decline to score an AP Portfolio Exam or cancel an AP Portfolio Exam when misconduct occurs, such as copying another artist's work. [SC10]

Course Policies

Attendance / Tardy Policy – Attendance is mandatory. Successful completion of this course requires class participation including but not limited to class discussions, individual presentations, and group presentations. It is your responsibility to ensure that your parent or guardian excuses your absence within 72 hours. *Please note: you are tardy if you are not seated when the last bell rings. Refer to the Code of Student Conduct (<http://www.deerfieldbeachhigh.net/student-code-of-conduct/>) for specific details on the school attendance policy.

Homework Policy – Homework is an essential part of the curriculum, and it is assigned to reinforce skills and extend the work required in class.

In-class Assignments – Students are expected to actively and productively engage in all classroom activities at all times. This includes teacher lecture, guided practice, group work, and independent work.

Late Work and Make-up Work Policy – Late Work and Make-up work are determined on case-by-case bases and in accordance with the Code of Student Conduct.

Graded Work – All work will be assessed in teacher and/or peer evaluations. Rubrics of expectations will be created for all writing assignments and projects. All graded work must typed or very neatly written in ink. All term papers and projects must follow the Modern Language Association (MLA), American Psychological Association (APA), or other professional citation format.

Grading Breakdown

Visual Technology Course Grade Distribution Semester 1:

Visual Journal [SC7]	60% of Grade
Homework/Formative Assessments [SC1]	40% of Grade

Visual Technology Course Grade Distribution Semester 2:

Visual Journal [SC7]	40% of Grade
Homework/Formative Assessments	30% of Grade
Final Portfolio Presentation and Oral Defense [SC1]	30% of Grade

⁴ Adapted for Visual Technology from AP[®] Studio Art Course and Exam Description Effective Fall 2014

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Visual Journal [SC7, SC9]

Visual Journals are students' archives of their growth as individuals, artists, and community members throughout the Visual Technology course. Students are to use their Visual Journals to explore ideas for projects or solutions to problems both in and outside of class. The Visual Journal is an essential tool for recording ideas, capturing visual information, working on compositional issues, and just fooling around. Visual Journals are checked frequently for progress. Students have scheduled conferences with their instructor for review and approval of their artwork as evidenced by their Visual Journals.

Overall, Visual Journals:

- Record students' visual and conceptual explorations and investigation as they
 - Try out and practice new techniques,
 - Collect and organize project materials,
 - Create storyboards for time-based or sequential art,
 - Play with language, image, color, form, and design,
 - Archive project prototypes;
- Provide evidence of students' sustained inquiry and persistent problem solving in the face of various material and conceptual challenges;
- Demonstrate ways students create both independently and as voices participant in wider discourse.

Portfolio Images

Digital images of student work that are submitted for the Portfolio may be edited. However, the goals of image editing should be to present the clearest, most accurate representation of the student's artwork, and to ensure that images meet the requirements of the Portfolio.

All images must be submitted in JPEG format (.jpg).

Landscape orientation:

- Recommended maximum size: 780 x 530 pixels (10.83 x 7.36 inches)
- Recommended minimum size: 480 x 480 pixels (6.67 x 6.67 inches)

Portrait orientation:

- Recommended maximum size: 530 x 780 pixels (7.36 x 10.83 inches)
- Recommended minimum size: 480 x 480 pixels (6.67 x 6.67 inches)

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SECTION 1, WEEKS 1 – 6: THE AVANT-GARDE (Photography, Adobe Photoshop & Illustrator, Printers, Paper-Based Media) [SC2, SC3, SC4, SC5, SC6, SC7]

