

# Design 1 Syllabus - South Plains College

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Office: Fine Arts 121 – SPC Levelland Campus

## Office Hours – Fall 2025

- **Monday:** 9:15 – 10:15 AM
- **Tuesday:** 10:30 AM – 1:00 PM
- **Wednesday:** 9:15 – 10:15 AM
- **Thursday:** 10:30 AM – 1:00 PM
- **Friday:** 9:00 – 10:00 AM (By Appointment Only)

## How to Use Office Hours

The best way to make sure I'm all yours is to set up an appointment, that way I can block out time just for you. But if inspiration strikes or you just need a quick check-in, you're always welcome to pop by during my scheduled Monday–Thursday hours.

Fridays (9:00–10:00 AM) are for **appointment-only meetups**, send me a quick email if that's your best time and I'll save you a spot.

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## COURSE INFORMATION

**Department:** Fine Arts

**Discipline:** Art

**Course Number:** ARTS 1311

**Course Title:** Design 1

**Course Format:** Face-to-face with online supplementation

**Campus Location:** SPC Levelland Campus - Technical Arts Building - Room 122

## Course Description:

This is a course in two-dimensional design emphasizing the fundamentals of line, shape, form, value, texture, color, space, and compositional arrangement. Students learn to apply verbal skills needed in advanced visual arts. This course applies toward and satisfies three hours of the Associate of Arts core curriculum requirement.

## What is Design 1?

Design 1 is an **art class** primarily for **art majors**, though non-majors are welcome. Some prior art experience is highly encouraged before enrolling, as this course moves quickly and expects a basic familiarity with creative work.

This class is half lecture and half lab. In the lecture portion, we explore design concepts through rigorous *sketchnotes*. Sketchnotes are a creative way to take notes that blend doodles, diagrams, and words to process written information visually. The reading and examples for sketchnotes can be found on our Blackboard page.

In the lab portion, we create. You will work on art projects that apply the design concepts we discuss in lecture. We will also practice the essential skill of critique, learning to talk about your own art and respond thoughtfully to the work of others.

For many of you, Design 1 will be the first art class you take as an art major. My goal is to set you up for success in your future courses. Making good art matters, but processing it, showing it, and being able to communicate about it are the core purposes of art school.

**This is where your creative foundation begins.**

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## **MATERIALS NEEDED**

**Textbook:** None required; instructor will provide readings and videos via Blackboard.

**Supplies:** Blackboard access and the following:

- 14 × 17 Bristol Pad (Strathmore or Canson)
- 9 × 12 Mixed-Media Pad (Canson Preferred)

\*Suggest you shop at [blick.com](http://blick.com) (Blick Art Materials) or Amazon for best prices and quality.

## **OBJECTIVES AND OUTCOMES**

Course Objectives:

- Learn design principles (Unity and Variety, Balance, Emphasis and Focal Point, Rhythm, Scale and Proportion) to organize visual elements (Line, Shape/Volume, Value, Color, Texture, Space, Time/Motion) in a way that communicates the concepts of the work.
- Demonstrate comprehension of basic color theories and color-mixing methods.
- Display confidence in the use of a variety of art materials such as graphite, ink, gouache/acrylic paint, digital media, and other media.
- Express the ability to discuss aesthetic principles that structure creative works in both written and oral form.

**Learning Outcomes — Upon successful completion of this course, students will:**

- Identify and apply the elements of art and principles of two-dimensional design.
- Employ discipline-specific vocabulary in the evaluation of two-dimensional design problems.

- Demonstrate creative skill in aesthetic problem solving within assigned parameters. Demonstrate an appropriate level of professional practice, including safety, craftsmanship, and presentation.

**Core Curriculum Objectives addressed:**

- Communication Skills (effective written, oral, and visual communication)
- Critical Thinking Skills (creative thinking, analysis, synthesis)
- Teamwork (collaborative listening, discussion, critique)
- Personal Responsibility (ethical engagement, preparation, professionalism)

**Student Learning Outcomes:**

1. Identify and apply the elements of art and principles of two-dimensional design.
2. Employ discipline-specific vocabulary in design evaluation.
3. Demonstrate creative aesthetic problem solving.
4. Exhibit professional practice, including safety, craftsmanship, and presentation.

**Student Learning Outcomes Assessment:**

- Projects evaluated via rubrics focusing on design principles, craftsmanship, and creativity.
- Critiques assessed on participation, use of TAG model, engagement, and vocabulary.
- Readings and active note taking to gauge comprehension and analysis of design concepts.

## **ASSIGNMENTS AND GRADING**

**Grading Scale:**

90–100 = A

80–89 = B

70–79 = C

60–69 = D

0–59 = F

**Course Evaluation:**

- Projects: 30%
  - Critiques: 30%
  - Class Participation & Civility: 25% (includes attendance, punctuality, note-taking)
  - Final Project: 15%
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## Critique Process and Expectations

**Critiques are an essential part of the creative process** in this class. They are not just about evaluating finished work but about learning to see, think, and speak as an artist. Missing a critique means missing a vital learning experience, and your critique grade.

### Punctuality Policy for Critique Days:

Critiques begin promptly at the scheduled start time. If you arrive **after the first 5 minutes** of critique, **1 point will be deducted from your critique grade for each additional minute you are late**. If you are absent for a critique, you will not receive credit for that critique grade.

