

# **AD 10500**

# **two-dimensional**

# **design**

# **SYLLABUS**

Fall semester, 2012

This workbook belongs to: \_\_\_\_\_

Your section and division: \_\_\_\_\_

Instructors Name: Ryan Gibboney

Instructor's email address: ryangibb@purdue.edu

Office: PAO B179

Office Phone: 765-496-3109

Office Hours: By appointment

## AD 10500 Course Information, Guidelines and Evaluation Procedures

### What you need to know about the Art and Design Foundations Design Program.

The Foundations Design Program at Purdue consists of two sequential courses, AD 10500 and AD 10600. The Foundations Design Coordinator, **Rick Paul**, not your instructor, determines the content, format, requirements, and policies for these courses. The coordinator is also responsible for any disputes that may arise between students and instructors. If you have a problem or question regarding your class you are encouraged to discuss it with the Foundations Design Coordinator. You need not ask permission of your instructor to do so. You may contact the coordinator at:

[rpaul@purdue.edu](mailto:rpaul@purdue.edu) (please use **AD10500 YOUR NAME** in email subject line)  
office: PAO 3163 Office hours are posted outside office door.

All email correspondence regarding this course must be through your Purdue email account. Emails from any email provider outside of Purdue may be ignored.

### About this Course

You will be working four hours in studio and two hours each week in a computer lab. The content of this course deals with *abstract design concept* such as *value, balance and variety*, as they are applied to solving *abstract problems*. **The depiction of recognizable objects is general NOT what this course is about and is discouraged.**

The **textbook** for the course is *Launching the Imagination* by Mary Stewart, 4<sup>d</sup> Edition . Your text may be purchased, rented or purchased digitally.

### Course Materials

- A&D 10500 kit available at *Folletts* and *University Bookstore*.
- A&D 10500 paper kit available at **BoilerCopyMaker** on the first floor of the Student Union

### Locker

- Choose any locker in the basement.
- Go to room PAO3121 (Art and Design office, 3<sup>rd</sup> floor) and sign up for the locker number you have selected. You must have a combination lock and student ID when you sign up for your locker.

### Art & Design Office:

A&D division office is located in Room 3121 (information, mailboxes, lockers, etc.)

### Building Hours open:

Monday-Friday 6:30 a.m. - 12 p.m. / Saturday & Sunday 6:30 a.m. - 7 p.m.

**Plagiarism and Cheating** All work done for this class must be done by you, the student. Plagiarism or cheating will result in no less than a failing grade for a problem and may result in a failing grade for the course. Any instances of cheating or plagiarism will be reported the Dean of Students Office. Copying, appropriation, reference and/or citation of visual works of art and design are permitted only when given as an assignment or with the permission of your instructor. One assignment to copy or appropriate should not be considered permission to copy or appropriate for any or all other course work. When in doubt regarding appropriation, students should consult with their instructor to avoid plagiarism.

Copying or appropriating visual works of art and design created by other members of the Purdue University community (students, staff, and faculty) will be considered a violation of the code of honor and is prohibited. *See addition information regarding DISHONESTY AND PLAGIARISM posted in your classroom.*

## Student Evaluation Procedures

### Late Work and Redo

**Late work will be accepted only at the next regular class meeting only and will automatically be deducted one full letter grade.** DO NOT turn in late work to the A&D office or your instructor's office. You are permitted one "redo" over the course of the semester due by the last scheduled day of class. Your original grade will be replaced by the grade of the redo. Redo grade cannot be less than the original grade for the problem.

### Wet Glue

Work that has obviously been executed at the last minute and cannot withstand handling will be considered late.

### Discussion

Use critiques to develop your understanding and use of design vocabulary while making objective judgments ("This has strong visual interest because . . .") rather than subjective preference statements ("I like this." "It looks cool." "Awesome.") Your participation or lack of participation in critiques will be evaluated and effect your final grade for the course.

## Grading Scale

### A Excellent

- Clear and complete understanding of the concepts introduced by the assignment.
- Creative and individual application of these concepts as applied to solving a given problem.
- Sensitive use of materials and tools, excellent craftsmanship.
- Extensive participation in class discussion and critiques.
- Good work habits.

### B Above average

- Good understanding of the concepts introduced by the assignment.
- Creative and individual application of these concepts in problem-solving.
- Good use of materials and tools, good craftsmanship.
- Participation in class discussions and critiques.
- Good work habits.

### C Average

- Average understanding of the concepts introduced by the assignment.
- Average application of these concepts in problem-solving.
- Some understanding of materials and tools.
- Limited participation in class discussions and critiques.
- Average work habits.

### D or F Below average

- Incomplete understanding of the concepts introduced by the problem.
- Poor application of these concepts in problem-solving.
- Poor use of materials and tools.
- Little or no class participation.

