

AP[®] Studio Art: 2-D Design: Syllabus 4 [Photography, Digital]



Syllabus 1058845v1

Scoring Components	Page(s)
SC1 The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—as outlined in the Course Description and Poster throughout the duration of the course.	4
SC2 The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of 2-D design.	3, 5
SC3 The course enables students to develop a cohesive body of work investigating a strong underlying visual idea in 2-D design that grows out of a coherent plan of action or investigation (i.e., a “concentration”).	2
SC4 The course teaches students a variety of concepts and approaches in 2-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.	3, 5–6
SC5 The course teaches students a variety of concepts and approaches in 2-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.	3, 6
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.	3, 6
SC7 The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.	4, 7
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.	4, 10
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.	2, 4, 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.	4

Resources

Class Text

O'Brien, Michael, and Norman Sibley. *The Photographic Eye: Learning to See with a Camera*. Davis, 1995.

Digital Software

Photoshop or other photo-editing software

Class Resource Books

London, Barbara, John Upton, and Jim Stone. *Photography*, 11th ed. Pearson, 2013. With NEW MyArtsLab with eText—Access Card Package. MyLab is an integral part of the London/Upton/Stone program. Key learning applications include videos, simulations, and Mediashare. Visit www.myphotographykit.com.

Airey, Theresa. *Creative Photo Printmaking*.

Anchell, Steve. *The Darkroom Cookbook*, 2nd ed.

Carr, Kathleen Thormod. *Polaroid Manipulations*.

Carr, Kathleen Thormod. *Polaroid Transfers: A Complete Visual Guide to Creating Image and Emulsion Transfers*.

Davis, Jack. *The Photoshop 7 Wow! Book*.

Fuller, Laurie Ulrich, and Deke McClelland. *Photoshop CS2 Bible*.

James, Christopher. *The Book of Alternative Photographic Processes*.

Kelby, Scott. *Photoshop 7 Down & Dirty Tricks*.

Submitting a Portfolio for AP Studio Art: 2-D Design—24 Required Works

This syllabus provides direction for the highly motivated photography student to take the AP Studio Art: 2-D Design Exam and earn college credit.

The 2-D Design portfolio contains three sections: Quality, Concentration, and Breadth. In the Quality section, you will submit five examples of your best work. You do not need to show a variety of techniques or approaches, just your best work.

The Concentration section is a cohesive body of work developed through a planned investigation of a strong visual idea of personal interest to you. In this section you will develop a body of work that grows from this investigation. During ongoing one-on-one conferences with your teacher, you will be assisted in discovering your concentration. You will develop and present to the teacher, for approval, your specific plan of action and specific plan of investigation, for the development of your chosen concentration theme. As your concentration work develops, you may discover a need to modify your submitted plan of action. It will be important for you to discuss with the teacher any modifications you feel a need to make in your plan of investigation for your concentration. **[SC3 & SC9]** You must submit 12 pieces of work in this section.

SC3—The course enables students to develop a cohesive body of work investigating a strong underlying visual idea in 2-D design that grows out of a coherent plan of action or investigation (i.e., a “concentration”).

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.

In the Breadth section, you must document your experience with a variety of concepts and approaches that demonstrate your abilities and versatility with examples of techniques, specific problem solving, and specific ideation. Using the elements of art and principles of design, you will be creating multiple 2-D spatial systems from multiple perspectives (foreshortening, Asian floating, atmospheric juxtapositions, surrealist overlays, figure/ground relationships, foreground / middle ground / background, visual weight versus lift, mass versus space, systems of balance: symmetrical/mirror, asymmetrical, overall pattern, tessellations, rule of thirds, and so on). Evidence of relationships of forces to purpose and subject might include human figure / movement / static; buildings and or landscapes; implications of proportion/scale; still-life scene using items you are passionate about and that tie together; environments/portraits; pictorial reading through contrast and emphasis; visual persuasive arguments: big lie, “love,” sexy, fear, informative, What if?, comfort, straw dog, and the like. Tools and methods include Photoshop, Adobe Illustrator, digital photography, traditional black and white darkroom photography, traditional mediums, ink wash, ink line, graphite powder, graphite pencils and graphite sticks, Prismacolor pencils, Prismacolor sticks, oil paint, acrylic paint, watercolor paint, mixed media, liquid light with watercolor, photograms with color applied. Mediums can be matched, combined, and modified across problems. **[SC4, SC5 & SC6]**

