

Week 12

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. Building value with many parallel lines is called...
 - ☐ stippling
 - ☐ hatching
 - ☐ blending
 - ☐ cropping
2. What makes pigment stick to a surface in paint is the...
 - ☐ tooth
 - ☐ binder
 - ☐ format
 - ☐ motif
3. In which print family does ink sit in lines cut below the surface?
 - ☐ relief
 - ☐ intaglio
 - ☐ planographic
 - ☐ stencil
4. Gluing papers, photos, and found objects into a composition is called...
 - ☐ collage
 - ☐ glazing
 - ☐ hatching
 - ☐ intaglio
5. How much of a photo is in sharp focus, from near to far, is its...
 - ☐ exposure
 - ☐ depth of field
 - ☐ format
 - ☐ hue
6. The tooth of the paper affects the marks a dry medium can make.
 - ☐ True ☐ False

7. Oil paint dries slowly, which makes soft blending easier.
- ☐ True ☐ False
8. A printmaking matrix produces an image that is reversed (a mirror) on the paper.
- ☐ True ☐ False
9. Mixed media combines two or more materials or processes.
- ☐ True ☐ False
10. Editing choices like cropping and contrast are part of the creative process in photography.
- ☐ True ☐ False

AP 2-D Art and Design

1. **hatching**

Hatching builds value with parallel lines; cross-hatching layers them.

2. **binder**

The **binder** holds the pigment and sets the paint's qualities.

3. **intaglio**

Intaglio prints from ink in incised (below-surface) lines.

4. **collage**

Collage assembles found materials onto a surface.

5. **depth of field**

Depth of field is the range that appears sharp.

6. **True**

Rougher **tooth** grabs more pigment, giving grainier, darker marks.

7. **True**

Oil stays wet for days, allowing slow, soft blending.

8. **True**

The **matrix** is a mirror of the final print.

9. **True**

Mixed **media** layers processes like drawing over paint.

10. **True**

Editing is a creative decision, not just correction.

3.1 Drawing Media

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS media 媒介 • drawing media 绘画媒材 • layers 图层

Objective

Build the skills to choose and control **drawing media** 绘画媒材.

You must be able to:

- name common **drawing media** 绘画媒材 (graphite, charcoal, ink, coloured pencil)
- match a medium to an effect
- control value and line with each medium
- explain the strengths of a chosen medium

1 Worked examples

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

■ Drawing media

Graphite is precise and erasable; **charcoal** is bold and smudgy for strong value; **ink** gives crisp permanent lines; **coloured pencil** layers colour.

■ Matching medium to effect

Choose a medium for the job: charcoal for dramatic tonal work, ink for sharp line, graphite for detailed rendering.

■ Control

Each medium rewards practice — pressure, layering, and blending change value and line quality.

2 Practice

2.1 The medium best suited to bold, smudgy, high-contrast tonal drawing is [1]

- **A** ink pen
- **B** charcoal
- **C** hard graphite
- **D** ballpoint

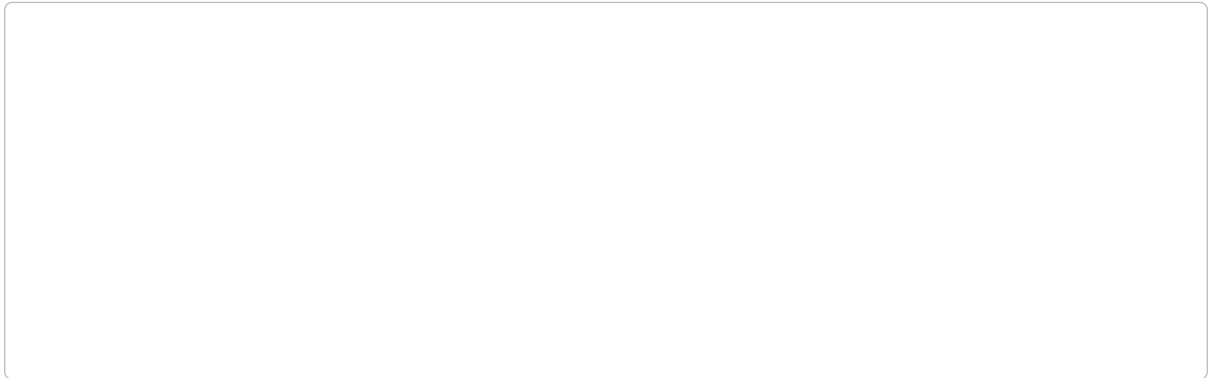
2.2 State one strength of graphite and one of ink. [2]

