

## 2D FOUNDATIONS

SPRING 2010

**COURSE:** 2D Foundations / 304K 20595  
**LOCATION:** ART 3.210  
M/ 8-12noon  
W/ 8-12noon  
**INSTRUCTOR:** Sonya Berg  
**PHONE/EMAIL:** berg.sonya@gmail.com  
**OFFICE HOURS:** M/W 12-1pm (by appointment please)  
**COURSE WEBSITE:** <http://www.lesliemutchler.com/foundations.html>

### COURSE CONTENT OUTLINE

**Course Description:** A fundamental class with emphasis on contemporary and traditional two-dimensional processes, concepts, and materials. Projects are designed to introduce and fuse content, skill, and the principles of design and composition. Emphasis will be placed on solving visual problems and thinking critically, analytically, and creatively.

#### 2D Foundations Course Objectives:

2D Foundations introduces students to studio practice through intensive conceptual, visual and material investigations. Students should learn that the life of an artist/designer requires commitment to the search of knowledge. Projects and readings are designed to enable the student in the process of self-discovery.

Through a series of projects, students will explore the complex set of relationships inherent in the process of making. Using a variety of strategies of representation students explore how a single idea can manifest into multiple forms according to varying constraints. The critical role of context emerges as the factors influencing interpretation (cultural, social, historical, economic) are considered. Perception is experienced in relation to emotion, cognition and culture. Criticism is a key component of the student's developments in terms of quality and quantity, in both objective and subjective terms. By the end of this course, students should be able to develop, analyze and present ideas, concepts, generate meaningful, well-crafted works within particular contexts, articulate a specific inquiry and critique work according to an established criteria.

#### Attendance Policy:

-Attendance is mandatory. Three unexcused absences will result in an automatic one-letter decrease in your final grade. Six unexcused absences will result in failure of the course.

-Tardiness is not acceptable. Two late arrivals constitute an absence.

-If students are absent for a technical demonstration or lecture it is their responsibility to find out what they missed. I do not repeat demos or lectures.

-**Religious holy days.** *A student who misses classes or other required activities, including examinations, for the observance of a religious holy day should inform the instructor as far in advance of the absence as possible, so that arrangements can be made to complete an assignment within a reasonable time after the absence.* (UT Academic policies 2006)

- Q-drop policy: [http://cns.utexas.edu/current\\_students/policies\\_procedures.asp](http://cns.utexas.edu/current_students/policies_procedures.asp)

#### Grading Policy:

There will be **6 projects** and a **guided sketchbook** for this course. Each project and the sketchbook, outlined on the syllabus, will fall under a specific section heading during the course of the semester. **Each assignment is expected on its due date. (There will be no exceptions).**

**Failure to complete one of the required projects by the due date will result in a 0%, thereby dramatically decreasing your grade.**

**Sketchbook:** You will be making your sketchbook; this includes folding the signatures and binding the book. Specific assignments will be given to guide your sketchbook's content. Each section will house two projects and include the ongoing sketchbook assignment. Each project (this includes the sketchbook as a project) is graded equally and following the standards of my **Foundations Rubric**.

**Each project will be graded on:**

1. Formal Elements: relates to formal elements for a given assignment. The work must physically reflect an understanding and competency of the appropriate formal elements.
2. Synthesis: includes conceptualization, creative problem-solving, innovative thinking, understanding and utilizing context, and processing of an idea into a successful, final project.
3. Effort: concerns your effort demonstrated in and out of class. You can be in class without actually working on your project. I will be measuring your productivity.
4. Craft: is your demonstrated care regarding their work and its presentation. Craftsmanship refers to the quality of design and technique involved in creating finished work. Taking time to make sure a project is done well.
5. Discourse: relates to your level of engagement with the class, the degree to which you are a contributing member of class. It is not enough for you to be a sponge- you need to contribute.

#### **GRADING OUTLINE**

**A** Overall excellence, exceeds expectation. Outstanding: work demonstrating significant growth; process; participation in class; critical thinking; meeting deadlines; attitude; depth of inquiry; willing to take risks and explore challenging solutions.

**B** Impressive but not excellent. Very good: work demonstrates growth and progress; healthy process; good participation in class and critical thinking; meeting deadlines; attitude; depth of inquiry; some risk taking.

**C** Overall average: work as expected at this level but without demonstrable growth. Average: work demonstrates aptitude but not measurable growth or progress; little risk taking or experimentation; somewhat resistant to change, experimentation, challenge; lack of openness.

**D** Overall below average: work below that expected at this level and without demonstrable growth. Below average: work demonstrates little aptitude, growth, or progress; poor inquiry, critical thinking, and participation.

