2 D Design Fall 2016 Carrera

MW 1-3:50 PM Art 159

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Office Hours: Daily 9-10 am B ART RM 155 Ext.3250

This is a visual design theory course that introduces the core concepts of visual design — visual elements, principles of design and creative process. Composition issues and strategies valid in all areas of visual design are explored through examples, exercises, critiques and creative projects. Categories of study include fine arts, graphic design, layout, illustration, and space design.

We introduce and refine our creative problem-solving skills. We work to understand and analyze design problems, developing distinctive concept statements and then creating and refining designs that manifest that concept.

We explore designers and artists of the past and present for examples of successful visual design solutions.

The course involves a balance of lecture and discussion along with extensive design exercises and design problems.

**Developed concepts ground great design.** Inspiration, of whatever sort, begins a concept. Talent and technical skills are needed to implement and present designs, but the practice of refining, revising and gradually improving solutions is the most valuable and necessary ability for a successful designer in any field. You must be willing to develop your ideas – this is primarily a matter of disciplined analytic and creative work, not pure inspiration. You have to dedicate your attention to the problem, research existing solutions, generate ideas, and improve them. The fact is that some designers don’t bother to improve their initial ideas. You are expected to refine your ideas and designs as far as well-managed time permits. You are graded, in part, on how successfully, critically, and persistently you improve your concepts.

**This is not a drawing or a painting course** – refined rendering skill is helpful, but drawing is primarily used here to communicate ideas, evaluate ideas, and refine graphic concepts. That is, drawing is a means of note-taking, planning, visualizing and communicating. Sketches are an essential part of a visual designer’s process. You will be expected to generate many ideas and refine those ideas through your sketches. Strong design is no mystery – it is the result of an attentive, iterative process of ideation, evaluation, and refinement. That is, sketch and make notes, see what works and what doesn’t, then sketch again. If you are willing to do that, you can develop your ability to use graphic language effectively. If not, you won’t.

 **Description**

Through lectures and studio problem-solving experience, students will study the elements and principles of design and design effectiveness in the visual arts. This class will help you develop your powers of observation and effective use of the principles of design using the elements of design. This course will cover the fundamentals of drawing using a variety of media, the principals of composition and support for individual expression and interpretation. Course content will cover line, shape & volume, value, space, texture & pattern, perspective and composition. Art history as it relates to drawing will be included in the course structure. This class will also introduce students to critique, problem solving skills, research skills, craftpersonship, presentation and communication skills.

 **Homework assignments will concentrate on specific principles of design.**

Each assignment will be explained in class and is designed to reinforce the concepts and materials covered during studio time. Students are required to have a sketchbook dedicated to this class and will use them each class meeting. They will be handed in midway during the semester for review and at the end of the semester for final grading. I will meet with students’ mid semester to make sure they are getting the most out of the course.

 Lectures will be given throughout the semester in order to present information about key topics and assignments in the class. Written assignments are an integral part of an investigation in art and will constitute and important part of student participation. Group critiques of all student work will be a routine activity in this class and student participation is required.

**Art Dept Program Goals Addressed in This Course**

\* Basic Skills
Developing a foundation of art knowledge, theories, skills, craftpersonship and technologies, where ideas and concepts are communicated in writing, speaking and art making.

\* Art Knowledge
Broadening knowledge of ancient through contemporary art and to develop an understanding of art within theoretical, cultural, and historical contexts.

\* Critical Thinking
Analyzing, interpreting, and questioning traditional methodologies and pre-conceived notions of art and art making through the process of generating and solving problems.

\* Interdisciplinary Connections
Exploring and engaging in interdisciplinary forms of art making.

\* Global Perspectives
Promoting an appreciation and tolerance of diverse perspectives dealing with art, culture, teaching and learning.

\* Collaboration
Encouraging both individual and collaborative art experiences among students, faculty, and community.

\* Professional Preparation
Developing career paths for various visually related professions and an understanding of the demands and expectations of those areas.

