

**San José State University**  
**Department of Art & Art History**  
**Art 12, 2D and Color Concepts, Section 03 – Fall 2017**

**Instructor:** Jason Adkins  
**Office Location:** Art 317  
**Telephone:** (408) 924-4403  
**Email:** [jason.adkins@sjsu.edu](mailto:jason.adkins@sjsu.edu) or [jasonadkins73@hotmail.com](mailto:jasonadkins73@hotmail.com)  
**Office Hours:** Mondays 6:00 – 7:00pm and Wednesdays 11:00 – 12:00pm  
**Class Days/Time:** MW 12– 2:50pm  
**Classroom:** Art 301  
**Prerequisites:** No previous experience or prerequisites required  
**Department Office:** ART 116  
**Department Contact:** Website: [www.sjsu.edu/art](http://www.sjsu.edu/art) Email: [art@sjsu.edu](mailto:art@sjsu.edu)

**Course Website:** <http://ad.sjsu.edu/foundations/index.html>

Login Info: Username: arth  
 Password: TBA

### Course Description

Art 12 is a foundation studio course that serves as an introduction to the basic concepts and theories of 2-dimensional design and color. Students will be introduced to the core elements of 2-dimensional form such as **point, line, shape, value, texture, and color** and how they relate to larger organizational concerns such as **Figure/Ground Relationship, Space, Depth, Pattern, Harmony, and Balance**, known as the art principles. These elements and principles are discussed as theory and then put into practice through experimentation and a hands-on approach to problem solving. The focus is on attaining a deeper understanding of 2D visual theory and application through guided experience. In addition to hands on experiments, students will look to history and contemporary practice to understand the contextual precedent for visual design theory and practice.

### Course Learning Outcomes (CLO)

Upon successful completion of this course, students will be able to:

- CLO1: Increase observational and perceptual skills and powers of visual discrimination as applied to form.
- CLO2: Demonstrate knowledge of the vocabulary of two dimensional concepts through objective testing procedures, writing, class discussions and presentations
- CLO3: Recognize the three basic concepts of Subject, Form, and Content
- CLO4: Identify and use the Elements of Design: Line, Shape, Value, Texture, and Color
- CLO5: Identify and use the Principles of Organization: Harmony, Variety, Balance, Proportion, Emphasis, Movement, and Space
- LO6: Solve visual problems in a variety of media and techniques
- CLO7: Practice good craftsmanship and produce professional level presentations

CLO8: Recognize the manner in which new technologies have affected aesthetic development and utilize technology in research and production.

CLO9: Recognize the contribution of art in culture and the distinguishing styles developed by artists and designers of the past

CLO10: Produce portfolio quality art works that demonstrate various techniques, skills, and styles with evidence of problem solving methodology

CLO11: Analyze artwork both orally and in written form through observation, interpretation, judgment and participation in critiques of one's own and others' work.

### Suggested Texts/Readings

2-D: Launching the imagination – Mary Stewart. McGraw-Hill Higher Education.

The Design Concept – Allen Hurlburt. Watson-Guption. 1981.

The Art of Color – Johannes Itten

Interaction of Color – Joseph Albers

Munsell: A Grammar of Color

### Library Liaison

Elisabeth Thomas [elisabeth.thomas@sjsu.edu](mailto:elisabeth.thomas@sjsu.edu)

Website: <http://libguides.sjsu.edu/collectiondevelopment/CDhumanities>

### Course Requirements and Assignments

Class time will be used for in-class projects, critical discussion of work (critiques) and short slide lectures relating to the current and upcoming projects. Class time is used like a laboratory where we discuss and exchange ideas and learn from each other. In that spirit, please **do not use headphones** in class (see classroom protocol). I expect your ears to be open to what is going on around you. You will need to spend on average around 3 hours per week working outside of class on projects, reading assignments, and homework. There may be quizzes or exams on some of the lecture and reading material, all of which directly relate to the ideas and concerns of your projects.

#### Participation / Involvement / Curiosity

This class involves **doing** and **making**, **experimenting** and **discussing**; Therefore **on-time attendance** and **active participation** are critical components. **Curiosity** – an interest in the world around you and a willingness to take chances are critical traits that keep any successful artist and designer fresh and alive. Lectures and critiques are usually given at the beginning of class. Absence, late arrivals, and early departures will seriously affect your progress therefore your grade.

**ATTENDANCE:** It is expected that you will attend each and every class. Students that fail or do poorly are almost always those with poor attendance. If you miss a lecture or demonstration, you are responsible to find out what material was covered including any new or revised due-dates. It is recommended that students exchange email addresses with at least 2 fellow class mates. I am available during office hours and by appointment. Students should not send me emails asking what happened in class but see me during office hours or get the information from a fellow student. Notify the instructor via email if you will miss more than one class consecutively and make arrangements for an office visit to address instructional gaps.

