

ART 115: Basic Design

Instructor: Mandy Keathley
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Office hours: M/W 12:00 - 1:00 & by appointment
Office: SSH 115

Section: 32493
M/W 9:00-11:50 PM
Credits: 4
Classroom: SSH 209



Varvara Stepanova, *Circle Points - Teal Orange*, 1923

COURSE DESCRIPTION

Design 1: Composition is a course created to help familiarize students with formal and conceptual elements of design and composition using a variety of media. We will accomplish this through a series of studio projects, readings, discussions, and workshops. ART 115 serves as an introduction to theory and studio practice in using the principles and elements of design to articulate visual ideas. Students will be exposed to art historical references as they relate to concepts as well as being encouraged to write and think critically about art and design. Our emphasis will be on instilling sound foundational information in the traditional aspects of design as well as encouraging thoughtful exploration of contemporary design potential.

Having the eye and critical vocabulary to understand design gives you a foundation that helps you to make sense of the variety of techniques you'll learn later on. Whether you're learning painting or illustration, the elements and principles of design remain the same. The intent of this class is to give you the skills to successfully identify, understand, and resolve compositional problems no matter what medium you choose later on, i.e. sculpture, photography, painting, architecture, graphic design, etc. Finally, the primary goal of this class is that you begin to develop an independent artistic vision that is grounded in both formal and conceptual abilities.

As a studio course, significant portions of your assignments will take place during class, but you should plan on spending 3-6 additional hours per week on your projects from home. Punctuality, rigorous work ethic, and thoughtful participation in all workshops and discussions are required.

LEARNING OUTCOMES

- Articulate verbally, visually, and in writing an understanding of the Elements and Principles of Design
- Articulate verbally, visually, and in writing, creative problem solving through guided completion of assignments relative to understanding visual design concepts
- Articulate verbally, visually and in writing appropriate vocabulary relating to visual design

COURSE PROJECTS

- Project 1: *Oscillation*
- Project 2: *Dimensional Shift*
- Project 3: *Synthesis Composition*

REQUIRED READING

- James Elkins, *Critiques* (pdf on Canvas)
- Scott McCloud, *Understanding Comics* (pdf on Canvas)
- John Berger, *Ways of Seeing* (YouTube)

SUGGESTED READING & OTHER RESOURCES

- Josef Albers, *Interaction of Color*
- Bruno Munari, *Design as Art*
- www.Art21.org

REQUIRED MATERIALS

- Material kit from campus bookstore, for purchase:
 - Sketchbook
 - 8x10 cutting mat
 - X-acto knife
 - Ruler
 - Faber Castell Pens
- The classroom will be supplied with additional cutting mats, paper, collage materials, glue, paint, rulers, scissors, paint brushes

COURSE GRADING

Emphasis is placed on hard work, improvement, and innovation. The more effort and creativity you put into your work, both in and out of class, the better your grade will be. Participation during class, group work, and critique is required, and will also affect your grade. Projects assigned will require between 3-6 hours of work and research time outside of weekly lab and lecture times. **Work not received on its due date receives no credit.** Lab time is either for group review or in-class work. Every student is expected and required to be on task during lab time. Acceptable work includes project execution, research, journaling, sketching, and discussion of the project under current investigation.

PROJECT EVALUATION GUIDELINES

Each project is worth 50 points, and evaluated on the following qualities:

- PROMPT: Engagement with the prompt and design problems posed by the assignment
- COMPOSITION: Interesting use of design elements and principles, thoughtful composition
- INNOVATION: experimentation, risk-taking, and problem-solving
- AMBITION: Intricacy, Difficulty of project
- CRAFTSMANSHIP: Quality, attention to detail, and professional presentation

Assignment	Points
3 Major Projects @ 50 pts each	150
5 Idea Collages @ 10 pts each	50
4 reading/writing exercises @ 10 pts each	40
Attendance & Participation	60
Total Points	300

GRADING SCALE

270 - 300 = A (Excellent Work)

240 - 269 = B (Good Work)

210 - 239 = C (Average Work)

180 - 209 = D (Poor Work)

000 - 179 = F (Failing Work)

ATTENDANCE POLICY

Attendance is essential— the ten week term will move at a fast pace, and as a result, missing one demo will put you behind for the next, as each lesson will build upon the previous. You are granted 2 absences for illness and emergency (though you will still lose participation points); after this, **the 3rd absence results in a 5% drop of your final grade, and the 4th absence will result in an automatic failure— no exceptions.** Reserve absences for illness, mental health crisis, childcare crisis, emergencies, etc., as I make no distinction between “excused” versus “unexcused absences. Keep in mind that I will not repeat demos, and I do not post my lectures online, so if you miss a class you will depend on your peers to get caught up.

Additionally, you lose attendance points for tardiness, early departures, lack of participation, or texting/phone use. If you show up after roll is taken, it is your responsibility to tell me that you are here — it is not possible for me to keep track of students showing up late in the middle of class. **Otherwise you will be counted as absent and this cannot be changed at a later date.** If you miss a lecture, a demo, or handout, you are still responsible for information presented as well as items due at the next class and should contact your peers to find out what you missed. Skipping a critique is like skipping a midterm or final exam and will heavily impact your grade. Finally, being unprepared for class studio time is not an acceptable reason to leave class early.

EXPECTATIONS & COMMUNICATION

I am available during class studio time, office hours, and by email. Please do not hesitate to contact me with questions or concerns. If you are worried about your evaluation in the class, address these things early in the term to find a solution. Please write “**ART 115 - Basic Design**” in the Subject line of all emails.

ACCESSIBILITY

If you have a documented disability and anticipate needing accommodations in this course, please arrange to meet with the instructor as soon as possible. Late arrangements may cause the requested accommodations to be unavailable. If you have documented your disability, remember that you must make your request for accommodations through the Center for Accessibility Resources Online Services web page every term in order to receive accommodations. If you believe you may need accommodations, but are not yet registered with CFAR, please go to <http://linnbenton.edu/cfar> for steps on how to apply for services or call 541-917-4789.

ACADEMIC HONESTY

Academic honesty is an indispensable value as students acquire knowledge and develop college skills. Students are expected to practice academic honesty by not cheating, plagiarizing, or misrepresenting their coursework in any way. Plagiarism, collusion, and other forms of misrepresentation hurt the student and run counter to the goals of education. Students are responsible for understanding and avoiding academic dishonesty. Violations will result in failure of the assignment and possibly the course. Per LBCC policy, all incidents of academic dishonesty are reported to the Associate Dean of Student Development and the Dean of Arts, Social Science & Humanities.

INCLUSION

To promote academic excellence and learning environments that encourage multiple perspectives and the free exchange of ideas, all courses at LBCC will provide students the opportunity to interact with values, opinions, and/or beliefs different than their own in safe, positive and nurturing learning environments. We are committed to equal opportunities for all faculty, staff and students to develop individually, professionally, and academically regardless of ethnicity, heritage, gender, sexual orientation, ability, socio-economic standing, cultural beliefs and traditions. We are dedicated to an environment that is inclusive and fosters awareness, understanding, and respect for diversity. If you feel excluded or threatened, please contact your instructor and/or department head. LBCC is committed to producing culturally literate individuals capable of interacting, collaborating and problem-solving in an ever-changing community and diverse workforce.