

UNIVERSITY OF THE PACIFIC

Course/Section: **ARTS 007/ Principles of
Title: 2D Design and Color
3**
Units: **College of the Pacific**
College: **Visual Arts**
Department:

Instructor: **Charlie 'Dutch' Aitken**
Office Room: **none**
Phone: **916.549.8782**
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Website: **Join class on Canvas**
Office Hours: **before/after class or by appointment**

Term: **Fall / 2019**
Class Meeting Days: **M/W**
Class Meeting Hours: **4:00–6:50pm**
Class Location: **102 Arts Center**
Dates: **8/25–12/5**

UNIVERSITY COURSE CATALOG DESCRIPTION

A foundational level, hands-on course introducing the theoretical application of the elements and principles of 2-D design and the practical applications of color theory. Exercises in visual thinking and the use of traditional principles of composition and two-dimensional media are emphasized through sequential, skill building projects.

GENERAL EDUCATION AREA IIC DESCRIPTION

This course is designed for students who wish to gain hands on skill development as well as acquiring a greater appreciation for the history and practice of the visual arts. Two Dimensional Design is open to all students across disciplines where they may learn to understand in a greater capacity how they solve problems. This hands on course gives students the opportunity to learn about the Elements and Principles of Design and their application through various media. Observation and critical analysis are also a key components in understanding how compositions function visually and are skills applicable to all disciplines.

This course is a requirement of students pursuing a BFA in Studio Art, BFA Graphic Design and Minor in Studio Art. Students pursuing a Minor in Graphic Design may choose this class OR Arts 5: Drawing.

COURSE PREREQUISITES

None

COURSE OVERVIEW

Two Dimensional Design and Color is a foundational course focusing on the creative use of the elements and principles of design and practical color theory. It aims to build both a working and a conceptual understanding of the ways in which an artist organizes, or designs, visual art. Exercises in visual thinking and the use of traditional design principles of composition and media are emphasized. Analytical and critical thinking skills will be developed as they pertain to visual art. The course will be comprised of lectures, studio assignments, readings, writing, research, and critiques.

The emphasis is on active discovery and exploration, in a way appropriate to the needs of the learner. In line with this emphasis, the main mode of learning will consist of first-hand experience through structured practical exercises rather than lectures. Students will experiment with diverse materials, line, form, color, texture, text/image interaction, typography, composition, and structure. The underlying goal is for the student to explore different media, techniques and processes of visual creation.

TENTATIVE CLASS EXERCISES AND PROJECTS

100% coursework and in-class participation:

- Design Principles 50 pt
- Line Dynamics 100 pt

- Line Abstraction 100 pt
- Value Structure 100 pt
- Color Wheel 100 pt
- Color Composition 100 pt

I reserve the right to adjust the projects as I see fit for the students' learning benefit.

RETENTION OF STUDENT WORK

Student work may be retained for assessment purposes. It may be used in teaching and in publication by the instructor. Students will submit a comprehensive PDF containing all projects and papers completed during this course at the conclusion of the semester to assess how the learning objectives of the course are being met. I reserve the right to adjust the projects and percentages as I see fit for the students' learning benefit.

COURSE OBJECTIVES/LEARNING OUTCOMES

Upon successful completion of this course, students should be able to:

1. Develop strategies for seeing, designing, and working with two-dimensions.
2. Recognize the basic visual forces that can be used to activate and organize a composition.
These forces are the **elements of design** (line, space, color, value, balance, texture, time/ movement, and space) and the **principles of design** (unity, variety, balance, scale/proportion, emphasis, rhythm, repetition, and the Gestalt principles of perception.)
3. Recognize and apply of psychological, emotional, intuitive, spontaneous, and rational judgments in the process of visual organization.
4. Develop and enhance visual literacy, cultural awareness, and aesthetic sensitivity.
5. Develop design vocabulary, methodology, and the judgment skills that will allow you to pursue further visual art studies.
6. Enhance the basic technical skills needed for the execution of well-crafted and technically sound creative work.

The objectives will be achieved by:

1. Completing projects of increasing complexity based on developing skill with a particular media and one or more design concepts
2. Analysis and critique one's own work and then application of the skill to the work of others
3. Readings, lectures, slides, discussion of readings, and a visit to a gallery or museum.
4. Successful completion of all homework assignments
5. Positive attendance and attention to all course lectures and demonstrations

Purpose

The undergraduate BFA degree in Art is intended to prepare you, the student, specifically in the common body of knowledge and skills required for entry as a professional artist/graphic designer. You should additionally possess the education necessary to move toward management and/or leadership positions within the field and also be ready for advanced graduate study.

