

Week 6

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. A design that mirrors both sides of a central axis has _____ balance.

- ☐ radial
- ☐ symmetrical
- ☐ asymmetrical
- ☐ linear

2. The place the eye is drawn to first is the...

- ☐ negative space
- ☐ focal point
- ☐ vanishing point
- ☐ horizon

3. Contrast is best described as the _____ between elements.

- ☐ similarity
- ☐ difference
- ☐ distance
- ☐ weight

4. The path the viewer's eye takes through a work is called...

- ☐ balance
- ☐ movement
- ☐ value
- ☐ texture

5. The single unit that repeats to form a pattern is the...

- ☐ pattern
- ☐ motif
- ☐ focal point
- ☐ hue

6. A small bright shape can balance a large dull shape.

- ☐ True
- ☐ False

7. If every area of a work is equally loud, the focal point weakens.

☐ True ☐ False

8. Low contrast tends to unify a work and make it feel calm.

☐ True ☐ False

9. Repetition with gradual variation is more interesting than identical repetition.

☐ True ☐ False

10. Adding variation to a pattern keeps it from becoming monotonous.

☐ True ☐ False

AP 2-D Art and Design

1. **symmetrical**

Symmetrical balance mirrors both sides of an axis.

2. **focal point**

The **focal point** is the centre of interest.

3. **difference**

Contrast is the difference between elements.

4. **movement**

Movement is the visual path the eye follows.

5. **motif**

A **motif** is the repeating unit of a pattern.

6. **True**

Brightness adds visual weight, so a small bright shape can balance a large one.

7. **True**

Emphasis needs the rest to be **subordinated**.

8. **True**

Low contrast is calming and unifying; high contrast is dramatic.

9. **True**

Repetition **with** variation keeps rhythm alive.

10. **True**

Variation keeps repetition interesting.

2.1 Balance

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS symmetrical 对称平衡 • asymmetrical 非对称平衡 • radial balance 辐射平衡 • balance 平衡
• visual weight 视觉重量

Objective

Build the skills to control **balance** 平衡 in a composition.

You must be able to:

- distinguish **symmetrical** 对称平衡, **asymmetrical** 非对称平衡, and **radial balance** 辐射平衡
- explain **visual weight** 视觉重量
- achieve asymmetrical balance with unequal elements
- choose a balance type to match a mood

1 Worked examples

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

■ Types of balance

Symmetrical balance mirrors both sides (formal, calm). **Asymmetrical** balance uses different elements of equal **visual weight** (dynamic). **Radial** balance radiates from a centre.

■ Visual weight

Large, dark, saturated, or detailed areas carry more **visual weight**. Balance is felt when weight is distributed comfortably.

■ Choosing balance

Symmetry suits dignity and order; asymmetry suits energy and interest. The choice shapes the viewer's feeling.

2 Practice

2.1 A composition where different-looking elements still feel evenly weighted shows [1]

- **A** symmetrical balance
- **B** asymmetrical balance

- **C** radial balance
 - **D** no balance
-

2.2 Define visual weight and name one thing that increases it. [2]

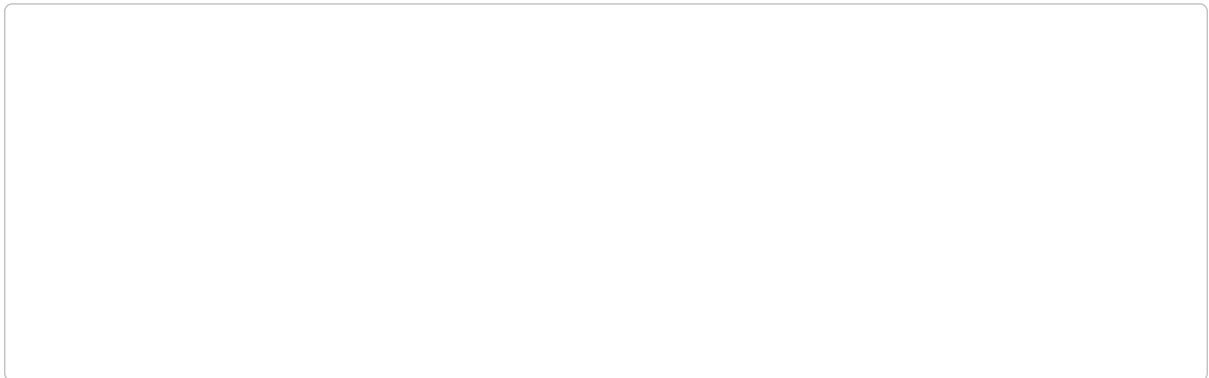
2.3 State a mood suited to radial balance. [1]