2.3 Explain how pressure changes a graphite mark. [1]

3 Studio & portfolio tasks

3.1 Make a **media sampler**.

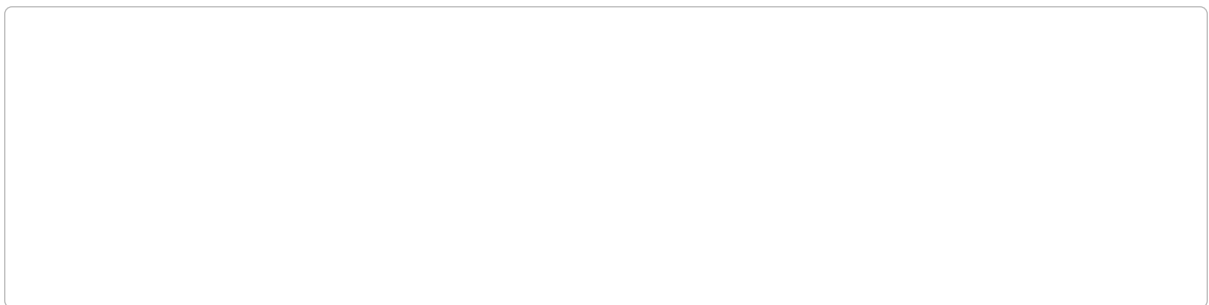
(a) Render the same small object twice: once in graphite, once in charcoal. [4]



3.2 Choose a medium for an idea.

(a) Name your portfolio idea's medium and justify it. [1]

(b) Thumbnail showing the effect you expect. [2]



Solutions

2.1 B. charcoal excels at bold, smudgy value.

2.2 graphite: precise, erasable, good for detail/value; ink: crisp, permanent, strong line.

2.3 harder pressure makes a darker, wider mark; lighter pressure a paler, finer one.

3.1 Look for: graphite version shows controlled detail/value (2); charcoal version shows bolder tonal range (2).

3.2 Look for: medium justified by the intended effect (1); thumbnail's marks suit that medium (2).

3.2 Painting Media

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS acrylic 丙烯 • watercolour 水彩 • transparent 透明 • opaque 不透明 • oil 油画

Objective

Build the skills to use **painting media** 绘画颜料.

You must be able to:

- distinguish **watercolor** 水彩, **acrylic** 丙烯, and **oil** 油画 paint
- explain **transparent** 透明 vs **opaque** 不透明 application
- control **wet-on-wet** 湿画法 and layering
- match a paint to an effect

1 Worked examples

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

■ Painting media

Watercolour is transparent and fluid; **acrylic** is versatile and fast-drying; **oil** blends slowly for rich, gradual tones.

■ Transparent vs opaque

Transparent layers let underlayers show through (watercolour glazes); **opaque** paint covers what is beneath (thick acrylic/oil).

■ Techniques

Wet-on-wet lets colours bleed softly; layering dry-over-dry builds crisp, controlled marks.