<u>Essential Question(s):</u>	<u>Topics [SC6]:</u>
<ul style="list-style-type: none"> What role does art play in communities? 	<ul style="list-style-type: none"> Duchamp and Contemporary Art, Week 1 Photograph as Document, Week 1 <ul style="list-style-type: none"> Basic Black and White Photography Principles of Photographic Design Available Light Photography (Objects) Dada, Week 2 Adobe CC Digital Asset Management, Week 2 Surrealism, Week 3 McLuhan, Weeks 4 Fluxus, Weeks 5 Conceptual Art, Weeks 6
<u>Artists, Artwork, Theories (including but not limited to) [SC6]:</u>	
<ul style="list-style-type: none"> <i>Marcel Duchamp (Readymades)</i> Hannah Höch (Collages) Kurt Schwitters (Collages) André Breton (Manifesto) Man Ray (Photography) <i>Georges Maciunas (Fluxus Manifesto, Boxes)</i> 	<ul style="list-style-type: none"> Marshall McLuhan (Medium/Massage...) <i>Joseph Kosuth (One and Three Chairs)</i> John Baldessari (Text Paintings) David Hammons (Concerto in Black and Blue) <i>Adrian Piper (The Probable Trust Registry)</i>
<u>Materials [SC4]:</u>	<u>Readings [SC6]:</u>
<ul style="list-style-type: none"> Digital Camera (phone, DSLR, or other) Computers Adobe Photoshop Adobe Illustrator Printer, Scanner Cardboard, Paper, Scissors, Tape, Glue, Stamps Other 2-D and 3-D Art Making Materials 	<ul style="list-style-type: none"> Tzara: Dada Manifestos Breton: Surrealist Manifesto Maciunas: Fluxus Manifesto McLuhan: The Medium is the Message
<u>Activities and Assessments (all assessments due on the last class day of the listed week):</u>	
Formative Assessments [SC3, SC7]: <ul style="list-style-type: none"> Visual Journal Focus: What Role Does Art Play in Communities? Reflect on each artist and their work... Dream Journal Entries (Begin Week 1) Weekly Manifesto (Begin Week 1 for the duration of the course) Brainstorm and Narrow Concentration Ideas (Begin Week 1 to finalize Week 9) Concentration Conference 1 (Week 4) 	Summative Assessments [SC2, SC4, SC5, SC6]: <ul style="list-style-type: none"> A Ready Made – Due Week 2 Five Easy Pieces: Chance, A Proposition – Due Week 3 Collage/borate by Mail – Due Week 5 Dream Sequence (Series Based on 5 Dreams) – Due Week 7 A Set of Limitations: Five Conceptual Pieces – Due Week 9 Assigned Paired Dada and Fluxus Artist Presentations

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SECTION 2, WEEKS 7 – 12: PERFORMANCE ART (Multimedia, Mixed Media, New Media, Adobe CC) [SC2, SC3, SC4, SC5, SC6, SC7, SC9, SC10]

