AP Studio Art: 2D Design (AP Photography)

Course Overview

AP Studio Art: 2D Design with an emphasis in Digital Photography is for the serious photography student who is highly self-motivated and committed to building a superior portfolio. This course is a yearlong, college level exploration of the principles of design as expressed through digital photography. AP work demands significantly more time and accomplishment than the typical high school course. AP Photography is not a course based on a written examination; instead you will create a portfolio for submission to the College Board in May. You will ultimately demonstrate your skills through your portfolio of photographs that shows the quality and breadth of your work as well as a planned investigation of an idea of personal interest to you. The three-section structure of Breadth, Concentration, and Quality requires you to show imaginative skill and a broad mastery of visual design concerns and approaches.

Course Expectations and Outcomes:

This course is equivalent to a first-year college photography class and you are expected to challenge yourself to develop mastery in your ideas, skills, and abilities in 2D design.

This course encourages and expects creative and systematic investigation of formal and conceptual issues in 2D design. You will develop a portfolio that contains these sections: quality, concentration, and breadth. It is the expectation of the class that these portfolios will be submitted to the College Board for AP credit in May. (The body of work submitted for the portfolio can include art created prior to and outside of this course.)

This course 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.

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.

Homework, maintaining a sketchbook or journal, and work outside the classroom and beyond scheduled periods is expected throughout the course.

You should plan on a minimum of 4 hours of work independent of each week’s class time. You will finish this course with strong skills in photography, photo editing and manipulation and the theoretical and practical applications of the principles of design.

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 will also have the opportunity to
explore techniques to create mixed-media art using your photographs in innovative ways.

You are to thoughtfully and consistently use a journal to plan, reflect, document your artistic
growth, and the direction of your photo experiences. You may include visual ideas, notes,
photos, doodles, plans, scouting notes or lighting notes, short assignments, quick sketches, and
various techniques. Doing out-of-class and at home work reinforces skills, vocabulary, and
higher level thinking modes including sketchbook/visual journal and assignments.

This course emphasizes making art through photography and digital media as an ongoing
process that involves you, the artist, in an informed and critical decision making through
reflective and creative thinking about photography, art and design.

You may decide to focus on one of the class projects and delve into it for the Concentration
section of your portfolio. We will research, keep art journals/sketchbooks, have class critiques
at the completion of each project, individual critiques as you are working, and artistic dialogues
that hopefully will inspire you as you create.

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, you will be made aware of what plagiarism is and what it
encompasses in regard to the making of art.

AP Photography AP 2-D Design Portfolio Requirements:
The 2-D portfolio contains three sections: Quality, Concentration, and Breadth.

Section 1: Quality Submission

The Quality section of the portfolio consists of your five best works that will be physically sent
to the AP Studio Art Readers for assessment along with the digital files from the Breadth and
the Concentration. You do not need to show a variety of techniques or approaches, but must
show excellence in concepts, composition and execution. Each work must show mastery of
varied media, techniques, approaches and subject matter. The Quality section can be pulled
from the Breadth or Concentration sections, but does not have to. Images may be a group of
related works, unrelated works, or combination of related and unrelated works. The quality
section will consist of your best images that are 18 x 24 inches or less, including matting. Works
for Quality that are smaller than 8" x 10" should be mounted on sheets 8" x 10" or larger. To
protect the work, all work on paper should be backed or mounted. Mats are optional.

Section 2: Concentration Submission
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. It is an in-depth personal commitment to a particular artistic concern. You must submit twelve pieces of work in this section. You will brainstorm with others and make lists of possible concentration topics. You will also view work by historical artists to discover in-depth exploration topics studied by others. You will write a reflective paper about your concentration, including what you started out to achieve and how it evolved during your discovery journey.

