

**MASCONOMET REGIONAL SCHOOL DISTRICT  
COURSE SYLLABUS**

**Course Name:** Art Studio II and III (College Prep and Honors)  
**Course Number:** 7301 (II CP), 7002 (II H), 7401 (III CP), 7003 (III H)  
**Length of Course:** 6PPC for a Full Year

**Department:** Art  
**Grade Level(s):** 10-12  
**Credits:** 5.0 (2.5 per semester)

**Course Description:**

Art Studio II and III are part of the sequential six-year program in studio art at Masconomet—begun in the middle school. They are elective courses in the high school. All students must have successfully completed Art Studio I and receive teacher approval to move forward in the sequence. Art Studio II and III are geared for students with a serious interest in the visual arts. Students are assigned projects from selected areas of art study and are encouraged to use the basis of the projects as a vehicle for individual expression and portfolio development. The projects include a variety of multi-level problem solving assignments in the areas of: drawing, painting, printmaking, sculpture, 2D and 3D design, as well as digital and mixed media. Art historical connections are established throughout the courses as appropriate. Art Studio II and III students are expected to observe carefully; think creatively and conceptually; articulate intelligently; and to make decisions thoughtfully and reflectively.

Art Studio II and III (College Prep) and (Honors) are all offered concurrently. This is done to better facilitate scheduling; to provide strong peer modeling; and to better facilitate the thematic design of the curriculum. The differences between CP and H tracks are that honors students are required to keep an active personal sketchbook that is reviewed quarterly and they are required to create one additional independent theme-related project quarterly. Generally, previous art teachers make recommendations for placement in the Honors track however, the ultimate choice of CP or H is up to the student and his/her parents. All parties must realize that the choice to pursue the Honors track requires a significant additional commitment of time and energy on the part of the student throughout the year.

As was previously mentioned, the Art Studio II and III curricula are taught thematically—the way most professional artists work. Given that it is a two-year sequence—one year utilizes a narrative theme and the next utilizes a more concrete or formal theme. Examples of narrative themes include: “In Search of Self”, “Mapping/Journeys”, “Metamorphosis”, etc. Examples of concrete/formal themes include: “Surfaces”, “Issues of Scale”, “Oxymorons”, “Addition, Subtraction, Multiplication and Division”, etc. All of the Art Studio II and III teachers work together to develop a series of assignments that support and explore the annual theme through a variety of methods, materials and approaches throughout the year. By linking together a series of visual problems thematically, the teaching team is better able to help the students develop a deeper understanding of how artists think sequentially and work thematically. At the conclusion of the two-year sequence, the students should be well prepared to choose a theme or concentration of their own to explore the following year in the Advanced Placement Studio Art program—the conclusion of the six-year sequence.

During the course of the two-year program students will have worked in a wide range of studio areas. One year will be devoted to the areas of: Graphic Design or Digital Imaging, Crafts or 3D Design, Painting and Relief Printmaking. The other year will focus on: Sculpture (in-the-round or relief), Intaglio Printmaking and Mixed Media/Collage. Both years of the sequence will also include work in the area of observational drawing—the most important aspect of portfolio development for every high school art student. The highly personal work completed in Art Studio II and III becomes the basis for the Advanced Placement Studio Art Portfolio and/or the college admissions visual arts portfolio (even if one is not planning on majoring in the visual arts after high school).

**Central Objectives:**

The students will:

- create unique solutions to a variety of theme-based structured visual problems.
- learn the techniques of a variety of mediums 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.
- develop a portfolio of resolved, original art work at the conclusion of each course.
- verbally articulate and justify 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 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.

**Major Activities:**

In each of the two years of this curriculum, the students will create a body of work in which the emphasis will be on a variety of materials and processes explored through a theme. One year the students will explore: drawing, graphic design or digital imaging, crafts or 3D design, painting and relief printmaking. The following year the students will explore: drawing, sculpture (in-the-round or relief), intaglio printmaking and mixed media/collage. 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 honors students will also be required to complete four theme-based projects. They will also be responsible for maintaining a personal sketchbook. Major units in the following areas will be explored:

### **Both years:**

#### **Drawing:**

- Explore drawing and shading of increasingly complex forms.
- Experiment with drawing from both observation and imagination—especially symbolic abstractions.
- Develop observation skills to more accurately evaluate and render the way our eyes see objects around us—especially perspective.

**Vocabulary:** *two-dimensional, three-dimensional, one-two-and three-point perspective, composition, line, contour, blind contour, break-the-edge, overlapping, proportion, positive space, negative space, contrast, value/value scale, blending Tortillon, texture, pencil grades, kneaded eraser, Conte crayons, soft pastel, oil pastel, wash, multi-directional markmaking.* **Note:** *All students and teachers will reference Masconomet's; "Observational Drawing Rules for Full-Value Drawings" when completing observational drawing assignments (see Attachment 2)*

### **Year One (in addition to Drawing):**

#### **Graphic Design or Digital Imaging:**

- Experiment with ways to organize information within a picture plane.
- Explore the overall visual presentation of an image, including its composition, style and the priority of its visual elements.
- Investigate man-made and organic designs.
- Experiment with digital imagery and its manipulation through the use of computer software programs such as Photoshop, Illustrator or InDesign.

