Course Title

2-D Integrated Studio 2—Narrative and Story Forms

Course Master Number

PUFN 1450

Instructor's Name

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Online Course Component

go to http://my.newschool.edu/, log on and click on the “My Courses” icon in the upper right of the window.
Blog www.susanstillman.com/2DIS/2

Course Description

Narrative and Story Forms focuses on an interdisciplinary exploration and analysis of story structure and narrative as a communication tool. It provides an introduction to fundamental principles of visual expression and communication in both theoretical and applied forms. Students develop their ability to integrate physical, photographic and digital media and processes in the creation of images, objects and experiences. The course meets twice a week; one session in a computer lab and one session in a studio classroom.

Through reading, writing and image making, students will explore various visual narrative structures and their potential for the unfolding of meaning. Subject matter may be derived from personal history/experience, literature, scripture, mythology, or current historical events. A variety of media will be covered.

The course develops a range of observational, expressive and communicative capabilities that enable a student to perceive, formulate, analyze and solve problems and to present, promote and critique solutions. The curriculum is structured to provide each student with a firm understanding of the issues, principles and elements of two-dimensional design as well as an art and design vocabulary. This is accomplished through projects that emphasize discovery through research, experimentation and problem solving.

Throughout the semester, various media and technical skills are introduced, as needed, so that students can investigate and manifest the course content.
Learning Outcomes

Upon successful completion of the course, a student should possess the following abilities and knowledge:

1. Understanding of the relationship between form and content
2. The ability to utilize various narrative forms to visually communicate concepts, topics and point of view
3. The ability to utilize text and typography with and without images to convey ideas
4. The ability to recognize and to create a unified graphic or pictorial design by applying the principles of 2D design to the elements of 2D design, individually and collectively
5. The ability to develop strategies of problem solving relevant to visual communication and two-dimensional art and design using both traditional and digital media
6. Technical proficiency in the use of paper, paint, Adobe Illustrator and Photoshop
7. The ability to perceive, formulate, analyze and solve problems and to orally present, promote and critique solutions

Course Outline

Weeks 1-2 (2 weeks)
*Storytelling versus Narrative*

In the first weeks of the semester, students are immersed in researching the definition and uses of visual storytelling and narrative across cultures and throughout history. What narratives are, what varieties of narrative exist or may exist, what narratives do, and how they do it, are explored. Research may involve readings, museum/exhibition visits, viewing of books and films and use of the Internet.

*Research Project:*

Starting on the internet, students compile examples of pictorial narrative through different cultures and historical periods with connections and comparisons to contemporary examples. This will be the beginning of an in-depth visual research project, involving museum and gallery visits in addition to library and internet research.

Weeks 3-7 (5 weeks)
*Single Frame Narrative*

The study of narrative is integrated with the exploration of the interconnection of form and content. Students study various forms of single frame narrative where single frame narrative is defined as communicating a story, idea or concept on a single page.

1. Grid structures are utilized as an introduction to investigating how meaning and content is developed through the juxtaposition and framing of images.
2. Photomontage/Collage is utilized to explore various methods of seamless and non-seamless composite imagery with an examination of the use of layering, transparency, overlapping forms, scale, placement and framing of imagery.
3. Typography is studied and type explored as text, as image, and/or as a visual element that conveys mood or meaning.
Projects:
- Photomontage project elaborating on the themes researched in the beginning weeks of the semester.
- Mixed Media (collage, photomontage, assemblage) assignment, incorporating type

Weeks 8-15 (8 weeks)

Sequence and Narrative
In the final weeks of the course, students investigate sequence and narrative in static and/or dynamic form. The combining of images, text and/or sound in a linear or non-linear sequence is explored in the form of a book, time-based piece or website. Particular focus is placed on the construction of meaning through continuity of imagery, transitions, juxtaposition and sequencing.

Project:
- Referencing the history of chronological narrative from scrolls, fresco, wall painting and sculpture, book design and illustration, film and animation; students will create their own sequence of images in the form of a book, an installation, and possibly a simple animation.