BFA IN ART LEARNING OBJECTIVES/OUTCOMES AND UNIVERSITY CORE COMPETENCIES

Critical Thinking, Written Communication, Oral Communication, Information Literacy

Core Competencies and Program Learning Objectives	Class Project	Mastery Level
1. Artistic and Design Process Solve communication problems, including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes. <i>Major Field Competence, Critical Thinking, Written Communication, Oral Communication</i>	Design Principles, Line Dynamics, Line Abstraction, Value Structure, Color Composition	Introduce

2. Respond to Contexts and Audiences Describe and respond to the audiences and contexts, which communication solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions. <i>Major Field Competence, Critical Thinking, Oral Communication</i>	Design Principles, Line Dynamics, Value Structure, Color Composition	Introduce
3. Solve Communication Problems Create and develop visual form in response to communication problems, including an understanding of principles of visual organization/ composition, information hierarchy, color theory and its applications, symbolic representation, typography, drawing, aesthetics, and the construction of meaningful messages in two and three dimensions. <i>Major Field Competence, Communication, Critical and Creative Thinking</i>	Design Principles, Line Dynamics, Line Abstraction, Value Structure, Color wheel, Color Composition	Introduce
4. Employ Art and Design Related Technologies Independently select and use appropriate art and design-related tools and technology to create, reproduce, and distribute coherent and meaningful visual messages. Relevant tools and technologies include, but are not limited to, drawing, illustration, photography, offset printing, time-based and interactive media (film, video, computer multimedia). <i>Major Field Competence, Information Literacy, Critical Thinking</i>	Line Dynamics, Line Abstraction, Value Structure, Color wheel, Color Composition	Introduce
5. Professional Practices Independently, interactively as well as collaboratively engage in art/ design professional practices to effectively organize and manage art/ design projects in studio, entrepreneurial and corporate setting. <i>Major Field Competence, Communication</i>	Project Critiques, group discussions	Introduce
6. Value Judgements Form and defend value judgements about art and design including communicating key concepts, visual approaches and requirements to professionals and laypersons related to projects and practice. <i>Major Field Competence, Critical Thinking, Information Literacy, Oral Communication, Written Communication</i>	Project Critiques, group discussions	Introduce
7. Apply History and Theory Apply history, current issues, processes, and directions in the art and graphic design field to projects. <i>Major Field Competence, Critical Thinking, Oral Communication, Information Literacy</i>	Class discussions, Design Principles, Line Dynamics, Value Structure, Color schemes	Introduce
8. Doing (good) Art and Design Apply ethical reasoning to create sustainable, and socially and environmentally responsible art and design solutions. <i>Major Field Competence, Critical Thinking, Information Literacy, Oral Communication, Written Communication</i>	Class discussions	Introduce

RECOMMENDED TEXTS & LEARNING MATERIALS

Please organize all class materials in a three-ring binder. You will be expected to bring it to every class.

Purchase following required supplies as needed

You may get the materials at the bookstore, Hobby Lobby, or order them online. Here are a few resources that are very good: Utrecht: utrechtart.com; Dick Blick: dickblick.com; Daniel Smith: danielsmith.com

Paper

11x14" Bristol Pad

Drawing Materials

Pencils: HB, 2B, 6B

Paint (wait till you need them, I will have some to share)

Sargent Art Time Tempera

16oz bottles from Hobby Lobby

\$1.33-\$1.89 depending on whether they have a sale

1 Blue

1 Turquoise Blue

1 Yellow

1 Red

1 White

Brushes

1 approx .5 inch Bright or flat (number sizes vary per brand)

1 approx .25 inch Bright or flat (number sizes vary per brand)

Other

Rubber Cement 8oz

Rubber Cement Pick-up

Sketchbook (5.5x8.5)

1 Sharpie black (Extra Fine)

1 Sharpie black (Fine)

1 Ruler (12 inch)

1 Exacto Knife with blades

Glue stick

LAB FEE

There will be a lab fee of \$30 to cover purchase of consumable materials and studio maintenance. There will be no refund of this fee if the course is dropped after the drop deadline, third week of the semester.