3 Studio & portfolio tasks

3.1 Create two thumbnails of the **same subject** with different balance.

(a) One **symmetrical**. [2]

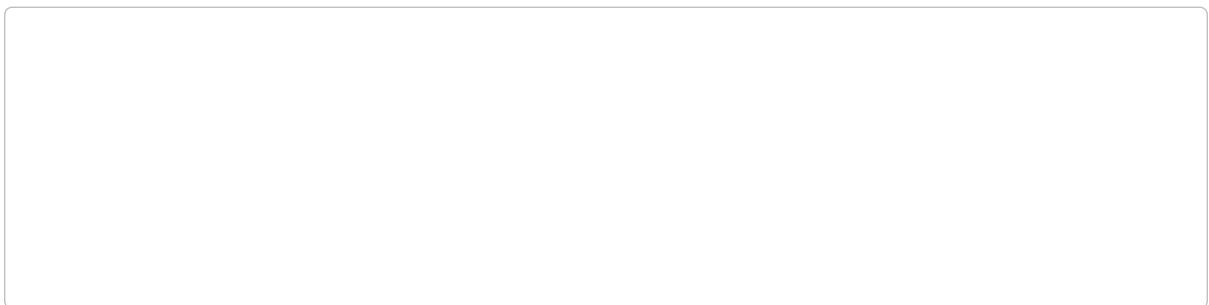
(b) One **asymmetrical** but still balanced. [2]



3.2 Plan balance for a portfolio piece.

(a) Choose a balance type and justify it by the mood. [1]

(b) Thumbnail marking the heaviest visual element. [2]



Solutions

2.1 B. unequal elements of equal weight = asymmetrical balance.

2.2 the apparent 'heaviness' of an element in a composition; increased by large size, dark value, high saturation, or detail.

2.3 energetic, focused, or hypnotic — drawing the eye to the centre.

3.1 Look for: symmetrical version mirrors evenly (2); asymmetrical version uses unequal elements yet feels balanced by visual weight (2).

3.2 Look for: balance type justified by intended mood (1); thumbnail's weight distribution supports the chosen balance (2).

2.2 Emphasis and Focal Point

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS focal point 视觉焦点 • contrast 对比 • emphasis 强调 • composition 构图 • scale 尺度

Objective

Build the skills to create **emphasis** 强调 and a clear **focal point** 视觉焦点.

You must be able to:

- define **emphasis** 强调 and **focal point** 视觉焦点
- use **contrast** 对比, isolation, and placement to emphasise
- avoid competing focal points
- lead the eye toward the main subject

1 Worked examples

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

■ Emphasis and focal point

Emphasis makes one area stand out as the **focal point** — the first place the eye lands. A strong work has one dominant centre of interest.

■ Creating emphasis

Use **contrast** (a bright spot in a dull field), **isolation** (space around it), or **placement** (near a third-line intersection) to draw attention.

■ Avoiding competition

Several equally strong areas confuse the eye. Subordinate everything else so the focal point wins.

2 Practice

2.1 The area a viewer's eye is drawn to first is the

[1]

- **A** negative space
- **B** focal point
- **C** value scale
- **D** vanishing point

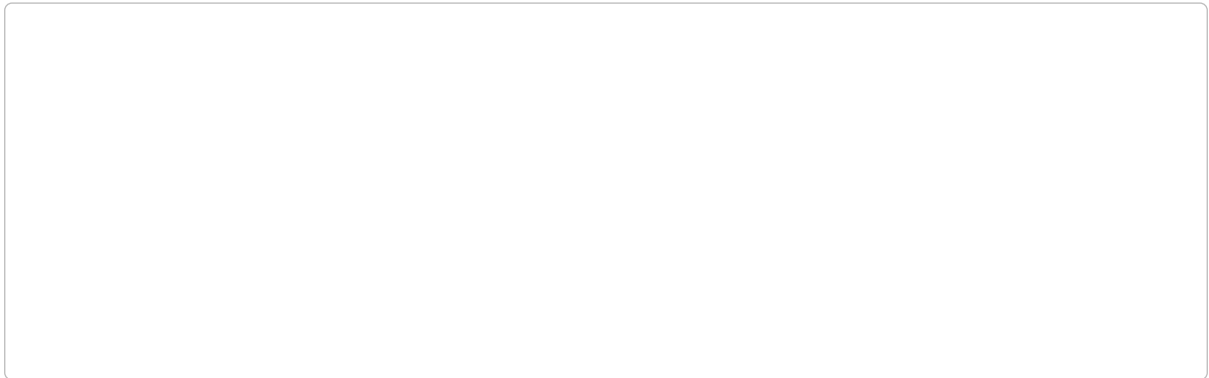
2.2 State two techniques for creating emphasis. [2]