<u>Essential Question(s):</u>	<u>Topics [SC6]:</u>
<ul style="list-style-type: none"> • To what extent is all living performance? • How do we perform identity? • What roles do artists play in communities? 	<ul style="list-style-type: none"> • A Brief History of Performance Art, Week 7 • The Gaze, Week 8 • Video as Document, Week 8 <ul style="list-style-type: none"> ○ Single Camera ○ Single-Shot ○ Single Angle ○ Basic Cuts in Adobe Premiere • Artist as Art, Week 9 • Happenings, Week 10 • You Complete Me, Weeks 11, • How Am I Not Myself? Week 12 <ul style="list-style-type: none"> ○ The History of Photography through Self-Portraits ○ Basic Portrait Lighting
<u>Artists, Artwork, Theories (including but not limited to) [SC6]:</u>	
<ul style="list-style-type: none"> • <i>John Cage (4'33")</i> • Gutai Group (Kazuo Shiraga, Challenge to the Mud Jirō Yoshihara, Please Draw Freely) • Allan Kaprow (18 Happenings in 6 Parts) • Yoko Ono (Cut Piece) • Joan Jonas (Mirror Piece) • Vito Acconci (Following Piece) • Chris Burden (Through the Night Softly) • <i>Ana Mendieta</i> (Untitled: Facial Hair Transplant) • Cindy Sherman (Untitled: Film Stills) • Marina Abramović & Ulay (Relation in Time) 	<ul style="list-style-type: none"> • Lorraine O'Grady (Untitled: Mlle Bourgeoisie Noire) • Coco Fusco & Guillermo Gómez-Peña (Two Undiscovered Amerindians Visit Buenos Aires) • Linda Montano and Tehching Hsieh (Rope Piece) • Marina Abramović (The Artist is Present, 512 Hours) • <i>Cindy Sherman</i> (Untitled: #468, #474, #475) • <i>Guerrilla Girls (Complaints Department)</i> • Emma Sulkowicz (Mattress Performance [Carry That Weight])
<u>Materials [SC4]:</u>	<u>Readings [SC6]:</u>
<ul style="list-style-type: none"> • Digital Video Camera (phone, DSLR, or other) • Computers • Adobe CC • Printer, Scanner • Other 2-D and 3-D Art Making Materials • Paper, Scissors, Tape, Glue, Stamps (if needed) • Costumes, Props, Sets (if needed) 	<ul style="list-style-type: none"> • Beginners' Guide to Laura Mulvey • Mulvey: Visual Pleasure and Narrative Cinema • hooks: Oppositional Gaze • Bishop: Participation and Spectacle... • Lorde: The Master's Tools... • Crenshaw: Mapping the Margins... • Kaprow Reader • Gómez-Peña: In Defense of Performance Art
<u>Activities and Assessments (all assessments due on the last class day of the listed week):</u>	
Formative Assessments [SC3, SC7, SC9]: <ul style="list-style-type: none"> • Visual Journal Focus: To what extent is all living performance? How do we perform identity? Reflect on relevant artists and their work... • Journal Entry Responses to Key Terms (Begin Week 8 for the duration of the course) • Concentration Conference 2 (Week 8) 	Summative Assessments [SC2, SC4, SC5, SC6, SC10]: <ul style="list-style-type: none"> • Ritual for Performance Art – Due Week 10 • The Gaze or Recipe for... – Due Week 11 • What's Happening? or You Complete Me – Due Week 13 • All the World's a... or How Am I Not Myself? – Due Week 15 • "The Case For..." Group Presentations on Terms

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SECTION 3, WEEKS 12 – 18: VIDEO ART (Video, Adobe Premiere, Adobe CC, Multimedia, Video Displays) [SC1, SC2, SC3, SC4, SC5, SC6, SC7, SC9, SC10]