Section 3: Breadth Submission

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. You will create twelve images that demonstrate a serious grounding in a variety of visual principles and techniques. You will submit a variety of experiences utilizing the principles and elements of design in the formal, technical, and expressive means available to an artist—twelve works, each work reflecting the solution to a visual problem based on the elements and principles of design. In addition to showing variety, these twelve images are to show your knowledge and mastery of the elements of art and principles of design, plus risk taking and evidence of creative thinking. Breadth may be achieved in these design studies with the use of one medium of a variety of media. The projects below will fulfill the Breadth section of the 2-D portfolio through digital and photographic projects. Work may be included from previous photography classes or independent work. The twelve images from this section will be uploaded to the digital submission site for the College Board. This section is the primary focus for the first semester of the school year.

There can be no crossover between the 12 photos for Breadth and the 12 photos for Concentration.

For more information, refer to the AP Studio Art website

During this course you will:

Perceive:
- identify major visual styles, works and artists throughout history.
- visit galleries, museums, and artists’ studios through outside assignments.
- research, and reflect upon, the biographical context of the work of one artist;
record ideas and images about the artist in a journal.

Produce:
- produce artworks that reflect attention to detail and mastery of craft.
- produce a semester portfolio demonstrating Breadth of ideation and of design skill: twelve artworks that creatively exploit principles of visual organization.
- develop a long term Concentration project. This project will evolve though
cycles of shooting, editing and printing; and will be sustained throughout the second semester of the course.

-produce a PowerPoint of your portfolio after submission.

Reflect:

- document your own artistic development throughout the year in your journal showing a visual record and written reflection of development.
- participate in oral critiques, compare and evaluate the effectiveness of different compositions strategies and assignments.
- assess your own work and the work of others in reference to articulated standards of original thought.
- interpret art verbally or in writing, using a sequential process of critical analysis (describe elements, analyze design, interpret meaning, and judge significance).
- select the best work completed and submit a digital portfolio of Breadth and Concentration to the College Board as specified.
- select and submit five original Quality works to the College Board as specified.
- select and enter printed and matted images in the Houston Live Stock Show and Brazoria County Fair

Appropriation vs. Plagiarism
Development of original thought is a primary value in visual art, and an important objective of this course. As you find solutions to the challenges posed in this course, keep in mind the difference between legitimate creative ‘appropriation’ and simple plagiarism:

“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. This may be demonstrated through manipulation of the formal qualities, design, and/or concept of the original work. It is unethical, constitutes plagiarism, and often violates copyright law to simply copy and image (even in another medium) that was made by someone else.”

AP Studio Art poster

Group Critiques:
Critiquing of photo projects is a major part of the AP reflection and held approximately one to two weeks apart. All students participate and it gives you an opportunity to verbally express your thought on the assignment using the correct vocabulary (from the AP Studio Art Scoring Guidelines) in the exchange of ideas. Each student is required to make a positive comment on why you were attracted to the work, ask the student artist a question about the work and then make any suggestions as to what might have made the work even stronger. You are required to have work in a critique but may resubmit a work should you feel you could and will do a better job on the interpretation of the assignment. You will critique your own, other student’s and professional work. Learning to critique your and other student’s work is an essential skill for the course and we
will do this at the completion for every project. For every project, there will also be individual critiques of work in progress with the teacher. These are intended to be an artistic dialogue that reinforces the process student’s need to produce the highest quality work.

It is important to establish and maintain a positive atmosphere that provides constructive criticism as a strong motivator. Group critiques are conducted throughout the art making process and provide feedback soon enough to make changes or modifications, as needed. The teacher critiques various aspects of the works. Analysis includes composition, execution (technique), and concept. The student whose work is being critiqued takes notes and offers explanations as appropriate.

Group and individual critiques enable you to learn to analyze your own work and your peers’ work. Individual critiques and critical analysis enables both the student and the teacher to assess the strengths and weaknesses in the work. The student compares work completed during the course with work completed prior to the course. How has the work changed? What themes, concerns, or ways of working seem to persist? In what areas can growth and development be seen?