**F** Failure for the course: does not meet minimum expectations. Poor: does not meet minimum expectations for work; growth; progress; inquiry; critical thinking; participation.

**NOTE: plus/minus grades are now in effect for both graduate and undergraduate courses beginning with the Fall 2009 semester. Here's the scale:**

**A (4.00)**

**A- (3.67)**

**B+ (3.33)**

**B (3.00)**

**B- (2.67)**

**C+ (2.33)**

**C (2.00)**

**C- (1.67)**

**D+ (1.33)**

**D (1.00)**

**D- (.67)**

**F (0.00)**

#### **Classroom Policy:**

Each Student is responsible for keeping the classroom tidy and clean. Please clean up after yourself at the end of every in-class and out of class work time. Failure to comply with these policies will again result in a lowered grade and a less-than-desirable working environment for you and your peers. (Follow classroom policies and procedures).

**Storage:** The classroom is not a storage space. You will be required to take your materials with you at the end of class. You will be able to share a flat file with a classmate and may sign up for a locker. **Please come prepared with all of your materials for every class.** Although we may have a demo scheduled that day, please be prepared to work if plans should fall through.

**Materials:** Purchase an ART 304K Supply Kit (available in the Art Supply Store at the University Coop- make sure to buy the kit for my class/ Leslie Mutchler). You will also need to purchase a copy of Italo Calvino's *Invisible Cities*- also available at the University Co-op. Please keep syllabus, notes and all other pertinent materials in your sketchbook. In addition to these art materials you will need a few other items: a wooden spoon, tape, pencils and pens.

Retract Utility Knife w/3 Blades  
Rubber Cement 4 oz  
Cork Back Ruler 18"  
#1 Knife with cover and #11 blades  
Magic Rub Eraser  
W/N Ser 233 University Round Brush #4  
W/N Ser 236 University Brush Flat #4  
1 small cutting mat 12" x 18" (DB 57522-7506)  
1 plastic triangle 6"(45, 90) (DB 55447-1345)  
1 Sharpie Black Twin-tip (DB 21373-2020)  
1 set of gouache (Royal Talens/ 8 tube set)  
1 piece of 9" x 12" Linoleum  
Speedball Linoleum Cut Set #1  
5 sheets of Masa Paper  
1 sheets Stonehenge Paper white  
1 sheet chipboard 22" x28"  
EZ cut block 4" x 6"  
1 Archival Ink Stamp Pad  
1 sheet Crescent Mat Board 20" x 32"  
Speedball Oil-based Inks  
    1 Black  
    1 Blue  
    1 Yellow  
    1 Magenta  
    1 White  
4" Soft Rubber Brayer  
1 Bone Burnisher  
1 Mounting Board, Ultra-Black

**Plagiarism:**

There is no excuse for plagiarism. If you utilize a source and do not cite it you are plagiarizing. Plagiarism will not be tolerated in this course.

**According to the General Information catalog, "the value of a university degree depends on the absolute integrity of the work done by each student for that degree, a student should maintain a high standard of individual honor in his or her scholastic work" (page 98).**

**Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced.**

"The University of Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact the Office of the Dean of Students at 471-6259, 471-6441 TTY."

## Syllabus 2D Foundations 304K (Syllabus subject to change.)

### SECTION 1: ORDER

#### Week 1-5:

- *Project 1*: MENTAL MAP
- *Project 2*: PATTERN BOOK
- *Formal Elements*: Repetition, Variety, Rhythm, composition, line, contrast, negative and positive space
- *Craft*: Accordion bookbinding, relief printing, scoring, folding, cutting, measuring
- *Readings*: Student's individual research articles, *Prologue. The Nature of Order: An Essay on the Art of Building and The Nature of the Universe.*
- *Lectures*: Introduction to Formal Elements; Introduction to Pattern; Introduction to Books.

#### Week 1:

W/20: Introduction to course outline, syllabus and materials.

**LECTURE**: Introduction to Formal Elements

**DEMO**: Folio folds and signatures.

Signature Assignment #1: Order, pattern, repetition and variety.

#### Week 2:

M/25: **LECTURE**: Order and Introduction to MENTAL MAP

Fine Arts Library visit

**Homework**: Research article and summarize on pattern.

Bring five visual examples of pattern to next class.

W/27: Discuss summaries and patterns in-class with an emphasis on note taking.

WIC: MENTAL MAP

#### Week 3:

M/1: WIC: MENTAL MAP

W/3: Critique of MENTAL MAP. Critique Signature #1.

