

2D MULTIPLE PROCESSES: CORES 104

M/W 8:00 – 11:00am

Fall 2014

Room:

First Year Program

INSTRUCTOR CONTACT:

Instructor: Rondall Reynoso

Email: rreynoso@cca.edu

Office Hours: Available the hour after class or by appointment

FOUNDATIONAL QUOTES:

Painting is easy when you don't know how, but very difficult when you do.

- Edgar Degas

People err who think my art comes easily to me. I assure you, dear friend, nobody has devoted so much time and thought to composition as I.

- Wolfgang Amadeus Mozart

If you want to get more out of an experience, you must put more into it.

- R. G. Collingwood

COURSE DESCRIPTION:

2D: Multiple Processes

Multiple Processes emphasizes working practices that involve a progression of actions to achieve a final result. This chain reaction--from collage, to printmaking, to fabric, to the book--can extend and vary the image making process. Through this concentrated build-up of techniques, students explore interdisciplinary approaches with a strong emphasis on idea generation and communication.

CORES-104 - 2D General Course Description

In these courses students investigate how we communicate and form a visual voice, while integrating their thinking and intentions with their craft. Changes in point of view, interpretation of images, diverse cultural contributions and visual vocabulary are discussed. Two-dimensional formal properties such as composition, figure/ground, value organization, grouping principles, and rhythm and pattern will be covered. These courses engage in methods other than drawing and will cover cutting, measuring, gluing, thumbnail sketching, digital literacy, and presentation.

Students can opt to focus on the two-dimensional plane through color mixing, the relation of text to images, or the processes and materials that develop surface. Each of the 2D courses will establish a practice that builds professional time management skills, while encouraging students to add depth to their work through developmental assignments, design methods, research, writing and versioning.

STUDENT LEARNING OUTCOMES

FIRST YEAR PROGRAM- LEARNING OUTCOMES

The following are to be delivered in all four Core Studio courses and will be included in the syllabi. More specific materials and skills will fluctuate from course to course.

VISUAL LITERACY

Students will learn:

- to demonstrate how to analyze and discuss function, form, and materiality
- to understand how diverse cultural contributions connect to the content of the class.
- to understand strategies for presentation
- to understand changes in point of view
- to understand critical analysis and interpretation of images, objects, space, and time
- to demonstrate development and use of intention
- to understand consideration of the audience in the context of the work

WORK ETHIC

Students will learn:

- to understand time management
- to demonstrate care and consideration in finished work
- to demonstrate engagement in working process and course material
- to demonstrate evident research in projects, through writing, class endeavors, materials, and media evident in project books
- to demonstrate exercises that reflect time investment and practice, thumbnail sketches, and other incremental processes
- to understand a practice that envisions professionalism and commitment

CRAFT

STUDENTS WILL LEARN:

- to demonstrate coordination of fine motor skills with visual strategies
- to demonstrate precision in working with materials, tools, and media
- to demonstrate digital literacy

VERBAL COMMUNICATION

STUDENTS WILL LEARN:

- to understand how to constructively critique their own and others' work
- to demonstrate to articulate the process of making and thinking to an audience
- to demonstrate how to apply glossary terms to work and within discussions and presentations

COLLEGE-WIDE UNDERGRADUATE STUDENT LEARNING OUTCOMES

- Methods of critical analysis
- Knowledge of historical and contemporary context of visual practice
- Awareness of cultural diversity
- Written skills
- Interdisciplinary skills

THE FOLLOWING ARE DELIVERED IN ALL 2D: CORE STUDIO OPTIONS:

<u>TOOLS</u>	<u>MATERIALS</u>	<u>FORMATS</u>	<u>METHODS & PROCESSES</u>
-ADOBE PHOTOSHOP	-PAPER	-GRIDS (VISUAL LITERACY)	-BRAINSTORMING
-CUTTING TOOLS	-ADHESIVES	-PROCESS BOOKS	-COLLAGE & PHOTOMONTAGE
-MEASURING TOOLS		-SERIES AND SEQUENCE	-DIGITAL IMAGING (10%)
		-SINGLE FRAME	-GLUING
		-THUMBNAIL SKETCHING	-NARRATIVE
			-OPTICAL, COLOR ANALYSIS & RELATIONSHIPS (ALBERS) 10%