Reassessment:
You may resubmit a work should you feel you could and will do a better job on the interpretation of the assignment. There is a two-week limit on how long a student has to resubmit a project.

Scoring of Portfolios:

You will work until May to complete a portfolio based on the above sections. In early May, the student portfolios will be sent to the National College Board for evaluations and receive a final official AP score. When creating artwork for AP, the student must move beyond copying and create work that expresses your own ideas. Throughout the year, you will build your digital portfolio (with a backup copy). You will submit your work digitally to the AP Board on a designated website. The Quality section requires that the student send 5 actual quality works to the National AP Board for evaluation. This takes the place of an AP written exam. Students who score a 4 or above, immediately receive college credit for the class. It is up to each college policy whether they accept a 3 as college credit.
Project Outline

You will develop your skills through the following units, using these as a departure point to develop your own artistic vision. You will identify the principles and elements of design demonstrated in each project. (Timing of the units is subject to change based on availability of the studio lighting area.)

Unit 1: The Art and Reality of Photography
Through discussion and critique of examples of photography as art (Alfred Steiglitz, Dorothea Lange, Edward Weston, Ansel Adams, Sylvia Plachy, Imogen Cunningham), you will understand the artistic process that sets intentional photography apart from snapshots.

As a group we will begin to learn to critique examples of photography. We will use this method to critique our own and other student’s work after each project, beginning with one of your works you have most recently created. (due August 15 so that I can print them out)

You will understand what constitutes “fair use” of a photograph and what constitutes plagiarism. Any use of a photograph that is not the student’s original work will not be tolerated. You will understand that ease of access on the Internet does not give you the right to use an image. You will understand how copyright protects the photograph.

You will develop your own vision and move beyond any form of imitation throughout the course. You will understand the rights and responsibilities of shooting on location, obtaining model releases and appropriate use of photographs.

Project 1: Create a photograph of a hand using the artistic process.

Unit 2: Frames and Framing: Composition
Choosing what goes into the frame and how to arrange them is composition. Learning the guiding principles of design will set student photographs apart and open up a world of visual possibilities. You will review the compositional techniques of rule of thirds, close up, contrast, repetition, unique angles, leading lines, and framing. Remember that you are trying to develop mastery in concept, composition, as well as in technique. Art History Reference: Alexandr Rodchenko, Jay Maisal, Michael Kenna.

Project 2: For three subjects, take ten photographs of each, changing the frame each time. Which framings work and why?

Project 3: Panoramic Photography – take at least five photos and use Photomerge in Photoshop to create an image. Experiment with the frame and perspective. After completing a traditional panoramic photo, pre-envision a more innovative perspective using unique angles, and create another panoramic image.
Unit 3: Principles of Design
You will know and use the principles of contrast, gestalt perception, balance, dynamic tension, figure and ground relationship, rhythm, texture, perspective, visual weight, unity/variety and proportion/scale. Know how to apply these principles to any photographic situation. Art History Reference: List of photographers given to class.

Project 4: Collect 3 photographs that highlight each of the principles. At least fifteen must be from photographers from the list given in class. Pick two of the photographers and give some background on the photographs and explain how the photographs you chose reflect the personal vision/style of the photographer.

Project 5: Using the principles of design introduced so far plan and take the following 30 photographs on these themes. Label each photograph with all the design principles that apply:
- a. Feet/Shoes (5 works)
- b. Geometric shadows/forms (5 works)
- c. Organic forms or textures (5 works)
- d. Glass/Transparency (5 works)
- e. Student choice. Must include at least two different uses of perspective. (10 works)

Unit 4: Graphic and Photographic Elements
You will analyze and plan compositions to create single and multiples point of interest, and use horizontal, vertical and diagonal lines, curves, eye-lines, triangles, circles and rectangles and vectors. You will understand how lighting and lens optics affects compositions. You will learn the basics of studio lighting technique, and are required to photograph eggs (white on white) to meet one of the assignments below. Art History Reference: Edward Weston, Mari Mahr, Josef Sudek

Project 6: Still Life. Chose 7 objects and arrange them in different ways (you do not have to use all seven objects in all the photographs) to create two works each on:
- a. Single point of interest
- b. Multiple distinct point of interest
- c. Horizontal lines
- d. Vertical lines
- e. Diagonal lines
- f. Curves
- g. Triangles
- i. Circles and/or rectangles
*Please note that studio lighting will play a big part in this project.