Essential Question(s):	Topics [SC6, SC10]:
<ul style="list-style-type: none"> • To what extent is the screen a mirror? • To what extent can the artist reach through the screen to the viewer? • How might commercial processes or market forces shape the way artists' create? 	<ul style="list-style-type: none"> • A Brief History of Film, Week 13 • Lens-Based Art, Week 13 • Experimental Animation, Week 14 • Storyboarding, Week 14 • Video as Art Object, Week 15 • Found, Manipulated Video, Week, 16 • Music Videos, Week 17 • Sound in Adobe Premiere, Week 17 • Where Does Video Live Today? Week 18
Artists, Artwork, Theories (including but not limited to) [SC6]:	
<ul style="list-style-type: none"> • Nam June Paik (TV Rodin, TV Buddha, Zen for Film) • Yoko Ono (Sky TV) • Vito Acconci (Theme Song) • Bas Jan Ader (I'm Too Sad To Tell You, Various) • Chris Burden (TV Commercials) • Bruce Nauman (Walking in an Exaggerated Manner) • Dara Birnbaum (Wonder Woman) • Norman McLaren (Lines Horizontal) • Caroline Leaf (The Street, The Owl Who Married a Goose – An Eskimo Legend) • Marina Abramović & Ulay (Rest Energy) • Sanja Ivekovic (Practice Makes a Master) 	<ul style="list-style-type: none"> • Howardena Pindell (Free, White, and 21) • Lorna Simpson (Easy to Remember, Corridor) • Sophie Calle (Venice Biennale) • Stan Douglas (Art21) • Steve McQueen (Artist Talk) • Shirin Nasat (Turbulent, Rapture) • Christian Marclay (The Clock, Various) • Hito Steyerl (How Not To Be Seen) • Kim Beom (Yellow Scream) • William Kentridge (Flipbook) • Dave McKenzie (Edward and Me) • Kalup Linzy (Artist Talk) • Aleksandra Dulic (symmetries) • Kahlil Joseph (Until the Quiet Comes)
Materials [SC4]:	Readings [SC6]:
<ul style="list-style-type: none"> • Digital Video Camera (phone, DSLR, or other) • Computers • Adobe CC • Other 2-D and 3-D Art Making Materials • Costumes, Props, Sets (if needed) 	<ul style="list-style-type: none"> • Benjamin: The Work of Art in the Age of... • Barthes: Camera Lucida • Bourdieu: Photography – A Middle-Brow Art • Batchen: Does Size Matter? • Horsfield: Busting the Tube
Activities and Assessments (all assessments due on the last class day of the listed week):	
Formative Assessments [SC1, SC3, SC7, SC9]: <ul style="list-style-type: none"> • Visual Journal Focus: <ol style="list-style-type: none"> 1. To what extent is the screen a mirror? 2. To what extent can the artist reach through the screen to the viewer? 3. How do commercial processes or market forces shape the way artists' use video? • Reflect on each artist and their work... • Finalized Concentration Conference 3 (Week 12) • Identify 10 Potential Portfolio Pieces (Week 18) 	Summative Assessments [SC2, SC4, SC5, SC6, SC10]: <ul style="list-style-type: none"> • Golden (Silent, Black and White Video) or Tear Down That Wall! (Break the 4th Wall) – Due Week 18 • Finders Keepers (Found, Manipulated Video) or Look, Ma; No Hands! (Lens-Free or Animated Video) – Due Week 20 • I Want My MTV (Music Video) or Variations (Series of Five Original Videos) – Due Week 22

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SECTION 4, WEEKS 19 – 23: ARTISTS’ BOOKS AND ‘ZINES (Photography, Adobe Photoshop, Adobe Illustrator, and Adobe InDesign, Printers, Photocopiers Letterpress? Screen-Printing?) [SC2, SC3, SC4, SC5, SC6, SC7)

