

AP[®] 2-D Design Portfolio

Syllabus 4 [Photography, Digital]

Resources

Class text:

O'Brien, M. and Sibley, N. *The Photographic Eye: Learning to See with a Camera*. Davis Pub., 1995. (New edition being released summer 2006)

Digital software:

Photoshop or other photo editing software

Class resource books:

Airey, Theresa, *Creative Photo Printmaking*

Anchell, Steve, *The Darkroom Cookbook*, Second Edition

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 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 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 planned investigation of an idea of personal interest to you. In this section you will develop a body of work that grows from this investigation. [C3] You must submit 12 pieces of work in this section.

In the Breadth section, you must document your experience with a variety of concepts and approaches that demonstrate your abilities and versatility with techniques, problem solving, and ideation. [C4]

C3—The course enables students to develop a body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design that grows out of a coherent plan of action or investigation (i.e., a “concentration”).

C4—The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3-D design so that the students are able to demonstrate a range of abilities and versatility with technique, problem solving, and ideation (i.e., “breadth”). Such conceptual variety can be demonstrated through either the use of one or the use of several media.

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, which meet the portfolio size requirements for submission. **NO 3-D WORK IS TO BE INCLUDED UNDER THE 2-D PORTFOLIO/QUALITY SECTION.**

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. [C2]

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. [C4]

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 critiques (at the onset of a project and at the completion of a project), individual critiques (as you are working), and artistic dialogues that hopefully will inspire you as you create. [C6]

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. [C3] Work is expected to be of high quality in thought, process, and product. You are expected to use artistic integrity. Work based on another artist's work or photos must move beyond mere duplication and become an expression of your own personal voice and vision. Through discussions and selected readings, students will be made aware of what plagiarism is and what it encompasses in regard to the making of art. [C7]

AP Photography/Digital AP 2-D Design Portfolio Requirements

Section I:

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

C2—The course enables students to develop mastery (i.e., "quality") in concept, composition, and execution of drawing, 2-D design, or 3-D design.

C4—The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3-D design so that the students are able to demonstrate a range of abilities and versatility with technique, problem solving, and ideation (i.e., "breadth"). Such conceptual variety can be demonstrated through either the use of one or the use of several media.

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

C3—The course enables students to develop a body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design that grows out of a coherent plan of action or investigation (i.e., a "concentration").

C7—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.

Section II:

Concentration—An in-depth personal commitment to a particular artistic concern—12 slides/some details/10 to 12 works [C3]

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 or a variety of media. [C4]

C3—The course enables students to develop a body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design that grows out of a coherent plan of action or investigation (i.e., a “concentration”).

C4—The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3-D design so that the students are able to demonstrate a range of abilities and versatility with technique, problem solving, and ideation (i.e., “breadth”). Such conceptual variety can be demonstrated through either the use of one or the use of several media.

Course Planner

Project 1—Rule of Thirds and Composing Your Photographs

The Kodak website is a valuable resource to use as you develop your eye and your compositions.

Homework

Visit the following Kodak website:

http://www.kodak.com/eknec/PageQuerier.jhtml;jsessionid=FAK1FYN3WM1WDQHIO3JXWIY?pq-path=332&pq-locale=en_US&_requestid=72199

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. [C2]

C2—The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of drawing, 2-D design, or 3-D design.

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. *Cut and paste links to your browser or right-click to open:*

Shooting vertical or horizontal

http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=332/391&pq-locale=en_US

Choosing a main point of interest

http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=332/392&pq-locale=en_US

Adjusting your angle of view

http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=332/393&pq-locale=en_US

Placing the subject off-center

http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=332/394&pq-locale=en_US

Using leading lines

http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=332/395&pq-locale=en_US

Avoiding distracting backgrounds

http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=332/396&pq-locale=en_US

Including foreground objects

http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=332/397&pq-locale=en_US

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.ruleofthirds.com/index.html>

<http://www.ruleofthirds.com/what.html>

People/Rule of Thirds

<http://www.ruleofthirds.com/people/index.html>

Project

After reviewing the rule of thirds and visiting the above assigned Kodak sites, 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
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

These are due September 9, 2006. 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 view points to attract viewers to your compositions. [C6] Print one 8" x 10" of each of your best four photos for your portfolio.

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

Project 2—Pinhole Photographs (Space/Panoramic)

Homework

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 class on September 20, write in your journal about why you are taking AP Studio Art: Photography and what you wish to accomplish in the course.

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. [C6] **Due: September 18, 2006.**

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

Project 3—Photogram (Positive/Negative Space)

Homework

Follow this link: <http://www.astro.wisc.edu/~mukluk/phgrm.html>

“A photogram is a contact print. It is made by placing something opaque or translucent on light sensitive material and then exposing it to light. This blocks out part of the light, and makes a pattern or picture on the light sensitive material when it is exposed to light and processed.” <http://www.astro.wisc.edu/~mukluk/phgrm.html>

Project

Look at the examples of photograms at this site. Bring materials to class to create your photogram/contact print. **Due: September 25, 2006.**

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 (e.g., 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)

These are due October 1, 2006. 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 view points to attract viewers to your compositions. 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. **Due: October 6, 2006.**

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.

OR

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. **Due: October 13, 2006.**

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. **Due: October 20, 2006.**

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 or B/W or a combination. **Due: October 27, 2006.**

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/Cubism, 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. [C7] Develop your artistic integrity. **Due: November 3, 2006.**

C7—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.

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 them.

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. [C6] Print one 8" x 10" of each of your best four photos for your portfolio. **Due: November 7, 2006.**

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those 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 watching the Liz Phair video, *Why Can't I* (<http://launch.yahoo.com/ar-260264-videos-Liz-Phair>) in class, and 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. **Due: November 27, 2006.** (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

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.

Due: December 1, 2006.

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. [C5]

This will include peer review, as well as a final critique session with me. [C6]

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

You also will declare your area of interest for your concentration. You may work solely in the darkroom, or digital, or mixed media, etc. You will write a concentration statement. Once we return to class in January, you will begin working on your concentration; 10 to 12 pieces are due by April 20, 2007. This gives you more than one week per project. ALL WORK MUST BE IN SLIDE FORMAT BY APRIL 20.

C5—The course emphasizes art making as an ongoing process that involves the student in informed and critical decision making.

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.