The Plus/minus final grade system will be used to assign your final grade.

#### Official Plus/ Minus Grading System for AD 10500

A	100% - 94%
A-	93%- 90%
B+	89%-87%
B	86% - 84%
B-	83% -80%
C+	79% -77%
C	76% - 74%
C-	73%-70%
D+	69% - 67%
D	66% - 65%
F	below 65%

#### **Class Attendance**

The Division of Art and Design has a uniform attendance policy that is applied to all sections of AD 10500.

- You are required to attend **all** scheduled class meetings.
- Come to each class prepared to work. Coming to class unprepared may cause you to be **marked absent** for one entire class meeting.
- You are required to attend all critiques, even if you have no finished work to turn in.
- If you are absent more than **5 class meetings, your final grade will be reduced one letter grade.**
- If you are absent more than **7 class meetings, your final grade for the course will be "F".**
- **It is your responsibility to keep a record of your total absences** (in both classroom and lab) and how they may affect your final grade.
- late (10 minutes or more) three times is equal to one absence.

**Use of cell phones is not permitted in class. Texting, Facebook, Tweets and net surfing are also not permitted in class.**

#### **Computer Labs:**

**Purdue has many computer networks.** The most commonly used is **ITAP** (Information Technology at Purdue). More information about ITAP and the ITAP computer labs available for your use can be found at:

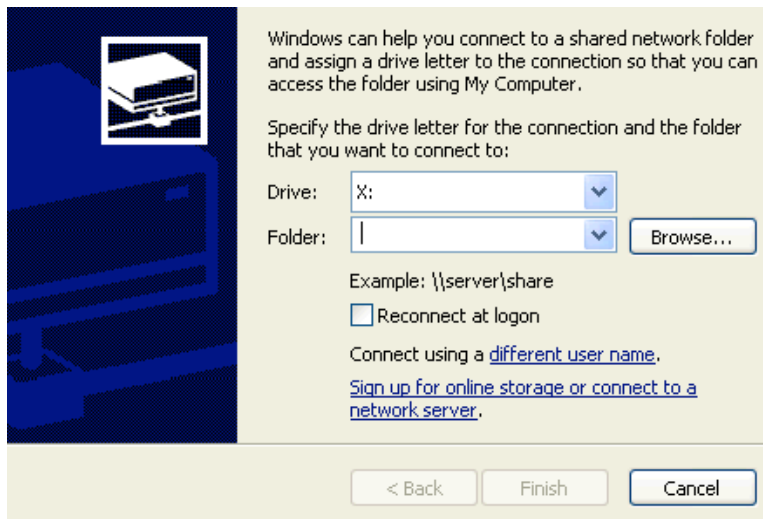
***<http://www.itap.purdue.edu/tlt/lab/about.cfm>***

All students registered at Purdue have an ITAP career account. more information about Career accounts can be found at:

***<http://www.purdue.edu/securepurdue/careeraccount/account.cfm>***

**The College of Liberal Arts has it's own servers and network.** The CLA server, **1352-fs4.cla.purdue.edu** , is where AD 10500 and AD 10600 problem descriptions, handouts, template files, and other helpful class files are kept for your use. Also this is where you may be asked to submit finished digital work.

To connect to the 1352-fs4.cla.purdue.edu server from an ITAP lab do the following (referred to as the VPA Drive):



1. open *My Computer*
2. Click on *Tools > Map Network Drive*
3. Select: *Drive: and a drive letter*
4. For folder enter: **\\1352-fs4.cla.purdue.edu\VPAClasses**
5. Check: *Reconnect at logon*
6. Click on *Finish*
7. Enter your career acc. user name and password when requested. be sure that **libarts\** is in front of your Career acc user name. The entry should look something like this:

libarts\mycareeracc or libarts\rpaul

All files saved to the VPA server, **1352-fs4.cla.purdue.edu**, are subject to change. **Therefore, work stored on the VPA server is not considered secure. Use a USB Flash memory stick for storing work files.**

All documents, project sheets, and examples for this course will be located in the VPA Drive  
Foundations Design > 105 > Class Folders > Ryan

**DO NOT upload working files on the VPA drive. Our class folder is for final submissions only.**

**All PC files are made of two parts; the file name and file extension. The extension starts with a period ( . )** The extension tells you and an application what kind of file it is. **Never rename a file so it does not include an extension.** Here are some common graphic File Types designated by file extensions:

<b>.PSD</b>	<i>Photoshop</i>
<b>.FH</b>	<i>Freehand - may include a number also. For example. .FH10</i>
<b>.TIFF, .TGA, .GIF</b>	Universal Image Files – saves detailed visual information of a 2D image
<b>.JPG</b>	Universal Compressed Image File – Very small. Saves space but loses details. A JPG of a JPG will lose additional detail. NEVER save a JPG of a JPG.
<b>.PDF</b>	Acrobat File – locks file information and it usually it can not be altered when viewed
<b>.Max</b>	Studio Max Program Scene File. Includes all information needed to work with the scene
<b>.AI</b>	Adobe <i>Illustrator</i> file

**Understanding Image File Sizes:** Image file sizes depend on the resolution (how detailed and crisp it is)

**Here are some resolution numbers to keep in mind:**

72 DPI	Dots are visible when printed; the image will be acceptable to send over email
150 DPI	Good resolution for basic printing - quick reference
300 DPI	Standard file size for printing full page images for turn in - takes longer
600 DPI	Great quality print outs that can be achieved on home computer
1200 DPI +	Best quality

### **Turning in Digital Work:**

When using templates from the VPA Drive, it is important NOT TO COPY OVER THE TEMPLATE! Open the file, select "Save As" rename it and save it (OR simply drag a copy of the template) to your H drive, a zip drive or your desktop. Don't forget to keep the file extension at the end of the name or you may not be able to open it (picture1.jpg ). You will be required to turn in files for grading. Keep in mind, files saved to your Desktop may not be accessible from all computers.

**All files turned in for a grade must include your name in the file name as show by the examples below.** DO not use spaces to make a file name. If needed, use the underline character to separate words. (Follow any specific instructions on each assignment sheet regarding files.)

**Example: Davis\_Bill.jpg or Davis\_Bill.pdf**

**FILES IN THE WRONG FORMAT, MISSNAMED, OR THAT CAN NOT BE OPENED WILL NOT BE GRADED BY YOUR INSTRUCTOR.**

SAVE ALL WORKING FILES. These must be available until the end of the semester for review by your instructor as needed.

### **Turning in a Studio Project:**

Every print or matted project you turn in must have the following information included on the back. Any projects without names will be considered late :

Your Name:	Bill Davis
AD 10500 Instructor:	AD 105 Section X / Ryan Gibboney
Date of submission:	Month, Day, 2012

**\*Save all your final projects, both digital and studio, for your final portfolio project at the end of the semester.**

## **DISABILITIES AND ADAPTIVE PROGRAMS**

Students with disabilities must register with Adaptive Programs in the Office of the Dean of Students before classroom accommodations can be provided. If you are eligible for academic accommodations because you have a documented disability that will impact your work in this class, please schedule an appointment with the instructor as soon as possible to discuss your needs.

## **EMERGENCY**

In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances. Email your instructor for any changes. . Email correspondence is through your PURDUE EMAIL address only. DO NOT USE ANY OTHER EMAIL TO CONTACT YOUR INSTRUCTOR.

## **COURSE EVALUATIONS**

During the last two weeks of the semester, you will be provided with an opportunity to evaluate this course and your instructor. Purdue now uses an online course evaluation system. Near the end of classes, you will receive an official e-mail from administrators with a link to the online evaluation suite. You will have up to two weeks to complete this evaluation. Your participation in an integral part to this course and your feedback is vital to improving education at Purdue University. I strongly urge you to participate in the evaluation system.

## **ACADEMIC DISHONESTY**

Purdue prohibits "dishonesty in connection with any University activity. Cheating, plagiarism, or knowingly furnishing false information to the University are examples of dishonesty." [Part 5, Section III-B-2-a, of University Regulations]Furthermore the university Senate has stipulated that "the commitment of acts of cheating, lying, and deceit in any of their diverse forms(such as the use of substitutes for taking examinations, the use of illegal cribs., plagiarism, and copying during examinations) is dishonest and must not be tolerated. Moreover, knowingly to aid and abet, directly or indirectly, other parties in committing dishonest acts is in itself dishonest." [University Senate Document 72-18, December 15, 1972]. Dishonesty may result in a lower grade per problem or a final failing grade.

## **PLAGIARISM**

The Office of the Dean of Students will investigate instances of reported plagiarism and take appropriate actions. See the Dean of Students web page for descriptions of plagiarism and university plagiarism policies).<http://www.purdue.edu/univregs/studentconduct/regulations.html> All acts of plagiarism are violations of the University Academic Dishonesty Policy and will be dealt with according to procedures established by the university.