Project 7: Choosing the subjects yourself, create 2 works demonstrating each of the above principles in situations over which you have less control than a still life.
Project 8: Use different focal lengths on the same composition and create different effects, 10 works (2 focal lengths on 5 different subjects), for each work explain what effect you were trying to achieve and why you chose that focal length.

Unit 5: Light, Shadow, and Color
You will understand how light and color work together to enhance composition. You will work with both high key and low key images in color. Art History Reference: Henry Fox Talbot, Ray Metzker, Alex Webb, Laszlo MoholyNagy, Expressionism, Fauvism, Pablo Picasso and Henri Matisse.

Project 9: Chiaroscuro-in 5 photographs use the chiaroscuro lighting technique to create dramatic effect.

Project 10: Select three of the following themes and photograph them, emphasizing your colors. Make use of the color wheel to select colors (Monochromatic, analogous, and complementary color schemes). Reflections, Light through glass, Architectural detail, Texture, Silhouette, Fashion, Food

Unit 6: Principles of Design in Practice
You will review all of the principles of design and composition we have studied so far and put them all together. Know the effects of unity, rhythm and emphasis on your work.

Project 11: Select a previous project that you now see isn’t as accomplished as it could be and reshoot it. Be able to explain what you did differently this time.

Project 12: Emphasis-in 15 photographs, use at least 5 different techniques to emphasize specific elements in your composition.

Unit 7: Juxtaposition

Project 13: Reflections Fact or Fiction: Create images that reflect the ambiguous juxtaposition of inside and outside images. Discuss juxtaposing natural forms against man-made structures.

Unit 8: The History of Photography

Project 14: Design and present a PowerPoint explaining what the student thinks are the 10 most significant developments in the history of photography from the camera obscura to the digital age.

Project 15: You will be assigned a photographer to research and present to the class. Include a brief biographical sketch, your impact on other photographers and representative works with a critique.
Unit 9: Portraits
You will apply composition techniques to both formal and informal portraits. You will learn studio lighting techniques vs. natural lighting, software vignette techniques, advanced color saturation and adjustment techniques. Element/Principle: Value, emphasis, color and unity
Art History Reference: Edward Steichen, Vermeer, Rembrandt, Annie Leibovitz, Diane Arbus, Suki Dhanda, Julia Margaret Cameron, Arnold Newman

Project 16: Natural light photographs-Using reflectors and natural light, create 15 portraits.

Project 17: Formal Portraits-Using studio lighting take 20 different poses of a subject. Use a variety lighting techniques including Renaissance lighting.

Project 18: After learning what is important or unique about your subject, do a series of 6 portraits that highlight these characteristics.

Project 19: Environmental Portraiture (see NSPA competition winners by students in this category)

Unit 10: Macro Photography You will explore the tiny and the close up looking for patterns and textures.

Project 20: Use a macro lens to take extreme close ups of 10 different subjects, then apply the patterns and textures from the macro shot to a larger object using Photoshop.

Unit 11: Action and Depth of Field Review shutter speed and aperture. Student will understand how shutter speed and f/stop control the appearance of action and the depth of field within the frame as well as the exposure. You will understand and use equivalent exposures. As always, all photographs will adhere to the guides of composition.

Project 21: In 12 photographs, suggest motion through blur, freeze and pan techniques (4 photos each.) Experiment with Rear Curtain Sync.