### Grading Information

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of forty-five hours over the length of the course normally 3 hours per unit per week with one of the hours used

for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practice. Other course structures will have equivalent workload expectations as described in the syllabus.”

[University policy F69-24](#), “Students should attend all meetings of their classes, not only because they are responsible for the material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

**Grading Criteria**

1. Active and serious involvement in all aspects of this class, including appointments, studio time, homework, preparation and critiques
2. Individual growth and development
3. The quality of the finished work, its craftsmanship and its fulfilment of the stated concepts, goals, directions, and learning objectives of the assignment.
4. Timely submission of work. Late work is reduced by one letter grade for every week past the deadline.

**LETTER GRADES:**

A = Exceeding the requirements and objectives of the assignment with strong balance of process, content, composition, color exploration, and commitment of execution.

B = Good work, but some weaknesses either conceptually, technically or compositionally.

C = Work is basic and meets the minimal requirements of the assignment

D = Work fails to meet the requirements or is unfinished

F = Work that is not turned in to the instructor or completely fails all assignment objectives

A+ = 100 – 97%	A = 96 – 93%	A- = 92 – 90%
B+ = 89 – 87%	B = 86 – 83%	B- = 82 – 80%
C+ = 79 – 77%	C = 76 – 73%	C- = 72 – 70%
D+ = 69 – 67%	D = 66 – 63%	D- = 62 – 60%
F = 59 – 0%		

Each Project will be assigned a certain number of points with shorter exercises weighted less than longer or more involved projects. The percentage grade for each project determines the percentage of available points earned. For example, if a project is worth 20 points and a student is given a grade of 86% then they would earn 17.2 points for that project. The final grade is determined by the percentage of the total possible points that the student earns.

**Approximate** total points possible:

10 project worth 100 each = 1000 points

Quizzes, papers, homework and research = 300 points

Total = 1300 possible

(assignments may be added or removed as the semester progresses)

**Classroom Protocol**

Cell Phones: Students will turn their cell phones off or put them on vibrate mode while in class. They will not answer their phones or text, email, tweet etc. in class.

Computer Use: In the classroom faculty allow students to use computers for class-related activities only. These include taking notes on the lecture underway, following the lecture on web-based PowerPoint slides the instructor has posted, and finding websites to which the instructor has directed the students during the lecture.

You may not bring guests to class.

### **Academic integrity**

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

### **Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at [http://www.sjsu.edu/president/docs/directives/PD\\_1997-03.pdf](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

### **SJSU Writing Center**

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook. (Note: You need to have a QR Reader to scan this code.)

### **SJSU Counseling Services**

The SJSU Counseling Services is located on the corner of 7<sup>th</sup> Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit [Counseling Services website](http://www.sjsu.edu/counseling) at <http://www.sjsu.edu/counseling>.

### **DIVERSITY STATEMENT**

I consider this classroom to be a place where you will be treated with respect, and I welcome individuals of all ages, backgrounds, beliefs, ethnicities, genders, gender identities, gender expressions, national origins, religious affiliations, sexual orientations, ability – and other visible and non-visible differences. All members of this class are expected to contribute to a respectful, welcoming and inclusive environment for everyone in class.

**SAFE ZONE STATEMENT**

I am a member of the Safe Zone community network at SJCC, and I am available to listen to and support you in a safe and confidential manner. As a Safe Zone Ally, I can help you connect with resources on campus to address problems you may face that interfere with your academic and social success on campus as it relates to issues surrounding sexual orientation and gender identity. My goal is to help you be successful and to maintain a safe and equitable campus.

**PREFERRED NAME & PREFERRED GENDER PRONOUNS**

Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records.

**University Policies**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>"

**MATERIALS LIST:**

\_\_\_ 1 Tool Box to hold the following items

ACRYLIC PAINTS (Liquitex recommended) 1 tube of each:

Titanium white	Ivory or Mars Black	Yellow Medium Azo	Acra Violet
Naphthol Crimson	Ultramarine Blue	Pthalo Blue	Hansa Yellow Light

GAUCHE PAINT

\_\_\_ One tube of black and one tube of white. I recommend Holbein brand.