The projects below will fulfill the Breadth section of the 2-D portfolio through digital and photographic projects. You may have other photographic projects that would also fit in this section from previous photography classes. Twelve pieces demonstrating your knowledge and mastery of the principles and elements of design are required for Breadth. Refer to your AP Poster as we work on projects that reflect breadth. Work in digital format may be submitted to an online printing source to be made into slides. Otherwise, each piece is to be photographed using slide film.

The Quality section consists of five actual works from the Breadth or Concentration sections that meet the portfolio size requirements for submission. No 3-D work is to be included in the Quality section of the 2-D portfolio.

Photography / digital media class consists of further investigation of various forms of expression and techniques using the principles and elements of design. You will develop mastery in concept, composition, and execution in your 2-D Design works. **[SC2]**

You will be introduced to new photographers, digital artists, artists, and more sophisticated techniques as points of departure to create work that reflects your spirit and your vision. By exploring photographic and digital media with the camera and the computer, you will be able to develop a body of work that reflects a range of problem solving and ideation, and develops versatility with techniques to demonstrate your abilities.

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SC5—The course teaches students a variety of concepts and approaches in 2-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.

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You may even decide to focus on one of the studies presented for the Concentration section of your portfolio. We will research, keep art journals/sketchbooks, have class group and peer critiques with the teacher (at the onset of a project and at the completion of a project), individual one-on-one conferences with your teacher (as you are working), and artistic dialogues that hopefully will inspire you as you create. **[SC7, SC8 & SC9]**

There are project requirements, but the projects are open ended enough for you to develop your own style and mode of expression. The development of the portfolio is an ongoing process that uses informed and critical decision making to assemble a body of work. **[SC7]** Work is expected to be of excellent quality in thought, process, and product.

Throughout the course, during ongoing one-on-one discussions as well as during group critiques, presentations, conferences, and activities, you will understand how artistic integrity, plagiarism, copyright, and moving beyond duplication are incorporated into every part of the course. You are to work from direct observations, your dreams, your fantasies, and your life experiences with family, friends, home, landscape, and your own photographic compositions and designs. You are not to work from images found on the Internet or in books. Those images are the thinking and creation of someone else. You are expected to use artistic integrity. Work based on another artist's work or photos, published or not published, and/or on the Internet must move way beyond mere duplication and become an expression of your own personal voice and vision. Through discussions and selected readings, you will be made aware of what plagiarism is and what it encompasses in regard to the making of art. **[SC10]**

AP Photography / Digital / Mixed-Media 2-D Design Portfolio Requirements [SC1]

Section I

Quality: Excellence demonstrated in original artwork from either your Breadth or Concentration sections—five actual works.

Section II

The Concentration is an in-depth personal commitment to a particular artistic concern, idea, content, subject matter, or concept. It must include 12 slides / some details / 10 to 12 works.

Section III

Breadth: A variety of experiences utilizing the principles and elements of design in the formal, technical, and expressive means available to an artist—12 slides / 12 works, each work reflecting the solution to a visual problem based on the elements and principles of design. Breadth may be achieved in these design studies with the use of one medium of a variety of media.