**LECTURE**: Books and Introduction to PATTERN BOOK

**Homework**: Develop an icon/ symbol to represent that type of pattern.

Signature Assignment #2: Positive, negative space and contrast.

#### Week 4:

M/8: **DEMO**: Accordion bookbinding, relief basics, carving, inking, stamping and cleanup.

**Homework**: create a mock-up of your accordion book for Wednesday.

WIC: PATTERN BOOK

W/10: Look at mock-ups.

WIC: PATTERN BOOK

#### Week 5:

M/15: WIC: PATTERN BOOK

W/17: Critique PATTERN BOOK. Critique Signature #2.

### SECTION 2: COLOR

#### Week 6-11:

- *Project 3*: VISIBLE CITIES
- *Project 4*: MODEL CITIES
- *Formal Elements*: Harmony, Discord (Balance), 6 primary palette, Value, Chroma, Hue, Tint, Shade, Pastel.
- *Craft*: Gouache techniques, cutting, scanning, printing and producing digital prints.
- *Reading*: Italo Calvino, *Invisible Cities*
- *Lectures*: Introduction to Color; Design and Color

#### Week 6:

M/22: **LECTURE**: Form and Color, and Introduction to VISIBLE CITIES

**DEMO**: the medium of gouache and color mixing.

Signature Assignment #3- Color wheel, color contrasts.

W/24: Discussion of Invisible Cities by Italo Calvino  
WIC: VISIBLE CITIES

**Week 7:**

M/1: WIC: VISIBLE CITIES

W/3: Critique VISIBLE CITIES. Critique Signature #3

**Week 8:**

M/8: **LECTURE:** Emotion and Color and Introduction to MODEL CITIES  
Signature assignment #4: Color and Harmony (Symmetrical Balance) vs. Color and Discord (Asymmetrical Balance).

W/10: **DEMO:** Photoshop (basic editing skills), printing.  
WIC: MODEL CITIES

**Week 9:**

M/15: **SPRING BREAK**

W/17: **SPRING BREAK**

**Week 10:**

M/22: WIC: MODEL CITIES

W/24: WIC: MODEL CITIES

**Week 11:**

M/29: WIC: MODEL CITIES

W/31: Critique MODEL CITIES. Critique Signature #4

**SECTION 3: SCALE**

**Week 12-16:**

- *Project 5:* CALLING CARDS
- *Project 6:* POSTERS
- *Formal Elements:* Emphasis, Economy, Scale
- *Craft:* Three-color reductive carving and printing; designing with text; color mixing for oil-based inks; hardbound, 6-signature bookbinding.
- *Readings:* *Omit the Unimportant* by Dieter Rams, *Truisms* by Jenny Holzer
- *Lectures:* Introduction to Scale, Introduction to Posters.

**Week 12:**

M/5: **LECTURE:** Scale and Introduction to CALLING CARDS  
Signature Assignment #5: Space and Text.

W/7: WIC: CALLING CARDS

**Week 13:**

M12: WIC: CALLING CARDS

W/14: Critique CALLING CARDS. Critique Signature #5

**Week 14:**

M/19: **LECTURE:** Introduction to POSTERS

**DEMO:** 3-Color Reductive Carving and Hand Printing. Color Mixing with Oil-based inks, and clean-up.

Signature Assignment #6: Economy and Emphasis.

**Homework:** 5 sketches/ ideas (thumbnail) for POSTER PROJECT

W/21: WIC: POSTERS

**Week 15:**

M/26: WIC: POSTERS

W/28: **DEMO:** Pamphlet binding, and covering of sketchbook  
WIC: POSTERS and SKETCHBOOKS

**Week 16:**

M/3: WIC: POSTERS and SKETCHBOOKS

W/5: Final In-Class Critique of POSTERS and SKETCHBOOKS

**STUDENT INFORMATION SHEET AND CLASS CONTRACT:**

NAME:

EMAIL:

(PHONE):

WHAT IS YOUR MAJOR?

WHERE ARE YOU FROM?

WHAT IS YOUR YEAR IN SCHOOL?

IF YOU ARE BEYOND YOUR FRESHMAN YEAR, WHY ARE YOU TAKING THIS CLASS NOW?

HAVE YOU TAKEN ART CLASSES BEFORE? WHAT TYPES AND WHERE?

WHY ARE YOU TAKING THIS CLASS?

WHAT DO YOU EXPECT TO LEARN IN THIS CLASS?

I, \_\_\_\_\_, HAVE READ THE SYLLABUS AND UNDERSTAND WHAT IS EXPECTED OF ME IN THIS COURSE.

\_\_\_\_\_  
SIGN AND DATE