2.3 Explain one problem with having two equally strong focal points. [1]

3 Studio & portfolio tasks

3.1 Make a thumbnail with a deliberate focal point.

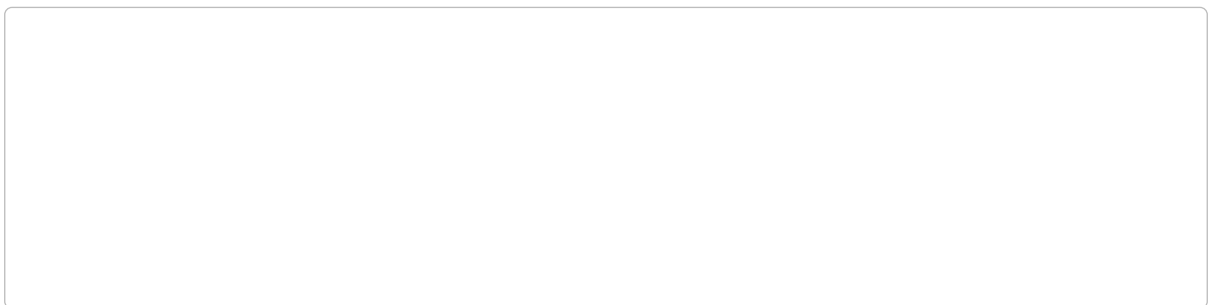
(a) Place a focal point and use **two** emphasis techniques on it. [3]



3.2 Diagnose and fix a weak composition.

(a) Sketch a version with competing focal points. [1]

(b) Redraw it so one focal point dominates. [2]



Solutions

2.1 B. the main centre of interest is the focal point.

2.2 any two of: contrast, isolation, placement, size, colour, convergence of lines.

2.3 the eye is confused / the composition lacks a clear centre of interest.

3.1 Look for: one clear focal point (1); two identifiable emphasis techniques applied to it (2).

3.2 Look for: first sketch shows the competition problem (1); redraw subordinates rivals so one point clearly leads (2).

2.3 Contrast

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS contrast 对比 • focal point 视觉焦点 • emphasis 强调 • scale 尺度

Objective

Build the skills to use **contrast** 对比 to create interest and clarity.

You must be able to:

- define **contrast** 对比
- use contrast of value, colour, shape, and texture
- explain how contrast creates emphasis
- avoid a flat, low-contrast image

1 Worked examples

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

■ Contrast

Contrast is strong difference between elements — light vs dark, big vs small, smooth vs rough. It creates energy and draws the eye.

■ Kinds of contrast

You can contrast **value**, **colour** (complementaries), **shape** (organic vs geometric), or **texture** (rough vs smooth).

■ Why it matters

High contrast at one spot creates **emphasis**; a whole image with no contrast looks flat and dull.

2 Practice

2.1 Placing the lightest light next to the darkest dark is contrast of [1]

- **A** value
 - **B** shape
 - **C** texture
 - **D** scale
-

2.2 Explain how contrast can create a focal point. [2]

2.3 State one problem with a low-contrast image. [1]

3 Studio & portfolio tasks

3.1 Make a **contrast study**.

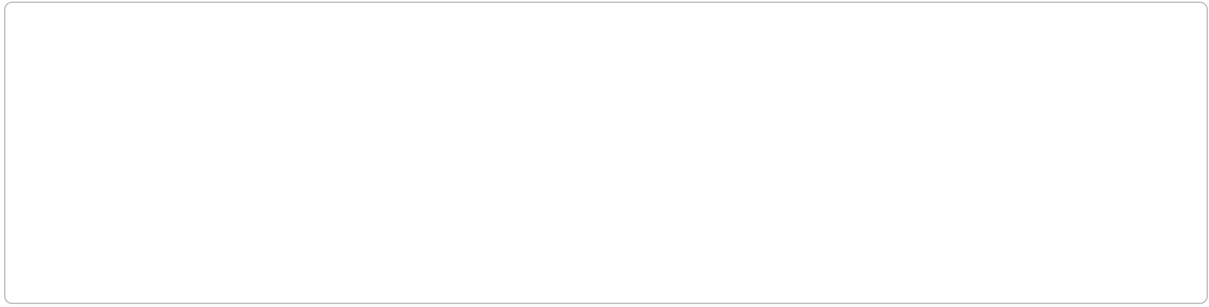
(a) Fill one box using strong value contrast; another using strong shape contrast. [4]

3.2 Plan contrast for a portfolio piece.

(a) Name the type of contrast you will feature and where. [1]

(b) Thumbnail showing the high-contrast focal area.