**Vocabulary:** *design, symmetry, asymmetry, rhythm, variety, pattern, realistic, abstract, geometric, organic, symbolic, picture plane, composition, font, serif, sans serif, decorative, ascender, descender, body copy, text, adjustments, filters, hue and saturation, DPIs, pixels, focal point*

#### **Painting/Color:**

- Maintain proper control, care and clean-up of painting tools and materials.
- Experiment with basic color mixing.
- Explore color relationships and how color can be used effectively as a means of expression.
- Demonstrate and thorough understanding of the color wheel and color theory.

**Vocabulary:** *primary colors, warm/cool colors, secondary colors, tertiary colors, value, tint, shade, monochromatic, complementary, split-complementary, hue, saturation, analogous, contrasting colors, opaque, transparent, translucent, tempera paint, watercolor paint, ink wash, acrylic paint, oil paint, brushes—brights, flats, rounds, fans, etc., gloss, matte, iridescent, gilding,*

#### **Crafts or 3D Design:**

- Demonstrate and understanding of the difference between sculpture and crafts/3D design.
- Experiment with media that is most appropriate for the purpose or function of the design i.e., a glazed ceramic bowl to hold liquid
- Understand and respect the historical/cultural context of the craft or 3D design.
- Maintain proper control, care and clean-up of craft/3D design tools and materials.

**Vocabulary:** *basketry, industrial design, ceramics, vessel, utilitarian, form follows function, metal, glass, wire, sewing, coiling, casting, relief, design, symmetry, asymmetry, rhythm, variety, pattern, realistic, abstract, geometric, organic, symbolic, open and closed space, positive and negative space*

#### **Relief Printmaking:**

- Explore relief printing through linoleum carving, collagraphy or other means.
- Develop proper use, care and clean up of all tools and materials associated with relief printmaking.
- Learn control of the many variables in printmaking to create consistent, multiple prints as well as unique prints.

**Vocabulary:** brayer, printing ink, inking plate, bench hook, printing press, water bath, blotter, ghost print, overprint, chine colle, rainbow roll (multiple color blend), embossment, Rives paper, low-relief, collage, archival materials, solvents, adhesives

### **Year Two (in addition to Drawing):**

#### **Sculpture:**

- Explore relief and in-the-round sculpture through the use of materials such as: plaster, clay, wire, casting material, paper, fomecore, papier mache, assemblage, etc.
- Understand the difference between relief and in-the-round sculpture—how they are created and how they are to be viewed.
- Develop proper control, care and clean up of all tools and materials associated with sculpture
- Explore ways to create symbolic abstractions sculpturally.
- Experiment with ways to organize information within a physical space.

**Vocabulary:** relief, in-the-round, additive, subtractive, clay, wire, casting, armature, firing, glazing, symbolic abstraction, assemblage, volume, mass

#### **Intaglio Printmaking:**

- Explore intaglio printing through drypoint engraving, etching or other means.
- Develop proper use, care and clean up of all tools and materials associated with intaglio printmaking.
- Learn control of the many variables in printmaking to create consistent, multiple prints as well as unique prints.

**Vocabulary:** printing plate, engraving tool, burr, mordant, printing ink, transparent base, “rubbing” the plate, tarlatan, registration, etching press, water bath, blotter, chine colle, ala poupe, embossment, Rives heavy weight paper, archival materials, solvent, edition, signing (the prints)

#### **Mixed Media/Collage:**

- Explore artwork created through the use of more than one medium either two-dimensionally or in low-relief.
- Develop proper control, care and clean up of all tools and materials associated with sculpture
- Explore the overall visual presentation of an image, including its composition, style and the priority of its visual elements.
- Explore layering (transparent and translucent) within a composition to create dynamic visual effects.

**Vocabulary:** collage, specialty papers, found/natural objects, stamping, typography, layering, transparent, translucent, opaque, gloss medium, matte medium, photo copying, image transfers

#### **General Expectations**

- A. Effort--How hard you try.
- B. Originality--Your artwork is a solution to a given problem. Each student is expected to solve each problem in an individual way.
- C. Responsibility-- You will be expected to show an ability to use, control and clean up all tools and materials properly and safely. It is your responsibility to make up any work that has been missed.
- D. Discussion and Vocabulary-- We will have individual and small group discussions, (critiques), of work in progress. You will be expected to take part in these discussions and to use proper art vocabulary terms.
- E. Reflection/Adjustment --Students will reflect upon their work and will have the opportunity to make adjustments as needed.

#### **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 Art Studio II and III 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.

#### **Text and Materials:**

Relevant handouts and visual presentation will be provided as appropriate.

## **Methodology:**

- **Investigations:** Students will be exposed to a variety of materials or techniques which may be used in exploring a new art element.
- **Lectures and Demonstrations:** Lectures and demonstrations will be used to safely introduce new art methods, materials and approaches. Introduction to specific artists and artistic styles will also be presented in this format.
- **Discussions:** Individual and small group discussions (critiques) of work in progress will be held on a regular basis. Students will be expected to take part in these critiques and to use proper art vocabulary terms. Students will also be expected to reflect upon their work and make adjustments to it as needed.
- **Visual aides:** Charts, samples, books, photos, websites, CDs, slides etc., will be used to strengthen understanding of art elements, techniques, concepts etc.

**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.

