

**ALMA HOFFMANN**

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**OFFICE HOURS**

**W:** 10:30-1:30pm

**T-TR:** 1:30-2:00pm

5:00-6:00pm

office 251-461-1437

cell 630-835-5389

university of south alabama

visual arts building c, 348

mobile, al 36688

**COURSE DESCRIPTION**

The study and application of art elements and principles, and principles of perception, for the purpose of increasing the student's skill in communicating visually with paints and other two-dimensional media.

**COURSE GOALS**

This course is designed to teach students the fundamental concepts and principles of two dimensional design. Vocabulary, concepts, and principles will be taught through readings, lectures, exercises, quizzes, and projects. The course focuses on problem solving and creative skills and techniques to make a successful design.

**REQUIRED TEXTBOOK**

Art Fundamentals: Theory and Practice 12th ed. Ocvirk, O.G., Stinson, R.E., Bone, R.O., & Clayton, D. L. (2010) Boston: McGraw Hill

**DISCLAIMER**

Contrary to popular belief, Facebook will not make you a great designer or artist.

# 123 ars 2D DESIGN

3.000 CREDIT HOURS  
6.000 LAB HOURS

LEVELS: UNDERGRADUATE  
LAB-NO WEB COMPONENT  
LAB-WEB ENHANCED

T-TR: 2:00-4:45PM

VAB C 306

## WHAT TO EXPECT FROM ME

### FACILITATE

In a manner of speaking I am your facilitator. That is, my job is to provoke your creativity and analytical skills with questions and feedback. I will always ask you why and what if... as a way to give you a bridge for your thoughts. I will push you to produce your best work possible and sometimes this will mean being tough and others it will mean holding your hand. In either case, my interest is for you to succeed. I expect a lot but I will be there for you at the same time.

### GRADING

Usually I will grade your work within a month after it is due. However, sometimes attendance to conferences to present a paper, working on a paper for a deadline, and others alike might keep me from grading the work within a month. In those cases, I will inform you and will ask you to be patient.

### EMAILS

Every effort will be made to answer your emails within a 24 hour period as long as they are properly written (address, grammar and tone). If you do not get a reply within that time frame, check your email again and make sure it is properly and politely formatted. Unless I am in the middle of a family situation (kids or other) you can expect an email within the 24 hour period.

**NO EMAILS WILL BE ANSWERED ON SUNDAYS.** If you have an emergency, please feel free to text me or call me.

Since there are times that I will be delayed in responding to emails, it is essential that you take good notes during class time. Furthermore, email should only be used for informing me of any absences or emergencies.

**EMAIL IS NOT AVAILABLE FOR CRITIQUES OR ANY OTHER MATTERS THAT SHOULD BE TAKEN CARE OF DURING CLASS TIME.**

### OFFICE HOURS

My office hours are listed on the first page of your syllabus. Office hours are Tuesdays and Thursdays from 1:30-2:00pm, 5-6:00pm, and Wednesdays from 10:30-1:30pm. You can stop by and talk with me if you need to. There will be a sign up sheet on my door for you to pick a time that is convenient for you. Because sometimes I step out to the main office or to a meeting, it is advisable to let me know in advance to put you in my calendar and to ensure I will be there. If those days do not work, contact me to make an appointment.

### HONESTY & RESPECT

I will be honest with you regarding your work, performance, and my life in general. I expect the same from you.

## ATTENDANCE & EXPECTATIONS

### ATTENDANCE

Because class attendance is crucial to the learning process it is expected that students will attend every meeting. Attendance will be taken at the beginning and end of class.

1. Three absences will be allowed.
2. Each absence thereafter will result in the lowering of the final grade by one full letter.
3. Three unexcused late arrivals (more than 10 minutes) or three unexcused early departures will equal one absence.
4. If arriving 40 minutes late, you will be considered absent.
4. If 6 class days are missed, you will get an F in the class.
5. Missing a critique and/or a project's deadlines will not be excused and will lower your grade one letter grade unless you show proper documentation.
6. Coming to class without the supplies needed will be considered an absence.
7. Please try to schedule doctor's appointments and any other appointments so that they do not fall during your class time.

The University's academic policy and procedures which can be found in the Undergraduate and Graduate Bulletin, page 33.

*"An individual student is responsible for attending the classes in which the student is officially enrolled. The quality of work will ordinarily suffer from excessive absences. At the beginning of classes, instructors must define their policy on absences, and all cases of illness and emergency shall be promptly reported and verified to the instructor.*

*For excessive absences (two or three consecutive class meetings) due to illness, death in family, or family emergency, the Dean of Students' office should be advised.*

*Absence notices will be sent to each instructor notifying him of the reason for and the approximate length of the absence. This notification does not constitute an excused absence.*

*Students receiving veterans' benefits are required to attend classes according to the regulations of the Veterans Administration.*

*All international students on F-1 visas must comply with attendance regulations as dictated by the Department of Justice, Immigration and Naturalization Services. They must remain students in good standing with at least twelve (12) hours per term.*

*Students attending authorized off-campus functions or required activities shall be excused by the responsible University official through the Office of Academic Affairs. In case of doubt, instructors may consult these lists in that office. Work missed as a result of these excused absences may be made up."*

## **WORK ETHICS & PROFESSIONALISM**

Each class meeting period counts for 5 points. Two points are dedicated to your coming to class on time and being here. The remainder are based the following:

- Being on time, having the textbook and/or required materials needed to discuss your progress, all assigned sketches properly trimmed to size when instructed, basic tools to work, appropriate attitude in class, disposition to work, and active engagement and participation in class discussions and critiques.
- Staying in class for the entire period.
- Professional demeanor and behavior in class.
- All written work must be typed and stapled. Hand written reports, papers and/or loose pages will not be accepted.
- Assignments are always due at the beginning of class
- Silent attendance, not having done the assigned work, attending unprepared will not earn full credit.
- Sleeping, texting, or browsing the internet on the phone, tablet or computer, will not earn full credit.
- Daily work cannot be made up, it depends on being in class. No lecture will be repeated. Get notes from a classmate.
- No work to show, no points.
- Properly maintaining the studio, picking up, and cleaning your area and surrounding areas. See safety statement below.

## **POLICY ON VIDEOTAPING AND OTHER ELECTRONIC RECORDING DEVICES**

You must ask permission before recording a lecture or any other portion of the class.

## **SAFETY**

All students working in a studio environment must be aware of and practice sensible safety precautions. Respect the tools, equipment, and other students. You are responsible for the clean up and maintenance of the studio. No drugs or alcohol or being under the influence of them is allowed in the studio. No food, drink, or tobacco products are allowed in the art studios. Anyone who does not follow the safety and clean-ups rules will be at risk of being kicked out of the class.

## **SKETCHES**

In this class we will do exercises that will help you get an idea of what sketches look like. As you progress in the class, you will get ideas to work on. It is important that you jot them down on your sketchbook or on a piece of paper that is later glued to the sketchbook for the class. The more you sketch, the better thinker you will become. Some assignments or projects will have a required number of sketches that will be expected of you. Make sure to read each assignment for details.

## **OUTSIDE OF CLASS**

Keep in mind that this is a studio class and will require sufficient outside time to develop the skills to complete a project. While we will work in class, you will find that time is not enough to achieve excellence in a project.

## **SYLLABUS MODIFICATION**

The instructor reserves the right to modify and/or change the course syllabus with reasonable notification to students. The schedule I provide for you now is a flexible, living document, which may be modified throughout the semester. You will be notified of any changes made and prepared ahead of time for necessary adjustments.

## **RESEARCH**

Every visual decisions need to be documented and properly justified. It is important that you learn to offer a sound rationale for your design solutions. A designer is someone who thinks. But that thinking is fueled through research and exploration. You will document how you get ideas on your sketchbook or journal.

