**ART 115 - Basic Design 1: Composition**Spring 2017 SSH-209 Tuesday/Thursday 10:00-12:50

**Instructor Information**

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**About Art 115**

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. It 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 Students will be exposed to art historical references as they relate to concepts as well as being encouraged to write and think critically about art and design.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 illustrator, 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- and hopefully to help you develop an independent artistic voice that is grounded in both formal and conceptual abilities.

**Learning Outcomes**

Upon successful completion of this course, students will be able to: Articulate verbally, visually, and in writing an understanding of the Elements and Principles of Design. Articulate visually, verbally, 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.

**Class Atmosphere**

This course is not, for the most part, a lecture course. I'll instruct and assign projects, but a large portion of the learning process comes from asking questions and participating in discussions. I may give you some readings over the course of the semester, not to write essays or reading summaries, but to spark debate and get talk flowing. Because we spend a lot of time making rather than lecturing, conversations help to pass the time\*. I often play music, and you're welcome to bring music of your own to share with the class. It is especially important that we create a community in this class that is comfortable speaking up in critique and providing helpful input to your peers, and regular discussion in class is a great place to start. The only guideline that I place on these conversations is that they be respectful both in content and volume.

\*It should go without saying, but please don't text or take non-urgent phone calls during class.

**Participation Policy**

Attendance is taken every class period at 10:05. This gives you a few minutes' leeway to set up your supplies, however, if you are more than 15 minutes late you will be considered tardy and get only partial points for the day. The 50 participation points available make up about 25% of your grade and will be calculated based on the total percentage of your attendance. This may seem like a strict policy, but coming to class is especially important in studio art! We don't have a textbook and this class is not about memorizing data. A large part of learning composition is one-on-one instruction and problem solving with the help of your professor and classmates- impossible if you only show up for critiques! That being said, if you cannot come to class on a given day due to illness, a childcare crisis, jury duty, etc. etc. please let me know promptly and I can mark you as "not attending" rather than absent, which will have a neutral effect on your participation score.

**Academic Honesty**

LBCC does not tolerate any form of cheating, dishonesty, fraud, forgery, copyright violations or plagiarism. Students charged and found responsible for violating these policies will have serious consequences, from failing grade/grades to removal/suspension/expulsion. LBCC expects student to maintain honesty and integrity in all work, communications, and interactions. This means that we show respect for the ideas and expressions of others. We are all familiar with this policy as it regards writing- but it's important to note that it also applies to copying someone else's existing artwork. You can use reference images for work made in this class- many artists do use references in their work- but you must substantially transform, combine, or adapt those references. Artwork that is found to be plagiarized will receive no points. This means you CANNOT directly copy artworks you find on Google image search, Pinterest, Tumblr, Deviantart, etc. or you may risk getting a zero on an assignment.

**Grading Policy**

50 pts: Participation  
110 pts: Composition Assignments  
35 pts: Writing Assignments

Grade Scale:  
A = 90-100% B = 80-89% C = 70-79% D = 60-69% F = 0-59%

Most of our grade in this class comes from finished projects, which are brought to class and critiqued as a group. On the day of these critiques, projects must be on the wall by 10:15 in order to be graded. If you can't attend class on the day of the critique, a photograph of your project must be emailed to me by that time in order to be graded. Finished projects are worth 5 or 10 points, depending on the length of time spent on them in and out of class.

When I am grading a finished project, these are the qualities I am looking for:

Engagement with the design problems posed by the assignment  
Interesting understanding and use of design elements and principles  
Ambition, experimentation, risk-taking, and problem-solving  
Unity of form and content, sophisticated ideas  
Overall quality, finish, and presentation  
This is what those qualities look like on different levels of the grading scale:

5 (or 10) EXCELLENT

Work successfully and seriously engages with design problems including those specific to the assignment.  
Work successfully uses the elements and principles of design in interesting or complex ways.  
Work shows successful experimentation, risk-­taking, and ambition on the part of the student.  
Form and content are unified; work is evidence of complex and sophisticated ideas.  
The work is presented very cleanly with borders or paper-mat; edges are clean and image looks "finished".

4 (or 8-9) GOOD

The work shows engagement with some design problems.  
Work is a quite successful solution to design exercises, although not necessarily innovative.  
Work shows some experimentation and ambition on the part of the student.  
Form and content have some relationship; work shows good thought.   
The work is presented somewhat cleanly with borders or paper-mat; edges or work are mainly complete.

3 (or 6-7) MODERATE

The work shows engagement with a few design problems, but may ignore portions of the assignment.  
Work is an adequate solution to design exercises.  
Work may show a small amount of experimentation or ambition, may feel "safe".  
Form and content are unclearly linked; thought feels somewhat cursory  
The work is not presented cleanly or is somewhat hurried and sloppy in its presentation.

2 (or 4-5) WEAK

The work shows little engagement with design problems.   
Work is a weak solution to design exercises.  
Work shows little experimentation or ambition, and may be overly simplistic or cliche.  
Form and content have little apparent relationship; work shows only slight evidence of thought and planning  
The work is presented sloppily or torn directly from the sketchbook with no frame, crop, or border.

1­ (or 1­-3) POOR

The work shows almost no engagement with design problems.  
Work is an inadequate solution to design exercises.  
Work is very simplistic, trite, or shows evidence of plagiarism.  
Form and content have no relationship and show no evidence of thought or planning.   
The work is clearly hurried or incomplete, and is not presented cleanly.

**Feedback/Assistance**

I will do my best to make myself available to every student throughout the class period, as well as holding office hours from 9-10am before class every Tuesday and Thursday. If you ever have questions about a grade, please don’t hesitate to email me. If you want quick feedback on a work in progress, text or email me a photo with any questions or cries for help. I’ll likely get back to you within an hour or two- and often a lot faster than that if you get in touch via text!

**Disabilities/Accomodations**

If you have a documented disability and need accommodations, if there is some need-to-know medical information you need to share with me, or if you need special arrangements in the event of an emergency, please meet with me during the first week of class. It's very helpful to me to know as soon as possible how best I can help with these things, and what accommodations you may need. If you think you may need accommodation services, please contact CFAR at (541)917-4789.

**Course Materials**

Most of the supplies you need will be provided by the school and available through our supply closet. However, there are a few things that you will be using as your own personal tools throughout the term and which I'll require each student to purchase for themselves:

* [Faber-Castell Artist Pens in 6 Grey Shades](http://www.dickblick.com/items/20759-1069) or similar
* [Set of 6 Sakura Micron Pens in varying weights](http://www.dickblick.com/items/20702-2069) or similar
* [A 9" x 12" drawing pad of white paper](http://www.dickblick.com/items/10314-1053)

These materials should cost between $25-35, and will be carried by the campus bookstore. They can also be found at pretty much any art supply store! If you have them already, or if you're particular about using your own drawing tools, I'd also recommend you purchase and bring your own mechanical pencil, erasers, and ruler. We will be using many other supplies throughout the term but they will be available for use from our common supply closet.