

Grays Harbor College

# Design I

## Art 104

“What is creativity? The best genuine answer I can give is that creativity is the ability to see (or to be aware) and to respond.”

Erich Fromm

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**DESCRIPTION** *A practical introduction to the basic elements, techniques, and principles of two-dimensional visual art with an emphasis on projects using line, shape, pattern, and interval in black and white. Use of the microcomputer as a design tool will be encouraged. 4 lecture hours; 2 studio hours. 5 credits Satisfies humanities distribution area A requirement or specified elective for the AA degree.*

**PREREQUISITE** ENGL 095 or placement in ENGL 101

**REQUIRED TEXT** Art Fundamentals: Theory and Practice tenth ed. Ocvirk, Stinson, Wigg, Bone, Clayton

**COURSE OBJECTIVES** The objective of this studio course is to develop conceptual and practical understanding of the basic elements of visual organization. The sequence of assignments provides the experience to execute and evaluate design problems of increasing complexity. Through application and critique, the student will learn to use materials, concepts and terminology basic to all forms of 2-dimensional art, design and graphic layout. Emphasis will be placed on developing solutions to structured visual problems in black and white. The disciplines of design are explored with emphasis on well crafted solutions in many media and resulting from a process of sequential critique and revision.

Upon completion of this course, students should be able to:

- analyze and interpret design problems and solutions. (D,L,C)
- create design solutions that utilize technical understanding of different media. (D, L,C,I)
- utilize vocabulary specific to the visual arts and to the figure. (L,I)
- create design solutions that utilize the elements of art and design. (D,L,C,I)
- create design solutions that utilize a developed craftsmanship in appropriate media (D,C,I,S)
- create design solutions that utilize expressive and aesthetic elements. (D,C,I)

**DESIRED STUDENT ABILITIES** Students will have opportunity to practice and apply the following desired student abilities:

1. *Competency in the Disciplines*

Included in this general ability: knowledge of content in prerequisite or transfer courses, as well as preparation for a career

2. *Literacy*

Included in this general ability: skills in reading, writing, speaking, listening, and quantification, as well as awareness and appreciation of learning styles.

3. *Critical Thinking*

Included in this general ability: skills in analysis, synthesis, problem solving, decision making, creative exploration and formulating

**4. Personal and Social Responsibility**

Included in this general ability: awareness of and responsiveness to diversity and commonality among cultures, multiplicity of perspectives, ethical behaviors, and health and wellness issues.

**5. Using Resources**

Included in this general ability: effective use of computers and information technology, accessing of information resources including campus resources, and awareness and appreciation of lifelong learning options.

**A.D.A  
STATEMENT**

Any student who, because of a disabling condition, may require assistance in the event of an emergency or may require some special arrangements in order to meet the course requirements, should discuss with the instructor the nature of their disability and needs so that the necessary accommodations can be made.

**ATTENDANCE**

Your responsibility is to attend daily, punctually, and maintain classroom decorum. Viewing and discussing art is experiential. Your attendance is crucial and includes your respectful attention to your instructor and classmates. Demonstrations given in class will not be repeated. If you must miss a day it is your responsibility to keep up with the class. Start by obtaining effective class notes from a classmate and see the instructor for clarification as needed.

**HEALTH &  
SAFETY**

Some of the materials used in this class have potential hazards; their safe use and handling is important. If you have, or develop, sensitivity to any materials, contact the instructor immediately.

**ABANDONED  
WORK**

Artwork that is abandoned or uncollected two weeks into the following quarter will be disposed of at the Department's discretion. Work held back to be considered for inclusion in the Annual Spring College Student Exhibition during May and June must be picked up at the very end of the quarter or before the end of Fall Quarter the following year.