2 Practice

2.1 A transparent, water-based paint that lets the paper show through is [1]

- **A** oil
 - **B** watercolour
 - **C** opaque acrylic
 - **D** charcoal
-

2.2 State the difference between transparent and opaque application. [2]

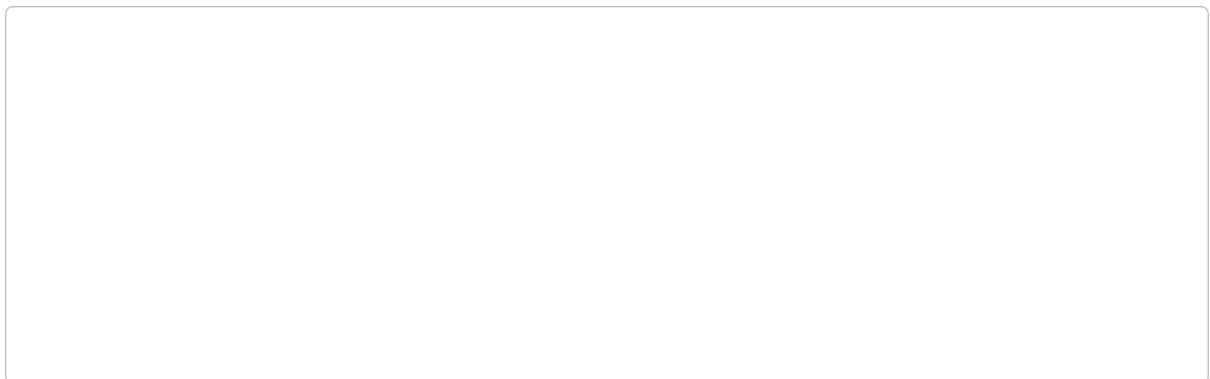
2.3 State one property of acrylic that makes it versatile. [1]

3 Studio & portfolio tasks

3.1 Make a **paint-technique sampler**.

(a) Show a transparent wash and an opaque area. [2]

(b) Show a wet-on-wet blend. [2]

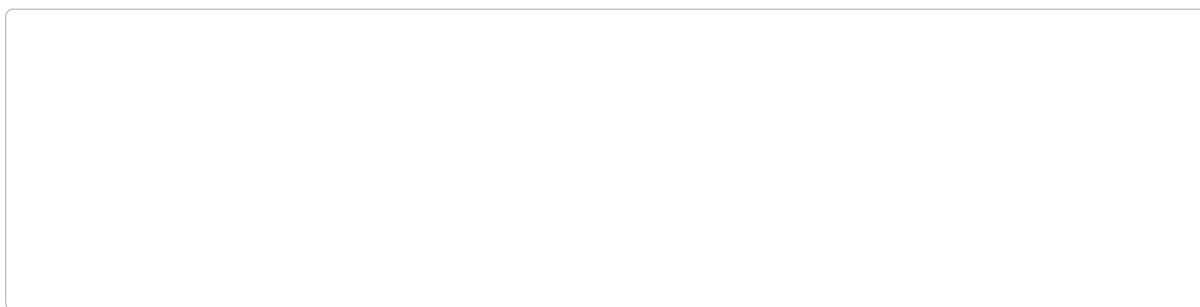


3.2 Plan a painted piece.

(a) Choose a paint medium and justify it for your idea. [1]

(b) Thumbnail with your intended technique noted.

[2]



Solutions

2.1 B. transparent, water-based = watercolour.

2.2 transparent lets lower layers/paper show through; opaque fully covers what is beneath.

2.3 fast-drying / can be transparent or opaque / works on many surfaces.

3.1 Look for: clear transparent vs opaque contrast (2); a soft wet-on-wet bleed (2).

3.2 Look for: medium justified by effect (1); technique noted matches the medium (2).

3.3 Printmaking

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS relief 凸版 • edition 版数 • intaglio 凹版 • printmaking 版画

Objective

Build the skills to understand **printmaking** 版画.

You must be able to:

- define **printmaking** 版画 and an **edition** 版数
- distinguish **relief** 凸版 from **intaglio** 凹版 printing
- explain why prints reverse the image
- state one strength of printmaking

1 Worked examples

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

■ Printmaking basics

Printmaking transfers an inked image from a prepared surface to paper, allowing an **edition** — multiple near-identical prints.

■ Relief vs intaglio

In **relief** printing the raised surface prints (linocut, woodcut); in **intaglio** the ink sits in cut grooves (etching, engraving).

■ Reversal and strengths

The printed image is a **mirror** of the block. Printmaking's strengths are repeatable editions and bold, graphic marks.

