

**COURSE DESCRIPTION**

Students learn to organize visual images by acquiring understanding of visual elements, line, shape, tone, texture, and volume. Students examine and apply design principles such as repetition, variety, and movement. Emphasis is on simple graphic skills. Required for all Art and Design majors; course is also useful for nonmajors.

**COURSE RATIONAL**

This course was designed to introduce students to the language, aesthetics and concepts of contemporary art processes.

**COURSE GOALS**

Through a sequence of problems and a variety of media, students will develop visual understanding and a vocabulary of design principles. They will study the elements of design: Line, Shape, Texture, Value, Space, and Color and will be able to control visual relationships through the design principles: Balance, Harmony, Contrast, Variety, Repetition, Rhythm, Movement, Direction, Emphasis, Economy, Continuity, Pattern, Ratios, Proportion, Scale, And Unity. By the end of the semester, students will be able to; Organize the elements of design in a creative manner; Explain and employ the principles of design; Use a variety of color schemes and harmonies; Experiment with forms and color using the theories of art history with an awareness of contemporary practices; Demonstrate proficiency with traditional and digital technologies; Nurture individual creative problem solving; Discuss the strengths of artwork using the vocabulary of art and design; Advance skills in materials and the language of art and design; Present work in a professional manner; Develop visual awareness and sensitivity, and establish professional work habits and attitudes.

**INSTRUCTIONAL RESOURCE FEE**

A+D courses (2–4 credits) have a \$40.00 instructional resource fee that supports the curriculum of the department.

**COURSE REQUIREMENTS****CLASS ATTENDANCE POLICY**

Attendance is critical. Classes are not optional. Two absences can negatively affect your grade. Three absences can result in failure. Class begins on time and students are required to be on time. Partial sessions, late arrivals and early departures are included in your total attendance average. Eating or headphones are not permitted during class. Cell phones must be turned off or set to silent vibrate.

**DEPARTMENT ATTENDANCE POLICY**

Attendance is required in all Art + Design classes. In each class, attendance is tied to specific learning outcomes and to course grades. Any absence will affect your ability to complete coursework successfully. There are no excused absences. More than three absences may be grounds for failure. This means there are no "allowed" absences. Students are not entitled to take an absence for any reason. It does not matter why a student is absent from class. This is department policy and is not discretionary. The college standard is two instances of tardiness constitute one absence. If a student is absent four times they are advised to drop the class rather than receive a failing grade. A student may continue to attend class even after they have reached four absences as long as they understand they will still receive a failing grade. The work will not be graded though it may still be evaluated. Only registered students are permitted in a class session or with the instructor's permission. Here are some examples of the ways in which attendance connects with learning outcomes:

1. Students critique and evaluate each other's work in class and it is essential for your progress and learning experience to be present to do so. Critiquing develops analytical skill and communication proficiency.
2. Students frequently collaborate on projects and in-class exercises, and learning these skills requires you to be present.
3. Participating in class discussions and critiques helps you develop skill in self-expression and verbal/rhetorical abilities.

GRADING will be determined through class work, attendance, individual contributions to class discussion and homework. Homework (HW) for the week is due the following week. Each project is worth a percentage value of the final grade. All grades will be based on an A through F scale. In order to provide a more precise evaluation, + (plus) or – (minus) grades will be given. At semester's end all grades are added, averaged and combined with your attendance, class participation and aesthetic initiative. The average is your final grade. Late work may be down graded. You have the opportunity to redo work if unsatisfied with the first effort. Any work redone must be submitted as soon as possible. Do not wait till the last day. If you're absent, you're still responsible for all your work. Any missing assignments must be made up before the last week or they become an F. Projects will be evaluated by the following criteria:

- appropriateness of solution
- uniqueness of ideas
- ability to formulate concepts through developmental processes
- ability to translate basic concepts covered in class
- ability to meet deadlines
- craftsmanship
- verbal communication skills during class discussions and critiques
- professional presentation skills

#### DEADLINES

The student is expected to have supplies for the class well in advance of the schedule.

All homework is due at the beginning of class the following week it is assigned.

Assignments not handed in on time are subject to a drop in grade.

No late project will be accepted beyond one week of its due date. Projects being turned in later than one week past the due date will receive a grade of 0, unless arrangements have been made with the instructor.

#### ACADEMIC INTEGRITY

Students at Columbia College enjoy significant freedom of artistic expression and are encouraged to stretch their scholarly and artistic boundaries. However, the college prohibits all forms of academic dishonesty. For present purposes, "academic dishonesty" is understood as the appropriation and representation of another's work as one's own, whether such appropriation includes all or part of the other's work or whether it comprises all or part of what is represented as one's own work (plagiarism). Appropriate citation avoids this form of dishonesty. In addition, "academic dishonesty" includes cheating in any form, the falsification of academic documents, or the falsification of works or references for use in class or other academic circumstances. When such dishonesty is discovered, the consequences to the student can be severe. The procedures concerning academic integrity and charges of dishonesty include lowering the student's grade, failing the student, or applying such other appropriate sanctions and are delineated in the Student Handbook.

#### REACHING YOUR INSTRUCTOR

If you have to miss a class please contact a classmate for the missed information and assignment. You, the student, are responsible for all missed information. If you are having difficulty understanding an assignment or need to contact your instructor send an email. Emails are checked regularly, this is the best way to get in touch with your instructor.

#### STUDENT EVALUATION OF TEACHING IN THE 11TH WEEK

#### DISCLAIMER

The syllabus and course material are subject to change. Students will be notified of all changes.

#### SECURITY

The security at the college is very good. However, the best security for your personal belongings and you is yourself. Please do not leave belongings unattended. While working in the lab keep all belongings tucked away secured under your workspace. Do not leave storage devices, phones or mp3 players unattended.

#### STUDENTS WITH DISABILITIES STATEMENT

Columbia College Chicago seeks to maintain a supportive academic environment for students with disabilities. Students, who self-identify as having a disability, should present their documentation to the Services for Students with Disabilities (SSD) office. After the documentation has been reviewed by the SSD office, a Columbia College accommodation letter will be provided to the student. Students are encouraged to present their Columbia accommodation letters to each instructor at the beginning of the semester so that accommodations can be arranged in a timely manner by the College, the department, or the faculty member, as appropriate. Accommodations will begin at the time the letter is presented. Students with disabilities who do not have accommodation letters should visit the office of Services for Students with Disabilities, Room 304 of the 623 S. Wabash building (312-369-8296).

#### RECOMMENDED TEXTS

Recommended texts are not required.

Wallschlaeger, Charles  
& Busic-Snyder, Cynthia

Basic Visual Concepts and Principles  
for Artists, Architects, and Designers

McGraw Hill

## SCHEDULE

### Day PRINCIPLES, EXERCISES, ASSIGNMENTS, AND READINGS

- 1- syllabus review, diagram of principles, Illustrator intro, signature, document layout 11"x8.5"  
HW: get supplies, grid thumbnails and four 5" x 8" thumbnails  
get six images; 2 animals, 2 botanical, 2 objects and one clear photo of self  
Text: Chapter 5, p.79-135 Elements of Form: point, line, plane, shape
- 2- Critique: grid drawings  
Slides: Balance  
document layout formats 11"x8.5", four 4"x4" on 14"x13", six 4"x4" on 13.5"x17" and 8"x13" on 13"x17"  
Ex: 5x5 Grid (4) 4"x4", mount on 14"x13", print copy 11"x8.5"  
Ex: Positive-Negative Space Reversals (4) 4"x4", print copy 11"x8.5"  
Eight shape relationships and Pathfinder, demo cutting 4"x4" Bristol squares  
HW: Drawings of Found Textures (4) 4"x4" and Invented Textures (4) 4"x4"  
with markers and/or ink on 4"x4" Bristol, unmounted for critique  
Text: Chapter 5, p.110-115 Balance: axial & radial symmetry and Chapter 7, p.202-211 Texture
- 3- Critique: Found and Invented Textures and Positive-Negative Reversals  
Slides: Repetition and Pattern  
vectorize and mount textures on two 14"x13"  
Ex: vectorize six images into black and white and 6 colors, save in folder  
reformat images into six shapes, replace Positive Negative shapes with six images(4) 4"x4"  
mount on 14"x13", print copy 11"x8.5"  
HW: finish 5x5 Grids; finish Found and Invented Textures; replace Positive Negative with images  
Text: Chapter 11, p.409-419 Principles of design: unity, harmony, repetition, rhythm, pattern
- 4- Critique: 5x5 Grid, Positive Negative Images  
Slides: Picture Plane  
Ex: Organic composition; Exotopic extension pattern from figure (4)  
Ex: Organic composition; Endotopic compression pattern from frame (4)  
mount (8) on two 14"x13" panels", print copy 8.5"x11"  
Ex: Abstract Analogies (10) 8.5x11  
HW: finish Exotopic and Endotopic compositions  
recompose Abstract Analogies with marker and/or ink (10) on 4"x4" Bristol or digitally  
and print copy full scale and present individually and unmounted  
Text: Chapter 11, p.371-389 Communication theory-semiotics,
- 5- Critique, Abstract Analogous drawings and Exotopic and Endotopic compositions  
Slides: Economy of Means  
vectorize and digitally mount first 8 Abstract Analogous on two 14"x13" panels  
Ex: 4 Value Scales, 1 x 9, on 8.5"x11", digital mount on 12"x13" and print copy 8.5"x11"  
HW: Adjectives handout, (8) with markers and/or ink on 4"x4" Bristol  
Text: Chapter 11, p.390-408 Organizing formats
- 6- Critique: Adjectives  
Slides: Movement and Direction  
Ex: vectorize and mount Adjective Abstractions (8) on two 14"x13", print copy 8.5"x11"  
Ex: Blend and Combine Femininity and Masculinity, print copy 8.5"x11"  
Ex: Combine Adjectives (2) and Analogies (2), mount (4) on 14"x13" panel, print copy 8.5"x11"  
HW: finish and mount the blend and combine exercises  
Text: Chapter 5, p.87-92 Points, space, shape, value

- 7- Critique: Value Scales and Blend and Combined projects  
 Slides: Pattern and Tessellation  
 Ex: 3 Tessellated pattern unit cells on 8.5"x11" with three 50% scale reductions each for a total of twelve 2"x2" unit cells on horizontal letter format, print copy 8.5"x11" finish Tessellated patterns  
 Text: Chapter 5, p.116-121 Tessellations
- 8- Critique: Tessellated patterns  
 Slides: Repetition and Gestalt  
 Vectorize photo of self into 3-6 colors or values and render 3 self-portraits, 11"x8.5" format, using Value Scales, Textures, Tessellations  
 HW: finish three self-portraits, print copies 11"x8.5"  
 HW: Imperatives, six descriptive terms (6) on 4"x4", with Markers and/or ink with squares, triangles, or circles only, print copy to scale 8.5"x11"  
 Text: Chapter 11, p.420-423 Gestalt principles; similarity, proximity, continuity, balance, isomorphic correspondence  
 Text: Handout on Gestalt Principles for test.
- 9- Critique: Imperatives and three portraits. Test on gestalt and design principles.  
 Slides: Variety and Contrast  
 mount Imperatives, six (6) on 14"x17" panel, print copy 8.5"x11"  
 Ex: Golden Mean rectangle, layout and form; combine with textures, patterns, and tessellations  
 HW: (4) Golden Mean compositions with values, patterns, textures, and images, print copy 8.5"x14"  
 Text: handouts "Art Think" and "Ways Of Working"
- 10- Critique: test review and Golden Mean compositions  
 Slides: Proportion, Ratio, and Scale  
 Ex: add values, patterns, textures, and images to (4) Golden Mean compositions.  
 HW: (4) Golden Mean collages using value scales, patterns, tessellations, images, print copy 8.5"x14"  
 Text: Chapter 7, p.220-235 Golden Mean
- 11- Critique: Golden Mean compositions  
 Slides: Dominance, Emphasis, and Focal point  
 Ex: add values, patterns, textures, and images to (4) Golden Mean compositions.  
 HW: (4) Golden Mean collages using patterns, tessellations, images  
 two Golden Mean compositions with monochrome color harmony, print copy 8.5"x14"  
 Text: Chapter 12, p.478-493 Dynamic Symmetry
- 12- Critique: Golden Mean compositions  
 Slides: Color: Abstract  
 Ex: add monochrome color harmony to (2) two of the Golden Mean value compositions  
 HW: (4) Golden Mean collages using patterns, tessellations, images  
 two Golden Mean compositions with monochrome color harmony, print copy 8.5"x14"  
 Text: Chapter 8, p.239-286 Color
- 13- Critique: Golden Mean compositions  
 Slides: Color: Representational  
 Golden Mean mounting demo  
 Ex: add analogous color harmony and cool/warm relationships to (2) Golden Mean value compositions print copy 8.5"x14" and mount on 13"x17" panel.  
 HW: two Golden Mean compositions with analogous color harmonies mounted on 13"x17" panel  
 Text: Chapter 8, p.239-286 Color
- 14- Critique: Golden Mean compositions  
 Ex: add complementary color harmonies to two (2) Golden Mean collages, print copy 8.5"x14"  
 HW: two Golden Mean compositions with complementary color harmonies mounted on 13"x17" panel mount selected exercises for final critique
- 15- final Critique: five (5) mounted Golden Mean compositions and selected mounted exercises due  
 HW: keep designing

## COURSE SUPPLIES

Needed for this course are materials that comprise the most elementary supplies for an artist. The art supplies are to be provided by the student. You are expected to have the materials for each project well ahead of time.

- 1 USB Flash drive, data storage device or several CD-RW
- 3 pencils 2H, HB, 2B
- 1 eraser
- 1 18" cork-backed ruler
- 1 Pilot Fine liner black pen
- 1 Design II Art Marker, black
- 14" x 17" smooth surface (plate) 2-ply Utrecht Bristol Pad  
or Strathmore 100lb. Weight Bristol  
(Next size bigger is ok but smaller size will not work)
- 14" x 17" pad of tracing paper or small roll of tracing paper
- 18" or 24" t-square
- 4" to 6" compass
- craft knife with #1 blades
- scissors
- several glue sticks
- small container of black waterproof ink or Sumi black ink
- speedball penholder and a couple of pen points or a bamboo reed pen
- Pro-White, white gouache or opaque white watercolor
- 2/3" pointed brush or #4-#6 pointed sable or synthetic brush
- 1/4" flat brush or 5/4" bright, synthetic brush
- color mixing tray with 9 to 12 wells
- water container
- money for electromagnetic copies and computer print output
- Desire, Commitment, and Perseverance. Talent optional.