Specific art-making techniques and mediums might include such things as ink photo silk-screen printing; photographic film; high-contrast paper negatives; photographic silver

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printing papers and non-silver materials; use of cameras, scanners, photo-imaging software, and printers; pen and ink drawing; graphite pencils and oil pastels applied on top of photographs; charcoal; transparent and opaque watercolors used on top of photographs; and collage are but some of the techniques and mediums used. [SC4]

Course Planner

Project 1—Rule of Thirds and Composing Your Photographs

Homework Part 1

Just as a composer uses all the instruments in a symphony to create a stirring piece of music, you should compose each picture so that its parts work together to create a work of beauty. Each item in a picture has an effect on the whole, so don't just point and shoot. Take a little time to compose each picture into the masterpiece it could be. Remember that you are trying to develop mastery in concept composition as well as in technique in each of the images you create. [SC2]

Visit the following sites and make notes in your journal about each topic. Include an image to illustrate what you are talking about. If one of your summer assignment photos fits, then use that as your image.

Shooting vertical or horizontal:

<http://mountainhighworkshops.com/Horizontal-Vertical.pdf>

<http://adorama.com/alc/0013934/article/Composition-Ep-317-You-Keep-Shooting-with-Bryan-Peterson-Adorama-Photography-TV>

Choosing a main point of interest:

http://photoinf.com/General/NAVY/Photographic_composition_Balance.htm

Adjusting your angle of view:

http://photoinf.com/Golden_Mean/John_Longenecker/Rule_of_Thirds.htm

Placing the subject off-center:

<http://www.photographymad.com/pages/view/10-top-photography-composition-rules>

http://photoinf.com/General/KODAK/guidelines_for_better_photographic_composition_rule_of_thirds.html

Using leading lines:

http://photoinf.com/Golden_Mean/John_Longenecker/Rule_of_Thirds.htm

Avoiding distracting backgrounds:

<http://currentphotographer.com/scenic-outlook-shoot-for-the-clouds/>

Including foreground objects:

http://photoinf.com/General/NAVY/Photographic_composition_Balance.htm

Lesson 1: Photographic composition, center of interest, subject placement, simplicity, viewpoint and camera angle, balance

Lesson 2: Shapes and lines

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Lesson 3: Pattern, volume, lighting, texture, tone
Lesson 4: Contrast, framing, foreground, background
Lesson 5: Perspective
Lesson 6: Basic lighting techniques: outdoor and existing light photography
Lesson 7: Composition and basic shots or sequences

http://photographytraining.tpub.com/14130/css/14130_241.htm

Simplicity

Point of Interest

Balance

Forms

Rhythm of pattern

Tone

Depth perception

Action

Security and safety considerations

<http://currentphotographer.com/scenic-outlook-choosing-your-horizon/>

Scenic Outlook—Choosing Your Horizon

Scenic Outlook—3 Easy Ways to Not Look Like an Amateur

Scenic Outlook—Shoot for the Clouds

Scenic Outlook—Get Low

Scenic Outlook—Introducing Dave Wards

Scenic Outlook—Look for Details

Landscape Photography, Tips and Techniques

<http://currentphotographer.com/scenic-outlook-get-out-of-bed/>

www.photoshopessentials.com

Homework Part 2

In your journal, have examples of people, places, and things (three images of each), with the rule of thirds grid drawn over them.

<http://www.cambridgeincolour.com/tutorials/rule-of-thirds.htm>

People / Rule of Thirds

http://photoinf.com/Golden_Mean/John_Longenecker/Rule_of_Thirds.htm

Project [SC4, SC5 & SC6]

After reviewing the rule of thirds and visiting the above assigned websites, you are to photograph (digitally or with a traditional camera) the following (refer to examples in your class text as page numbers are listed):

Plan Your Photo Composition (36 works)

1. Hands (such as braiding hair, holding something, working on something) (four works)
2. Feet/Shoes (4 works), pp. 165, 194
3. Geometric Shadows / Forms (four works), pp. 156, 161, 185, 179, 189

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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.

4. Organic Forms and/or Texture (four works), pp. 79, 100, 164
5. White on White / Eggs (four works), pp. 158, 214
6. Lines (four works), pp. 136, 155
7. Glass/Transparency (four works), p. 162
8. Remainder of photos are your choice.