THE FOLLOWING ARE DELIVERED 2D: MULTIPLE PROCESSES:

<u>TOOLS</u>	<u>MATERIALS</u>	<u>FORMATS</u>	<u>METHODS & PROCESSES</u>
-BRUSHES	-FABRIC	-ALTERNATIVE PRESENTATION	-DIAGRAMMING
-PAINT	-INK	(IMAGE IN PROXIMITY)	-VERSIONING
-PRINTING PRESS	-FOUND MATERIALS	-BOOK	-PAINTING
-SEWING TOOLS	-PAPER	-LAYERING	-PRINTMAKING
		-RELIEF	-BINDING (OPTIONAL)
			-MATERIALITY (FLAT TO RELIEF) 60%
			-TYPE IMAGE RELATIONSHIP (OPTIONAL)

ATTENDANCE POLICY:

Regular attendance in all classes is required. Students are expected to arrive on time and remain in class for the entire period scheduled. The responsibility for work missed due to any type of absence rests with the student. Attendance is mandatory. Three unexcused absences will result in a student failing the class. Three lates are equivalent to one unexcused absence. Because our class time lengths vary this is equivalent to 10% of the course missed. No absences are automatically excused (medical, transportation problems, etc), you must provide your instructor with adequate documentation of medical visits, etc. You are expected to inform your instructor of any absence before the start of the class you will miss. Any exceptions are up to the discretion of the instructor. The key here is to be in close communication with your instructor and much of this can be avoided.

ACADEMIC INTEGRITY CODE

CCA students are expected to maintain standards of academic integrity. The college defines four types of academic dishonesty:

- Cheating, or the intentional use or attempted use of unauthorized materials, information, or study aids in any academic or studio exercise.
- Fabrication, or the intentional and unauthorized fabrication or invention of any information or citation in any academic or studio exercise.
- Plagiarism, or the intentional or knowing representation of words, images, concepts, or ideas of another as one's own in any academic or studio exercise.
- Facilitating academic dishonesty, or intentionally or knowingly helping or attempting to help another to violate any provision of this code.

The Academic Integrity Code is to be upheld and enforced by all CCA students and faculty members. Depending on the nature and severity of the incident, violations of this code may result in academic and/or disciplinary sanctions up to and including failure of the course and dismissal from the college.

COURSE STRUCTURE:

The semester will consist of four projects, a process book, and a digital portfolio/archive.

This studio course meets six hours each week. In addition to the studio sessions, the student is expected to work a great deal outside of class to maximize each assignment.

EVALUATION:

1. Response to Assignments (criteria set by instructor)
2. Participation
3. Improvement
4. Attendance

Students will be provided with a mid-term evaluation of their performance in this course and a letter grade at the end of the semester.

15%- Project #1

15%- Project #2

20%- Project #3

20%- Project #4

10%-Process Book

10%- Digital Portfolio/Archive

10%- General Effort, Improvement, & Participation additional

GRADING POLICY

All CCA Core courses are graded according to the following system:

A

Outstanding Achievement; Significantly Exceeds Standards

B

Commendable Achievement; Exceeds Standards

C

Acceptable Achievement; Meets Standards

C-

Substandard; Must repeat the course. You will still receive studio elective credit.

D

Marginal Achievement; Below Standards (Must repeat course)

F

Failing; No credit received

As a required class, you must achieve better than a C- in order to pass. This course is a pre-requisite for entry into your major and is to be completed in your first year. If you are having difficulty completing this course and are seeking to Drop or Withdrawal, make an appointment with your First Year Advisor or the Chair of the First Year Program to develop a plan for completing the course successfully at another time.