**General Education Student Learning Outcomes**

Students will:

1. Explain and reflect critically upon the human search for meaning, values, discourse and

expression in one or more eras/stylistic periods or cultures;

2. Analyze, interpret, and reflect critically upon ideas of value, meaning, discourse and

expression from a variety of perspectives from the arts and/or humanities;

3. Produce work/works of art that communicate to a diverse audience through a

demonstrated understanding and fluency of expressive forms;

4. Demonstrate ability to engage and reflect upon their intellectual and creative

development within the arts and humanities;

5. Use appropriate critical vocabulary to describe and analyze works of artistic expression,

literature, philosophy, or religion and a comprehension of the historical context within

which a body of work was created or a tradition emerged;

6. Describe and explain the historical and/or cultural context within which a body of work was created or a tradition emerged.

**Students With Special Needs**

Students with disabilities, whether physical, attention related, learning or psychological, who believe that they may need accommodations in this class, are encouraged to contact the appropriate institutional department as soon as possible to ensure that accommodations are implemented in a timely fashion. There may be an authorization that is required before any special accommodations can be made.

**Critiques**

Critiques are the way in which contemporary artists and designers relate ideas about their work to others and in the process are able to more clearly analyze their own work. Critique is a group activity where artwork content, ideas, formal qualities and relationships to contemporary art practices are discussed. Feedback from critiques gives you valuable information that increases your learning potential and will improve your artwork. Use this information to your advantage; it's an important part of obtaining competency. Here are some basic rules: 1) Always be courteous and respectful of others in a critique. 2) Give honest, thoughtful and constructive feedback. 3) Speak to/about the work and not to/at the maker. 4) Try to differentiate between your taste and your critical evaluation of a work. Although the critique process can seem quite strange and uncomfortable at first, it gets easier the more one practices. Please note that grading for critique is tided to your projects, if you are late with turning a project in then your critique grade for that project is automatically forfeited.

**Attendance - *please read carefully!!!***

**Attendance is mandatory**. This is a studio class where activities and course work are done during class time. It essential that you be in class with all the required materials and prepared to work. Attendance will be taken at the beginning of every class. If you arrive late it is your responsibility to let me know you are present. **Students are responsible for being informed about information missed during their absence.** It is your responsibility to be informed about materials, class schedule, assignments and due dates. I recommend that you exchange contact information with your fellow classmates. Please inform me if you know that you will be late or will miss a class.

**You will be allowed 3 absences**. Please note that absences are NOT excused!! Do not come to me with a doctor's note or other documentation of why you were absent. I understand that unexpected things happen in life - this is why you get 3 absences without consequence. If you are absent more than 3 times the attendance policy below will be followed without exception:

 \* The 4th absence = one HALF letter grade drop off your final grade in the class

 \* The 5th Absence = one FULL letter grade drop off your final grade in the class

 \* 6 absences = failing grade in this class

 \* 3 tardies **or early departures** = 1 absence

 \* Coming to class without supplies = an absence

It is your responsibility to drop this class after excessive absences. If you think you may want to drop the class please be aware that there are deadlines for dropping without penalty - please consult the HC Admissions. **Additional Note**: If, for any reason I need to cancel a class I will do my best to email you and let you know in advance. It's always a good idea to check email prior to coming to school.

Materials: Please note there is no required text for this class. However, I will be giving you design vocabulary words and you will be quizzed and tested on your understanding of these terms and your ability to use them proficiently during discussions and class critiques.

 SKETCH BOOK blank white paper 8.5" X 11"

 GRAPHITE DRAWING PENCILS: HB, 2B, 4B

 SET BLACK FABER-CASTELL (or other brand) ARTIST PENS - Superfine, Medium & Brush point

 STEEL FLEX RULER 24" NON-STICK

 ECONOMY PORTFOLIO 23" X 31" for carrying drawings (or you can make your own)

 Large Ziploc Freezer bag or something of that sort to hold your supplies

 EXACTO KNIFE

\* There will be a couple of additional materials for specific projects that you will need to get – I will post them when needed during the semester.

