

# Masconomet Regional High School Curriculum Guide

**Course Title:** AP 2-D Art and Design

**Course Numbers:** 7441

**Department:** Art

**Grade Level and Phase:** 12 AP

**Length of Course:** 6PPC for a full year

## **Course Description:**

Advanced Placement 2-D Art and Design is the conclusion of the sequential six-year program in studio art at Masconomet—beginning in Art 7 in the middle school. It is an elective program in the high school. Students in AP 2-D Art and Design follow the guidelines established by the College Board in order to complete the 2-D Art and Design or the Drawing portfolio. Occasionally a student will elect to complete both portfolios. It should be noted that there is also a 3-D Design portfolio option offered by the College Board. We have found that Masconomet’s sequential art curriculum lends itself better to the 2-D Art and Design or Drawing options. If a student has done considerable 3-dimensional work outside of school and would like to prepare a 3-D Art and Design portfolio for submission, this can be arranged with the AP 2-D Art and Design teacher. The 2-D Art and Design and Drawing portfolios both require twenty pieces of art broken down into two categories—Selected Works and Sustained Investigation. Initially assignments are teacher-driven and then the students take over and design their own year-long investigation in a single area—the Sustained Investigation. Exposure to and experimentation with a variety of methods, materials and processes is essential in establishing a common art vocabulary and ultimately leading to future growth as a visual artist. Integral to the program is an emphasis on the Elements of Art and the Principles of Design. Art historical connections are also established throughout the course as appropriate. AP 2-D Art and Design students will be asked to observe carefully; think creatively; and make decisions thoughtfully and reflectively.

The AP 2-D Art and Design portfolios are designed for students who are seriously interested in the practical experience of art. AP 2-D Art and Design is not based on a written exam; instead, students submit portfolios for evaluation at the end of the school year. AP 2-D Art and Design sets a national standard for performance in the visual arts that contributes to the significant role the arts play in academic environments. Each year the thousands of portfolios that are submitted in AP 2-D Art and Design are reviewed by college, university, and secondary school art instructors using rigorous standards. This College Board program provides the only national standard for performance in the visual arts that allows students to earn college credit and/or advanced placement while still in high school. The AP Program is based on the premise that college-level material can be taught successfully to secondary school students. In essence, the AP Program is a cooperative endeavor that helps high school students complete college-level courses and permits colleges to evaluate, acknowledge, and encourage that accomplishment through the granting of appropriate credit and placement.

## **Objectives:**

The students will:

- develop a series of unique solutions to a variety of structured visual problems.
- learn the techniques of a variety of media and their suitability for the solution of given projects along with their inherent expressive qualities.
- maximize the effectiveness of the selected medium through their level of technical ability and creative input in their solutions to all assignments.
- formulate a portfolio of resolved, original art work at the conclusion of the course.
- verbally articulate what they have created using the elements of art and the principles of design.

- provide constructive criticism to their peers regarding the work that has been created in class during formal critique sessions.
- continually reflect upon one's work in order to more effectively resolve it.
- develop the ability to become more informed about how art is created and its place in our history and culture.

### **Materials and Activities:**

Each student will create a portfolio of work in which the emphasis will be on a breadth of materials and processes including: drawing, design, relief printmaking, painting, mixed media, digital imagery, photography, low-relief sculpture, etc. They will also be responsible for creating a Sustained Investigation in one specific studio area. All visual problems will address the specific guidelines within the Massachusetts Visual Art Curriculum Frameworks and the Masconomet Art Department's list of; "Elements of Art and Principles of Design" (see Attachment 1). All students and teachers will reference Masconomet's; "Observational Drawing Rules for Full-Value Drawings" when completing observational drawing assignments (see Attachment 2). The portfolios share a basic, two-section structure, which requires the student to show a fundamental competence and range of understanding in visual concerns (and methods). Each of the portfolios asks the student to demonstrate a depth of investigation and process of discovery through the Sustained Investigation section (Section II). The Selected Works section (Section I) permits the student to select the works that best exhibit a synthesis of ideas, materials, and processes. Both sections are required and carry varying weights, but students are not necessarily expected to perform at the same level in each section to receive a qualifying grade for advanced placement. The works presented for evaluation by the College Board are produced in class and on the student's own time.

