

ART 118, 2D Design & Color, 3.0 credits

PROGRAM GOALS

The Foundation Program, taken during the first year, provides beginning art students with a core curriculum of studies in drawing, color, painting, two-dimensional design, three-dimensional design, and art history to help students achieve success as an artist within one of several disciplines.

COURSE DESCRIPTION

This course introduces the student to fundamental elements comprising graphic 2D expression. Regardless of future pursuits, your knowledge of design and color enhances general perception and experience of the world around you and enables you to bring deeper understanding and insight to your particular art discipline.

COURSE GOALS

This course introduces compositions that are intended to provide sequential learning experiences. Of primary importance to all relevant exercises is a focus to achieve successful composition through the understanding and creation of dynamic spatial relationships. **The picture frame, picture plane, and the structural principles of visual order and composition should be considered for each assignment.** This aim is supported by the assigned readings, quizzes, critiques/discussions, and terms/questions included in course content.

OUTCOMES

This course will introduce the beginning student to:

- Design and color as foundation studies in art and visual communication.
- The role of composition in creating a visual language.
- Development of an enlarged and more sensitive response to your environment and an expanded visual vocabulary.

LEARNING OUTCOMES

Students should be able to discuss, articulate, explain, or demonstrate the following:

- Dynamic composition.
- The elements and principles of design.
- Insight into the design/composition process and its link with art.
- Increased aesthetic awareness.

ASSESSMENT

All work will be evaluated with an overriding concern for craftsmanship, relevancy to project assigned, creativity, and execution. All projects will be assigned a due date. Late projects will automatically receive a lower grade.

There will be both formal and informal critiques for the various projects. Students are expected to engage in lively conversation about their own works as well as the works of other students in the class. This will count as part of your participation grade.

Any on-time assignments not fully understood or not receiving an acceptable evaluation may be done again and handed in later for reassessment and the possibility of an improved grade.

REQUIRED TEXTS AND MATERIALS

1. **Text:**
Art Fundamentals, Theory and Practice, **10th edition**
2. **Materials:**
Black Prismacolor Pencils
Assorted lead drawing pencils
Liquitex or Golden Acrylic set, primary and secondary set
Matt Medium
Palette Paper
18" x 24" all purpose white pad
Tracing paper 11"x14"
Bristol pad, Vellum 11"x14"
Black and gray construction paper
White mat board -
Assorted brushes, good quality (to be explained)
X-acto knife
Utility knife
Scissors
White artist tape
Clear magic tape
Water containers
Plastic paint storage containers with lids
Pencil compass (inexpensive)
Metal ruler, 18" or longer

The above items are subject to addition/change by instructor.

COURSE REQUIREMENTS

1. Attendance requirement

Attendance will be taken at the beginning of each class. Attendance for the entire class time is mandatory. Unexcused absences in excess of three will result in an automatic grade reduction, nine absences will result in automatic failure. Please see the University's policy regarding excused absences. If you know you will miss a class, you must inform me prior to missing it.

Being physically present is not enough. You are expected to be attentive and participate during lectures, demonstrations, discussions, and critiques. During these times you should not be on your cell phone or any other device. You need to be actively engaged in what the class is doing. If you come to class late or unprepared it can be counted as an absence. You need to read the syllabus and know what is going on, come to class prepared, and be aware of due dates and scheduled critiques and have work finished for them.

Work days are not optional days. If you believe you have completed the assignment, work in your journal. If you are ahead in the class ask to be shown other techniques, or ask for help expanding your project.

If a student is going to miss several classes because of illness, a death in the family, or other serious reason, the student must take the responsibility to inform the department offering the course. If the absence involves several courses, the student is responsible for notifying each department involved.

A student with a disability may request an adjustment in meeting the requirements of this class. Please do so by contacting Diane Webber, Associate Director of Disability Services, at 570.348.6211 x2335 or dtwebber@marywood.edu.

2. Assignments

- There are 9 assignments: The first 4 are black and white, the 5th combines black and white with color, and the final 4 are color.