## **READINGS AND CLASS DISCUSSION**

We will have several methods to discuss the required readings in class. Some will be in the form of small groups reporting to the class, some will be quizzes, some will be creating large note taking panels. You must ready to discuss the readings at all times. Generally, I do not give quizzes provided that you are an active participant and are fully engaged. If, on the other hand, you are silent and there is no flow in the discussion, we will have an impromptu quiz. I believe that class discussions where everybody is an active participant is more beneficial for retaining the material. But, if that fails, then there will be a quiz to make sure everybody is reading.

Most readings will be discussed by a small groups presenting to the class. The day a discussion is due, a random group will be created and you will present to the class the most important points, artists/designers, concepts, etc..

You will take notes on your sketchbook while reading. These notes can be visual and doodled. But you must take notes. More on the sketchbook on the next page.

## **DEADLINES**

Missing a deadline is strongly discouraged as I am not able to accept late work. Exceptions are only given in extenuating circumstances as long as these are properly documented and/or pre-arranged accommodations properly documented by The Office of Special Student Services. Examples of excused absences are emergency room visits, hospitalization, car accident, and a death in the family.

## **NOTE TAKING**

I may be delayed in responding to emails, so it is essential that you take good notes during class time. Furthermore, email should only be used for informing me of any absences or emergencies. It is NOT available for critiques or any other matters that should be taken care of during class time.

## **MISCONDUCT & DISRUPTION**

If your behavior in class is disruptive in any way, you may be asked to leave class. Should that happen, you will be marked absent for the day.

## THE SKETCHBOOK OR JOURNAL

Each student is required to keep a journal/sketchbook/binder to be turned in at the end of the semester.

The sketchbook is the place where you will take class notes, do all of your exercises (unless otherwise noted), sketch for every exercise and project, document all of your process, document class vocabulary (what you need to learn about the topic), and you will keep images of things that inspire you.

Each project in the class, will require you to find at least 50 images for inspiration and precedent, subject matter, and others as appropriate. Sometimes you will be given names to research and other times you will be asked to find an artist or designer whose work has relevance with the current project.

If you like you can set up a Pinterest account and create a board for each project. Then you would just take screenshots of the boards and put them in your journal. I can show you how to do that if you prefer to do it this way.

At the completion of every exercise and/or project you will be required to **WRITE A SHORT REFLECTION OF WHAT YOU LEARNED** during the course of the project.

**IN SUMMARY: SAVE AND PRESERVE ALL ARTWORK: SKETCHES, STUDIES IN/OUT OF CLASS.**

### WEEKLY ENTRIES

Every week you will research two artist or designers as examples of the design concepts we discuss in class that week. One of these images should be from the list of artists below. The other image can be from that list or from an advertisement or image found from a newspaper, magazine, journal, flyer, etc. Please print or cut out both images and paste them into your sketchbook.

For the images from the artists listed on the next column, please **LABEL EACH IMAGE WITH THE NAME OF ARTIST, TITLE, MEDIUM, DIMENSIONS, AND DATE OF ARTWORK.**

**FOR THE SECOND FOUND IMAGE, PLEASE INCLUDE THE SOURCE OF THE IMAGE.**

Next to each image, you will write a short paragraph (3-5 sentences) that describes how the image relates to the design concepts we discussed that week in class.

For example, the design concept covered the first week in class is line. For this week, you will find two works that show how artists use and create line in their work. Your paragraphs will discuss how each artist/designer used line and what it communicates to the viewer. We will discuss concepts and terms to use in this paragraph during class lecture.

### LIST OF ARTISTS AND DESIGNERS

*More will be added during class discussions or you can add names you are also familiar with. Or if in class, I give you other names, you will add them to this list.*

#### A FEW PAST "MASTERS" IN NO PARTICULAR ORDER

Ernst Ludwig Kirchner  
Francisco de Goya  
Egon Schiele  
Alberto Giacometti  
Piet Mondrian\*  
Van Gogh  
Henri Matisse\*  
Kathe Kollwitz  
Picasso\*  
Jean-Michel Basquiat\*  
Odilon Redon  
Lee Krasner  
Vassily Kandinsky\*  
Sandro Botticelli  
Otto Dix  
Bridget Riley  
Rembrandt van Rijn  
Louise Bourgeois

#### POPULAR CONTEMPORARY ARTISTS

Julie Mehretu  
Kehinde Wiley  
Fred Tomaselli  
William Kentridge  
Philip Taaffe  
Trenton Doyle Hancock  
Margaret Kilgallen  
Robert Crumb  
Amy Cutler  
Brice Marden  
Laylah Ali  
Sarah Sze

#### NEWER CONTEMPORARY ARTISTS

Rene Trevino  
Jackie Milad  
Cara Ober  
Magnolia Laurie  
Erin Womack  
Lauren Boilini  
Jenny Sidhu Mullins  
Gaia, street artist  
Eamon Espey  
Pamela Sunstrum  
Joseph Faura  
Gary Kachadourian  
William Butler

## ACADEMIC DISRUPTION POLICY

The University of South Alabama's policy regarding Academic Disruption is found in The Lowdown, the student handbook. See: <http://www.southalabama.edu/lowdown/academicdisruption.shtml>:

*"Disruptive academic behavior is defined as individual or group conduct that interrupts or interferes with any educational activity or environment, infringes upon the rights and privileges of others, results in or threatens the destruction of property and/or is otherwise prejudicial to the maintenance of order in an academic environment.*

*The University of South Alabama respects the right of instructors to teach and students to learn. Maintenance of these rights requires an academic environment that does not impede their exercise. To ensure these rights, faculty and staff members have the responsibility:*

- *To establish and implement academic standards.*
- *To establish and enforce reasonable behavior standards in each academic setting.*
- *To document and report incidents of academic disruption.*
- *To refer for disciplinary action those students whose behavior may be judged to be disruptive under the Code of Student*

*Conduct (refer to USA Policies in the student handbook "The Lowdown" for specifics).*

*Disruptive academic behavior is defined as individual or group conduct that interrupts or interferes with any educational activity or environment, infringes upon the rights and privileges of others, results in or threatens the destruction of property, and/or is otherwise prejudicial to the maintenance of order in an academic environment. An academic environment is defined as a classroom, laboratory, library, study hall, field trip or similar setting in which formal learning is taking place. Though dependent upon the size and nature of the academic setting, disruption refers to behavior a reasonable person would view as substantially or repeatedly interfering with the conduct of an activity. Disruptive behavior may range from the mildly annoying (which should be tolerated as much as possible) to clearly disruptive, dangerous and/or violent behavior which should never be tolerated."*

## STUDENT ACADEMIC CONDUCT POLICY

The University of South Alabama's policy regarding Student Academic Conduct Policy is found in The Lowdown <http://www.southalabama.edu/lowdown/academicconductpolicy.shtml>.

*"The University of South Alabama is a community of scholars in which the ideals of freedom of inquiry, freedom of thought, freedom of expression, and freedom of the individual are sustained.*

*The University is committed to supporting the exercise of any right guaranteed to individuals by the Constitution and the Code of Alabama and to educating students relative to their responsibilities.*

*Students enrolled in online courses are expected to adhere to the Academic Conduct Policy. In particular, students are expected to complete their own coursework and not provide unauthorized information or materials to another student.*

*As a community of students and scholars, the University strives to maintain the highest standards of academic integrity. All members of the community are expected to exhibit honesty and competence in academic work. This*

*responsibility can be met only through earnest and continuing effort on the part of all students and faculty. Any dishonesty related to academic work or records constitutes academic misconduct including, but not limited to, activities such as giving or receiving unauthorized aid in tests and examinations, improperly obtaining a copy of an examination, plagiarism, misrepresentation of information, or altering transcripts or university records. Academic misconduct is incompatible with the standards of the academic community. Such acts are viewed as moral and intellectual offenses and are subject to investigation and disciplinary action through appropriate university procedures. Penalties may range from the loss of credit for a particular assignment to dismissal from the University. Note that dismissal from any University of South Alabama college or school for reasons of academic misconduct will also result in permanent dismissal from the University. Faculty, students, and staff are responsible for acquainting themselves with, adhering to, and promoting policies governing academic conduct."*

## POLICY ON PLAGIARISM

Students may learn about the meaning of plagiarism and how to avoid it at the following link: <http://www.southalabama.edu/univlib/instruction/plagiarismforstudents.html>.

