Instructor: Alex Cooper  
Design I  
10490 – ARTS 1311 - 001  
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Office Hours: T/R 12:00-2:00 PM or by Appointment  
Class Dates: 01/22-5/06  
Schedule: TR 09:00-11:50 AM  
Location: CA-225  

Course Description: This is an introductory course structured to impart the fundamentals of two-dimensional design. Through lectures, guided exercises, studio projects, and critiques, students will cultivate an understanding for the elements and principles of design.

Student Learning Outcomes:  
- Students will learn how to apply and discuss the elements of design: mark making, line, shape, size, scale, texture, value and contrast.  
- Students will learn how to apply and discuss the principles of design: balance, symmetry, repetition, harmony, unity and composition.  
- Students will be expected to learn and utilize the vocabulary specific to two-dimensional design.  
- Students will learn how to participate in an active and constructive critique.  
- Students will learn about the artistic process: brain storming, creating, revising, editing and final presentation.  
- Students will cultivate knowledge of drawing, painting and collage.  
- Students will learn to identify and discuss different approaches to perspective.  
- Students will gain proficiency in the use of grids to transcribe imagery.  
- Students will learn the significance of craftsmanship and presentation.

SAMPLE Course Outline for Design 1

Class 1: Introduction to Course, Syllabus, General Expectation and Materials.

Make sure that you emphasize discipline, working outside of class, supporting each other in and out of class, the probability of a final exhibition or installation of their work. On grading: I am strict about final critique deadlines. If the project is not finished, we critique it and the student turns in the project. I grade the project as-is. That said, I always tell students that after they get their project back they can re-work it and
turn it in again. They can keep re-working their projects like that until they get an A if they want.

If a project gets turned in late, I take a letter grade for every class period that its late. (For example, for a T/R class, if the project is due on Thursday and it does not come in until the following Tuesday, an A becomes a B.)

I offer extra credit for student who go to Art Walk and write a short (paragraph) description of a work or exhibition that that interested them. It helps to give them the dates of First Friday Art Walks and to advertise that TAMUCC art department is on FB and we post events, exhibitions, etc.

I make a big deal out of making sure that students are kind to each other. You don’t have to do this, but I find that it sets a tone of inclusiveness, tolerance and empathy in the classroom.

Jan. 23-30: **Project 1/Mark-Making and Composition**

Project:
FIRST PART OF THE ASSIGNMENT: Get a large roll of cheap paper. Ask student to bring in all of their materials. Have them write the write their names over and over in different media (pencil, paint, charcoal, etc). Have them see if they can make marks using materials that don’t think of as mark-making materials (like glue, tape, erasers and anything else they can find in the room). This should be a mindless exercise. It is designed to show students that they each have a distinctive mark, just the same way that we each have a different fingerprint. Any way that you want to have them generate many marks and experiment with media is fine. When the paper is saturated to the extent that you barely see anyone’s name, stop them.

DISCUSS: What are the different ways that marks are made? What are the different sensations you get from different marks? Some marks are fast, some slow, some loopy, some serious, some dark, some silly, etc. etc.

SECOND PART OF THE ASSIGNMENT: Have students make view finders, all of the same size. For example, have them each make 5-10 5” by 5” view finders. Make sure that they cut them straight with true corners. (Here they learn to use a ruler and scissors or box cutter). Then ask them to use the viewfinders to identify 5-10 different interesting compositions within the collaborative piece. Then have them cut those squares out. (again make sure they are careful and cutting straight lines). Tack all of those squares up on the crit wall. DISCUSS: Why were students attracted to certain compositions and not others? What makes compositions interesting or not interesting? How does the eye move around the image?

THIRD PART OF THE ASSIGNMENT: Have them discuss and decide, as a group, how to arrange all of those images into one cohesive image. Here the students can get very creative. Your job is to make sure that they are having a productive and active discussion. Make sure that they are brainstorming and listening to everyone’s ideas. Stop the bullying students from taking over and encourage the quiet ones to get involved. Then, your job is to help them create the composition/idea that they come
up with. I have had students build mobiles, light boxes, form a long horizontal line, collage the images together, make huge grids, etc.

CRITIQUE: Make sure that the students touch on the following words: markmaking, composition, final presentation. Here you must set an example for how a critique should work. Encourage students to brainstorm and speak up. Encourage them to be specific and constructive with their ideas. Avoid the following remarks, “I like it. I don’t like it. Its good. Its so cool. I’d put it in my house”. When you hear these remarks, tell the students to be more specific and think about WHY they like it, WHY its cool, etc.

