PELLISSIPPI STATE TECHNICAL COMMUNITY COLLEGE
MASTER SYLLABUS

2-D DESIGN
ART 1110

Class Hours: 0.0  Credit Hours: 3.0
Laboratory Hours: 6.0  Revised: Fall 06

Catalog Course Description:

Course designed specifically for Interior Design Majors. A fundamental exploration of the elements of two-dimensional art (line, shape, texture, value, and color) and their relationship to the principles of design (balance, rhythm, variety, and unity). Stress is placed on visual thinking through the use of problem-solving structures.

Entry Level Standards:

None

Prerequisites:

For IDT majors - Prior coursework in design is not required, although it is suggested that students may wish to take ART 1011 (Drawing I) simultaneously if student possesses no previous drawing experience.

Textbook(s) and Other Course Materials:

Launching the Imagination. A Guide to Two-Dimensional Design, by Mary Stewart, most recent edition

I. Week/Unit/Topic Basis:

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
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<tbody>
<tr>
<td>1</td>
<td>Introduction to course, policies, materials requirements, and general overview of course content. Basic pictorial elements and vocabulary</td>
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<tr>
<td>2-3</td>
<td>Line - qualities, types, characteristics media considerations</td>
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<td>3-4</td>
<td>Balance - symmetrical, radial, asymmetrical</td>
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<tr>
<td>4-6</td>
<td>Rhythm - repetition of design Variety</td>
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<tr>
<td>7</td>
<td>Value studies - gray scale considerations</td>
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<tr>
<td>8-9</td>
<td>Shape - positive/negative space Space - Traditional versus Modern</td>
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<tr>
<td>9-10</td>
<td>Focal points, unity</td>
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II. Course Objectives*:

A. Demonstrate a functional knowledge of the elements of 2-D Design and basic color theory, its terminology, nature, source, physiology/physiology, and relationship to good composition. I.1, II

B. Evidence a basic understanding of aesthetic criticism in both oral and written formats and the application of course concepts in the analysis and criticism of their own and other student’s work. I.1,7, II

C. Draw inferences regarding master works and their attendant usage of color and design principles as historical recorders and as reflections of style, time and culture. II. 1,2,3,4,5,6

D. Develop primary abilities of observation, critical analysis, and application of course content to alternate contexts/courses. II

*Roman numerals after course objectives reference TBR’s general education goals.

III. Instructional Processes*:

Students will:

1. Participate in class critiques, both oral and written throughout the semester to develop critical analysis and observational skills related to their own and other student's work. *Humanities and Fine Arts Outcome, Active Learning Strategy, Transitional Strategy

2. Participate in presentation exercises both singularly and in groups that explore the unique differences in 2-D Design as it pertains to other cultures visual practices, its attendant connection to time, cultural mores, and location. Correlation to and effective communication within the global community will also be addressed. *Humanities and Fine Arts Outcome, Active Learning Strategy, Transitional Strategy

3. Do one or more of the following during the semester, (1) attend exhibitions of work in the area (2) attend lecture(s) by visiting professionals (3) participate in informal lectures/workshops in class with visiting artists. Students will then participate in group discussion regarding the specific activity and its relation to career direction, personal growth as regards aesthetic ability, and/or philosophical aesthetics. *Humanities and Fine Arts Outcome, Active Learning Strategy, Transitional Strategy

*Strategies and outcomes listed after instructional processes reference TBR’s goals for strengthening general education knowledge and skills, connecting course work to experiences beyond the classroom, and encouraging students to take active and responsible roles in the educational process.

IV. Expectations for Student Performance*:

Upon successful completion of this course, the student should be able to:

1. Demonstrate understanding of design concepts and vocabulary. A

2. Create value and intensity scales with a minimum of 10 variations. A
3. Illustrate the use of various color combinations and visually describe and/or demonstrate the differences between: Analogous, Complementary, Triadic, Dyads, Hexad, Monochromatic, and Split Complement. A, C

4. Create multiple simple designs that visually describe the variance in positive/negative shapes, and basic spatial configurations. A

5. Demonstrate the variations between traditional and modern space. A

6. Construct a shallow three-dimensional design project utilizing color to enhance relief. A

7. Participate in class critiques utilizing correct terminology. B

8. Analyze a master work and reproduce using an alternate color combination. A, C, D

9. Create an experimental mixed media design. A

10. Mat and present a minimum of 5 projects using correct presentation techniques. A

11. Draw inferences/applications of course techniques to more advanced courses and contexts. D

12. Decipher basic symbology related to design shapes and color. A, C, D

13. Utilize the grid principle to produce a working design. A

14. Incorporate pattern and texture effectively within a static image. A

*Letters after performance expectations reference the course objectives listed above.

V. Evaluation:

A. Testing Procedures:

As a studio class, no formal written examinations will be given, although students will be required to critique their own and other student's work orally and in appropriate written form, using correct vocabulary as regards design and color processes and concepts.

Grade Breakdown:
70% - Completion of project requirements - all projects will receive a letter grade (Note: Late work will receive a lower or failing grade if absence is unexcused - see Attendance)
20% - Final project
5% - Participation in class discussion/critiques; verbal and written
5% - Regular attendance

B. Laboratory Expectations:

N/A

C. Field Work:

Outside Exhibitions/Lectures: During the semester students will be expected to take advantage of guest lecturers, outside local exhibitions, and visiting artists to the class. Discussion will ensue about the activities which will count toward the discussion/critique requirement for the course.

D. Other Evaluation Methods:
VI. Policies:

A. Attendance Policy:

Attendance is required. Excused and unexcused absences are at the discretion of the instructor. College policy states that students must meet a minimum of 75% of scheduled class meetings in order to receive a passing grade for the course. For this course, after 6 absences, student will receive a failing grade. Please note: This includes both excused and unexcused absences.

Students are responsible for all work missed due to absence. Assignments due on critique day will result in a lower or failing grade if student has an unexcused absence.

After four (4) unexcused absences, final grade will be lowered by 1 letter.

B. Academic Dishonesty:

Students are expected to abide by the sanctions listed in the current college catalog under the Academic and Classroom Misconduct guidelines.

C. Accommodations for disabilities:

If you need accommodations because of a disability, if you have emergency medical information to share, or if you need special arrangements in case the building must be evacuated, please inform the instructor immediately. Please see the instructor privately after class or in his/her office. Students must present a current accommodation plan from a staff member in Services for Students with Disabilities (SSWD) in order to receive accommodations in this course. Services for Students with Disabilities may be contacted by going to Goins 127 or 131 or by phone: 694-6751 (Voice/TTY) or 539-7153.