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 a particular medium. Concentration within one medium would undermine the intent of the course. 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 Fine Art, 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 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.
Syllabus
ART 1305 Two-Dimensional Design

required

Book: Design Language - Tim McCreight
a staple for artists of any kind, at any level
UTA bookstore, Amazon, Borders, Barnes and Noble etc

This book is designed with elegance, filled with quotes 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.

suggested

Design Basics - David Lauer

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, Office Depot, 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
inexpensive acrylic paints (Black, White, and primary colors (Yellow, Blue, Red)

4
Black Ink, White Ink (or liquid acrylics)- Dr. Ph. Martins Bombay Black recommended

4 - 8
2 Fine tip liner brushes for ink illustration

4
white ink or liquid acrylic - small size

8
cutting board /self healing cutting board

7-12
Smooth non textured paper designed for wet media (not printer paper)

Strathmore Bristol smooth - no smaller than 8.5 X 11 or larger than 11 X 17

7 plus prints
disposable camera or digital camera

3-5
 Variety of inexpensive paint brushes

5-10
Other minor materials may be required, so budget some extra money.

Matte board

total
Project 1  one 24 X 30 inch black or gray
Project 2  one 12 X 15 inch gray
$ 30-40
Project 3  one 14 X 30 inch black
Project 4  four 10 X 10 inch gray
Project 5  one 20 X 26 inch black, white, OR gray (appropriate to image)
Project 6  two 11 X 11 inch white

roughly
$120 -150
+$
$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 My-Mav 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. Contact the Financial Aid Office for more information.

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.

Academic Integrity: It is the philosophy of The University of Texas at Arlington that academic dishonesty is a completely unacceptable mode of conduct and will not be tolerated in any form. All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University. According to the UT System Regents’ Rule 50101, §2.2, “Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.”

Student Support Services Available: The University of Texas at Arlington has established a variety of programs to help students meet the challenges of college life. Support to students includes advising, counseling, mentoring, tutoring, supplemental instruction, and writing assistance. For a complete list of academic support services, visit the Academic Assistance resource page of the Office of Student Success Programs, www.uta.edu/uac/studentsuccess/academic-assistance. To help students address personal, academic and career concerns, individual counseling is also available. For more information, students are encouraged to contact Counseling Services www.counseling.uta.edu at (817) 272-3671 or visit a counselor in 216 Davis Hall.

Electronic Communication Policy: The University of Texas at Arlington has adopted the University “MavMail” address as the sole official means of communication with students. MavMail is used to remind students of important deadlines, advertise events and activities, and permit the University to conduct official transactions exclusively by electronic means. For example, important information concerning registration, financial aid, payment of bills, and graduation are now sent to students through the MavMail system. All students are assigned a MavMail account. Students are responsible for checking their MavMail regularly. Information about activating and using MavMail is available at http://www.uta.edu/oit/email/. There is no additional charge to students for using this account, and it remains active even after they graduate from UT Arlington.
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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 grade drop from final grade
5 absences or more - failure

Tardiness & Leaving Early
Tardiness and leaving early will count as half an absence.
I keep very strict attendance records, be warned.

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.

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.
Laptop, cell phones and text messaging devices are not to be used during class time. DO NOT SEND OR READ TEXT MESSAGES DURING CLASS TIME. MP3 players are allowed during studio work sessions and surfing the internet via phone, iPad, PDA or laptop is not allowed.

Most importantly. HAVE FUN AND TAKE PRIDE IN WHAT YOU CREATE!
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Grading
Your sketches, class participation, attendance, craftsmanship, project execution, development, thoughtfulness, timeliness, and effort will all factor into your individual project and final semester grade. 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.

Student Learning Outcomes
+The student will be able to identify basic 2-D design elements and principles.

+The student will demonstrate the ability to critically analyze and discuss 2D design and art forms.

+The student will demonstrate the ability to conceive, develop and construct 2-D design solutions from prescribed conceptual and/or formal guidelines to aesthetically finished pieces.

+The student will be introduced to the basic visual language skills, process, vocabulary and begin to develop the visual sensitivity necessary for the creation of successful upper level and professional design solutions.
Semester Timeline - Spring 2011

= Due/ Critique date

subject to change at any time under professor discretion
We will also take advantages of guest lectures and gallery exhibitions.

Week 1: January 17 - 21
- Introductory class, go over syllabus, meet the students, go over supply list, ice-breakers, introduce Assignment
# 1 Visual Vocabulary
- Look at sketches and discuss ideas, develop sketches and ideas – discussion on visual metaphor and story telling / analogy

Week 2: January 24 - 28
- Construction Day
- Critique V.V., address any craftsmanship issues, discuss terms, introduce supplies for next assignment - Kill the Grid (must have photocopies by next class)

Week 3: January 31 - February 4
- Introduce next assignment Kill the Grid in greater detail, show examples - start sketches and concepts
- Look at sketches and discuss concepts, students should have all photocopied sizes by now, allow students to work

Week 4: February 7 - 11
- Final work day for Kill the Grid, Briefly critique final designs before construction, work on final composition
- Critique, Kill the Grid - Introduce Tangram assignment - Solve puzzles.

Week 5: February 14 - 18
- Work day, design unique tangram, develop final illustration concept-
- Work day for transformation with ink

Week 6: February 21 - 25
- Work day
- Critique Tangram Transformations

Week 7: February 28 - March 4
- Introduce Color assignment, color theory, mixing paints, color wheel color schemes, color terms, etc
- review lists, work day for constructing ‘Part A personal color list- ‘ and ‘Part B personal color wheel’
Week 8: March 7 - 11
- work day on color assignment
- ‘Part A personal color list’ and ‘Part B personal color wheel’ are due, quick critique, Introduce Photographic Self Portrait lecture, sketch over break

Week 9: March 14 - 18
- Spring Break (work on color project and develop ideas for photographic self portrait)

Week 10: March 21 - 25
- Review Photographic self portraits concepts and sketches in groups, concept critique for Photo self ports.
- Critique Color assignment (Parts A, B, and C)

Week 11: March 28 - April 1 (Last day to drop)
- work day, shoot photographs (work out of class) as needed
- Show developed photos (not digital files) work on collage, Introduce oral presentation

Week 12: April 4 - 8
- Critique Photographic Self Portraits
- Introduce Movement and Time, Watch time-based media (Fantasia, Mute Math, etc) and look at static work with movement (El Lissitzky, et al.)

Week 13: April 11 - 15
- Review sketches of concepts for Movement and Time
- Work Day, Introduce Oral Presentations

Week 14: April 18 - 22
- Work Day
- Critique Movement and Time

Week 15: April 25 - 29
- Oral presentation research day (continue to research your topic)
- Oral presentation research day (organize presentation)

Week 16: May 2 - 6
- Oral Presentations
- Left over oral presentations, last class wrap up, hand back all projects, celebrate semester end