Course Information:
Location: Anderson 317
Dates: MON OCT 1-DEC 10 / 6-9 PM

Instructor Information:
Name: Buy Shaver
Email: bshaver@uarts.edu
Email Policy: If your question or concern is of the personal/private nature, I encourage you to contact me via e-mail. This studio class will meet 3 hours per week. If you need to speak with me outside of class time you must make an appointment—you can ask me directly for an appointment or you can request one via e-mail.

Buy Shaver
Buy Shaver is a visual artist whose diverse body of work includes paintings on canvas, works on paper, wall paintings that include objects, and works as site-specific installations. He has studied many art forms: Eastern and Western painting; traditional, conceptual and installation based art; as well as design and illustration.

He has taught fundamental design in both 2-D and 3-D for 15 years and painting for 25 years, designed exhibitions for Philadelphia International airport, and recently published a primer on the visual arts titled *Moving the Eye Through 2-D Design*, available through University of Chicago Press.

Course Description:
Receive a strong, broad based foundation in the visual arts through instruction in drawing, painting and design in a studio setting. This course emphasizes the core fundamentals of 2-D design as the building blocks of visual literacy and requires you to look at how artists and designers throughout history have used 2-D elements to further the boundaries of artistic expression and communication. Through lectures and hands-on assignments, you will gain a working knowledge of concepts and visual vocabulary needed to facilitate your understanding of visual organization. Assigned projects in a variety of media have been selected to develop technical skills, sensitivity, and perception in order to communicate effective artistic intent and vision. Note: this course is not a digital course. This course is the introductory course for the students in the Communication Design and Portfolio Development Certificate programs.

Course Objectives/Learning Objectives:
At the end of this course, students will:
- use placement and orientation to create meaning and expressive contents within a given format.
- rearrange elements to change meaning and expressive content.
- organize compositions using directional lines and basic geometric shapes to convey/change meaning.
- apply the concept of positive and negative space to black and white designs.
- employ a value scale in creating compositions.
- work through rough sketches to finished designs.
- demonstrate competence with tools, materials, and concepts.
- use the library/internet and resource material to research and enrich designs.
- discuss and employ the concepts of individual and group critiques to bring work to a successful conclusion.
COURSE RESOURCES
Textbooks (s)
Moving the eye Through 2-D Design, Buy Shaver

Additional Course Materials | Supplies
-*Pencils, HB-2B
-Pencil sharpener
-*Erasers (white graphic and kneaded)
-*Black felt tipped markers both fine and thick tipped
-*Sketch book at least 10”x8” To be brought to each class.
-*Bristol board pad, 19”x24” (or single sheets)
-Metal ruler, 24”
-T-square (optional), at least 24”
-Plastic triangles, clear 45 degree, clear 60-30 degree (larger better)
-Flexible or French curve
-Utility knife (matt knife) and blades
-*Scissors
-Acrylic paint, black and white in large tubes
-Mixing container for paint
-Water container and rags
-2 watercolor brushes; one round tipped #6 and one flat tipped 1/4”
-Tape, masking, clear(Magic, removable) or low tack
*Glue, craft (Elmer's) and glue stick
-Camera- digital or phone camera.
-Various collected materials for use in collage; photos, newspaper, magazines, etc.

COURSE OVERVIEW
As the concepts and hand skills of 2-D Design are introduced in this studio class, various exercises and projects will be assigned to make explicit the connection between task (building skill) with the goal of making art. The complexity of the projects will grow as various skills and concepts are developed.

Pieces will be critiqued individually and by group to clarify the progress of both required concepts and skills. Initially the goal will be to create visually dynamic compositions in order to move the viewer’s eye to a particular design. As the skills and concepts are developed and understood, the viewer’s eye will not only be directed to but through a particular design. By controlling how the viewer’s eye moves to and through a design, its speed and direction, you will evoke feeling. Ultimately our goal will be to successfully create and clarify feeling in 2-D Design.

COURSE POLICIES
Attendance + Participation

All students are expected to attend classes regularly and promptly, and for the duration of the scheduled instructional time. More than 2 absences will result in the lowering of one’s overall grade. Lateness or early departure will constitute ½ cut. Exceptions to this policy are at the discretion of the instructor. Students who withdraw from a course must do so in writing. Nonattendance does not constitute an official withdrawal.

Evaluation and Grading

A grade of "A,B,C,D,or F" will be assessed to each project in class, each of equal value to one’s overall grade. Concept, design, handling of materials, and overall quality of presentation will effect individual project grades. Specific concerns will be announced as skills are developed in each project. Work must be complete for each due date given, incomplete projects will be dropped 1/2 of a letter grade for each class the project is late. Students have the opportunity to make improvements to their projects after they are critiqued, handed in, and graded; and before the final portfolio review. Professionalism, attendance, active participation in critiques, and individual progress will account for 10 percent of the overall grade. All work completed for this class, including projects, sketches, critique and lecture notes, and images used as source materials will be collected in a portfolio to be reviewed at the end of the semester for a final evaluation.

University Policies:

Academic Honesty/ Integrity Policy

Violations of academic integrity are considered to be acts of academic dishonesty and include (but are not limited to) cheating, plagiarizing, fabrication, denying others access to information or material, and facilitating academic dishonesty, and are subject to disciplinary action. To review the Academic Honesty/ Integrity Policy in its entirety, please visit: http://cs.uarts.edu/ce/policies#academichonesty/integritypolicy

ACT 48 Activity Hours

To have ACT 48 Activity Hours for this course reported to the Pennsylvania Department of Education (PDE) you must complete and return the CE Request for Activity Hours Submission Form to the UArts Continuing Studies Office and meet all requirements outlined by the PDE.