## **REPRODUCTION OF STUDENT WORK**

The Purdue University Department of Art and Design (School of Visual & Performing Arts) retains a non-exclusive right to reproduce all undergraduate and graduate student projects for the purpose of education, publication, promotion, illustration, advertising, trade in any manner or **medium now known or later developed in perpetuity.**

- Be sure you **understand** the vocabulary, concepts, requirements and restrictions of each problem assignment. Read the problem carefully, then make a **checklist of objectives for the problem**. Watch out for assumptions on your part. **Adopt** the problem as your own. If you don’t, you can’t put your full energy towards solving it.
- Make **several** quick preliminary **sketches** of possible **solutions**. **One sketch, one idea will not lead to a good solution**. Try to take each **idea** one step **further**. Rather than asking yourself, “Is this O.K.?” ask yourself “Is there anything I could do **better**?” or “Is this the **best**?”
- **Use class time wisely**. Use class time to develop ideas, solve technical problems and discuss the problem with your instructor and fellow students. Use out of class time to do busy work like matting and construction.
- **Come to each class prepared to work**.
- **Give yourself enough time to complete your work**.
- **Starting over** is sometimes more expeditious than trying to repair **mistakes**.
- **Adopt high professional standards for your design work**. The **care** you take in your work reflects its **importance** to you. **Present your finished work as professionally as possible**. For example, AD10500 7x7” and 11x11” dimensions should be exact; no fuzzy fibers in corners or on edges from pulling before cutting is complete. No tape should show, no cuts into mat area at corners or on edges, all three paper layers should align perfectly, pencil-side down for frame. Be sure to use the required matting material. Work should run under mat edge to be sure no crack shows between composition and mat window. Keep a spare window mat handy in class to view works in progress. Use a white eraser to remove fingerprints and dirt from AD10600 work. **‘White-out’ is not an option** in AD10500.  
**Pencil**: No marks should show on your work (at the 7x7 border, on the mat, on black paper, on collage work, on inked areas, on the Bristol board, or seen through paint).  
**Dirt**: Not to be found anywhere on your work (pencil smudges, ink smears, fingerprints, grease, etc.)  
**Adhesives**: Rubber cement applied to both surfaces insures a more permanent bond. With practice you’ll learn how much to use. “Feel” the work for invisible excess residue; then remove it with the pick up tool. Use tape for hidden under-mat ‘hinges’ and to attach the transparent cover sheet to the back. Use tape for holding pieces in place while still making changes.  
**Ink**: Coverage should be done with ink & brush, till evenly and solidly black. Markers are for smooth or delicate edges, areas of texture, or where a small pointed brush is too wide, but **not** for filling solid areas. Try ink washes for mixed media/texture works.  
**Painting**: To fill a shape the painted surface should be smooth, opaque, and of a single consistent value (unless told otherwise). Painted shape edges should be crisp and distinct (unless told otherwise).  
**Collage**: Avoid using someone else’s identifiable artwork (commercial illustration, fine art reproductions, craft objects, etc.) You can create your own new arrangements of pieces from magazines (colors or textures) to cut your own new shapes from.
- **Practice** using the vocabulary from the text or a **vocabulary** sheet during critiques. Using words in context helps **internalize** them. **Participate** during **critiques**. Use “This work is strong/weak due to...(Principles, elements, concepts, etc.)” **judgment** statements based on knowledge, rather than “I like this.”, “This is cool.”, or “This is neat/nice.” preference-type statements.
- Use historical and contemporary sources like your textbook, library books, and museum and gallery visits for **inspiration**.



## 10500 Critique Guidelines

WHAT IS A CRITIQUE? WHY DO WE HAVE CRITIQUES? Critiques may be viewed as the A&D equivalent of a quiz or test. Critiques provide an opportunity for you and your classmates to discuss and evaluate your work. Design is half creation and half discussion; simply creating a design is not enough. While you will always receive written comments from your instructor; critiques are *your* time to use *your* design vocabulary and voice *your* opinion on the work of your classmates. It is important that both accomplishments and flaws are discussed.

### WHAT SHOULD YOU SAY?

The topics of the critique will vary depending on the project.

It is always a good idea to incorporate your design vocabulary into your evaluation.

- Does the design meet all of the requirements of the project?
- Is the design the expected solution or has the designer pushed his/her design further?
- Do all of the elements of the design work well together? (line weight, unity, proportion, etc.)
- Are the elements that the designer chose to stress clearly communicated?
- Do all parts of the design look intentional?
- Is the craft clean?

Never hesitate to be critical of the work being presented, since this is the whole reason we are holding a critique. Be confident in your analysis and be prepared to defend your reasoning. Don't waste time making excuses for poor craft or underdeveloped design (either in your own work or your classmate's work).

### WHAT YOU SHOULDN'T SAY . . .

There are certain phrases that are not appropriate, because they are subjective, vague, or an inappropriate way to express objective, constructive criticism.

- I like your design.
- It's cool. It's neat. It's awesome.
- It looks like a \_\_\_\_\_
- This kind of fulfills the assignment.
- The craft is poor, but I can understand that because the material is hard to work with.