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**THE ART DEPARTMENT
LOWER DIVISION FOUNDATIONS PROGRAM
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THE ART DEPARTMENT LOWER DIVISION FOUNDATION PROGRAM

INTRODUCTION

The purpose of art foundation courses is to expose students to material that will help prepare them to enter our upper division areas of concentrations. This statement presents agreed-upon learning outcomes that have been developed in order to facilitate more consistent teaching across the lower division studio foundations curriculum.

Outcomes are problematic when they are used by themselves to represent the full curriculum of the program. Students learn from other students, by watching professors and from spontaneous interactions, discussions or critiques. Further, art as a discipline often represents work that cannot be pre-specified because of the generative nature of the creative process. These factors cannot be codified as outcomes. However, outcomes can be used to lend cohesiveness as well as to simplify, clarify or bring focus to a program.

Learning outcomes describe what students should be able to demonstrate under specified conditions. Learning outcomes should be clearly stated in observable or measurable terms so that the instructor or other art faculty can assess student performance. It should also be mentioned that assessing performance is not simply a process of checking items of a list. Rather, it is a process of judgment by qualified faculty.

It should be recognized that our outcomes we use may go through a process of modification and change. As we continually recognize the need for improvement and change in our programs and courses, our interpretation of what our outcomes should be may also change. It is only after using them and assessing the degree they have been met that we begin to understand their usefulness.

Using Student Learning Outcome Objectives

The learning outcomes for the foundation studio courses are consistent with the “Art Department Mission, Goals and Learning Objectives” statement (See Appendix A.). In this Department statement, the first program outcome objective is: “To understand art fundamentals at a level that demonstrates basic art training and readiness to complete upper division work in the Art Major. The ten outcomes that follow are specific applications of this overall Art Major outcome.

Faculty should recognize that on specific projects only one or a limited number of learning outcomes would normally be utilized. Also, there are some outcomes that are only included as a part of a project or that run throughout the course. For example, outcome number 9, Communication Skills could be a part of every project in a course.

The learning outcomes for Art Major lower division core courses are intentionally specific and written in terms of knowledge or skills that can be demonstrated. However, in teaching toward them, it is important to understand the broader implications and

understandings that represent more basic content. For example, in Art 124A Drawing I, we teach two-point perspective. This form of linear perspective has limited and specific applications. However, of greater importance is that we recognize that fundamental to early art preparation is that students understand that artists need to understand how humans visualize space and how artists manipulate attributes of space for establishing and controlling real and illusionary space. In two-point perspective the attributes of space we use can be interpreted as size variations, position and convergence (and usually) overlapping. (See Appendixes D. and E. for a more complete list of attributes of space)

Problem Solving in Art

In implementing the outcomes for our studio foundation courses, it is important that the broader processes related to basic problem solving in art be recognized. In our Department foundation courses, students often begin the process of art problem solving with structured assignments where the course instructor provides most of the criteria. This is so that students can with, economy and efficiency, focus clearly on specific areas of content. However, unless they are led to see the broader context of these more isolated areas of content, they may find it difficult to apply what they have learned.

It is assumed that as students progress through the program, they often become more involved in forming their course assignments. Therefore, in our foundation courses, students should be led to understand why their assignments may be intentionally specific and structured. They should also be led to recognize that in later courses, they may be required to become more involved in the definition, analysis, solution and evaluation of their course assignments. (See Appendix B. Problem Solving in Art)

STUDENT LEARNING OUTCOMES

Art Major Lower Division Studio Core

Introduction

The purpose of art foundation courses is to expose students to material that will help prepare them to enter our upper division areas of concentrations. This statement presents agreed-upon learning outcomes that have been developed in order to facilitate more consistent teaching across the lower division studio foundations curriculum.

Outcomes are problematic when they are used by themselves to represent the full curriculum of the program. Students learn from other students, by watching professors and from spontaneous interactions, discussions or critiques. Further, art as a discipline often represents work that cannot be pre-specified because of the generative nature of the creative process. These factors cannot be codified as outcomes. However, outcomes can be used to lend cohesiveness as well as to simplify, clarify or bring focus to a program.