### **2-D Art and Design Portfolio:**

This portfolio is intended to address two-dimensional (2-D) design issues. Design involves purposeful decision making about how to use the elements and principles of art in an integrative way. The principles of design articulated through the visual elements, help guide artists in making decisions about how to organize the elements on a picture plane in order to communicate content. Good design is possible whether one uses representational, abstract, or expressive approaches to making art. For this portfolio, students are asked to demonstrate mastery of 2-D design through any medium or process, including, but not limited to; graphic design, digital imaging, photography, collage, fabric design, weaving, illustration, fashion design, painting, and printmaking. Still images from videos or film are accepted. Videotapes, films, or 3-D works may not be submitted. Any work that makes use of other artists' work (including photographs) and/or published images 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.

### **Section I: Selected Works:**

#### **Rationale:**

This section of the AP 2-D Art and Design Portfolio Exam offers students the opportunity to make and present works of art and design with minimal constraints. Each work is expected to demonstrate skillful synthesis of materials, processes and ideas.

Students should carefully select works that best demonstrate their skillful synthesis of materials, processes, and ideas. The submission can be a group of related works, unrelated works, or a combination of related and unrelated works. These works may also be submitted in the Sustained Investigation section, but they don't have to be.

Along with each work, students are required to submit written responses to prompts about the work. Responses are evaluated along with the images that students submit. The most successful responses in terms of assessment are those that are clearly related to the images of work submitted, that directly and

completely address the prompts and that provide further evidence of skillful synthesis of materials, processes, and ideas shown in the work. Responses are not evaluated for correct spelling, grammar or punctuation.

There is no preferred (or unacceptable) material, process, idea, style or content. Students should be the principal artist or designer of the work they submit. If work involved collaboration, the student submitting the work needs to have made all key decisions about materials, processes, and ideas used and needs to have performed the activities that produced the work.

**Requirements:**

Students will submit five works that demonstrate:

- 2D skills
- Synthesis of materials, processes, and ideas

For each work, students will state the following in writing:

- Idea(s) visually evident (100 characters maximum, including spaces)
- Materials used (100 characters maximum, including spaces)
- Processes used (100 characters maximum, including spaces)

**Section II: Sustained Investigation:**

**Rationale:**

This section of the AP 2-D Art and Design Portfolio Exams offers students the opportunity to make and present works of art and design based on an in-depth investigation of materials, processes, and ideas done over time. Sustained investigation is guided by questions. It involves practice, experimentation, and revision using materials, processes and ideas. The Sustained Investigation section is expected to demonstrate skillful synthesis of materials, processes and ideas. Works from the Sustained Investigation section may also be submitted in the Selected Works section, but they don't have to be.

Along with each work, students are required to submit written responses to prompts about the work. Responses to these prompts are evaluated along with the images that student submit. The most successful responses in terms of assessment are those that are clearly related to the images of work submitted; that directly and completely address the prompts; and that provide evident of inquiry-based sustained investigation through practice, experimentation and revision. Responses are not evaluated for correct spelling, grammar or punctuation.

There is no preferred (or unacceptable) basis of inquiry, type of investigation, or use of material, process, idea, style or content for the Sustained Investigation. Students should be the principal artist or designer of the work they submit. If work involved collaboration, the student submitting the work needs to have made all key decisions about materials, processes, and ideas used and needs to have performed the activities that produced the work.

**Requirements:**

Students will submit 15 images that demonstrate:

- Sustained Investigation through practice, experimentation, and revision
- Sustained Investigation of materials, processes, and ideas
- Synthesis of materials, processes, and ideas
- 2-D skills

Students will state the following in writing:

- Identify the questions that guided your sustained investigation
- Describe how your Sustained Investigation shows evidence of practice, experimentation, and revision guided by your questions (1200 characters maximum, including spaces, for response to both prompts).