GRADING

Grading scale:

- A. Minimum 95%
- A. Minimum 90%
- B+ Minimum 87%
- B. Minimum 83%
- B. Minimum 80%
- C+ Minimum 77%
- C. Minimum 73%
- C. Minimum 70%
- D+ Minimum 67%
- D. Minimum 60%
- F Below 60%

Below is university policy followed when administering letter grades on projects, papers, & other tasks that do not utilize a point or percentage system.

A: Exceptional, means objectives of the assignment are fully understood as applied to the particular assignment & an intriguing balance exists between clear communication of the message & creativity. The assignment is executed with impeccable craftsmanship, accuracy, & neatness & exists as part of the complete design development of thumbnail, rough, & finished comp; a quality piece of work.

B: High, objectives are met & design principles are primarily well understood. May be lacking in overall quality, craftsmanship, clarity, or design development; good overall effort.

C: Average, the minimum requirements of the assignment have been met but not exceeded. Extra effort & insight into development of the basic assignment are necessary to produce higher quality work.

D: Below average, there exist problems in completely understanding the concept or objectives of an assignment. Incompleteness in several areas of craftsmanship, design, creativity, clarity, or development is also apparent; see instructor.

F: Unacceptable, please do assignment over see instructor immediately for further clarification.

Areas of evaluation: Professionalism, Process & Realization:

Project grades are the result of three areas of evaluation: Professionalism, Process & Realization. At any time during the semester, you may meet with the instructor for evaluations of current grades or dissatisfactions with a grade that you received on any project & how it may be improved upon.

Professionalism: Your grade in the area of professionalism will focus on issues of attendance, preparation, deadlines, critique participation, personal attitude & articulation - the ability to speak & write clearly about ideas/concepts presented in class. Projects for this course will be assigned similar to the way that professional designers receive "design briefs" detailing the specific requirements for a project. The student will then be expected to document the creative process, which they follow in developing individual design solutions. Successive projects will be assigned for the class, & modified or customized to a certain degree based on the overall understanding of previous assignments.

Process: Faculty rely on classroom observation in evaluating a student's process in developing a project. It will focus generally on how thoroughly the student pushes visual exploration & concept research through such processes as sketching/thumbnails & creative/thoughtful writing. Students who attend class, make visible their process investigations & are prepared for the scheduled activities/discussions, reveal valuable information about their performance. In the absence of such information, faculty must resort to an unsatisfactory rating in evaluating the student's process. When handing in an assignment, you may be required to include photocopies of relevant pages from the journal & other process materials in addition to the actual assignment.

Realization: The final evaluation of work (realization) involves more than totaling the grades on individual projects &/ or determining that all assignments have been completed. Faculty assess student's abilities in realizing concepts & controlling the visual elements of communication throughout the semester. This includes such issues as craftsmanship & the improvement & progressive mastery of increasingly complex material are evaluated.

Late Work Policy: All projects & exercises are due on the day & time given, always at the beginning of class unless otherwise noted. A late accommodation is given only with the understanding that emergencies & unforeseen circumstances occasionally arise. *A late project must be turned in by the following class & will be marked down one letter grade accordingly. A later submission will not be accepted. Missing a scheduled critique or presentation will result in an "F" for that project.*

Grades of "Incomplete": The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course & the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

Group Work Policy: Everyone must take part in a group project. All members of a group will receive the same score; that is, the project is assessed & everyone receives this score. However, that number is only 80% of your grade for this project. The final 20% is individual, & refers to your teamwork. Every person in the group will provide the instructor with a suggested participation grade for every other member of the group, & the instructor will assign a grade that is informed by those suggestions. Once formed, groups cannot be altered or switched, except for reasons of extended hospitalization.

TECHNOLOGY & MEDIA

Email: Email is the preferred communication tool. Please check your university email regularly since I may send out important announcements pertaining to the class. When emailing me, please follow standard email conventions including addressing me & signing your communications. I check my email regularly & will try answer your questions within one day (with the exception of weekends or holidays.)

Cell Phone Usage: Per university policy & classroom etiquette; mobile phones, iPods, etc. **must be silenced** during all classroom & lab lectures. Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment

COURSE POLICIES/STUDENT EXPECTATIONS

Student Requirements & Responsibilities:

- A minimum of six studio hours in class & three hours outside of class per week.
- Active participation in all phases of the course, attendance, lecture / demonstrations / critiques
- Materials described in the attached materials list.

- Projects for this course will be assigned similar to the way that professional designers receive "design briefs" detailing the specific requirements for a project. The student will then be expected to document their creative process, which they follow in developing individual design solutions.