**GRADING**

- There is no extra credit work available for this class.
- If you encounter problems that keep you from successfully completing the course work it is your responsibility to come to a specific agreement with the instructor about an alternative grading option.
- *Incompletes* are given in extreme situations and only if already passing the course.
- Students may drop this class without penalty until W day.
- Students who disappear from this class without withdrawing will receive a V.
- Timely work will be promptly evaluated in relation to the stated problem with an assessment rubric
- 5% course point penalty will be imposed for any cell phone use or incident during class or labs

**BASIS FOR  
EVALUATION**

Assigned Projects: First Drafts,  
Revisions, Critique Participation, Class  
Attendance, Utilization of class time                      80%  
Lab Attendance and utilization of

department resources	10%
Final Portfolio Presentation Project	10%

**LEARNING TECHNIQUES**

- Guided development in developing solutions and revisions to assigned visual problems
- Group and Individual critique of design solutions
- Textbook readings reviewed in class discussion
- Scheduled lab experience
- Use of campus media/computer resources as relevant
- Effective note-taking
- Evaluations of revisions
- Participation in group critiques and class discussions

**STUDIO ETIQUETTE and EXPECTATIONS**

Showing up for class is not enough. All students are expected to:

- treat the discipline, the instructor, peers and themselves with respect
- read the syllabus and attend class consistently and punctually
- talk through the instructor by raising hand in class discussions
- be aware of due dates and have work and readings prepared
- properly dispose of food and drink containers before entering the classroom
- clean and organize materials, display boards, desks, tables, and work areas as needed
- exhibit good work ethics, sound craftsmanship, and consistency of effort
- ask relevant questions at any time during class discussions
- be willing to explore and learn beyond known limits
- recognize that learning involves uncomfortable but essential mistakes
- those whose cell phones ring or buzz at any time during class or lab will be condemned to the fourth circle of infernal eternity and lose 5% of course points for each event
- All work is due by 10:00 AM on the day assigned. Anything after that is late and may be turned in as late when the class is over. Each student will be allowed one late project (or paper) without penalty. Other late work may be turned in for evaluation and response, but the grade will not be recorded.
- Understand the five factors of success and failure listed below
- Read and understand the student rights, classroom behavior expectations and penalties stated below

**TIME ALLOTMENTS and DEADLINES**

Assigned projects will generally require 6-9 hours per week beyond lab and class time to complete; they are usually due on Wednesdays for critique as first drafts and on Mondays for final presentation and further group critique. Unless otherwise noted all assignments are due at the beginning of class - at 10:00 AM. Late work is not accepted for full credit. Should a legitimate emergency prevent you from meeting a deadline despite your best efforts, it is your responsibility to consult with me positively and politely as soon as possible to arrange a specific, approved alternate plan. Note that simply leaving me a message about missing a deadline, no matter how interesting, does not solve the problem. I am contracted to evaluate the quality of your assigned work, participation and contribution to the class - not the validity of

your excuses. It may help to count on making up any missed class time with an equivalent amount of lab, with the recognition that lab time is not an adequate substitute for class time.

**USE OF PHOTOS** The use of photos and/or published artwork may be acceptable for some projects. It is imperative each student enrolled in Art 101 be familiar with proper citation procedures to respect copyrighted material that appears in any publication. Work from a published source must include the publication source and date of publication.

**SUPPLIES** Standard supplies will be utilized - below is a basic list. Additional (and experimental) supplies may also be discussed and utilized, including the use of computers and photocopiers. It is the students' responsibility to have their own materials available for all sessions. Computer, printers, and appropriate papers will be used by most people.

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|---|--------------------------|
| Assignment notebook or paper                                | Glue stick               |
| Synthetic bristle round brush #8 or #10                     | Kneaded eraser           |
| Black Ball-Liner and/or fiber tip pens (e.g. Zig or Micron) | Three-ring binder        |
| X-acto knife and replacement blades (cutting mat optional)  | 24 clear plastic pockets |
| High Quality copy or bond or Paper 8 1/2" X 11"             | 2B or 4B pencils         |

<b>SKILLS AND COMPETENCIES</b>	<ul style="list-style-type: none"> <li>• Presentation: centering, clean edges and margins</li> <li>• Continuous tone representation of values</li> <li>• One point perspective</li> <li>• Equivocal space</li> <li>• Roman letter construction</li> <li>• Geometric construction of vertical lines and bisection a given line</li> <li>• Understanding basic typographic and letterform anatomy</li> <li>• Identification of basic type families</li> <li>• Identifying positive and negative shapes in contemporary graphic design</li> <li>• Observation of gradations and contrasts</li> <li>• Understanding use of value shapes versus linear edges</li> <li>• Control over range of values with ink/pen</li> <li>• Line weight and variety</li> <li>• Composition and placement within an assigned format</li> <li>• Fitting elements to format to produce definable negative shapes</li> <li>• Use of positive and negative shapes</li> <li>• Figure/Ground reversal</li> <li>• Illusions of space produced by planar overlapping</li> <li>• Understanding visual weight and balance within a format</li> <li>• Observation and suggestion of interior plane changes with line and tone</li> <li>• Ability to observe and depict angled flat planes</li> <li>• Ability to observe and depict overlapping volumes</li> <li>• Illumination: illusion of light &amp; shadow</li> <li>• Understanding of actual texture and illusory texture</li> <li>• Development of pattern from texture</li> <li>• Modular design units</li> <li>• Construction of half-drop tiling design</li> <li>• Application of traditional interlace design schemes</li> </ul>
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	<ul style="list-style-type: none"> <li>• Understanding of design as both process and product involving revision</li> <li>• Understanding relationships between intricacy, complexity, and economy</li> <li>• Developing judgment about unity versus variety as a principle in design</li> <li>• Application of specifications and limitations to problem solving</li> <li>• Ability to apply critique and discussion to design revisions</li> </ul>
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### ASSIGNMENTS, ACTIVITIES, and ASSESSMENT CRITERIA

Assignments and Activities	Assessment Criteria
<p><b>Design Assignments.</b> Design projects are given on a weekly basis and correlated with textbook readings, in-class discussions and review of the elements and principles of design. Each assignment may vary in format, emphasis, media, or intent. Some restrictions on format, materials and technique are specified. Other aspects of the assignments may be determined by the student.</p>	<p><b>The student has / has not:</b></p> <ul style="list-style-type: none"> <li>• Utilized the designated criteria of the assignment</li> <li>• Produced a carefully and/or thoughtfully executed the assigned design problem.</li> <li>• Visually conveyed an idea central to the student's interests and directed by the assignment.</li> <li>• Demonstrated an understanding of the elements and principles of design as assigned.</li> <li>• Demonstrated an understanding of other modes of visual expression relevant to design</li> <li>• Explored the media used in the creation of the design project</li> </ul>
<p><b>Revisions</b> Assignments are given and elaborated upon during each class session. They are based on following directions given in class. Each assignment investigates a different range of concepts and technique and follows the general theme of the week's in-class investigation. Each assignment may vary in format, emphasis, media, or intent. Materials and objectives are specified. Other aspects of the assignments may be determined by the student.</p>	<p><b>The student has / has not:</b></p> <ul style="list-style-type: none"> <li>• Utilized the designated criteria of the Assignment</li> <li>• Produced a carefully and/or thoughtfully executed product in response to previous discussion, demonstration and critique.</li> <li>• Demonstrated an understanding of the elements and principles of design.</li> <li>• Explored relevant media used in the creation of the project</li> <li>• Participated in the group critique process</li> </ul>
<p><b>Lab Sessions</b> Work on relevant assignments and revisions</p>	<p><b>The student has / has not:</b></p> <ul style="list-style-type: none"> <li>• Signed in for two hours of lab each week</li> <li>• Utilized lab session productively</li> </ul>

### ART 104 - SAMPLE CALENDAR, SYLLABUS and ASSIGNMENTS

WK	DAY/DATE	COURSE CONTENT	ASSIGNMENTS DUE
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1	Mon	INTRO review of basics	Purchase all needed supplies
	Wed	First Assignment: Value, Proportion and Scale, Representational vs. Abstract Form, scale studies, continuous tone, broken tone,	Presentation of First Draft thumbnails
2	Mon	Discussion and Group Critique of Design Solutions New Assignment: Line Quality and Variety	Final Design Presentation: Four renderings of a Hand Held Object
	Wed	Discussion and Group Critique of First Draft Design Solutions Shape, Overlapping open and closed shapes,	Presentation of First Draft 9 Variations of Parallel Lines, Spatial Illusion with Parallel Lines
3	Mon	Discussion and Group Critique of Revised Design Solutions New Assignment: ambiguous space, equivocal space	Final Design Presentation: 9 Variations of Parallel Lines, Spatial Illusion with Parallel Lines
	Wed	Discussion and Group Critique of First Draft Design Solutions negative space, Line Transforming to Edge	Presentation of first Draft ambiguous space, equivocal space Final Design Presentation; Broken Tone gradations applied to overlapping Shapes
4	Mon	Discussion and Group Critique of Revised Design Solutions New Assignment: Dynamic Figure/Ground Relationships	Final Design Presentation: Overlapping Rectangles, Overlapping Trapezoids, ambiguous space, equivocal space
	Wed	Discussion and Group Critique of First Draft Design Solutions extended investigation of Negative Space/Interval	Presentation of first Draft : Nine Variants of Dynamic Figure/Ground Relationships, Variants of selected solutions,
5	Mon	Discussion and Group Critique of Revised Design Solutions New Assignment: Texture and Pattern Mimesis and Stylization	Final Design Presentation: : Dynamic Figure/Ground Relationships
	Wed	Discussion and Group Critique of First Draft Design Solutions extended investigation of pattern and texture	Presentation of first Draft: Texture, Mimesis and Interpretation as Pattern
6	Mon	Discussion and Group Critique of Revised Design Solutions New Assignment: Composition utilizing Emphasis and subordination, Visual Weight	Final Design Presentation: Texture, Mimesis and Interpretation as Pattern
	Wed	Discussion and Group Critique of First Draft Design Solutions	Presentation of first Draft: Compositions utilizing Varieties of Emphasis and subordination

7	Mon	Discussion and Group Critique of Revised Design Solutions New Assignment: Rhythm and Repetition	Final Design Presentation: Composition utilizing Varieties of Emphasis and Subordination
	Wed	Discussion and Group Critique of First Draft Design Solutions Visual Field and Anomalies	Presentation of first Draft: Compositions utilizing Varieties of Expressive Rhythm and Repetition
8	Mon	Discussion and Group Critique of Revised Design Solutions New Assignment: Transformation in Sequence	Final Design Presentation: Compositions utilizing Varieties of Expressive Rhythm and Repetition
	Wed	Discussion and Group Critique of First Draft Design Solutions extended investigation of morphing	Presentation of first Draft: Sequential Transformation of Shape/Object in Eight Steps  First draft of CD cover
9	Mon	Discussion and Group Critique of Revised Design Solutions New Assignment: Modular Design Closure vs. Shared Space	Final Design Presentation: Sequential Transformation of Shape/Object in Eight Steps
	Wed	Discussion and Group Critique of First Draft Design Solutions Half drop and Interlace Patterning	Presentation of first Draft: Tiling Modular Design  CD cover final
10	Mon	Discussion and Group Critique of Revised Design Solutions New Assignment: Letterforms Anatomy and classification of Letterforms	Final Design Presentation: Half drop Patterns and Interlace Tiling
	Wed	Discussion and Group Critique of First Draft Design Solutions Extended investigation of Letterforms Letterforms and Body Text	Presentation of first Draft : The Expressive Letterform
11	Mon	Discussion and Group Critique of Revised Design Solutions New Assignment: Design Portfolio Cover and Index Grid layout and Matrix Design	Final Design Presentation: The Expressive Letterform
	Wed	Discussion and Group Critique of First Draft Design Solutions Extended Investigation of geometrical layout and presentation	Presentation of first Draft Cover, Index, and visually coordinated project summary pages
	Exam Week	Final critique and Assessment	Design Portfolio

# SUCCESS AND FAILURE, CLASSROOM BEHAVIOR, RIGHTS

## SOME CAUSES OF SUCCESS AND FAILURE IN STUDIO ART CLASSES

I won't tell you what success or failure is: some students consider any final grade less than an A to be a failure, while others feel any grade above an F is a success. You each have your own idea about that and it may change during the quarter. What I want to point out are some of the factors that influence whether you succeed or fail in this class. I've come up with the following list.

1. **Natural ability** What you were born with. Surprisingly, it's not always a benefit.
2. **Past experience** With art and mostly, but also with technical skills in general: writing, reading, ability to take good notes, following directions, etc.
3. **Skills at the start of the course** There is not much you can do about this now.
4. **Environment** In the classroom and outside it, the environment in which you try to learn has a huge effect on your success. I will largely control the environment in the classroom [detailed below, with penalties for those of you who decide you should control the classroom environment]. However, you can still choose to sit somewhere you can't see well, or can't hear well, or near a person you are obsessed with and can't stop paying attention to, etc. Outside the classroom you have a choice of environments in which to do your homework, if you decide to take that drastic step. Many people like to 'study' with friends in the HUB, or 'study' while watching TV, etc.; they would mostly be better off studying in the art room or another quiet room. If you're living with your family or other people, and/or you're working, and/or you have other outside commitments, it can be difficult to find time to work on your art projects. This makes it even more important to try to choose an effective environment for making art.
5. **Effort** In class this is fairly simple: be there, pay attention, take notes, review your notes fairly soon after class and develop a clear idea of the assignment before you watch it develop in front of you as visual art. Your most creative acts this term will be to carve out for yourself the necessary time to focus on your artwork. Outside of class (in lab AND at home) your efforts tend to fall under the heading of 'doing the weekly assignment for art class'. Having observed thousands of students in my classes over twenty years, I think the amount *and type* of study effort you make has a huge effect on your success, and is surprisingly hard, but not impossible, to change. People usually measure amount of effort by time [as in "I spent four whole hours drawing over the weekend and I can't figure out how I got a D."] Time is a decent measure as long as it's time spent in a good working/learning environment. As for TYPE of effort, you should read your notes from class and the textbook where applicable and remember the content of class demonstrations, critique and discussion, but if most of your time spent is not spent trying to understand our concepts and terminology and how to apply them personally to your assignments, then you need to rethink your strategies and work habits.

**How much time should you spend working for this art class?** Up to 15 hours per week [that's why 15 credits is called 'full-time'.] This doesn't mean you must spend that much time and very few people do, but it does mean that if you aren't doing as well as you would like in the course and you're only spending 5 to 7 hours per week on lab and homework you need to spend more time. Some assignments are more complex or difficult than others or you may have fewer skills for some projects than you have for others so these projects may take you longer to complete.

**Where will the extra time come from if you need it?** This is kind of tricky. If you can divert time from studying for math or flipping burgers it will usually be effective because you're already used to working during that time. If you try to divert time from surfing the internet or yapping on your cell phone or other non-working activities, it tends to be a lot harder to work during those times because you're used to leisure.

6. **Attitude** This applies to your attitude about yourself ['I'm bad at drawing', or 'I'm such a genius I don't need to do the assignment', etc.] as well as your attitude about the course ['This room is too far from the HUB', 'Mr. Sandgren hates me, even though he doesn't know my name yet...!', 'My advisor is an idiot, you don't need art to be an attorney, or "I want to be a cartoonist: what do I need with still life drawing?" etc.] The effects of attitude can be subtle, but if yours is bad, it will hurt your performance in the course. Speaking as a person with a notoriously independent (bad) attitude myself, I can tell you that this is as hard to change as the effort thing.

## !! CLASSROOM BEHAVIOR!!

No personal listening devices or cell phones during class. Period.

What you SHOULD DO comprises a nice short list: **Show up, pay attention, take notes, be polite and respect others.** If you have a question, raise your hand and I'll call on you. I may call on you anyway in my effort to balance class discussion and critique. What you should not do requires a longer list with a set of penalties!

Attendance and participation may be rewarded with points so I'll assume that everybody who shows up is here to learn enough about art to get the distribution credit, at least

**1. Do not cheat or lie.** This means, for art, mostly that you do not "borrow" work from other people, published or not. This infraction is called plagiarism and it comes in many varieties. If you cheat I will remember it and pass the information on to other instructors. I may also give you a zero on the project you cheat on and/or pass the information on to the V.P.S.S.

**2. Do not disrupt the class.** WHAT is "disrupting the class"? Doing anything that draws even one person's attention away from being in class to learn about art—that's why we're here.

**WHY** will I penalize you if you "disrupt the class"? Well, we are here to learn about art and apply general principles and concepts to our own work (which is never easy) and not always exciting, and distracted people can't learn well. My goal is to make the classroom a good learning environment for those who want to learn. The taxpayers of the great state of Washington have a right to expect that as well since they are footing well over half the bill for you being here. Finally, although it may seem to you that time stands still in the classroom, the entire lectures combined amount to about two full days. So I say to you: YES, there may be more entertaining things to do than learn about art and design and there are certainly more pleasant places to do them than this room. If you want to do those more entertaining things, you should drop this class and do them in those more pleasant places - go to Europe or Asia, for example and experience incredible art and design in its original context.

**HOW** does a class get disrupted? This is an **incomplete** list [that just means if one of you is clever enough to come up with something not on the list I will still penalize you!] of things I have seen done that **you will be penalized for!**

~~#~~Aside from addressing the work under consideration, you should not talk, whisper, send notes, use sign language etc. during critiques. ~~#~~You should not come to class late. Sometimes this is unavoidable [like if the bridge is up], but you should at least try to enter class unobtrusively and get your materials out quietly. ~~#~~You should not leave class early. If you don't want to be in class you should simply not attend! NOTE: this includes leaving class and coming back, except for emergencies. ~~#~~You should not start getting ready to leave class early. ~~#~~You should not spend class flipping through notes or a book from this class or another. ~~#~~You should not study for a test coming up in another class during class—if you need to study that much you should skip class and get serious about your studying. ~~#~~You are not allowed not eat or drink during class—if smokers can refrain from smoking for 110 minutes, surely anyone can go without eating for 110 minutes. If you need cough drops, please open them quietly! ~~#~~You should not use a cell phone, PDA, PC, audio/video devices, earphones, etc. In fact, if you are hauling any of these devices around with you, they will remain in your bag/pack/whatever during class. There will be a 5% course point deduction for any cell phone event. During class or lab. You may, however listen to your iPods (or other personal music listening

devices) during lab. ~~#~~You should not sleep during class—if you fell out of one of these chairs you could hurt yourself! ~~#~~You shall not drink or eat during class. Spilled drinks and food may easily ruin art work that someone has devoted a lot of time to. Also, don't be leaving your garbage behind—this isn't a movie theater. ~~#~~You are not allowed to bring children or guests to class. Ever. People are not allowed in GHC classes unless they are enrolled in the class or have prior permission of the instructor to visit. Animals other than humans and aliens are NEVER welcome in class. ~~#~~Do not pin up work on the front board after class has begun -your work is already late and I will collect it after critique.

**WHAT** will happen to you if you disrupt class? Beyond my glaring and yelling at you, you will incur one or both of the following penalties:

1. I will deduct a percentage of attendance/participation/social responsibility points from your course point total
2. If you are disturbing others [that includes me—and if I notice it, I will assume you are disturbing others] or are cheating [and it's always cheating others] you will have points subtracted from your project/assignment score

### **STUDENTS RIGHTS IN THIS CLASS**

The federal government grants you the right to privacy concerning your grades and certain personal information. I will not knowingly violate federal laws. This means I won't give your grade [or other information about you I have access to through student records] to anyone but you. In fact, the state attorney general has determined that posting a grade list for a class using the last 4 digits of your SID is a privacy violation, unless you have specifically given permission for that. Note: this is very different from K-12 rules where parents have the right to know things about their children.

I will add the following 'rights'. I will make every effort to maintain a good learning environment in the lab and classroom. I will get graded projects back to you ASAP [usually within a class day after the due date] so you can tell exactly how you are doing as we go along. If you want me to help you figure what you need to do to get a certain grade, I can do that. If you have a question about the way something has been graded we can talk about that in my office. You have a week from the day work is handed back to you to appeal any grade. Note posted hours.