

Basic Design: Art 005 Syllabus

Nebraska Wesleyan

Shawn Stokes

1.402.202.5480 sstokes2@lps.org

Welcome to *Basic Design*. This class is intended to give you a working comprehension of the elements and principles of design. It is a foundation to other studio art courses, as well as art history. My goal is for you to understand form and be able to recognize and define form within a work of art, as well as, apply this knowledge to your own works of art. This will help you grow as an individual artist. I expect you to become visual problem solvers and hone your skill of observation. Besides design theory, you will also experiment with various theories of creativity

Course Focus:

- **Portfolio:** Through studio practice, application of design concepts, and informed decision making, students will assemble a body of artwork that demonstrates a high level of quality and growth over time of content, technique, and process.
- **Focus:** Students will develop mastery in concept, composition and execution.
- **Essentials:** Students will address three components in their portfolios: Quality, Concentration, and Breadth.
- **Artistic Integrity:** Students are expected to use artistic integrity throughout the course. Work that is based on published photographs or the work of other artists must move beyond duplication to illustrate an original idea.

Student Objectives

- Maintain a strong work ethic.
- Work through and solve visual problems effectively.
- Refine the ability to draw/render/form what you see or concept you want to communicate
- Understand how art elements and design principles communicate content.
- Increase awareness of the creative process.
- Increase knowledge of art tools and materials.
- Pursue the art making process with a passion—be fearless.

The Different Approaches:

Students will expand their two-dimensional design skills. Please keep in mind that although drawing does involve design, the emphasis in the 2D Design Portfolio is on the formal elements and principles (elements: line, color, texture, space, value, shape, and form; principles: unity, balance, contrast, repetition, variety, dominance, etc.). Student work focuses around any 2D design issues and can include various media--such as printmaking, collage, painting, digital photography, etc

Summer Assignments

You are encouraged, but not required, to explore design problems over the summer (see appendix A). These pieces will give you an early start to exploring ideas and techniques for your final portfolio. It is also recommended that you begin working in a personal sketchbook/visual journal and think about ideas that you may want to pursue as a concentration.

Expectations

Investment--The process of developing a portfolio requires a great deal of time and effort and the five 49-minute class sessions per week are markedly inadequate to create the amount of work necessary for the portfolio. The open studio is designed to provide concentrated work time in the studio with a teacher present as a resource. Open Studio Time—usually Tuesdays & Thursdays

after school—is not required but is recommended for success.

Homework—Students may receive specific assignments or just be asked to spend time working on a particular in-class assignment at home. They should be prepared to spend three to five hours a week outside of class on their work.

Sketchbook—Students will use a sketchbook as a visual journal to work through ideas, to practice drawing and design skills, and to record their journey through this year.

Critiques—the majority of class time is spent making artwork, though students are expected to participate in group and individual critiques throughout the semester. Each student must show his or her work and briefly discuss his or her intent. All students participate. The vocabulary of art is introduced through the foundation classes and is reinforced through the verbal and written critique.

Portfolio Show—Students will be required to have public viewings of their portfolio with two gallery shows hosted at the school (or other local public venue) during the school year.

Grading & Final—The final assessment activity for each semester is a combination of a written reflection and oral critique. The student's grade will be based on a "Satisfactory" or "Unsatisfactory" mark until the final 2nd semester grade, in which a letter grade for the overall portfolio will be given.

Portfolio Components

During the first week of school, the course is outlined to the students. The individual sections of each portfolio—Quality, Concentration and Breadth—are discussed in detail. Slide examples from both the College Board that correspond to each section of the portfolio will be reviewed and discussed. Special emphasis will be made on the distinctions between the Drawing Portfolio and the 2-D Design Portfolio.

2-D Design Portfolio: Students will produce a minimum of 24 works that satisfy the requirements of the Quality, Concentration, and Breadth sections of the AP Studio Art 2D Design Portfolio.

Supplies

Supplies* and equipment will be provided by the school, but students might wish to purchase their own personalized sketchbook or visual journal.

*Students that qualify for free or reduced lunch should talk to the teacher about a possible waiver for the evaluation fee.

Bibliography—The following books will be available in the room for student reference.

Lauer, David A. and Stephen Pentak *Design Basics*

Zelanski, Paul, and Mary Pat Fisher. *The Art of Seeing*. Wadsworth Thomsom Learning

Roukes, Nicholas. *Art Synectics*, Davis Publications, 1984.

Landa, Robin and Rose Gonnella. *Visual Workout Creativity Workbook*, Thomson Learning, 2001.

Edwards, Betty. *Drawing on the Artist Within*. Simon & Schuster, 1986.

Course Outline and Schedule

- The first few weeks will be devoted to brainstorming and “pulling” inspiration from various resources--art books & magazines, the internet, local galleries, etc.—with the end goal of creating a rich bank of concepts on which to build your portfolio.
- Students will primarily be preparing work for the Breadth section of the portfolio during the first semester. A variety of concepts and approaches will be used to demonstrate abilities and versatility with techniques, problem solving, and ideation.
- Various skill-building activities will be directed by the instructor as this semester progresses to strengthen and explore a student’s skill with particular media.
- Students will transition into more open-ended and exploratory work for the Concentration section of the portfolio during the second semester.
- Students will develop a body of work for the Concentration section that is a planned investigation of an idea of interest to them.

Sample projects and design problems for each category can be viewed in Appendix B.

Reading Schedule

The following is a listing of the chapters to read and reference for the first semester’s Breadth section. The text is titles *Design Basics* by David Lauer and Stephen Pentak, 7th edition.

Week 1:	Ch. 1 on the Design Process	Week 10:	Ch. 9 on Pattern and Texture
Week 2:	Ch. 2 on Unity	Week 11:	Ch. 10 on Illusion of Space
Week 3:	Ch. 3 on Emphasis/Focal Point	Week 12:	Ch. 11 on Illusion of Motion
Week 4:	Ch. 4 on Scale and Proportion	Week 13:	Ch. 12 on Value
Week 5:	Ch. 5 on Balance	Week 14:	Ch. 13 on Color
Week 6:	Ch. 6 on Rhythm		
Week 7:	Ch. 7 on Line		
Week 8:	Ch. 8 on Shape/Volume		

Selecting and Preparing Section Pieces

After spring break the students are instructed to identify the pieces to be submitted for the Quality section of the portfolio. Preparation of these pieces will begin before the actual portfolios arrive. As the Portfolios are usually due at the end of the first week of May, the last due date for work is around the third week of April, thus allowing time for photographing the work. This date may be pushed forward a week with the AP Exams being moved up a week.

NEBRASKA WESLEYAN POLICIES

Nebraska Wesleyan University seeks to maintain a supportive academic environment for students with disabilities. To ensure their equal access to all educational programs, activities and services, Federal law requires that students with disabilities notify the University, provide documentation, and request reasonable accommodations. If you need accommodations in this course, please notify me so that I can verify that the required documentation is filed with the Academic Affairs Office and that your accommodation plan is in place.

Academic integrity is one of the basic principles of a university community. Nebraska Wesleyan University encourages and expects the highest standards of academic honesty from all students. The Student Code of Conduct states that “cheating, plagiarism, or other forms of academic dishonesty” are subject to disciplinary action.

Appendix A: Optional 2D Design Summer Problems

1. Do a portrait, self-portrait, landscape, or still-life in the style of another artist in which formal aspects of design are emphasized—i.e. Monet/Impressionism, Matisse/Fauvism, Picasso/Cubism, Warhol/Pop, Dali/Surrealism, Van Gogh/Postimpressionism, etc. You may have to do a bit of research to understand the stylistic tendencies of these artists/movements.
2. Do a self-portrait, or several different ones, that expresses a specific mood/emotion—e.g., anger/rage, melancholy/loneliness, happiness/joy, etc. Manipulate light and color to enhance the psychological atmosphere. Also, consider the development of the environment/setting.
3. Do some exploration with mixed media. Do a piece (portrait, self-portrait, landscape, or still-life) in which you use at least three different media—i.e., a wet medium, a dry medium and some collage element.
4. Do a portrait, self-portrait, still-life, or landscape using either a complementary, analogous, or split-complementary color scheme (you may use black and white as well as shades and tints of the chosen hues).
5. Do a drawing of a futuristic cityscape—e.g., Dallas in the year 2050 (keep in mind rules of one-, two-, and three-point perspective).
6. Divide a page, canvas, board—i.e. the working surface—into three equal inset spaces. Do three views of one landscape. Limit yourself to a specific color scheme.
7. Do a graphite drawing of a still-life arrangement that consists of reflective objects—your goal is to convey a convincing representation with a full range of values. To add interest to the composition, you might also want to render yourself being reflected in the objects.
8. Do a drawing of an unusual interior—for instance, looking inside a closet, cabinet, refrigerator, inside your car... use your imagination!
9. Do a drawing of your worldly treasures arranged in an interesting still-life composition.
10. Do a drawing of your hands arranged in a variety of poses. You must carefully plan your composition in order for the separate units to work together visually.
11. Do a color rendering of a still-life arrangement consisting of your family member's shoes—try to convey some "sense" of each of your individual family member's distinct personalities in your piece.

The following assignments are from the text *Art Synectics*, by Nicholas Roukes (1984, Davis Publications).

12. Developing a Composition that Shows Progressive Magnification of a Subject: Select either an organic or inorganic object to draw. Divide a large piece of drawing paper into nine equal sections. Starting in the top-left box, draw a representational, overall view of the object as accurately as you can. In the next box to the right, imagine that you have a camera with a zoom lens and draw a close-up portion of the object in accurate detail. In the remaining sections, continue zooming in on the object and enlarging finer details. The last frame should be an enlarged detail created with the aid of a magnifying glass or microscope.
13. "Redoing" an Old Masterpiece: Select a painting, sculpture, or well known image from art history for interpretation. Redo the work . . . update it, or change colors, media, characters,

etc.

14. Creating an Architectural Myth with Photomontage: Collect photographs/photocopies of city skylines, landscapes, and seascapes. Also collect photos/copies of household and technical objects—e.g., egg beater, toothbrush, toaster, electric fan, automobile grill, etc. Carefully implant the photo of the technical gadget within the photo of the environment to create a surreal cityscape or landscape. (You might want to look at the work of the artist Max Ernst who took printed images and recombined them to create hybrid forms).
15. Making a Nonverbal Book: Using a three-ring binder with three-inch rings to serve as book cover and spine for the book. Cut out three to five pieces of cardboard to serve as pages. Punch holes to accommodate the binder rings. Select a title for your book based on an emotion: *The Fear Book*, *The Happy Book*, *The Book of Rage*, *The Book of Angst*, etc. Used mixed media to render the designs on each page (incorporate both two- and three-dimensional components such as photographs, relatively flat objects, yarn, string, collage papers, drawings. Also, design a cover for the book.
16. Creating a Mythological Event: Think up a story involving the imaginary revolt of one of the following: domestic animals, computers, machines, kitchen appliances, elevators, flowers, etc. Visualize your idea by making a convincing illustration of the event.
17. Stimulating Imaginative Fantasy: Can you visualize the following situations and create a dialogue for them...(a) Old shoes are waiting for repair in a cobbler's shop. What do they have to say when the cobbler isn't around? (b) Cigarette butts in an ashtray have a conversation after a party. What do they say? (c) Wrecked autos in a junkyard talk to each other. What do they say? (d) An artist leaves his studio for a coffee break. While the artist is gone, the brushes, paints, canvas, and shop tools in the studio start a conversation. What do they say? Think of your own situations . . . Make a drawing or cartoon of one of the scenarios.
18. Creating New Symbolic Inferences by Switching Images and Photo Captions: Cut out selected photographs from newspapers and magazines. Also cut out the accompanying caption, along with captions and headlines from other articles that are completely unrelated. Mix and match . . . paste the new headlines or captions under the photos to create new symbolic inferences.
19. Strengthening Intuitive Creativity: Arbitrarily cut out one to four lines of text from a magazine article (a provocative statement or portion of dialogue). Make a collage . . . seek out black-and-white photographs and designs from magazines that you intuitively feel support the text. Use a gluestick and attach images to a sheet of white drawing paper. Add lines, shapes, tone, and color with pencil, ink, and/or felt-tip pens to heighten the emotional effect and to unify the composition. (Note: Transparent decals or transparencies can be made from magazine images and superimposed over each other to achieve multiple images.) You may also do a gloss medium transfer of a photocopied image. (Apply gloss medium to surface you are working on. Let dry thoroughly. Take photocopied image and coat it with gloss medium. While it is still wet, place it on the area of your working surface that you have already treated with the gloss medium [face down]. Apply water to the back of the image and rub the paper away.)
20. Creating Symbols that Portray Our Lifestyle: Create a symbolic message using graphic designs and images to be carried aboard a spaceship and directed to other forms of intelligent life in the universe. Use the symbols to tell such things as who we are, what we look like, what we do, the things we have created, the places we live in, the technology, science, games, inventions, sports, etc.

Appendix B

2D Design Studio Sample Projects

<u>Breadth</u>	<u>Concentration</u>
Funky portrait of classmate in environment using thick bold outlines/contours, and areas of flat color (David Bates).	A mother's illness investigated in a variety of graphic forms including the use of actual x-rays combined into other imagery as well as prints and pages of a visual journal.
Social commentary piece involving experimentation with acetone transfers and gloss medium transfers to be further developed with text and imagery—literal, metaphorical, or symbolic.	A series of interiors simplified to contour lines that served as the basis for a process of investigation of other elements, most predominately color and space (the assertion and negation of space).
Text and image piece in which student is asked to physically write (soft graphite pencil such as Ebony, 4B, 6 B, 8B) across a surface that has been coated with undiluted gesso an excerpt from an account of a most memorable moment—good, bad, horrific, terrifying. The direction and spacing of the text are up to the student. Within a rectangular (inset) area that has been masked off with drafting tape, the student is instructed to gesso out all text and then superimpose imagery within the space that is invoked by the story—literal, symbolic, or metaphorical.	A series of works done with encaustic, printmaking, and a variety of other media, concerned with different approaches to the picture plane as discussed in the text <i>Drawing: A Contemporary Approach</i> (Claudia Betti and Teel Sale 2004, Wadsworth).
Compositions that involve the use of inset imagery (image within image such as details/close up views).	A series of works done in graphite, colored pencil, and Adobe PhotoShop illustrating aspects of the subject "Roller Coaster." The investigation increasingly moved away from illustrative renderings to bold, graphic symbols.
Compositions on shaped surfaces.	A series of works done in 2D and low relief as a response to slide discussion on the work of Jim Dine. The student investigated a tool (hammer) in a body of work done in a variety of media, with a variety of techniques as well as processes. Investigation combined interest in imagery developed from direct observation as well as engaged in issues of formal design.
Compositions arranged radially.	An illustrated story, "A Boy and A Frog."
Color studies with torn pieces of paper (mosaic).	A photographic and illustrative investigation into the subject "My Little Brother." The student produced a number of photographs that were strong in composition as well as technical (processing) ability. He furthered his investigation into the specific subject by producing a series of illustrations showing his brother engaged in various pursuits.
Compositions that combine illusionary space with flat space.	A series of works based on the subject "Skateboards." The student began painting random pictures of (cartoonish) characters on broken/discarded skateboards—two were brought in as summer assignment work. I encouraged the student to pursue the idea, but to paint images that were more relevant to the idea of "skateboard" or his experiences as a skateboarder.
Drawing composition that alternates from a simple contour drawing into a fully rendered drawing at student-designated focal points.	A series of works from a student's visual journal. Sophisticated in terms of development, the book included text, personal photographs, collage items—ticket stubs, product labels, fortunes (fortune cookies), netting, bubble wrap. Student enhanced the compositions with intimate illustrations, many figurative and/or based on human anatomy.

Three-part piece inspired by work of Jim Dine: In the first piece the students are asked to render an ordinary object or tool, bigger than actual size, making it the dominant aspect of the composition. The students are also directed to blur the distinction between positive shape and negative space. In the second piece, on a larger surface, the students are to create three distinct images of the object, while making the whole piece work. In the third piece, the students have to include an actual object, though it does not have to be the object they have been working with. It can be a different object that is related to it—literally, metaphorically, or symbolically.	A series of black-and-white photos that showed strong evidence of investigation into a number of design elements and principles. Examples included works showing repeating shapes/patterns, geometric division of space, and balance.
A composition that denies the boundaries of surface edges—compositions that could extend indefinitely beyond edges (Jackson Pollock, Vija Celmins).	A series of photos related by subject—such as portraits, self-portraits, landscapes, architectural details, a family history.
Compositions that rely on a grid as an organizing principle.	A series of mixed media pieces based on childhood memories using collaged and layered imagery that incorporated text
Composition in which the students use various neutral tones of torn papers (with a variety of textures) collaged on a surface to define areas of a still life. The piece is further refined as the student superimposes a linear drawing upon the collage with black, sanguine, or white conté.	A series of illustrations based on the “Seven Deadly Sins.”
Cut-paper self-portraits, interiors, landscapes.	A series of work based on the life of the graffiti artist.
Distorted interiors.	A digital self-portrait series that incorporate digital photos with text.
Gridded and distorted self-portraits.	A digital series that juxtaposed incongruent imagery—based on Surrealism and the work of photographer Jerry Ulseman.
Illustrations of imaginary places.	A series of invitations, program covers, and poster designs created with Adobe PhotoShop.
Visual puns.	
Leger- or futurist-inspired drawing of an engine or the inside of a mechanical object.	
Pop-inspired pieces working with personal symbols or words (Robert Indiana, Ed Ruscha).	
Piece that combines photocopied body parts (face, hands, feet) with anatomical drawings.	

Acrylic painting using analogous or complementary color scheme.

Piece inspired by the “fortune” from a fortune cookie.

Metaphorical or symbolic self-portrait superimposed on top of an incised surface that is mounted to a backing board, resulting in a “textured” back ground. (I generally have the student cut away eight contour self-portraits. They decide how they will arrange the eight incised areas and whether to bring the images out in the final piece or let them remain as phantom images/areas of underlying texture.)

Text and Image Collage—create a traditional or digital collage that communicates both a visual and a literal statement (resources: Barbara Kruger, Kurt Schwitters, Augusto de Campos, James Rosenquist, etc.).