

Syllabus

ART 1305 Two-Dimensional Design

Instructor:
Prof. Tore Terrasi

Office Location:
FA 298

Email Address:
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Office Hours:
Tue & Thur 2 - 3 or by appointment

Section Information:
ART1305-008

Time and Place of Class Meetings:
ART1305-008
Mon / Wed 11:00AM -1:50 PM
Room 2105A Fine Art Bldg

Course Statement

This course will serve as a foundation course to introduce fundamental concepts, materials, processes, and vocabulary that are used in two-dimensional design. Assignments, lectures, demonstrations, and critiques will expose students to the topics of composition, figure and ground, color theory, scale, contrast, form and function, progression, and transformation. Students will work with a variety of materials to create projects such as photography, painting/ drawing, cut paper, and collage.

This course is not geared towards any particular genre. We will investigate the formal and communicative aspects of two-dimensional form and develop the visual language skills necessary for success in any artistic endeavor.

Overview

Our objective is to create portfolio quality Design, with a focus to develop the skills necessary for the professional and artistic studio. Course investigations will centrally focus on creative design solutions for a wide range of visual problems. We also want to expand our understanding of design philosophy, writing, and create aesthetically interesting and skillfully designed artistic expression. The level of effort required for successful completion of this course is HIGH.

Studio Projects are given by the studio instructor and executed by students in class or as homework. You are puzzle solvers. The projects are puzzles. You are artists.
The projects are art.

Lectures will occur before or during studio projects and provide students with the important conceptual and historical information necessary for the comprehension and completion of each studio project. Taking notes during lectures are recommended.

Demonstrations are given by the instructor on the uses of tools, techniques, materials needed for successful completion of each studio project. Taking notes during demonstrations are recommended.

Critiques are held with the entire class, small groups or individually to discuss the process and final solution of each studio project. Taking notes during critiques are recommended.

The studio assignments, lectures, demonstrations and critiques will introduce students to a visual vocabulary that will provide the entire class with a common language which is necessary for meaningful and comprehensible class discussions. In addition, conceptual, formal, and mechanical skills learned in 2D Design can be applied to any advanced class within the fine, artisanry, and design arts.

*Design is a plan for arranging
elements in such a way as best to
accomplish a particular purpose.*
—Charles Eames

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required

Book: Design Language - Tim McCreight

UTA bookstore, Amazon, etc

This book is designed with elegance, filled with quotations from the greatest creative thinkers, and has excellent definitions and explanations of all basic art and design terms; i.e. texture, form, pattern, depth, shape, contrast, line, hierarchy, gestalt, critique, color, hue, harmony, balance, positive/negative, etc.

Preparation and Studio

Showing up on time with materials, disks, projects, sketchbook and whatever else you need to make effective use of the class time, and a good attitude are mandatory. This course will require a good deal of work OUTSIDE of class time, so plan your time efficiently and use it effectively. The work load is heavy, difficult, and interesting.

Materials

Hobby Lobby, JoAnne's, AC Moore, Michaels, Asel Art, Walmart, Charrette, DickBlick, online, etc.

\$5	Sketchbook (any NON -Lined paper bound in a single book)
5-100	Something safe, dry and sturdy for transporting work, i.e. portfolio (may be self-made)
4	Xacto knife and replacement blades (scissors are recommended as well)
6	metal ruler
4	scrapbooking / doublesided tape, sticky dots
2	gluestick
3	tracing paper
1	pencil
4	regular and fine-tip sharpie markers
12	smooth/non textured cardstock paper (multicolor pack, the more colors, the better)
4	inexpensive colored pencils
10-12	(Optional) inexpensive acrylic or gouache paints (Black, White, and primary colors (Yellow, Blue, Red)
8	cutting board /self healing cutting board
7-12	Smooth non textured paper designed for wet media (not flimsy printer paper) Strathmore Bristol smooth - at least 8.5 X 11
7 plus prints	digital camera prints
3-5	(Optional) Variety of inexpensive paint brushes
2-5	Small plastic paint containers or ice cube trays
5-10	Other minor materials may be required, so budget some extra money.
Matte board total	Matte/ Illustration/ Foam Core (preferably Matte or Illustration Board)
	V.V one 24 X 30 inch black or gray
	Elim the Grid one 12 X 15 inch gray
\$ 30-40	Transformation several sheets of thin black poster board
	Synaesthesia One 10 X 24 inch gray or black
	Photo Col. one large sheet of black, white, OR gray (appropriate to image concept)
roughly	
\$120 -150	
+	
\$10 book	<i>To lower expenses, shop around, split costs with classmates or other art majors.</i> Many of these items you probably already own. Often you can purchase single sheets of paper rather buying the entire book. Most of these items you will use in future semesters and for the rest of your career so treat them as an investment.

