

Grays Harbor College

Design II

Art 105

“In visual perception a color is almost never seen as it really is - - as it physically is. This fact makes color the most relative medium in art.”

Joseph Albers

Erik Sandgren

esandgre@ghc.ctc.edu

(360)538-4176

DESCRIPTION *An extended exploration of the basic elements, techniques, and principles of the basic elements and principles of visual art introduced in Art 101 and Art 104 with an emphasis on color and three-dimensional design problems. 4 lecture hours; 2 studio hours. 5 credits Satisfies humanities distribution area A requirement or specified elective for the AA degree.*

PREREQUISITE Art 101 or Art 104

COURSE OUTCOMES & ABILITIES The objective of this studio course is to develop practical understanding of the basic elements and complexities of color perception, color terminology, additive and subtractive color, the application of color concepts to visual problem solving, volume, mass, planes, geometric figures, expressive 3-dimensional forms and the effects of color on three dimensional structures.. 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 color and three-dimensional. Emphasis will be placed on developing solutions to structured visual problems in color and 3-d modeling materials. The disciplines of design are explored with emphasis on solutions resulting from a process of sequential critique and revision.

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

- analyze and interpret works of art.
- create design solutions that utilize technical understanding of different media.
- utilize vocabulary specific to the visual arts and to the figure.
- create works of art that utilize the elements of art and design.
- create works of art that utilize a developed craftsmanship in appropriate media.
- create works of art that utilize expressive, emotive, and aesthetic elements.

COURSE OBJECTIVES 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.

TEXT	<u>Art Fundamentals: Theory and Practice</u> eighth ed. Ocvirk, Stinson, Wigg, Bone, Clayton	
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	Roll is taken each session and is tabulated in to the final grade.	
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	<ul style="list-style-type: none">• There is no extra credit work available for this class.• Mid-term evaluations are given as a gauge for final grades and as an indicator of problems. If you encounter problems that keep you from successfully completing the class see the instructor. Other grading options are available.• <i>Incompletes</i> are given in extreme situations and only if already passing.• Students may drop this class without penalty until W day.• Students who disappear from this class without withdrawing will receive a V.	
BASIS FOR EVALUATION	Assigned Projects	60%
	Lab Attendance	10%
	Class Attendance	20%
	Final Project Portfolio	10%
STUDIO ETIQUETTE and EXPECTATIONS	Showing up for class is not enough, students are expected to: <ul style="list-style-type: none">• Come to class prepared and equipped to draw, and to participate• Read the syllabus and know what is going on• Be aware of unannounced due dates and have work ready for them• Properly dispose of food and drink containers• Clean easels, tabourets, desks, tables, and work areas as needed• Exhibit good work ethics, sound craftsmanship, and consistency of effort• Push skill development, show initiative and overall improvement	

- Show a willingness to explore and learn beyond known limits
- Have few absences, late arrivals, or late assignments

TIME ALLOTMENTS and LATE PENALTIES

Assigned projects will require 3-8 out-of-class hours per week to complete; they are due on Wednesdays for critique as First Drafts and on Mondays for Final presentation and group critique. Names must appear neatly and clearly on the front. Late assignments will be accepted until the next class, but not after, and will be discounted one full grade step for each session late (i.e., A- ? B-).

USE OF PHOTOS

The use of 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 derived from any published source must contain somewhere on the artwork the following information: artist's name, title, date, publication source and date of publication.

SUPPLIES

Standard drawing supplies will be utilized - below is a basic list. Additional (and experimental) supplies may also be discussed and utilized, including the use of computers. It is the student's responsibility to have their own materials available for all sessions.

- | | | |
|--------------------------|-----------------|----------------------|
| Assorted Papers | Notebook | Presentation Binder |
| Exacto knife | Straight Edge | Polyethylene Pockets |
| Self-healing Cutting Mat | Black Fiber Tip | Pencils |
| Glue Stick | Pens | Kneaded Eraser |

ASSIGNMENT, ACTIVITIES, and ASSESSMENT CRITERIA

Assignment s and Activities	Assessment Criteria
<p>Design Assignments. 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>The student has / has not:</p> <ul style="list-style-type: none"> • Utilized the designated criteria of the Assignment • Produced a carefully and/or thoughtfully executed design project. • Visually conveyed an idea central to the student's interests. • Demonstrated an understanding of the elements and principles of design. • Demonstrated an understanding of other modes of visual expression relevant to design • Explored the media used in the creation of the design project
<p>Revisions 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</p>	<p>The student has / has not:</p> <ul style="list-style-type: none"> • Utilized the designated criteria of the Assignment • Produced a carefully and/or thoughtfully executed product in response to previous discussion, demonstration and critique. • Demonstrated an understanding of the elements and principles of design.

<p>vary in format, emphasis, media, or intent. Materials and objectives are specified. Other aspects of the assignments may be determined by the student.</p>	<ul style="list-style-type: none"> • Explored the media used in the creation of the project
<p>Lab Sessions Work on relevant assignments and revisions</p>	<p>The student has / has not:</p> <ul style="list-style-type: none"> • Signed in for two hours per week of lab • Utilized lab session productively

ART 105 - CALENDAR, SYLLABUS and ASSIGNMENTS

WK	DAY/DATE	COURSE CONTENT	ASSIGNMENTS DUE
1	Mon	INTRO review of basics	Purchase all needed supplies
	Wed	First Assignment: Introduction to Subtractive versus Additive Color, Hue, Value, Intensity	Working Version of Color Wheel and Value Scale
2	Mon	Discussion and Group Critique of Design Solutions New Assignment: Color Perception, Subtractive Color Mixing	Final Design Presentation: Color Wheel and Value Scales, Figure/Ground Unity or contrast by Value
	Wed	Discussion and Group Critique of First Draft Design Solutions, Extended explorations of Hue, Value and Intensity	Presentation of Subtractive Mixing Exercises
3	Mon	Discussion and Group Critique of Revised Design Solutions New Assignment: Warm and Cool Color, Extended explorations of Hue, Value and Intensity	Final Design Presentation: Collage and Painted Compositions
	Wed	Discussion and Group Critique of First Draft Design Solutions, Introduction to Monochromatic and Analogous Color Schemes	Presentation of first Draft: Collage Compositions
4	Mon	Discussion and Group Critique of Revised Design Solutions Introduction to Triadic, Complementary and Split-Complementary Color Schemes	Final Design Presentation: Collage Compositions of Color Schemes; Monochromatic, Analogous
	Wed	Discussion and Group Critique of First Draft Design Solutions: Extended Investigation of Color Schemes Color Field and Anomalies	Presentation of first Drafts: Compositions of Color Schemes; Monochromatic, Analogous, Triadic, Complementary and Split-Complementary
5	Mon	Discussion and Group Critique of Revised Design Solutions Extended Investigation of Color Schemes and their Interactions with Value Structure	Final Design Presentation: Compositions of Color Schemes; Monochromatic, Analogous, Triadic, Complementary and Split-Complementary
	Wed	Discussion and Group Critique of First Draft Design Solutions Rational Color vs. Sensational Color Organization	Presentation of first Draft: Color as Structure/ Active vs. Quiet, Unity vs. Variety
6	Mon	Discussion and Group Critique of Revised Design Solutions Color Systems:	First Draft Design Presentation: Illusion of Transparency
	Wed	Discussion and Group Critique of First Draft Design Solutions, Extended Exploration of Color Systems	Final Presentation: Color as Pictorial Structure Assignments

7	Mon	Discussion and Group Critique of Revised Design Solutions New Assignment: One color Seen as Two/ Two Colors Seen as One	Final Design Presentation: Composition utilizing Varieties of Emphasis and Subordination Created by weighted Color Systems
	Wed	Discussion and Group Critique of Color Design Solutions Volume, Mass, Virtual Volume, Projections of 3-D Volume to a Plane	Presentation of first Draft: One color Seen as Two/ Two Colors Seen as One Draft: Hollow Volume Composition in Wire
8	Mon	Discussion and Group Critique of Revised Design Solutions New Assignment: Angles of View, Transformation in Rotation Sequence	Final Design Presentation: Volumetric Studies in Wire
	Wed	Discussion and Group Critique of First Draft Design Solutions Demonstration and Extended Investigation of Paper as a Tool for Modeling Planar Transformations	Presentation Final Project: Volumetric Studies in Wire, Models and Drafts of Geometric Solids
9	Mon	Discussion and Group Critique of Revised Design Solutions Extended Investigation of Planar Transformations	Final Design Presentation: Tetrahedrons, Cubes, Cones, Octahedrons
	Wed	Discussion and Group Critique of First Draft Design Solutions Developing Expressive Variants of Planar Design Projects	Presentation of first Draft Planar Constructions
10	Mon	Discussion and Group Critique of Revised Design Solutions New Assignment: Tensegrity	Final Design Presentation: Ground-Level Sculpture Project Maquette
	Wed	Discussion and Group Critique of First Draft Design Solutions Extended investigation of Planar Constructions	Presentation of first Draft : Geometric Solids and Tensegrity Figure Model
11	Mon	Discussion and Group Critique of Revised Design Solutions Interactions of Light and Color on Three- Dimensional Forms	Final Design Presentation: Icosohedral Tensegrity Figure, Draft Plans for Final project
	Wed	Discussion and Group Critique of First Draft Design Solutions Extended Investigation of Interactions of Light and Color on Three- Dimensional Forms	Final Project In Progress
	Exam Week	Final critique and Assessment	Design Portfolio and Final Project as scheduled TBA