PROJECTS/COMPOSITIONS

1. Just Line
2. Line Plus
3. Shape Plus
4. Line and Shape Plus
5. Value Scale and Color Chart
6. Contrast of Hue/Extension
7. Light-Dark/Saturation Contrast
8. Warm-Cold/Complementary Contrast
9. Simultaneous Contrast

Projects assigned will be explained and started in class under the instructor's supervision. Following completion, they will be critiqued by the group to facilitate discussion and a wider understanding of concepts presented. Because of this contribution to the group, they must be presented on time and according to specifications.

- Weekly readings from required text

Readings must be completed prior to class, and notes and questions should be jotted down for class participation. Bring your Foundations text to every class for possible reference. Quizzes will be given on this and all class material.

- A total of 10 quizzes

Eight of them are based on readings, 1 midterm quiz, and 1 final quiz.

- Visual journal

You will be expected to keep a Visual Journal/Resource Book for this course. You should include compositional sketches and studies, as well as other resources to guide you in this class. Your activity pertinent to ART 118 found in the book will constitute up to 10% of your final grade.

Weekly Visual Journal Requirements

1. Illustrated notes from each chapter of the book. (1 page + chapter 10).
2. Choose 3 artists from list of weekly artists to elaborate on.
3. Thumbnails, class notes, etc... from the weekly classes.
4. Your choice.

- Outside class activity (relevant to activity sheet).

As part of your Foundations year, you will be expected to attend lectures by visiting artists, museums, galleries, and other art related events. These should be logged on an activity sheet, found on the course website (www.marywood.edu/art/foundation) and provided for review.

- Critiques

Critiques will occur on a regular basis. Participation and involvement in critiques is considered an important activity, and will be reflected in your participation grade.

- Digital Portfolio

Students must digitally record all projects completed in this class. These files may be used as examples posted online. Files must be handed in (via google docs, email, or flash drive/disk) with your midterm and final in order to receive a grade. The images must be named using the following format: LastName_FirstInitialComp#.jpg, so my image for the first composition would be named McMahon_EComp1.jpg. Please take the photographs as soon as you finish the composition and before the critique. Projects may then be revised and resubmitted. Include an “R” after the comp number to indicate that it is revised. My revised composition 5 would be named McMahon_EComp5R.jpg

Projects are due and quizzes will be the 2nd class of every week unless otherwise noted. Reading should be completed with notes for the first class of the week.

This class will be a highly concentrated studio environment in which informal lecture/discussions punctuate extended drawing and painting exercises. Students are expected to approach their studies in a responsible and professional manner. You are preparing to make art your career.

3. Grading criteria breakdown

Final grade will be based on the following:

Projects:	Average of individual grade projects (15 total)	60%
Quizzes:	Average of weekly Quizzes	10%
	Average of Mid-term and final reviews	10%
Visual Journal:	Mid-term and final reviews of book	10%
Participation:	Attendance, class participation, and activity outside of class	10%

4. Grading rubric

Please see attached grading rubric.

5. Policy and penalty for missed exams or late projects

No make-up tests or quizzes will be provided for unexcused absences. If you know in advance that you will not be able to attend class on the day of a test or exam, it is your responsibility to make other arrangements with the instructor at least one class period prior to the test or exam date. For all other circumstances, it is your responsibility to contact the instructor before the next class after the test/exam to make arrangements for a make-up.

Group critiques are an essential component of this course. You are expected to be present on the due date for each project as that is when the critique will occur. A make-up critique may occur only at the discretion of the instructor, and can only result in a reduced grade due to lack of participation in the group critique.

Due dates will be set for each activity. Failure to complete or hand in assignments as due will result in a grade reduction.

Any assignment or project that is missed due to absence must be made up on the student's own time. Uncompleted assignments will count against one's final grade.

If you miss a class discussion or demonstration, it is your responsibility to get caught up. Please ask two or more people in the class for any notes you missed. If you rely on only one person you may not be getting all of the information that you will need.

6. Participation requirements

You are expected to be attentive and participate during lectures, demonstrations, discussions, and critiques. During these times you should not be on your cell phone or any other device. You need to be actively engaged in what the class is doing. You are expected to be on time, and prepared with the appropriate materials needed for each class. You are also expected to be focused on your work until the instructor dismisses class. A short break will be given as necessary.