Learning outcomes describe what students should be able to demonstrate under specified conditions. Learning outcomes should be clearly stated in observable or measurable terms so that the instructor or other art faculty can assess student performance. It should also be

mentioned that assessing performance is not simply a process of checking items of a list. Rather, it is a process of judgment by qualified faculty.

Learning Outcomes for the Art Major lower division studio core courses:

Learning outcome No. 1: Line

Art 124A

Students will demonstrate through descriptive types of line their ability to perceive, recognize and draw the contours of objects.

Art 124B

Students will demonstrate in contour drawings their ability to perceive, recognize and draw the subtleties and complexities of the human form.

(Also see No. 2.)

Art 140

Students will demonstrate through the use of line, their ability to create compositions that effectively solve assigned design problems. Students will be assigned specific types of line such as: gestural, contour, implied, expressive and/or analytical.

Art 141

Students will demonstrate, through analysis and discussion, their ability to distinguish the degree in which lines can be interpreted two dimensionally and three dimensionally. In doing so students will distinguish between graphically produced lines, lines that are created by the edges of value areas, (as with a plane) and lines that define actual space. (as with wire)

Learning outcome No. 2: Shape & Volume

Art 124A

Students will demonstrate their ability to draw and compose with line geometric shapes and volumes that correspond to objects.

Students will demonstrate their ability to draw and compose the volumes of objects through the use of the six value areas used in traditional light and shade theory.

Art 124B

Students will demonstrate their ability to draw and compose, with line, geometric shapes and volumes that interpret human form.

Students will demonstrate their ability to describe the volumes of human form through the use of the six specific value areas used in traditional light and shade theory.

Art 140

Through the use of shapes and volumes, and through analysis and discussion, students will distinguish between shapes and volumes.

See also, Space

Art 141

Students will demonstrate their ability to create volumes using the following methods:

- modeling
- assemblage
- sewing
- mold making & casting
- carving

In the construction of an object, students will experiment with such factors as function, meaning, and structure by manipulating the boundaries of objects. In doing so, students will demonstrate the ability to describe how the above factors are altered.

Learning outcome No. 3: Value & Color**Art 124A**

(The learning outcomes that relate to value are listed under No. 2,4 & 6.)

Art 124B

(The learning outcomes that relate to value are listed under No. 2,4 & 6.)

Art 140

Students will demonstrate their ability to manipulate the properties of color by accurately completing a series of exercises:

- A color wheel that includes primary, secondary and tertiary colors
- A color intensity (saturation) chart
- An 11 step, black to white, value scale (faculty may also include exercises for tints, shades, and tones)

Students will demonstrate their understanding of the properties of color and the following color schemes in a series of compositions.

- Achromatic/chromatic
- Monochromatic
- Analogous
- Complimentary
- Split complimentary, double split complimentary
- Triadic

In exercises and/or projects, students will demonstrate the ability to manipulate color that reveals color relativity. (Such as: making one color appear as two, making two colors appear as one, near value contrasts, after image, and optical mixing)

Art 141

In projects, and in analysis and discussion, students will demonstrate their understanding of the effect of reflected and local color on the perception of physical objects.

In projects, and in analysis and discussion, students will demonstrate their understanding of the transformative (contextualizing) effects of color.

Learning outcome No. 4: Space**Art 124A**

Students will demonstrate their ability to interpret the geometric volumes that are consistent with objects in one and/or two point perspective. In using two point perspective, students will demonstrate the ability to draw multiple vanishing points, inclined planes, ellipses and cast shadows.

Students will demonstrate, with the use of value, their ability to describe varying figure - ground relationships between objects and their background.

Art 124B

Students will demonstrate, with the use of value, their ability to describe varying figure – ground relationships between the human figure and its background.

Students will demonstrate their ability to interpret the geometric forms that are consistent with human forms in one and/or two point perspective.