REQUIREMENTS:

- Completion of all assignments, including studio and outside assignments.
- Having supplies available for use during each class.
- A good attitude. Students who continually complain and disrupt the class may be asked to leave.
- Class critiques are group critiques. Every student in the class is expected to participate. This includes having your work displayed and ready for the critique prior to the beginning of class and participating in the critical discussion of other student's work.
- Clean up your space in the studio when finished.

MATERIAL AND SUPPLY COSTS

Material and supply costs vary by course and instructor. For some projects there is a range depending on whether found materials are acceptable and available, whether tools are available in the Core shop, or whether you may already own them. As a guideline, projected costs for this course are:

Book Purchases for this course will cost approximately:	\$0.00
Reader for this course will cost approximately:	\$0.00
Materials and Supplies for this course will cost approximately:	\$200.00
Total amount you can expect to spend for this course:	\$200.00

PROCESS BOOKS

Most Core Studio classes require a sketchbook or process book. This book is to be used for recording your working process, in the form of drawings, photos, writing and collage. You may be asked to keep a separate book for each course. We recommend the book not be smaller than 8.5x11" or 9x12". Sketchbooks are available in hardbound or spiral bound (ask your instructor what they prefer), blank pages (no lines for studio courses), minimum 75 sheets.

HOMEWORK EXPECTATIONS

While it is often difficult to quantify the time needed to successfully complete an artistic project, you are expected to work on studio assignments outside of class the same number of hours the class meets per week. If a course meets for six hours each week; you are expected to work an additional six or more hours outside of class.

CORE STUDIO ARCHIVE

All students who are enrolled in Core Studio courses in Fall 2014 and Spring 2015 will be asked to collect a well-organized and properly formatted digital archive of their Core Studio work. This archive is required in your Core Studio classes each semester and will help you prepare for the First Year Portfolio Review during the Spring semester.

SHOP MANAGERS AND MONITORS

Shop managers and monitors are available for information on the proper use and maintenance of tools– please be sure to ask when you have a question in the shop. Notify a shop manager/monitor of any equipment that you think may need maintenance attention or may be missing. In order to have an efficient, respectful learning environment, the Studio Managers have authority over the lending, maintenance and operation of tools in the campus shops.

SAFETY AND CONCENTRATION

Absolutely no listening devices are allowed in the woodshop. Dangling cords are a hazard.

CCA has a zero tolerance policy for substance and alcohol use. If the faculty or the shop manager suspects that an individual is intoxicated they are asked to cease the student's access to the woodshop and report the incident to the Dean of Students or The First Year Department Program Chair.

STUDIO ETIQUETTE

CCA classrooms, shops and other facilities exist to create an efficient learning environment. Many people use classrooms, shops, and campus facilities. It is imperative to leave them orderly and clean. This means removing your personal and course related items from the space and leaving a clean work area. There is no storage for your belongings unless specifically arranged with your instructor.

The use of an iPod or music device requires approval by each Core Studio faculty. Most of the time your Core Studio classes are about building a community and “plugging in” obstructs your ability to be part of the class.

Turn your cell phones off in class. The use of cell phones is prohibited in the classroom unless you have made special emergency contact arrangements with your teacher. This includes checking often for text messages.

No talking on cell phones in the studios, even when classes are not in session. Those who share the studios with you do not need to hear your everyday conversations. Please go outside unless there is a safety issue that needs to be addressed.

STUDIO ACCESS

The studios can be used after classes and are available if there are no other courses being held. Most studios have a schedule posted at the entry, please check. The policy is that two

people must be in the studio at a time (Buddy system for safety). Wear your Student ID to assure your use of the studios.

The First Year Studio (College Ave) is available for regular access until 1:00am. See the Shop Manager for a schedule of open times. (This is not the wood shop hours).

4D Lab is not open for homework outside of class but may be available by reservation during

Saturday Digital Lab Tutorials email: mbondad@cca.edu. For most homework use Lab B in Irwin Hall. See CCA's Educational Technology's schedule online or on the door of Lab B for open hours.