You will turn in a digital or darkroom contact sheet to receive credit. We will have a class critique on the prints to help you determine which compositions work best in regard to the rule of thirds and how to photograph your subject with more interesting viewpoints. Print one 8" x 10" of each of your best four photos for your portfolio.

Project 2—Pinhole Photographs (Space/Panoramic)

Homework [SC7]

Have examples of the pinhole camera (research online) and pinhole photographs in your journal that we have taken and developed in class (September 19). You are to have outlined/summarized the information about the four photographers in the first chapter we read in class from *The Photographic Eye*. This classwork is to be done while one half of the class works on their pinhole images. You are to have two images of work from each of the four photographers (research online) with each summary. At the beginning of the course, during class, write in your journal about why you are taking AP Studio Art: 2-D Design and what you wish to accomplish in the course.

SC7—The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.

Project

We will work with developing a pinhole photograph. One photo is to be taken outdoors and one is to be taken indoors. Record exposure times in your journal. After the print is processed, explain what you did and if the print was successful. What could you do to change the outcome of the photograph either compositionally or technically? Tape your photographs in your journal next to your critique/evaluation.

Project 3—Photogram (Positive/Negative Space)

Homework

Follow these links: <http://www.immaculateheartacademy.org/outside2/art/garnes/DP%20%20DIGITAL%20PHOTOGRAPHY/TRADITIONAL%20B&W%20DARKROOM%20TECHNIQUES/PHOTOGRAM.htm>

<http://shct.hct.ac.ae/web/public/events/mosaic07/pavilions/Photography.asp>

Project

Look at the examples of photograms at these sites. Bring materials to class to create your photogram / contact print.

Project 4—Color Photography

Homework

Review your previous photographic images and the rule of thirds.

Project

Select four themes from the list below and photograph in color—think in color.

1. Reflections in chrome or other reflective surface (p. 102)
2. Reflections in water
3. Store window reflections (for example, an antique or consignment store)
4. Light through a window
5. Motorcycle close-up or car engine close-up
6. Architectural detail (p. 33)
7. Dual portraits of your friends (p. 80)
8. Lines and patterns (pp. 93, 94)
9. Foreshortened image (p. 38)
10. Close-up of texture (p. 79)
11. Silhouette (p. 116)
12. Motion/Panning (Chapter 10, p. 129—read and outline)
13. Perspective (Chapter 11, p. 137—read and outline)

You will turn in a digital or darkroom contact sheet to receive credit. We will have a class critique on the prints to help you determine which compositions work best in regard to the rule of thirds and how to photograph your subject with more interesting viewpoints. Print one 8" x 10" of each of your best four photos for your portfolio.

Project 5—Kaleidoscope/Symmetry/Balance/Repetition

Homework

Research mandalas and have six examples in your journal.

Project

Use one of your photos to create a kaleidoscope composition in Photoshop or by cutting and pasting your actual photograph(s). OR create a kaleidoscope design using your name and a B/W color scheme in Adobe Photoshop. Overlap a vertical name in black over a horizontal name in black for the first part of the kaleidoscope design. Rotate and join sections. Expand upon the design by creating a three-panel piece.

Project 6—Emphasis / Color Theory Using Your Photographic Work

Homework

Research/review color theory: <http://www.colormatters.com/colortheory.html>.
Have definitions and examples in your art journal.

Project

Using color theory to emphasize sections of your composition, hand-color two of your B/W photos using thin layers of oil paints. Use the same image, printed three times, and keep one as a B/W print. Arrange and dry mount them onto a mat board.

Project

Scan one of your photos into Photoshop. Make a copy of the image. Desaturate one image and keep one in color. Mask one image over the second image and bring out parts you wish to emphasize in color and leave the rest of the composition in grayscale.

Project 7—Pop Art**Style/Hue/Intensity/Saturation****Homework**

Pop art—research Andy Warhol and have images in your journal of pop art icons.

