ART 1120 – 2D Design

Fall 2015
Instructor: Sarah Urquhart
Time: Mon./Wed. 12:30 pm – 3:15 pm
Location: FAV – Room 108
Email: sarah.urquhart@usu.edu
(Emails will be answered Mon. – Fri. 9 am – 5 pm)

“Design is intelligence made visible”
Don Newgren

NOTE
You are responsible for knowing and understanding all of the information in this syllabus and handouts in this course. Your enrollment in the class assumes an acceptance of all the course regulations and responsibilities.

Course Description

This course provides a foundation in the fundamental elements and principles of 2-Dimensional design. In this beginning design class, students will analyze and experiment with two-dimensional design elements such as color, line, shape, texture and value. Compositional principles of visual patterns such as balance, emphasis, proportion, rhythm, scale and unity will be addressed. Through technical demonstrations, critical discussions, field trips, lectures, readings, writings and hands on studio projects, it offers a foundation of knowledge and skills in design. In addition to introducing formal design strategies, the course emphasizes content issues and the historical and cultural context in which works of art are produced. In this way you will be encouraged to develop your own design vocabulary and repertoire of practical techniques towards self-expression and awareness by linking these formal visual tenets to more contemporary definitions of art.

Discussion will include design principles, what makes a design successful and what makes a design unsuccessful in order to create great designs. Studio projects will pose technical and conceptual challenges towards creative problem solving which focus on producing works that convey an understanding of the principles and elements of design. This will involve the conception and planning of a design, followed by its fruition. Projects will be a progression of building skills and concepts by focusing on basic concepts, skills and methods of creation. Craftsmanship and organizational skills will be stressed as a fundamental requirement for successful design. Additionally, you will develop the critical skills needed to discuss design issues, provide constructive critiques, and generally situate your design production within a larger cultural and historical construct. Emphasis will be placed on student’s ability to create, interpret, analyze and discuss design in a meaningful way.

Outcomes:

1. Develop and apply mastery of the basic elements and principles of design skills to increasingly difficult design challenges in 2D design.
2. Expand ones ability to create designs from artistic and historical research.
3. Use traditional and contemporary design elements, principles, and strategies to define, organize and express the overall effect of the visual statement.
4. Explore content using formal design techniques and material choices
5. Produce designs that function as visual communication and personal expression.
6. Improve visual critical faculties and the ability to verbally express these concerns in discussions and critiques.
7. Demonstrate artistic commitment and persistence by continually resolving creativity and design challenges.
Course Structure

The class is organized around projects designed to introduce you to basic design problems, fabrication techniques, and the conceptual implication of constructing form and exploring spatial issues. You will be encouraged to move beyond a literal, technical interpretation of the assignment, to engage with topics that are meaningful to you, and their contexts within contemporary culture.

Instructional Methods linked to student outcomes

- IDEA Objective 2: Learning fundamental principles, generalizations, or theories
- IDEA Objective 6: Developing creative capacities

Course Materials and Textbook:

This course will require a variety of materials due to the range of projects. Prior to projects being assigned, students will be given a list of materials needed for the upcoming project. Since this course is a working studio experience you may need to find or purchase additional materials as applicable.

Text Required:

* This can be rented or bought used or new. This text is used for both 2D and 3D design.

Materials

Sketchbook 8.5x11”
Metal straight edge (12-18” so it can fit in your portfolio)
#11 Ex-acto knife and blades
Mat knife with fresh blades (heavier for cutting cardboard, etc).
Graphite pencils (2B and 4H minimum)
Prismacolor pencils
- Ultramarine blue #902
- Lemon yellow #915
- Crimson red #924 or #923 Scarlet Lake
- White #938
- Black #935
Pencil sharpener
Erasers (white plastic, hard pink)
1 technical ink pen--sizes .25 -.5 will do. Disposable pens are fine.
Masking tape ("drafting" tape that won't pull off paper)
Protractor with degrees
Acrylic paint or Gouache (opaque watercolor)
- Ivory Black
- Zinc White
- One color (pref. red or blue...student quality fine).
Watercolor brushes (synthetic white sable- approx. $16.00)
- Round: #5 or #6
- Flat: 1/2” - 3/4”
White palette or mixing tray (small).
Cold pressed illustration board, 15 x 20” (available at art stores, pre-cut, 2 to package)
Tracing paper (roll, 16 - 18” wide)
Small Water container for cleaning brushes. No glass please.
Portfolio for carrying 2-D work (17 x 22 min.) and a box for materials.
Glue stick
Brush cleaner or mild soap.
Tackle box (to carry your supplies)

Grading

You earn what ever you put in; it is your responsibility to follow directions, completing all assignments/projects on time. In general, you should be prepared to spend a minimum of 6 hours per week outside of class to complete the readings, writings, and projects. Your grade for the course will be determined by the development of your work throughout the class, as well as by your full participation in all aspects of the course including class discussions, critiques, and work sessions. Letter grades will be determined according to the following guidelines:

- **A**: Your work consistently embodies dedication and excellence.
- **B**: Your work meets and, occasionally, exceeds requirements on a consistent basis.
- **C**: Your work consistently meets minimum requirements of the course.
- **D**: Your work meets course requirements only occasionally.
- **E**: Your work consistently fails to meet requirements.