All Other Core Studios are open until 4:00 am (Check doors for class schedules).

CREATIVE RIGHTS AND RESPONSIBILITIES

The Academic Environment

CCA strives to provide an academic environment that supports and challenges our students to grow, learn and create. While classrooms, studio spaces, and teaching styles may vary, all of these environments must be safe places where every student has the ability to strive and succeed. These are collaborative settings where the needs of the individual student must be balanced with the overall needs of the group. Students, staff, and faculty share a responsibility for creating and maintaining such an environment. Behavior that is disruptive to the learning process of others will be addressed.

Responsible Expression

The college encourages frank discussion and honest expression in the studio and classroom. Art and learning require the open exchange of different ideas and perspectives. All students at CCA should feel free to take reasoned exception to the data or views offered in their course of study and to create art that expresses their ideas with boldness and conviction.

However, each individual's freedom of expression must also be weighed with our shared goal of creating a vibrant and inclusive artistic and intellectual community. For this reason, CCA does not condone expression that singles out specific people or groups for gratuitous insult or that interferes with the learning experience of other members of the college community. Repeated abusive or disruptive expression or expression in a manner that violates the college's policies against unlawful discrimination and harassment may lead to disciplinary action.

- Every student has the right to receive candid feedback on their work that is presented in a thoughtful, respectful, and constructive manner.
- Every student has the responsibility to accept feedback with an open mind and respond to it in a respectful and mature manner.
- Creative work should not pose a threat to others, the community, or the creator in any fashion.

- Any work that is submitted for review that violates or depicts violations of college policy or local, state or federal law may be subject to disciplinary action.

ACADEMIC SUPPORT

Academic Support is provided for all First Year courses at CCA. If you would like a tutor for an academic course, inform your instructor and contact the Academic Support Office: Virginia Jardim at 510.594.3756.

DISABILITIES AND SPECIAL ACCOMMODATION

For questions with disability issues please contact Suzanne Raffeld, Director of Access and Wellness Services at 510.594.3775 or sraffeld@cca.edu

CORE STUDIO TUTORIALS

The First Year Program offers a tutorial for Core Studio that covers digital skills. The sessions are held on specific Saturdays throughout the semester. Reservations are needed. Ask your faculty or contact the First Year Office for more information.

OBSERVANCE OF RELIGIOUS HOLIDAYS

Please note that accommodations may be made for students absent for the purpose of religious observance. To be excused, notify your instructor at least one week in advance and make arrangements for any work missed. It is your responsibility to turn in any work due before the absence and to be prepared for the following class meeting.

QUESTIONS, COMMENTS, CONCERNS

Please direct questions, concerns or comments you have regarding this course to your instructor. You may also contact your First Year Advisor or the First Year Office at 510.594.3642. You may direct your questions to KC Rosenberg Chair, First Year Program at 510.594.3645; kcrosenberg@cca.edu

COURSE EVALUATIONS

Near the end of the semester you will be provided with an opportunity to evaluate the facilities, course, and instructor. CCA appreciates your input and keeps all written comments on file. The evaluations may be made anonymously and are reviewed by your instructor and the Chairs of the First Year Program after grades have been submitted.

Please refer to the Student Handbook for more information.

All campus wide student policies can be found in the student handbook at: <http://www.cca.edu/students/handbook>.