<u>Essential Question(s):</u>	<u>Topics [SC6]:</u>
<ul style="list-style-type: none"> • How has the West’s relationship with books/printed matter changed over time? • What parallels exist between print’s history and contemporary use of technology? • Where is ‘the voice of the people’ today? 	<ul style="list-style-type: none"> • A Brief History of Print in the West, Week 19 • Broad-sides, Pamphlets, and Propaganda, ‘Zines, and a few DIY ‘Book’ Forms, Week 20 • Book Arts, Artists’ Books, and Photobooks, Weeks 21
<u>Artists, Artwork, Theories (including but not limited to) [SC6]:</u>	
<ul style="list-style-type: none"> • Gutenberg Bible • Kibyōshi • Thomas Paine (Common Sense) • William Blake (Songs of Innocence and Experience) • Anna Atkis (Photographs of British Algae) • Filippo Marinetti (Futurist Manifesto) • Sonia Delaunay and Blaise Cendrars (La Prose du Transsibérien...) • Olga Rozanova (A Little Duck’s Nest of Bad Words) • Blast • Aleksei Kruchenykh (Universal War) • WWII Propaganda (from all ‘sides’) • Samizdat • Fanzines • Henri Cartier Bresson (The Decisive Moment) • Robert Frank (The Americans) • Dieter Roth (kinderbuch) 	<ul style="list-style-type: none"> • Warja Lavater (Little Red Riding Hood) • Ed Ruscha (Twentysix Gasoline Stations) • John Baldessari (Various) • Diane Arbus (Revelations) • Susan Meiselas (Nicaragua: June 1978 - July 1979) • Nan Goldin (The Ballad of Sexual Dependency) • Sophie Calle (Various) • Salle Mann (Various) • Glenn Ligon (Runaways) • David Hammons (The Holy Bible: Old Testament) • Tauba Auerbach (Alphabetized Bible, [2,3]) • Thomas Hirschhorn (Flamme éternelle Journal, Swiss Swiss Democracy Journal) • Penelope Umbrico (Various) • Jayson Musson (Black Like Me, Ben Kingsley As...) • Arne Svenson (The Neighbors) • The Jaffe Center for Book Arts at FAU Library • Selections from personal collection
<u>Materials [SC4]:</u>	<u>Readings [SC6]:</u>
<ul style="list-style-type: none"> • Digital Camera (phone, DSLR, or other) • Computers • Adobe Photoshop • Adobe Illustrator • Adobe InDesign • Scanner, Printer, Photocopy Machine • LOTS of Paper, Scissors, Tape, Glue • Other 2-D and 3-D Art Making Materials 	<ul style="list-style-type: none"> • Timeline of Printing History • Paine: Common Sense • Timeline of ‘Zine History • Barthes: Death of the Author • Art Basel Conversations: Russian Conceptualism – Silent Resistance
<u>Activities and Assessments (all assessments due on the last class day of the listed week):</u>	
Formative Assessments [SC1, SC3, SC7, SC9]: <ul style="list-style-type: none"> • Visual Journal Focus: • How has the West’s relationship with books/printed matter changed over time? • What parallels exist between print’s history and contemporary use of technology? • Where is ‘the voice of the people’ today? • Concentration Conference 4 (Week 19) • Identify 15 Potential Portfolio Pieces (Week 21) 	Summative Assessments [SC2, SC4, SC5, SC6, SC9]: <ul style="list-style-type: none"> • Il Était Une Fois (A Collection of Fairytales or Myths) or DIY ‘Zine series) – Due Week 24 • Common Sense (Take on Paine’s Pamphlet) or Propo-sals (A Series of Posters) – Due Week 26 • POV (Photobook) or AP: Artist’s Proof (Get it!?! Artist’s Book) – Due Week 28

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SECTION 5, WEEKS 24 – 36: INSTALLATION ART (Multimedia, Mixed Media, New Media [SC2, SC3, SC4, SC5, SC6, SC7])

