

Course Change Request

Indiana University

LUPUI

Campus

Check Appropriate Boxes: Undergraduate credit [checked] Graduate credit [] Professional credit []

1. School/Division Herron School of Art and Design
2. Academic Subject Code HER 3. Current Course Number E103 4. Current Credit Hours
5. Current Title Advertising Design I
6. Effective Semester/Year for changes listed below: Fall 2009 7. Instructor: TBA

Type of Change Requested (Check appropriate boxes and indicate changes)

- 8. Change course number to: (must be cleared with University Enrollment Services)
9. Current course title: Advertising Design I
Change to: Two-Dimensional Design Theory For New Media
Recommended abbreviation (optional): 2-D Design Theory
10. Current credit hours fixed at: 2 or variable from: to
Change to credit hours fixed at: 3 or variable from: to
11. Current lecture contact hours fixed at: or variable from: to
Change to lecture contact hours fixed at: or variable from: to
12. Current non-lecture contact hours fixed at: NOT AVAILABLE or variable from: to
Change to non-lecture contact hours fixed at: 0 or variable from: to
13. Is this course currently graded with S-F (only) grades? Yes No
Change to S-F (only) grading? Yes No
14. Does this course presently have variable title approval? Yes No
Is variable title approval being requested? Yes No
15. Is this course being discontinued? For all campuses or for this campus only
16. Current course description NOT AVAILABLE

Change course description to (not to exceed 50 words) Comprehensive study of design elements and principles through the investigation of two-dimensional space. Students explore basic two-dimensional concepts such as figure/ground, grouping principles, grid, symmetry, rhythm and pattern. As a result of this course, students develop a visual language for analyzing, organizing and communicating two-dimensional principles.

17. Justification for change To provide required course for New Media degree (Use additional paper if necessary)

18. Are the necessary reading materials currently available in the appropriate library? yes

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of this course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: Eric Norzula Date 11-7-08
Department Chairman/Division Director

Approved by: Valeri Eikemeier Date 1-28-09
Dean

Date
Dean of Graduate School (when required)

Date
Chancellor/Vice-President

Date
University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

Two-Dimensional Design Theory Syllabus

Course Description

Comprehensive study of design elements and principles through the investigation of two-dimensional space. Students explore basic two-dimensional concepts such as figure/ground, grouping principles, grid, symmetry, rhythm, and pattern. As a result of this course, students develop a visual language for analyzing, organizing, and communicating two-dimensional principles.

Course Objectives

- Practice in the manipulation of the components of a composition
- Sensory development as it pertains to composition
- Seeing and understanding the overall gestalt of a composition
- Ability to use gestalt theories and other concepts to analyze and identify problems in a composition
- Understanding the various rational and intuitive approaches to making compositions and how the resulting image are perceived in tone and mood
- Understanding the function of weight and how it affects balance in a composition
- Understanding the various functions of space in a composition: positive/negative space as well as the range of devices that are used to communicate depth
- Understanding and practicing concepts of unity vs. variety
- Developing the ability to see how value functions as a major component of design in a composition

Course Handouts

Handouts are provided throughout the semester because they contain important information about the class or the coursework. They should be read as soon as possible after receiving them and reviewed periodically. All written material for the course is considered to be contractual agreements. Students are responsible for reading them, understanding them, and following their directions unless otherwise directed.

Course Content and Grading Policy

6 -7 projects: Each project will focus on specific design topics, but over all grade will consider;

Sketchbook - graded

Test or quizzes may be given if deemed necessary.

"A" range work must meet or exceed the following criteria:

- Meets or exceeds all specifications and deadlines for the assignment.
- Is neatly and professionally presented. For charts, this means clean boards, free of stray cut and pencil marks, and clean borders, free of paint. Painted corners are to be crisp and sharp; straightedges to be straight and free of paint globs. No white shall show between butted edges and painted surfaces shall be opaque, with no paper showing through, and flat without obvious brush strokes.
- Shows complete understanding of the assignment and concepts presented. Shows evidence of an extra degree of difficulty attempted.
- Expresses creative ideas when applicable.
- When applicable, shows evidence of experimentation resulting in increasing creativity and mastery of media.