Project 22: In 15 photographs demonstrate different depths of field that are appropriate for your subject. At least 8 of the photographs must have shallow depth of field.

Unit 12: Photo Essay/Photojournalism
You will understand how to use the principles of design to tell a true story. Art History Reference: Henri Cartier-Bresson, Margaret Bourke-White, Walker Evans, Paul Strand, W. Eugene Smith, Pedro Meyer, Alexandra Boulat, Robert Doisneau, Gordon Parks, Alfred Eisenstaedt.

Project 23: Events-use 25 photographs to tell the story of a sporting event (or other approved event). See Eamonn McCabe, Leni Riefenstahl, Balazs Gardi.
Project 24: Photojournalism—For 3 separate subjects, not including the event in the last project, select a single photograph for each subject that most clearly conveys the emotional content of the subject.

Project 25: Photo Advocacy – Show examples and discuss the merits of it. You will choose a long term project to benefit an organization or need.

Unit 13: Repeat Pattern in Nature & Architecture
Art History Reference: Naturalists, Precisionist, Ansel Adams, Charles Sheeler, Margaret Bourke-White, Roloff Beny, Berenice Abbott, Bernd and Hilla Becher, Robert Polidori, Kahinde Wiley (pattern)
Element/Principle: Rhythm/movement, pattern, line, repetition

Project 26: Use Rule of Thirds, Close Up, Framing, Converging Parallels. Change camera functions- Aperture, Shutter Speed, ISO. You may use layering in Photoshop and blend modes to add depth.

Unit 14: Expressionism in Color Photography, HDR
Art History Reference: Expressionism, Fauvism, Pablo Picasso and Henri Matisse, Ernest Haas. Color Schemes -Monochromatic, analogous, and complementary color scheme
Element/Principle: Color, line, balance

Project 27: Digital manipulation, HDR-high dynamic range, color saturation and color replacement.

Unit 15: Alternative Photo Methods and Materials
Art History Reference: Romare Beardon, Maggie Taylor, Hung Liu, Nick Bantock, Angela Grossman, Tom Matt.

Project 28: Students experiment with creating mixed media art using the following techniques: photo transfer; scannography; copy machine; collages with tissue paper, cardboard, photos printed on acetate; printing photo, tearing (deconstruction), scanning, adding text.

Unit 16: Surrealist Photo Montage (juxtaposition, wit)
Art History Reference: Surrealistic art, Rene Magritte, Salvatore Dali, Jerry Uelsmann, Andre Breton, Joan Charmant. Element/Principle: Value, space, texture, and emphasis. Use advanced blending (and masking techniques) of unlikely images, and manipulate images to create a focal point.

Project 29: Photo Illusion: You research Rene Magritte and juxtapose an ordinary object with an unrelated scene. After taking original photos, you use Photoshop to achieve a naturalistic but surrealistic composition. Create a black and white or color themed montage using 5 to 8 original images that constructs a convincing image that could never exist in real time or space.

Unit 17: Pop Art
You choose one of the four Pop Art Projects:
-**Project 30A: Pop Art I (contrast, pattern)** You research Andy Warhol and take original portrait photographs. Photoshop features, tools and filters are used to achieve posterization, saturation and repetition.

-**Project 30B: Pop Art II (cubism, rhythm)** Computer Generated Photo Montage Art History Reference: Cubism, George Braque, David Hockney, Jeremy Wolff. You also revisit the works of Pablo Picasso and Georges Braque as the innovators of Cubism. Study perspective illusion vs. flat space. Element/Principle: Space, texture, rhythm, unity Take multiple, overlapping photographs (landscape or interior) and use juxtaposition of multiple image parts to create a whole that is able to tell us more about the subject than a single image.

-**Project 30C: Pop Art III (social commentary through collage)** You research Robert Rauschenberg and use found images to create a collage that illustrates a contemporary social issue.