[2]



Solutions

2.1 A. light vs dark is value contrast.

2.2 a strongly contrasting area stands out from its surroundings; the eye is drawn to it as the focal point.

2.3 it looks flat, dull, or unclear.

3.1 Look for: box 1 shows a clear light-vs-dark difference (2); box 2 juxtaposes clearly different shape types (2).

3.2 Look for: a specific contrast type and location named (1); thumbnail concentrates that contrast at the focal point (2).

2.4 Movement and Rhythm

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS rhythm 节奏 • movement 动感 • repetition 重复 • composition 构图 • balance 平衡

Objective

Build the skills to create **movement** 动感 and **rhythm** 节奏 in a composition.

You must be able to:

- define **movement** 动感 and **rhythm** 节奏
- use line, repetition, and placement to guide the eye
- distinguish regular from flowing rhythm
- create a visual path through a work

1 Worked examples

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

■ Movement and rhythm

Movement is the path the eye takes through a work. **Rhythm** is a sense of organised motion made by repeating elements.

■ Guiding the eye

Leading **lines**, gradual size changes, and repeated shapes create movement, carrying the eye from one part to another.

■ Types of rhythm

Regular rhythm repeats at even intervals (calm, steady); **flowing** rhythm uses curves and gradual change (graceful, dynamic).

2 Practice

2.1 The path a viewer's eye follows through an artwork is

[1]

- A balance
- B movement
- C texture
- D value

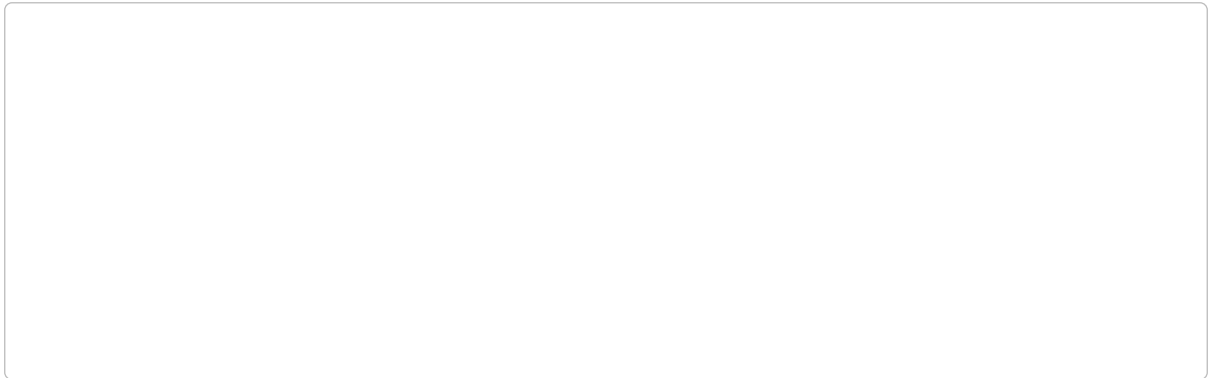
2.2 Explain how repetition creates rhythm. [2]

2.3 State one tool for leading the eye across a composition. [1]

3 Studio & portfolio tasks

3.1 Create a thumbnail with a clear **visual path**.

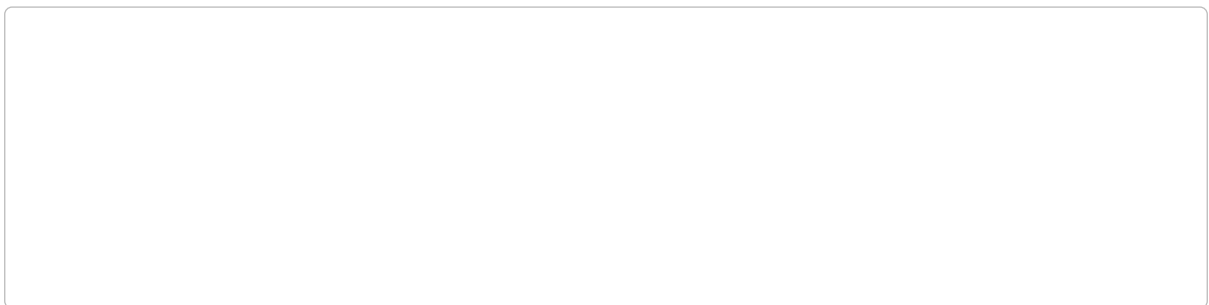
(a) Use leading lines or repetition so the eye follows a route you intend. [3]



3.2 Compare two rhythms.

(a) Thumbnail a **regular** rhythm. [1]

(b) Thumbnail a **flowing** rhythm of the same motif. [2]



Solutions

2.1 B. the eye's path through the work is movement.

2.2 repeated elements create a pattern of visual beats; the eye moves along them, sensing motion.