Jan 30- Feb 6: Project 1 and Critique of Project 1

Week 3: Project 2/ Positive/Negative Space and Contrast

Project:
FIRST PART OF PROJECT 2. Come up with some way to generate images. Some possibilities: 1. Ask students to bring in images of animals. Put the images out on a table and have them each pick two. Ask them to make an imaginary animal that is combined from those two. Now ask them to image that animal’s environment or object. 2. Pile up all the chairs in the middle of the room and have students draw these chairs on a 18 by 24 inch page. Then have student use a viewfinder to crop an image, 12” by 12”.

SECOND PART OF PROJECT 2. Have the students re-draw their image on some kind of stiff paper, using only contour lines. Make sure that they keep a border all the way around the image. Ask them to keep the object white and turn the space black. Then ask students to re-draw the image again, this time reversing the black and white. Then have students cut out the black parts. Here they need to be very careful with their exacto blade.

CRITIQUE. Have students bring their two identical images and a flashlight. Turn the lights out in the room and shine a flash light through each of their images. DISCUSS: What is Positive Space? What is negative space? What is ACTIVE space? What is INACTIVE space? When does the object come forward? When does the object go backwards? When does the space around the object come forward? When does the space around the object go backwards? What is contrast? How can it affect an image in a positive way? In a negative way? These images have HIGH CONTRAST. What would an image look like that has low contrast?

Feb 6- 13: Project 2
Feb 13-20: Critique of Project 2 and Intro to Project 3
Feb 20-27: Project 3/Tone, Value, Use of Grid and Collage

Project:
FIRST PART OF PROJECT 3: Have students bring in a black and white photocopy of an image with lots of variation in value (lots of different greys). I like to use portraits and I make them use the same size portrait so that when we are finished each of the collages is the same size.
SECOND PART OF PROJECT: Have students draw a grid on top of the photocopy. It should be a fairly small grid. Here students have to learn how to use their rulers, do a little math and make straight lines.
THIRD PART OF PROJECT: Have students draw the same size grid on the same size paper. (a separate clean piece of paper). This paper should be good drawing paper because they will be gluing onto it and it needs to hold up to the moisture. ONLY IF your students seem very advanced, have them grid a larger piece of paper such that the photocopy and the clean white page have the same proportions (same scale) but different size. This will help them learn the difference between size and scale.
FOURTH PART OF THE PROJECT. Have students paint a grey scale. They should paint 10 different 8 by 12 inch pieces of paper. One is black. One is white. 8 are shades of grey, from very light to very dark. Here they learn how to mix paint and use a paint brush. Make sure that their greys are uniform, so that on one 8 by 12 piece of paper, their grey is the same all the way through.
FIFTH PART OF THE PROJECT. Have students tear the greys into pieces the size of their grid squares. Have them past those pieces into the grid square so that the collage matches the value on each small square of the photocopy grid.
CRITIQUE. Have students discuss value, contrast, tone, how to use a grid to transcribe an image, the use of collage and mixing paint. Also, have them utilize the words they already know. What kind of mark is made with these collaged bits of paper? Which compositions work well and why? Is contrast used? Where does contrast work well and where is it not working well? Do any of these images utilize positive and negative space? Where do they see active negative space? Where do they see inactive negative space?

Feb 27 - Mar 6: Project 3
Mar 6-13: Critique of Project 3 and Intro to Project 4

**Project 4: Perspective**

Project
FIRST PART OF PROJECT 4: Introduce students to the history of perspective. Do a little research and make a presentation of images that shows different approaches to space. Show them abstract space, linear perspective, atmospheric perspective, curvilinear perspective and any other depictions of space that you find.
SECOND PART OF PROJECT 5: Divide them into 5 or 6 groups. Give each group an image, which utilizes a different way of organizing space. Here I like to use images from different cultures and different eras. Ask them to research their image and present their research to the class. I ask them to turn in a well-written 2 page essay on that image and the culture it comes from.
THIRD PART OF PROJECT 6: Ask each group to come up with a project that is inspired by their original image. Here, I give the students a lot of freedom. If they are looking at an image that uses renaissance perspective, they do not need to re-create two-point perspective or use renaissance themes. Let them run with whatever inspires them about that image, that time, that culture, those cultures, the textures that they see, the circumstances behind the making of the images, etc. etc. This
FOURTH PART OF PROJECT 7: Make it.
CRITIQUE. Ask each group to present the PROCESS by which they came up with their image or project. How was brainstorming in a group? Did students need to revise or edit their idea? What problems did they run into while making the project? Did their final project relate to their initial idea or did it deviate? Are they happy with their final outcome? What would they have done differently? By now, students should be almost able to run crit by themselves. You should be a guide, making sure that they touch on all of their vocab and making sure that no student remains silent. Otherwise, they should be able to analyze, discuss and ask constructive questions of each other. At this point, you can really begin to hold them accountable for a high level of craft and final presentation. If the projects are not up to standard, tell them that they can have an extra week to bring them up to a good level of finish.