Art 140

In their projects, and through analysis and discussion, students will demonstrate their ability to recognize, distinguish and manipulate attributes of space. (See Foundation Program Master Vocabulary List)

Art 141

Students will demonstrate the ability to contextualize and de-contextualize the meanings of objects and the actual spaces they occupy through the placement of objects in various locations.

Students will demonstrate in analysis and discussion, their understanding of the relationship between interior and exterior spaces occupied by volumes in actual space by manipulating the properties of inside/outside. (Such as variations in: open and closed shapes or volumes, alteration of planes, and positive/negative space reversals)

Learning outcome No. 5: Texture and Pattern**Art 124A**

(None required)

Art 124B

(None required)

Art 140

Students will demonstrate the ability to use actual and implied textures and pattern to unify 2D compositions and create surface enrichment.

Students will demonstrate the ability to use texture and pattern to create movement and rhythm in 2D compositions.

Art 141

In exercises or projects, students will demonstrate the ability to utilize the textural and tactile qualities of materials to contribute to the meaning, function, and/or context of the work created.

Learning outcome No. 6: Art Principles and Composition (design)**Art 124A**

Students will demonstrate, in drawings, their ability to compose objects as they relate to other objects by using the organizing principles of design,

Students will demonstrate their ability to compose light and dark (value) two dimensionally on the isolated objects and on the whole surface of drawings.

Art 124B

Students will demonstrate, in drawings, their ability to compose anatomical parts of the isolated figure and the figure as it relates to other objects or figures.

Students will demonstrate their ability to compose light and dark (value) two dimensionally on the isolated human figure and on the whole surface of their drawings.

Art 140

In analysis and discussion, students will demonstrate their ability to use the assigned list of art elements and principles. (See vocabulary list)

Students will demonstrate, in compositions, their ability to:

- manipulate the elements and principles of design to convey specific artistic intent
- to create a focal point or area of interest
- to control spatial relationships
- to create figure ground relationships within the picture plane

Art 141

In analysis and discussion, students will demonstrate their ability to use the assigned list of art elements and principles. (See vocabulary list)

Students will demonstrate, in projects, their ability to:

- manipulate the elements and principles of design to convey specific artistic intent
- to create a focal point or area of interest
- to control spatial relationships

- to control figure ground/relationships both within individual objects and within site specific environments

Learning Outcome #7: Materials & Methods & Techniques

Art 124A

Students will demonstrate in their drawings, a working knowledge of basic drawing materials, such as: graphite, charcoal, conte, and various papers.

Students will demonstrate in their drawings, a working knowledge of basic drawing methods, such as: contour drawing, light and shade, subtractive drawing, hatching, and toned paper.

Art 124B

Students will demonstrate in their drawings, a working knowledge of basic drawing materials, such as: graphite, charcoal, conte, and various papers.

Students will demonstrate in their drawings, a working knowledge of construction drawing and other basic drawing methods, such as: contour drawing, light and shade, subtractive drawing, hatching, and toned paper.

Art 140

Students will demonstrate, through finished assignments, a working knowledge of basic 2D materials, including: ink, graphite, acrylic (or gouache) paints, collage, various papers and working surfaces, cutting and measuring tools, and adhesives.

Students will demonstrate proficiency with the basic methods and techniques of 2D design, including collage, paint mixing/color matching, paint application, thumbnail sketching, and basic matt cutting.

Art 141

Students will demonstrate, through finished projects, a working knowledge of basic 3D design materials such as wood, clay/plasticine, laytex, fabric, plaster, light gage metal, galvanized sheeting, wire, adhesives, and cardboard.

Students will demonstrate, through finished projects, introductory level proficiency with the following methods and techniques: modeling, mold making, casting, sewing, and carving.

Students will demonstrate, through finished projects, a working knowledge of basic joining and construction techniques, including tied connections, various soft connections, woodworking assemblies, and gluing.

Learning outcome No. 8: Craftpersonship & Presentation

Art 124A

Students will demonstrate in their finished drawings, a level of craftpersonship and presentation that is appropriate according to project criteria.