2.3 leading lines, repeated shapes, or gradual size/colour change.

3.1 Look for: an intended eye-path (1); leading lines/repetition actually carry the eye along it (2).

3.2 Look for: even-interval repetition in the first (1); curved, graduated motion in the second (2).

2.5 Pattern and Repetition

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS pattern 图案 • repetition 重复 • motif 母题 • regular 规则 • irregular 不规则

Objective

Build the skills to use **pattern** 图案 and **repetition** 重复 with purpose.

You must be able to:

- define **repetition** 重复 and **pattern** 图案
- distinguish **regular** 规则 from **irregular** 不规则 pattern
- use repetition to create unity
- vary a pattern to avoid monotony

1 Worked examples

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

■ Repetition and pattern

Repetition repeats an element; a **pattern** is a repeated arrangement. Both create **unity** and rhythm.

■ Regular vs irregular

A **regular** pattern repeats identically (tiles); an **irregular** pattern varies spacing or form for a livelier feel.

■ Purposeful variation

Pure repetition can be monotonous — a break or variation in the pattern creates emphasis and keeps interest.

2 Practice

2.1 A repeated arrangement of shapes across a surface is a

[1]

- A focal point
- B pattern
- C value scale
- D vanishing point

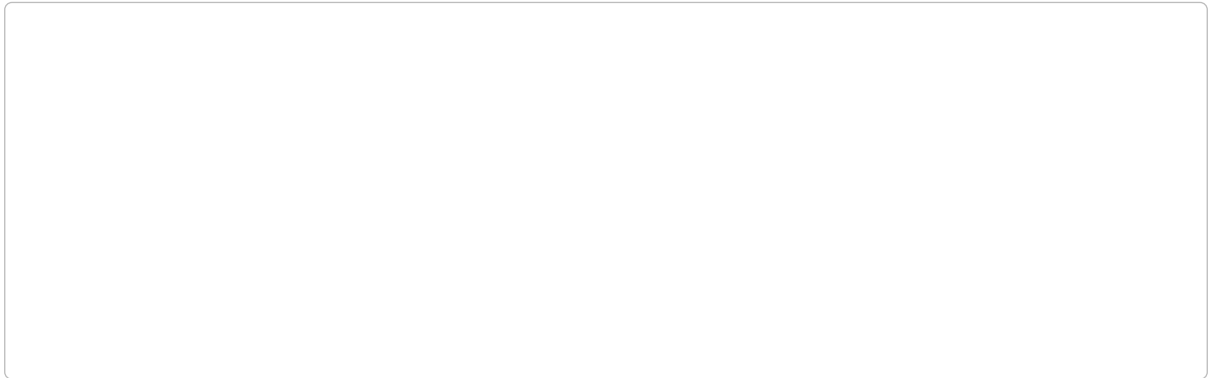
2.2 Explain how repetition creates unity. [2]

2.3 State one way to keep a pattern from becoming monotonous. [1]

3 Studio & portfolio tasks

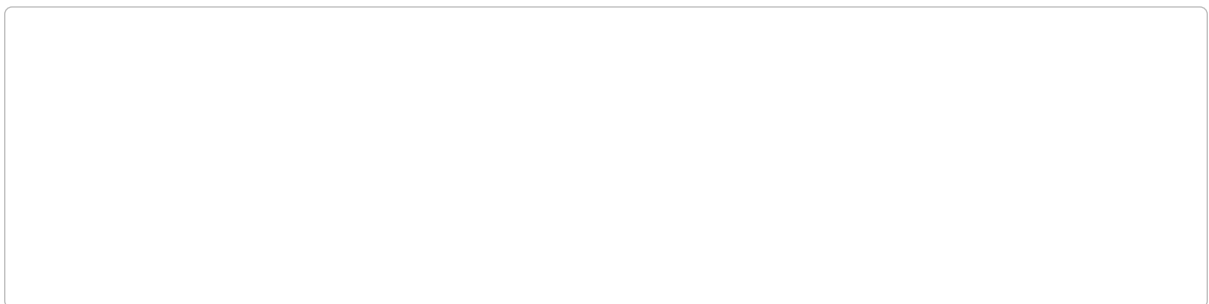
3.1 Design a **pattern tile** and repeat it.

(a) Draw one motif, then repeat it into a small regular pattern. [3]



3.2 Break a pattern for emphasis.

(a) Take your pattern and vary one unit to create a focal point. [3]



Solutions

2.1 B. a repeated arrangement is a pattern.

2.2 the repeated element ties areas together; the work feels consistent and whole.