This is cited from [www.indiana.edu/~wts/wts/plagiarism.html](http://www.indiana.edu/~wts/wts/plagiarism.html).

*"What is Plagiarism and Why is it Important?"*

*In college courses, we are continually engaged with other people's ideas: we read them in texts, hear them in lecture, discuss them in class, and incorporate them into our own writing. As a result, it is very important that we give credit where it is due. Plagiarism is using others' ideas and words without clearly acknowledging the source of that information.*

*How Can Students Avoid Plagiarism?*

*To avoid plagiarism, you must give credit whenever you use another person's idea, opinion, or theory; any facts, statistics, photos, graphs, drawings—any pieces of information—that are not common knowledge; quotations of another person's actual spoken or written words; or paraphrase of another person's spoken or written words."*

## STUDENTS WITH DISABILITIES

In accordance with the Americans with Disabilities Act, students with bona fide disabilities will be afforded reasonable accommodations. The Student Disability Services will certify a disability and advise faculty members of reasonable accommodations. If you have a specific disability that qualifies you for academic accommodations, please notify the instructor/professor and provide certification from the Office of Special Student Services. The office of Student Disability Services is located at 320 Alumni Circle, Faculty Court West, Suite 19. Or call 251-460-7212. Email: [specialstudents@southalabama.edu](mailto:specialstudents@southalabama.edu).

## COURSE AND TEACHER EVALUATION

Make sure to fill out the evaluations when announced. Constructive feedback is appreciated and welcome. These are not for venting or lashing out. Even if you are mad at your instructor, keep it professional, keep it cool. You don't know if in the future, you will need the same consideration.

## **ADDITIONAL RECOMMENDATIONS**

### **ONLINE WRITING SUPPORT**

The University of South Alabama provides online writing tutoring services through SMARTHINKING, an online tutoring service. SMARTHINKING is available at <http://services.smarthinking.com>. Students may enter the site by logging on with their Jag number and using the last four digits of the social security number as the password. For log-on problems, technical questions and/or on-campus writing assistance, contact the USA Writing Center at 251-460-6480 or e-mail [csaint-paul@usouthal.edu](mailto:csaint-paul@usouthal.edu).

Information about the University Writing Center and Online Writing Lab can be found online at <http://www.southalabama.edu/univlib/instruction/antiplagiarism/writinghelp>.

### **JAGALERTS**

JagAlert is an academic program intended to help freshman and sophomore students be successful in their courses. Watch for the JagAlert email around week 6 of this semester and then check your alerts in PAWs.

### **MIDTERM GRADES**

Effective this semester, a midterm grading process is being added to the current grading system by the University. The midterm grading period is from Monday, October 5th at 9:00 a.m. and will end on Monday, October 12th at 10:00 a.m. You will receive a notification letting you know of your grade up until that point.

## **SUPPLIES:** *some supplies will be provided to you*

Please bring the following to class:

- Willingness to work and re-work your sketches. Repeat.
- Tracing paper pad (11 x14)
- Blank sketchbook (8.5 x 11)
- Bristol Board (11 x14)
- Black paper
- Black markers (fine point and medium)
- Black Ink
- Basic set of acrylic paint (you will need more of black and white)
- Brushes for ink
- Colored pencils or markers
- Pencils 2H, 2B or drawing pencils
- Erasers (Kneaded and plastic white Staedler)
- Grid paper (optional)
- Artist portfolio to keep your projects (handmade or purchased)
- Scissors
- Exacto knives #11, blades, and dispenser
- White out (useful when revising sketches)
- Good quality masking tape or artist's tape
- Glue stick or Rubber Cement
- Rubber Cement pick up
- Spray adhesive (optional)
- Matting boards\* to mount your finished work for projects.  
\*These can be cut professionally at the art or hobby store
- Healix mat or any other cutting surface
- A roll or two of yarn or string
- Sticky dots (like the ones used in garage sales)
- A digital camera, or an slr camera
- Tripod or something to stabilize your camera
- A favorite one hour photo developing establishment

**OTHER SUPPLIES MAY BE NEEDED DEPENDING ON EACH PROJECT.**

## GRADING CRITERIA

At a job interview, no one will ask you what grade you got in your design classes or this class. However, your portfolio will reflect how well you learned, explored, and expanded upon the concepts covered in this course. And usually there is a correlation between the grades and the quality of the work.

Unless otherwise stated, **ALL ASSIGNMENTS ARE DUE AT THE BEGINNING OF CLASS. ALL COMPONENTS MUST BE READY TO BE TURNED IN. A MINIMUM OF 10 POINTS WILL BE DEDUCTED** if you are finishing any part of your project at the beginning of class.

### THE STANDARD RULE

Meet the standard requirements (follow the instructions and complete the assignment) and earn a C. That is the default grade. **TO GET AN A, YOU MUST MAKE AN A, WHICH MEANS MAKING WORK ABOVE AND BEYOND THE STANDARD REQUIREMENTS.**

- |          |               |                                                                                                                                                                                 |
|----------|---------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>A</b> | <b>100-90</b> | excellent performance, well above expected achievement, you covered all the bases, you went above and beyond and gave it all                                                    |
| <b>B</b> | <b>89-80</b>  | good, very good performance, above expected achievement, covered most bases, but there may be areas that still need improvement here and there                                  |
| <b>C</b> | <b>79-70</b>  | so and so performance, you kept things safe, did not go beyond the expected, attention to detail needs improvement, craft, and project are so and so, not really all that great |
| <b>D</b> | <b>69-60</b>  | poor or below expected achievement, project is poorly executed, in other words, you could have done better, much better                                                         |
| <b>F</b> | <b>59-0</b>   | hmmm... we need to talk                                                                                                                                                         |

## CLASS PROJECTS AND EXERCISES

Please note that every project and/or assignment given will have its own rubric attached to it, based on the assignment's specific objectives and parameters.

Work Ethics/Meeting Preparation	5 points per class
<i>Being prepared for each class and staying on top of assignments and deadlines, punctuality, respect, refer to policies for more information. Since we meet 2x per week, there will be approximately 130 points (maybe less) in this category.</i>	
Sketchbook/Journal	100 points
Exercise 1	50 points
Exercise 2.A	25 points
Exercise 2.B	25 points
Exercise 2.C	25 points
Exercise 3.A	25 points
Exercise 3.B	25 points
Exercise 3.C	25 points
Exercise 4	50 points
Project 1: Point, Line, and Plane	100 points
Project 2: From Order to Chaos	100 points
Project 3: Pixelated Portrait	100 points
Project 4: The Flipbook	100 points

Please note that these projects **MAY** change depending on how the class progresses and the needs of the class.

## TENTATIVE CLASS SCHEDULE: SUBJECT TO CHANGE AT THE INSTRUCTOR'S DISCRETION

*There may be field trips to different areas in town and other activities that will need me to update the calendar.*

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1

**AUG. 18:** Class introductions, syllabus, supplies' list, textbook readings, etc.. Assign Chapter 1 & 2 for class discussion.

**AUG. 20:** Bring your sketchbook, pencils, markers, colored pencils, and other supplies. Reading discussion. In class exercise #1: Design Principles.

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2

**AUG. 25:** Finalize In class exercise #1: Design Principles. Class discussion. Assign Chapter 3 & 4 for discussion in class.

**AUG. 27:** Reading discussion. In class exercises 2.A, 2.B, and 2.C. In class work.

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3

**SEP. 1:** Finalize In class exercises on your sketchbook. Assign Project 1: Point, Line and Plane. Bring photos to class. We will go around campus to look at interesting linear structures and spaces.