Appendix to Course Outline

Elements of Two-Dimensional Design
- **Line**—characterized by its linear existence and by its directional thrust, either expressed or implied
- **Shape** (point, plane)—characterized by the quality of silhouette, for example, curvilinear, rectilinear, angular, or amorphous
- **Mass**—characterized by extent of area, amount of size, space or volume
- **Texture**—characterized by tactile quality of surface, its roughness or smoothness, either actual or apparent
- **Value**—characterized by the degree of light reflectance, the degree of lightness or darkness
- **Hue**—characterized by its distinctive place in the spectrum
- **Saturation**—characterized by degree of pigment strength, or purity, the degree of dullness or intensity; the relative amount of hue present in a color

Principles of Two-Dimensional Design
The following principles are means to the end goal: Unity.
- **Limitation**—restriction of the range of diversity of elements and variables
- **Contrast/Balance**—the play of opposing forces
- **Dominance**—the resolution of conflict
Rhythm—continuity and the ease of passage within a portion of or throughout the entirety of a presentation

Course Requirements

1. **Studio Projects**: Students will be required to produce a series of projects related to the course content using both traditional and digital media.

2. **Readings & Discussions**: Students will be required to complete short reading assignments and to discuss these in class.

3. **Research**: Students will be required to use observational, library, museum and online sources to access relevant images and information. Students will analyze and organize and present this information.

4. **Sketchbook**: Students will be required to maintain a sketchbook.

5. **Presentation**: There will be formal, in-class, visual presentations required for this course. Presentations may include both written and visual documentation of research materials, visual analysis and the process and products of studio work.

6. **Citing Sources**: Students are required to cite source material using the appropriate bibliographic format for research. Sources should be cited on any presentation board, sketchbook, in an online discussion thread or in a final presentation. See NSU Academic Integrity Statement and Core Studies Citing Resources Guidelines.

7. **Digital Storage & Data Loss**: All work should be saved and backed up. Digital information is not secure unless it is saved in at least two locations (like a hard drive and a CD). Data loss for any reason is not an excuse for projects not being completed and submitted on time. You have been warned. Do not rely on the drives in the labs. The drop box is emptied every day at 11:50 and there is no guarantee that your work will be safe in the Work-in-Progress drives.

Resources and Readings

There are many books listed below that will not be relevant to this particular class, but I give them to you as a gift for future reading as you proceed in your career as artists and designers.

- Society of Illustrators Annuals, available to view in the library
- American Illustration Annuals, available to view in the library
- Communication Arts Illustration Annuals (www.commarts.com)
- How Magazine (www.howdesign.com)
- 3x3 Magazine (www.3x3mag.com)
- Society for Children’s Books Writers and Illustrators (www.scbwi.org)
- Society of Illustrators (www.societyillustrators.org)
- www.ispot.com
- http://altpick.com
- http://illoz.com
- www.illustrationhouse.com
- www.picturemechanics.com
Title: The Illustrator in America, 1860-2000  
Author: Walt Reed  
Publisher: Society of Illustrators, 2001

Author: Campbell, Joseph  
Title: The Hero With a Thousand Faces  
Publisher: New World Library, 2008  
Call Number: BL313.C28

Author: Campell, Joseph  
Title: The Mythic Image  
Publisher: Princeton University Press

Author: Jung, Carl  
Title: Man and His Symbols  
Publisher: Dell Publishing, NY 1968  
Call Number: BF173.J735

Author: Frutiger, Adrian  
Title: Signs and Symbols  
Publisher: Watson Guptill, NY 1998  
Call Number: P99.F7813

Author: Campbell, Joseph and Moyers, Bill  
Title: The Power of Myth  
Publisher: Anchor Publishing, 1991

Author: Albers, Josef  
Title: Interaction of Color: unabridged text and selected plates  
Publisher: Yale University Press  
Call Number: ND1489.A4

Author: Itten, Johannes  
Title: The Elements of Color
Publisher: Van Nostrand Reinhold  
Call Number: ND 1493.18 1813 1970  

Author: Itten, Johannes  
Title: The Art of Color  
Publisher: Van Nostrand Reinhold  

Author: Edited by Arthur A. Cohen  
Title: The New Art of Color; The Writings of Robert and Sonia Delaunay  
Publisher: Viking  