Mar 13- 20: Project 4
Mar 20- 27: Project 4
Mar 27- April 3: Critique of Project 4 (there is an extra week incorporated into project 4 to account for extra time needed, freak storms, etc.)

Week 11: Spring Break / Thanksgiving

Week 12: Project 5/ Repetition, Symmetry, A-Symmetry, Focal Point and Unity (Aesthetic Cohesion)

FIRST Project Idea:

FIRST PART OF PROJECT 5. Ask student to decide upon some object, which they can obtain a lot of. I bought about 100 used books. In the past I have seen this project done with water bottles, trash bags, straws, plastic forks, etc.
SECOND PART OF PROJECT 5. Ask students to gather in a circle and arrange all of those objects in the middle of the room. Have students draw those objects. Then you (or the student) re-arranges the objects and the students draw those objects again. Each drawing is about 30 minutes. Have them do this as many times as they tolerate. (4-6 times, I've found). The point of this exercise is to BRAINSTORM through DRAWING.
THIRD PART OF PROJECT 6: Put all of these drawings up on the crit wall. Discuss which arrangements were interesting and why. Discuss the possibilities for repetition: PATTERN, RANDOM REPETITION, SYMMETRY, A-SYMMETRY. Discuss the idea of a focal point. Some images use a focal point. Some images do not. See if any of the drawings have a focal point and ask the students if it adds to the composition or not. Make sure that students are using all the vocab they have learned so far (markmaking, composition, positive and negative space, value, tone, contrast and perspective).
FOURTH PART OF PROJECT 6: Have the students come up with an idea for a collaborative project that uses all of these objects. It can be a 2-D project or a 3-D project or a digital project or whatever excites them. It simply must use the idea of repetition.

ORAL CRITIQUE: Discuss how repetition is used. Does the project use symmetry, a-symmetry, pattern or focal point?

WRITTEN CRITIQUE: Ask students to write (in class) a page, in which they analyze the project, using all of the design terms they have learned so far. Here you will have to either write these words on the board or give them a hand out.

Second Project Idea:

FIRST PART OF PROJECT 5: Bring in a bunch of organic shapes (like flowers or plants or weirdly shaped veggies). Have them draw the still life using contour lines.

SECOND PART OF THE PROJECT: Have students find an interesting shape within their drawing. Outline this shape in sharpie. Cut out that shape. Paste that shape onto stiff paper. It will be used as a stencil.

THIRD PART OF THE PROJECT 5. Ask each student to find a clean piece of drawing paper, 12” by 12”. Ask them to repeat that shape in any way that they want. Let them play. They can overlap the shape or keep each form separate. They can make a pattern or make it random.

FOURTH PART OF THE PROJECT 5. Ask students to paint the image in three values: white, black and grey. The grey that they use must be mixed and they must be able to make all the grey the same value of grey.

CRITIQUE: Discuss which images have symmetry, a-symmetry, random-ness, focal point, no-focal point. Ask students how their eye moves around the composition. Ask students if there are parts of the images where objects pop out or recede. Generally, the white will pop, the grey will float and the black will recede. But not always...so take the time to look at each image and ask all these questions of each image.

FIFTH PART OF THE PROJECT 5. Get a large piece of paper (Ryan has butcher paper that works. Or you can get rolls of brain paper for cheap at Lowes). Lay it out on the ground (about 6 foot by 6 foot). Ask students to create a mandala, using each of their stencils. Once they come up with a strategy, they must trace each stencil onto the mandala. Then, ask the students to come up with an idea for which shapes should be black, which white and which grey. My class wheat pasted this mandala downtown. You could display it at school or wheat paste it or display it somewhere else.

CRITIQUE: Here you can discuss repetition, pattern, symmetry, a-symmetry and focal point. You can also discuss the difference between size and scale (the stencils remained the same size, but the scale of the composition changed). This is nice because it helps you introduce project 6.