Group critiques that occur on project due dates are opportunities for thoughtful discussion of the work that has been completed. Each student is expected to participate and contribute to this discussion.

Outside activities, including Visiting Artist lectures, Department Bus Trips, and gallery openings are an essential component of this class, and of each art student's education. Attendance at these events is mandatory.

7. Course schedule/calendar

Week:	Projects	Readings and Quizzes	Readings Chapter 10
Week 1:	Intro, Composition #1 Just Line		
Week 2:	Composition #1 Just Line		p.248-255 (To beginning of Photography)
Week 3:	Composition #2 Line Plus	Quiz Chapter 1	p.255-258 (Imp.)
Week 4:	Composition #2 Line Plus (Intro to #5)	Quiz Chapter 2	p.258-267 (Exp.)
Week 5:	Composition #3 Shape	Quiz Chapter 3	p.267-274 (Cubism)
Week 6:	Composition #4 Line & Shape Plus	Quiz Chapter 4	p.274-280 (Ab. Sculpture)
Week 7:	Composition #4 Line & Shape Plus	Review	
Week 8:	Composition #5	Midterm	p.280-287 (Surrealism)

	Value Scale & Color Chart		
Week 9:	Composition #6 Hue/Extension Contrast		p.287-291 (AE)
Week 10:	Composition #6 Hue/Extension Contrast	Quiz Chapter 5	p.291-301 (AE and Photo)
Week 11:	Composition #7 Light-Dark/Saturation Contrast	Quiz Chapter 6	p.301-309 (Op Art)
Week 12:	Composition #7 Light-Dark/Saturation Contrast		p.309-316 (Post Mod)
Week 13:	Composition #8 Cold-Warm/ Complementary Contrast	Quiz Chapter 7	p.316-319 (Process)
Week 14:	Composition #8 Cold-Warm/ Complementary Contrast	Quiz Chapter 8	p.319-332 (End)
Week 15:	Composition #9 Simultaneous Contrast		
Week 16:	Composition #9 Simultaneous Contrast	Review	
TBA	Final	Final	

CORE COMPETENCIES

- think critically and creatively in both the theoretical and practical aspects of life.
- appreciate the value and dignity they share with others as human beings.
- enjoy beauty, both natural and humanly created.

INSTRUCTIONAL APPROACH

Each class will vary in instructional approach. Each project will be fully explained by the instructor prior to beginning. There will be various short lectures on pertinent topics including techniques, historical information, and terms and topics necessary for successful completion of the assignment. Throughout the class instruction will be given individually to meet each students needs for the assignment. Students will be encouraged to discover solutions to the problems that arise in completing the assignments.

DIRECTIONS FOR READING ASSIGNED MATERIAL

Instructor will preview required readings before each assignment to identify essential material for study. The due dates for each reading and quiz can be found on the Course Calendar.

Chapter 10 will be broken up and read/reviewed/quizzed over the course of the semester (see course calendar). Make note of the chronological outline of Western art, especially beginning on pg. 334 with the 19th Century. This section and the glossary of terms starting on page 338 will be helpful references in the material studied for quizzes.

Quizzes will be given during the second class of the week as scheduled. The brief quiz and feedback will not exceed 10-15 minutes. The more extended mid-term and final quizzes will be comprehensive (consisting of all past quiz questions to date) and will take approximately 25-30 minutes to complete.

A duplicate of each quiz will be distributed to students for their records (visual journal). The actual quizzes will be kept by instructors and returned at the end of the semester.

Please use the “Terms, Topics, and Artists” handout to direct your study for the quizzes. This material represents essential information or knowledge – in addition to the possibility of other material covered by your instructor – that comprises part of learning expectations that supplement and reinforces “hands on” studio experiences. The quizzes and tests will be drawn mostly from these terms.

Please make note of the artists listed as well. You will need to choose three from each chapter to include in your Resource Book/Visual Journal/Sketchbook. Examples (color plates) of artists appear in the chapters under which they are listed. The artist’s work represents an idea discussed in that chapter. For instance, in the introduction the work of Piet Mondrian is used to illustrate the concept of the Development toward Abstraction shown in 1.14 at the top of page 13.