Project

Select one of your portrait photographs or take new portraits to use for this project. You are to apply color to the photograph with a high degree of saturation/intensity by scanning or having a digital file to use in Photoshop. Manipulate your first image (as demonstrated in class using hue and saturation). Save the image. Repeat this process, changing the hue until you have a series of three or four of the same image with varied color additions. Add color based on the color theory as discussed in class. Arrange each colored digital, which are all the same image—only in different hues—onto a new canvas.

Project 8—Unity/Harmony/Patterns/Cultural Studies**Homework**

Research cultural patterns and have examples in your journal of six different cultural patterns of your choice.

Project

Select a cultural pattern and apply it as a mask in Photoshop onto one of the images you have photographed. Make sure the composition works in unity and harmony, watching the scale as you mask the pattern. You may also print patterns on inkjet transparencies and overlay them onto your photograph. You may work in color, B/W, or a combination.

Project 9—Space/Cubism/Perspective**Homework**

Research David Hockney's photography and Jeremy Wolff's work. Have three examples of Hockney's and Wolff's work in your journal. Research Picasso, Braque, cubism, and the cubist grid. Be prepared to discuss cubist theory in class.

Project

You are to photograph and assemble your own cubist composition in the style of Hockney and Wolff by selecting a subject to photograph. Take multiple photographs of your subject. Once your images are printed, reassemble them in the cubist style. Remember: do not copy other artists' work. This is plagiarism.

Throughout the course, you will be involved in ongoing activities and discussions that will help you understand that you are not to copy another person's work. Images found in books, on the Internet, or any other published or unpublished images created by someone else, are not to be used.

Develop your artistic integrity. If you use a part of someone's work as a basis for one of your pieces, there must be significant alteration for the work to qualify as original. Artistic integrity is of primary importance.

Project 10—Formal and Informal Portraits

Homework

You will be assigned a faculty member to interview about his or her interests. You will plan a photo shoot that incorporates his or her interests. The portraits may be formal or informal in nature. Please schedule a date for the photo shoot within the next week and be prepared to travel outside the classroom to photograph him or her.

Project

After interviewing your assigned subject, plan a photo shoot to capture your subject and his or her area of interest. Photos may be serious, whimsical, with or without props, include others, etc. Plan accordingly. Shoot 36 stills of your subject. Print a contact sheet and review the images with your subject. We will also have a class critique on the prints to help you determine which compositions work best in regard to the rule of thirds and which captured your subject in the best way that reflects his or her interests. **[SC8]** Print one 8" x 10" of each of your best four photos for your portfolio.

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.

Project 11—Retro LP / Album Cover Design

Homework

Research retro LP (long-playing) album covers. If you have any LP albums (or ask your parents if they have any), bring them to class for show and tell. After looking at LPs, plan a design in your journal to create an LP featuring you. The LP may be any genre of music, but your cover must include props—two designs are required.

Project

Create two LP versions (one U.S. LP and one European version) of an album cover where you are the star. You may have a group, but you must each design different covers. We will review text design in Photoshop. Have either digital files or scan images into Photoshop and layer them together for your cover designs. (Additional time allowed for this project.)

Project 12—Choice Project

Homework

Review your portfolio and contact sheets. Select favorites and what you feel is some of your best work. Plan a reshoot to see how you can improve your work.

Project

Rework or rephotograph one of your previous assignments. You may use Photoshop to alter the image if so desired, or work directly from your negative in the darkroom.

Assessments

Assessments are both formative and summative and include self-evaluations and peer evaluations. Summative assessments will occur at the conclusion of projects. The last week of the semester is used to review your photographic/digital work and select the work that best reflects Breadth for your AP portfolio.

This will include individual conferences with the teacher, as well as a final critique session with the teacher. **[SC9]**

These pieces are to be photographed in slide format or submitted to an online printing service that will print digital files as 35 mm slides.

You also will declare your area of interest for your concentration. You may work solely in the darkroom, or in digital, mixed media, and so on. You will write a concentration statement. Once we return to class in January, you will begin working on your concentration. This gives you more than one week per project.

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.