Questions that guide the Sustained Investigation are typically formulated at the beginning of portfolio development. Students should formulate their questions based on their own experiences and ideas. These guiding questions should be documented and further developed by students throughout the sustained investigation.

### **Examples of Sustained Investigations:**

A Sustained Investigation should consist of a group of works that share a single theme—for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some Sustained Investigations involve sequential works, such as a series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a Sustained Investigation, the work should show the development of a visual language appropriate for that subject. The exploration of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful Sustained Investigation. Students should not submit group projects, collaborations, and/or documentation of projects that merely require an extended period of time to complete. The list of possible Sustained Investigation topics is infinite. Below are examples of Sustained Investigations. They are intended only to provide a sense of range and should not necessarily be considered “better” ideas.

- An exploration of patterns and designs found in nature and/or culture
- A series of works that begins with representational interpretations and evolves into abstraction
- A series of landscapes based upon personal experience of a particular place in which composition and light are used to intensify artistic expression
- Design and execution of a children’s book
- Development of a series of identity products (logo, letterhead, signage, and so on) for imaginary businesses
- A series of political cartoons using current events and images
- Abstractions developed from cells and other microscopic images
- Interpretive portraiture or figure studies that emphasize dramatic composition or abstraction
- A personal or family history communicated through symbols or imagery
- A series of fabric designs, apparel designs, or weavings used to express particular themes

Because the range of possible Sustained Investigations is so wide, the number of works the student creates should be dictated by the focus of the investigation. The chosen visual idea should be explored to the greatest possible extent. In most cases, students will produce more than 12 works and select from among them the works that best represent the process of investigation. If a student has works that are not as well resolved as others, but that help show the evolution of thinking and of the work, the student should consider including them. The choice of works to submit should be made to present the Sustained Investigation as clearly as possible. When preparing the Section II, Sustained Investigations digital images, the student should give thought to the sequence of the images for submission. There is no required order; rather, the images should be organized to best show the development of the Sustained Investigation. In most cases, this would be chronological.

## **Drawing Portfolio:**

The AP Drawing Portfolio is designed to address a very broad interpretation of drawing issues and media. Light and shade, line quality, rendering of form, composition, surface manipulation, and illusion of depth are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc. Abstract, observational, and inventive works may demonstrate drawing competence. The range of marks used to make drawings, the arrangement of those marks, and the materials used to make the marks are endless. Photography, videotapes, digital imaging, photocopies of work, and three-dimensional work may NOT be submitted for the Drawing Portfolio. Any work that makes use of other artists' works (including photographs) and/or published images 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 simply to copy an image (even in another medium) that was made by someone else.

### **Section I: Selected Works:**

#### **Rationale:**

This section of the AP Drawing Portfolio Exam offers students the opportunity to make and present works of art and design with minimal constraints. Each work is expected to demonstrate skillful synthesis of materials, processes and ideas.

Students should carefully select works that best demonstrate their skillful synthesis of materials, processes, and ideas. The submission can be a group of related works, unrelated works, or a combination of related and unrelated works. These works may also be submitted in the Sustained Investigation section, but they don't have to be.

Along with each work, students are required to submit written responses to prompts about the work. Responses are evaluated along with the images that students submit. The most successful responses in terms of assessment are those that are clearly related to the images of work submitted, that directly and completely address the prompts and that provide further evidence of skillful synthesis of materials, processes, and ideas shown in the work. Responses are not evaluated for correct spelling, grammar or punctuation.

There is no preferred (or unacceptable) material, process, idea, style or content. Students should be the principal artist or designer of the work they submit. If work involved collaboration, the student submitting the work needs to have made all key decisions about materials, processes, and ideas used and needs to have performed the activities that produced the work.