Art 124B

Students will demonstrate in their finished art projects a level of craftsmanship and presentation that is appropriate, according to project criteria.

Art 140

Students will demonstrate in their finished projects, a level of craftsmanship and presentation that is appropriate, according to project criteria.

Art 141

Students will demonstrate in their finished projects, a level of craftsmanship and presentation that is appropriate, according to project criteria.

Learning outcome No. 9: Art History and Traditional Concepts (as they pertain the studio lower division core)

Art 124A

Students will recognize in class critiques, discussions and/or tests:

- traditional uses of media, tools and methods in the drawings of selected master artists
- stylistic qualities in the drawings of selected master artists
- the drawings of Western artists with those of other cultures
- the historical, traditional, and current uses of drawings by artists

Art 124B

Students will recognize in class critiques, discussions and/or tests:

- traditional uses of media, tools and methods in the drawings of selected master artists
- stylistic qualities in the drawings of selected master artists
- the drawings of Western artists with those of other cultures
- the historical, traditional, and current uses of drawings by artists

Art 140

Students will recognize in class critiques, discussions, and/or tests:

- the elements and principles of design as used in historical and current advertising, graphics, painting, drawing, photography and other 2D media
- traditional uses of media, tools and methods in the works of selected artists
- stylistic qualities in the works of selected artists
- the work of Western artists and those of other cultures
- the historical, traditional, and current uses of design by artists

Art 141

Students will recognize in class critiques, discussions, and/or tests:

- the elements and principles of design as used in historical and current three dimensional works of art
- traditional uses of media, tools and methods in the works of selected artists
- stylistic qualities in the works of selected artists

- the work of Western artists and those of other cultures
- the historical, traditional, and current uses of design by artists

Learning outcome No. 10: Communication Skills

(General Education related to reading, writing, oral and critical thinking skills)

Art 124A

Students will demonstrate the ability to work within the set parameters of drawing problems by following specific project instructions.

Students will demonstrate in class critiques and discussions their ability to analyze (in terms of course content) the drawings of both student and master artists.

Students will demonstrate their understanding the approved vocabulary for this course by passing a test with a score of 70% or better.

Art 124B

Students will demonstrate the ability to work within the set parameters of drawing problems by following specific project instructions.

Students will demonstrate in class critiques and discussions their ability to analyze (in terms of course content) the drawings of both student and master artists.

Students will demonstrate their understanding the approved vocabulary for this course by passing a test with a score of 70% or better.

Art 140

Students will demonstrate the ability to work within the set parameters of a design problem by following specific project instructions.

Students will demonstrate, with assigned problems, the ability to generate ideas and discuss their process and solutions in both small groups and in class critiques.

Students will demonstrate their ability to communicate ideas visually through preliminary studies such as thumbnail sketches.

Students will demonstrate their understanding of the approved vocabulary for this course by passing a test with a score of 70% or better.

Art 141

Students will demonstrate the ability to work within the set parameters of a design problem by following specific project instructions.

Students will demonstrate, with assigned problems, the ability to generate ideas and discuss their process and solutions in both small groups and in class critiques.

Students will demonstrate their ability to communicate ideas visually through preliminary sketches and/or maquettes.

Students will demonstrate their understanding of the approved vocabulary for this course by passing a test with a score of 70% or better.

APPENDIX A

Department Mission, Goals and Learning Outcome Objectives (The Context for Foundation Student Learning Outcome

DEPARTMENT MISSION

The Undergraduate Art Program responds to the educational needs of students in this University who enroll in our courses. The Art Department recognizes the ethnic, gender and cultural diversity of students that are primarily from the greater Los Angeles area.

1. Pre-professional. Students interested in pursuing studies, fields or careers in art education, art history, design or studio art.
2. Preparation for graduate study.
3. Interdisciplinary studies in the visual arts. Students interested in a broad exposure to different areas of art.
4. Art Minor.
1. General Education courses. Students that take one or more of our courses that qualify for the University General Education Program.
2. Elective courses for students in other majors.