2 Practice

2.1 In relief printing, the part that prints is the

[1]

- A cut-away grooves
- B raised surface
- C paper only
- D ink tray

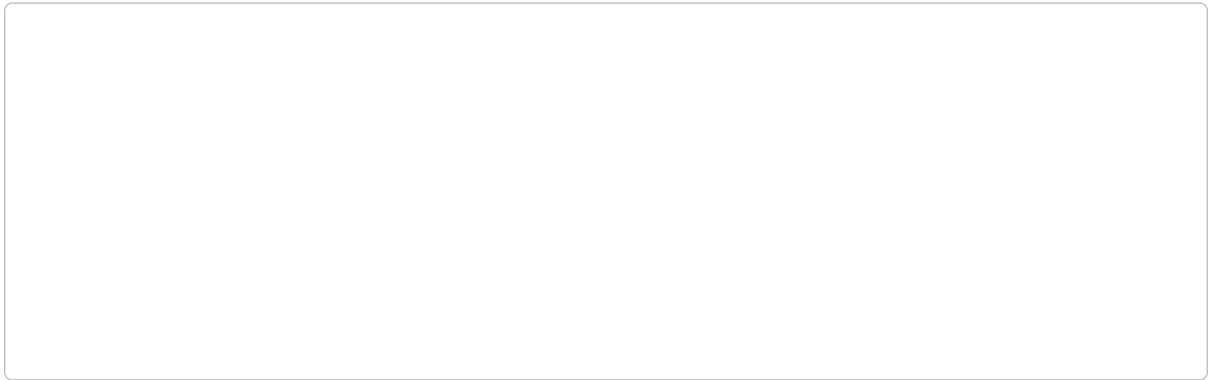
2.2 Explain why a printed image is reversed from the block. [2]

2.3 Define an edition in printmaking. [1]

3 Studio & portfolio tasks

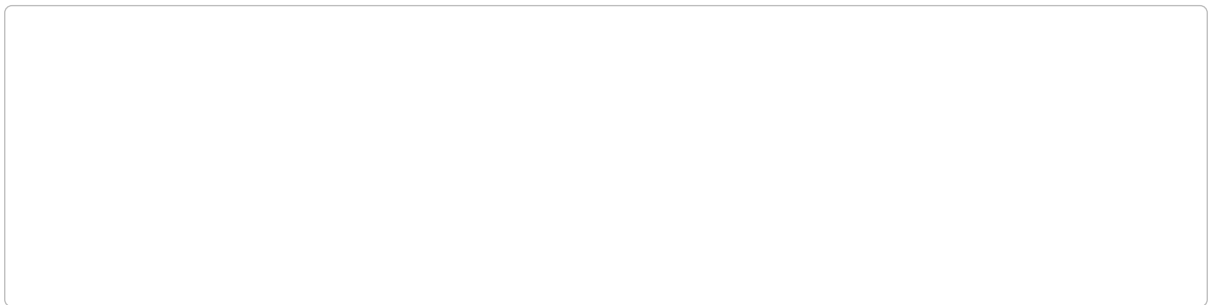
3.1 Design for **relief printing**.

(a) Draw a bold design, then shade which areas you would CUT AWAY (won't print). [3]



3.2 Account for reversal.

(a) Include text or an asymmetric motif and show its mirrored block version. [3]



Solutions

2.1 B. the raised surface carries ink in relief printing.

2.2 the inked block is pressed face-down onto the paper; this flips the image left-to-right.

2.3 a set of multiple near-identical prints made from one block/plate.

3.1 Look for: a bold high-contrast design suited to relief (1); cut/print areas clearly and correctly marked (2).

3.2 Look for: the block version is correctly mirrored (2); the final print reads the right way round (1).

3.4 Collage and Mixed Media

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS collage 拼贴 • mixed media 综合媒材 • media 媒介 • printmaking 版画

Objective

Build the skills to use **collage** 拼贴 and **mixed media** 综合媒材.