Two-Dimensional Design Theory

Syllabus page 2

All work will be graded against the above standards. Constant improvement with each assignment will be expected and failure to show improvement will result in increasing lower grades. Effort and tenacity are also important considerations.

"C" range work meets the following criteria:

- Student comes every time.
- Work adequately meets the criteria for the assignment.
- Student shows some evidence of progress.

Late Work and Absenteeism

Students are expected to work on assignments during class time so that each student will be able to take advantage not only of the instruction provided, but also of comments from other students, as well as observations of their individual methods of working. ***Students are also expected to spend at least 5 hours per week outside of class working on coursework.***

All assignments will be expected to be turned in on time. "On time" means by the time posted on the board or ready for scheduled critique.

Any assignment not turned in on the day it is due will receive a grade one letter grade lower than the grade the assignment would have received had it been turned in on time. No exceptions will be made for illness. Students should arrange

for a friend, relative, or courier to deliver the assignment by the appropriate time.

Obviously, there may be a point where the student will need to weigh the cost of turning a project in late as opposed to turning in an unfinished project, and I will be glad to advise a student in that position as to which course to take.

Absenteeism and tardiness will directly affect the quality of a student's work.

NO UNEXCUSED ABSENCES ARE ALLOWED.

The following penalties will apply:

- Three unexcused late arrivals or early departures equal one unexcused absence.
- Each unexcused absence will lower your final grade.
- Four or more absences, excused or unexcused, will lower your final grade.
- Six or more absences, excused or unexcused, will result in failure of the course, at the discretion of the instructor.

Students dealing with extreme hardship, such as a parent with a terminal illness, should make an appointment as soon as possible to discuss how to manage the course to avoid withdrawal or failure.

Excused Absences

Students who are ill or have a family emergency must bring a note upon their return attesting to the reason for their absence. Under certain unavoidable circumstances, a student may arrange in advance to be absent, but will be required to complete that day's work prior to his/her return. If the work is not complete, that absence will become unexcused.

Moving and car problems are not considered excusable absences. It is much better to be late because of car problems than not to come at all.

Absenteeism, tardiness, and failure to do your work will get you fired in the workplace. It will get you an "F" in school.

Two-Dimensional Design Theory

Syllabus page 3

Final Grades

Midterm grades will be determined by averaging the grades for all assignments to date. Final grades will be determined in the same manner. Grade point averages that fall between two grades will be bumped up or down based on check off day performance and factors such as grades on more important projects and evidence of continuous progress. Adjustments for absenteeism will be made after the final grade for work completed has been determined.

Electronic Media

No personal CD players / radios or similar devices are allowed except on days designated by the instructor. Exceptions may be granted to students who have documented attention deficit disorders.

All telephones are to be turned off during class time. Exceptions may be made if a student has a sick child or other family situation that may demand the student's attention. In that case, the student must obtain permission and turn the phone ringer to vibrate. If a student forgets to turn off the phone and it rings, the student must turn the phone off. No student may leave the classroom to take a phone call unless prior permission has been granted.

Student Collaboration

It is specified that students work individually in studio classes unless students make a proposal for a collaborative work in advance with their professor. The students may proceed with the collaboration only with the permission of that professor.

Because one of the primary purposes of the Two-Dimensional Design Theory course is the development of individual visual perception, physical collaboration on projects will not be allowed. Students *are allowed and encouraged* to discuss ideas and evaluate each other's work. If, however, students are found to have physically contributed to each other's work, they will, at minimum, receive an "F" on that assignment and may be asked to show reason why they should not receive an "F" for the course. Certain episodes considered to be serious academic misconduct could initiate procedures for dismissal from the university.

Accommodations

Students needing accommodations because of disability will need to register with Adaptive Educational Services and complete the appropriate forms issued by that office before accommodations will be given. Adaptive Educational Services is located in CA 001E. The telephone number is 274-3241.