Elements of Design

1. Line- Line is the basic element that refers to the continuous movement of a point along a surface, such as by a pencil or brush. The edges of shapes, forms, and colors also create lines. Lines are the basic building blocks of two dimensional shapes. Every line has length, thickness, and direction. There are curved, horizontal, vertical, diagonal, zigzag, wavy, parallel, dash, and dotted lines.
2. Shape- A shape is an area that stands out from the space next to or around it due to a defined or implied boundary, or because of differences of value, color, or texture. Shapes may show perspective by overlapping. They can be geometric or organic.
3. Value- Value is an element of art that refers to the relationship between light and dark on a surface or object and also helps with Form. It gives objects depth and perception. Value is also referred to as tone.
4. Color- Color is seen either by the way light reflects off a surface. Color and particularly contrasting color is also used to draw the attention to a particular part of the image.
5. Space- Space is the area provided for a particular purpose. Space includes the background, foreground and middle ground. Space refers to the distances or areas around, between or within components of a piece. There are two types of space: positive and negative space. Positive space refers to the space of a shape representing the subject matter. Negative space refers to the space around and between the subject matter.
6. Texture- Texture is perceived surface quality. In art, there are two types of texture: tactile and implied. Tactile texture (real texture) is the way the surface of an object actually feels. Examples of this include sandpaper, cotton balls, tree bark, puppy fur, etc. Implied texture is the way the surface of an object looks like it feels. This type of texture is typically used by artists when drawing or painting.
7. Form- Form is any three dimensional object. Form can be measured, from top to bottom (height), side to side (width), and from back to front (depth). Form is also defined by light and dark. There are two types of form, geometric (man-made) and natural (organic form). Form defines what 3-D art is. It is that which occupies 3-D space. The actual physical contour of a work, the volume of mass. Form is the complete state of the work.
8. Time- Movement or change through time on the part of the viewer- kinetic, film or sound elements.

Organizing Principles of Design

1. Unity- *Coherence of the whole*, the sense that all of the parts are working together to achieve a common result; a harmony of all the parts.

Repetition- The use of similar design features again and again; pattern.

Variety- Variations on a theme.

Concept- The elements and principles can be selected to support the intended function of the designed object; the purpose, message, or philosophical point of the object unifies the design.

2. Rhythm- Movements in and out, up and down, flowing and pausing, and sudden changes in size, value or complexity create visual effects that can be compared to music.

Linear rhythm- The characteristic flow of the individual line; artists can have a recognizable manner of putting down the lines of their drawings that is a direct result of the characteristic gesture used to make those lines, which, if observed, can be seen to have a rhythm of its own. Linear rhythm is not as dependent on pattern, but is more dependent on timed movement of the viewer's eye.

Repetition- The use of patterning to achieve timed movement and a visual "beat". This repetition may be a clear repetition of elements in a composition, or it may be a more subtle kind of repetition that can be observed in the underlying structure of the image.

Alternation- A specific instance of patterning in which a sequence of repeating motifs are presented in turn; (short/long; fat/thin; round/square; dark/light).

3. Balance- Visual weight- suggests a degree of lightness or heaviness. To balance a work is to distribute the visual weight of its parts so that the viewer is satisfied the piece is not about to fall over.

Symmetrical- Identical parts on each side of the imaginary fulcrum.

Approximate- Equivalent but identical forms arranged around the fulcrum line.

Asymmetrical- Areas are not identical in either side of a certain vertical axis, but appear to have a balance in visual weight.

Radial- Elements arranged equally around a central point.

All over Pattern- Elements are patterned over the entire surface of the work.

4. Emphasis- Stressing a particular area; make one area dominant. That area may be the largest, brightest, darkest, or the most complex part of the whole.

Contrast- Emphasis is established by contrasting an element(s) with the rest of the composition.

Isolation- The isolation of a particular element within the composition is used to establish emphasis.

Placement- prominent placement of an element establishes emphasis.

Absence of focal point- Some work lacks a focal point and thus creates a different sort of emphasis.

5. Proportion- Proportion refers to the relative size and scale of the various elements in a design. The issue is the relationship between objects, or parts, of a whole. When proportions are correct they "feel right" the work as a whole will tend to fall into place.

6. Movement- The eye is moved again and again through the work in a way that does not distract from other principles of design.
7. Economy- The removal of nonessentials to reveal the essence of a visual idea; to reduce a form to its simplest components.

SUPPLIES:

Each student is expected to furnish any supplies and tools not provided by the department, and are responsible for securing materials necessary to complete their projects.