Author: Charles A. Riley II  
Title: Color Codes  
Publisher: University Press of New England 1995  
Call Number: NX650.C676R56 1995  

Author: Philip Ball  
Title: Bright Earth: Art and the Invention of Color  
Publisher: Farrar, Straus, and Giroux 2001  

Author: Jeanne Allen  
Title: Designer's Guide to Color  
Publisher: Chronicle Books  
Call Number: ND1488.D47 1984  

Author: Faber Birren  
Title: the Grammar of Color; a basic treatise on the color system of Albert H Munsell  
Publisher: Reinhold Publishing Corp NY 1969  
Call Number: QC495.B523  

Author: Faber Birren  
Title: Color Perception in Art  
Publisher: Van Nostrand Reinhold 1976  
Call Number: ND1495.P8 B57  

Author: Chevreul, M.E.  
Title: The Principles of Harmony and Contrast of Colors and their Applications to the Arts  
Publisher: Reinhold Pub. Corp. NY 1967  
Call Number: ND1280.C57  

Author: Otswald, William  
Title: The Color Primer; A basic treatise on the color system of Wilhelm Ostswald, edited and with a forward by Faber Birren  
Publisher: Van Nostrand Reinhold  
Call Number: QC495.083813  

Author: Hoffman, Donald  
Title: Visual Intelligence  
Publisher: WW Norton &Co. [1998]
Author: Hofmann, Armin
Title: Graphic Design Manual; Principles and Practice
Publisher: Reinold [1965]
Call Number: NC730.h54

Author: Kandinsky, Wassily
Title: Point and Line to Plane
Publisher: Dover Books

Author: Mario Livio
Title: The Golden Ratio
Publisher: Broadway Books 2002

Author: Wilde, Judith
Title: Visual Literacy
Publisher: Watson Guptill Publications [1991]
Call Number: NC845.W55

Author: Garrett, Lillian
Title: Visual Design: A Problem-Solving Approach
Publisher: Robert E. Krieger Publishing Co. [1967]
Call Number: NC730.G25

Author: Arnheim, Rudolf
Title: Art and Visual Perception
Publisher:
Call Number:

Author: Bouleau, Charles
Title: The Painter's Secret Geometry
Publisher: Hacker Art Books [1980]
Call Number:

Author: Gregory, RL
Title: The Intelligent Eye
Publisher: McGraw-Hill Book Co. [1970]
Call Number:

Author: Paul Klee
Title: Pedagogical Sketchbook
Publisher: Frederick A. Praeger [1953]
Call Number:

Author: Jay Hambridge
Title: The Elements of Dynamic Symmetry
Publisher: Dover Books [1967]

Author: White,
Title: The Birth and Rebirth of Pictorial Space
Publisher: Faber and Faber Limited, Great Briton [1987]
Materials and Supplies

Purchase supplies at:

**Blick Art Materials**, 1-5 Bond Street
New York, NY 10012
Phone: (212) 533-2444

**New York Central Art Supply**, Third Ave (between 10th and 11th streets), 212-473-7705

**Utrecht**, 11 Fourth Avenue (between 11th and 12th streets), 212-777-5353

**Pearl Paints**, 308 Canal Street west of Bdwy, 212-431-7932

Ask for your student discount with student ID

**Suggested Palette of acrylic paints:**

**Liquitex** Soft Body Acrylic Colors (used to be called Concentrated Medium Viscosity Artist Acrylic Colors)

1. Cadmium Yellow light
2. Brilliant Orange, cadmium orange hue
3. Napthol Crimson
4. Acra Violet or Quinacridone Magenta- PR122
5. Ultramarine Blue
6. Phthalo Blue
7. Phthalo Green
8. Titanium White
9. Ivory Black

- Utrecht matt acrylic gel, pint, $6.19
- Utrecht artists’ gesso, pint $6.99
- **Freezer paper** for palette paper. Buy at the supermarket. Look where you find aluminum foil and saran wrap.
- Brushes (see below)
- Roll of paper towel
- Two large paper cups for water
- One inch nylon flat acrylic brush for gluing
- 3” flat inexpensive brush for gesso
- Blue Painter’s tape