EDUCATIONAL GOALS

1. To recognize art as a significant way of expression and communication that can be appreciated by studying the meaning of art and what it is to be an artist.
2. To experience and value visual thinking and creative problem solving in art, as well as recognizing the concurrent importance of perception, experimentation, innovation and critical thinking.
3. To understand the history and traditions of art with their relevance to social and community concerns as well as the art of different cultures.
4. To utilize and interact with the services, facilities and technologies offered throughout the University as well as those provided by the Art Department.

PROGRAM OUTCOME OBJECTIVES

General Education, University Electives and Art Minor Courses

Because courses selected for these purposes are either taken individually or as a limited series, assessment of these components of the Art Program is primarily achieved through course assessment procedures implemented by individual faculty.

The Art Major

1. To understand art fundamentals at a level that demonstrates basic art training and readiness to complete upper division work in the Art Major.
2. To demonstrate an understanding of the content provided in the four-course art history core requirement.
3. To demonstrate as an artist or scholar, a level of mastery that is consistent with Bachelor of Arts Degree objectives.
4. To demonstrate oral and written communication skills and critical thinking at a level that is consistent with University General Education Basic Subjects learning outcomes.
5. After graduation, to participate, emphasize, be professionally involved or to employed in an art or art related field.

APPENDIX B

PROBLEM SOLVING IN ART

In implementing the outcomes for our studio foundation courses, it is important that the broader objectives related to basic problem solving in art be recognized. The following categories of problem solving are written as student learning outcome objectives. The clarifying entries (noted with asterisks *) are examples of clarifications (performance indicators), which may or may not be utilized in specific assignments.

1. **Problem selection and definition.**

Depending upon the requirements of specific course assignments, in oral and/or written form, students will provide (define) problems or effectively describe assigned problems by clarifying objectives, issues and criteria. They may be required to -

- * Perceive and respond as artists to works of art, objects in nature, events and the environment;
- * Accurately utilize Foundation vocabulary to discuss particular aspects of assigned problems;
- * Examine the intentions of artists and explore the implications of those intentions.
- * For example, review examples of art that have been created to make a social comment or protest social conditions;
- * Examine influences such as gender and race or other social, physical or cultural differences;
- * Compare, contrast and analyze styles of art from a variety of perspectives, times and cultures in western and non-western cultures.

2. **Problem analysis.**

In oral and/or written form, students will effectively discuss selected or assigned problem(s) by describing appropriate concepts, ideas, implications or approaches that may contribute to problem resolution. Students may be required to -

- * Effectively demonstrate an understanding of appropriate selected or assigned information from art history or other traditional sources;
- * Analyze, using appropriate Foundation vocabulary, the work of artists in terms of personal direction, media, skills and style;
- * Define a specific point of view, theme or mood that will affect his or her own approach to the assignment(s) after investigating the interpretations of other artists, cultures, etc.;
- * Examine how time, personal beliefs, cultural traditions and social, economic and political factors may influence interpretation and meaning.

3. **Problem resolution.**

Depending on problem criteria, in completing course assignments, students will, select and develop the means

to be used to achieve determined ends by –

- * Clearly following the instructors or where appropriate their own instructions;
- * Utilizing appropriate concepts, themes and ideas;
- * Selecting and/or applying appropriate source material, media and tools;
- * Selecting and/or applying appropriate skills and/or techniques;
- * Applying appropriate standards of craftsmanship and presentation.

4. Problem completion and evaluation.

After the completion of assignments, students will in both oral and written form, evaluate the relevance, appropriateness and/or significance of both the process and the art products produced by themselves and others. They will where appropriate –

- * Develop and apply a set of criteria individually or in groups to assess and critique works of art;
- * Use the art elements and principles and other Foundation vocabulary when describing the intent and content of their own artworks or the work of others;
- * Apply various theoretical perspectives (including psychological, social and cultural) to their own work and the work of others in classroom critiques;
- * Present a reasoned argument about the artistic or aesthetic value of an artwork and respond to the arguments put forward by others within a classroom critique setting;
- * Discuss how advances in technology or other changes might change the definition and function of visual art;
- * Demonstrate their ability to continue the problem solving process by discussing how the outcomes used in this and earlier projects present opportunities for continued development.