**Projects, Homework & Sketchbook**

There will be some studio time at the end of the semester to redo work for a better grade on any project which was turned in on time **ONLY**. Homework can't be made up. Student art projects must be retrieved prior to the start of the next semester. The Art Dept. and faculty will not be responsible for the storage of student work left from previous semesters. Whatever is left in the classroom after the final day is property of Dept. of Art and Design.

 Projects

Requirements and instructions for Projects are described on the Class Projects pages for this course. They are designed to give you the opportunity to demonstrate your understanding and mastery of material covered in class in addition to using your creativity and problem solving skills. Each project will culminate with a group critique. Late projects will be given half credit maximum AND an automatic loss of all critique points (remember: critiques and project due dates are a package deal!). If you know you are going to miss class the day of a critique, make arrangements to turn in your work early and know that you will not receive credit for the critique on that day. There will be some studio time set aside at the end of the semester for project improvement and/or completion, but if your project was late to begin with, your grade for that project will be significantly diminished. There may be some changes and adjustments in projects during the semester so please pay attention and be informed!

 Homework

Homework assignments are to be completed within the time allotted. I will collect the homework at the beginning of the class period. Written assignments must be typed (12pt - double spaced). Handwritten writing assignments will not be accepted. All homework assignments must have your name, class name (2 D Design) and date on them!

 Sketchbook/Journal

Over the course of the semester you will be working on a Sketchbook Journal. The purpose of these assignments is for you to create a journal full of materials that you have both compiled and produced and which will generally correspond with what we are studying in class. You will be doing a variety of writing exercises, sketching, drawing and research. The sketchbook is meant to help you think about ideas that influence your work in the classroom, and give you the opportunity to write in a creative, informal style.

**Class Etiquettes**

In order to have an optimal learning experience for all students, there are a couple of very important modes of behavior that I will be looking for you to observe and that we will all agree upon:

* CELL PHONE POLICY

Technology is a tool and can be a blessing or a hindrance depending on the person.

In this course students MUST be focused and be committed to what is going on in the class. Proper design takes commitment. It takes focus and a willingness to be original. Although we are certainly inspired and informed by what exists around us, we must try to use our minds and our own personal knowledge and bring that specialness to the table when we problem solve. Anyone can steal ideas off the internet, alter something quickly with software or what have you and claim it’s their own work.

* In this class students will be doing a lot of sketching and brainstorming. It is a serious challenge. The temptation to not think and simply jump on the internet is very hard to resist but this will have to happen in order to come up with meaningful ORIGINAL ideas. There will be no music video watching, no texting. I REPEAT, THE ONLY TIME TO TEXT OR TALK ON THE PHONE IS DURING THE 10 MINUTE BREAK.

Please remember, it would be so much easier on me as your professor to simply outlaw any cell phone or music during class time. I’m trying to be fair. If I see a student can’t handle having a cell phone and its effecting their learning in class I will simply not allow them to have their cell phone on during class.

 The sketchbook serves as a window for me into the minds of my students. In design, companies want to see THAT YOU CAN THINK and problem solve. Some students have a really hard time with that. They want the quick solution- they want McDonalds. Cheap, crappy ingredients but quick and easy. That’s garbage, and we have enough cheaply made toxic Walmart things in the world so if you are into that, and you just want the 4.0 and you don’t want to be invested in actually learning about design and the discipline it takes to stay focused, I strongly urge you to drop this class and take a lecture course online art history class where everything is very analytical and straight forward.