**SEP. 3:** Work in class on Part 1 and 2 of the project. Small group feedback sessions. Continue working at home.

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4

**SEP. 8:** Part 2 due. Start working on Part 3 and 4. Small group feedback sessions. Continue working at home.

**SEP. 10:** Part 3 due. Small group feedback sessions. Start Part 4 Final Composition sketches. Discussion about how to finish the composition how to transfer it to a larger size, what tools to use, etc..

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5

**SEP. 15: FINAL CRITIQUE.** Project should be almost completed. We will look at full size sketches of final composition. Take notes during critique and think about how to finish the project.

**SEP. 17:** In class work on finalizing project. Small group discussions, updates, questions, feedback.

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6

**SEP. 22: PROJECT 1: POINT, LINE, AND PLANE DUE.** Assign Chapters 5, 6, & 7.

**SEP. 24:** Reading discussion. In class exercises 3A and 3B. In class work.

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7

**SEP. 29:** In class work on exercises. Small group feedback. Finish exercises. Homework: research the Gestalt principles of visual organization. Come to class prepared for discussion.

**OCT. 1: SKETCHBOOKS DUE FOR MID SEMESTER FEEDBACK.**

Assign Exercise 3.C. Continue working at home. Found objects color wheel should be half way for next class.

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8

**OCT. 6:** Finalize Color wheel. Assign Project 2: Order to Chaos. Discuss project. Start sketching for ideas.

**OCT. 8: FALL BREAK**

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9

**OCT. 14:** Assign Project 2: Order to Chaos. Discuss project. Start sketching for ideas.

**OCT. 16:** Continue working on Project 2. Discuss sketches and ideas. Start finalizing it.

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10

**OCT. 21: IN PROGRESS CRITIQUE PROJECT 2.** Come prepared with shapes taped to a board to discuss the compositions.. Continue working in class.

**OCT. 23 FINAL CRITIQUE AND WORK IN CLASS.**

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11

**OCT. 28 PROJECT 2 DUE.** Assign Project 3: Shape and Values. Discuss project. Class demo on painting color pieces of paper.

**OCT. 30 PART I PROJECT 3 DUE.** Start part 2. Bring print outs and start working on the grid of values on nice paper. Start painting.

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12

**NOV. 3 IN PROGRESS CRITIQUE.** Continue working on project 3.

**NOV. 5 FINAL CRITIQUE.** Finalize in class.

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13

**NOV. 10 PROJECT 3 DUE.** Assign Project 4. Assign chapters 8-9. Do Exercise 4.A on your sketchbook.

**NOV. 12** Reading discussion. Start sketching and planning the message for your flipbook. Discuss in small groups.

---

14

**NOV. 17: SKETCHES DUE.** Discuss. Start with the content.

**NOV. 19: IN PROGRESS CRITIQUE.** Continue working in class.

---

15

**NOV. 24: MOCKUPS DUE, FLIPBOOKS FIRST TRY.** Continue working in class. Start working on making the sketchbook is clean, neat, and professional.

**NOV. 26 THANKSGIVING**

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16

**DEC. 1: FINAL CRITIQUE.** Continue working in class. Continue working on making the sketchbook is clean, neat, and professional.

**DEC. 3: FLIPBOOKS AND SKETCHBOOKS DUE.**

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**DEC. 8: FINAL MEETING TIME. CLEAN UP TIME.**

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## IN CLASS EXERCISE #1: DESIGN PRINCIPLES

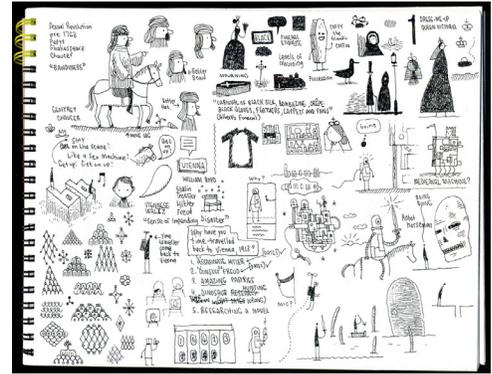
We will walk around campus finding examples for each design principle. If you have a smartphone with a camera, you can take photos. If not, you will do a quick sketch of the example. On your sketchbook, you will label each example and under it and provide a quick explanation.

There are seven design principles listed on the textbook on chapter 2. However some have subcategories. For example, the principle of Harmony lists five sub-categories. **YOU NEED TO FIND EXAMPLES FOR EACH.**

Your page on your sketchbook should be clearly labeled with the assignment's title. You have freedom in terms of how the page looks. In other words, this activity should be an opportunity to create a page that is engaging and graphically dynamic. That said, this is not an excuse to be careless with your page or examples. Think of the fact that your notes and assignments can look like sketches that are alive and show your thought process. Be creative with the organization while taking in consideration that this notebook is not for you alone but for others to look at.

## EXAMPLES

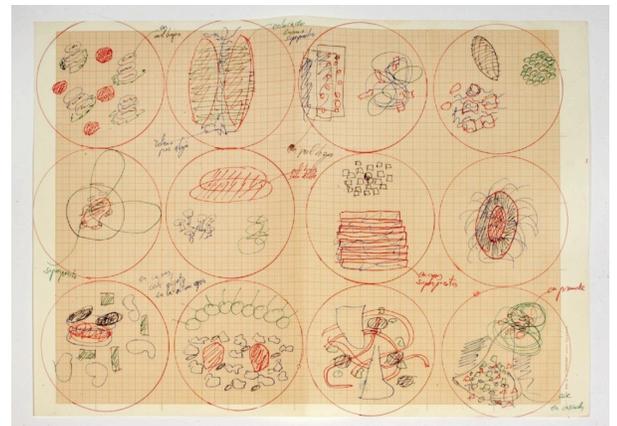
### TOM GAULD'S SKETCHBOOK



### ANNA RUSSAKOVA



### FERRAN ADRIÀ



## IN CLASS EXERCISES #2: TYPES OF LINES, LINE QUALITY, LINE TEXTURE

### 2.A. LINE TYPES

To explore the expressive qualities of lines.

Different line types produce different expressive effects—straight lines are rigid, diagonal lines are exciting, vertical lines are dignified, horizontal lines are quiet and restful. Explore combinations of these lines and think of what each grouping of lines expresses.

#### MATERIALS

pencil, ink, crayon, and paper.

#### METHOD

We will pick words and try to express their meaning using only lines. Create several abstract line patterns expressing the qualities (not things) felt in several chosen nouns, adjectives, and verbs. The expression should lie not in the description of objects but within the nature of the lines themselves.

Make small squares in your page of your sketchbook. These could be 2 x 2 and on each square use lines to express the word's meaning. You can use several tools for this: sticks, pencils, metal, brush, crayons, etc..

### 2.B. THE DOTS AND YARN WEB

To continue our exploration of line, we will look at how lines exist implicitly in spaces around us.

The dot or the point is the most basic element in a composition. However, when you have a series of dots or points in sequence, the closer they are together, we have the illusion of a line. Thus, we can say that there is a line in that sequence. We just have to “connect the dots.” In this exercise we will use sticky dots and yarn to mark areas. The dots will be placed on key places on your space and then we will use the yarn to, “connect the dots.” This exercise, though simple, will show us how lines are elements in our space even when we do not see them. Dancers use their bodies to extend lines and activate lines in their spaces. They aim to elongate and pronounce the line their bodies make.

#### MATERIALS

Sticky dots (circled labels often used in garage sales to mark prices. You can find them at Walmart or any store that sells paper products) and a roll of any yarn or string.

#### METHOD

We will explore our classroom, the tables, the hallways, the breeze way, the courtyard to create a kind of web. But it is not the web we are after, it is the exploration of how lines are an extension of a dot or point in space. You are essentially abstracting the space to points and lines.

