

Week 17

AP 2-D Art and Design

Homework bundle for this week

本周作业合集

exercises.lol

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AP 2-D Art and Design

Name: _____ Score: _____

1. In AP Art and Design, making begins with...
 - ☐ a finished plan
 - ☐ inquiry (asking questions)
 - ☐ a single fixed style
 - ☐ the final exam
2. According to the AP framework, what mainly informs why and what artists make?
 - ☐ their experiences
 - ☐ the exam date
 - ☐ random luck
 - ☐ the frame size
3. What a work is made of is its...
 - ☐ materials
 - ☐ processes
 - ☐ ideas
 - ☐ format
4. When, where, why, and by whom a work was made is its...
 - ☐ format
 - ☐ context
 - ☐ palette
 - ☐ edition
5. Evaluation judges a work by using visual evidence against specific...
 - ☐ prices
 - ☐ criteria
 - ☐ frames
 - ☐ dates
6. It is fine for your guiding questions to change as your work develops.
 - ☐ True ☐ False

7. Careful observation of the world is a rich source of ideas.

☐ True ☐ False

8. Materials, processes, and ideas interact rather than working separately.

☐ True ☐ False

9. Working within a tradition is acceptable as long as you acknowledge your influences.

☐ True ☐ False

10. A useful critique points to what in the work supports each judgement.

☐ True ☐ False

AP 2-D Art and Design

1. **inquiry (asking questions)**

Making begins with **inquiry** — questions that guide investigation.

2. **their experiences**

Artists' **experiences** inform their thinking and making.

3. **materials**

Materials are what the work is made of.

4. **context**

Context shapes how a work is made and understood.

5. **criteria**

Evaluation compares the work with **criteria** using evidence.

6. **True**

Questions **evolve** — the changing inquiry is valued.

7. **True**

Observation is one of the richest sources of ideas.

8. **True**

The three components **interact** to make meaning.

9. **True**

Building on tradition with **integrity** means crediting influences.

10. **True**

A good **critique** uses visual evidence, not vague praise.

4.1 Inquiry and Asking Questions

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS inquiry 探究 • sustained investigation 持续探究 • guiding question 引导性问题

Objective

Build the skills to drive art with **inquiry** 探究 and a **guiding question** 引导性问题.

You must be able to:

- define **inquiry** 探究 in art
- write a strong, open **guiding question** 引导性问题
- distinguish an open question from a closed one
- explain why inquiry drives a sustained investigation

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Inquiry

Inquiry means driving your art with a question you genuinely want to explore, not just making pretty pictures.

■ A good guiding question

A strong **guiding question** is open (many answers), personal, and visual — 'How can I show memory through layered images?' beats 'Can I draw a face?'

■ Open vs closed

A **closed** question has one answer and ends the exploration; an **open** question invites many artworks and keeps the investigation going.

2 Practice

2.1 The best guiding question for a sustained investigation is

[1]

- **A** Can I paint a tree?
- **B** How can colour express grief?
- **C** Is blue a colour?
- **D** Did I finish?

2.2 Explain why an open question is better than a closed one for an investigation. [2]

2.3 State one feature of a strong guiding question. [1]

3 Studio & portfolio tasks

3.1 Draft **guiding questions**.

(a) Write three possible guiding questions for your work. [2]

(b) Circle the strongest and say why in one sentence. [1]

3.2 Map the inquiry.

(a) Sketch three different artwork ideas that answer your chosen question. [3]

Solutions

2.1 B. an open, explorable, visual question drives inquiry.

2.2 an open question has many possible answers; it lets you make many related works and keep exploring.

2.3 open, personal, visual, or genuinely interesting to you.

3.1 Look for: three open, visual questions (2); a reasoned choice of the most explorable one (1).

3.2 Look for: three distinct visual responses (2) all clearly tied to the one question (1).

4.2 Sources of Ideas and Experiences

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS experience 经历 • observation 观察 • sources of ideas 灵感来源 • integrity 诚信

Objective

Build the skills to find **sources of ideas** 灵感来源 for your art.

You must be able to:

- identify sources: **observation** 观察, memory, imagination, research
- use personal **experience** 经历 as source material
- gather primary source images ethically
- avoid copying others' work

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Sources of ideas

Ideas come from **observation** (drawing life), memory, imagination, other art, and research — the richest work draws on several.

■ Personal experience

Your own **experiences**, culture, and interests give art authenticity and meaning that copied images cannot.

■ Ethical sourcing

Work from your **own** photos and observation where possible; if you use another's image you must transform it and cite it.

2 Practice

2.1 The most authentic source for a personal artwork is usually [1]

- A a copied internet image
- B your own experience and observation
- C another artist's finished work
- D a stock photo used unchanged

2.2 State two different sources of ideas an artist can use. [2]

2.3 Explain why using your own photos is safer than internet images. [1]

3 Studio & portfolio tasks

3.1 Build an **idea bank**.

(a) Sketch or list five sources you could draw ideas from for your question. [3]

3.2 Gather primary material.

(a) Plan one primary source you will make yourself (a photo, a life sketch) and note what it adds. [3]

Solutions

2.1 B. personal experience/observation gives authenticity.

2.2 any two of: observation, memory, imagination, research, other art, personal experience.