Suggested supplies:

Pencils, HB & 2B
2 Hole Metal Sharpener
Erasers (white graphic, kneaded, pink pearl)
Sharpie Super Bold Black
Sharpie Fine Black
Sharpie Ultra Fine Black
Sketch book at least 10"x8" (To be brought to each class)
Bristol board pad (smooth), 11"x14"
Metal ruler with cork back, 18"
Ex-acto knife
Scissors
Acrylic paint, Ivory Black, Titanium White, Primary Color set
Water container and rags
Assorted Brushes
¾" x 60" Blue Artist tape
Glue, stick or rubber cement
Higgins Black India Ink-1oz & brush (round #10)
Art Bin/ Tool box
Soft Portfolio- big enough to hold 18x24 paper
Prisma Color Set- 24 minimum
Pallet Knife
Pallet Paper or water color tablet
Tracing paper pad 9" x 12"

FALL 2014 ACADEMIC CALENDAR

Tuesday, September 2
Fall term courses begin

Monday, September 8
Online Add/Drop period ends

Tuesday, September 9
Restricted Add/Drop period begins

Friday, September 12
Restricted Add/Drop period ends
Student Insurance Waiver deadline

Monday, September 15
First day to withdraw from courses

Monday, October 13
Midterm progress reports begin

Friday, October 24
Midterm progress reports end

Monday, October 27
Registration begins for continuing students for spring 2015

Monday, November 3
Payment deadline for new and continuing students for spring 2015

Friday, November 7
Last day to withdraw from courses

Friday, November 14
End of registration for continuing students for spring 2015

Thursday, November 27
Thanksgiving -- legal holiday

Friday, November 28
Academic and administrative holiday

Friday, December 12
Fall term courses end

PROJECTS:

PROJECT #1

INITIALLY: The initial assignment for this class will begin by interacting with the Toni Morrison Nobel lecture. In this process the class will explore meaning making and identity among other issues. From there, the class will embark on a series of exercises based around the students' names or initials. The project will progress through multiple mediums and approaches until arriving at the final iteration of the project.

PROJECT #2

CONTEMPORARY GUERNICA: Pablo Picasso's painting Guernica is one of the great socially engaged artworks of all time. In this project students will choose a social cause about which they care and with which they want to engage. Students will work with that cause through several iterations employing a variety of technical approaches to engaging with a social cause.

PROJECT #3

IN LIVING COLOR: We live life in color and understanding color is important. In this project students will explore color through a variety of mediums including collage, painting, printmaking, and textiles.

PROJECT #4

SIMPLE THOUGHTS: Hans Hoffman said, "The ability to simplify means to eliminate the unnecessary so that the necessary may speak." Similarly, Constantin Brancusi declared, "Simplicity is complexity resolved." This project involves several approaches to communicating ideas in a simple and clear way.

COURSE OUTLINE/ CALENDAR:

Below is a tentative course schedule which may be deviated from somewhat as necessary.

Week 1:		
W	9/3	Introduction
Week 2:		
M	9/8	
W	9/10	1.A Due
Week 3:		
M	9/15	1.B Due
W	9/17	1.C Due
Week 4:		
M	9/22	
W	9/24	

Week 5:
M 9/29 1.D Due, Introduction to Project #2
W 10/1

Week 6:
M 10/6 2.A Due
W 10/8
S 10/11 DeYoung Field Trip

Week 7:
M 10/13
W 10/15

Week 8:
M 10/20 2.B Due, Introduction to Project #3
W 10/22 3.A Due

Week 9:
M 10/27 3.B Due
W 10/29 Quilt/sewing demonstration

Week 10:
M 11/3
W 11/5 3.C Due

Week 11:
M 11/10
W 11/12 3.D Due, Introduction to Project #4

Week 12:
M 11/17
W 11/19 4.A

Week 13:
M 11/24 4.B
W 11/26

Week 14:
M 12/1
W 12/3

Week 15:
M 12/8
W 12/10 4.C