Snow Policy

In times of hazardous weather, this class will not meet if IUPUI has canceled classes. If dangerous conditions develop during the day, notice of cancellation will be posted on the classroom door and on Oncourse. Students must use their best judgments when looking at driving conditions. If driving conditions are hazardous, do not drive.

These are declared "Work at Home" days. To get credit for attendance on snow days, students will be required to return with reasonable progress made on the current assignment.

Two-Dimensional Design Theory

Syllabus page 4

IUPUI Principles of Undergraduate Learning

The IUPUI learning community has identified six principles which emphasize certain fundamental intellectual competencies and ethical and cultural awarenesses which undergraduates should attain in their baccalaureate programs before they graduate. These competencies are cumulative, developing over time through a variety of courses and experiences. No single course in any program at any level will address or help the student achieve full competency in any or all of the principles. It is the process of repetition and building a collection of experiences that best aids the student in achieving these goals. As with anything in life, it is more important to focus on the process or journey than the destination.

In this course, you will build competency in the principles the following ways:

You will learn color and design vocabulary and begin to apply it orally and in writing.

You will comprehend, interpret, and analyze written text

You will use quantitative functions, such as proportion, scaling, and measuring, which are relevant to art.

You will build on your ability to analyze and accurately critique your own artwork as well as that of your peers.

You will learn new ideas, skills, and approaches and begin to apply them creatively to both old and new situations and problems.

You will begin to, or further develop, an appreciation of the creative process.

You will begin to use the concepts and processes learned to create competent work that demonstrates an appropriate level of visual literacy.

You will begin to see how you can apply color and design concepts to your everyday life.

You will build on your ability to accept and learn from those whose personal or cultural background is different from your own.

You will build on your social skills, treating others with courtesy and maintaining your composure in difficult situations.

You will demonstrate responsibility and accountability.

Two-Dimensional Design Theory

Fall 2005

General Outline

- Projects based on lectures.
 - Sketchbook comprised of lecture notes and examples as well as weekly sketchbook compositions focusing on class work concepts. Graded.
- Assignments would generate a combination of graphic and illusionary responses throughout the semester.

First Day Introduction: What is design?

Form + content = Art, form/content continuum, overview of elements and principles of art. How artists make art.

Assignment 1: Picture Frame as Design Decision (1 week)

Focus: Picture Frame

Lecture: Examination of the implications of choosing a picture frame for an image and how the configuration of the frame not only affects the formal characteristics of the work, but also content, message, and viewer response.

Vocabulary and concepts: picture frame, picture plane, magnetic characteristics of picture frame, implied weight, positive/negative space, figure/ground, form and content.

Sketchbook: Students choose an image created by a well-known artist, photocopy it various sizes, and crop individual images to change the frames, but keeping the major subject matter. Images are mounted on 8 1/2 x 11 paper. Students write about how the different frames affect the way the images are read in form and content. Three images and written descriptions go into sketchbook.

Project: Students create an image of their own and explore composing it within various frames, making judgments about how the different configurations affect the way the composition is perceived in terms of form, content, and emotional response. Students work from a source object, which may be a drawing from life or typographical image. Three final compositions are presented for critique and handed in. Students write about how the different frames affect the way the images are read in form and content. Presentations and discussion with classmates.

Assignment 2: Definition and Interaction of Positive and Negative Spaces (2 weeks)

Focus: Positive / negative space, abstraction vs. illusion

Part 1: Figure and Ground (1 week)

Lecture: Examination of figure and ground and its various permutations as arrangements of components on the picture plane. Shaping the negative space as opposed to leaving it as an afterthought.

Vocabulary and concepts: prior concepts, interaction of positive/negative spaces.

Sketchbook for Part 1: lecture notes, examples, and rough sketches for project.

Project 1: Students create a number of compositions drawing from two still life items organized within picture frames the same size and orientation. In each, the backgrounds will be blacked in to emphasize figure and ground. The students choose four to develop further in a larger format, looking at the interaction of positive and negative spaces. Each new composition, the ground will be black and figures white with no line. Students will examine how the change of scale affects the interaction of positive and negative spaces. Finally, the students will choose one composition to develop thinking about light patterns.