-**Project 30D: Pop Art IV (text and images)** You research Jasper Johns and use found images with typographical elements to create a collage that illustrates life in Southern California.

**Assessments:**

AP Studio Art Scoring Guidelines: 2-D Design Portfolio-Sections I, II and III. Guidelines are used regularly in critiques and discussions - rubrics are based on them.

Sketchbook will be checked during each grading period (every three weeks) for concentration ideas generation and exploration. Assessments are both formative and summative and include self-evaluations and peer evaluations. Summative assessments will occur at the conclusion of projects.

**Late Work Policy:**

Projects – Reduced one letter grade per day late, with no credit given after three days. Homework assignment – No credit given.

**Calendaring the Three Sections:**

(The sections have been planned and time-lined out to help you in developing and completing your portfolio successfully. Dates may change slightly depending upon projects and variables, with the exception of April and May, which will be set dates.)

**September**

Breadth images are due every other week during first semester, with a half-way checkpoint.

Learn about Concentration.

**October**

Continue with Breadth projects.

The first semester is dedicated to the Breadth section of the AP portfolio. Starting 6 weeks into the year, you will be guided towards development of works that suggest a long-term Concentration series. Assess your journal and reflections, looking for Concentration ideas. You may work with straight digital photos, manipulated photos, or mixed media. Your idea must be deep enough that you can explore and grow your vision and your technique, but must also be
specific enough to hold together as a coherent group of photographs. You are required to describe 3-5 ideas for proposed Concentrations before you move forward with one. At that point, you'll finalize your ideas and begin the first work in the concentration series. Start working on Concentration as outside work.

November
November 2 - First Concentration image due (one due every three weeks during first semester).
November 30 – Second Concentration image due.

December
December 3rd – Third Concentration image due.

January
January 23rd – Fourth Concentration image due.
The last week of the first semester is used to review your photographic/digital work and select the 12 images that best reflects Breath for your AP portfolio. This will include peer review, as well as a final critique session with me. (We will continue working on Breadth during class time for the rest of the year, replacing the weakest with the strongest, always concentrating on quality, so in April/May you can choose top work to submit in the Quality Section.)

February
Complete 2 more works for the Concentration section (6 complete by the end of February).

March
Complete 3 works for the Concentration.

April
Finish the last 3 Concentration pieces.
Photograph works that are not already digital files. Check all files to make sure are saved in the specified size and format that is required by the College Board. Upload completed images from the Breadth and Concentration to the College Board. You are instructed to identify the pieces to be submitted for the Quality section of the portfolio. You are to pick your best examples that are no larger than 18 x 24 inches. You understand that quality means risk taking, evidence of original thought, and appropriate use of materials and mastery of the medium. Print and mount your five quality images.

May
By the second week of May, complete uploading Breadth, Concentration and your written statement to the College Board website and prepare the 5 Quality works of the AP Studio Art 2-D Design portfolio for shipment to the College Board.

Example Rubric:
Regular critique and reflection
Each week you will be required to present final work or works-in-progress and discuss these with the class. With each completed image, you are also required to submit a self-evaluation statement.

Assess your selected portfolio work and score it on the following criteria:
Poor Moderate Good Strong Excellent
Materials well used; technique is excellent 1 2 3 4 5
Inventive/Imaginative 1 2 3 4 5
Evidence of thinking; Clear visual intent 1 2 3 4 5
Purposeful composition 1 2 3 4 5
Awareness of style and format 1 2 3 4 5
Sensitive/evocative 1 2 3 4 5

If you have not scored your work consistently in the 4 or 5 range, now assess what its strengths and weaknesses are, and how to rework the piece and raise it to a 5.

