FSVP Course Proposal: ARTS 202: Design

Proposed by: Erling Sjovold, Department of Art and Art History

1. **Course number (assigned according to Arts and Sciences guidelines and after consultation with the Registrar's Office):** ARTS 202 (the primary purpose of this proposal is to change the number of the course from ARTS 102 to ARTS 202 in order to appropriately sequence this introductory course after our two foundation courses ARTS 105: Foundation Color & Composition and ARTS 106: Foundation Space & Time. The content of this course already exists and has been taught for many years)

2. **Full course title:** Design

3. **Catalog Description:** Explores basic elements and principles of two-dimensional design and color theory through exercises in drawing, collage, painting, and digital imaging. Studio work will be supplemented by other activities, such as critiques, lectures, and exhibition visits. General Education Requirement: (FSVP). 1 unit.

4. **Prerequisites (if any):** none

5. **Hours of credit:** 1

6. **Estimate of student enrollment:** 16 per class section.

7. **By whom and when the course will be offered (e.g., whether every year, alternate years, summer session):** Annually, 1-3 sections per year, by Elaine Rogers

8. **Staffing implications (regarding any need for additional staff, overloads, reassignments, and changes in the staffing of general education and other courses):** No additional staffing will be necessary, this class will be taught by Elaine Rogers, but other full-time (Erling Sjovold) or part-time faculty can teach it.

9. **Adequacy of library and technology resources (to be previewed and certified by the appropriate staff members from the library, computer services, etc.):** Our library is adequately staffed with books on two-dimensional design, color theory, drawing, painting, and digital media.

10. **Relation to existing courses and curricula in other departments, programs, and schools (to be discussed with these units prior to submission).**

11. **Indication of approval by department or program:** Yes

12. **Purpose and rationale for the course (including evidence of student interest, and how the course relates to the department of program curriculum):** Again, this course already exists and has been taught for several years and this request is for a number change only to make our catalog sequence more coherent. The study of 2-dimensional design and color theory is essential to the visual arts, especially to disciplines such as drawing, painting, printmaking, digital art, photography, graphic design and other applied arts. This course introduces the student to basic design/color
elements and principles and significantly expands upon fundamentals covered in Foundation Color & Composition.

13. **Brief outline of the course (detailing topics to be covered):** Students will learn about the materials and techniques of design/color including drawing, collage, painting, digital imaging, and learn also about the elements and principles of design/color including line, shape, positive-negative space, value, hue, saturation, pattern, scale, balance, composition. Students will create artworks/projects that incorporate the course content. For each major artwork/project peers and instructor will critique each student's efforts that will be followed by the instructor's grading of the artwork/project. Students will also conduct library research on artworks/artists or attend and report on exhibitions and/or lectures.

14. **Sign-offs for items 8&9:**
   - Staffing (Dona Hickey)
   - Library Resources (Carol Wittig)
   - Classroom Technology (Kevin Creamer)
   - Classrooms (Kathy Carmody)

**SIGN-OFFS SHOULD NOT BE NECESSARY, THIS IS A NUMBER/TITLE CHANGE ONLY**
DESIGN

Arts 202
7-9pm Tuesday and Thursday, Spring 2010
VAB 212 and 213
Adjunct Lecturer: Elaine Rogers
erogers@richmond.edu
Phone: 364-1013
Office Hours: 6:30-7pm Tuesday, Thursday, and by appointment

COURSE DESCRIPTION:

This is a beginning to intermediate design class that will provide a point of entry into the processes, materials, and conceptual problem solving required in design. Students will discover the connection between traditional and digital media by exploring concepts derived from the Bauhaus that are now applied in software programs such as Adobe Photoshop and Adobe Illustrator. The class will involve hands-on projects in traditional and digital media, often combining both approaches. Introductory material about elements and principles of design will be covered. Students will be introduced to problem solving strategies and are encouraged to examine topics from an interdisciplinary point of view. Exercises will be assigned to build basic design skills in Adobe Photoshop and Illustrator as well as in traditional media. Once students gain skills they will work on in-depth projects that will require problem solving and creative risk. Students are encouraged to find their voice and to use their cultural identity and life experiences as a point of departure in solving problems and working on projects. Students will also be encouraged to consider the viewpoints and cultural context of others in developing communication strategies. Although this will be a very challenging class, it does not satisfy the Field of Study: Visual and Performing Arts Requirement.

Students are required to attend several exhibitions in the community and attend events and lectures outside of class. Students will write short response papers for these exhibits. Students should expect to spend six hours per week completing assignments in addition to the four hours in class each week. Students are required to participate in and
come fully prepared for class discussions and studio work. Readings will be assigned from our two textbooks and additional sources.

