



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. Pg. 4
- SC2** The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of 2-D design. Pgs. 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”). Pg. 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. Pgs. 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. Pgs. 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. Pgs. 3, 6
- SC7** The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making. Pgs. 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. Pgs. 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. Pgs. 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. Pg. 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.

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 Sustained Investigation 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 concept.

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 theme. As your body of 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 procedure for your sustained investigation.

[SC3 & SC9] You must submit 12 pieces of work in this 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 complete the sustained investigation 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. Fifteen 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 your investigation. 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.

You may even decide to focus on one of the studies presented for sustained investigation 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 your Sustained Investigation images—five printed / mounted works.

Section II Sustained Investigation

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-Peter-son->

[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

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 (20 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.

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—Composite Panoramic Photographs (Space/Panoramic)

Homework [SC7]

Have examples of composite (research online) and panoramic photographs in your journal that we have taken and developed in class (September 19). You are to have outlined/summarized the information about four of the 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 panoramic 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.

Project 3—Panorama

We will work with developing a panoramic photograph. One series of photos is to be taken outdoors and one is to be taken indoors. Record exposure times in your journal. After the images are processed, explain what you did and if the final composite image was successful. What could you do to change the outcome of the photograph either compositionally or technically? write your critique/evaluation in a file saved in the same folder with your raw images.

Project 4—Smoke Portrait / Brushes

Homework

Follow these links: <http://www.photoshoptutorials.ws/photoshop-tutorials/deawing/smoke-portrait/>
www.bing.com/images/search?q+smoke+portraits_FORM=IGRE

Look at the examples of smoke portraits at these sites. Take a self portrait that you will use to create your smoke portrait.

Project 5—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 6—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 7—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 8

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 9—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 10—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 11—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 12—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.

Project 13—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), or possibly purchase one that you enjoy from Savers, Goodwill, Deseret Industries, yard sales or other easily accessible and inexpensive source, bring them to class for review and discussion. After looking at LPs, plan a design in your journal to create a multi-layered composite image featuring you. The LP may be any genre of music, but your cover must include components from several separate images—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 14—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.

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. The course semester final exam is a performance critique with the teacher and the whole class designed to accommodate the requirement to review, critique and self reflect regarding your images.[SC9]

You also will declare your area of interest for your concentration. You may work

in the darkroom, if available, in digital only, digital incorporating 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.

METHODS OF INSTRUCTION: Short presentations, discussions, critique / reflections, demonstrations, reading assignments video and multimedia tutorials, critical writing, hands-on lab and studio work.

MEANS OF EVALUATION: Written and performance exams, print composition, project quality and demonstrated skill of photographic techniques. There will be periodic portfolio progress checks. We will have weekly class and teacher critiques and periodic portfolio progress evaluations. Rubrics are posted in the computer lab.

Grading: Progress reports are issued every 4 weeks and quarterly. Whenever possible there will be two grades posted per week. Students grades are always available on Infinite Campus : GRADE A—90-100%—SUPERIOR—4 GRADE POINTS • GRADE B—80-89%—ABOVE AVERAGE—3 GRADE POINTS • GRADE C—70-79%—AVERAGE—2 GRADE POINTS • GRADE D—60-69%—BELOW AVERAGE—1 GRADE POINT • GRADE F—BELOW 60%—FAILURE. EACH EXAM, PERFORMANCE TEST, IN-CLASS ASSIGNMENT, PROJECT AND DAILY POINTS WILL BE ASSIGNED A VALUE FROM WHICH YOU CAN DETERMINE A % NUMBER. YOUR FINAL GRADE WILL BE DETERMINED FROM THE ACCUMULATION OF THE POINTS IN THESE CATEGORIES.

IN PERSON ATTENDANCE: We will follow district policy for both absences and tardiness. Please refer to your online student handbook for the current policy.

VIRTUAL ATTENDANCE: Attendance is based on engagement. If a student is not present for synchronous / in person instruction and does not complete the asynchronous / alternative assignment for the daily class meeting, then the student is considered absent. Teachers will contact attendance clerks once a student is determined to be absent.

COSTS: Pay for printing supplies as you use them.

EQUIPMENT: Having access to a digital camera is a major advantage during the course. A limited number of loaner cameras are available. The cost for repair or replacement of damaged, lost or stolen equipment will be the responsibility of the student / parents. Refer to the Equipment Checkout Agreement sent home with student.

DRESS CODE/BEHAVIOR: We will follow district policy in both areas. Profanity will not be tolerated in the classroom or online. Please treat everyone and the facility with respect, make friends, contribute to a positive learning environment, try to be productive each day you are here, and enjoy your photo imaging experience. It is against class policy and proper form to talk while the instructor is talking, so don't. The virtual equivalent would be to distract other students while instruction is in progress. Poor behavior will receive first a mild reminder in class, second a student / teacher conference in hallway and third a behavior referral and temporary removal from class with administrator / parent / student / teacher conference. Finally, possible permanent removal from class with loss of grade and credit.

Minimum Expectations in Computer Lab: Wipe down computer screen, keyboard, and mice each day before touching the equipment. No food, drink, or gum near the computers Empty computer trash at least weekly. We have had some issues with storage space on the computers, suggestions: students should provide flash drive or hard drive for large storage solutions.

Acceptable Use of Technology: At this point we are in a technology based environment. This fact of our lives brings with it some behavior requirements. The student handbook specifies

how we should behave as we use the internet as part of our curriculum. Additionally we will have various interactions through the software that we will use during our class. While we are in a virtual group we must all be careful with our online etiquette. Usually while we are having a demo / explanation your microphone will be muted. Those times when you do speak to the group be careful with your speech, clothing, background, gestures, expressions, etc. Board policy IJNDC-R: The Governing Board intends that technological resources provided by the District be used in a safe responsible and proper manner in support of the instructional program and for the advancement of student learning. It is the policy of the Chandler Unified School District to maintain an environment that promotes ethical and responsible conduct in all electronic resource activities by staff and students. The District reserves the right to monitor use of the District's systems for improper use without warning or prior consent. Students shall be informed that computer files and electronic communications, including email, are not private and may be accessed by the District at any time. Inappropriate use may result in disciplinary action and/or legal action in accordance with the law and Board policy. Please visit the student handbook at <https://www.cusd80.com/handbooks> for further details about appropriate use of technology use.

FOOD AND DRINK: Only water in the computer lab, please keep it away from the computers.

DAILY PTS: At the beginning of the each quarter points will be pre-awarded for the entire quarter, for preparedness, participation, attitude, and behavior in class. Those points will be retained throughout the quarter by performing at an acceptable level each day.

FAVES FOR THE WEEK: On the traditional schedule Friday of each week each student will submit their three favorite images from the current week. Each of these images must be captured on a different day. They should be distinctively different from each other in time, subject, lighting, settings, genre, location etc., unless alternative arrangements have been made with the instructor. These images will be displayed in a class critique / review session. Points will be awarded not only for the capture and presentation of the images but for participation in the critique session. During this activity we will discuss the images in terms of the relevant concepts we have studied and practiced and reflect on the photographic merits of our weeks efforts. We will also discuss and reflect on how any or all of the images might be used in your Sustained Investigation effort for your AP Portfolio. After the first week of school metadata will be checked.

CONTEST ENTRY: Students are required to enter two contests per semester. The instructor will provide a number of contests that qualify for this requirement.

Diversity Statement: All Individuals have a right to an educational environment free from bias, prejudice and bigotry. As members of the Hamilton High School educational community, students are expected to refrain from participating in acts of harassment that are designed to demean another student's race, gender, ethnicity, religious preference, disability or sexual orientation.