APPENDIX D

FOUNDATION PROGRAM MASTER VOCABULARY LIST Department of Art

This list has been approved by the Art Department Foundation committee for use both by art students and faculty. Appendix IV includes vocabulary lists for Art 124AB, 140 and 141 that have been culled from this master list. Appendix IV also includes a separate list for Art 200. An outline format is used to aid students in placing vocabulary words into broader contexts. As an aid to learning some words are repeated under different categories. Specific vocabulary lists culled from this master list are available on the Art Department web site.

Note: Unless otherwise noted all words are part of this vocabulary list. Descriptive words in brackets [] are not part of the vocabulary list. Synonyms for words are placed in parentheses () and are part of the vocabulary list.

Art Elements

Color

- Color spectrum

- Color wheel

- Additive and subtractive color

- Properties

 - Hue

 - Achromatic and chromatic

 - Primary, secondary and tertiary colors

 - Hue combinations or schemes

 - Achromatic and Chromatic

 - Monochromatic / Polychromatic

 - Analogous

 - Complimentary,

 - Split complimentary and double split complimentary

 - Triadic

 - Color temperature – warm and cool hue variations

 - Hue shift – the Doppler effect

 - Intensity (saturation)

 - High and low intensity

 - Value

 - Tones, tints and shades

 - Local color

 - Optical color mixing

 - Simultaneous contrast

Line

- Contour

Gesture

Implied line (inferred lines)

Graphic v. s. natural lines (or edges)

Axis lines (center, vertical, horizontal, etc.)

Shape and Volume

Two dimensional and three dimensional

Shapes

Positive and negative shapes

Geometric shapes - square, circle, triangle, etc.

Organic shapes

Volume (form)

Real and inferred volumes

Geometric volumes - cubes, cylinders, cones, spheres, etc.

Space

Attributes of space [Also volumes]

Size (scale, proportion and diminution)

Position (position on the page)

Overlapping

Convergence

Contrast (detail or focus)

Light and shade (Shade and shadow)

Color variations

Hue

Temperature and hue shift

Intensity

Bright to dull color

Value contrast

Real and virtual (inferred) space

Two dimensional and three dimensional

Perspective

[Perspective terms]

Eye level, Vanishing point, Horizon line, Cone of vision, picture plane

[Systems used to control the viewers perception of space and volume]

Linear perspective systems – one, two and three point perspective

Aerial perspective (atmospheric perspective)

Light and shade theory (light logic, chiaroscuro, shade and shadow)

Light and shade value areas

Highlight

Quarternone (light, light value, light tone)

Halftone (shadow, middle tone, mid grey)

Basetone (core of the shadow, core, dark tone)

Reflected light

Cast shadow
Foreshortening

Ground
Foreground, middle ground, background
Figure/ground relationships

Texture, Pattern and Surfaces
Actual and implied texture, pattern and surfaces
Texture
Pattern
 Motif
Surface
 Opaque, transparent, translucent
 Relief (bas relief)

Art Principles

Balance
 Symmetrical and asymmetrical
Contrast
Dominance and subordination (Contrast, emphasis, focus, variety)
Form
Unity (harmony)
Movement
 Repetition
 Rhythm

Art Processes and Techniques

Art problem solving
 Problem definition, analysis, solution and evaluation
Art craftsmanship and presentation
Collage, montage, assemblage
Hatching and cross hatching
Additive and subtractive processes

Composition (Design – discuss difference)

Aesthetic
Degrees of closeness to nature] Abstract, non objective, realistic,
representational, naturalistic, non-representational
Form (forming)

Communication Skills

Oral and written communication
Critique
Collaboration (teamwork)