You must be able to:

- define **collage** 拼贴 and **mixed media** 综合媒材
- combine materials for meaning, not just decoration
- use actual texture from layered materials
- unify varied materials into one work

1 Worked examples

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

■ Collage and mixed media

Collage assembles found materials (paper, fabric) onto a surface. **Mixed media** combines different media (paint plus collage plus ink) in one work.

■ Material meaning

Chosen materials can carry meaning — a torn newspaper, a map, a photograph add content, not just texture.

■ Unity

Varied materials risk chaos; a shared palette, repeated shape, or overall composition unifies them.

2 Practice

2.1 Combining paint, ink, and glued paper in one artwork is [1]

- **A** a single medium
 - **B** mixed media
 - **C** printmaking
 - **D** a value scale
-

2.2 Explain how a collage material can add meaning. [2]

2.3 State one way to unify varied collage materials. [1]

3 Studio & portfolio tasks

3.1 Plan a **meaningful collage**.

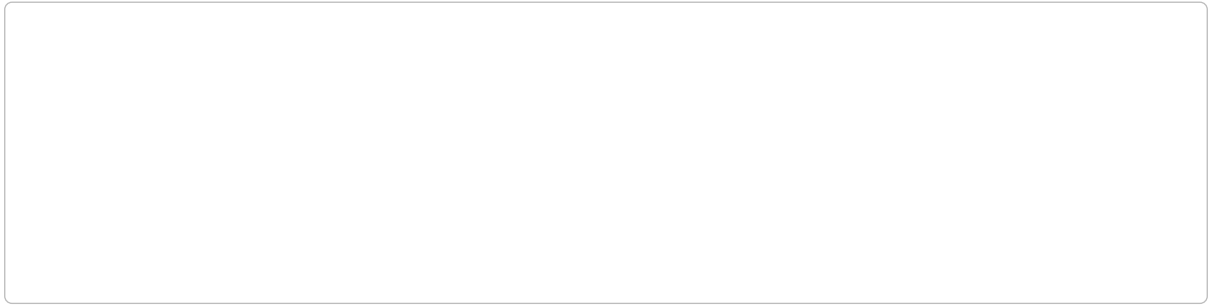
(a) List three materials and the meaning each adds. [2]

(b) Thumbnail the layout. [1]

3.2 Unify the piece.

(a) Note the unifying device you will use, then thumbnail it applied.

[3]



Solutions

2.1 B. combining different media = mixed media.

2.2 the material itself carries associations (e.g. newspaper, a map); this adds content beyond its texture/colour.

2.3 a shared palette, a repeated shape, or a strong overall composition.

3.1 Look for: each material tied to a stated meaning (2); a composed layout, not random placement (1).

3.2 Look for: a named unifying device (1); thumbnail shows varied materials held together by it (2).

3.5 Photography and Lens-Based Media

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS lighting 光线 • editing 后期 • photography 摄影 • edition 版数 • media 媒介

Objective

Build the skills to compose with **photography** 摄影 and lens-based media.

You must be able to:

- apply composition (rule of thirds, framing) to a photo
- explain how **lighting** 光线 shapes a photograph
- distinguish capturing from editing
- use point of view for effect

1 Worked examples

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

■ Composition in photography

The same design principles apply: **rule of thirds**, leading lines, and framing make a stronger photograph.

■ Lighting

Lighting direction and quality (soft vs hard, front vs side) shape mood and reveal form — the photographer's key tool.

■ Capture and edit

A strong image starts at **capture** (composition, light, moment); editing refines it but cannot rescue a weak shot.