The still life will be reset under a strong directional light and drawn establishing light and dark patterns.

Everything light will go white and everything dark will go black. The final composition will be the same size and orientation of the other four. Students will discuss how this affects the way the composition is read and how patterns of light and dark are also considered figure and ground.

Part 2: Abstraction vs. Illusion of Reality (1 week)

Lecture and demonstration: abstract patterns of light and dark as figure and ground. Examination of the abstract patterns of dark and light in known works of art. Painting demonstration.

Vocabulary and concepts: abstraction vs. illusion of reality and its relationship to figure and ground.

Sketchbook: 10 abstract monochromatic collages using black, white, grey papers.

Project 2: Day one: in-class newspaper collages working from photographs in art books, reducing grays to light and dark. Day two: in-class paintings of master works, examining the basic value patterns of the works. Handed in with written compare/contrast statement.

Assignment 3 Gestalt Theory and Organization, Pattern (3 weeks)

Focus: Gestalt theory and organization, pattern.

Lecture material: Magnetic characteristics of picture frame, elements (shape/form, texture, line, value, color), principles of art [balance of similarity and variety (harmony/chaos), pattern], positive /negative space, implied weight, similarity, proximity, closure/continuation, continuity, integration of positive / negative space, dynamic/architectonic imagery.

Sketchbook: lecture notes and dot exercises. Examples of gestalt and organizational concepts in dot and collaged replacement shapes.

Project: Escher Bookends assignment. Students are given two ends of an Escher image and students create a middle section for the piece using gestalt and organizational concepts with the objective of creating a strong, unified image. Students create three rough versions and choose one to execute as final version.

Assignment 4: Symmetry and Organization (3 weeks)

Focus: Symmetry and organization.

Lecture material: Mirror image, approximate symmetry, asymmetry, radial symmetry, field symmetry (allover pattern, crystallographic balance), leveling / sharpening, architectonic / dynamic imagery.

Sketchbook: Lecture notes and sketchbook examples. Sketchbook examples will include three examples each of mirror image, approximate symmetry, asymmetry, architectonic, and dynamic compositions. One set of examples will be manufactured photographic images made using a disposable camera, one set as collaged images, and one set as typographical images made either on the computer or executed as traced and filled images using markers.

Project: Balance triptych composed of mirror image, approximate symmetry, and asymmetric images using a set of simple components repeated in all three. Students create three sketches of each type of symmetry and compose a unified triptych using one from each group. Final will be executed on illustration board using a choice of markers or paint.

Assignment 5: Devices Used to Show Space / Depth (3 weeks)

Focus: Devices used to create space / depth. (Alternative or additional approaches to exploring space could be mouse eye view / birds eye view or emphasis on aerial/atmospheric perspective. The following refers to 12 devices approach.)

Lecture: Devices used to show space/depth in a composition and how they have been combined in various forms of art, including graphic design. [Flat pattern, overlapping, diminishing size, vertical location, linear perspective, hieratic scaling, atmospheric perspective, multiple perspective, isometric projection, open/closed form, transparency (equivocal space), unconventional space (exaggerations such as reverse perspective, bird's eye view, mouse eye view, etc.)]

Sketchbook: Students collect examples of each as photocopies.

Project: Students will take a self-generated image based on Western/Renaissance spatial devices (i.e. a bedroom interior drawn from observation) and transform its use of space using the combination of devices from another art form, such as Islamic or Cubist art. Can be generated using a combination of collage and drawn images and any appropriate media.

Assignment 6: Capstone Project (3 weeks)

Focus: Temporal compositions.

Lecture: Devices used to show time in single and multiple frame compositions.

Multiple perspective, multi-vanishing point linear perspective, movement metamorphosis, animation, storyboard design.

Sketchbook: Lecture notes, examples, and preparatory drawings.

Project: Students take a specific series of actions or short storyline and depict it as a single frame composition and as a storyboard composition. This would be a visual story, metamorphosis, or action. Students may not use text as part of either composition.