We will photograph our webs. Make sure you put all of this on your sketchbook for documentation and process.

### 2.C. BLIND CONTOUR LINE

To describe the contours of objects and shapes using line.

Blind contour drawings produce interesting and distorted drawings. A blind contour is a single, continuous line from which every bump, fold, undulation, and wrinkle are observed and specifically recorded. Valued or despised because of their strange disfigured and twisted images, their real value is in learning how to “see” and developing hand/eye coordination.

#### MATERIALS

Drawing materials: pencil, ink, crayon, and paper.

#### METHOD

Pick an object of which to draw a blind contour line. Keeping your eyes on the subject at all times, never lift the pencil from your drawing pad. Your eyes trace (draw) very slowly around and over every change and interruption on the contour and your hand makes a coordinated movement following the tracking of the eyes. Concentrate your eye on the outer edge of an object (usually near the top because it's easier to pull across and downward) and place the pencil on a corresponding spot on the paper. Trace with your eyes around the contour or along edges within the object and as your eyes move up and down on the object let your drawing instrument make a corresponding movement.

After you've finished, take a look at your contour line. Does it look like the contour of the actual object? How is it distorted? Why do you think it turned out the way it did? The value of these drawings is not in their distortion or “arty” looking images but in your ability to see objects in new ways. The image will be distorted but the specific information observed increases drastically.

## PROJECT 1: POINT, LINE, AND PLANE

### OBJECTIVES

Translate three dimensional form and space into a two-dimensional abstract form.

Interpret pictorial elements through simplification and the use of geometric and organic forms.

Analyze the levels of perceptual abstraction in communication.

This project will involve the abstraction and the reductive design process. An architectural structure, landscape, and/or bodies in motion (like a performance, sports event, etc.) will serve as the three-dimensional subject for a two-dimensional translation process. The images will be analyzed in terms of lines, points, and planes. These elements will then be used to create a composition based on the points, lines and planes.

All steps of this project will be documented both visually and verbally. Include this documentation in your journal/sketchbook.

### PROCESS

#### PART 1

Find a suitable architectural structure, space, someone dancing, kick boxing, practicing yoga, pilates, etc., and document it thoroughly through photography. Document elements of minimal scale as well as elements of massive scale. Photograph the space and/or subject from many different positions including wide views and close ups of details.

#### PART 2

After printing your photos, enlarge the photographs to at least 5x7 on a good quality photocopier. Use tracing paper to complete the following steps:

- 1) Show the major shapes and objects through a contour drawing. This can be done by tracing the elements from the photograph.
- 2) Isolate all the points of the space.
- 3) Isolate all the lines of the space.
- 4) Isolate all the planes of the space.

Save all these individual interpretations in your process notebook.

#### PART 3

Begin interpreting the space in new ways through the following steps.

Explore overlapping the tracings and looking for interesting combinations.

- 1) Look for new combinations through explorations of point and line.
- 2) Look for new combinations through explorations of line and plane.
- 3) Look for new combinations through explorations of point and plane.
- 4) Look for new combinations through explorations of point, line, and plane.
- 5) Experiment with omitting unimportant elements, varying the weight and size of points, lines, and planes.
- 6) Experiment with translating all of parts of the composition into organic or gestural form.

Place all sketches in your process notebook.

### PART 4 FINAL COMPOSITIONS

- 1) Arrange the elements in a **SYMMETRICAL** manner. Study the positioning and the proportional relationships. Composition in black and white.
- 2) Arrange the elements in an **ASYMMETRICAL** manner. Study the positioning and the proportional relationships. Composition in black and white.
- 3) Choose one of the above to add values of black and white. The composition may be altered. Study the positioning and the proportional relationships. Explore hierarchy within the relationships of the elements. Be aware of the effect that different values have on the proportional and hierarchical relationships.
- 4) Choose one of the above to include the use of one color to be used with the black and white. Again, the composition may be altered to better include the use of color and create a hierarchy. Study the positioning and the proportional relationships. Explore the hierarchy within the elements and their relationship. Be aware of the effect that color and different values have on the proportional and hierarchical relationships.

### FINAL FORM

The dimensions are not to exceed 18x24 inches and cannot be smaller than 11x14 inches.

The 4 final compositions may be made on Bristol board, good quality drawing paper, watercolor paper, and Illustration board (hot or cold press depending of your media).

If you choose to finalize the project on paper, the composition needs to be mounted on black mat board with a tracing paper flap. If done on Illustration board, you will also need a tracing paper flap. See next page for instructions on how to mount your composition on a board. We will do an in class demo.

### CRAFT

Each board will be labeled with your name and which board it is: asymmetrical, symmetrical, etc..

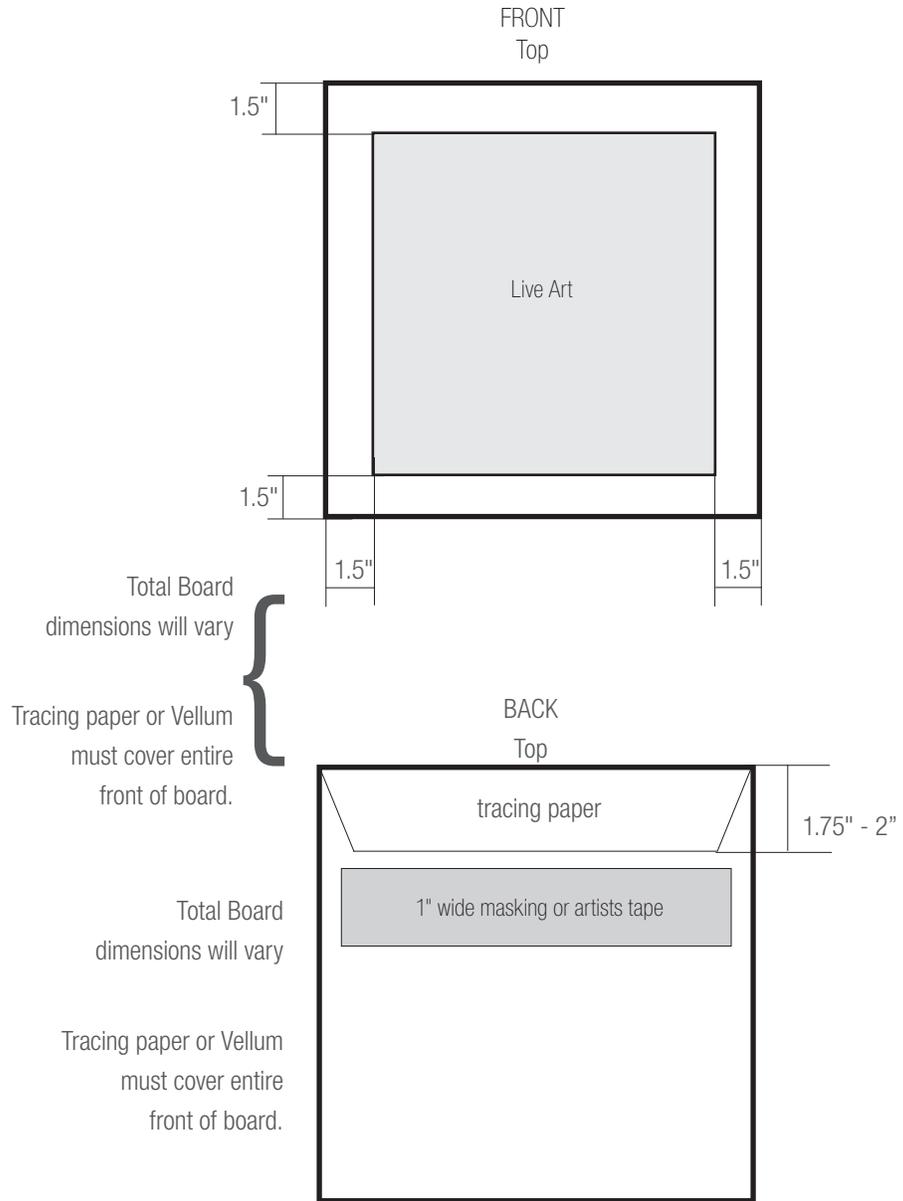
Make sure the glue does not bleed through your paper. Test your glues. Avoid glue stains and bubbles.