Apr 3-10: Project 5
Apr 10-17: Critique of Project 5 and Intro to Project 6
Project 6/Size, Scale, Texture, Aesthetic Cohesion (Unity), Final Presentation or Installation

Project 6:

This project focused on the difference between size and scale AND an exploration of texture. This project should have a heavy focus on what I like to call ‘aesthetic cohesion’ (Do all the principles and elements of design come together in order to create a whole, which is greater than the sum of its parts? In other words, we don’t love a Picasso because his composition is amazing, we love it because it creates something that we have not experienced before, like being a child and seeing an animal for the first time...But what does Picasso do really well? Composition. The sum of his parts (composition, color, subject matter) is greater than those parts)

I like to leave the final project fairly open so that students are forced to brainstorm ideas, come up with materials, make the project, revise the project and finish the project. That said, the project should focus on size, scale and texture.

Apr 17-24: Project 6
Apr 24- May 1:Project 6
May 1-8: Project 6
May 8-15: 2 Final Critiques: Group Critique of Project 6

FINAL CRITIQUES: Stress that students will receive a grade for their final project AND students will receive a separate grade for their ability to participate in a constructive and positive critique. In my classes, critique takes two class periods. (otherwise its too tiring). Students must be present at both final critiques. Otherwise they get an F for their final critique grade.

FINAL CRITIQUE. Final critique should include a written element. You can make them analyze the work in written form before they analyze it verbally. Or you can make them analyze their OWN project in a written form as homework, which is due before you get to final critique. Or, you can come up with another way to involve written analysis. Make sure that students are able to use all of the design terms that you taught.

FINAL INSTALLATION. I like to find a place to install or exhibit my students’ final projects. This is not mandatory, but its fun and helpful. You can exhibit the work in our hallways (I’ll help you figure that out), or find a coffee shop or empty space somewhere in town. Its OK, if its just a one day or one weekend exhibition. The important thing is for students to experience curating and installing a show and have the public view their work.
Attendance Policy
Attendance and punctuality are mandatory for this class. If you anticipate missing four classes or more, for any reason at all, I urge you to reschedule this class. Your final grade will be lowered one letter grade if you miss more than 3 classes. Accordingly, excessive tardiness (6) will cause a student’s grade to drop one letter grade.

Lockers
See Art Office to reserve a locker in the hallway.

Academic Honesty
Student handbook: students who violate academic integrity and regulations by plagiarism, other academic dishonesty or disruptive behavior will be held accountable by faculty and may have their grades adjusted accordingly.

Grading and Evaluation
- Participation, Motivation and Attitude: 25%
- Projects: 25%
- Final Project: 25%
- Final Critiques: 25% (This grade refers to your participation during the final critiques of your classmates)

**Note: Final Critique usually takes two class periods. You must attend both class periods, even if you are not presenting your work. If you are absent during Final Critique, you will not pass this course.

Course Conduct
I expect students to be kind and respectful. Mean or bullying behavior or language will not be tolerated. Homophobic, racist, sexist or hateful language of any kind will not be tolerated. Please turn your phones off during class time. Please leave the studio cleaner than you found it.

**Notice to Students with Disabilities: Texas A&M University-Corpus Christi complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office, located in CCH (Corpus Christi Hall) 116, at 825-5816. If you need disability accommodations in this class, please see me as soon as possible.

**ACADEMIC ADVISING: The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor,
and the department chair. The College's Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.

*** GRADE APPEALS PROCESS: Students who feel that they have not been held to appropriate academic standards as outlined in this class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, cla.tamu.edu/students/studentinfo.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean.

**Materials List**
Pencils (6B, 4B, 2B, 2H, 4H)
Pencil Sharpener
Sharpies (Black)
Soft Vine Charcoal, Compressed Charcoal and White Charcoal
Erasers (Plastic and Kneaded)
Yard Stick and/or Ruler and/or a Carpenter’s L
Exacto Knife, Utility Knife or Box Cutter
Rubber Cement and Elmer's Glue
Sketchbook
Bristol paper (18 by 24)
Acrylic paints: black and white
Brushes (small flat, medium flat)
Scissors
Old magazines and Newspapers
Tape

**Textbook**
Students will be given handouts.

**Tentative Course Outline**
Project 1/Mark-Making and Composition
Project 2/ Positive/Negative Space and Contrast
Project 3/Tone, Value, Use of Grid and Collage
Project 4: Perspective and Space
Project 5/ Repetition, Symmetry, A-Symmetry, Focal Point and Unity (Aesthetic Cohesion)
Project 6/Size, Scale, Texture Project
7/ Final Project: Collaboration, Final Presentation and Installation of a Project in a Public Space

Syllabus Subject to Change
I hereby have read and agreed to the terms given to me in the syllabi for Design I with Mr. Johnson. If I do not follow everything stated in the above syllabi, I will thereby understand the consciences of my actions and the action, which will be taken by the professor to create an atmosphere of academic fairness and honesty.

Print Name ________________________________

Signature:_______________________________

Date: _________________________________