2.3 you own the rights and it is authentic — no copyright/integrity problem.

3.1 Look for: five varied sources (2), at least some personal/observational (1).

3.2 Look for: a self-made primary source planned (2); its contribution to the idea explained (1).

4.3 Materials, Processes, and Ideas

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS materials 材料 • ideas 想法 • processes 过程 • materials, processes, and ideas 材料、过程与想法
• synthesis 综合

Objective

Build the skills to connect **materials** 材料, **processes** 过程, and **ideas** 想法.

You must be able to:

- define **materials** 材料, **processes** 过程, and **ideas** 想法
- explain that the three should support each other
- choose a material that fits the idea
- recognise strong **synthesis** 综合 of the three

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ The three together

Materials are what you use, **processes** are how you use them, and **ideas** are what you mean. Strong art makes all three work together.

■ Fit

The right material serves the idea — rough torn paper for a theme of loss, smooth digital gradients for calm technology.

■ Synthesis

Synthesis is when materials, processes, and ideas reinforce one another so the how and the what feel inseparable.

2 Practice

2.1 When materials, processes, and ideas all reinforce each other, a work shows strong^[1]

- **A** synthesis
- **B** symmetry
- **C** saturation
- **D** hierarchy

2.2 Explain why a material should fit the idea. [2]

2.3 Give an example of a material choice that suits a theme. [1]

3 Studio & portfolio tasks

3.1 Match material to meaning.

(a) State your idea, then list two materials and why each suits it. [3]

3.2 Test synthesis.

(a) Thumbnail one work and label how the material, process, and idea connect. [3]

Solutions

2.1 A. materials+processes+ideas united = synthesis.

2.2 the material carries meaning/feeling; a fitting material strengthens the idea, a random one weakens it.

2.3 e.g. torn/burnt paper for loss; smooth gradients for calm technology (any sensible pairing).

3.1 Look for: a clear idea (1); two materials each justified by how it serves the idea (2).

3.2 Look for: all three labelled (1); the labels show genuine mutual reinforcement (2).

4.4 Art and Design in Context

Name: _____ Class: _____ Date: _____

Total: 10 marks**KEY WORDS** context 背景 • integrity 诚信 • traditions 传统 • inquiry 探究 • observation 观察

Objective

Build the skills to place your art in **context** 背景.

You must be able to:

- explain what artistic **context** 背景 means
- research an artist or tradition related to your idea
- use influences without copying
- cite influences with **integrity** 诚信

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Context

Art exists in a **context** — the time, culture, and artists around it. Knowing the context deepens your own work.

■ Researching influences

Study artists or traditions linked to your idea; understand *why* they made choices, not just how the work looks.

■ Influence with integrity

Let influences inform, not replace, your voice — transform what you learn and **cite** your sources honestly.

2 Practice

2.1 Studying artists related to your theme mainly helps you

[1]

- **A** copy them exactly
- **B** understand and extend your own ideas
- **C** avoid making art
- **D** skip citing sources

2.2 Explain what it means to place a work in context. [2]

2.3 State why you must cite an artist who influenced you. [1]

3 Studio & portfolio tasks

3.1 Research a **context link**.

(a) Name an artist/tradition tied to your idea and note two things you learn from it. [3]

3.2 Transform, don't copy.

(a) Thumbnail how you will use that influence in your OWN way, and note the citation.[3]

Solutions

2.1 B. context research deepens and extends your own inquiry.

2.2 relating it to the time, culture, and artists around it; understanding how it connects to or differs from them.

2.3 to maintain academic integrity / give credit and avoid passing off their work.

3.1 Look for: a relevant influence named (1); two specific, useful observations (2).

3.2 Look for: a clearly transformed use, not a copy (2); a citation noted (1).

4.5 Evaluating Art and Design

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS critique 评图 • evaluate 评价

Objective

Build the skills to **evaluate** 评价 art — yours and others'.

You must be able to:

- explain the purpose of **critique** 评图
- evaluate using the elements and principles
- give specific, constructive feedback
- use evaluation to plan revisions

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Why evaluate

Critique is judging a work against goals and principles to see what works and what to improve — not just saying 'I like it'.

■ Evaluating with vocabulary

Use the **elements and principles** (value, balance, emphasis) to describe *why* something works, giving specific evidence.

■ Constructive feedback

Good feedback is specific and kind: name a strength, name a concrete improvement, and suggest how.

2 Practice

2.1 The most useful critique comment is

[1]

- **A** I like it
- **B** The focal point is weak because contrast is low there — try darkening the background
- **C** It's fine
- **D** Nice colours

2.2 Explain the purpose of a critique. [2]

2.3 State one feature of constructive feedback. [1]

3 Studio & portfolio tasks

3.1 Self-critique a piece.

(a) Name one strength and one weakness of a current work, using art vocabulary. [2]

(b) State the revision it suggests. [1]

3.2 Peer-critique frame.

(a) Write two specific, kind feedback sentences you could give a classmate. [3]

Solutions

2.1 B. specific, evidence-based, actionable feedback is most useful.

2.2 to judge a work against its goals/principles and identify concrete improvements.