Another example is the illustration of Picasso’s painting Guernica shown on page 100, Illustration (4.16) to show how shape can be used as a directional device. By studying and understanding these examples you not only familiarize yourself with artists new to you, but also see how the ideas and devices discussed in the text are used by these artists.

TERMS/TOPICS/ARTISTS (For Weekly Quizzes)

The following is a list of terms, topics, and artists found in the required text (Art Fundamentals) that will be the subject of quizzes. This material represents essential information or knowledge – in addition to the possibility of other material covered by your instructor – that comprises part of learning expectations that supplement and reinforces “hands on” studio experiences. The final quiz at the end of the semester will be drawn mostly from the following:

Chapter	Terms	Artists	Topics	Chapter 10 Art Movements
1 - Intro	Content Style Elements of Art Form Non-Objective Art Picture Plane Picture Frame Representational Art Unity	Mondrian Sheeler Rembrandt Van Gogh Christo Motherwell Gauguin	List and briefly define the elements and principles of design. Explain what is meant by the Development toward Abstraction. List and briefly explain the three basic components of a work of art (pg. 11)	P.248-258 Neoclassicism Romanticism Photography Realism
2 -	Form	Shahn	Explain the evolution of	P.258-267

Form	Evolution of Form Composition Gestalt Golden Mean Golden Section Harmony Principles of Organization Unity Variety	Rivera Stella Close Riley Escher Chagal Diebenkorn Picasso Seurat (Golden Mean)	form using the chart as example: pg. 29, Fig. 2.1	Impressionism Post Impressionism
3 - Line	Calligraphy Contour Hatching Implied Line Line	Daumier Lautrec Marden Gris Zorn		P.267-274 Expressionism German Expressionism Sculpture
4 - Shape	Shape Biomorphic Shape Implied Shape Perspective Volume	Matisse Miro Picasso (Guernica) Sheeler Albers	Explain how shape is used in Picasso's Guernica. (pg. 100)	P.274-280 Cubism Futurism Abstract
5 - Value	Value Achromatic Value Closed-Value Composition Open-Value Composition Tenebrism	Giotto Da Vinci Caravaggio Titian Manet Poussin Frank		P. 280-301 Abstract Fantastic Dada Surrealism Abstract Expressionism
6 - Texture	Texture Collage Papier Colle	Wyeth Picasso (synthetic		P.301-309 Kinetic Pop Art

	Tromp L'Oeil	Cubism) Lichtenstein		Happening/Performance/Action
7 - Color	Color Chroma Additive Subtractive Hue Local Color Monochromatic Color Tertiary Analogous Complementary Neutralized Color Color Systems Simultaneous Contrast Intensity Intermediate	Gauguin Cezanne Johns Monet Bearden Mitchell Nolde	List and briefly explain Itten's color contrasts. List and briefly explain the three physical properties of color. List and describe some well known color systems, one example being primary triads (pg. 152)	P.309-322 Op Art Minimalism Environmental Post Modern Photo Realism
8 - Space	Space Linear Perspective Two Dimensional Space Three Dimensional Space Plastic Space	Canaletto Lawrence Homer Masaccio Botticelli Durer Hopper Escher Feininger Hoffman Cezanne	What are the devices used to create spacial indicators? (pg. 181)	P.322-332 Conceptual Neo-Expressionism Feminism Global Art

Academic Honesty

The Marywood University community functions best when its members treat one another with honesty, fairness, and trust. The entire community, students and faculty alike, recognize the necessity and accept

the responsibility for academic honesty. Students must realize that deception for individual gain is an offense against the entire community. Cheating and plagiarism are behaviors destructive of the learning process and of the ethical standards expected of all students at both the graduate and undergraduate levels.

