

Drawing Fundamentals A

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General Objectives: Students should be able to demonstrate in a final portfolio that they have mastered the fundamental skills of observational drawing including accuracy in perceptual ability as demonstrated in the drawings, as well as: a sensitivity to line, an understanding of compositional strategies; a working knowledge of one and two point perspective; and an understanding of the different strategies of creating space on a two dimensional picture plane. They should be comfortable working in the materials of pencil, charcoal and pen and ink, and be able to work equally well in line and value. In addition, they should have developed a working vocabulary with which to assess their own work and the work of others.

Drawing Fundamental A waiver portfolio should include the following 15 examples, please note that Drawing Fundamentals A is an **observational** drawing course examining qualities of **line**.

1. Observational drawing that shows accuracy in representation and sensitivity to line.
2. Observational drawing that shows an understanding of positive/negative space.
3. Observational drawing that shows an understanding of figure/ground relationships.
4. Still life drawing that shows an accuracy and understanding of ellipses and circles in perspective.
5. Observational drawing that shows an understanding of spatial relationships using only line (i.e. weight of line, scale shifts, use of overlap).
6. Observational drawing that shows an understanding of one point perspective.
7. Observational drawing that shows an understanding of two point perspective of an interior.
8. Observational drawing that shows an understanding of invented two point perspective.
9. Observational drawing of exterior architecture that shows an observed system of scale relationships in two point perspective.
10. Observational drawing that shows a still life rendered in orthographic projection.
11. Observational drawing that shows an understanding of volumetric contour line.
12. Observational drawing that shows an understanding of concepts of composition and abstraction (ie: cropping, pressure, tension/release, movement/stasis, balance, rhythm, repetition, symmetry/asymmetry).
13. A series of at least **three** observational drawings that show an exploration of a theme.

Visual Thinking A: Black and White

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General Objectives: Students should be able to demonstrate through a final portfolio that they have a basic, fundamental working knowledge of formalist design principles and basic compositional strategies in two and three dimensions. They should be able to demonstrate basic skill sets within a variety of materials and approaches. Specifically, students should be able to demonstrate the ability to transform ideas and materials and approaches. Specifically, students should be able to demonstrate the ability to transform ideas and materials from one form into another, to demonstrate/document the ideation process of a concept from idea to

final execution, to convey time and motion, to use successfully: specific design strategies such as figure/ground; sequence and narrative; symmetry/asymmetry; modularity; etc. They must demonstrate the ability to conduct research which shows an understanding of both formal and conceptual concerns as well as a commitment to their studio work.

Visual Thinking A portfolio waiver should include the following 15 examples. Please note that Visual Thinking A examines various design strategies in **black and white**. All of the following examples must demonstrate the successful activation of the two-dimensional plane and in addition, more specifically projects should:

1. Demonstrate an understanding of the character/qualities of “line.”
2. Demonstrate an understanding of the concepts of pressure, tension, speed, flow. **4 examples, one of each.**
3. Demonstrate an understanding of equal figure/ground relationships.
4. Demonstrate an understanding of the “gestalt” theory or specific relationships of parts to the whole.
5. Demonstrate an understanding of the “gestalt” theory in relation to the structure of the grid.
6. Demonstrate an understanding of various organizational methods as strategies for pictorial design, (ie: hierarchy, emphasis, structure, unity, proposition, symmetry/asymmetry) **5 examples, 1 of each.**
7. Successfully transform a two-dimensional image/object into a three-dimensional image/object with oppositional properties (ie: create a three-dimensional object using foam core that gives the **feeling** of weight, density, heaviness etc.) or using the same materials create a three-dimensional object that *is* strong, (ie: can hold, support weight).

Demonstrate the ability to visually communicate the concept of “time” within a variety of methods. To demonstrate the nuances of the concept of “time” as they relate to implied time, actual time, chronology, and narrative.

Visual Thinking B: Color

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General Objectives: Students should be able to demonstrate in a final portfolio that they have an ability to communicate via color relative to composition and formal visual dynamics, process, material, and concept. They must be able to differentiate between analytical and expressive aspects of color, demonstrate a knowledge of color perception, color interaction and color phenomena, and demonstrate an ability to work effectively with both additive and subtractive mixtures, in two and three dimensions. They must demonstrate the ability to conduct research which shows an understanding of both formal and conceptual concerns as well as a commitment to their studio work.

Visual Thinking B portfolio waivers should include the following 15 examples. Please note that Visual Thinking B is course that examines various strategies in approach to **color**.

1. Demonstrate an understanding of the difference between hue, value and intensity.
2. Demonstrate an understanding of the basic color wheel.
3. Demonstrate an understanding of various color systems (Munsell, Pantone, Runge, Ostwald, etc.).
4. Demonstrate color relativity (one color as two).
5. Demonstrate reversed grounds (three colors as two).
6. Demonstrate subtraction of color (two colors as one).
7. Demonstrate illusion of transparency (in paper).
8. Demonstrate an understanding of “mood of color” (ie; using the same “palette” of colors make them look different through different size, quantity, recurrence).
9. Demonstrate Albers concept of “Color Relatedness.”
10. Demonstrate an understanding of film color, optical mixture, spatial illusion (in paper).
11. Demonstrate an ability to achieve parallel intervals in two different sets of 4 colors.
12. Demonstrate an ability to accurately mix color in paint.
13. Demonstrate an understanding of subtractive and additive process.
14. Demonstrate an understanding of the “psychology” of color.
15. Demonstrate an understanding of how to use color in three dimensions.

4D Fundamentals: Time & Space

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General Objectives: Working with the computer and with everyday technologies including smart phones, the internet, cameras, and audio recording devices, students learn fundamentals of time- and screen-based contemporary art practices. The class introduces students to a range of experimental techniques and approaches, working with photomontage, image sequencing, video recording and editing, and sound. The class includes screenings, demos, workshops, labs, readings, group discussions, and critiques. Students will develop their own creative and independent voices while working on a series of focused assignments. The course will culminate in a public screening of student artwork produced during the course.

4D Fundamentals does not have a specific checklist. Students who have taken a similar college-level course, should submit ALL time-based work for evaluation by Mason Gross media faculty.

Studio Courses

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Transfer students may also seek waivers from concentration studio courses by submitting individual subject portfolios for area faculty to assess. The concentrations offered include: Design (Graphic), Media, Painting, Photography, Print and Sculpture. Design faculty will make an assessment on design portfolios; Painting faculty on painting portfolios; and so forth. There are no specific guidelines but students should submit 17-20 images in each subject area. If submitting darkroom photography work, please include contact sheets in your submission.