Expectations & Work Load: The basic structure of this course will revolve around assigned studio problems. There will be time given to lecture & class discussion, practical tutorials, exercises, & assignments. A significant amount of time will be also spent in critique of student work.

It is very important that all students engage themselves in a discourse of the work at hand. In turn I will give each of you conscientious feedback on as much of your work as is possible. All students should be prepared to spend a significant amount of time outside of class time for research, process & final production of assigned projects.

Students are expected to think creatively & critically as well as participate thoughtfully in class. As a good portion of this class is based in critique of student work, it is expected that all students will participate in this dialogue so that we may all benefit from the feedback. All comments are expected to be constructive & honest. It is the group dynamic that will inform & educate our individual projects. Be open to the critique process, as your lack of participation will impact your final grade.

Class Preparation: Students are expected to arrive to class on time & be prepared for work with the requested supplies/materials/assignments. Class preparation is essential to receiving feedback on one's work. Lack of preparation on a continual basis will affect your final grade. If you happen to miss a class or lecture, please make arrangements with a fellow student who can either take notes for you &/or get the required handouts, etc. While I will be happy to clarify information for students who are confused, I cannot repeat lectures or elaborate project descriptions on an individual basis.

Controversial Content: Since a portion of the course will include studying art/design throughout history, there may be times when some of this art may have nudity in it. If you feel uncomfortable with this, please let me know & we can make accommodations.

Attendance Policy: No more than three absences are allowed per semester. Students are required to make prior arrangements with the instructor whenever possible. Students are expected to be on time & to participate for the duration of the class. The student's grade will be negatively affected & lowered one full grade point for each absence exceeding the three allowed. So, for example, if you were to earn a B+ & had four absences, your final grade will be C+.

Students should be informed that the allotted absences are to accommodate routine illness, weddings, transportation troubles, etc. Doctor appointments, advisor conferences, trips to supply stores & labs, employment, etc. should not be scheduled to conflict with class. Religious Observances cited in the handbook will be followed.

Tardiness is defined as being fifteen minutes late for class or departing before class has been formally dismissed by the teacher. Three tardies will be counted as one absence. Tardiness that exceeds one hour will be counted as an absence. Each student is responsible for his/her own recorded attendance. If you are late it is your responsibility after that class period to make sure the teacher has you added to the roll.

Open Studio Hours Policy:

Studio Hours are:

M, T, W, TR 8:30 to 9:00 p.m. F 8:00 to 5:00 p.m.

(Sat) Sun 1:00 to 6:00 p.m.

Plan your schedule so that you will be able to complete your assignments during these hours. If you have exhausted these times & need additional time to finish projects or have extenuating circumstances that keep you from finishing during these scheduled hours you must receive written permission to stay in the studio beyond the normal hours. You must obtain this permission by 5:00 p.m. on the day in question. This written permission will allow you to work until midnight only. No students will be allowed in the building after 12:00 midnight.

Honor Code: The University Honor Code is an essential element in academic integrity. It is a violation of the Honor Code to give or receive information from another student during an examination; to use unauthorized sources during an examination; or to submit all or part of someone else's work or ideas as one's own. If a student violates the Honor Code, the faculty member may refer the matter to the Office of Student Life. If found guilty, the student may be penalized with failure of the assignment or failure of the course. The student may also be reprimanded or suspended from the University. A complete statement of the Honor Code may be found in the Student Handbook, *Tiger Lore*.
Section 1.1 – 1.3

A violation of the principle includes, but is not limited to: Plagiarism: Intentionally or knowingly presenting the work of another as one's own (i.e., without proper acknowledgment of the source). The sole exception to the requirement of

acknowledging sources is when the ideas, information, etc., is common knowledge. Artists & designers occasionally work from photographs or other imagery. This is allowed & is sometimes necessary, however the artist's intent must be clear that the new work was not made to merely duplicate someone else's artwork in another medium or form & claim it as one's own.

Accommodations for Students with Disabilities: If you are a student with a disability, who requires accommodations, please contact Mr. Daniel Nuss, Coordinator of the Office of Services for Students with Disabilities in McCaffrey Center, First Floor, Room 137 and Room 116 for information on how to obtain an Accommodation Request Letter. Contact: SSD@pacific.edu or (209) 946.3221. Then please schedule a meeting with me during office hours or some mutually convenient time to arrange the accommodation(s). These services may include, but are not limited to, extended time for completing exams, alternative testing procedures, note takers, & transportation to & from classes. The Policy Manual can be found at: <http://www.pacific.edu/Campus-Life/Student-Services/Disabilities-and-Accommodations---Services-for-Students-with-Disabilities/Resources-for-Students/SSD-Student-Policy-Manual.html>

University Student Writing Center: The University Writing Center is a free resource for student, where a trained writing consultant will work individually with you on anything you are writing (in or out of class), at any point in the writing process from brainstorming to editing. The Student Writing Center is located on the 2nd floor of the Main Library. Email Melanie at mhash@pacific.edu or call (209) 932-2969 if you have any questions.