Erase all pencil marks.

Make sure your cuts are clean and neat.

**HOW TO MOUNT A COMPOSITION ON A BOARD**

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DO NOT ATTACH ANY TAPE TO THE BOTTOM OF THE BOARD

## **IN CLASS EXERCISES #3: DESIGN PRINCIPLES & SHAPES**

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### **3.A. VALUE SCALE WARM UP**

To explore the values between black to white in ten steps.

This is an easy exercise to do. You can do it with pen, markers, mixing paint or if you want to be really interesting, you can instead collage it. You can also do it by stippling instead of filling the space. This will allow you to explore how the density and quantity of points communicate value.

#### **MATERIALS**

pencil, ink, crayon, paper, markers, paint old magazines, x-acto knife, etc..

#### **METHOD**

This is your value scale. You can find many online examples of value scales. However, making your own allows you to train your eye to understand, appreciate, and analyze values. You are free to choose how to do it. You are free to choose what form you want to give it: squares, circles, triangles, etc.. However, we will maintain it linear. Think of how the shapes direct the eye but also think of how the values direct the eye towards the darkest one or towards the lighter one.

### **3.B. EXPLORING SHAPE ARRANGEMENTS FOR VISUAL HIERARCHY**

To explore how the visual organization of shapes create movement, visual direction, visual hierarchy, balance and unity

We will review the design principles in this exercise. Instead of using lines, we will use shapes: squares, triangles, circles, and rectangles. You will interpret each design principle (remember that some have subcategories), using only shapes. You can use several sizes, widths, outlined shapes, filled shapes. You can also use values.

#### **MATERIALS**

pencil, ink, crayon, and paper.

#### **METHOD**

These may be easier to do outside the sketchbook and after you are done, you can glue them on the page. You will use 3 x 3 squares to sketch compositions using shapes that best communicate each design principle. Do at least three variations per principle. We will choose the best one. You will then recreate the best one on nicer paper (it can be Bristol or mixed media) using either markers, acrylic paint, ink, pencil, etc. Glue the final squares to your sketchbook and label each one appropriately.

### **3.C. EXPLORING COLOR**

To explore how the visual organization of objects organized by color and its transitions.

Read and review the following terms from your textbook:

color, hue, value, light, additive and subtractive color, complementary colors, split complementary colors, triads, tetrads, analogous and monochromatic colors, warm and cool colors, simultaneous contrast

#### **MATERIALS**

pencil, ink, crayon, paper, paint, magazines, found objects, color pencils, markers, etc..

#### **METHOD**

For this exercise you will define each one of the terms above in your sketchbook. As usual make your entries interestingly visual but easy to read. Feel free to color examples of each definition with pencils, markers, pens, etc..

Once you have defined each term, you will create a color wheel with found objects. Your color wheel may end up being large or it can be small. You may cut objects to fit your color wheel. Size is open but consider that you need to transport it. Use small things and use large things. Think about what you want to do. Determine a size that works for you and glue your objects to the board.

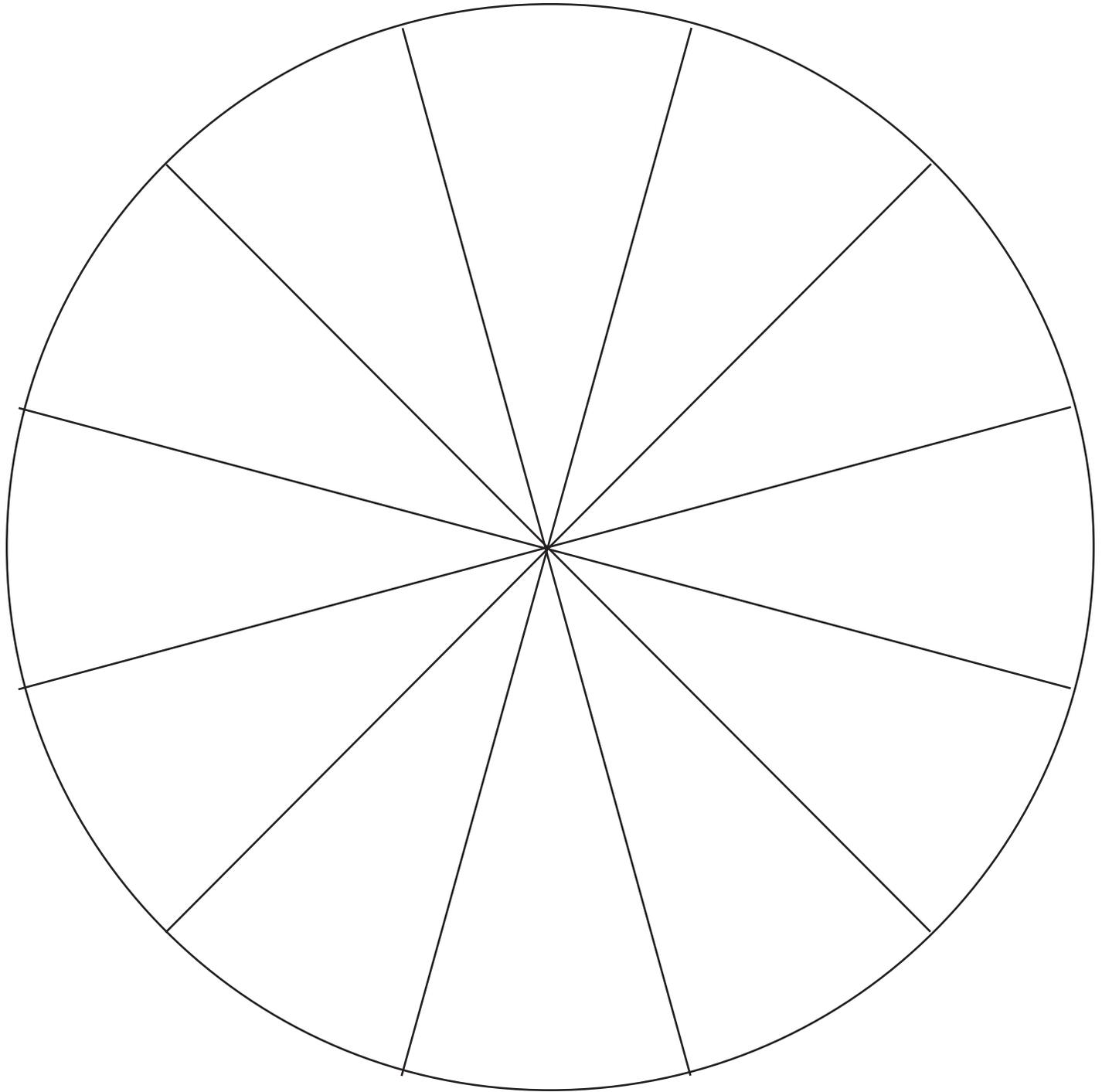
Label your board with your name.

Make sure your craft is impeccable. No drips of glue or pencil marks. No harsh or bad cuts on anything. You may find it easier to spray paint some objects or to use acrylic paint, if you are concerned with keeping the wheel at a certain dimensions. Have fun!

Once it is done, we will take photo. See next page for template.

**3.C. EXPLORING COLOR**

**THE COLOR WHEEL**



## PROJECT 2: FROM ORDER TO CHAOS

### OBJECTIVES

To explore the principles of Gestalt in the visual arrangement and organization of small elements.

To define the principles of Gestalt.

### MATERIALS

Black paper, scissors, white paper (Bristol board or sketch paper), Rubber cement, double sided tape, x-acto knife, sticky notepads etc..