Media

Medium

Mixed Media

Multimedia

Additive and subtractive media

[Basic media processes]

Drawing, painting, printmaking, Sculpture

[Specific media areas]

gouache, tempera, Designer's colors, watercolor

APPENDIX E

FOUNDATION PROGRAM MASTER VOCABULARY LIST Art 124AB Drawing I, Department of Art

This list has been approved by the Art Department Foundation committee for use both by art students and faculty. It has been culled from the master list (See Appendix D. Foundation Program Master Vocabulary List). An outline format is used to aid students in placing vocabulary words into broader contexts. As an aid to learning some words may be repeated under different categories

So that students and faculty can see the context of the specific vocabulary for Art 124AB, the complete master Vocabulary list for Art 124AB, 140 and 141 is listed below. The words designated with bold print designate the required vocabulary for Art 124AB Drawing I. Descriptive words in brackets [] are not part of the vocabulary list. Synonyms for words are placed in parentheses () and are part of the vocabulary list.

Art Elements

Color

Color spectrum

Color wheel

Additive and subtractive color

Properties

Hue

Primary, secondary and tertiary colors

Hue combinations or schemes

Achromatic and Chromatic

Monochromatic / Polychromatic

Analogous

Complimentary,

Split complimentary and double split
complimentary

Triadic

Color temperature – warm and cool hue variations

Hue shift – the Doppler effect

Intensity (saturation)

High and low intensity

Value

Tones, tints and shades

Local color

Optical color mixing

Simultaneous contrast

Line

Contour

Gesture

Implied line (inferred lines)

Graphic v. s. natural lines (or edges)
Axis lines (center, vertical, horizontal, etc.)

Shape and Volume

Two dimensional and three dimensional
Shapes

Positive and negative shapes

Geometric shapes - square, circle, triangle, etc.

Organic shapes

Volume (form)

Real and inferred volumes

Geometric volumes - cubes, cylinders, cones, spheres, etc.

Space

Attributes of space [Also volumes]

Size (scale, proportion and diminution)

Position (position on the page)

Overlapping

Convergence

Contrast (detail or focus)

Light and shade (Shade and shadow)

Color variations

Hue

Temperature and hue shift

Intensity

Bright to dull color

Value contrast

Real and virtual (inferred) space

Two dimensional and three dimensional

Perspective

[Perspective terms]

Eye level, Vanishing point, Horizon line, Cone of vision, Picture plane

[Systems used to control the viewers perception of space and volume]

Linear perspective systems – one, two and three point perspective

Aerial perspective (atmospheric perspective)

Light and shade theory (light logic, chiaroscuro, shade and shadow)

Light and shade value areas

Highlight

Quarternone (light, light value, light tone)

Halftone (shadow, middle tone, mid grey)

Basetone (core of the shadow, core, dark tone)

Reflected light

Cast shadow

Foreshortening

Ground

Foreground, middle ground, background

Figure/ground relationships

Texture, Pattern and Surfaces

Real and virtual (inferred or simulated) texture, pattern and surfaces

Texture

Pattern

Surface

Opaque, transparent, translucent

Relief (bas relief)

Art Principles

Balance

Symmetrical and asymmetrical

Contrast

Dominance and subordination (Contrast, emphasis, focus, variety)

Form

Unity (harmony)

Movement

Repetition

Rhythm

Art Processes and Techniques

Art problem solving

Problem definition, analysis, solution and evaluation

Art craftsmanship and presentation

Collage, montage, assemblage

Hatching and cross hatching

Additive and subtractive processes

Composition (Design) [Discuss the difference.]

[Degrees of closeness to nature] Abstract, non objective, realistic, representational, naturalistic, non-representational

Form (forming)

Communication Skills

Oral and written communication

Critique

Collaboration (teamwork)

Media

Medium

Mixed Media

Multimedia

Additive and subtractive media

[Basic media processes]

Drawing, painting, printmaking, Sculpture

[Specific media areas]

gouache, tempera, Designer's colors, watercolor