**MATERIALS FROM LAST SEMESTER:**

- White Nylon Brushes, White Taklon 1100B bright, #12, #8, #4, (#12 is 1" wide), White Taklon 1100R round, #1. Any brand will do. Sizes do vary a bit from different manufacturers.
- 5. 8 oz. Fluid Acrylic Matte or semi-gloss Medium, **Golden**

- pad of all purpose 18" x 24" white drawing paper
• 18" wide roll of white tracing paper
• glue stick
• utility knife with extra blades
• scissors
• 24" steel ruler with cork backing (not aluminum)
• 24" T-square (an inexpensive wooden one with clear plastic edges)
• 10", 45° triangle
• Pencils, hard and medium (2H and 2B) or a mechanical pencil with the same leads
• sharpener
• Mars Staedtler brand white plastic eraser
• Artgum eraser

digital camera
portable hard drive
CD-R’s

Department and Class Policies

1. Groupwise E-mail Account: Students are required to maintain a Groupwise e-mail account and to check it every day.

2. Treat class time as a precious opportunity.

3. Abide by the Attendance and Integrity Policies.

4. Arrive to class on time, with all materials, ready to work steadily throughout the session. Failure to bring require materials can result in a grade of F for the day (unprepared).

5. Complete all assignments on time. No exceptions. I will often send you back to rework assignments, considering the feedback from class critiques. We will determine the due dates of reworked assignments on an individual basis. This will almost always improve a grade that is less than optimal.

6. Cite all research, text, and image sources. (See Standardized Citing Resource document handout.)

7. Class Critiques: You are REQUIRED to attend and participate. Critiques are a large part of the work of the course and affect your participation grade. You will learn the most from other people’s opinions, successes and challenges. Be respectful of your fellow classmates. During critiques offer honest responses and accept other people’s responses, even if you disagree.

8. Bring your sketchbook to every class as well as digital media when meeting in the computer lab.

9. Laptops in classroom: Students are required to use the University desktop computers when class meets in the computer lab.

10. Confront difficulties in your work in the spirit of learning, creative exploration and personal growth.

11. Ask for help from your instructors when needed.
12. Take advantage of all available support services including, advising, tutorials, and workshops.

13. Disabilities: If you have any learning differences, physical disabilities, or chronic health issues, please register your history with the office of Student Disability Services. Your Academic Advisor can refer you.

14. Respect your fellow students at all times.

15. Disruptive behavior is not tolerated.

16. There is absolutely no eating or drinking in the computer labs.

17. No radios, players, Walkman, beepers or cellular phones are allowed in class.

18. No emailing/web surfing or instant messaging unless it is for class.

19. NO SMOKING ANYWHERE IN THE BUILDING.

20. Finally, please remember, this classroom is used by other classes. CLEAN UP after yourself.

**Attendance Policy**

Class attendance is mandatory. There is no substitute for working and participating in class. The attendance policy applies to everyone. There are no exceptions. If a student fails a class due to attendance, he/she is no longer permitted to attend the class. Absences will impact your grade (see Grading). Students must return to class promptly after breaks. Undo tardiness following a given break will result in an absence. Leaving the class before it is over will be considered an absence.

Parsons’ attendance policy was developed to encourage students’ success in all aspects of their academic programs. Parsons promotes high levels of attendance because full participation is essential to the successful completion of course work, and enhances the quality of the educational experience for all. Students, therefore, are expected to attend classes regularly and promptly and in compliance with the standards stated in course syllabi.

Faculty members may fail any student who is absent for a significant portion of class time. A significant portion of class time is defined as three absences for classes that meet once per week and four absences for classes that meet two or more times per week. Lateness or early departure from class may also translate into one full absence.

Faculty will make attendance standards clear, in writing, at the beginning of the semester. Students may be asked to withdraw from a course if their habitual absenteeism or tardiness has a negative impact on the class environment.

A student who must miss a class session should notify his or her instructor and arrange to make up any missed work as soon as possible. Students who anticipate a potentially lengthy absence must immediately inform the program Chair or Director and must explain the extenuating circumstances in writing. Students must receive advance approval for the absence in order to ensure successful completion of the course. A Leave of Absence or Withdrawal from Program will be recommended if the absence would compromise the student’s ability to meet course requirements and standards.