### METHOD

Research the principles of Gestalt. You can go the Library and research them. In your sketchbook take notes of each principle's definition. You can take visual notes and make small diagrams that illustrate each principle's definition.

After you have researched them, you will cut paper in small pieces. These can be one inch by one inch or two inches by two inches or another shape. You will need at least 100 identical or very similar shapes. I would advise you to cut about 200. You can cut them with your using your knife or the gutter so you get clean cuts.

Your job is to create five compositions with similar compositions. One of them will be very organized creating a pattern. The next one will start looking as if the chips are getting out of order and so on until in the fifth one, any sense of order is lost.

- The first design should be highly ordered, carefully structured, positioned and aligned — and visually interesting.
- The last design should be utterly random.
- Designs between should gradually transition between these extremes.

You should include at least 20 shapes on each design.

### SOME TIPS

- Start designing the first one and the last one. That way it will be easier for you to think about how to transition the shapes.
- Don't let your design be too vacant or too empty — balance positive and negative space well (i.e. *your black and white elements should fill roughly equal areas... roughly*).
- Make your design complex enough to offer many possible positions for the individual shapes — that is, don't create a design that is too simple, with too few elements.
- Shapes must be small, similarly shaped, similarly colored and similarly sized.
- You don't have to limit yourself to squares.
- Design a simple motif that allows you to build interesting patterns.
- Consider shapes that flow into neighboring shapes in interesting ways.

- Consider shapes that create interesting negative shapes between shapes. Your shapes may be identical throughout your series of designs, or you may introduce very subtle changes in your shapes.
- Minimize contacts between shapes. Limit overlaps between shapes and frame/border. That is, don't let your shapes "cluster" into dense masses or groups with no space between them. Don't let your shapes "stack" into solid rows or shapes. Keep the identity of the underlying shape apparent and separate.
- Keep the negative space between your shapes active.
- Negative space is as important to visual perception as are positive shapes — thus, a designer needs to be quite conscious of negative spaces while arranging positive shapes.
- Notice that every time you move a positive shape (one of your shapes), you simultaneously alter the negative space — the shape of the background. You'll gradually learn to watch the background for patterns as well as the foreground.

### FINAL FORM

Backing sheet max size: 11x28"

Prepare consistent visual fields to work on – for example, 5"x 5" white paper.

Glue the sheets leaving a gap in between them and make sure you leave even borders.

### CRAFT

Make sure the glue does not bleed through your paper. Test your glues. Avoid glue stains and bubbles.

Erase all pencil marks.

Make sure your cuts are clean and neat.

## PROJECT 3: PIXELATED PORTRAIT

### OBJECTIVES

- To familiarize ourselves with the concepts of value relationships
- To increase our sensitivity to the subtle differences in value.
- To abstract an image to a series of value relationships
- To create smooth and clean paint applications

This project will involve two parts: the creation of small paint chips with a brush and a photo that you will abstract into value squares.

All steps of this project will be documented both visually and verbally. Include this documentation in your journal/sketchbook.

### PROCESS

#### PART 1

To practice paint application, you will develop another value scale only this time we will learn to create paint chips by applying paint evenly. To do this, you will use at least two sheets of "good paper". It can be watercolor paper sized 18 x 24. We will create the chips on this paper and cut it. However, we will need to cut about 30 squares, so you will probably use it all.

We will create chips that go from dark to light. 10 being the darkest and 1 being lightest. At both extremes, you will have pure black and pure white. In other words, white and black are the points from which your scale starts and ends but are not included in the ten steps.

We will learn to create paint that is smooth and do not leave streaks.

Your value scale chips need to have either half inch or a three quarter inch gap in between each square. This will help you check that the transitions between chips are even and smooth.

The final form of this part will be a smooth, streak free, and an even transitioned value scale. Once the chips are selected, you will stick them to a black on black mounting board. Remember to leave at least half inch in between squares.

#### PART 2

Once you finish the value paint chips and glue them to the board, you will proceed to take a photo of a classmate. You need to bring either a camera or if your phone has a camera, use that. Of course you will need to let your classmate take a photo of you and vice-versa. This photo will be only of your head and above the shoulder. Do not go below the shoulders.

Print the image in black and white on a 8.5 x 11 sheet. You will draw one square inches or diamonds over the print out. After that you will draw the same grid on a sheet sized 11 x 15 (watercolor paper) keeping even borders around the page. Then you will paint each grid cell with the corresponding value.

### FINAL FORM

Each part will be mounted on a black on black board. Label each board with your name and assignment.

### CRAFT

Make sure the glue does not bleed through your paper. Test your glues. Avoid glue stains and bubbles.

Erase all pencil marks.

Make sure your cuts are clean and neat.

## IN CLASS EXERCISES #4:

### MOTION

In this exercise you will research the 12 basic principles of animation. Research the Internet and you will find many sites that offer these definitions.

### MATERIALS

pencil, ink, crayon, paper, markers, paint old magazines, x-acto knife, etc..

### METHOD

For this exercise, you will need to do some research. Your research will consist of defining the 12 basic principles of animation design and finding examples. You will need to watch animated videos or movies. You will document your findings through sketching the scenes on your sketchbook. If you can print screenshots, that will be fine as well.

## PROJECT 4: THE FLIP BOOK

### OBJECTIVES

To familiarize ourselves with the concepts of time, motion, and space.

To apply principles of motion through a sequence of images, drawings or shapes.

To create a small flip book and utilize binding techniques.

This project is both simple and complex. The concept is familiar to us and many of us have enjoyed seeing small flip books in the past. You will create one such flip book for your last project. The subject matter can be drawings you make, shapes you created (remember the project from order to chaos?), or photographs that you take in a rapid sequence and print.

### MATERIALS

- cardstock
- digital photos (to print, of course!)
- Mod Podge
- clear packing tape

### TOOLS

- color printer
- iPhoto or other photo-editing software
- paper cutter
- paint brush
- binder clip

### PROCESS

Think of the story you want to tell through the flip book: is it an animated definition of design principles, is it showing the transition of time (day to night, clock, young to old), is about going from one point to another, etc.. / Before you start, you need to think about what you want to do. You can decide on the subject and how to represent it: shapes, figures, photos, drawings, paintings, etc.. You can set a scene if you want as well and photograph the character or characters slowly by having someone help you move them. But you need to have a concept. If you choose to use photography, there should be a hand drawn component to it.

### BELOW ARE SOME INSTRUCTIONS FOR THE USE OF A CAMERA OR PHONE CAMERA:

If your subject is animate (moves by itself like friends or passing cars), find out how to set your camera to “sequential” photo shooting by reading the manual or by exploring your camera’s menus. This setting will take one photo after the other as long as you hold the shutter button down. If your camera doesn’t have this setting, just take all your photos manually. If your subject is inanimate (doesn’t move by itself like action figures or Scrabble tiles), you will need to take your photos manually so that you can move the objects through the plot.

Put your camera on the tripod facing your subject. If your subject is animate, you don’t need a tripod, but it will keep all your photos steady.

If your subject(s) is/are animate, direct them to start performing while you take the photos. They may need to move in “slow-motion” depending on how fast your sequential setting is. If your subject(s) is/are inanimate or if you are taking your photos manually, direct or pose the subject(s) in a “robot” fashion (snap a photo, move them a little bit, snap another shot, move them a little bit more, etc.).

Keep taking photos until your flip book's "plot" is over. Review your photos to be sure they came out satisfactorily.

Take your photo files to a photo print shop.

When you get the prints, look through them and make sure they are in the right order. Decide which way you want the flip book to flip (front to back or back to front) and order the photos accordingly. Add a cover if you wish.

Stack the photos perfectly straight and wrap a piece of masking tape around the stack near the left side, so that about ½ inch (1cm) of the photo stack is showing on the far left. This is where the spine of the book will be.

Brush on rubber cement (or glue) to the left of the tape only. Be sure to coat all the sides that are showing. Try to get it to seep between the photos a bit to keep them from falling out later.