Students have a responsibility to know and adhere to the University's *Academic Honesty* policy. Violations of this academic honesty statement or the intent of this statement carry consequences. University procedures for investigation of alleged violations of this policy ensure that students are protected from arbitrary or capricious disciplinary action. Initial sanctions for violations of academic honesty ordinarily are determined by the course instructor. The faculty member will employ a range of sanctions, from a minimum of a failing grade for the specific coursework in which the infraction occurred to a maximum of a failing grade for the entire course. If necessary, the chairperson and/or academic dean may become involved in investigating the allegation of academic dishonesty and the determination of sanctions. The faculty member will file a report with the office of the Provost and Vice President for Academic Affairs, with copy to the faculty member's department chairperson and the student's academic dean. An academic dean may also choose at any time to inform the Dean of Students of charges of academic dishonesty for adjudication in the University conduct system. Likewise, a member of the University community may submit a conduct report against a student, group of students, or student organization for alleged violations of the *Academic Honesty* policy to the Dean of Students, who will inform the appropriate academic dean for possible adjudication. The Provost and Vice President for Academic Affairs will maintain a register of established cases of academic dishonesty in order to identify an individual student's pattern of violation. Two established cases of academic dishonesty will result in suspension from the University; three established cases will result in dismissal. In a case in which the student is involved with violations of both academic and discipline policies from the same incident, the Dean of Students and the cognizant Academic Dean of the college or school in which the student is enrolled will confer regarding sanctions to assess their academic impact and to assure that a consistent message is communicated to the student.

Definitions

Cheating is defined as but not limited to the following:

1. having unauthorized material and/or electronic devices during an examination without the permission of the instructor;
2. copying from another student or permitting copying by another student in a testing situation;
3. communicating exam questions to another student;
4. completing an assignment for another student, or submitting an assignment done by another student, e.g., exam, paper, laboratory or computer report;
5. collaborating with another student in the production of a paper or report designated as an individual assignment;
6. submitting work purchased from a commercial paper writing service;
7. submitting out-of-class work for an in-class assignment;
8. changing grades or falsifying records;
9. stealing or attempting to steal exams or answer keys, or retaining exams without authorization;
10. submitting an identical assignment to two different classes without the permission of the instructors;
11. falsifying an account of data collection unless instructed to do so by the course instructor;
12. creating the impression, through improper referencing, that the student has read material that was not read;
13. artificially contriving material or data and submitting them as fact;
14. failing to contribute fairly to group work while seeking to share in the credit;
15. collaborating on assignments that were not intended to be collaborative.

Plagiarism is defined as the offering as one's own work the words, sentence structure, ideas, existing imagery, or arguments of another person without appropriate attribution by quotation, reference, or footnote. It includes quoting, paraphrasing, or summarizing the works of others without appropriate citation. No claim of ignorance about the nature of plagiarism will excuse a violation.

Procedures

The student has a right to appeal sanctions resulting from academic dishonesty. A student who decides to file a formal grievance must submit the request in writing to the departmental Chair or the Dean. This is ordinarily done within thirty working days of the date an alleged incident occurred or a problem began. The necessary form is available from the Academic Dean of the college or school where the alleged problem occurred. The Provost and Vice President for Academic Affairs is the final recourse in the academic appeal process.

Academic Accommodations for Students with Documented Disabilities

Marywood University complies with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 as amended by the ADA Amendments Act of 2008. Students with disabilities who need special accommodations must submit documentation of the disability to the Office of Disability Services, Liberal Arts Center 223B, in order for reasonable accommodations to be granted. The Office of Disability Services will partner with students to determine the appropriate accommodations and, in cooperation with the instructor, will work to ensure that all students have a fair opportunity to perform in this class. Students are encouraged to notify instructors and the Office of Disability Services as soon as they determine accommodations are necessary; however, documentation will be reviewed at any point in the semester upon receipt. Specific details of the disability will remain confidential between the student and the Office of Disability Services unless the student chooses to disclose or there is legitimate academic need for disclosure on a case-by-case basis. For assistance, please contact Diane Webber, Associate Director of Disability Services, at 570.348.6211 x2335 or dtwebber@marywood.edu.

ADDENDUM

The instructor retains the right to make any changes or additions to this syllabus either orally or in written form. If a student has any questions or concerns relating to this syllabus or any changes, he or she should contact the instructor as soon as possible.