2.3 vary spacing, size, or colour / introduce a deliberate break.

3.1 Look for: a clear repeatable motif (1); consistent repetition forming a readable pattern (2).

3.2 Look for: the varied unit clearly stands out (2); the surrounding pattern stays unified (1).

2.6 Proportion and Scale

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS scale 尺度 • proportion 比例 • composition 构图 • emphasis 强调

Objective

Build the skills to control **proportion** 比例 and **scale** 尺度.

You must be able to:

- distinguish **proportion** 比例 from **scale** 尺度
- use correct proportion for realism
- use exaggerated scale for effect
- explain the effect of unexpected scale

1 Worked examples

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

■ Proportion vs scale

Proportion is the size relationship of parts within a work (a head to a body). **Scale** is size relative to the real world or the whole composition.

■ Proportion for realism

Believable proportion — correct relative sizes — makes a subject read as real; wrong proportion signals a deliberate style or an error.

■ Scale for effect

Exaggerated scale (a giant object, a tiny figure) creates surprise, drama, or emphasis, and can carry meaning.

2 Practice

2.1 Making a figure tiny beside a huge object is a deliberate use of

[1]

- **A** proportion within the figure
- **B** scale
- **C** texture
- **D** analogous colour

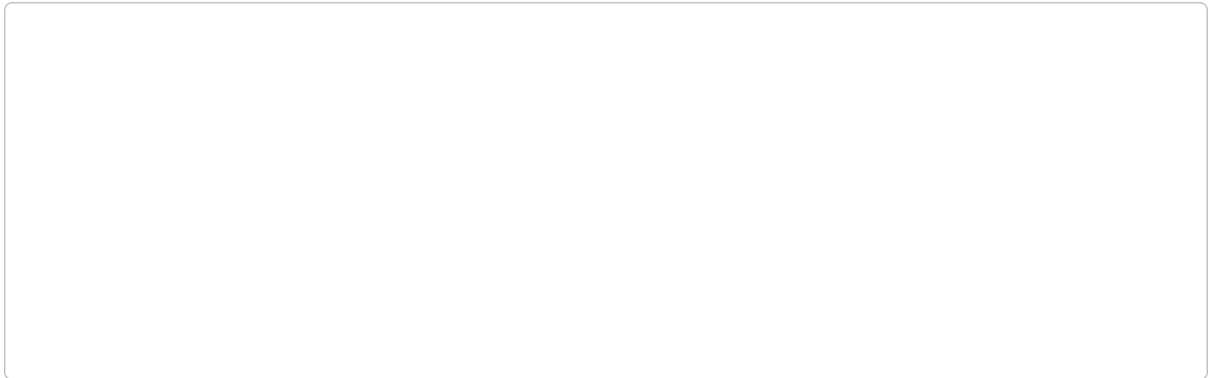
2.2 State the difference between proportion and scale. [2]

2.3 State one effect of using unexpected scale. [1]

3 Studio & portfolio tasks

3.1 Do a **proportion study**.

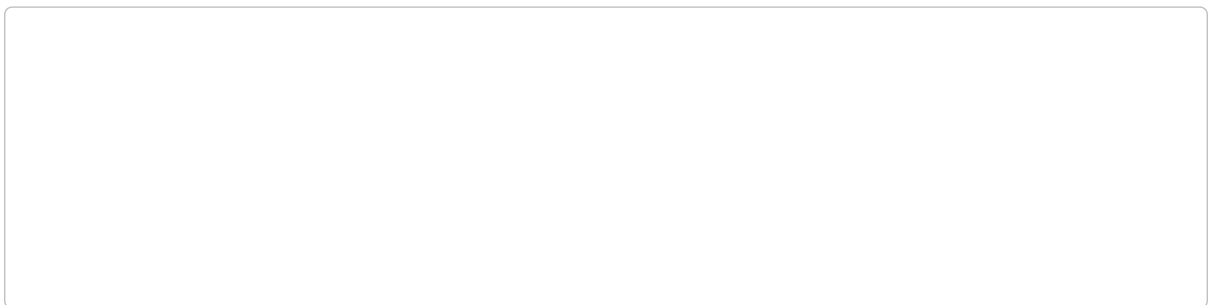
(a) Sketch a face or figure using measured proportions (e.g. head-lengths). [3]



3.2 Use scale expressively.

(a) Thumbnail a scene with a deliberately surprising scale. [2]

(b) Write one sentence on the meaning the scale creates. [1]



Solutions

2.1 B. size relative to surroundings/whole = scale.

2.2 proportion = size relationships among parts within the work; scale = overall size relative to the real world or composition.