**Absences**
Students are responsible for knowing the attendance policy and for keeping track of their individual attendance records.

4 absences are grounds for failure

These infractions can be counted as an absence or an F for the day:
Coming to class without the required materials
Sleeping in class
NO facebook during class time
Being asked to leave class because of disruptive behavior.
Doing work for other course during your class.

Tardiness
Two (2) tardies will be counted as one absence.
Class begins on the hour sharp. The door to the classroom will be closed at that time. Anyone walking in more than 5 minutes after the class has begun will be marked late. Over 20 minutes will be considered an absence.

Academic Warning
Students who do not complete and submit assignments on time and to a satisfactory standard will fail this class. It is a student's responsibility to obtain missed assignment sheets from other classmates and to make-up the work in time for the next class.

Evaluation and Grading

Course Expectations
In order to receive a grade for this course, you must complete and hand in all the assigned projects, including digital files, actively participate in classroom discussions and critiques and maintain a Foundation Sketchbook. Consideration will be given to how much a student's work has developed and how well that development demonstrates an understanding of the concepts of the course.

Mid-semester Evaluations
Mid-semester evaluations are issued to help students improve performance and make progress. Although a grade may not be given, comments will indicate your standing on an average - below or above scale. It is imperative that you understand your evaluation and act on any suggestions or recommendations your instructor makes.

Grading
Your final grade is determined by:

- Your understanding of the course material.
- The quality of your work.
- Your understanding of the project assignments and the correct use of materials and formats specified.
- Your participation in class
- Your participation online
- Your improvement
- Your attendance
- Your projects being completed and handed in on time.

All projects are due at the beginning of class. Any project or assignment not turned in will receive a grade of "F". Late work will be graded down one grade for every late class. **If you are absent and an assignment is due, it is your responsibility to get the assignment to me on time. If that is not possible, you will need to e-mail me to make other arrangements.**

Your grade is determined by: Problem solving *[both creative and technical]*, sketches/research, design resolution, and participation in critique discussions will be considered in the final grade for each assignment. End of term grades will be based on the average of the project grades, attendance record, homework and daybook, student’s participation, progress, growth and effort throughout the semester.]

**Grade Descriptions: (from Core Studies Departmental Guidelines)**

A 4.0 Work of exceptional quality. 95-100%
These are projects that go above and beyond the expectations and requirements described in the assignment. They demonstrate substantial effort and achievement in the areas of critical thinking, technique and presentation.

A- 3.7 Work of very high quality. 90-94%

B+ 3.3 Work of high quality, higher than average abilities. 86-89%

B 3.0 Very good work that satisfies goals of course. 83-85%
The “B” student offers a clear and convincing structure to a visual endeavor that is more complex and unique than a project at the average level. The creator’s point of view and point of the project are merged successfully and organized fairly consistently throughout the project. Although minor structural problems may be present in the assignment, they do not hinder the overall outcome.

B- 2.7 Good work. 80-82%

C+ 2.3 Above Average work, Average understanding of course material. 76-79%

C 2.0 Average work; passable. 73-75%
The student demonstrates an engagement with the assignment. The project will show that the creator can identify and work with key ideas and examples found in reference material. Typical of a “C” project is that the original problem or assignment once approached, does not develop further. Projects may also have organizational, technical weaknesses.

C- 1.7 Passing work but below good academic standing. 70-72%

D 1.0 Below average work; does not fully understand the concepts of the course. 60-70%

Although this is passable work, the project only answers the minimum requirements of the assignment. The projects shows very little effort, is incomplete, late or incorrect in its approach. The outcome shows a lack of full understanding and commitment on the part of the creator.

F 0 Failure, no credit. 0-59%
WF  Withdrawal Failing. Instructors may assign this grade to indicate that a student has unofficially withdrawn or stopped attending classes. It may also be issued when a student fails to submit a final project or to take an examination without prior notification or approval from the instructor. The WF grade is equivalent to an F in calculating the grade point average (zero grade points) and no credit is awarded.