IMPORTANT DATES TO REMEMBER

Last Day to Add/Drop Classes: September 6

Withdrawal Deadline: October 31

Final Examination: Wednesday Dec 4 (you need to attend to pass the class.)

Please retain a copy of your syllabus. It is not only an outline of the course it represents a contract between you, the instructor & the University.

ARTS 007 Schedule (tentative)

Week 1

Monday, August 26:

- Intro to Course
- “Design Principles” lecture

**Homework: order supplies
read Design Principles handout**

Wednesday, August 28:

- Assign “Design Principles” project
- Design Principles project work time
- “Line Inventory” Exercise and Discussion

Homework: Finish Design Principles worksheet

Week 2

Monday, September 2: NO CLASSES-Labor Day

Wednesday, September 4:

- DESIGN PRINCIPLES PROJECT PRESENTATIONS,
- Line Lecture
- Assign “Line Dynamics” Project and Demo
- “Line Dynamics” Project work-time

Homework: Finish “Line Dynamics” Sketches

Week 3

Monday, September 9:

- Submit 20 sketches
- “Line Dynamics” Project Work-time

Wednesday, September 11:

- Project Work-time
- Submit photos of three traced compositions
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Homework: Finish 3 compositions for Line Dynamics

Week 4

Monday, September 16:

- Bring three compositions to class
- Mounting Demonstration
- Abstraction Project Work-time

Wednesday, September 18:

- Introduction to “Abstraction in 6 Steps” Project
- Abstraction Project work-time

Homework: Finish Line Dynamics Project for Critique

Bring in object to work with in “Abstraction in 6 Steps” Project

Week 5

Monday, September 23:
“LINE DYNAMICS” CRITIQUE
Abstraction Project work-time

Wednesday, September 25:

- **Hand in Line Dynamics Project**
- Abstraction Project work-time

Week 6

Monday, Sept 30:

- Texture lecture
- Texture Inventory and Discussion
- Abstraction Project work-time

Homework: Finish Abstraction Project for Critique
Bring in newspaper, scissors, x-acto knife and glue to work with

Wednesday, Oct 2:

- ABSTRACTION PROJECT CRITIQUE
- Introduce Value/Texture Using Newsprint Project
- Value/Texture Using Newsprint Project work-time

Week 7

Monday, Oct 7:

- **Hand in Abstraction Project**
- Value/Texture Project work-time

Wednesday, Oct 9: Value/Texture Project work-time

Week 8

Monday, Oct 14: Value/Texture Project work-time

Wednesday, Oct 16: VALUE/TEXTURE PROJECT CRITIQUE

Homework: Bring paint/paintbrushes/Bristol board

Week 9

Monday, Oct 21: Color Lecture; Color Wheel worktime

- **Hand in Value/Texture Project**

Wednesday, Oct 23:

- Color Wheel worktime

Week 10

Monday, Oct 28: Color Wheel worktime

Wednesday, Oct 30: Color Wheel worktime

Week 11

Monday, Nov 4:

- Color Composition project introduction
- Color Wheel worktime

Homework: Finish Color Wheel project, prepare for critique

Wednesday, Nov 6: COLOR WHEEL/NEUTRALIZATION SCALES CRITIQUE

**Homework: Choose three paintings to use as color references;
choose a composition draft from Line Dynamics or Line Abstraction sketches**

Week 12

Monday, Nov 11:

- **Hand in Color Wheel Project**
- Color Composition project work-time

Wednesday, Nov 13: Color Composition project work-time

Week 13

Monday, Nov 18: Color Composition project work-time

Wednesday, Nov 20: Color Composition project work-time

Week 14

Monday, Nov 25: Color Composition project work-time

Wednesday, Nov 27: NO CLASSES, Thanksgiving Break

Week 15

Monday, December 2: Color Composition assignment work-time

Wednesday, December 4: FINAL CRITIQUE: COLOR COMPOSITION,
you have to attend to pass the class