2.3 surprise, drama, emphasis, or added meaning.

3.1 Look for: parts measured against a unit (head-length) (1); relative sizes read as believable (2).

3.2 Look for: scale is clearly and intentionally exaggerated (2); the stated meaning matches the effect (1).

2.7 Unity and Variety

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS unity 统一 • variety 变化 • proximity 邻近 • balance 平衡 • composition 构图

Objective

Build the skills to balance **unity** 统一 and **variety** 变化.

You must be able to:

- define **unity** 统一 and **variety** 变化
- create unity through repetition, palette, or proximity
- add variety to avoid monotony
- explain why both are needed together

1 Worked examples

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

■ Unity and variety

Unity makes a work feel whole and consistent; **variety** adds difference and interest. Great work balances both.

■ Creating unity

Repeating a colour, shape, or texture, or grouping elements close together (**proximity**), ties a composition together.

■ Adding variety

Changing size, colour, or shape adds **variety**. Too much unity is dull; too much variety is chaotic — aim for unity *with* variety.

2 Practice

2.1 A work that feels consistent and whole has strong

[1]

- **A** variety
- **B** unity
- **C** contrast only
- **D** negative space

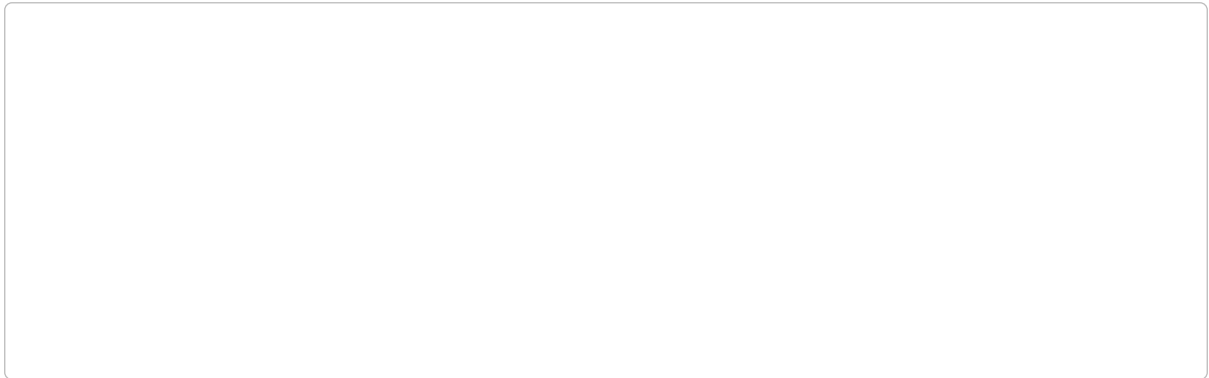
2.2 Explain why a work needs both unity and variety. [2]

2.3 State one technique for creating unity. [1]

3 Studio & portfolio tasks

3.1 Create a **unity-with-variety** thumbnail.

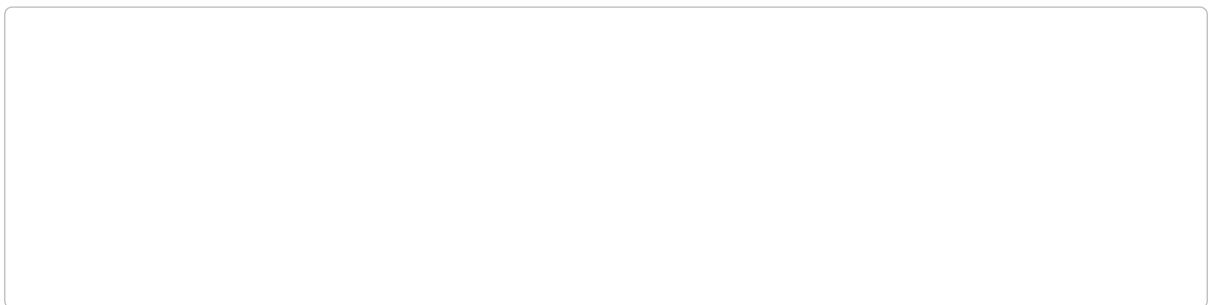
(a) Compose several elements unified by one shared colour or shape, but varied in size. [3]



3.2 Diagnose a composition.

(a) Sketch a version that is too uniform (monotonous). [1]

(b) Add variety to fix it without losing unity. [2]



Solutions

2.1 B. consistency and wholeness = unity.

2.2 only unity is monotonous/dull; only variety is chaotic — both together give an interesting yet coherent work.

2.3 repeat a colour/shape/texture, or group elements by proximity.