2 Practice

2.1 Placing a horizon on the upper third line rather than the centre uses the [1]

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

- D edition

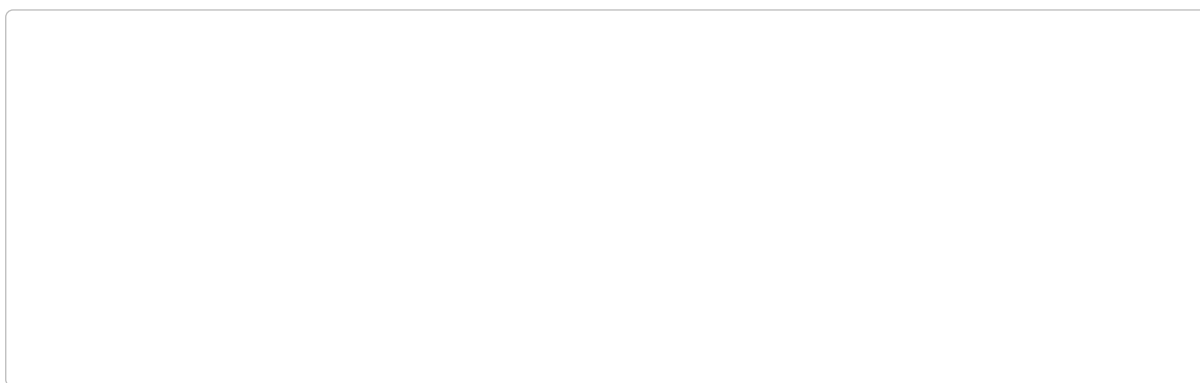
2.2 Explain how side lighting affects a photographed subject. [2]

2.3 State one way point of view changes a photo's effect. [1]

3 Studio & portfolio tasks

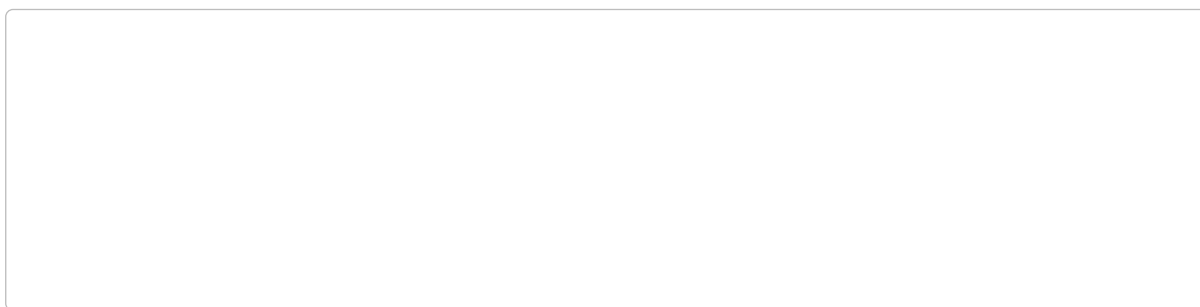
3.1 Plan a **photo shoot**.

(a) Sketch a storyboard of three framings of one subject. [3]



3.2 Control light.

(a) Note the lighting setup for your best framing and the mood it creates. [3]



Solutions

2.1 A. off-centre horizon on a third line = rule of thirds.

2.2 it casts shadows across the form; this reveals texture and gives a three-dimensional, dramatic look.

2.3 a low angle can make a subject look powerful; a high angle can make it look small.

3.1 Look for: three distinct framings/angles (2); at least one uses a clear compositional device (1).

3.2 Look for: a specific lighting direction/quality named (2); mood matched to that lighting (1).

3.6 Digital Art and Design

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS vector 矢量 • raster 位图 • layers 图层 • digital art 数字艺术 • digital media 数字媒介

Objective

Build the skills to work in **digital art** 数字艺术 and design.

You must be able to:

- explain **layers** 图层 and non-destructive editing
- distinguish **raster** 位图 from **vector** 矢量 images
- apply the same elements and principles digitally
- state one strength of digital media

1 Worked examples

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

■ Layers

Digital tools use **layers** — stacked, editable sheets — so parts can be changed without affecting the rest (non-destructive editing).

■ Raster vs vector

Raster images are grids of pixels (photos; they blur when enlarged). **Vector** images are math-defined shapes (logos; they scale cleanly).

■ Same principles

The elements and principles still rule — composition, value, colour, and emphasis matter as much on screen as on paper.