**Grading Scale**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>93-100</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
</tr>
<tr>
<td>B</td>
<td>83-86</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
</tr>
<tr>
<td>C+</td>
<td>77-79</td>
</tr>
<tr>
<td>C</td>
<td>73-76</td>
</tr>
<tr>
<td>C-</td>
<td>70-72</td>
</tr>
<tr>
<td>D+</td>
<td>67-69</td>
</tr>
<tr>
<td>D</td>
<td>63-66</td>
</tr>
<tr>
<td>D-</td>
<td>60-62</td>
</tr>
<tr>
<td>E</td>
<td>0-59</td>
</tr>
</tbody>
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GRADING SUMMARY

Each project is given a total point value based upon a class rubric that will include these categories in various weights dependent upon the project:

- Craftsmanship/Consistency
- Design/Composition
- Creativity/Originality
- Difficulty/Effort
- Group Cooperation/Attitude

Total possible points for course - 1000

Grading for effort, studio habits and participation.

The focus for the evaluation for this grade is effort (in thinking about and executing your work), working outside of class (studio habits), participating during critiques and class discussions, and preparation (class time is not to be used for purchasing materials).

Attendance policy

Since we will be discussing ideas and working on projects throughout each class meeting, attendance and lively participation of all meetings is imperative. If you must miss a class session due to illness or personal emergency, contact the instructor as soon possible. You will still be responsible for all material covered in class, including any impromptu class lesson and design challenges so be sure to contact your peers in order to catch up on any missed material or assignments.

One unexcused absence will be permitted without penalty; however each subsequent absence will result in reduction of points from your overall final grade. For every two late arrivals or early departures from
class you will be assessed one absence unless arriving to class 30 minutes late or leaving 30 minutes early, each of which will be considered full absence.

The point deductions for absences will be as follows:

<table>
<thead>
<tr>
<th>Absences</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Absences (including first unexcused)</td>
<td>25 Points</td>
</tr>
<tr>
<td>3 Absences:</td>
<td>75 Points</td>
</tr>
<tr>
<td>4 Absences:</td>
<td>150 Points</td>
</tr>
<tr>
<td>5 absences</td>
<td><strong>Automatic failure for class.</strong></td>
</tr>
</tbody>
</table>

Cell Phones and such

Unless instructed otherwise, you must shut off mobile phones and all electronic devices during class time. Active listening and awareness to the studio environment is a crucial part of your success in class.

Utilizing Class Sessions

You are expected to arrive on time for class and participate throughout the entire duration of class time. Fabricating methods in sculpture are time consuming therefore come prepared to utilize the entire class time. All materials must be researched and purchased before each class begins.

Class Clean up

Clean-up time begins 10-15 minutes before the end of class. You are expected to clean up after yourself. Clean up requires a group effort, please make sure the studio is in the same condition or better than you found it before you leave. Failure to follow studio clean-up policy will have a direct affect on your grade.

Technical Demonstrations:

The demonstrations are mandatory for use of the woodshop and metal shop area, and for the completion of the course requirements. Only students who have completed the demos in their entirety, taken complete notes of procedures covered during the demos, and have demonstrated that they can operate the machinery safely and competently will be allowed access to the woodshop facilities.

Participation in Discussion and Critiques:

You will be graded on your proactive participation in class discussions and critique. In addition to making sculpture, a crucial part of this class is further developing your ability to think critically and analyze art. You will be asked to examine the criteria you bring to bear on your own, and other’s work. You are expected to be rigorous and fair to your fellow students. Remember, silence can be more of a dismissal than caring, critical engagement. You have a responsibility to your fellow classmates to provide a vibrant, intellectually stimulating environment. Your insights and observations put forward in group discussions should respond to the assigned readings, lectures, and independent research.

Documentation:

Students will actively contribute throughout the course towards developing a personal document of the course content to be contained in a **final digital portfolio**.

Plagiarism Statement:

Plagiarism includes knowingly “representing, by paraphrase or direct quotation, the published or unpublished work of another person as one’s own in any academic exercise or activity without full and clear acknowledgement (sic?). It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials” (Code of Policies and Procedures for Students, Article V, Section 3A.1). The penalties for plagiarism are severe. They include
“#1) warning or reprimand and #2) grade adjustment” (see: Article VI, Section 1A): Other penalties may also be imposed at the Dean’s discretion. These include probation, suspension, expulsion, withholding of transcripts, denial or revocation of degrees, referral to psychological counseling, and other appropriate disciplinary actions.

Disability Access
The Americans with Disabilities act states: “Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program.” If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center (797-2444), preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor. In cooperation with the Disability Resource Center, course materials can be provided in alternative format, large print, audio, diskette, or Braille.

CALENDAR
Dates and assignment are subject to change

**First Day:** Class intro and cover syllabus, expectations, procedures, material list. Pose questions “What is design?” What is art?” Assignment “Frame”
Reading: Chapter 1

**Three days** -- “Mark and Line” Unit
Reading: Chapter 7

**Two days** -- “Unity” Unit
Reading: Chapter 2

**One day** -- Photo demonstration for portfolio preparation procedures

**Three days** -- “Figure/Ground” Unit
Reading: Chapter 8

**Three days** -- “Grids, Proportions and Scale” Unit
Reading: Chapter 4

**Two days** -- “Compositional Strategies”
Reading: Chapters 3 & 5

**Three days** -- “Modules and Patterning” Unit
Reading: Chapter 9

**Four days** -- “Value/Color” Unit
Reading: Chapter 12 & 13

**Three days** -- “Spatial Illusion/Depth cues” Unit
Reading: Chapter 10

**Three days** -- “Change, Motion and Time” Unit
Reading: Chapter 11

**Final Exam day** -- Final Critique and Portfolios Due