#### **Requirements:**

Students will submit five works that demonstrate:

- Drawing skills
- Synthesis of materials, processes, and ideas

For each work, students will state the following in writing:

- Idea(s) visually evident (100 characters maximum, including spaces)
- Materials used (100 characters maximum, including spaces)
- Processes used (100 characters maximum, including spaces)

## **Section II: Sustained Investigation:**

### **Rationale:**

This section of the AP Art and Design Portfolio Exams offers students the opportunity to make and present works of art and design based on an in-depth investigation of materials, processes, and ideas done over time. Sustained investigation is guided by questions. It involves practice, experimentation, and revision using materials, processes and ideas. The Sustained Investigation section is expected to demonstrate skillful synthesis of materials, processes and ideas. Works from the Sustained Investigation section may also be submitted in the Selected Works section, but they don't have to be.

Along with each work, students are required to submit written responses to prompts about the work. Responses to these prompts are evaluated along with the images that student submit. The most successful responses in terms of assessment are those that are clearly related to the images of work submitted; that directly and completely address the prompts; and that provide evident of inquiry-based sustained investigation through practice, experimentation and revision. Responses are not evaluated for correct spelling, grammar or punctuation.

There is no preferred (or unacceptable) basis of inquiry, type of investigation, or use of material, process, idea, style or content for the Sustained Investigation. Students should be the principal artist or designer of the work they submit. If work involved collaboration, the student submitting the work needs to have made all key decisions about materials, processes, and ideas used and needs to have performed the activities that produced the work.

### **Requirements:**

Students will submit 15 images that demonstrate:

- Sustained Investigation through practice, experimentation, and revision
- Sustained Investigation of materials, processes, and ideas
- Synthesis of materials, processes, and ideas
- Drawing skills

Students will state the following in writing:

- Identify the questions that guided your sustained investigation
- Describe how your Sustained Investigation shows evidence of practice, experimentation, and revision guided by your questions (1200 characters maximum, including spaces, for response to both prompts).

Questions that guide the sustained investigation are typically formulated at the beginning of portfolio development. Students should formulate their questions based on their own experiences and ideas. These guiding questions should be documented and further developed by students throughout the sustained investigation.

### **Examples of Sustained Investigations:**

A Sustained Investigation could consist of a group of works that share a single theme—for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some Sustained Investigations involve sequential works, such as a series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a Sustained Investigation, the work should show the development of a visual language appropriate for that subject. The exploration of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful Sustained

Investigation. Students should not submit group projects, collaborations, and/or documentation of projects that merely require an extended period of time to complete. The list of possible Sustained Investigation topics is infinite. Below are examples of Sustained Investigations that have been submitted in the past. They are intended only to provide a sense of range and should not necessarily be considered “better” ideas.

- A series of expressive landscapes based upon personal experience of a particular place
- A personal or family history communicated through the content and style of still-life images
- Abstractions from mechanical objects that explore mark-making
- Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion
- A project that explores interior or exterior architectural space, emphasizing principles of perspective, structure, ambiance created by light, etc.
- A figurative project combining animal and human subjects—drawings, studies, and completed works
- An interpretive study of literary characters in which mixed media, color, and form are explored
- The use of multiple images to create works that reflect psychological or narrative events

Because the range of possible Sustained Investigations is so wide, the number of works the student creates should be dictated by the focus of the investigation. The chosen visual idea should be explored to the greatest possible extent. In most cases, students will produce more than 12 works and select from among them the works that best represent the process of investigation. If a student has works that are not as well resolved as others but that help show the evolution of thinking and of the work, then the student should consider including them. The choice of works to submit should be made to present the concentration as clearly as possible.

When preparing the Section II, Concentration, slides, the student should give some thought to the sequence of the slides in the slide sheet. There is no required order; rather, the slides should be organized to best show the development of the concentration. In most cases, this would be chronological.