2 Practice

2.1 An image made of math-defined shapes that scales without blurring is [1]

- **A** raster
- **B** vector
- **C** charcoal
- **D** intaglio

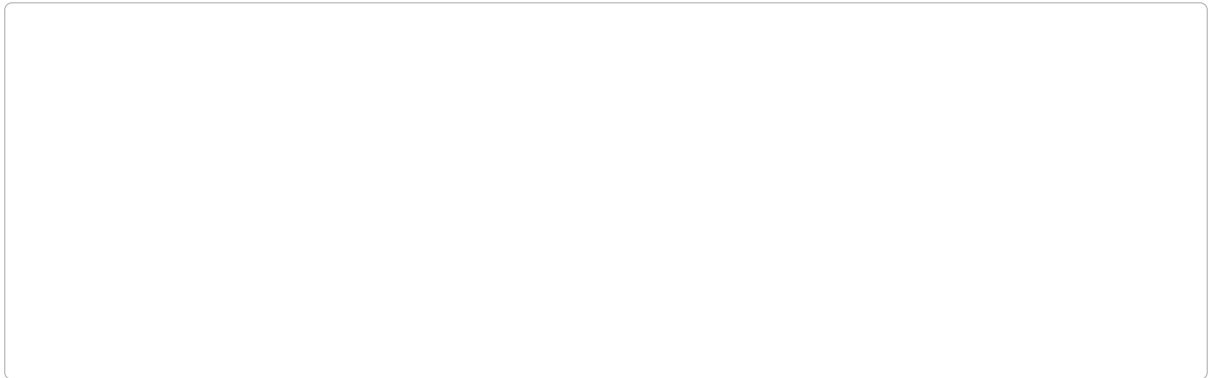
2.2 Explain one advantage of working in layers. [2]

2.3 State when you would choose raster over vector. [1]

3 Studio & portfolio tasks

3.1 Plan a **digital layered design**.

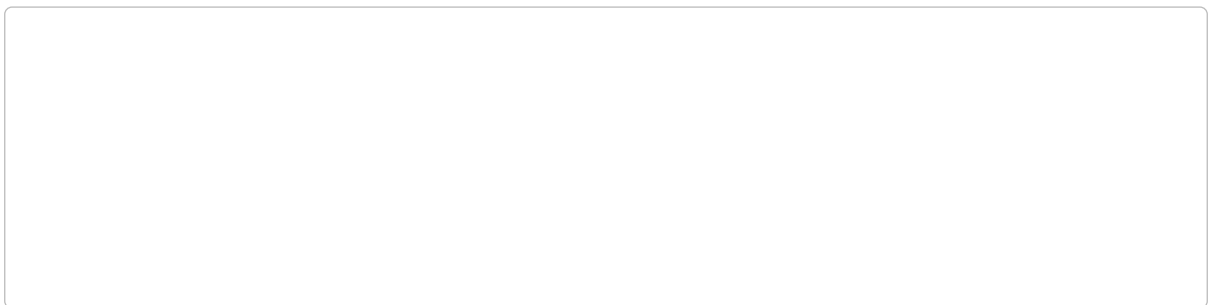
(a) Sketch the composition and list what goes on each of 3+ layers. [3]



3.2 Choose raster or vector.

(a) Decide raster or vector for your idea and justify it. [1]

(b) Thumbnail the result. [2]



Solutions

2.1 B. math-defined, cleanly scalable = vector.

2.2 each part can be edited separately without altering the rest — non-destructive, flexible editing.

2.3 for photographs or richly detailed painterly images.

3.1 Look for: a composed design (1); a sensible layer breakdown enabling non-destructive edits (2).

3.2 Look for: correct choice justified by the idea (1); thumbnail suits that format (2).

3.7 Graphic Design and Illustration

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS hierarchy 层级 • type 字体 • typography 字体设计 • graphic design 平面设计 • message 信息

Objective

Build the skills to communicate with **graphic design** 平面设计 and illustration.

You must be able to:

- explain that graphic design communicates a **message** 信息
- use **hierarchy** 层级 to order information
- combine **typography** 字体设计 and image
- match style to audience and purpose

1 Worked examples

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

■ Design communicates

Graphic design solves a communication problem — a poster or logo must convey a **message** clearly to an audience.