* Respect each other; we are all individuals and can learn from each other. Practice listening to each other and seeing through each other's eyes.
* Diversity of all kinds is celebrated here at Highline College and I strive to cultivate a positive collaborative classroom environment. Bigotry and discrimination have no place in this classroom or this campus. This means saying derogatory things based on religion, ethnicity, sexual orientation, etc…will not be tolerated.
* Clean up after yourself; you will need to allow yourself time before leaving each day to tidy up for the next class. Students who continuously leave garbage in their work space will be given 2 warnings and after that, points will be deducted from that student’s overall grade.
* Music is very inspiring and can help us in being creative. It can also be a distraction. Headphones are ok but students need to understand if I address the class they need to hear what I am saying. If I come to a student and tell them something they need to pull out their headphones to hear what I am saying.
* Communication of your needs as a student is essential. My purpose and goal is to help you digest, comprehend and integrate the material presented in this class. Think of you (student) and me (instructor) as a team whose interaction is open and supportive - a two-way street. Feel free to come to me with your questions and/or concerns. If you need accommodations, please talk with me and together we can find solutions.
* No eating in the studio. You can have drinks in the studio, BUT, please make sure the top is secure, there's nothing worse than having your (or another's!) artwork ruined because of a mishap.

**Grading**

Grading is based on a plus/minus system. All course work turned in for a grade in this class will be evaluated on a point system as follows:

3.7 - 4.0 points = A

3.4 - 3.6 points = A-

Extraordinary effort—the student has gone far beyond what is required in craftsmanship, substance, thought process, and quality. The work truly stands out.

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3.1 - 3.3 points = B+

2.8 - 3.0 points = B

2.5 - 2.7 points = B-

Above average effort, where the work is well executed in quality, craftsmanship, substance, and thought process. The solution to the design challenge is remarkable and clearly beyond project description.

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2.2 - 2.4 points - C+

1.9 - 2.1 points = C

1.6 - 1.8 points = C-

Average effort; work meets medium standard in quality, craftsmanship, substance, and thought process.

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1.3 - 1.5 points = D+

1.0 - 1.2 points = D

Meets minimum requirement of the project description and has minimum effort; the craftsmanship and quality of work is less than the standard and unremarkable.

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0 - .9 points = Failure

The amount of total points you receive for the semester will be divided by the number of graded assignments to calculate your grade. Please come talk with me anytime about grades.

Your final grade will also reflect the following criteria:

Attendance and Class Participation:

Please read the attendance section above. Attendance is only part of the equation for being a participating member of the class. Thoughtful and supportive comments during critiques and exchange with class members during lab/studio time is essential if you'd like to receive a B grade or better.

Project Preparation and Development:

As previously stated, you must come to class prepared to work but you will also need to take time outside of class to develop your concepts and compile visual resources. Project preparation includes reading handouts, doing self-motivated research and spending time developing your ideas and concepts for the project (hello sketchbook!). The time you spend in preparation will result in a more successful piece in the end. Lack of preparation will be evident both visually and through the critique process. Read and listen to instructions for class assignments carefully. How well you follow directions and adhere to the assignment guidelines is an important part of the grading process. Always ask questions if you're unclear about anything!

Proficiency with Techniques:

When I evaluate your work I will be looking for your ability to demonstrate drawing techniques using a variety of media. Each graded assignment and project will be evaluated according to a rubric. Each student will get a copy of the rubric and I encourage you to come talk with me at any time about your grade.

**Academic Honesty**

Academic honesty is fundamental to the activities and principles of a learning environment. All members of the academic community must be confident that each person’s work has been responsibly and honorably acquired, developed, and presented. Academic dishonesty is an extremely serious matter, with serious consequences. When in doubt about plagiarism, paraphrasing, quoting or collaboration, please consult with me or the appropriate institutional department.

Projects include

Work space (Interior Design)

Non Representational Music Image

Album Cover (collage) Graphic Design

Outdoor Sculpture

Rubbish Sculpture (collaborative)

 Goth, Victorian, Futuristic /fantasy photo-shoot design (photography, lighting and staging)

 Research project/ presentation on First Nation designers

Self- Promotion movie poster (collage) Visual Hierarchy

Color and Psychology project (Color theory)