2.3 specific, evidence-based, and actionable / balances a strength with an improvement.

3.1 Look for: strength and weakness each named with the right terms (2); a concrete revision that follows (1).

3.2 Look for: two specific, evidence-based, constructive comments (3).

4.6 Documentation and the Process Journal

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS process journal 过程记录本 • documentation 记录 • inquiry 探究 • sustained investigation 持续探究

Objective

Build the skills to keep a **process journal** 过程记录本 and document your work.

You must be able to:

- explain why **documentation** 记录 matters
- record experiments, failures, and decisions
- photograph work in progress
- use the journal to show growth over time

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Why document

Documentation captures your thinking and making — experiments, sketches, notes — evidence the portfolio needs, not just finished pieces.

■ Recording the process

Log **experiments**, failures, and decisions. A failed test that you learn from is valuable evidence of inquiry.

■ Showing growth

Dated photos and notes let a viewer see how ideas **develop over time** — the heart of a sustained investigation.

2 Practice

2.1 A process journal should mainly record [1]

- **A** only finished, perfect works
- **B** experiments, decisions, and progress including failures
- **C** nothing until the end
- **D** other artists' work only

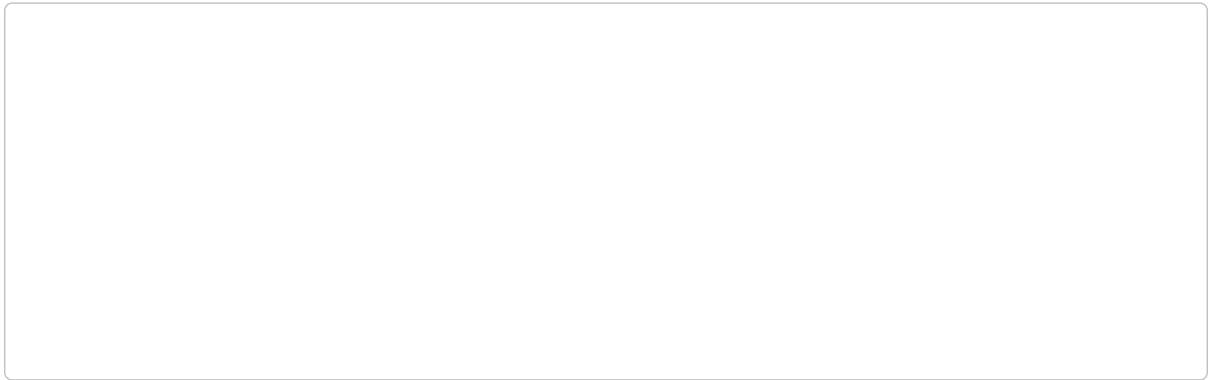
2.2 Explain why recording a failed experiment is valuable. [2]

2.3 State one thing to capture as you work. [1]

3 Studio & portfolio tasks

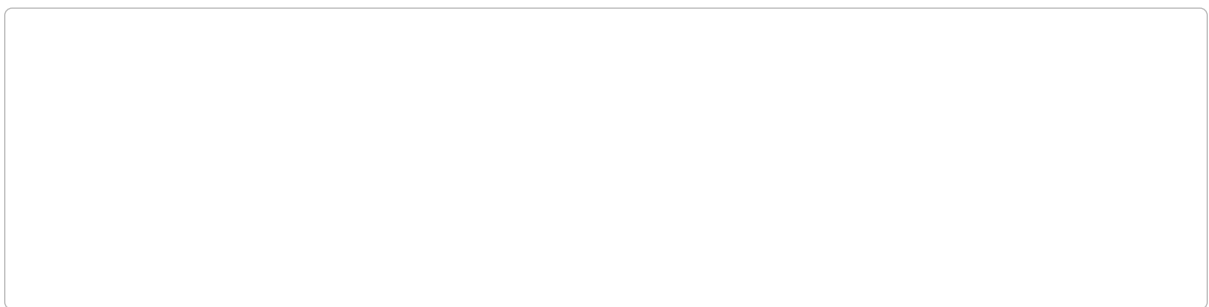
3.1 Set up a **journal spread**.

(a) Sketch a two-page layout with space for a sketch, notes, and a progress photo. [3]



3.2 Document one experiment.

(a) Record one material/technique test: what you tried, what happened, what you learned. [3]



Solutions

2.1 B. the journal documents process, experiments, and growth.

2.2 it shows experimentation and learning; such evidence of thinking/revision is what the investigation is judged on.

2.3 in-progress photos, sketches, material tests, or decisions/notes.

3.1 Look for: a usable layout with all three zones (2); designed for dated, ongoing entries (1).

3.2 Look for: the test, result, and a reflection all present (3).