BRUSHES

\_\_\_ Watercolor round #3 or #4 and #14 or #16

\_\_\_ Watercolor flat #12

DRAWING MATERIALS

\_\_\_ Black point pens: 01, 03, 05, and 08 (Pigma Micron recommended)

\_\_\_ Pencils HB, 2B, 4B (Staedtler brand recommended)

\_\_\_ 1 small metal pencil sharpener

\_\_\_ 1 Staedtler White Vinyl eraser

\_\_\_ 1 Magic Marker, Black, 1/4 inch

GENERAL SUPPLIES

\_\_\_ Cutting Mat, 9" x 12"

\_\_\_ 1 jar rubber cement

\_\_\_ 1 rubber cement pick-up

\_\_\_ 1 roll artists tape or drafting tape, 1/2 inch, white only

\_\_\_ scissors

\_\_\_ #11 Exacto knife and blades

\_\_\_ aluminum or steel ruler, 18 inches or larger

\_\_\_ cheap compass

\_\_\_ 45-degree triangle

\_\_\_ inexpensive portfolio

FOUND MATERIALS

- \_\_\_ clean cotton rags
- \_\_\_ water container,
- \_\_\_ found cardboard, Newspaper, old phone book, receipts, magazines, etc.
- \_\_\_ Mixing Palette

**PAPER**

- \_\_\_ Tracing paper, 11 x 14"
- \_\_\_ Pad of Bristol, smooth, 14 x 17"
- \_\_\_ 8 x 11 inch sketch book (eg: studio Wire-bound)
- \_\_\_ 1 pad of palette paper for mixing paint

\*\*The following will be added as needed throughout the semester:  
 sheets of illustration board, and copying or printing charges

NOTE: The instructor reserves the right to add additional items to the supply list as needed.

**Estimated Cost of Materials-** \$100 and up

**LOCAL ART SUPPLY STORES:**

- Spartan Bookstore, Student Union Building, on campus
- University Art - 456 Meridian Ave, San Jose, CA 95126
- Michaels Arts and Crafts

Online Suppliers

- [www.dickblick.com](http://www.dickblick.com)
- [www.jerrysartarama.com](http://www.jerrysartarama.com)
- <http://www.utrechtart.com/>
- <http://www.aswexpress.com/>

**LOCKERS:** Inquire in the main Art Office (1<sup>st</sup> floor 116) about locker signup. Don't wait, they may be in short supply.

## ART 12/2 D and Color Concepts, Fall 2017. Course Schedule

*List the agenda for the semester including when and where the final exam will be held. Indicate the schedule is subject to change with fair notice and how the notice will be made available.*

**Course Schedule**

Week	Date	Topics, Readings, Assignments, Deadlines
1		
1	08/23	Introduction: course overview, materials, schedule. Slide lecture. Homework: buy materials and bring to class on Monday the 28 <sup>th</sup> .
2	08/28	Begin Assignment #1, Demo and slides
2	08/30	Continue with Assignment #1

3	09/04	LABOR DAY
3	09/06	Assignment #1 Due, Introduce Assignment #2, Lecture
4	09/11	Assignment #2 introduced - demo and work
4	09/13	Assignment #2 Continued – work day
5	09/18	Assignment #3 Introduced – lecture. Assignment #2 Due. Critique #1 and #2
5	09/20	Assignment #3 Continued
6	09/25	Assignment #3 Continued
6	09/27	Assignment #4 introduced – lecture. Assignment #3 Due
7	10/02	Assignment #4 Continued
7	10/04	Assignment #4 Continued
8	10/09	Assignment #5 Introduced – Lecture and Demo. Assignment #4 due. Critique of #3 and #4
8	10/11	Assignment #5 Continued
9	10/16	Assignment #5 Continued
9	10/18	Assignment #6 Introduced – Lecture and Demo. Assignment #5 due
10	10/23	Assignment #6 Continued
10	10/25	Assignment #6 Continued
11	10/30	Assignment #7 Introduced – lecture and demo. Assignment 6 due, Critique of #5 and #6
11	11/01	Assignment #7 Continued
12	11/06	Assignment # 7 Continued
12	11/08	Assignment # 8 Introduced – lecture and demo. Assignment #7 due
13	11/13	Assignment # 8 Continued
13	11/15	Assignment # 8 Continued
14	11/20	Assignment # 9 Introduced – lecture and demo. Assignment 8 due – Critique on #7 and #8
14	11/22	No Class: Thanksgiving Holiday
15	11/27	Assignment # 9 Continued
15	11/29	Final Assignment#10 introduced – lecture and demo – assignment #9 due
16	12/4 12/6 12/11	Assignment #10 Continued Assignment #10 Continued Final CRITIQUE on Assignments #9 and #10 , Assignment #10 due. Final Due date for all late projects, no work will be accepted after this date.
Final Exam		Tuesday, December 19, 9:45 – 12:00 – All graded work returned