Student Code of Conduct

It is the policy of the Division of Continuing Studies to provide a safe and healthy environment for learning, personal growth and enjoyment. The well being of this community depends upon the good judgment and considerate behavior of its members. Student status at The University of the Arts is not an unconditional right, but a privilege subject to certain rules and expectations articulated in the Student Code of Conduct. To review the Student Code of Conduct in its entirety, please visit: http://cs.uarts.edu/uploads/media_items/student-code-of-conduct.original.pdf

Grading: (if applicable)

Your grade will be based on the following:

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
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<tbody>
<tr>
<td>Written Assignments</td>
<td>30%</td>
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<tr>
<td>Participation (incl Responses)</td>
<td>30%</td>
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</table>
Artist Presentations 20%
Final Portfolio + Statement 20%
Total 100%

Your grade will be calculated using the following scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage Range</th>
<th>Grade Point</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>100 – 93%</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>92 – 90%</td>
<td>3.67</td>
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<tr>
<td>B+</td>
<td>89 – 87%</td>
<td>3.33</td>
</tr>
<tr>
<td>B</td>
<td>86 – 83%</td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>82 – 80%</td>
<td>2.67</td>
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<tr>
<td>C+</td>
<td>79 – 77%</td>
<td>2.33</td>
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<tr>
<td>C</td>
<td>76 – 73%</td>
<td>2.0</td>
</tr>
<tr>
<td>C-</td>
<td>72 – 70%</td>
<td>1.67</td>
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<tr>
<td>D+</td>
<td>67 – 69%</td>
<td>1.33</td>
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<tr>
<td>D</td>
<td>63 – 66%</td>
<td>1.0</td>
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<tr>
<td>F</td>
<td>59% or less</td>
<td>0.0</td>
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<td>P</td>
<td>Pass</td>
<td>-</td>
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**Schedule:**

<table>
<thead>
<tr>
<th>Session + Date</th>
<th>Topic</th>
<th>Coursework</th>
<th>Due</th>
</tr>
</thead>
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| Week 1         | Introduction        | - Review of syllabus
                 |          | - Supply list.
                 |          | - How we see-design through visual dynamics,
                 |          |  Contrast, Motion and Noise. Feeling
                 |          |  Thinking and communicating visually. Line
                 |          |  and point concepts.
                 |          |  Line exercises with pen and markers.
                 |          |  Gestures/emotional versus mechanical/measured.
                 |          |  Sex, Death, Food and All Things Cuddly.
<pre><code>             |          |  Reading: Introduction, Chapter 1 and 2. |
</code></pre>
<p>| Week 2-10      | Doodle Book Assignments | We will begin work on this project and continue sporadically throughout the semester. As pages are |</p>
<table>
<thead>
<tr>
<th>COURSE SECTION</th>
<th>SEMESTER</th>
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<td>5</td>
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| assigned specific due dates will be given, the book as a whole will be completed for final review at the end of the semester. This is experimental in format in order to develop the skills and concepts for the finished projects. **Doodle book exercises**
- Move the eye with straight lines—simple and complex.
- Straight and curve lines—freehand and mechanical.
- Ooze, spatter, splash and drip.
- Room study—freehand and mechanical.
- Positive and negative space exercises.
- Depth and value exercises.
- Using a well known/cliché image incorporate geometric shapes to heighten and obscure a characteristic(s) of the image. |
| **Weeks 2-3** | Splash, spatter, ooze and drip | Use straight and curved line to specify the type of visual dynamics.
- Create and control the speed and direction of motion.
- Concepts of simple and complex, fast and slow, loud and soft are discussed.
- Reading: Chapter 3 |
| **Week 4**    | Corner of Room | Use command of line to create and control the movement to and through the recognizable image—the room. Freehand brush work as well as choice of materials in order to clarify feeling. |
| **Week 5**    | Small Object compositions | - Focus on Positive and Negative space as well as readable or recognizable image versus formal attributes.
- Integration of basic digital technology to edit shapes—scale, proportion, and copying in order to create complex designs. |
| **Week 6-7**  | Tool Designs | Problem solve to create an active, dynamic, design incorporating one tool. Designs must develop identifiable shape (tool) and formal elements to create an attention grabbing design that controls how the viewer’s eye moves through the composition.
- In addition you must clarify at least one non-visual of the tool—its weight, its use or an imagined/redefined use, for example. |
| **Week 8-10** | Value and Image | Discussion on how visual dynamics affect photography.
- Value to control speed of movement and to accentuate depth.
- Use of digital technology to analyze and reorganize a |
design in order to clarify movement and feeling.
- The elements that create the illusion of depth are discussed and implemented.
- Discussion of various materials and techniques to create and edit designs.
- Collage exercises.

Week 9-10 Brief introduction to color and Visual Interest.
Reading: Chapters 4,5,6,7.

Prepare for final review, collect doodle book exercises, and complete final project.

**Final Project**

Weeks 9-10

- Use photography as a starting point.
- Create/capture a series of dynamic images that include elements of movement and depth.
- Incorporate editing techniques to control eye movement to and through the design.
- Use formal elements such as letterform or geometric shapes to accentuate or clarify this movement.
- Presentation piece can be computer generated, collaged, painted or any combination thereof.