Critiques cannot be made up, except in cases of **documented extenuating circumstances**, such as illness with a doctor's note. You will still receive a grade for the project itself, but **not** for the critique portion.

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## Presenter Responsibilities

When presenting for critique, each artist will stand beside or near their work and give a **brief but thoughtful introduction** to their piece, approximately one paragraph.

This should include:

- **Title and Concept** – What is the title of your work and what idea or emotion were you trying to communicate?
- **Process** – What steps or techniques did you use to complete this work?
- **Design Decisions** – Which design principles and elements (line, color, balance, emphasis, etc.) were most important in your piece?
- **Challenges and Solutions** – What problems did you encounter and how did you solve them?
- **Self-Reflection** – What do you feel was most successful about your work, and what might you do differently next time?
- Specific projected related information, for example, How you demonstrated line..

### Example Presenter Introduction:

“My piece is titled *Shadows in Motion*, and I wanted to explore the tension between structure and chaos by layering geometric shapes with gestural marks. I started with a graphite underdrawing to establish balance, then used gouache to create high-contrast areas of color. I focused on rhythm and repetition to lead the viewer's eye in a spiral pattern toward the focal point. The most challenging part was blending the gouache smoothly without losing the sharp edges of my geometric forms. I resolved this by masking certain areas while painting. I'm most proud of how the color palette creates depth, but if I had more time, I would experiment with adding more texture to the background for visual interest.”

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## TAG Model for Peer Feedback

After the presenter speaks, peers will respond **in conversation** using the TAG method:

- **T – Tell** something you like about the work.
- **A – Ask** a question about the work.
- **G – Give** a suggestion for improvement or exploration.

### Example Critique Rubric (100 points)

<u>Category</u>	<u>Description</u>	<u>Points</u>
<b>Presentation of Work</b>	Artwork is displayed neatly and professionally; materials and space are organized; presenter is ready when called.	20
<b>Presenter Introduction</b>	Presentation includes all 5 required areas (Title/Concept, Process, Design Decisions, Challenges/Solutions, Self-Reflection) in a clear, engaging, and professional manner.	25
<b>Professionalism</b>	Active listening, respectful engagement, no side conversations, stays for full critique session.	15
<b>TAG Feedback to Each Presenter</b>	Gives meaningful T, A, and G for every classmate's work, showing thought and specific observation. Points are averaged across all interactions.	40
<b>Total</b>		100

**COURSE SCHEDULE**

*(Subject to change. Critique days will be communicated verbally several class days in advance, posted on Blackboard, and written on the classroom board. You can always verify critique day by email or on Blackboard. Due to flexibility to make sure you have enough course time for projects, official critique days will be assigned as we go.)*

<b>Week</b>	<b>Lecture Topics / Notes</b>	<b>Project Work</b>
1	Intro & Syllabus Review. Drawing warm-ups and activities. Introduction to Elements of Art. <b>Sketchnote Reading due.</b>	—
2	Elements: Line; Shape; Space.	Begin Project 1 — Design Stylization Challenge. Studio work.
3	Elements: Value; Texture. Color Theory, Part 1 — Color Basics & Color Wheel.	Project 1 work time. Begin Project 2 — Color Wheels / Color Scheme Painting.
4	Elements: Form; Time/Motion. Color Theory, Part 2 — Color Schemes & Mixing.	Project 2 work time. Critique: Project 1.
5	Principles: Unity & Variety.	Project 2 work time.
6	Principles: Balance.	Project 2 work time. Critique: Project 2.
7	Principles: Emphasis & Focal Point.	Begin Project 3 — Fall Showcase Project (Theme TBD).
8	Principles: Rhythm & Movement.	Project 3 work time.
9	Principles: Scale & Proportion.	Project 3 work time. Critique: Project 3.
10	Principles: Review & Applied Design Decisions.	Begin Project 4 — Found Texture Collage.
11	Studio work & in-progress critiques.	Project 4 work time.
12	—	Begin Project 5 — Breaking the Frame. Critique: Project 4.
13	Advanced application of Principles & Artist Case Studies.	Project 5 work time.

Week	Lecture Topics / Notes	Project Work
14	—	Critique: Project 5. Begin Final Project (TBD).
15	Studio work, individual conferences.	Final project work time.
16	Final critique and course wrap-up.	Final Project Due.

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## POLICIES

### **Attendance, Academic Honesty, Conduct, etc.:**

All institutional policies apply as per South Plains College syllabus guidelines (attendance, plagiarism, code of conduct, accessibility, diversity, Title IX, etc.). Please refer to SPC's official policy statements here: <https://www.southplainscollege.edu/syllabusstatement>

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**Attendance:** Attendance is expected. Unexcused absences beyond two will lead to grade penalties.

**Participation:** Active participation in projects, daily exercises, and critiques is required.

**Class Civility:** Maintain professionalism, respect, and openness to diverse perspectives at all times.

**Academic Honesty:** Students are expected to do their own work on all projects, quizzes, assignments, examinations, and papers. Failure to comply with this policy will result in an F for the assignment and can result in an F for the course if circumstances warrant. (This includes obvious use of AI, which is up to the discretion of the professor.)