Two required textbooks will help shape our study. One book is available in the bookstore and the other book can be found online at no cost.


Free online access: [www.digital-foundations.net](http://www.digital-foundations.net) click on wiki

**CLASS STRUCTURE AND GRADING POLICY**

Our class meetings will consist of lecture and discussion, studio time, and critiques. Independent visits to the Harnett Museum and Lora Robins Gallery as well as other galleries and museums in Richmond are required. Students work on projects during class and outside of class as well. Students should be prepared to work a minimum of *six hours* each week on readings, assignments, and projects in addition to class meetings.

Course Requirements:

1. Complete projects in and out of class.
2. Document the planning process of projects in sketchbook.
3. Students must present projects on required due date and participate fully in class critiques.
4. Students must attend four community events/exhibitions and write short response papers.

**Evaluation Process:**
Projects 70%
Homework Assignments 10%
Class Participation 20%

Project grades are based on these considerations:

Does the work show a solid understanding of problem content? Is there a conceptual basis for the work? Are the ideas fully explored in the work?

Is your composition visually exciting? Have you fully animated all of the areas? Has color been used effectively? Is your composition balanced and unified? How is the craftsmanship?

Were you fully engaged in the learning process? Did you use class time effectively and come well prepared? Did you take risks? Were many solutions invented for each problem? Did you contribute to discussions and critiques?

Class Participation: This grade is based on a student’s engagement in creating a dialogue about their own work and the work of other students during critique sessions and during class discussions. Attendance is also included in this grade. (See Attendance Policy)

Grading Standards: A (93-100) = exceptional work, B (85-92) = above average/very good work, C (77-84) average/satisfactory work, D (70-76) below average/poor, F (69 or below) failed work

PROJECTS SHOULD INCLUDE THE FOLLOWING:
1. Planning/Research/Incubation
2. Insight/Conceptual Development/Creative Risk
3. Technical Care
4. Elaboration
5. Quality
A Exceptional work in terms of content, technical approach, and presentation. Planning is evident, showing a great deal of insight into the problem. Outstanding ability to analyze and integrate course material. Brilliant presentation of projects. The care and craftsmanship is elaborate or appropriate for the theme and much attention is given to detail. The quality of the work is extremely high. Student shows an original solution and has taken some risks. No more than one absence from class. Student is always on time for class.

B Very good work. Project shows enthusiasm, diligence, and effort. It goes beyond an average solution to the problem. Technical care is given, and much thought and understanding is evident. Work is completed on time. Student is always on time for class and only misses one or two classes.

C Satisfactory. The work fulfills the basic objective of the assignment but not in a way that reveals insight or a great deal of artistic merit. Competent work, completed on time, fulfills minimum requirements.

D Unsatisfactory. The problem has not been realized and the final result is void of evidence of planning, insight, and technical care. Poor work, little effort, lacks skills or creativity. Student exceeds the limit on absences and has a poor attitude toward class and colleagues.

F Unacceptable or not done. Lacks all thought and shows an uncaring attitude. Work does not meet the criteria for the assignment. Work is turned in late and student misses many classes. Work lacks understanding, skills, and creativity. Student has a poor attitude towards class and colleagues.

Attendance Policy: Students are expected to attend all classes. Students should arrive on time and stay for the duration of the class. Only one unexcused absence is permitted, and it is recommended that you avoid using this unless absolutely necessary. Absences will lower your final grade. Ten points will be deducted from your attendance grade for each missed class beyond the one allowed. If a student is late to class three times then this is equal to an absence from class. Generally the first hour of the session will be devoted to explaining content, giving demonstrations, assigning projects, and having critiques.

Honor System: Students are expected to follow the University’s Honor System. This has many implications- from not borrowing materials without asking, to not giving out the lab codes to other students. Copyright laws should always be observed in the computer lab.
Room Policy: Students are expected to have supplies during class and store in locker. Projects are to be stored in the portfolio in a designated drawer. Every project and exercise must be saved for a portfolio presentation at the end of the term. Table and sink areas are to be kept clean at all times. Students are expected to use all equipment appropriately and to not harm desks in any way. Desks should be cleaned after every session. Students are to dispose of all food and drink before class begins.

Cell Phone Policy: Cell phones should be turned off and put away before class starts. Please do not come plugged in to class with iPods or other mp3 players.

WEEKLY SCHEDULE AND ASSIGNMENTS

Week 1:

Tuesday, January 12: Introduction to class, syllabus, textbooks, and materials
   Elements and Principles of Design

Thursday, January 14: Lupton/Phillips book pages 6-27
   Line studies: Organic and Geometric
   Elements and Principles, The Bauhaus

Week 2:

Tuesday, January 19: Read "Read Me" and Chapter 1 in Digital Foundations
   www.digital-foundations.net
   www.wiki.digital-foundations.net

   Shape: Dynamic Composition in Illustrator

   Read articles for discussion on January 28
Thursday, January 21: Read Chapter 2 in Lupton/Phillips

Visit 1708 Gallery to see work by Barbara Campbell Thomas and write a gallery response. [www.1708gallery.org](http://www.1708gallery.org)

Response due February 2.