## **Assessment:**

### **Behavioral Expectations:**

The students will:

- be on time to class.
- be expected to put forth their best effort.
- respect that the art room is a shared, cooperative space. You will be expected to show an ability to use, control, and clean up all tools and materials properly and safely.
- assume responsibility to make up all work missed due to absences.
- come to class prepared to work.
- devote a significant amount of time to their artmaking outside of class time.
- receive conduct and effort grades that are reflective of their level of cooperation, behavior, attentiveness, alertness, interest and level of consistent participation in all classroom activities.

### **Student Evaluation:**

Teachers will use the aforementioned criteria in combination with rubrics and/or performance checklists to arrive at a letter grade for each student—pluses and minuses will also be awarded. Grades in A.P. Studio Art are as follows:

- A** The student mastered all the course objectives with an outstanding level of proficiency.
- B** The student mastered all of the course objectives with a commendable level of proficiency.
- C** The student mastered a sufficient number of the course objectives with a reasonable level of proficiency.
- D** The student mastered the minimum number of course objectives.
- F** The student failed to accomplish the minimum required course objectives.

In addition, each year in June, the AP Studio Art portfolios, are scored by college faculty and secondary school AP teachers at the AP Reading. Students will receive one of the following scores following this reading:

#### **AP GRADE QUALIFICATION:**

- 5** Extremely well qualified
- 4** Well qualified
- 3** Qualified
- 2** Possibly qualified
- 1** No recommendation

### **Expectations Addressed:**

*Academic:* 1,3 and 4

*Civic:* 1, 2 and 3

*Social:* 1 and 3

# Elements of Art and Principles of Design

## Masconomet Regional School District Art Department

### Elements of Art:

**Line:** The path of a moving point (“a dot going for a walk”).

**Color:** Color is the light reflected from a surface.

Color has three distinct qualities:

- Hue/Color—the identity of the color
- Value—lightness to darkness of a color
- Intensity—brightness to dullness of a color

**Value/Tone:** The lightness or darkness of a color.

**Texture:** The actual or implied surface of an object.

**Shape:** A two-dimensional area enclosed by an outline.

**Form:** A three-dimensional shape containing height, width, and depth.

**Space:** Organizes elements in a composition while also referring to the distance or area between, around, or within a shape or form.

### Principles of Design:

**Unity:** This refers to the sense of wholeness, harmony and order in a work of art.

**Variety:** The differences among and between the elements in a composition.

**Balance:** The weighted relationship between elements in a composition.

**Emphasis:** Emphasis can be applied to one or more of the elements to create dominance.

**Rhythm:** The repeated use of an element to achieve visual movement in a composition.

**Repetition:** The use of an element or elements more than once in a composition.

**Proportion:** The size relationship of all parts, to each other and to the whole, in a composition.

**OBSERVATIONAL DRAWING RULES**  
**FOR FULL-VALUE DRAWINGS**  
**Masconomet Regional School District Art Department**

- There is no such thing as an outline.
- Keep it light until it's right.
- A shadow is simply a darker value of what is already there.
- Always use the point of your pencil.
- An eraser is a drawing tool.
- Don't smudge.
- Short multi-directional marks will create even values.
- Make sure that your mark making follows the direction of the objects you are drawing—curved marks for curved objects, etc.
- Breaking edges makes for more interesting compositions.
- Make sure that a figure-ground relationship is established by including connecting cast shadows below the objects.
- The negative space is often as important as the positive space in a drawing.
- Make sure that there is a change in value whenever one object meets another (even if it is negative space)—this is an **edge** not an outline.
- Always hang your work up, stand back and then assess it from a distance. It will always appear lighter.
- Make sure that every drawing has a full range of values—from the lightest lights to the darkest darks and a range of grays in between.
- Remember that each of you has an artistic license that can be used in order to make adjustments in what you are observing to provide artistic punch.
- If you don't understand how light is falling on objects that you are drawing then you will not be able to draw them accurately. Periodically, you will need to put down your pencils...really observe the relationship between the objects and the light falling on them. Only after reestablishing this connection/observation should you pick up the pencil and begin drawing again.