■ Visual hierarchy

Hierarchy ranks elements by importance (size, weight, placement) so the eye reads the most important thing first.

■ Type and image

Effective design integrates **typography** with imagery; style (playful, formal) must fit the audience and purpose.

2 Practice

2.1 Arranging elements so the most important is seen first creates visual

[1]

- **A** hierarchy
- **B** texture
- **C** edition
- **D** saturation

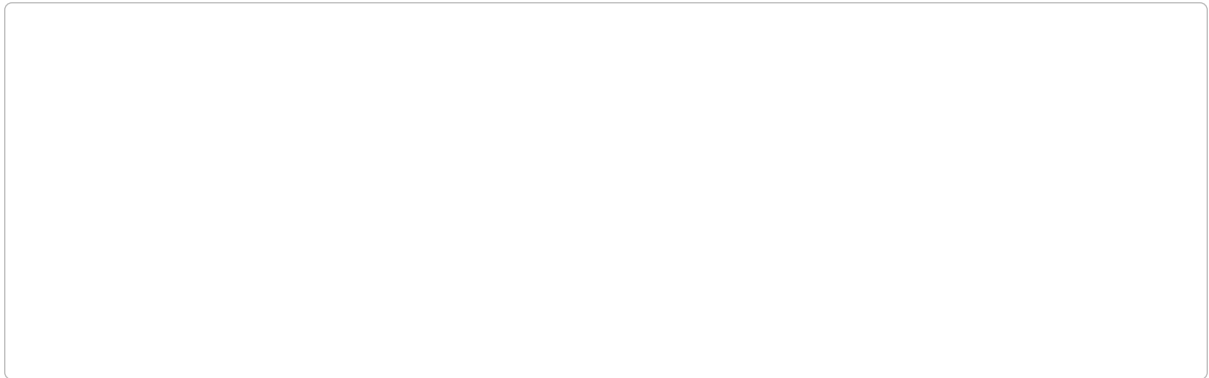
2.2 Explain the main goal of graphic design. [2]

2.3 State one way to create visual hierarchy. [1]

3 Studio & portfolio tasks

3.1 Design a **poster thumbnail**.

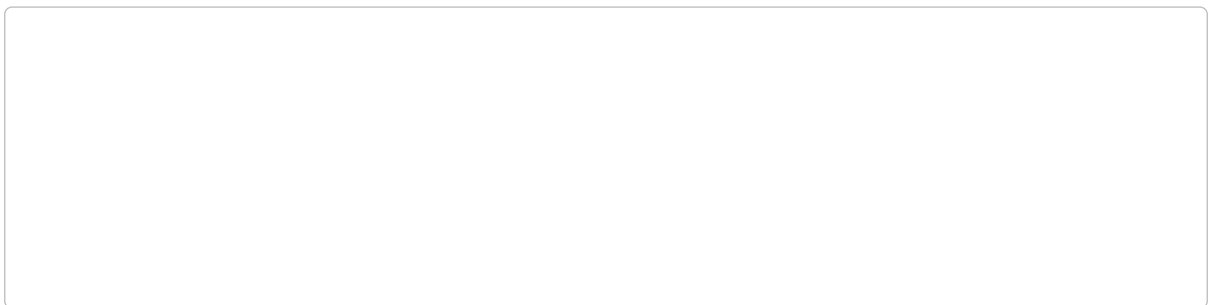
(a) Lay out a title, image, and detail with clear hierarchy. [3]



3.2 Match style to audience.

(a) Name the audience and the style you would use, and why. [1]

(b) Thumbnail a variant fitting that audience. [2]



Solutions

2.1 A. ordering by importance = visual hierarchy.

2.2 to communicate a message clearly to a specific audience/purpose.

2.3 vary size, weight, colour, or placement to rank importance.

3.1 Look for: three levels of hierarchy readable in order (2); type and image integrated, not separate (1).

3.2 Look for: style justified for the named audience/purpose (1); thumbnail's tone matches it (2).