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Drop Policy: Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. Students will not be automatically dropped for non-attendance. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://www.uta.edu/ses/fao>).

Americans with Disabilities Act: The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the Americans with Disabilities Act (ADA). All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability or by calling the Office for Students with Disabilities at (817) 272-3364.

Emergency/Fire Evacuation Procedures

Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit, which is located at the central staircase in the FA bldg. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist handicapped individuals.

Academic Integrity:

All students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.

I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

Instructors may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System Regents' Rule 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

Student Support Services: UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at www.uta.edu/resources

Electronic Communication: UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

Student Feedback Survey: At the end of each term, students enrolled in classes categorized as lecture, seminar, or laboratory shall be directed to complete a Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

Final Review Week: A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week unless specified in the class syllabus. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

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Evaluation and Expectations

Attendance

We will follow a tight schedule and you should attend all classes.

3 absences - 1 letter grade drop from final grade

4 absences - 2 letter grades drop from final grade

5 absences or more - failure

Tardiness & Leaving Early

Tardiness and leaving early will count as half an absence.

However instructor reserves the right to count as full absence if frequent.

Expectations for Out-of-Class Study

Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend at least an additional 9 hours per week of their own time in course-related activities, including reading required materials, completing assignments, preparing for exams, etc.

Participation

In order to communicate with other artists and non-artists regarding the large and complex issues surrounding the visual arts and design, you will need to develop conceptual and verbal skills. In the class room we can develop these skills by sharing our ideas with each other through discussion and critiques. Sharing your point of view, questions, and knowledge will help everyone in the class to develop more sophisticated ideas about the visual arts, and enhance your ability to present those ideas. Therefore, participation in class is an essential part of your grade. Don't be afraid to participate in class. Your opinion is an important part of the studio experience.

Craftsmanship

Attention to detail and presentation is essential to all studio projects given in this class. Each assignment should be well crafted and presented with pride. If the work is not well crafted you will be asked to do it over, or receive a poor grade.

Put your names on the back of your assignments. Not on the front.

Thoughtfulness

When form and content are married there is poetry. Careful attention to the relationship between content and form are an important part of your grade. We are not looking for pretty pictures. We are looking for thoughtful work.

Effort

Final grades are the total of all projects grades, attendance, and participation. Coming to class, and finishing the assignments does not guarantee a good grade - effort does.

Use of technology, such as ipads, smart phones, etc is encouraged provided it is related to the course work. If it is not - do not use these or similar devices.

*To discover a new problem is as important
as discovering the solution of an old one.*

— Thomas de Quincey

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Grading

Your sketches, class participation, attendance, writings, craftsmanship, project execution, development, thoughtfulness, timeliness, and effort will ALL factor into your individual project and final semester grades. Only a display of excellence in all the 'Evaluation and Expectations' areas will earn student an 'A'

Final grades will be an average of all of the above - not just grades on individual assignments.

A %100-90

B % 89-80

C % 79-70

D %69-60

Failure 59 or below

I do not round up.

Two-Dimensional Design Area Philosophy

This course serves to introduce students to fundamental principles and elements of design and is not geared towards any particular artistic or design genre. The curriculum is designed to support all art students. Students investigate the formal and communicative aspects of two-dimensional space and develop the visual language skills necessary for competent exploration in any artistic endeavor. Students should be able to communicate specific ideas, follow a structural logic, and synthesize many approaches and concepts through use of flat forms by establishing clear visual hierarchies, sequencing, and/or compositions. The course also necessitates learning to balance between risk-taking and conventional approaches. Students are introduced to the fundamental vocabulary, critical thinking strategies, and the elements and principles of design as they pertain to two-dimensional spaces. Assignments, lectures, demonstrations, collaboration and critiques expose students to a variety of visual problems, media, processes, and design approaches while enabling students to develop their own design concepts and aesthetic approaches.

Two-Dimensional Design Area Student Learning Outcomes

1. Students will demonstrate the ability to conceive, develop and construct two-dimensional design solutions from both prescribed and self-generated conceptual and/or formal guidelines to aesthetically finished pieces.
2. Students will be introduced to basic visual language skills, process, vocabulary.
3. Students will develop a sense of what makes a well-crafted design/artwork.
4. Students will begin to develop the visual and conceptual sensitivity necessary for the creation of successful upper level and professional design solutions.
5. Students will gain confidence in their ability to establish visual hierarchy.
6. Students will be introduced to basic color theory.
7. Students will develop skills to work collaboratively.
8. Students will develop a sensibility for balancing working within constraints and risk-taking.

Design is an unknown.
— Geoffrey Beene

Student Name _____

Assignment _____

Assignment Grading Sheet

Your grade for this assignment will be determined by the following criteria and percentages.

1 percentage point toward your final project grade will be added for every point indicated on the below scales.

Sketching Phase (%10)

Did student present a range of diverse and well thought out concepts in sketch (sketchbook or digital) form prior to the start of project construction? Can the student articulate orally the direction they intend to move?

1 2 3 4 5 6 7 8 9 10

Comments:

Technique (%25)

Does the student exhibit a knowledge and successful application (including craftsmanship) of project techniques?

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

Comments:

Aesthetic (%25)

Does the student exhibit a working knowledge of aesthetic sensibilities as outlined in assignment or discussed in class? Are the typical compositional elements (hierarchy, clarity, visual intrigue, color theme, etc) established where applicable? Do the aesthetic choices work with the pieces conceptual backing?

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

Comments:

Concept (%25)

Does the art/design work exhibit a unique or thought provoking perspective to the subject matter? Did the student develop and evolve their concept over the duration of the assignment when applicable? Did the artist challenge themselves?

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

Comments:

Critique (%15)

Did the student present his/her project in a clear, thoughtful, and timely manner and offer constructive feedback to fellow classmates?

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Comments:

Total Assignment Score %_____

Student Name _____

Semester _____

Semester Grading Sheet

Assignment Quality Average (determined by individual assignment grade sheets) (%100)

What was the average of all project grades? _____

Attendance and Participation

This criteria is based on absences, tardy and leaving early status as indicated in the course syllabus. It takes into account all personal behavior performance criteria both negatively and positively (such as "no texting during class" or "going above and beyond classroom or project expectations" as mentioned in the course syllabus and is factored in after final project grades are calculated. A student earning an 'A' on all assignment grades may have overall semester grade dropped to a 'B' or lower based on attendance and effort guidelines. Conversely a student whose assignment grades average to a '78 / C' may be bumped up to a 'B' with perfect attendance, strong classroom participation including but not limited to critique presence and helping other students or genuine risk taking in assignment efforts. See Syllabus for further clarification.

Comments:

Final Grade Score % _____

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Foundation Area Philosophy

The Foundations curriculum is highly structured and intensive, introducing students to principles and theories of studio art and visual thinking. The courses present and develop many concepts and skills used by artists and designers. The foundations curriculum is fundamental in forming sound studio practice where critical thinking is encouraged through the implementation of principles of visual expression, discussion, and writing. Students must complete these courses before moving on to upper level classes. Moreover, all foundation level courses are required for admission into the studio BA and BFA programs.

Foundation Course Goals

1. Problem solving and innovation
2. Critical thinking, interpretation, analysis, and self-reflection within an art practice
3. Instilling the value of research and investigation (historical and contemporary)
4. Exploring and applying principles and elements within an art practice
5. Exploring and applying an understanding of diverse materials, processes and techniques within an art practice
6. Learn skills necessary to articulate and present ideas and concepts related to both the practice and theory of art.
7. Address art and design in an interdisciplinary context.

Foundation Course Student Learning Outcomes

1. The student will be able to identify and artistically manipulate design principles and elements of art/design.
2. The student will be able to develop a variety of skills and procedures necessary to complete individual projects.
3. The students will demonstrate the ability to develop complex and sophisticated ideas through independent research, material / media exploration, and peer feedback.
4. The student will be able to analyze, critique, and discuss works of art in the classroom and in professional practice.
5. The student will be able to address art and design in an interdisciplinary context

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Theme Based Semester

Each student will propose a theme to explore throughout the semester and all projects (except for Visual Vocabulary) must relate back to this theme.

All proposed themes must be approved by the professor by the end of the first assignment. Consider these perspectives as starting points for your themes:

- Historical
- Social
- Environmental
- Spiritual
- Local
- Political
- Technological
- Conceptual
- Personal

Your theme will be more specific than the above list. For example instead of 'environmental' you may explore the theme of 'deforestation' or 'global warming'

Why this 'theme' format?

By allowing students to propose and explore an individual semester theme through the course assignments students become more empowered in regards to their education. They are put in a situation to recognize how the world they live in relates or can be related to the work they create. Often exploration in these themes resurface in upper level course work.

Role of Faculty

The faculty role is to keep students on track and on topic and they can serve as an excellent resources for concept development. Faculty will aid students in seeing the larger picture (semester theme) while focusing on the smaller image (individual assignments). Students must find the connections between the concepts of their themes and the formal/ aesthetic qualities of their artwork. The more work and information you bring to the faculty, the more the faculty will be able to help you facilitate your concepts into a cohesive visual form.

Written Document

Please write an artist statement that briefly explains your thematic concepts and how you interpreted it through your assignments. This statement will likely be one full page single spaced, type size 10. It may take more to articulate your thoughts. Write as you progress throughout the semester and edit previously written texts as your art and your concept become more refined and reflected upon.