

Advanced Placement Studio Art 2D Portfolio: Photography

Class Overview

This program is intended for highly motivated students committed to serious study in art. AP work involves significantly more time than most art courses. The program is not intended for casually interested students.

Students will work toward a final goal of producing a portfolio for submission to the College Board. This portfolio will contain three sections reflecting quality, concentration and breadth. Students may use a variety of techniques.

Students are expected to work both in school and at home throughout the school year. All assignments are to be turned in on time and complete. In order to complete a portfolio, students must produce a minimum of 24 pieces of artwork by the first week of May.

There is a lab fee of \$40 for the year, this fee covers the use of a camera, chemicals, paper, mount tissue and board and additional materials according to ones concentration.

2-D Design Portfolio

The design portfolio enables students to develop mastery in concept, composition and execution of 2-D Design and may include photography, design, computer generated art, digital photography and graphic design. Design involves purposeful decision making about how to use the elements and principles of art in an integrative way.

The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships) can be articulated through the visual elements (line, shape, color, value, texture, space). They help guide the artists in making decisions about how to organize an image on a picture plane in order to communicate content. Effective design is possible whether one uses representational or abstract approaches to art.

Portfolios consist of three sections:

Quality-

Students will develop a sense of excellence in art. The work must show mastery and be of high quality (college level). You will actually send in your five best pieces that fit the size requirements (no larger than 18" x 24", including matt). This work can be chosen from the concentration and breadth sections, and will be eventually returned to you.

Concentration-

This is an in depth commitment to, and investigation of, a particular artistic idea. In this section you will develop a body of work that grows from this investigation. Some concentrations involve sequential works, such as a series of studies that lead to, and are followed by, more finished works.

Note: Students may not submit images of the same work that they submit for Breadth.

Here you will submit **twelve** examples of work that share a theme, idea, style, etc. that show development and execution of technical skills and craftsmanship.

Breadth-

This includes a variety of experiences in the formal, technical and expressive means available to an artist. You must demonstrate your abilities and versatility with techniques and artistic problem solving.

This section also requires **twelve** pieces. You need to save every assignment you do this year that is related to the elements and principles of design for this section to show evidence of growth and mastery. Successful works of art require the integration of the elements and principles of design; students must therefore be actively engaged with these concepts while thoughtfully composing their art. The work in this section should show evidence of conceptual, perceptual and expressive development, as well as technical skill.

Assignments:

You will be given assignments throughout the year, mostly in the first semester. These assignments are intended to help you develop as an artist and eventually articulate your vision. Everything you do this year will be saved, as your portfolio needs a wide variety of works. 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.

The second semester will be spent finalizing your portfolio and taking slides for submission to the College

Board. This takes place around the first week of May, during AP testing. There is not a written exam for studio art, as all your hard work is done ahead of time. You should pace yourself so that you are close to being done around Spring break. There is an endless amount of work to be done with slide taking, labeling and last minute arrangement of work. You are expected to have all work prepared for slide documentation by mid-April.

Example Projects:

These projects are designed to help you complete the breadth section of your portfolio. We will study the work of the listed photographers in relation to the topic element or principle, as well as to the development of a concentration.

Composition:

- Take one photograph for each of the following compositional guidelines:
- 1. Simplicity
- 2. Framing
- 3. Leading lines
- 4. Balance
- 5. Rule of thirds

Portraits:

Demonstrate the following techniques:

- Side light
- Soft light
- Flash
- Prop portraits

Imogen Cunningham, Weegee, Harry Callahan, Robert Frank

Self Portraits

- Create a series of three self portraits

Cindy Sherman, Carrie Mae Weems, Robert Mapplethorpe

Perspective/Space/ Proportion

- Landscape
- Still Life

F64 group/ Adams, Weston

Contrast

Demonstrate the following techniques:

- Diffused lighting
- High Contrast

Zone system/ Adams

Color

- Color Emphasis
- Analogous color
- Complementary color

Warhol, Merkwitz

Line:

Photograph to demonstrate:

- Pattern in line
- Rhythm in line
- Movement in line

David Hockney

Shape:

Demonstrate the use of

- Circle
- Square/rectangle
- triangles

Man Ray

Texture:

- Leaves
- Textile/fruit still life

Rauschenberg

Conceptual/Expressive

- Combine text and image
- Story

Eileen Cowin, Willie Middlebrook, Sandy Skogland, Sophie Calle

Developing your Artist

Statement:

Review and write

Dorthea Lange

Assessments/Critiques:

Each assignment will culminate in a class critique. Your peers are often your most valuable resource.

You will be required to complete a self critique as well as have an individual meeting with me quarterly.

You will be given handwritten notes from your peers to use in yourself critique, as well as notes from your individual meeting with me.

You will be expected to work diligently in class every day without exception.

You are expected to pay full attention to important information about artists, techniques and critiques. You never know what may inspire your next masterpiece. Work is evaluated in progress and in the finished state. The AP Studio Art rubric, which will be distributed separately, provides the grading criteria. Assessment of student work is based on original compositions and artistic integrity. Ethical behavior will be discussed at our first meeting.

Do not copy other artists' work.

Develop your artistic integrity. In order to avoid plagiarism, please be aware of the following: You may not simply copy an image created by someone else (famous or not). If you submit work that makes use of photographs, published images, and/or other artists' works, you must show substantial and significant development beyond duplication, even if using a different medium.

You will keep a sketchbook/binder where you can store your projects and studies, as well as printed work. This is a great way to keep track of your ideas, do quick sketches and studies to complete later and for some it becomes a journal- a personal record of your life

this year. Self critique notes will be kept in your sketchbook/journal.

Eventually each student in this class will be working independently on their own projects. You must be highly motivated and responsible in order for this to work. I am here to help those that want it. All are expected to be working without being told to do so. If you do not keep up with these expectations, you will be removed from the class.

Class text:

O'Brien, M and Sibley, N.

The Photographic Eye: Learning to See With a Camera. Davis Pub., 1995.

Digital software: Photoshop CS

Summer Assignments:

1. Self-portrait: Experiment with interesting lighting effects. Use props or a background setting.
2. Photograph a still life: Set up a still life of objects from your garage, your bedroom, sea shells, and a pile of shoes or glass jars. Be sure to compose the objects.
3. Photograph a reflection: Use glass, mirror, water or any reflective surface.
4. Photograph a landscape, cityscape or seascape.

*All work must be original and taken during this summer.