When the cement (or glue) has dried, carefully remove the masking tape.

Cover the spine with heavy-duty tape to reinforce it.

#### **OTHER INSTRUCTIONS:**

Set your camera up on a tripod (or step stool) and turn the self-timer on so it takes rapid fire photos. Most cameras can take 10 photos in a row.

Once you have your photos, drag them into iPhoto. That's right – you don't even need Photoshop to set this flipbook up! In iPhoto (and most photo editing programs), you can select a number of photos to print, and choose the "Contact Sheet" option.

Once you've chosen that option, click "Customize" to specify how many photos you want per piece of paper. We went with four photos per page.

Be sure to load your printer up with card stock as that tends to work best for flipping. Now, print!

#### **NOW, TO THE ANALOG DIY PART OF THE SHOW!**

Gather up your supplies. If you don't have access to a paper cutter, you can take your print-outs to FedEx Kinko's and cut them there, or even have them cut them for you for a few bucks.

When cutting, it's important to cut a little bit into the photo – like a hair into it. You don't want a white border around the photos. Cut your photos and be careful to keep them in order for flipping.

Now, stack your photos together and test out the flipping.

#### **REFERENCES**

<http://www.brit.co/diy-flipbook/>

<http://www.wikihow.com/Make-a-Photo-Flip-Book>

[https://www.youtube.com/watch?v=-\\_My\\_EzQa7E](https://www.youtube.com/watch?v=-_My_EzQa7E)

# RUBRICS

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## ARS 123 TWO DIMENSIONAL DESIGN

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**NAME:**

**DATE:**

**PROJECT:**

**ON TIME:**

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	FAILURE	NOT COMPETENT	MINIMAL COMPETENCE	ABOVE AVERAGE	HIGHLY COMPETENT	FLAWLESS
<b>FINAL</b>						
Composition (use of design principles, especially the ones studied for this project )	5 ○	6 ○	7 ○	8 ○	9 ○	10
Form corresponds the subject matter (form + content = work well together)	5 ○	6 ○	7 ○	8 ○	9 ○	10
Work demonstrates good use of space	5 ○	6 ○	7 ○	8 ○	9 ○	10
Intended statement is manifested through the artwork and it communicates clearly to the viewer	5 ○	6 ○	7 ○	8 ○	9 ○	10
<b>CREATIVITY &amp; RELEVANCE</b>						
Project demonstrates inventiveness, curiosity, and clever solutions	5 ○	6 ○	7 ○	8 ○	9 ○	10
Project reflects the goals of the project and fulfills all required objectives	5 ○	6 ○	7 ○	8 ○	9 ○	10
<b>ROUGHS</b>						
How idea evolved from sketch to final	5 ○	6 ○	7 ○	8 ○	9 ○	10
Evidence of all critiques' feedback and small group discussions implemented	5 ○	6 ○	7 ○	8 ○	9 ○	10
<b>WORK ETHIC</b>	5 ○	6 ○	7 ○	8 ○	9 ○	10
Responsibility, reliability, & pro-activeness throughout the project. Met all deadlines and followed directions.						
<b>CRAFT</b>	5 ○	6 ○	7 ○	8 ○	9 ○	10
Portfolio level presentation Project has been labeled and uploaded as instructed.						

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**TOTAL POINTS**

**/100**

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**COMMENTS**

**ARS 123 TWO DIMENSIONAL DESIGN**

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**NAME:**

**DATE:**

**SKETCHBOOK**

**ON TIME:**

	FAILURE	NOT COMPETENT	MINIMAL COMPETENCE	ABOVE AVERAGE	HIGHLY COMPETENT	FLAWLESS					
<b>CONTENT</b>											
- All eight exercises and notes for them have been neatly included, annotated, and properly labeled.	5	<input type="radio"/>	6	<input type="radio"/>	7	<input type="radio"/>	8	<input type="radio"/>	9	<input type="radio"/>	10
- Reading notes for all nine chapters are present and neatly annotated. Not just copying from the textbook but student made his/her own notes.	5	<input type="radio"/>	6	<input type="radio"/>	7	<input type="radio"/>	8	<input type="radio"/>	9	<input type="radio"/>	10
- Process, sketches, notes for all four projects are included and properly labeled	5	<input type="radio"/>	6	<input type="radio"/>	7	<input type="radio"/>	8	<input type="radio"/>	9	<input type="radio"/>	10
- Content has been carefully arranged chronologically with date and topic	5	<input type="radio"/>	6	<input type="radio"/>	7	<input type="radio"/>	8	<input type="radio"/>	9	<input type="radio"/>	10
- Reflections for every project are included and are properly labeled	5	<input type="radio"/>	6	<input type="radio"/>	7	<input type="radio"/>	8	<input type="radio"/>	9	<input type="radio"/>	10
- Weekly entries of two artists and designers are included and properly labeled	5	<input type="radio"/>	6	<input type="radio"/>	7	<input type="radio"/>	8	<input type="radio"/>	9	<input type="radio"/>	10
- Weekly entries' paragraphs are thoughtful and shows an effort to understand the current lessons as it applies to the weekly examples.	5	<input type="radio"/>	6	<input type="radio"/>	7	<input type="radio"/>	8	<input type="radio"/>	9	<input type="radio"/>	10

**CREATIVITY & RELEVANCE**

Student took advantage of the sketchbook to develop his/her own graphic voice	5	<input type="radio"/>	6	<input type="radio"/>	7	<input type="radio"/>	8	<input type="radio"/>	9	<input type="radio"/>	10
Doodle entries are relevant to the content for each date of entry	5	<input type="radio"/>	6	<input type="radio"/>	7	<input type="radio"/>	8	<input type="radio"/>	9	<input type="radio"/>	10

**CRAFT**

Sketchbook may show some wear and tear due to use but it is free of dog bites unrelated coffee stains, grease stains, unrelated water stains, unrelated dirt, etc.. Sketchbook is properly labeled with name and jag number.	5	<input type="radio"/>	6	<input type="radio"/>	7	<input type="radio"/>	8	<input type="radio"/>	9	<input type="radio"/>	10
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**TOTAL POINTS**

**/100**

**COMMENTS**

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**ARS 123 TWO DIMENSIONAL DESIGN**

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**NAME:****DATE:****EXERCISES 1 OR 4****ON TIME:**

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	FAILURE	NOT COMPETENT	MINIMAL COMPETENCE	ABOVE AVERAGE	HIGHLY COMPETENT	FLAWLESS					
<b>CONTENT</b>											
Terms are properly defined	5	○	6	○	7	○	8	○	9	○	10
Short reflection is included	5	○	6	○	7	○	8	○	9	○	10
Exercise is completed on time	5	○	6	○	7	○	8	○	9	○	10
Examples are relevant and appropriate	5	○	6	○	7	○	8	○	9	○	10

**CRAFT**

Neatness and care is present. Clean cuts, no pencil or glue marks. No bubbles, presentation is neat. No smudges.

0 ○ 1 ○ 2 ○ 3 ○ 4 ○ 5

**TOTAL POINTS****/50**

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**COMMENTS**

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**ARS 123 TWO DIMENSIONAL DESIGN**

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**NAME:****DATE:****EXERCISE:****ON TIME:**

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	FAILURE	NOT COMPETENT	MINIMAL COMPETENCE	ABOVE AVERAGE	HIGHLY COMPETENT	FLAWLESS
	5	6	7	8	9	10

**CONTENT**

Content is relevant to the terms and concepts  
Short reflection is included  
Exercise is completed on time

**CREATIVITY & RELEVANCE**

Exercise exploration and content are relevant but also demonstrates student's curiosity and cleverness in its solution

**CRAFT**

Neatness and care is present. Clean cuts, no pencil or glue marks. No bubbles, presentation is neat. No smudges.

**TOTAL POINTS****/25****COMMENTS**

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