3.1 Look for: a clear unifying element (1); deliberate variation that keeps interest without breaking unity (2).

3.2 Look for: first sketch reads as monotonous (1); revision adds variety while a unifying thread remains (2).

2.8 Composition

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS rule of thirds 三分法 • composition 构图 • thumbnails 缩略草图 • emphasis 强调 • balance 平衡

Objective

Build the skills to plan a strong **composition** 构图.

You must be able to:

- define **composition** 构图
- apply the **rule of thirds** 三分法
- use the design principles together to organise a work
- plan with **thumbnails** 缩略草图 before committing

1 Worked examples

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

■ Composition

Composition is how all elements are arranged. Good composition uses the principles (balance, emphasis, movement) to guide the viewer.

■ Rule of thirds

The **rule of thirds** divides the frame into a 3×3 grid; placing key elements on the lines or intersections is more dynamic than centring.

■ Thumbnails

Planning several small **thumbnails** first lets you test arrangements quickly before committing to a full piece.

2 Practice

2.1 Placing a subject on a grid intersection rather than dead-centre follows the [1]

- **A** rule of thirds
- **B** value scale
- **C** colour wheel
- **D** vanishing point

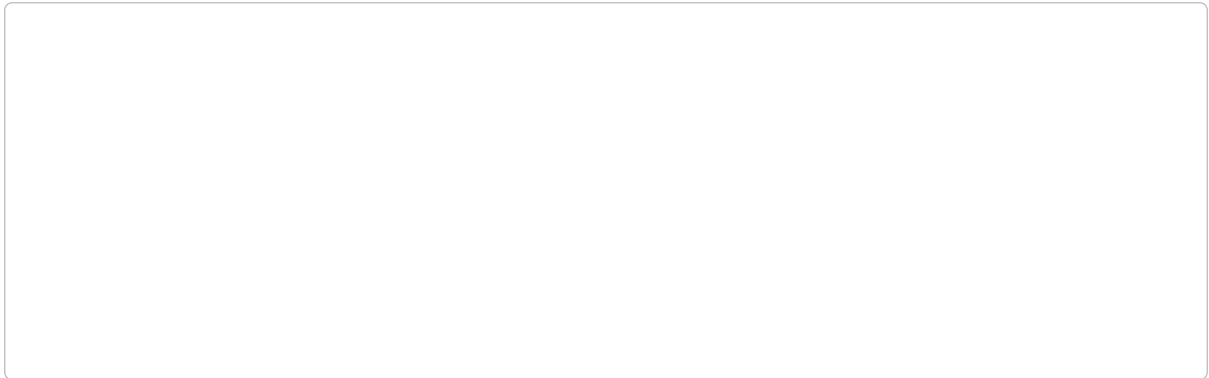
2.2 Define composition. [2]

2.3 State one reason to make thumbnails before a final piece. [1]

3 Studio & portfolio tasks

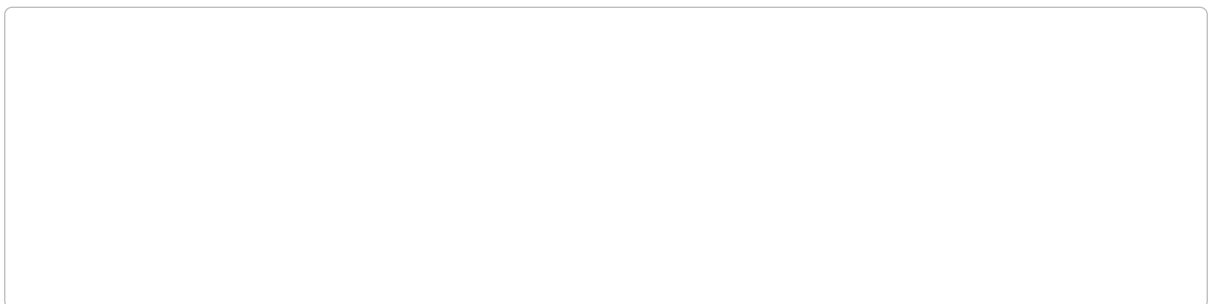
3.1 Plan a composition with **three thumbnails**.

(a) Make three different small layouts of one subject. [3]



3.2 Choose and justify.

(a) Circle your strongest thumbnail and name two principles it uses well. [3]



Solutions

2.1 A. off-centre placement on the 3×3 grid = rule of thirds.

2.2 the arrangement of all the visual elements in a work to guide the viewer and express an idea.

2.3 to test/compare arrangements quickly before committing time and materials.

3.1 Look for: three genuinely different arrangements (2); at least one uses the rule of thirds or clear emphasis (1).

3.2 Look for: a reasoned choice (1); two design principles correctly identified in the chosen layout (2).