<u>Essential Question(s):</u>	<u>Topics [SC6]:</u>
<ul style="list-style-type: none"> How should art exist in communities? 	<ul style="list-style-type: none"> God and Country, Community and Company: Public Art in the West Research Practices in Contemporary Art Space/Place Site-Specific Art Community-Based Art Practices
<u>Artists, Artwork, Theories (including but not limited to) [SC6]:</u>	
<ul style="list-style-type: none"> Sistine Chapel, St. Peter’s Basilica, Notre Dame The National Mall, Washington, DC Diego Rivera (Various) Robert Smithson (Spiral Jetty) Mark Rothko (Seagram Murals) Judy Chicago (The Dinner Party) James Turrell (Various) Robert Irwin (Various) Gordon Matta Clark (Various) Graffiti Jenny Holzer (Various) Christo + Jeanne-Claude (The Gates, Various) <i>Felix Gonzalez Torres (Perfect Lovers, Various)</i> Mike Kelley (Various) Andy Goldsworthy (Various) Tracey Emin (My Bed) <i>Pepón Osorio (Home Visits)</i> 	<ul style="list-style-type: none"> El Anatsui (Various) Banksy (Sirens of the Lambs, Various) Yayoi Kusama (Obliteration Room) Olafur Eliasson (The Weather Project) <i>Sophie Calle (Take Care of Yourself)</i> Doris Salcedo (Shibboleth, Various) Kim Beom (Various) Robert Montgomery (Billboards) Christian Patterson (Redheaded Peckerwood) Steffani Jemison and Jamal Cyrus (Alpha’s Bet Is Not Over Yet) <i>Danh Vo (We the People, Various)</i> JR (Mexican Boarder Wall, Various) Ai Weiwei (Law of the Journey, Various) Jamal Cyrus (Pride Record findings – Tokyo, 2005-2017)
<u>Materials [SC4]:</u>	<u>Readings [SC6]:</u>
<ul style="list-style-type: none"> Digital Camera (phone, DSLR, or other) Computers Adobe CC Scanner, Printer, Photocopy Machine Paper, Scissors, Tape, Glue Other 2-D and 3-D Art Making Materials Costumes, Props, Sets (if needed) 	<ul style="list-style-type: none"> Interview with Felix Gonzalez Torres Art Basel Panel Discussions: <ul style="list-style-type: none"> Jenny Holzer and Trevor Paglen Glenn Ligon and Claudia Rankine Various on Art and Community and/or Public Space
<u>Activities and Assessments (all assessments due on the last class day of the listed week):</u>	
Formative Assessments [SC1, SC7, SC9]: <ul style="list-style-type: none"> Visual Journal Focus: How should art exist in Communities? Concentration Conference 5 (Week 25) Identify ALL Portfolio Pieces (Week 25) Final Conference (Week 30) 	Summative Assessments [SC2, SC3, SC4, SC5, SC6]: <ul style="list-style-type: none"> Installations, Week 30 Final Portfolio 04/15 Portfolio Presentation and Oral Defense 04/29 – 05/10

ADDITIONAL ASSIGNMENTS

- Six (6) Formal Meetings with Instructor, three (3) each semester (dates TBD)
- Intermittent Peer Check-Ins/Critiques [SC8] on Tuesdays or Thursdays (dates TBD)
- Bi-Weekly (every two weeks) Check of Thrice-Weekly (three each week) Visual Journal Assignments for the duration of the course
- 04/29 – 05/10: Portfolio Presentations and Oral Defense**

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A Note on Content

As the Visual Technology course engages students in pre-collegiate work, the course may include perspectives that some might consider controversial, including but not limited to: references to ethnicity, nationality, religion, politics, race, dialect, sexuality, gender, or class. Visual Technology requires students to demonstrate the level of maturity and skill to thoughtfully consider and analyze diverse perspectives. The inclusion of topics, readings, texts, and other source material is not intended as an endorsement by the School Board of Broward County, Deerfield Beach High School, or the instructor of the content, ideas, or values expressed in the material.

Students, please check each circle and sign below:

- I understand that I am completing a pre-collegiate course and that I will struggle.
- I understand that there are major assessments that I must complete.
- I understand that I am responsible for my grades.
- I understand that I must remain aware of my overall grade in this class.
- I understand that I will have homework and/or assessments every week of the school year.
- I understand that grades are earned – not given – in this class.
- I understand that I can always ask my instructor for help.
- I understand that I must adhere to the policies outlined in this syllabus and student handbook.

Student Email Address

Student Signature

Date

.....
Parents/Guardians, please read and sign below:

- I understand that my student is completing a pre-collegiate course and that my student will struggle.
- I understand that there are major assessments that my student must complete.
- I understand that my student must show maturity in handling the workload of this class.
- I understand that my student will have homework and/or assessments every week of the school year.
- I understand that I must check-in with and participate with my student to ensure their success.
- I understand that I must contact the educator to discuss my student’s performance.
- I understand that my student must adhere to the policies outlined in this syllabus and student handbook.

Parent/Guardian Email Address

Parent/Guardian Signature

Date