**Shape: Paper Collages that show Rhythm and Balance**

**Week 3:**

Tuesday, January 26: Read Chapter 3 in Digital Foundations

[www.digital-foundations.net](http://www.digital-foundations.net)

Illustrator Exercises in Symmetry and Gestalt

Thursday, January 28: Class Discussion on Paul Rand, Charles Eames, Kees Dorst, and Vilem Flusser

**Week 4:**

Tuesday, February 2: Problem Solving Process, Unity, Focal Point, Balance

Read Chapter 6 in Digital Foundations

[www.digital-foundations.net](http://www.digital-foundations.net)

Create exercises (chapter 6) in class

Thursday, February 4: Read Digital Foundations Chapter 4: Type on the Grid

Read Hierarchy and Grid chapters in Lupton/Phillips

[www.digital-foundations.net](http://www.digital-foundations.net), Create exercises in class
Tuesday, March 2: Critique PAINTING PROJECT

Thursday, March 4: PAINTING PROJECT: SATURATION

**Week 9:** Spring Break MARCH 9 AND 11

**Week 10:**

Tuesday, March 16: Saturation critique

Thursday, March 18: Read chapter 2 and chapter 7 in Digital Foundations

www.digital-foundations.net

Introduction to Photoshop

**Week 11:**

Tuesday, March 23: Scanning and working with photographs

Exercises from Chapter 8 DF for homework

Thursday, March 25: PHOTOSHOP PROJECT: Identity and Surface Tension

Go over chapter 9 exercises DF

Read Chapters on Layers and Transparency in Lupton/Phillips

Response paper due April 6

**Week 12:**

Tuesday, March 30: PHOTOSHOP PROJECT

Chapter 10 DF for homework
Thursday, April 1: PHOTOSHOP PROJECT

Week 13:

Tuesday, April 6: PHOTOSHOP PROJECT

Thursday, April 8: PHOTOSHOP PROJECT CRITIQUE

Response paper due April 20

Week 14:

Tuesday, April 13: Final Project Assignment

Thursday, April 15: Final Project continued

Week 15:

Tuesday, April 20: Final Project continued

Thursday, April 22: Final Critique and Portfolio Due

Portfolios will be returned on Thursday, April 29. Please take all work home at this time.

The instructor will make changes to this schedule if necessary.
MATERIALS LIST: DESIGN Arts 102-01, CRN: 22189

Spring 2010, Elaine Rogers

Portfolio, 20" x 30", cardboard
2-22x30 white illustration board
11" x 14" spiral bound sketchbook
Glassine- 2 sheets
Bristol paper pad, 14" x 17", 2-ply plate finish
(Steiner Sunray, Strathmore, or Borden & Riley)
22" X 30" Rives BFK

Pink pearl eraser
Kneaded eraser
Glue stick
Double sided permanent scotch tape

Pencils: 3B, 2B, B, HB
Magic markers, black: fine tip, medium tip, and broad chisel tip
Scissors, 18" metal ruler
X-acto knife #1, #11 blades (knife looks like a pen)

Acrylic Paints: Daler-Rowney
Titanium White
Ivory Black
Process Yellow
Process Cyan
Process Magenta
Ultramarine Blue
Cadmium Red Medium

Brushes: (for acrylic paints, white nylon)
½" flat brush, ¼" flat brush

Disposable palette

Trowel shaped metal palette knife

Main Art is at 1537 West Main Street in the fan. 355-6151

You will also need several cd-rs or a small flash drive for storing your computer work on. These are available at the bookstore, drug store, or office supply store.
Week 5:

Tuesday, February 9: Read Chapters on Figure/Ground, Scale and Texture in 
Lupton/Phillips book
POSTER PROJECT

Thursday, February 11: POSTER PROJECT (Print 2 best solutions 16 x 20 on Epson
Art printer in TLC)

Week 6:

Tuesday, February 16: POSTER PROJECT CRITIQUE

Thursday, February 18: Read Lupton/Phillips book Chapters on Color and Pattern
Color Theory
Visit Artspace gallery to see the work of Michael O’Neal, Linda
Laino, and Elizabeth Coffey

PAINTING PROJECT

Week 7:

Tuesday, February 23: PAINTING PROJECT
Color Theory

Thursday, February 25: PAINTING PROJECT

Week 8: