

Syllabus

ART 1305 Two-Dimensional Design

Instructor:

Prof. Tore Terrasi

Office Location:

FA 297

Email Address:

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Office Hours:

Mon/Wed 2-3 or by appointment

Section Information:

ART1305-007 Mon/Wed 11 - 1:50

Room 2105A Fine Art Bldg

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

—Charles Eames

The critic has to educate the public; the artist has to educate the critic.

—Oscar Wilde

Course Statement

2D Design uses the process of investigation and analysis of the formal qualities, principles, and elements of art/design to develop depth and rigor of thinking skills. Additionally the course directs and supports students to develop a strong sensibility to clearly, cleverly, and beautifully merge concept with aesthetic. The course is designed to alter and enhance the ability to think as much as it is to expose students to the terminology, principles, and elements of design.

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.

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Required Book: Design Language - Tim McCreight

UTA bookstore, Amazon, etc - about \$10 (<http://www.brynmorgen.com/DL.html>)
 Virtual version - App Store for \$2.99 (still good but not as thorough as the book)

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.

Asel Art, JoAnne's, AC Moore, Michaels, Hobby Lobby Charrette, DickBlick, online Many below items are optional / dependent on assignment choices.

| | |
|-------------|--|
| \$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 with cork backing |
| 4-6 | plenty of scrapbooking / doublesided tape |
| 4 / 2 | rubber cement / gluestick |
| 10-15 | (Optional) Paper designed for wet media (Canson, Strathmore, Bristol, e.g.) |
| 4 | tracing paper sheets |
| up to 20 | (Optional) Transparency Film - by the sheet or \$20 for a box |
| 1 | pencil |
| 4 | regular and fine-tip sharpie markers |
| 12 | (Optional) smooth/non textured cardstock paper (multicolor pack) |
| 4 | Inexpensive colored pencils for sketching |
| 15-25 | (Optional) Prisma Color - high end colored pencils |
| 10-12 | (Optional) inexpensive acrylic or gouache paints (Black, White, and primary colors (Yellow, Blue, Red) |
| 8 | (Optional - we have some in the classroom) cutting board /self healing cutting board |
| 5 | digital photographic prints |
| 3-5 | (Optional) Variety of inexpensive paint brushes |
| 2-5 | (Optional) Small plastic paint containers or ice cube trays |
| 5-10 | Other minor materials may be required, so budget some extra money. |
| Matte board | Matte/ Illustration (any gray shade) |
| total | IG1 15 X 20 inch gray |
| | Semiotics 20 X 20 inch gray |
| \$ 30-40 | Elim the Grid 12 X 15 inch gray |
| | Photo Col. two large sheets of black, white, or gray |
| | Cartography 13 X 18 inch gray or black |

Whenever possible you may use items you already own or find recycled materials.

roughly \$100 + \$10 book **To lower expenses, shop around, split costs with classmates or other art majors.**
 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/aao/fao/>).

Disability Accommodations:

UT 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), The Americans with Disabilities Amendments Act (ADAAA), and Section 504 of the Rehabilitation Act. 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 disability. Students are responsible for providing the instructor with official notification in the form of a letter certified by the Office for Students with Disabilities (OSD). Only those students who have officially documented a need for an accommodation will have their request honored. Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting: The Office for Students with Disabilities, (OSD) <http://www.uta.edu/disability/> or calling 817-272-3364. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability.

Counseling and Psychological Services, (CAPS)

www.uta.edu/caps/ or calling 817-272-3671 is also available to all students to help increase their understanding of personal issues, address mental and behavioral health problems and make positive changes in their lives.

Non-Discrimination Policy:

The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit uta.edu/eos.

Title IX Policy:

The University of Texas at Arlington ("University") is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act). Sexual misconduct is a form of sex discrimination and will not be tolerated. For information regarding Title IX, visit www.uta.edu/titleIX or contact Ms. Michelle Willbanks, Title IX Coordinator at (817) 272-4585 or titleix@uta.edu

Academic Integrity:

Students enrolled all UT Arlington courses 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." UT Arlington faculty members may employ the Honor Code in their courses by 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. Additional information is available at <https://www.uta.edu/conduct/>. Faculty are encouraged to discuss plagiarism and share the following library tutorials <http://libguides.uta.edu/copyright/plagiarism> and <http://library.uta.edu/plagiarism/>

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>.

Campus Carry:

Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. For more information, visit <http://www.uta.edu/news/info/campus-carry/>

Student Feedback Survey:

At the end of each term, students enrolled in face-to-face and online classes categorized as "lecture," "seminar," or "laboratory" are directed to complete an online 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 via the SFS database is aggregated with that of other students enrolled in the course. Students' anonymity will be protected to the extent that the law allows. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law and aggregate results are posted online. Data from SFS is also used for faculty and program evaluations. For more information, visit <http://www.uta.edu/sfs>.

Final Review Week:

for semester-long courses, 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.

Emergency Exit 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. 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 individuals with disabilities. (<http://www.uta.edu/police/EvacuationProcedures.pdf>)

MavAlert System:

Will send information in case of an emergency to cell phones or email accounts. Anyone can subscribe at <https://mavalert.uta.edu/> or <https://mavalert.uta.edu/register.php>

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 <http://www.uta.edu/studentsuccess/success-programs/programs/resource-hotline.php>

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Evaluation and Expectations

Attendance

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

2 absences - 1 letter grade drop from final grade

3 absences - 2 letter grades drop from final grade

4 absences or more - failure

10 Things That Require No Talent

1. Being On Time
2. Work Ethic
3. Effort
4. Body Language
5. Energy
6. Attitude
7. Passion
8. Being Coachable
9. Doing Extra
10. Being Prepared

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 merely 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'.

Faculty will make great efforts to grade in an objective and quantitative manner however Art and Design are subjective and qualitative disciplines by nature and as such make grading an extremely difficult endeavor. Subjectivity DOES factor into grading and can work both in and against your favor.

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

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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

Two Dimensional Design

General Assignment Grading Sheet

Student _____

Grade _____

| | Exceptional | Very Good | Average | Below Average / Poor |
|---|--|--|--|---|
| SWEAP: Sketches, Work Ethic, Process | Prodigious SWEAP. Idea generation and iteration process demonstrates innovative and astute thinking, risk-taking, and wide ranging concept approaches. Process work shows excellent attention to detail, is presented on time, and your active participation in process critiques not only improves your work but also raises expectations for others. | Prolific SWEAP process work demonstrates original thinking and a range of ideas, but leaves room for further exploration. Process work is complete and presented on time, and your dedication to process critiques consistently improves your own work and contributes to the improvement of others. | Solid SWEAP. Attendance and on time completion of process work is good, but inconsistent. A lack of thorough exploration in the early stages of the design process leads to disorganized or disjointed progress later on. | Poor SWEAP, attendance and/or participation. Process work may be incomplete, behind schedule, or does not follow project specifications. Project would have benefited from more exploration and creative experimentation during the process and development stages. |
| Concept | A highly original and clever concept that is fully expressed. The visual forms are married to the ideas that are being expressed. The design elements and/or approach to the assignment go beyond traditional thinking and promote thoughtful responses, powerful emotions, and/or otherwise strongly engage with our mind, heart, or soul. | The final piece clearly demonstrates conceptual creativity and rigor with some complexity or elegance. The concept elevates the design work above the traditional / typical outcomes. | A straightforward concept that serves the content, but may lack originality or clarity. The concept is appropriate, but perhaps predictable. | Work is complete, but lacks in conceptual basis. Concept is underdeveloped, cliché, or unclear. |
| Aesthetic, Layout, Structure | The composition creates a dynamic flow, clear hierarchy, fits the concept/content, and engages with the audience. There is cohesive logic to the design structure and story/narrative is compelling. Visual elements are not only functional but add visual interest to the composition and depth to the content. | An appropriate composition that is clear but still has room for further exploration. Display elements are well thought out and pleasant to look at. | A basic composition strategy with adequate visual resolution. Clarity of message / story is not fully realized or composition of visual elements lack complete harmony. The overall design choices and structure is competent but straightforward and predictable. | Unresolved compositional choices. No clear evidence of content (concept) and delivery (aesthetic) working together. |
| Craftsmanship / Technique | Impeccable execution, technical skill, and attention to detail. The quality of the craftsmanship is impressive by itself. | Polished execution, with evidence of technical skill. Only very minor crafting flaws present; and very few at that. | Adequate execution but lacks attention to detail and technical finesse. Minor flaws (pencil marks, glue stains, errant cuts, imprecise measurements, etc.) are present but not distracting. | Poor execution. Evidence of lack of skill or effort or time. Sloppy construction and presentation with apparent mistakes. Major flaws or a myriad of minor mistakes are present in the work. |

Other Notes

(may comment on an aspect that is specific to each assignment)

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 participation, 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 tasking in assignment designs. See Syllabus for further clarification.

Comments:

Final Semester Course Grade is determined by factoring individual assignment grades, class participation and preparedness, and attendance.

Final Grade Score % _____