Explain your rationale in a paragraph below, considering:
1. Have you done anything special with the use of the art elements (line, color, shape, texture, value)?
2. What are some of the dominant shapes, expressive forms, color schemes, and textures that carry significance in this artwork?
3. Is the work ordered/balanced? Or chaotic/disturbing? What makes for the order or chaos? Would you use words such as unity, variety, contrast, balance, movement, and rhythm to describe formal characteristics of this work?
4. Describe the quality of execution and technique. What gives the work its uniqueness?
5. Does the work evoke any feelings? To what do you ascribe your feeling — the use of colors, shapes, technique, theme?
6. Is there symbolism used in the work to convey meaning other than what one sees?
7. What is your general impression of the work? What did you want the viewer to think about? Did you successfully get your message across?
Discuss if the work is a significant success, why or why not, and support your judgment with evidence.

We will use these throughout this course:
http://apcentral.collegeboard.com/apc/members/exam/exam_information/2134.html?affiliateId=APSamp&bannerId=st2d

Tips, words of advice, definitions

Think outside the box... each of these themes/ideas/assignments can be considered in a literal way or in a creative way. Be creative in your thinking. You must devote a minimum of 20 to each theme / assignment #. Most successful students shoot at least 40-50 shots for each
assignment. This is a college level class. Snapshots of your vacation will not be counted. Snapshots are great for your scrapbook and memories; they are not acceptable for this class. If you are taking your camera on vacation and plan to shoot some assignments, then make sure you are focused on a theme that goes beyond sunsets, beach scenes, etc. For those of you who love nature and scenic shots, you will need to think outside the box and create images that cause the viewer to look at the scene in a new and different way.

Please note: This is not just “summer busy work.” If you take this seriously and do a good job on these assignments, rather than doing marginal work in a hurry, you will be able to use them for your AP exam portfolio. These assignments were designed to set you up for success. I hope you enjoy these summer assignments and that they help you develop your creativity and vision as a photographer. You love photography, so engage and challenge yourself in these assignments, and have fun!

The Elements are used to create the Principles of Design:
Rhythm- the principle that indicates movement by the repetition of the elements. Visual rhythm is created by repeating positive spaces separated by negative spaces. There are five types: random, regular, alternating, flowing, and progressive.

Visual Movement – The principle used to guide the viewer’s eye through the image, usually using leading line, curved organic line, and contrast.
Balance – The principle concerned with equalizing visual forces, or elements, in a work of art. Two types: formal (symmetrical) and informal (asymmetrical – rule of thirds).
Emphasis – The principle that makes one part of a work dominant over the other parts. The element noticed first is called dominant; the elements noticed later are called subordinate.
Contrast – Technique for creating focal point by using differences in elements (all elements can be contrasted in photographs).
Harmony- The principle of art that creates unity by stressing similarities of separate but related parts.
Unity – The quality of wholeness or oneness that is achieved through the effective use of the elements and principles of design. Unity is created by simplicity, repetition, and proximity.
Variety – The principle of art concerned with difference or contrast.
Proportion – The principle of art concerned with the size relationships of one part to another within the whole.
Figure/Ground Relationships – Elements are perceived as either figures (distinct elements of focus) or ground (the background or landscape on which the figures rest).
Scale – The principle of art which pertaining to the relative size of things. (ex.: making something small look large, by placing it next to something way smaller than it is itself.)
Resource Books:
Digital Photography Masterclass, Tom Ang, DK, 2008
Michael Freeman’s Photo School: Composition, Ilex, 2012

Resource Periodicals:
National Geographic
Photoshop User

Resource DVDs:
Photography, as Told by Life Magazine Photographers, DVD, The Hoffman Collection, 2012
Modern Marvels, Captured Light: The Invention, DVD 1995

Resource Websites:
www.lynda.com
www.loc.gov/ (Library of Congress)
www.mastersofphotography.com (Masters of Photography)
www.moma.org (Museum of Modern Art, NYC)
www.getty.edu/art/collections.html (Getty Museum, LA)
www.geh.org (George Eastman House)
www.pbs.org/americanphotography/imagelab/imagelab_home.html
www.icp.org (International Center for Photography)
http://digital-photography-school.com